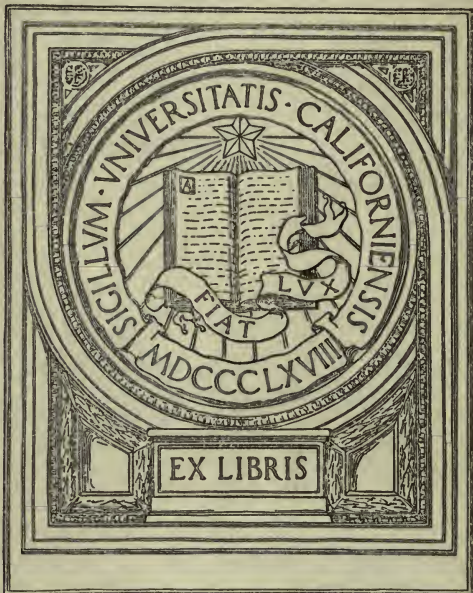


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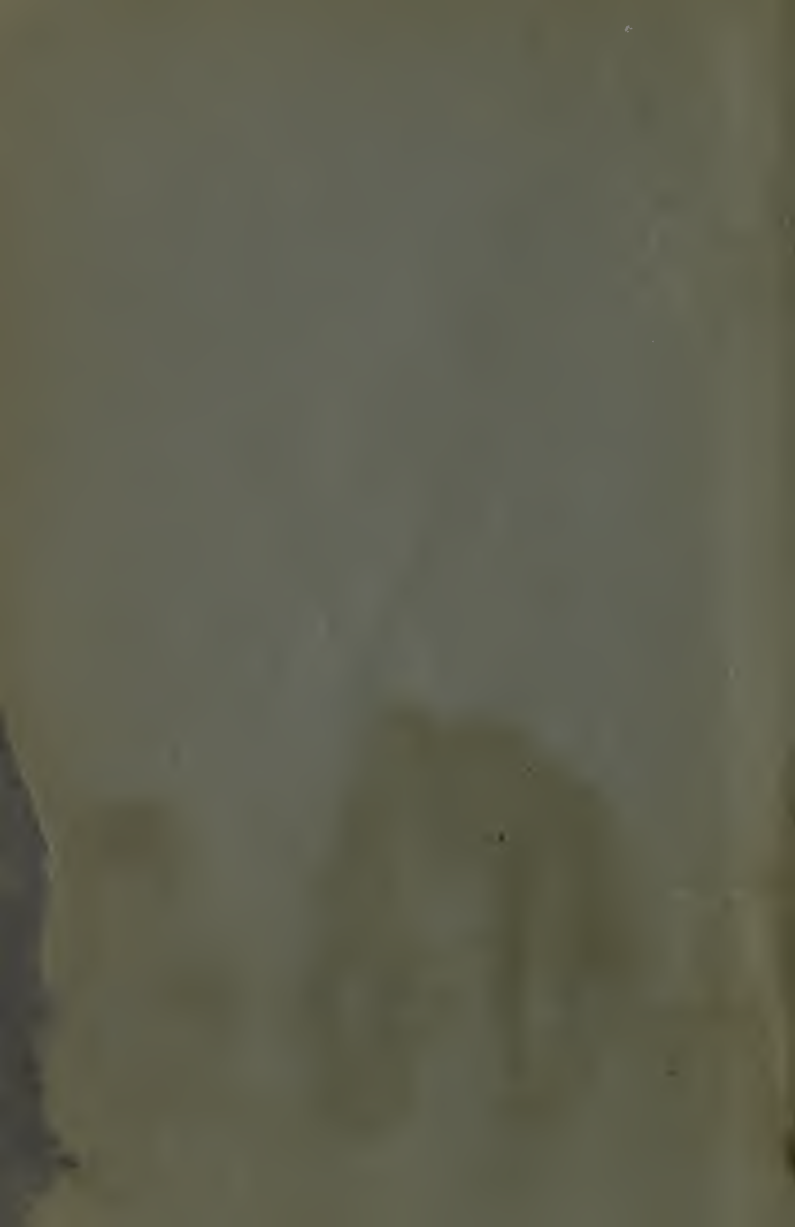
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*Venus di Milo*  
A SURVEY

OF THE

EVOLUTION OF PAINTING

WITH REFERENCE TO

THE  
IMPORTANT PICTURES  
OF THE LOUVRE

BY

FLORENCE HEYWOOD, B.A.

TREATING BRIEFLY OF :

*THE CHARACTERISTICS OF THE VARIOUS SCHOOLS*  
*THE LIVES OF THE ARTISTS*  
*THE SIGNIFICANCE OF THE PICTURES*  
*THE SAINTS AND THEIR SYMBOLS*  
*ART TERMS IN COMMON USE.*

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HERBERT CLARKE

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## SUGGESTIONS FOR USE

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This book has been written in response to the demand of those who have attended my lectures upon the History of Art as illustrated by the pictures of the Louvre. The object of the lectures was to prepare the visitor for an intelligent appreciation of the galleries of Europe. Names, facts, and criticisms are given as obtained from standard works upon the subject. The material is so arranged that the book may be used in one of three ways:—

(1) By following the numbers in the margin, hurried tourists may use it as a guide to the Louvre. Asterisks indicate the pictures remarkable for their beauty or for their importance in the history of art.

(2) For the more leisurely tourist, it will serve as a book of reference. If a visitor desires information concerning a certain picture, the name of the artist or of a saint mentioned can be found by reference to the Index.

(3) The student may employ it as a manual for the study of art history. Reference is made, not only to the paintings and drawings of the Louvre, but to famous pictures of other galleries, copies of many of which may be seen at the Beaux Arts. As an artist's works are grouped together in the text, it may be well to read a chapter in one room, and then visit the other rooms in which hang other works by the same artist.—Example: Read Chapter XXV in Room VIII, then visit the Thomy-Thiery collection.

## ABBREVIATIONS

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- E H II—Stairway Henri II, leading to I and S D.  
E D—Stairway Daru, leading to V, VII, XVI, and III.  
I—La Caze Collection (*Miscellaneous*), head of E H II.  
II—Salle Henri II (*French*), adjoining I.  
III—Salle Sept Cheminées (*French*), adjoining II.  
✓ IV—Salon Carré (*Gem Room*), adjoining V and VI.  
V—Salle Duchâtel (*Miscellaneous*), head of E D.  
VI—Grande Galerie, adjoining IV. Divided into bays: A (*Florentine*); B (*Venetian and Late Italian*); C (*Umbrian*); D (*Spanish, English, German*); E (*Flemish*); F (*Dutch*).  
VII—Salle des Sept Mètres (*Primitive Italian*), head of E D and adjoining VI.  
VIII—Salle des États (*French*), adjoining VI and XV.  
IX—Salle Bolonaise (*Italian*), adjoining VI and X.  
X, XI, XII, XIII (*Early French*), reached from VI.  
XIV—Salle Mollien (*French*), adjoining XV.  
XV—Salle Denon (*Portraits*), adjoining VIII, XIV, XVI.  
XVI—Salle Daru (*French*), head of E D, adjoining XV.  
XVII—Salle Van Dyck, at terminus of VI.  
XVIII—Gallerie de Medicis (*Rubens*), adjoining XVII.  
XIX—XXVI, Eighteen Cabinets surrounding XVIII.  
✓ T T—Thomy-Thiery Collection (*Late French*), third floor.  
VIII(3)—French Pictures from VIII hanging next the T T collection, third floor.  
S D—Salle de Dessins (*Drawings*), beyond the Furniture from E H II.  
S P—Salle de Pastels, adjoining S D.  
— B A—Beaux Arts (*rue Bonaparte*).

In order to facilitate identification the walls are indicated upon which hang the pictures: N, north; S, south (*next the Seine*); E, east; W, west.

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Example: 1501 VI C S<sup>2</sup>—Raphael's "St. Margaret," hanging in the Long Gallery (VI), third bay (C), south side (S), second tier (2). In one or two cases C = centre of the room.

## TERMS

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BALDACCHINO .. .. .	72	LUNETTE .. .. .	8
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# THE LOUVRE

## CHAPTER I

### *THE EARLY ART OF FLORENCE AND SIENA*

Formerly all treatises on the art of painting in Italy commenced with the "Father of Modern Painting," **Cimabue**, the traditional master of Giotto. Vasari, who lived in the sixteenth century and wrote a gossipy chronicle about artists, recounts in his "Lives of the Painters" that an altarpiece painted for Santa Maria Novella was carried in public procession from the painter's house to the church. A similar altarpiece now in the Academy of Florence, as well as the *Madonna* of the Louvre, always has been ascribed to him. But to-day the very existence of Cimabue, the painter, is disputed, and that in spite of Dante's famous lines :

"O, empty glory of human powers! Cimabue thought to hold the field in painting, but now Giotto has the applause, so that the fame of the other is obscured.—(Purgatorio, xi., 32.)

That a mosaicist by the name of Cimabue lived in Florence about 1275, there is documentary evidence to prove. But the query as to who painted the three so-called "Cimabue Madonnas" is the all-absorbing subject of investigation for present day historical art critics. Whoever the

VII author of the Louvre "Madonna" may have been, it shows a direct descent from Byzantine art. The flesh is olive in tone, the eyes are almond-shaped, the fingers long and narrow, the folds of the drapery fine and severe as if wet and draped over the figure. The Madonna, dignified and solemn, has the reserved aloofness that belongs to early interpretations of the Mother of Christ, a certain strange mystical serenity that lifts her above human motherhood. In the treatment of the angels, however, appears a new note of freedom. They are grouped around the throne of the Virgin and assume individual attitudes. There is a tendency to incline the heads, to vary the position of the arms. The Child, too, has a certain amount of animation and a new wistful expression, though he is still, as in all primitive art, fully draped. As art develops, observe that the Child becomes less swathed in clothing until, in the full Renaissance, he is always represented nude. The colour shows the influence of mosaic work, the tones being placed in violent contrast; yet there is an innovation in the introduction of the red band on the traditional blue robe of the Virgin. And the wings of the angels are variegated in hue.

Vasari says that Cimabue discovered **Giotto** on a hillside tracing with a sharp stone the outline of a sheep, and that, appreciating the boy's genius, he took him to his studio.

The year 1300 is given as the ideal date for Dante's revelation of the "Divine Comedy," and, as Giotto was a personal friend of the great poet, of whom he has left a portrait on the wall of the Bargello in Florence, we may accept the commencement of the fourteenth century as the beginning of modern art. Boccaccio calls Giotto:

"One of the glories of Florence, he who brought to light again an art buried for many centuries and painted so wonderfully that his pictures cannot be called likenesses, for they are identical with the life for which people mistook them."

Giotto is indeed the first great realist. Many of his contemporaries have left pictures as pleasing as his in composition and in colour, but his work has what Berenson calls "tactile values," an excellent expression to explain the sense of touch which his pictures produce. Examine the *St. Francis of Assisi Receiving the Stigmata*. Where the cuffs encircle the wrist, fingers can be slipped up the sleeve and run around the arm. Take hold of the folds of the robe where it is girded in at the waist. The goods exists in space. Notice the easy and expressive attitude of the Saint and the look of awe and reverence on his face. In the scene of the two brothers with the books (in the predella below) one brother is distinctly behind the other. It is this sense of reality which Giotto imparts to his figures that places him among the great masters. Turn for a moment and compare Giotto with the **Sieneese Artists** of his own time. The difference is readily perceived if we take the small **Simone Martini**, *Christ on the Way to Calvary*. Here is rich colouring, good story telling, and a feeling for decoration. But the figures might have been cut out of tissue paper and pasted on canvas. \*1312 N

The early art of Siena is not so well known as the early art of Florence, for two reasons. First, the Sieneese artists had no Vasari, as Florence had, to write their lives. The jealousy between the two cities was so great that Vasari naturally refused to recognise in his "Lives" artists of the rival city. Second, Sieneese painting, while lovely in itself, had no effect upon the development of art. Its foundation was not based on a search after truth. Sieneese art was the product of fervent piety and of a love for pictorial beauty. An art was gradually evolved from illuminated manuscripts. Byzantine traditions continued to exercise a strong influence, for the Sieneese accepted what pleased them in Byzantine art, rich colouring and a lavish use of 1383 E

VII gold, and created picturesque panels by beautifying Byzantine types. They developed especially a feeling for composition, for artistic lines and a story-telling power. Though their pictures remained flat, they became essentially decorative. The characteristic charm of the Sienese art, like the Japanese, lies in a decorative quality. But it is false to tactile values just as Japanese art is false to the laws of perspective. Sienese figures are flat; Japanese landscapes have no distance. The most important of the early Sienese artists are Guido of Siena, Duccio, Simone Martini, whom Berenson calls the artist of the singing line, and the Lorenzetti. Unfortunately none of these are well represented in the Louvre.

1151 N<sup>2</sup> If, however, we take the *Presentation in the Temple*, by **Bartolo di Maestro Fredi**, a late artist, but one who preserves early traditions, we shall find Sienese characteristics. Notice the use of gold not merely for display, but for decorative purposes. The gold, richly tooled, is so placed in the picture that it forms effective lines. The Gothic window at the back, the crown of the High Priest, the broad, straight band across his robe, the even line of halos on the saintly personages, the narrow edging of the twisted robes, while not always satisfactory as line, yet serve to emphasize the rich masses of colour in the garments. The architecture is treated in a formal decorative way. As is frequently the case in early art, the less holy persons are separated from the divine by columns.

1666 E A little *Madonna* on the right is delicately lovely, especially in the line of drapery around the face. Contrast the brilliancy of colour with the richer

1620 E toned *Madonna* still further to the right, equally lovely. Notice the fine tooling in the background. The *donors* are purposely represented as very small to mark their inferiority to the Saints. Donors, or givers, are those who commanded the picture and



paid for it; they therefore had themselves introduced as servants of the Madonna. Portrait painting as an art grew out of this religious beginning. VII

In the *triptych, Madonna Enthroned*, the three scenes are separated from each other by colonnettes which form part of the Gothic frame. Observe in a *diptych* to the right St. Peter with his key and St. Paul with his sword. 1667 N 1625 N

The face of ST. PETER the Apostle is one easily recognised in art, for it remains substantially the same in all schools. Scenes depicting his life are drawn from the New Testament. He carries the key as symbol of the charge given him by Christ, who made him his representative on earth:—

“Thou art Peter, and upon this rock will I build my Church. I will give unto thee the keys of the kingdom of Heaven.”—Matthew, 16, 9.

Several small pictures by **Sano di Pietro**, a late Siense, are of interest because of their naïve directness in telling a story. In one panel of the series that narrates the *Life of St. Jerome*, a lion with a thorn in his foot appears before the monastery. While the other monks flee, St. Jerome draws out the thorn. In the background thieves steal a caravan belonging to the monks. To the right the grateful lion returns in triumph with the captured donkeys and camels, while the terrified thieves disappear over the hills. Observe how excellent is the perspective in several of the other panels, and the atmospheric effect in the *Dream of St. Jerome*. But remember that Sano was an artist contemporary with the Florentines—Botticelli, Ghirlandajo, and da Vinci. In colour, in simplicity, in the naïve manner of telling a story, the late Siense remained essentially primitives. 1130 E<sup>3</sup> 1128 E

But while the Siense enjoyed telling their religious stories naïvely, with simple faith and pious sentiment, and were satisfied with decorative

VII beauty, the Florentines were seeking after truth. They endeavoured to portray things as they saw them. Giotto was the first to give the maxim, "Follow nature." The painters were indebted to the sculptors. At that time the Pisani, Giovanni and Nicolo, were attempting to free sculpture from the archaic stiffness of the Middle Ages, the latter drawing inspiration from the antique, the former copying the life around him. In architecture even the decorations of the capitals of columns had changed. Conventional types had given place to the portrayal of natural foliage. In the thirteenth century throughout Europe there was a breaking away from all stereotyped forms of the day.

At this auspicious moment ST. FRANCIS OF ASSISI and St. Dominic of Castille came into the world to react against the oligarchical tyranny of a degenerate Church and unconsciously to supply art with a series of new stories that had to be treated in a new way. In their attempt to lead Christianity back to the simplicity of Christ's teachings, St. Francis and St. Dominic (1) founded the Mendicant Friars (2). Instead of retiring from the world as hermits and monks had done for solitude and prayer, the Franciscans and Dominicans lived together in brotherhoods, devoting their lives to the betterment of their fellow men.

The city of Assisi, on a foot hill of the Apennines, lies to the south-east of Florence on the way to Rome. It was here that Francesco (or Francis), the son of a wealthy silk merchant, a lover of gay apparel and merry living, renounced the world at the age of twenty-five. A grievous sickness had followed upon a year's imprisonment in the rival city of Perugia, and Francis, softened by his sufferings, was merciful to the poor, at one time

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1. St. Francis died 1228, St. Dominic 1221.

2. The Third Order of Mendicant Friars, the Carmelites, lacked popular leaders and were but little represented in art.

taking off his own rich dress to give it to a beggar. VII  
 It is related that in a dream Christ appeared, saying, "Francis, repair my Church which falleth into ruin." And not understanding, Francis took his father's merchandise, sold it, and gave the money to the priests. Pursued by his father's wrath, he fled, only returning when ragged and worn by hunger. His father led him to a holy Bishop for reproof, but Francis, casting himself on his knees before the Bishop, tore off his garments and flung them to his father, declaring that hereafter he would acknowledge no father but his Heavenly Father, and that he would subsist by begging alms. The Bishop covered him with a coarse garment, and the habit of the order became a rough gray tunic with loose sleeves, hence the name "Gray Friars." Later the robe was changed to brown and girded in with a cord. The life of St. Francis was one of renunciation and humility. In imitation of the Apostles he and his followers took the vow of absolute poverty; hence the poetic allegory of St. Francis's marriage with the Lady Poverty. Gentle and poetic by nature, the influence of St. Francis upon the hard brutality of those times was tremendous. His teachings spread with enthusiasm throughout Europe, and artists were called upon to reproduce the story of his life, for the art of those days was the literature of the masses.

In the picture of *St. Francis*, by Giotto, there is 1312 N  
 portrayed an episode from his life, common in art. It is recounted that in one of his long ecstasies St. Francis beheld Christ as a seraph, six-winged, red-feathered. As the saint brooded upon the mystery of the Passion, Christ impressed upon him the stigmata, or wounds which he had received in the crucifixion. Observe the way in which the rays cross, in order that the wound from each member may reach the corresponding member of the saint.

VII Wherever a saint is seen with red marks on his hands and feet, he may be identified as St. Francis. In the *predella*, or base of the picture, are three more scenes from his life:—(1) Pope Innocent III. is told in a dream by St. Peter that St. Francis will uphold the falling Church. Notice how quaintly the fact is symbolized; (2) The Pope grants a charter to St. Francis and his followers; (3) Saint Francis preaches to the birds; a pretty illustration of the way in which the Saint taught mercy and sympathy towards dumb creatures. When wandering over the Umbria hills St. Francis was wont to sing fervently, praising God, for the night, his mother; for the earth, his sister; for the sun, for the moon, for wind, for water, for jocund fire, for the pretty flowers, for the blessed dumb creatures, for all his brethren in the Lord.

In early pictures the introduction of architecture and landscape is merely to furnish symbols that aid the understanding. Giotto was hampered by a faulty knowledge of perspective, for its laws had not yet been developed; but he doubtless could have treated the subject better than he has done here had he so desired. His aim was merely to tell the story truthfully. Observe the Madonna and Child in the lunette over the door of the church. After the sharp controversy in the fifth century between those who believed in the Divinity of Christ and those who held Him to be merely a spiritual teacher, the Madonna was adopted as the symbol of the orthodox Catholic Christian faith. And just as a cross was used to identify a Christian edifice, so the figure of the Madonna was placed on or in a church to indicate the creed. Out of this symbolical use grew up the importance of the Madonna in art. She was first painted alone, then with the Child, and later with saints and donors.

The *St. Francis* was painted for the church of


St. Francesco, at Pisa. The greatest of the churches built in honour of the Saint is the famous one at Assisi, a monument raised to his memory shortly after his death. Giotto executed some of the most interesting frescoes in the church. Giotto's greatest work is in the Arena Chapel, Padua, and in Santa Croce, Florence. (See B. A.) VII

The favourite pupil of Giotto was **Taddeo Gaddi**. A *predella* in four scenes, brilliant in colour, hangs just below the Cimabue. In the *Banquet of Herod* there is an attempt to express movement in the figure with the violin and in that of Salome dancing. Herodias, who shrinks back as she receives the head of John the Baptist, is an interesting study. While Giotto lived, Taddeo's work was marked by vitality; but as soon as the master was gone, Taddeo and the multitude of Giotto's other followers (called the "Giotteschi"), set up the precepts of the master and his pictures to be slavishly copied. They forgot Giotto's primary rule:—"Observe for yourself." For one hundred years art was sterile. There was danger that it would fall again into the formalism of the Byzantine era. 1302 N

In an *Annunciation*, by **Agnola Gaddi**, the anatomy is poor, for the Virgin is neither seated nor standing. In colour and arrangement, however, the picture is decorative. The introduction of the second angel is unusual. GABRIEL, the Archangel of the Annunciation, usually appears alone bearing the Divine message, and, as emblem of the purity of his mission, he carries the lily. 1301 W

The *Birth of St. John the Baptist*, though crude, is interesting because it portrays the life of the fourteenth century and shows the beginning of secular scenes. The Virgin, identified by her star, holds the little St. John. The Christ is not yet born. Elizabeth, the mother of John, is about to receive nourishment, a homely and effective touch. An old 1660 W

VII woman quaintly offers a flower to the new born child, who naively stretches forth his hand to accept it.

 **Massaccio**, a pupil of Masolino, introduces a new epoch. He studied perspective with the architect Brunelleschi, modelling with the sculptor Donatello, and mathematics with Manetti (cf. No. 1272), and, though he died at the age of twenty-eight, he left the impress of his genius on the art of all Italy. In the Louvre there is no picture by him, but there is a small picture from the School of Massaccio, the *Entrance of Pope Martin V. into the Castle of St. Angelo*. This in no way shows the tremendous realism for which Massaccio was famous. Before his nude figures in the Brancacci Chapel of the Carmine, Florence, (see B. A.), Raphael and Michel Angelo sat down to copy. In this small picture, however, the figures are in a mass, and a mass that is really crossing the bridge. The upturned face of the Pope is well done.

1659 W

A marked advance in the use of perspective is seen in a *Battle Scene* by **Paulo Uccello**. The horses, indeed, may appear to be made of wood, and the whole to give the ludicrous impression that it is drawn by a child, but observe the difficulties to be overcome. See how the feet of the horses take their relative position on the ground, how the lines of the trappings converge. There is the consciousness of a *mêlée*, of more horses existing in the background. The rearing palfrey, with his head violently turned, offers an interesting problem in perspective. Uccello, one of the most important of the scientific artists, devoted his life to solving the problems of perspective. Late at night, when his sleepy wife admonished him, he would reply:—"Ah, what a sweet thing is perspective."

1273 W

1272 W His series of *portraits* is less studied and more pleasing. Here are Giotto; Little Donatello, the beloved sculptor; Brunelleschi, who designed the

dome of the Florence Cathedral,—a dome which Michel Angelo said he could enlarge for St. Peter's, but not improve upon;—and Manetti, the mathematician. VII

To the left is an anonymous little picture of St. Jerome, interesting for its stories of the saints. The two youthful figures are those of Christ and St. John the Baptist, represented as children of the same age. Observe that in different pictures the age of St. John changes in relation to that of Christ, often he is a grown man. In the background is portrayed the Vision of St. Augustine, a theme common in art (cf. Sacchi). While walking on the seashore, brooding over the difficulty of explaining the Holy Trinity to men, St. Augustine perceived a child scooping water out of the sea with a shell and emptying it into a hole in the sand. 1658 W

“What are you doing, my child,” he asked.

“Emptying the sea into this hole,” replied the child.

“Impossible!” exclaimed the learned man.

“No more impossible, O Father Augustine, than for you to put the idea of infinity into the minds of men,” replied the angel child and vanished.

ST. AUGUSTINE, a lawyer of Rome, spent his early life in youthful pleasures, to the grief of his mother, St. Monica, a Christian. He was at length converted by St. Ambrose. The “Te Deum” was composed in honour of St. Augustine's entrance into the Church. He was made Bishop of Hippo, near Carthage, and perished in a siege of the Vandals. The Augustinian Order of monks was founded upon his teachings. He is often seen pointing to his great book, “De Civitate Dei,” and is sometimes represented with his mother, who was the first Augustinian nun (cf. Scheffer). Because of his learning, he is a favourite saint with scholars and a patron of theologians.

ST. JEROME (cf. Sacchi), the emaciated anchorite, is kneeling in the foreground of the picture. Around him are his symbols: the skull, signifying humility;

VII the stone from the desert where he lived, mortifying the flesh; the lion; the cardinal's hat. The hat is an interesting anachronism, as the order of cardinals was not established until three centuries after the time of St. Jerome. Jerome, like Augustine, was a lawyer of Rome, leading a life of pleasure. After his baptism he went into the Far East, to visit the scenes of the life of Christ. He spent four years in penance and study. In early life he had been an assiduous Latin student and a love for the classics persisted. One day he thought he heard a voice saying, "Thou a Christian? Thou art a Ciceronian!" He set himself to studying Hebrew and prepared the Vulgate, or Latin translation of the Bible, which he is often represented as carrying in his hand. He spent three years in Rome, preaching against luxury, and then returned to Bethlehem. He is supposed to have visited St. Anthony, the Hermit, when in the East, and to have introduced monachism into Italy. Until the time of Benedict, in the fifth century, when a regular order of monks was founded, religious zealots lived solitary lives, indifferent to all social obligations and as a rule despising learning. Later, the order of the Jeronimites took St. Jerome as their patron. Their churches, strangely enough, are remarkable for splendour. The Escorial, in Spain, was built by that order. Like St. Augustine, St. Jerome is a patron of theologians.

1348 E<sup>2</sup> On the opposite wall is another group of *Saints*, by **Don Lorenzo Monaco**. ST. LAURENCE is enthroned in honour, indicating that the picture was probably painted for a chapel dedicated to that saint. Local saints were frequently enthroned as a mark of special esteem. Laurence, a Christian martyr of the third century, had been made archdeacon by Sixtus II. and given the care of the treasury of the church. After Sixtus had been denounced and put to death, Laurence, doing as he had been bidden,



sold the treasures of the church and gave to the poor. When the persecuting Prefect demanded to know what had become of the riches, he was shown the poor. Thinking that St. Laurence mocked him, he had him roasted alive on a gridiron, which is his usual symbol. He is here enthroned upon it. He frequently carries the palm, symbol of martyrdom; or a vessel filled with money; or dressed (as here) in deacon's robes, swings the censer, emblem of his office. The Romans relate that when the body of St. Stephen was brought to Rome for burial and placed in the sepulchre with St. Laurence, the latter moved to the left to give the place of honour to the first Christian martyr. VII

The saint to the left is St. Agnes with her lamb, the one to the right, St. Margaret, who carries the cross with which she overcame the dragon.

A picture in two compartments next the Taddeo Gaddi, *Christ in the Garden of Olives* and *The Holy Women before the Sepulchre*, is also by Don Lorenzo, revealing him at his best. The colour is exquisitely mellow. The manner of grouping shows originality in concentration. 1348 W

---

## CHAPTER II.

### THE EPOCH OF COSIMO DE MEDICI.

✓ VII  
\*1290 E For many years the *Coronation of the Virgin*, by **Fra Angelico**, was stored in the basement of the Louvre, marked "chalk drawing." To-day it is considered one of the most valuable of the primitives. The fresh, delicate colouring seems to have been painted with the juice of crushed flowers rather than with paint. Fra Giovanni da Fiesole, or brother Angelico, the pious follower of St. Dominic is one of the gentlest figures among the Italian painters, an artist deeply imbued with the sanctity of his vocation. He never lifted his brush, so the story goes, without a prayer, and, having followed the divine inspiration, he never retouched. When he painted a crucifix the tears rolled down his cheeks. In the frescoes on the walls of San Marco, where he spent the greater part of his peaceful life, and in the altar pieces of the Museums of Florence, are found his celestial visions, his exquisite angels. In his "Coronation" there are several, robed in gold-starred garments, blue and rose coloured, sounding their musical instruments in joyful praise. Pure blues and delicate pinks were colours especially affected by Fra Angelico. The figure of Mary, kneeling in dignity and yet all humility, is one of the loveliest in art. Notice the curve of the head, the delicate flowing lines of the drapery, the purity of the cameo-like face. At the

foot of the richly coloured marble steps kneel VII  
adoring Saints: Mary Magdalene, in red, with  
yellow flowing hair, holds an alabaster box; behind  
her, in blue, is (probably) St. Cecilia, with her  
crown of roses, though without her musical  
instrument; St. Catherine has her wheel; St.  
Agnes her lamb; St. Ursula her arrow. Just above  
St. Catherine is St. Laurence, his hand resting on  
his gridiron; behind him, in black gown, a bloody  
mark on his head, stands St. Peter Martyr; in the  
foreground, his back toward us, is St. Zenobius,  
Bishop of Florence. The Saint in black, with a  
book shedding rays of light, is St. Thomas Aquinas;  
the King, with a crown of French fleur-de-lis,  
St. Louis; above St. Thomas Aquinas, in white  
robe with black mantle, is Dominic himself,  
recognisable by the star in his aureole; he carries  
his lily in his hand.

The three Dominicans constantly recurring in  
art are St. Dominic, St. Thomas Aquinas and  
St. Peter Martyr. They always wear the Dominican  
habit, the white gown with the black mantle—white  
signifying purity of life, black, mortification and  
penance. ST. DOMINIC, a Spaniard by birth, having  
early shown signs of unusual piety and great  
eloquence, assumed the habit of the order of St.  
Augustine. He accompanied the Spanish bishop  
on a royal mission to France to complete negotia-  
tions for a marriage with the French princess.  
When in the South of France he was stirred by the  
religious controversies waged between Catholics  
and Albigenses, and organised a brotherhood to go  
about preaching and converting heretics. His  
institution of the rosary at this time did much to  
excite enthusiasm. Under papal authority he went  
about Europe preaching and founding convents.  
The chief convent where he made his residence was  
in Bologna. Because the Dominicans were great  
preachers, their Churches were built without aisles,

VII the nave long and narrow, in order that all might hear and see. It was St. Dominic, a gifted man, but a jealous enthusiast, who founded the Inquisition.

In the *predella* are scenes from the Saint's life. (1) He supports the Church (cf. Giotto's similar representation of St. Francis); (2) In an arcade St. Peter and St. Paul offer him divine inspiration in spreading the Gospel; (3) He restores to life a child that has been crushed by a horse; (4) He burns the books of the heretics, a scene relating to an incident of the period when he was preaching in the South of France. His own book, together with those of the heretics, was thrown into a fire. The books of the heretics were consumed, his own leaped three times from the flames unharmed; (5) St. Dominic and his brothers are served at table by angels, exquisite celestial beings in Fra Angelico's best manner; (6) He delivers his last words:

"Have charity, observe humility, practice voluntary poverty."

To the left is another picture by Fra Angelico, 1293 E *The Martyrdom of SS. Cosimo and Damian*, exquisite in clarity of colour. The charming landscape, with its fir trees and impressive castle against a cloudy sky, and the delicacy and beauty of the figures, are scarcely in keeping with the bloody subject. Note again Fra Angelico's love for blue.

SS. COSIMO AND DAMIAN were physicians, patrons of the Medici family. As such they frequently figure in Florentine pictures. They are again seen 1414 E in a rare little *predella* by **Pesellino**, an artist who painted *predellas* for his master, Fra Filippo Lippi, and for Fra Angelico; but only a few of his pictures have been preserved. The Saints are placing the leg of a dead Moor on a live Christian. In the other half of the picture St. Francis receives the Stigmata. Note the gloomy landscape and compare with Giotto.

In the hall outside Room VII. is a *Crucifixion* by Fra Angelico (of doubtful authenticity), that does not well represent the artist. He fails in his effort to be realistic, and the colour is dull and unattractive. Above the cross are seen the letters "I.N.R.I.," representing the words which Pilate ordered placed there :

VII  
1294  
E D

"Jesus of Nazareth, King of the Jews" (Rex Judæorum).

Fra Angelico stands a figure apart in the history of art, a backward current in the onward movement of realistic expression. A dreamer of beatific visions, a painter of the glad, sweet joy of the blessed, his work in sentiment is more akin to the delicate panels of the Sienese than to that of the Florentines. His own pupil, Benozzo Gozzoli, while for a time influenced by the enamel-like faces in his master's pictures, nevertheless owed more to the vitality of Fra Filippo than to Angelico.

✓ **Fra Filippo Lippi**, the merry rascal, who, from Vasari down, has interested chroniclers and poets (see Browning's *Fra Filippo*), was a direct contrast to his contemporary, the gentle, retired Fra Angelico. The son of a butcher, Filippo was taken into the Church at the age of eight, and until 1431, when he was twenty-five, he lived with his Carmelite brothers in the Church of the Carmine. There he doubtless assisted Massaccio in his frescoes. The brothers had but little influence over the hot-blooded young priest, and after innumerable escapades that disgraced the holy order, they were compelled to let him go his own way in the world. But they were proud of his genius and fond of him, so they allowed him to continue signing his name "Fra Filippo." Even in the world it was difficult to keep the restless artist at his work. Vasari tells of a commission that the artist had promised to fulfil for Cosimo de Medici, the Medici known as the Father of his Country. There

VII seemed to be little likelihood of the fresco ever being finished, and Cosimo therefore had him locked in the apartment. At night Fra Filippo knotted his sheets together and made off to join his companions. The friar was constantly getting into disgraceful scrapes, from which he was delivered by his tolerant patrons, the Medicis, who forgave his bad habits, habits unscrupulous even in matters of money. He was over fifty when he eloped with one of the novices of a convent where he was engaged in painting a Madonna. His son became the painter Filippino Lippi. It was the joy of mere existence that stirred Fra Filippo, and his greatest contribution to art was the introduction of the human element. In his *Madonna Enthroned* we have sympathetic, lovable figures, figures warm with life. The Madonna, while far removed from a celestial vision, is yet lovely in her very humanness. The baby is a plump, happy infant, whose counterpart existed in many Italian homes. One foot rests in a scarf flung round the mother's shoulders, thus giving him an attitude of lightness and ease. Observe the lovely boy angel to the left, the naturalness of his position, one knee slightly turned to the side, a pose much affected by Fra Filippo, and later borrowed by Burne-Jones. The head, whose chin rests on the balustrade in the background, is said to be that of the Fra himself. The two kneeling ecclesiasts are probably the donors. The picture was painted in the early part of the Fra's career, about 1440, yet we have here already the typical Madonna face that characterizes all of Lippi's work, perhaps a little less sweetly mournful than later. It is interesting to note that Fra Filippo, instead of using for his type the face of the woman he loved, painted this ideal face years before he met Lucrezia Buti, and then evidently selected her from the other sisters of the convent to serve as his model because she fulfilled his ideal.

1344 E

Once having found her, he carried her off, intending to keep her for his own, but she and her sister (who had fled with her to Lippi's home) were compelled two years later to re-enter the convent. They again escaped and returned to the friar, and, on the intercession of Cosimo de Medici, the Fra and Lucrezia were pronounced man and wife by the Pope—an interesting sidelight on the customs of the times. VII

The authorship of *The Nativity* is questioned. 1343 W  
It is sometimes given to Pesellino, sometimes to Baldovinetti. The workmanship is scarcely like that of Lippi, but there are portions quite in his spirit. Notice the bit of landscape to the left, the realistic shepherd piping joyously. The angels make some pretence at soaring. The baby, who, according to the symbolic convention, should point to the word in his mouth which he has come to preach, is sucking his finger as any happy baby might do. There are several interesting symbols in the picture. The fragments of wall indicate a ruined temple and signify the downfall of paganism before approaching Christianity. Lizards, emblem of sin, crawl on the decaying stones, while a bird, typifying the soul, heralds the joyous new birth. The introduction of the animals is due to the proverb mentioned by St. Jerome :

“The ox knoweth His owner and the ass His master's crib.”

And in Habakkuk, iii., 4, 18, it was prophesied :

“He shall lie down between the ox and the ass.”

The star on Mary's shoulder signifies her name, the Hebrew Miriam. Her dress is red for passion ; her mantle blue, for constancy ; her veil white, a crown of purity. Observe in these two pictures the progress of the halo from the solid gold band of Cimabue. Through the more ornate and still clumsily managed halo of Fra Angelico, we come to the delicate film correctly placed by Fra Filippo.

VII In later pictures we shall often see merely a gold circle, and in the "Madonna of the Rocks" it has disappeared.

1661 E A *Virgin surrounded by Saints*, St. John the Baptist, St. Augustine, St. Francis, and St. Anthony the Hermit, was at one time attributed to Fra Filippo. It has also been ascribed to Castagno, and to Verrocchio.

ST. ANTHONY, who is recognizable by his long beard, his hermit's garb, and his staff, is a saint frequent in early art. Born at Alexandria, in the fourth century, of rich parents, he gave, at an early age, all his wealth to the poor and withdrew into the desert. For twenty years he remained in one cell, undergoing the most fearful temptations that evil spirits could devise. When he emerged, purified and strengthened, his miracles and his preaching drew five thousand hermits around him in the wilderness. At ninety, pride crept into his heart over the knowledge of his long life of self denial, but learning that Paul, a Hermit (which see) had lived in solitude longer than he, he set out to visit him. The two hermits conversed long together and, upon Paul's death, Anthony wrapped him in his own cloak for burial. The pig, symbol of sensuousness, is often introduced as a sign of Anthony's triumph over fleshly sins. It accompanies the saint in an *Annunciation*. The other saints are St. John, St. Catherine and St. Peter Martyr.

1656 E

**Benozzo Gozzoli**, a pupil and assistant of Fra Angelico and a follower of Fra Filippo, is an artist much inferior to both, but he has a quaint charm all his own, a charm which unfortunately is not shown in the pictures of the Louvre. He is the most vivacious illustrator of the fifteenth century. His best work is in the Riccardi Palace, Florence, where the "Adoration of the Magi" is represented in pictorial scenes full of the splendid pomp and court



pageantry of the Middle Ages. Gozzoli at one time worked with Ghiberti, the sculptor, on the Baptistry doors, and absorbed from him a love for treating VII  
landscapes and for pictorial effects.

A *Madonna Enthroned*, possibly by a pupil of Gozzoli, shows slight traces of Fra Angelico. The face of the Virgin has the same smooth finish and the colouring is clear. The figures of the Saints, however, are more vigorous than most of Angelico's work. On the left are St. Jerome with his lion, and SS. Cosimo and Damien with their pens and surgeon's boxes; on the right, the emaciated St. John the Baptist, in camel's-hair garment; St. Francis with the stigmata, and St. Laurence with his gridirion visible under the drapery of his robe. The group of Saints indicates that the picture was painted for the Medici. 1320 E

ST. JOHN THE BAPTIST figures largely in Florentine pictures, because he was a patron saint of Florence. Scenes representing his life are drawn from the account in the New Testament. He was the son of Zacharias and Elizabeth, and is often represented with his mother. As he was but three months older than Jesus, the two infants are frequently portrayed together; but in symbolic pictures of the Madonna and Child, where John figures as the prophet, he is a grown man. As the forerunner of Christ he bears the cross and the script: "Ecce Agnus Dei."

Notice the hedge of flowers and fruit, and the cypress trees. They are characteristic of Florentine pictures of the Medician epochs.

In the *Glorification of St. Thomas Aquinas*, an apotheosis of scholasticism, by Gozzoli, is seen the influence of classics upon churchmen of the fifteenth century. St. Thomas, holding his book which sheds rays of light, is enthroned in honour. On either side stand Aristotle and Plato, heathen philosophers, grouped here with a Christian divine. 1319 E

VII Guillaume de St. Amour, a vanquished heretic, lies prostrate at his feet. Below, Pope Alexander IV, presides over the council of Agnani. Above, in glory, is the Father with a scroll: "Thomas has well spoken of me." Moses is recognizable by the tablets of the law and by his horns, symbols of the rays of light that shone from his head. Opposite is St. Paul with the sword. The Four Evangelists are indicated by their four emblems: Mark, by his lion, always winged, symbol of strength in the Church; Luke, by his ox, for priestly sacrifice; Matthew, by his angel, denoting the human interest; John, by his eagle, significant of the spirit that penetrated into the higher, rarer region of Christ's spirituality. Observe that here John is represented as an old man with white beard, a conception frequent in early art. After the fourteenth century he is usually young and very beautiful. The combination of persons indicates that the Italian people were intellectually awakened to a consciousness of the worth and beauty of the Greek and Roman world. The Renaissance had begun.

ST. THOMAS AQUINAS is one of the great lights of the Dominican Order and, indeed, of the entire Catholic Church. He was of illustrious birth, related to Kings and Emperors, but the magnificence of his Italian home only made him the more humble. Though by nature thoughtful and gentle, and of a serenity of temper that served him throughout life in polemical disputes, yet at seventeen he defied his parents, who opposed his joining a Brotherhood, and fled to Paris, in order not to be dissuaded from his final vows by his beloved mother, the Countess Theodora. Being captured and placed under the guard of his two sisters, he succeeded in converting them, so that they assisted him to a second flight. He became the greatest theological writer, teacher, and debater of his time, and to the Dominicans represents learning personified.

On the opposite wall hangs a much copied *Portrait of St. Thomas Aquinas*.

VII  
1633W<sup>3</sup>

**Baldovinetti**, the master of the realistic painters of the next generation—Ghirlandajo, the Pollajuolo Brothers, and Verrocchio—is not represented in the Louvre, unless the *Nativity*, given to Lippi, or the unlabelled *Madonna and Child*, attributed to Francesca (which see), be by him. He was a realist with acute powers of observation.

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## CHAPTER III

### THE AGE OF LORENZO THE MAGNIFICENT

VII **Verrocchio** was the oldest of the great artists who helped to glorify the splendid reign of Lorenzo the Magnificent, that generous patron of the arts and literature. With the Pollajuola Brothers and Castagno, Verrocchio ranked as one of the strongest influences on the art of his day. There are no paintings in the Louvre by the Pollajuolas or Castagno, but the character of their work may be determined by examining their excellent *drawings*.  
S D Out of Verrocchio's workshop came great artists, Leonardo da Vinci, Lorenzo da Credi, and Perugino, master of Raphael. As teacher and craftsman, Verrocchio has always been highly appreciated. He worked in bronze, a thing not unusual for a painter, and the equestrian statue of Bartolommeo Colleone in Venice is second only to Donatello's at Padua. It is only recently, however, that Verrocchio has taken his due place as a painter. Heretofore critics have been pleased to attribute to his illustrious pupils the most charming portions of his canvases.

\*1482 E *The Vision of St. Bernard* gives at first an unpleasant impression, because of harsh colouring. Possibly it was painted by Cosimo Roselli (cf. p. 26), but undoubtedly the figures were drawn by Verrocchio. The Madonna, a sweet-faced, dignified Virgin, reveals herself to the Saint in a mandorla (almond-shaped glory), composed of exquisite baby heads, red seraphim and blue cherubim. The sera-

phim being the more holy are placed nearest the Virgin. The two angels on either side, sensitive creations, anticipate Leonardo in interpretation and in line. The one to the right has some of the charm of Botticelli, with its swirl of fluttering draperies broken in sharp curves. The folds of the Saint's garment are broadly treated and the robe of the Virgin falls in large sweeping curves. The scene takes place in ethereal regions, the saints kneeling upon clouds, an unusual conception. VII

MARY OF EGYPT, clothed in her long hair, attends with devout humility. She was a confirmed sinner who, joining a party for the Holy Land, found upon her arrival at Jerusalem that she was unable to enter the church. Struck with terror at the enormity of her sins, she turned to a life of severe penance. For forty-seven years she lived in the desert, sustained by three loaves of bread, which were miraculously multiplied. In a group of saints she symbolizes penitence.

ST. BERNARD kneels opposite, in a long, loose, white robe with wide sleeves, the habit of the Cisterian Order, or reformed Benedictines. He holds a book, in which he receives the dictations of the Virgin, an allusion to the direct assistance which he is supposed to have received from the Virgin when writing his homilies on the "Song of Songs which is Solomon's." Bernard, born at Dijon, in 1090, of noble family, became one of the most famous religious enthusiasts and political agitators of the Middle Ages. His studies were pursued at Paris. When about twenty-five, having joined the Benedictine Monastery of Citeaux, he was sent forth by the Abbot to found a new abbey. Cross in hand, followed by twelve disciples, he was led outside the gates which closed behind him, and he and his band wandered out into the world to find a new abode. In a wilderness they felled trees, tilled the ground, and founded the famous Abbey of

VII Clairvaux. There St. Bernard presided over the disputes of feudal lords and rival popes, drew up the statutes of the Templars and excited a second crusade. It was he who argued with and defeated Abelard. Intellectual, sincere, enthusiastic, his influence, though often misguided was intense. Dante gives him an important place in "Paradise" (*Paradiso*, XXXI).

Note the apple in the Virgin's hand, emblem of the fall of man, whom Christ has come to redeem.

**Cosimo Rosselli**, a pupil of Benozzo Gozzoli, was possibly associated with Verrocchio on this picture. Rosselli was inferior to the great masters of his day, though during his life he enjoyed considerable reputation. He was summoned by Pope Sixtus IV., together with Botticelli, Ghirlandajo, Perugino, and Signorelli, to decorate the Sistine Chapel in the Vatican. Vasari relates that the Pope was so delighted with his lavish use of gold and ultramarine in a "Last Supper," that he gave Rosselli a prize, to the great disgust of his fellow artists who despised his poverty of invention. The better portions of the work in the "Last Supper" are accredited to his pupil and inseparable companion, Piero da Cosimo. Fra Bartolommeo worked in Rosselli's shop.

The three most renowned Florentine painters of the golden age of Lorenzo de Medici, were: Filippo Lippi, of whose work the Louvre possesses no specimens; Botticelli, and Ghirlandajo. They were younger contemporaries of Verrocchio and felt to a measure his dominating influence.

✓ **Domenico Ghirlandajo** was a pupil of Baldovinetti (cf. p. 23). An indefatigable worker, the story goes that he wished he might cover with frescoes the fortifications that encircled Florence. He was a great realist, and, in spite of the fact that he painted chiefly religious subjects, his pictures are an accurate chronicle of the day: for striking, life-

like portraits of his contemporaries appear in such frescoes as the "Life of the Virgin" and the "Life of St. John the Baptist" in Santa Maria Novella, and in the "History of St. Francis," on the walls of the Trinita. Ghirlandajo had a love for magnificence, a taste for the elaboration of detail, that makes him akin to Flemish artists. It is possible that he was influenced by a triptych, by Hugo van der Goes, which was brought from Bruges to the church of St. Maria Nuova. His success in painting the objective world and his failure to produce poetic fantasies, to create highly idealized types, has given rise to the assertion that Ghirlandajo was without poetic inspiration. The two pictures in the Louvre aid to a decision.

*The Visitation* is a masterly composition, and the gracious attitude of Mary, as she leans forward to raise Elizabeth, who half kneels in humility, is touchingly sympathetic. The erect figures on either side, Mary Salome and the other Mary, balance the composition and are justly subordinate. Observe that the central figures, charming in outline, are silhouetted against the open sky and framed by a Renaissance archway that discloses a bit of landscape. This is an arrangement that becomes quite common in the middle of the Quattrocento (fifteenth century). Notice the shadow on the pavement. The white gauzy head-dress and filmy halo of Florentine art have reached a delicacy unequalled by other schools. David and Benedetto Ghirlandajo, brothers of Domenico, aided in the finishing. By some the picture is considered to be one of the finest specimens of early colouring. It is reported to be in its original condition; if so, the colouring is certainly strikingly fresh and vivid. Daring in combination, it is an excellent example of tempora painting.

Tempora painting, or painting in distemper, was a process used before oil painting was invented. It consisted in mixing ground paints with the white of

VII eggs. Domenico Veneziano,—master of Piero della Francesca and of Baldovinetti, who in turn taught Ghirlandajo,—introduced the use of oil into Florence. But it was little used at first, and then as a glaze to enhance the brightness of the distemper, to give superficial lustre, the foundation still being treated with gum or the white of egg. In all early pictures there is a peculiar unnaturalness due to the way colour was handled. The high lights were made paler than the shadows, while the shadows were emphasized by the laying on of colour in its purity and intensity. This method was untrue to nature. In the high light, colour is most brilliant, and shadows are formed by modifying tones. Leonard was the first to correctly perceive colour relations.

\*1322W The small picture of the *Old Man with a Child* is also in an excellent state of preservation. Here Ghirlandajo, in spite of the fact that the picture is intensely realistic, reveals high poetic sentiment. The old man is undeniably ugly, yet there is a smile on his face that indicates a gentle personality, and the sensitive, confiding boy looks up at the repulsive features, seeing only the loving expression that he has unconsciously called forth. Certainly such an achievement places Ghirlandajo among the great dramatic artists.

1323 E **Benedetto Ghirlandajo**, or Grillandajo in Tuscan dialect, was inferior to his brother. The *Christ on the Way to Calvary* is overcrowded, the action forced, the expressions strained. Observe the napkin bearing the imprint of Christ's face. It is the cloth with which a compassionate woman wiped Christ's brow as he passed by suffering, and on which the Lord left his seal. This print was called the "Vera Icon," or true image, and gave rise to the title ST. VERONICA, a name ascribed to the one who had had compassion on Christ. Around her unknown history grew up several



legends, in one of which she was made the niece of Herod and summoned to Rome to cure the Emperor Tiberius. She arrived after his death, but remained with St. Peter and St. Paul. VII

Domenico Ghirlandajo was assisted by his brother-in-law, **Mainardi**, an artist influenced by Botticelli, as we see in the *Madonna and Child*. At first glance the picture seems delightfully decorative, with its brilliant colouring and threads of gold in the halo against the cluster of white lilies. The upper part is indeed charming, but the heads of the three angels are too much on a line, making, with the face of Christ, four evenly distributed white spots. St. John is too far away from the Virgin, an arrangement which causes an ugly length of line as she reaches out to him. The composition will not bear analysis. Botticelli would have treated the subject quite differently; every line would have had a definite relation to every other. 1367 W

**Sandro Botticelli**, the great decorator of the Quattrocento, was the favourite of Lorenzo de Medici. Botticelli is the best representative of the Medician age, that age which did so much for art and poetry, when Greek literature was read on Tuscan hill-slopes by scholars and humanists, when Greek Venuses for the first time hung in the same halls with sad-eyed Madonnas. The range of Botticelli's work is wide, but over all his subjects he throws the glamour of his own personality. There is a mournful note in his pictures—a mysticism that introduces a new spiritual element into art, a yearning of the soul. Whether he paints goddesses or madonnas, we find the same wistful expression. A pupil of Fra Filippo, he acquired from his master a sympathetic tenderness for humanity, to which he added the fine artistic sensitiveness of his own nature. Poetic, imaginative, with a wonderful sense of life and movement,

VII he was above all keenly appreciative of the value of lines in a decorative scheme. In his "Spring," his "Birth of Venus" and his famous pictures of the Madonna (in Florence), he shows that he knew where to sacrifice reality, even correctness, to the effect of a composition as a whole.

1295 S<sup>2</sup> The round picture, or *tondo*, next the doorway, is a contemporary copy, with some modifications, of the famous "Madonna of the Magnificat" in the Uffizi. The Virgin, dipping her pen into the ink, is about to write her song of praise in the open volume, while the Child guides the Mother's arm. In the original the upper angel to the left raises an arm to support the crown held over the head of the Virgin, thus forming an arch more satisfactory than this in composition, framing as it does the Virgin and emphasizing the curve of her shoulder and the inclination of her head. Observe how charmingly the three figures are grouped on the left, the face of the upper one inclining to the right, of the lower to the left, and the one at the side filling in the space. Study the effect of lines formed by the arms—begin with the arm of the angel to the left, follow down to the related hands of the angel and the Madonna, and trace the arm of the Christ, curve around his shoulder and down his other arm to the union of his hand with that of his mother, thence up to the concealing drapery and on over the shoulder of the Madonna. The relations of the lines in the drapery may be analysed in the same way.

\*1296W In the *Madonna with the Child and St. John*, the wistful look in St. John's face is especially noticeable. The relationship between Mother and Child is a sweet blending of the human and the divine. The face of the Madonna, as she gracefully and tenderly encircles her divine Son, is full of quiet pathos, and the Babe looks up with serious, consoling eyes, one chubby hand placed lovingly

upon her neck. Observe the fine, exact treatment of the wavy hair characteristic of Botticelli, who had learned the jeweller's art before he took up painting. The closed book on the little stand relates to the mystical Annunciation, and is emblematical of Mary, who bears the Divine Message to the world. Here again we have the rose garden, characteristic of Lorenzo's age. The ear of wheat is an allusion to the bread of the Eucharist. VII

In this composition the linear effects should be well studied. The line of the right arm of St. John swings off under the arm of Christ. The position of the hand of the Madonna against the Child is repeated on the same line in the hand of St. John. The curves in the edging of the Virgin's robe are extremely decorative. This is the best altarpiece of Botticelli which the Louvre possesses, but there is a fine fresco, known as the *Lemmi fresco*, just outside the door of Room VII. The *companion fresco* beyond was probably executed by pupils. Both frescoes, found in 1873 in the Villa Lemmi, Florence, under whitewash, were originally painted as marriage offerings. In the one to the left the bride of Lorenzo Tornabuoni, the charming Giovanni Albizzi, receives the gifts of four maidens, slender figures of severe yet graceful movement, earnest-eyed. They may represent the four Cardinal virtues: Justice, Prudence, Fortitude and Temperance; or Venus, sandal-footed, and the Three Graces: Aglia, Thalia and Euphrosyne. The colouring is exquisite, the faces charming. As a whole it is more pleasing than the companion fresco, where Philosophy, seated on a throne, receives Lorenzo Tornabuoni, presented by Dialectics. Philosophy is surrounded by the other Liberal Arts: Rhetoric, Grammar, Arithmetic, Geometry, Astronomy and Music. The face of Grammar, the figure holding the scorpion, is especially winsome. 1297 1298 E D

493 W<sup>3</sup> A *Madonna and Child* is perhaps an early work  
 1299W<sup>2</sup> by Botticelli. The *Venus Reclining*, of Botticelli's  
 VII school, has the typical languid appearance, the long  
 neck, the hairlike threads of twisted gold, and the  
 contorted draperies that characterize Botticelli and  
 his followers. It is also an example of the  
 Florentine manner of treating a classic subject in  
 the age of Lorenzo de Medici.

The life of Botticelli was saddened by his association with Savonarola. He was one of the most ardent disciples of the vehement friar, and, although he did not throw his pictures of profane subjects into the "Bonfire of Vanities," yet he gave up painting pagan for religious subjects in obedience to Savonarola's teachings. He has left an unfinished picture that evidently relates to the events of 1495, when, after the death of Lorenzo de Medici, Lorenzo's sons were expelled from Florence and Christ was proclaimed King of the City. It was in Botticelli's workshop, after the trial by fire and Savonarola's death, that the judges confessed to a group of painters that the prophet had been condemned through fear lest the populace sack their houses and massacre them. Undoubtedly, Botticelli's "Calumny" was painted with this in view. When forty-eight, he was one of the artists chosen to select a site for the "David," the statue by the young Michelangelo. With him in this interesting commission were associated Leonardo, Lorenzo da Credi, Filippino Lippi, Cosimo Roselli, and Piero da Cosimo. Leonardo was but six years the junior of Botticelli, and they were always warm friends. Botticelli is the only artist whom Leonardo mentions by name in the famous "Treatise on Painting." There he calls him "our Botticelli." Leonardo by training ranks as a Florentine of this epoch, but his life and work will be taken up separately—partly because he founded the Milanese school, partly because his

innovations in art win for him a place among later VII artists.

In the workshop with Leonardo—that bottega of Verrocchio, wherein so much of the finest art of the Renaissance was born—was **Lorenzo da Credi**, who, though younger than Leonardo, belongs nevertheless distinctly to the period of Botticelli and Ghirlandajo. His works are treated with oil, but have the clear, smooth, fresh effect of tempora. Lorenzo ground his own paints and distilled his own oils in order to insure purity. He laid on each colour with a separate brush, and had a horror of dust in his workshop. His pictures are characterized by clearness of tone, by earnestness of religious feeling, by grace and quiet dignity.

*The Madonna Enthroned* Vasari considered one \*1263 E of Lorenzo's masterpieces. It is certainly one of the loveliest pictures in the primitive collection. The colouring is rich and harmonious, and the modelling unusually satisfactory. Observe the neck of St. Julian, the dimpled flesh of the baby, and the transparency of the white robe of St. Nicholas. Lorenzo da Credi, while following closely the footsteps of Verrocchio, in observing sharply defined outlines, was nevertheless much influenced by Leonardo, the first artist to introduce subtle modelling. Compare this Christ with Leonardo's in the "Madonna of the Rocks." But Credi still adheres to the tradition of the primitives in placing the two Saints in statuesque, clear cut isolation on either side of the Madonna. They are outlined against blue sky and framed by archways, a reminiscence of the time when saints were placed in separate niches. The flat columns with low scroll reliefs are characteristic of the early Renaissance.

The picture was probably painted for a merchant, as St. Nicholas of Bari and St. Julian of Rimini were patron saints of the seaport towns of the

VII Adriatic. Their assistance was invoked for prosperous voyages. Of ST. JULIAN, an heroic martyr, little is known, and he figures seldom in art. ST. NICHOLAS, on the other hand, is one of the most popular saints in Christendom, the Saint revered by the people at large, just as St. George is the favourite saint of chivalry. Innumerable quaint stories cluster about his life that have led to his popularity and the custom of fêting him on Christmas Day. According to one legend he restores to life three little children who had been seized by an Innkeeper and served up as food to guests. According to another he throws three gold purses or balls in at a window as dowries for three daughters of a poor nobleman. A little picture near the Massaccio illustrates the scene of *St. Nicholas Giving to the Nobleman's Daughters*. In 1659 W it St. Nicholas is represented as young, but he usually has the appearance given him in the Credi picture. The three gold balls at his feet allude to the legend. Because of his kind deeds the Saint is especially revered by children, dowerless maidens, merchants, prisoners, and mariners in distress. As Bishop of Myra he wears the mitre and the jewelled gloves, and carries a crosier.

A small panel by Credi hangs in the Long Gallery about fifty steps from Room VII. It is a *Noli mi Tangere*, a favorite theme with artists of the Early 1264 VI A N Renaissance. Christ with his hoe as gardener is discovered by Mary Magdalene after the Resurrection. She stretches forth her hand to him:—

“Then, saith Jesus unto her, touch me not for I am not yet ascended unto my Father.”—(John, xx, 17.)

Lorenzo da Credi was Verrocchio's favorite pupil and throughout life Credi seems to have been beloved and esteemed. He was often called upon to settle disputes and to be executor of wills. Like Botticelli, his life was coloured by that of Savona-

rola. A zealous Piagnone, he burned all but his VI  
religious pictures in the "Bonfire of Vanities."

A strange contemporary figure in Florentine art is that of **Piero di Lorenzo**, commonly called **Piero di Cosimo**, after the master he served. Much of the best work formerly attributed to Roselli, is now said to be by Piero. The fresco in the Sistine Chapel, "The Destruction of Pharoah in the Red Sea," long considered Cosimo's best work, is to-day pronounced a work of the pupil whom Cosimo took with him to Rome. Piero was especially successful in portraits; one of his most interesting canvasses, "La Belle Simonetta," is at Chantilly, a rich museum an hour's ride north of Paris. The delicate profile of the maiden, whose hair is fantastically interbraided with jewels and serpents, is seen against thick black clouds. Piero's landscapes are especially delightful. An interesting phase of his art is the highly romantic, quaint, fairy-like treatment of pastoral scenes on household furniture. There are two cassone, or lids for chests, on either side of the door in Room VII. The subject, *The Marriage of Thetis and Pelius*, indicates that the panels were painted for wedding chests. In the *panel* to the 1416  
left, centaurs and satyrs welcome the bride as she A S  
comes escorted from her home in the sea by zephyrs, sea nymphs, tritons, and Neptune himself. In the *panel* to the right the ceremony is being celebrated. 1416  
Piero's conceits were often eccentric and extra- B S  
vagant, but always highly poetic. His life was most extraordinary. After his master's death he lived in isolation, nourished by hard boiled eggs, which he boiled in a huge kettle, fifty at a time. He studied clouds by the hour, though during a thunder storm he locked himself in with terror. His grape vines and fig-trees he allowed to go unpruned, saying nature must have her way. A complete misanthrope he died alone.

Piero's work and that of Andrea del Sarto have

VI little in common, though Piero was del Sarto's master.

1416 A S *A Coronation of the Virgin* in the Long Gallery is generally accredited to Piero. The known fact that this picture was painted for the Franciscan Order helps us to identify the saints: to the left are St. Francis and St. Jerome, the latter introduced because, like St. Francis, he symbolizes humility; to the right the Franciscans, St. Bonaventura and St. Louis of Toulouse.

ST. LOUIS OF TOULOUSE was nephew of St. Louis, King of France, and son of Charles of Anjou, King of Naples and Sicily. He was brought up by his mother in habits of piety and virtue. When only fourteen he was sent as hostage for his father, who had been taken prisoner by the King of Aragon. After several years of severe captivity, Louis was released. He immediately renounced his rights to the crown and assumed the habit of St. Francis. Appointed Bishop of Toulouse, he journeyed thither barefoot, and spent the few remaining years of his life in charitable duties.

He wears here the bishop's mitre and his cope is embroidered with the French fleur-de-lis. The rejected crown lies at his feet.

ST. BONAVENTURA is called the seraphic doctor, because he is the learned Saint of the Seraphic or Franciscan Order. Notice the heads of seraphim on his mantle. The story is told that his mother laid him dying at the feet of St. Francis, who exclaimed: "O buona ventura" (happy chance) and that, upon his recovery, the child was henceforth called Buonaventura. He completed his theological studies at Paris. Though consulted by Louis IX. (St. Louis), chosen General of the Franciscan Order at thirty-five, and later made Archbishop, then Cardinal, he remained so humble, that he deemed himself unworthy to take the Host, which was presented to him, there-



fore, by an angel, a scene often illustrated. When VII  
 the papal nuncios arrived with the cardinal's hat, he  
 was in the garden washing the plate from which he  
 had just eaten and he bade them hang the hat on a  
 bough until he had finished. The hat is here so  
 represented. The face of St. Louis of Toulouse is  
 young, that of St. Bonaventura usually older and  
 worn by fasting. The grouping of the saints, all of  
 whom signify humility, indicates the virtue which  
 the donor wished to emphasize.

A large *Madonna and Child*, in the primitive col- 1528 E  
 lection, attributed to the School of Signorelli, may  
 be by Piero. The Babe has the contorted body that  
 indicates a follower of Signorelli, but the saints bear  
 a decided resemblance to those of the altar-piece just  
 considered. As a grouping the picture is one of the  
 most interesting in the gallery. Here united are the  
 six most important followers of St. Francis: Mary  
 Magdalene and St. Catherine are the only saints not  
 Franciscans, and they were especially revered by the  
 Franciscan Order. Kneeling at the foot of the  
 throne are St. Louis of Toulouse and St. Catherine  
 of Alexandria, the royal saints who renounced the  
 worldliness of their kingdoms to follow Christ.  
 The other male saint in the bishop's mitre is  
 evidently St. Bonaventura, with his book signifying  
 learning. Probably the Franciscan with gentle face  
 is St. Antony of Padua, for the type is decidedly his,  
 though he lacks his usual symbol, a flame. Behind,  
 the other Franciscan is possibly St. Bernardino.  
 St. Catherine typifies learning; behind her stands  
 St. Clara of Assisi, emblem of female piety; next to  
 her, with the royal crown over the white mantle is  
 St. Elizabeth of Hungary, who represents charity;  
 the younger saint with the vase is evidently Mary  
 Magdalene, who often appears with St. Clara as the  
 symbol of penitence.

ST. CLARA is the spiritual follower and associate  
 of St. Francis. Escaping from her parents, who

VII desired her to marry, she presented herself to St. Francis, desiring him to instruct her in the way of righteousness. With tapers and hymns she was conducted to the altar of the Virgin, where St. Francis himself arrayed her in a simple Franciscan habit. She then took refuge in a convent, refusing to return to her kinsmen. There she was joined by her sister Agnes, by other women of noble birth, and eventually by her mother. They formed the Order of Poor Clares. Like that of their brothers their life was severe. St. Clara set the example of humility by washing the feet of those who returned from begging, and herself served them at table. The austerity of her life enfeebled her, so that she lost the use of her limbs, but she still spun marvellous flax. When the Emperor Frederic, with a band of infidel Saracens, ravaged the country and attacked the convent, St. Clara, through faith, rose from her bed, and, holding out the Pyx, containing the host, she rebuked them on the threshold. The barbarians fled in panic. This miracle spread her fame, and the Order was received throughout Christendom. St. Clara usually carries the Pyx as her emblem, but at times merely a book and crosier, as Madre Serafica, or mother of the first community of Franciscan nuns.

ST. ELIZABETH OF HUNGARY is one of the most poetic figures in the legends of the saints. Betrothed when only four to Prince Louis of Thuringia, she went to live in his father's castle of Wartburg at Eisenach. Here she grew up in a strange, unsympathetic court, for, after the death of the good King, she was despised by all because of her deeds of charity and her pious devotion. Louis alone watched her with silent sympathy, as she bore with gentleness the abusive treatment of his mother, his sister, and the court; it was from him alone that she received loving consideration. When he was twenty he shared with her his throne,

and their union was one of deepest happiness. She, fearful lest she was too blessed, redoubled her austere piety, her secret penances, and her charity. One day, obedient to her husband's wish, she attired herself sumptuously for the reception of neighbouring princes. In crossing the courtyard she was besought by a shivering beggar to give him aid. Taking off her royal mantle, lined with ermine, she threw it over his shoulders; then, meeting her husband, she cast herself into his arms, confessing her deed. While he held her, scarcely knowing whether to rebuke or praise, a waiting maid came to announce that the mantle, which the Queen had evidently forgotten, was hanging in her wardrobe. When arrayed and led into the banquet hall, a more than mortal beauty illuminated her face. Again, in winter, as she descended the slippery mountain paths, bearing under her mantle food for the poor, her husband met her and asked what was her burden. Half ashamed to confess her good deeds, she drew back, and he, pulling aside her mantle, saw only a basket of celestial roses. During a famine she distributed bread judiciously and founded hospitals, especially for children. When Louis was summoned by Frederic II. to join the third Crusade, he concealed the cross in his purse through dread of announcing to his beloved wife the fearful separation. She discovered the emblem when seeking alms for her poor, and swooned at his feet. Bravely, however, she accompanied him two days on his fateful journey. He never returned. His oldest brother dispossessed her, and, with her children, she was driven forth to beg among the poor she had succoured. But Louis' knights brought back the body from the Holy Land and carried out their King's last instructions. Elizabeth's son was placed upon his rightful throne. Under the advice of her severe priest, Conrad, her life became a

VI perpetual series of mortifications. She even spun wool until her clothes became ragged, and, wearing the cord of the third order of St. Francis, she was looked upon as a second St. Clara. She died wasted by suffering at twenty-four, and her garments and her hair were cut away from her by the people as relics. The chamber that she lived in at Wartburg is the one later occupied by Luther, where he threw the ink-bottle at the offending demon. In representations St. Elizabeth is young and beautiful. She wears a crown and usually carries roses in her arms or in her robe.

In the Long Gallery is another interesting *Coronation of the Virgin*, by **Raffaelino del Garbo**, a pupil of Filippino Lippi. As in Piero's picture, heaven and earth are represented in two distinct scenes. The grace of the Virgin and the angels, with their exquisite refined faces, is quite in the manner of Filippino. The saints, though well characterized, are heavy for the composition, and overbalance the delicate treatment of the celestial region. Observe with how much greater taste Pièro di Cosimo has grouped the figures in a pleasing landscape. Notice that, in the Lorenzo, God the Father, wearing the Papal tiara, crowns the Virgin, while in the Garbo it is Christ the Son. Garbo's *Coronation* was painted for the monks of Vallombrosa. The grouping of saints forms an interesting Benedictine composition, just as Nos. 1416 and 1528 are essentially Franciscan. The two most important saints are St. Giovanni Gualberto (with a cross) the founder of the Reformed Benedictines, and (on the left) St. Benedict himself, father of the Benedictines, upon whose rule St. Gualberto modelled the Vallombrosian Order.

ST. BENEDICT is one of the most important of the saints in ecclesiastical art, ranking with Saint Augustine, St. Dominic, and St. Francis, as father of a great religious order. The Benedictines are

first in point of time and of extreme importance in the advancement of civilization. When the barbarians of the Middle Ages were engaged in hand to hand conflicts, destroying the art and learning they could not understand, the monks of the Benedictine Order were stealthily concealing the treasures of the past, and quietly working in lonely cells over philosophical problems and illuminated manuscripts. Until the time of St. Benedict, in the fifth century, monachism, established in the East by St. Anthony the Hermit, and in the West by St. Jerome, was unorganized and essentially selfish and illiterate.

At the first St. Benedict lived as a hermit, for at the age of fifteen he fled from worldly allurements to a cavern (*il segro speco*) in the wilderness of Subiaco, since considered holy ground, where he lived in solitary communion with God, fed daily by a pious hermit Romano. After several years of secluded life, having acquired fame for sanctity and miraculous cures, he was requested by several hermits to place himself at their head. The strictness of his discipline, however, angered one of them who attempted to poison him, but Benedict blessed the poisoned cup, and it fell shattered to the ground. He often holds a cup or pitcher in allusion to the legend. When Subiaco, no longer a desert, was crowded with huts, St. Benedict divided his followers into twelve monasteries with a superior over each. He himself went up on to the Monte Cassino to convert pagans who were still worshipping in a temple of Apollo. There he laid the foundations of his celebrated monastery, which, still standing, contains a library remarkable for its venerable manuscripts. There, too, he promulgated the famous Rule comprising the three vows of the cenobites of the East: poverty, chastity, and obedience, to which he added obligatory manual labour of seven hours a day and vows of perpetuity. St. Benedict was given the

VI companionship, during the last years of his life, of his sister St. Scholastica, who, near at hand, founded the first order of Benedictine Nuns. St. Benedict, as here, is usually represented as patriarchal, with a long beard, and in the black Benedictine garb. But when he figures as father of an Order of reformed Benedictines, he is sometimes younger, without beard, and frequently wears white.

ST. GIOVANNI (John) GUALBERTO was born in Florence, of noble lineage. When still young, his beloved brother Hugo was murdered and Gualberto pursued the murderer. He met him on the winding road which leads to San Miniato. The wretch fell upon his knees and extended his arms in the form of a cross, beseeching his pursuer to have mercy in the name of Christ. Gualberto, in sudden conversion, lifted the murderer and, making his way to the church of San Miniato, knelt for forgiveness, grieving over the sin which he had been about to commit. He joined the Benedictines and lived in the monastery adjoining the church. He was elected to succeed the Abbot, but, declining, withdrew to Vallombrosa, where his great sanctity attracted followers to whom he gave the rule of St. Benedict, adding the obligation of silence. In the refectory of the Salvi, near Florence, an offspring of the parent institution of the Vallombrosian Order, Andrea del Sarto painted his Last Supper (see B. A.). St. Gualberto is usually young and beardless. He wears the garb of the Order and holds the crucifix in allusion to his sudden conversion.

ST. BERNARD DEGLI UBERTI, who stands to the right, is an abbot of Vallombrosa and a Cardinal. He is not of special interest and must not be confused with the more important St. Bernard of Clairvaux.

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## CHAPTER IV

### THE MILANESE SCHOOL

✓ With **Leonardo da Vinci** commenced a new phase of art. A small *Annunciation*, an exquisite bit, clear in tints and delicate in sentiment, is not characteristic of his mature work, but closely resembles the school of Verrocchio, and probably was done when Leonardo was in the bottega. It might have been painted by Verrocchio himself or by Lorenzo da Credi. The landscape, with its dark trees and blue distance, is charming. Note the graceful curves formed by the figures kneeling humbly in the presence of the Divine Word. The lilies are no longer in Gabriel's hand, but are growing in the garden. Observe the simplicity of the tiled pavement, the bare benches, the plain wall, the even balustrade.

VI  
1265  
A S

*The Madonna of the Rocks* was the first of Leonardo's paintings to have a marked influence upon contemporary artists. Here, for the first time, we have the Virgin taken from her pedestal and, unattended by worshipping saints, seated upon the ground, watching her child with tenderness, but not with adoration. The halos, emblems of divinity, have disappeared. The Child, though blessing, is seen not in full view but in profile. Remember that the picture was painted about fifteen years before Raphael's "Belle Jardinière." A second characteristic is the attempt to express

\*1599  
A S

VI thought by the movement of the body. The Christ, with fingers raised in benediction, leans affectionately towards the little St. John, whom Mary is in the act of caressing. Each figure expresses outwardly an inner thought. Observe also an attempt to unify the four figures, an attempt still too obvious. The hand of Mary, sheltering the Christ, is above the hand of the angel, whose pointing finger indicates the prophet St. John, and he, in turn, by the position of his hands, leads the eye to the Infant Jesus, the focus of the picture.

Besides (1) naturalness in arrangement, (2) expression of feeling through gesture, (3) unity of composition, Leonardo introduced technical improvements. We remarked that the Christ in Lorenzo da Credi's "Madonna Enthroned" showed the influence of Leonardo. Notice here the exquisite modelling of the figures of the babes and the play of light and shade on the soft dimpled flesh. For the first time the colour in the high lights is strong and the shadows are enriched and deepened by added tones. There is an ease and freedom in the treatment of oils that has not been perceptible before.

The "Madonna of the Rocks" was painted about 1490, when Leonardo was in the service of Duke Ludovico Sforzo, Il Moro. He was then thirty-eight, having been born in 1452 at Vinci, not far from Florence. He was the natural son of Ser Piero and a girl of good family who eventually married a peasant. The father, a man of importance, married and moved to Florence, where Leonardo was brought up with his twelve half-brothers and half-sisters. After serving his apprenticeship in the studio of Verrocchio, and incidentally forming a close friendship with Perugino, he became an independent painter. Little of his work of this period was completed. He soon, however, entered the Court of Ludovico, where he



had a scope wide enough for his varied talents. For Leonardo was the most universal genius the world has ever seen. He was not only painter, sculptor, architect, and musician, but also writer, geologist, engineer, and physiological anatomist. Between nature and his subtle intellect hung only a thin veil. He penetrated secrets that would have made the world richer by four hundred years, had there been men then living capable of understanding and pursuing his discoveries. But, as an inductive philosopher Leonardo came too soon. He anticipated the discoveries of modern science, even recognising steam as a motive force, formulating laws for the movements of the waves, and applying his principles to optics and acoustics. He revived the laws relating to the use of the lever, which had been lost since the time of Archimedes. When discouraged by the overthrow of his patron Ludovico and the destruction of his great works in Milan, he diverted his mind by solving geometrical problems. When visiting in Rome, instead of painting pictures for Pope Leo X., he attempted to realise his dream of a flying machine. Besides being an artist, scholar, and inventor, he was an accomplished courtier, for to a rarely gifted mind he united charm of manner and personal beauty, so that "the radiance of his countenance rejoiced the saddest heart." Dumb animals felt his fascination. That he was conscious of his power is shown by a letter written to Ludovico Sforza before entering the Duke's service. He dwelt upon his ability to construct cannons, light bridges, scaling ladders, mortars and engines, and adds:—

"In time of peace I believe I can equal anyone in architecture and in conducting water from one place to another. Then I can execute sculpture, whether in marble, bronze, or terra-cotta; also in painting I can do as much as any other, be he who he may."

Yet he was humble as regards his art.

VI "When a work satisfies a man's judgment it is a bad sign, and when a work surpasses his expectations and he wonders that he has achieved so much, it is worse."

Leonardo lived to be sixty-seven, and the mere enumeration of the masters he served shows the versatility and genius of the man: Sforza, Cæsar Borgia, Louis XII. of France, Pope Leo X. and Francis I. An unfortunate fatality has pursued Leonardo's works. His equestrian statue was never cast in bronze, and the original was destroyed by French soldiers when they entered Milan. His masterpiece, the wonderful "Last Supper" on the wall of a refectory in Milan, contains to-day only a trace of the spirit of Leonardo. Done in a medium of oil on plaster, it soon began to crumble, and what beauty remained was used as a target by the soldiers. A fair *Copy of the Last Supper*, probably by Marco Oggione, a pupil, hangs opposite the "Madonna of the Rocks." Leonardo worked on the original over three years. The Dominican friars who had ordered it for Santa Maria della Grazie became impatient, and the prior complained to Ludovico that Leonardo spent too many hours brush in hand, gazing at the unfinished faces. Leonardo explained that he created largely from imagination, and added that he had two faces yet to paint: the face of Christ he did not hope to realise on earth; for the face of Judas he was still seeking a model, though he had hunted in all the thieves' dens in Milan, but now, with the Duke's permission, he would take the head of the prior!

The composition of the "Last Supper" shows to a marked degree Leonardo's skill in unifying numerous figures and in expressing thought by movement. In all Last Suppers before Leonardo's the Apostles were seated formally around the table. Leonardo has arranged them here in groups of three, each Apostle reacting upon the tragic words

of Christ: "There is one here who shall betray me." VI

In the group at Christ's right hand is John, the beloved, resigned because he understands. Peter, in conformity with his vehement character, rises in rebellion, his hand outstretched. Judas draws back terrified, clutching the money-bag and upsetting the salt with his elbow. (He will betray one with whom he has eaten salt, the Arab token of hospitality and fidelity. From this episode comes the widespread superstition in regard to spilling salt. The dread of sitting thirteen at table arose out of the number at the Last Supper.) Behind Judas is Andrew, both hands raised in horror, then James the Younger, unconvinced, and Bartholomew, who regards Christ fixedly, as if incredulous, and awaiting further words. At Christ's left, with finger upraised, is Thomas, who questions, "Is it I, Lord?" Then Philip, the gentle-natured, who seems to say, "It is not I, Lord; Thou knowest my pure heart." In the last group the three converse together: Matthew, with arms outstretched towards the Master, admirably unites the two groups; Thaddeus, showing doubt and suspicion, is about to strike his hands together; Simon, with wonted dignity, weighs the matter. (1)

The *Portrait of Lucrezia Crevelli*, the mistress of Ludovico Sforza (a portrait formerly known as "La Belle Feronnière"), is attributed to Leonardo by several eminent critics, but Morelli emphatically denies the authorship. It certainly lacks the play of light around the eyes, and the fleeting, haunting smile that characterize Leonardo's faces. Observe the faces of Mary and of the Angel in the "Madonna of the Rocks," of the St. John the Baptist, of the Bacchus. All his life Leonardo was trying to catch that subtle, intangible expression of the human soul upon the countenance. ✓

\* 1600  
A S

The majority of Leonardo's landscapes are faded and repainted. The *Bacchus* probably gives the best idea of what they must have been in their original state. Leonardo loved nature, and felt a kinship between man and growing things, realising

1602  
A S

(1) Goethe's interpretation of the scene.

IV an underlying principle that governed both. His  
 \*1598W fondness for mysterious relationships is felt in the  
*Madonna and St. Anne*, of the Salon Carré. The  
 picture was painted when Leonardo was in France,  
 old and feeble, and it was probably finished by a  
 pupil. It has been badly repainted, the famous  
 landscape being entirely lost. But the haunting  
 Leonardesque smile is there in the face of St. Anne,  
 and the sentiment is Leonardo's own—a subtle  
 relationship, a chain of love that flows from the  
 greatest to the least. The composition, moreover,  
 like many of Leonardo's, is an interesting experi-  
 ment. Here he has tried to solve the problem of  
 space economy.

Probably no picture in existence has given rise to  
 so much difference of opinion as the mysterious,  
 \*1601N tantalizing *Monna Lisa* or "La Joconde." It is  
 difficult to imagine what the picture was like when  
 Leonardo conveyed it to France and sold it to the  
 French King for four thousand crowns. After four  
 years of work he left it unfinished. When Vasari  
 saw it, a few years later, he spoke of the delicate  
 blue sky and the fairness of the lady's com-  
 plexion:—

"The eyes have all the liquid sparkle of nature; the  
 lashes, fringing the lids, are painted with rare delicacy, the  
 curve of the eyebrows, the vermilion of the lips are all  
 exactly reproduced. This is not painting; it is real life.  
 You can see the pulse beating in the throat. The enchant-  
 ing smile is more divine than life itself."

It is this mysterious smile over which observers  
 have quarrelled. Some consider the "Monna Lisa"  
 the type of purest, noblest womanhood. Others  
 say she is crafty and cruel, a relentless siren.  
 Others confess they do not understand her—one  
 day enjoy the smile, the next turn the picture to the  
 wall. Whatever mystery Leonardo may have  
 wished to symbolize, the picture was originally a  
 portrait of Monna Lisa (or My Lady Lisa), the wife

of a Neapolitan, Francesco del Giocondo, from IV whence comes the attribution "La Joconde."

In mellow tone harmonies the picture is rarely beautiful and strikingly different from the work of Leonardo's predecessors. The yellows, browns, and blues are contrasted and intermingled by subtle gradations with a fine feeling for relationship and with a splendid mastery of technique. Note the delicate shadows on the face, the light on the sleeve, the exquisite rendering of the wonderfully modelled hands.

In the Section of drawings are several by SD Leonardo that are peculiarly interesting: one sheet contains a number of youths in various expressive attitudes, and just above them is a diagram for an instrument. In the midst of his sketching Leonardo had a scientific inspiration. The vigour of Leonardo's mind affected not only all contemporary art, but founded a school in Milan. Before his arrival in that city the art of all Lombardy had been characterised by harshness rather than by delicacy. Like the other schools of Northern Italy, the school of Lombardy had felt the influence of the art of Padua, an art characterized by intense realism, vigorous drawing, and severity of type (see chapter VII).

**Ambrogio Borgognone** is one of the most refined of the early Lombard artists. Vincenzo Foppa, considered the founder of the Milanese School, was his master, and later in life Borgognone came under the influence of Leonardo. In the *Presentation in the Temple* the Madonna is a sweet, serene creation, and the heads of the old men are drawn with individuality and power. Observe the pallor of the faces, due to the almost exclusive use of black and white. The branches of fruit betray Paduan influence (cf. Mantegna and Crivelli). A panel represents a *Donor Presented by St. Peter Martyr*. The usual symbol, a knife, is

VI  
1184  
A S

1182  
A S

VI in the Saint's head. In the background is depicted the scene of his martyrdom.

ST. PETER MARTYR is one of the glorified saints of the Dominican order. Brought up in the heretical sect of the Cathari, when converted to Catholicism he persecuted with unrelenting cruelty those with whom he had been associated formerly. For his zeal he was appointed Inquisitor-General by the Pope. Two noblemen, who had suffered imprisonment and loss of property through his persecutions, had him waylaid and massacred, together with his companion, in a dark wood. An axe or knife is usually seen in his head, but, at times, there is only a bloody wound. Sometimes he has a sword in his breast.

2721  
A N

In a curious *Annunciation* on the opposite wall we see St. Peter Martyr in the right wing. He is accompanied by St. Stephen, who has the stones of martyrdom on his head. The saints in the left wing are St. Benedict, as penitent, and St. Augustine. Notice the backward movement of the Madonna, as she starts alarmed from her Prie-Dieu at the appearance of the celestial messenger, who, instead of kneeling to announce the Divine will, descends in curious fashion through the air. In the movement of the Virgin there is an anticipation of Lotto's conception.

1488  
A S

*The Four Doctors*, by **Sacchi**, a splendidly decorative altarpiece, is extremely interesting for its ecclesiastical significance. The four doctors, seated in an elegant Renaissance portico, that overlooks a delicate landscape, are attended by the symbols of the four Evangelists to show the source of their inspiration: Augustine, by the eagle of St. John; Gregory, by the ox of St. Luke; Jerome, by the angel of St. Matthew; Ambrose, by the winged lion of St. Mark.

The earliest of the fathers was ST. AMBROSE. After studying in Rome, he became prefect in Gaul, with

head quarters at Milan. The same story is told of VI  
him that is told of Plato. When he was a babe, a swarm of bees came and settled on his lips, a prophecy that he would speak honeyed words. A dispute arose in Milan between Catholics and Arians over the election of a bishop, and Ambrose by his eloquence quieted the quarrel. The cry of a small child in the mob, "Ambrose shall be Bishop," was accepted by the people as oracular, and he was made Bishop of Milan. He retired for study, and entered upon his duties with faith and unselfish zeal. He promulgated two important doctrines:—the celibacy of the clergy, and the supremacy of the Church. As patron of Milan, he is often seen in Milanese pictures. He wears the Bishop's mitre; sometimes he has a beehive beside him, sometimes (as here) a scourge. The latter emblem relates to his experience with Theodosius. The Emperor was passing through Milan after atrocious massacres in Thessalonica. Before permitting Theodosius to enter a church, Ambrose compelled him to go through the streets in sack-cloth and ashes.

ST. JEROME, the second doctor historically, is recognizable here by his cardinal's robe. He has been identified in previous pictures as the first hermit in the West (see Jerome). ST. AUGUSTINE, the third doctor of the Church, points to his book "De Civitate Dei" (see Augustine). These three doctors were contemporaneous, living in the fourth century.

POPE GREGORY, the last pope canonized, came two hundred years later. His father was a Roman senator, and Gregory was brought up in the law. He became prætor at Rome, but, upon the death of his father, joined the Benedictine Order and devoted himself to charity. During a pestilence, he turned his residence into a hospital and cared for the sick in person. Upon the death of the Pope, the people, stirred by Gregory's good deeds, elected him to the

VI papal throne; but he fled and hid in a cave. They were led to his retreat by a holy dove, and he, perceiving the will of God, returned with them to Rome. Gregory was one of the wisest and greatest of the Popes. He is best remembered by the English speaking people as the Pope who sent the missionary St. Augustine of Canterbury to England. Having seen the fair-haired Anglo-Saxons in the mart: "Call them not Angles, but Angels," he said. He was humble, considering himself merely the servant of God. He fasted for days, because of the death of a beggar in the streets, deeming himself responsible for even the lowliest. With a spirit of tolerance remarkable for those days, he restored the synagogues to the Jews. He introduced many important customs into the Church, originating the Gregorian chants, formulating the Roman liturgy, establishing the form of vestments for the priests and fixing the celibacy of the clergy as a dogma. He is said to be the first who conceived the idea of purgatory. Thinking one day of the Emperor Trajan, he felt it unjust that a man so good should be condemned to eternal punishment, and prayed the Lord to have mercy upon Trajan and all good heretics. According to the story, Gregory was given the choice of suffering himself for the rest of his life and freeing the heretics, or of leaving them in eternal damnation, he himself going free from pain, a story invented possibly to explain the agonies which Gregory endured during the last years of his life. In pictures he wears the triple tiara, and the dove, or Holy Spirit, is often seen, as here, dictating to him while he writes.

A late Milanese artist, **Gaudenzia Ferrara**, curiously combines the traditions of the Early Lombards with the grace of Luini. His *St. Paul* shows his preference for reds and browns (which were frequently harsh), but in no way reveals his intellectual vigour and his facility in combining



numerous figures in pleasing compositions. His best works, to be seen mainly in churches around the Italian Lakes, show decided dramatic invention. VI

ST. PAUL, though not a companion of Christ when on earth, ranks next to St. Peter among the Apostles. His life is well known from the New Testament and is a theme common in art. He carries the sword as the sign of his martyrdom and as symbol of his intrepid warfare in spreading the doctrine of Christ. With his dignified bearing, high brow, and flowing beard, he is easily recognized in a group of Saints. Rarely is he represented, as here, alone.

Of Leonardo's immediate pupils **Solario** is best represented in the Louvre. *The Madonna of the Green Cushion* is his masterpiece. Berenson traces a relationship between Solario and the Venetian Cima da Coneglione. Although the tones are intense and the contrasts strong yet the colour is limpid and pleasing. Note the graceful swirls of the scarf winding around the Madonna's face and neck, and the exquisite blue lights amid the white, which is beautifully relieved by the olive-green foliage of the background. The hair of the Christ is bright-red, an unusual treatment except in the Lombardy School. The conventional religious dignity, characteristic of the Early Renaissance, has entirely disappeared. The Madonna is a loving mother, the baby a human baby, grasping his foot in happy abandon as he feasts. The Virgin has the peculiar Leonardesque smile and the wisps of rippling hair. \*1355 A S

The portrait of *Charles d'Amboise* represents a member of the French house of Amboise, as is clearly indicated by the chain of shells around the neck. The colour scheme is striking, the rich yellow gold blending with the olive-green of the mantle and contrasting with the intense blue of the sky and the Lombardy hills. The strong note of 1531 A S

VI red saves the composition from being too cold. 1532 Solario's *Crucifixion* can be compared interestingly A S with those by Mantegna and Veronese. Individual figures are good, but the composition is confused and the colouring spotted. In the head of *John the* 1533 *Baptist*, extremely well painted, note the reflection A S of the ear in the charger.

1169 The *Madonna of the Casio Family*, by **Boltraffio**, A S is the painter's masterpiece. After looking at pictures by Leonardo, the work of the pupil strikes the eye as a crude composition. But walk through the room of the French Classicists and return. The simple dignity and charming face of the Madonna will at once appeal to the æsthetic sense, while the brilliancy of tones at once explains the expression "Lombardy colour" (cf. Caracci). The Babe is a quaint figure and the pose of the Madonna is unusually attractive. St. Sebastian has no arrows, merely bloody wounds, but John the Baptist carries his reed cross and script. The donor, kneeling to the right, wears the laurel wreath to identify him as the poet of the family.

**Bernardino Luini**, the great disciple of Leonardo, is one who, though not an immediate pupil, penetrated more intimately than even Leonardo's pupils into the refined conceptions of the master. Luini used the Leonardesque form of face, but transformed it into a new type of beauty. He was more than a mere imitator. Whether Luini be considered exquisite and fascinating or sentimental and tedious will depend upon the personality of the observer. The type of face is reproduced with an insistence that would weary if it were not pure in line and carefully modelled. In 1353 the *Holy Family* the Madonna has the gentle A S loveliness of Leonardo's women with the added extreme sweetness peculiar to Luini. The *Daughter* 1355 *of Herodias*, or Salome, with the head of John the A S Baptist, is of the same type of face. Note the

difference in colour scheme of the two pictures. VI  
The former picture is warm in tone, the latter cold.

*The Head of a Girl*, with a finger on the lip, is a pleasing bit in fresco. *The Sleeping Infant Jesus*, in the Salon Carré, is one of Luini's most original conceptions. The poses are natural and the figures well drawn. The face of the Madonna, with its lovely oval and languorous eyes, is rarely beautiful, and the colour is soft and harmonious. In the Salle Duchâtel are several of Luini's frescoes, a medium in which he was unusually successful. Fresco painting required sureness of touch and accuracy in anticipating colour harmonies, for the paint was applied to wet plaster, and once absorbed could not be altered without removing the plaster. In the *Nativity* and the *Adoration of the Magi*, the delicate tints, skilfully juxtaposed, harmonize well with the sensitive treatment of the subject. The Madonna, with gentle dignity, presents the child to be worshipped by the three Kings, Caspar, Melchior, and Balthazar, who represent the three ages of man and the three continents (Asia, Europe and Africa). Observe the modified treatment of the halo, used purely for decorative effect. In the "Nativity" an angel presents the Babe with a cross, a pathetic allusion to his mission on earth—to the necessity of his incarnation as a human child.

1362  
A S<sup>2</sup>

\*1354  
IV S

\*1359  
V E  
\*1360  
E

## CHAPTER V

### PERUGINO AND RAPHAEL

\*1300,  
VII W

Before going to Florence, Perugino was undoubtedly influenced by **Piero della Francesca**, one of the great early masters of Umbria. A *Madonna and Child* (without title) hanging next to a Fra Filippo Lippi, was for many years attributed to Francesca, though it is possibly by Domenico Veneziano, an artist not dissimilar. The face of the Madonna is refined and dignified, and expresses high spirituality. The type is perhaps more elevated, more intellectual, than the usual Umbrian face, which, while evincing contemplative devotion, is frequently less high-minded and more sentimental. Umbrian art, like Sienese art, was profoundly religious, with a love for mystic beauty. Francesca, while observing the traditional idealism of his school, yet made several definite improvements in art. He had been a student of science before becoming an artist, and he interested himself in the laws of perspective and the effects of atmosphere. Note the perspective in the landscape.

It was possibly from Francesca that **Perugino** learned the secret of composing a painting so that his pictures give a feeling for real distance and for an atmospheric envelope surrounding the figures. Space composition and aerial perspective, Perugino's great contributions to art, he handed down to his pupil, Raphael.

The real name of Perugino was Pietro Vannucci, but he is usually called after the city of Perugia, where he learned his art. To the left of the door is *St. Paul*, by Perugino, and in the Long Gallery, on the right, a *Madonna and Child* with the Baptist and St. Catherine. In the latter picture the attendant saints are well composed and thrown into the background behind the Virgin. From these two pictures Perugino's type of face can be readily learned. Observe the resemblance between the Madonna and her two companions. Pietro is undoubtedly open to the charge of mannerism, for his type recurs frequently, often with the same gesture. Learn to recognize the round, full face; the brow high and uncovered, the hair straight off the forehead, the eyes dreamy, the nose infantile, the mouth small and pursed up. Frequently the head is slightly inclined to one side, the eyes cast upward with the Umbrian sentiment of profound piety. Pietro's pictures were in great demand because of their fervent religious expression, and he acquired the pernicious habit of reproducing types, set figures and gestures, without making the mental effort to create new forms. His work becomes especially devoid of thought toward the end of his career. Above the "Madonna and Child" is a decorative subject, *Combat between Love and Chastity*, painted for the boudoir of Isabella d'Este Gonzaga. Venus applies her torch to Diana's drapery, while the chaste goddess aims her arrow at the heart of the goddess of love. The only pleasing feature is the Umbrian landscape, with its hills and delicate trees into which charming little Cupids are trying to climb.

1566 S<sup>2</sup>1565  
VI A N1567  
A N<sup>2</sup>

Perugino's greatest pictures, such as the frescoes of the Sistine Chapel, those of the Cambio, at Perugia, and "The Crucifixion" in Florence, take high rank. Many altar pieces are exquisitely beautiful,—as the two in Bay C. The *Madonna*

\*1564  
C N  
VI

*Enthroned* between two saints is a fine, early example of splendid colouring. The Saints are St. Rosa and St. Catherine. St. ROSA of Viterbo, a member of the third order of St. Francis, was revered for her charity. The Virgin sitting on a terrace, enclosed by a simple balustrade, is obviously surrounded by air, that is to say there is a definite atmospheric depth before and behind the two Saints and the Madonna. The composition though formal is pleasing. Observe the varied inclination of the heads, and the way the drapery of the two Saints, falling in the same direction to the left, is balanced by the ampler folds of the Madonna's robe, which falls in the opposite direction. The faces have the usual tender piety. Note how delicately the hands and feet are painted.

Perugino, while successful in pictures of repose, could not express movement. His angels, satisfactory here as quiet figures in the background, are absurd beings when they attempt to fly, giving the impression of being suspended. His people never walk, they trip. As a rule the Umbrians could not plant their figures squarely on the ground.

\*1566  
C N

The *St. Sebastian* is an excellent example of the painter's later, richer manner. The numerous representations of ST. SEBASTIAN that line the walls of picture galleries, are the result of the many plagues from which Europe suffered. St. Sebastian was traditionally the protector against plagues, and pictures were dedicated to him as votive offerings, either as petitions to stay a pestilence, or as thank-offerings for a plague averted. In the arrows, which are his emblem, is a curious analogy to the pestilential darts of the sun god Apollo, who sent his rays of wrath upon the Greeks (Iliad, 1). Sebastian was a captain in the Roman Guards, in the days of Diocletian. He was secretly a Christian, and when he saw two young noblemen who were on their way to death, about to renounce their belief because

of the prayers and entreaties of wives and mothers, VI he exhorted them openly to be steadfast in the faith. His eloquence converted all within hearing. Diocletian, when he learned of this conversion, ordered Sebastian to be shot with arrows. Left for dead, he was found by a Christian widow, who nursed him back to life, for none of his wounds were in vital parts. Believing himself called upon to proclaim his miraculous delivery, he placed himself on the steps of the Capitoline as Diocletian descended and besought mercy for the Christians. Enraged, the Emperor had him beaten to death with clubs. Therefore in pictures he frequently holds the palm of martyrdom

Perugino's "St. Sebastian" is one of the most satisfactory in art, although Sodoma, a late Siense artist, has one in the Uffizi popularly considered to be the finest treatment of the subject. In Perugino's picture the Saint stands in an easy attitude, resting upon one foot more than upon the other, thus giving to the body a graceful curve. The position is similar to the classic pose of the School of Praxiteles. The face of the Saint is neither contorted with anguish nor radiant with ecstatic joy, as in many absurd compositions. Unconscious of his suffering, he is raised to an exalted state of sublime serenity. The loveliest portion of the picture is the landscape, a landscape typical of the Umbrian School. Against a lemon-coloured sky is drawn the delicate feathery tree of the country that lies around Perugia and Assisi. No early painters ever succeeded so well in giving that peculiar feeling of outdoor spaciousness, of a serene ideal region filled with luminous glowing atmosphere, as the artists from Umbria.

A similar landscape, not so well executed, is that in *The Nativity*, by **Lo Spagna**, a pupil of Perugino, but one who never equalled his master. VI C N  
1539

VI mannered pose of those in the background. The legs, in close fitting tights, are crooked in the quaint Umbrian way. Note the repetition of the Umbrian type of face. **Giannicola Manni** was also a pupil of Perugino. There are several small pictures by him near the door to Room VII., and one large altar piece, a *Madonna Enthroned*, that is decidedly pleasing.

1372  
A N

**Pinturicchio**, another of Perugino's pupils and a fellow artist of Raphael at Perugia, is represented only by a small *Madonna with Saints*. Though decorative and quaintly charming, with its lavish use of gold and its adorable baby, the panel gives no conception of the delicious naïvety and pictorial loveliness of Pinturicchio's frescoes in the Borgia Apartment of the Vatican and in the Libreria at Siena. Less correct in drawing than Perugino, he has nevertheless a sense of composition, a feeling for atmosphere, and, above all, the peculiarly seductive charm of the quaint story-teller.

1417  
A N<sup>2</sup>

Spagna, Manni, and Pinturicchio were none of them so great as Perugino, but Perugino had one pupil more illustrious than himself—**Raphael**. In a life of thirty-seven years Raphael left more creations of varied charm than perhaps any other artist in a life twice as long. Endowed with a remarkable gift of assimilation, he absorbed the best from every artist with whom he came in contact, selecting, making over and transfusing these ideas by his own personality. In one thing only was he lacking: he never attained the high degree of excellence in colour that characterizes the Venetians. He is always a trifle cold. Though perhaps the world's greatest artist, in the widest sense of the word, he falls just short of being a "painter." Of high creative imagination, spiritual, æsthetic, Raphael did not revel in the sensuous use of colour as did the Venetians, Correggio, and Rubens.

It is impossible to get an adequate idea of the full



scope of Raphael's genius from the pictures in the Louvre, yet a fair conception may be obtained of the four periods to which his work belongs. VI  
 Raffaello Sanzio was born in Urbino. His father died when he was eleven, so that, although Giovanni Santi was an artist of some repute in his community, Raphael could have received but little training at his hands. Before entering the studio of Perugino, he worked under Timoteo Viti (see Drawings), a former assistant of Francia at Bologna. S D  
 The two small pictures opposite the Lo Spagna are of this epoch—the *St. George* and the *St. Michael*. \*1503  
 These works, attributed to the year 1504, are said to have been painted in honour of C S  
 the restoration of Guidobaldo, Duke of Urbino, to his dominions. \*1502  
 The choice of subjects was fitting, for the two warrior saints symbolize the triumph of good over evil. C S

ST. MICHAEL, one of the three archangels frequently represented in art, is the celestial avenger, who drives out the rebel host and places his foot upon the fallen Satan. He is the patron saint of France. In primitive art evil is represented as a demon, in later art as a human being. Compare the small picture with the large *St. Michael* in the Salon Carré. In the murky distance of the little picture are traces of mediævalism, the details being taken from Dante's "Inferno"; the figures weighed down by leaden cowls are the hypocrites; those tormented by a plague of serpents, the thieves.

ST. GEORGE is also an avenging spirit, a righter of wrongs, but human in form, not divine. He is always to be distinguished from *St. Michael* by an absence of wings. Because he is human his lance has been broken in the conflict. *St. George* is one of the most popular of all saints and the Patron Saint of England. A native of Cappadocia, he was a Christian, though tribune in the army of

VI Diocletian. One day he passed through a sorrowing city. The Princess, chosen by lot, was to be sacrificed to a dragon who had been ravaging the countryside. St. George overcame the monster, and, binding him with the girdle of the Princess, led him captive through the streets. As a result of this miracle twenty thousand souls were converted. St. George continued his journey, and, finding edicts of Diocletian published against the Christians, tore them from the wall. He was seized and brought before the Emperor. Condemned to death, he suffered fearful tortures, which he miraculously overcame, but at the last was permitted to receive the crown of martyrdom.

\*1509  
C S The *Apollo and Marsyas*, attributed to Raphael in the catalogue, is given by Berenson to Perugino, but for purposes of study we may consider it as by Raphael when completely under Perugino's influence. The scene represented is the contest in music between the god Apollo and Marsyas. Marsyas challenged Apollo, but was vanquished, and, for his insolence in daring to compete with a God, Apollo ordered him to be flayed alive, a subject often depicted in art. Compare the pose of Apollo with that of the St. Sebastian opposite. The nude is treated with the smooth finish of a miniature. Observe the delicate Umbrian landscape.

Raphael's greatest picture of this period is in Milan, the "Spozalizio" (Marriage of the Virgin),<sup>1</sup> wherein is shown such excellent composition of numerous figures in relation to architectural setting, and such a glow of atmosphere, that for years the picture, ascribed to Perugino, passed as one of his masterpieces. A careful analysis has proved that, in expression of movement, in accuracy of drawing, and in feeling for form and line, the picture is far superior to any by Perugino.

1) Inferior copy in the Thiers collection.

When Raphael left Perugia for Florence, he entered upon the third period of his development. IV

The *Belle Jardinière* in the Salon Carré belongs to this epoch, as do several exquisitely refined, spiritual Madonnas in various museums:—the “Gran Duca” of the Pitti, the “Tempi Madonna” at Munich, the “Madonna of the Fish” at Madrid. \*1496W

In these the colour is clear and smooth, the blues intense, the outlines still well defined. At Florence Raphael came under the influence of Leonardo, Fra Bartolommeo and Del Sarto. In the “Belle Jardinière,” as in the “Madonna of the Rocks,” Mary is seated in a meadow with the two children at her knees. The feeling for atmosphere is here pronounced, and the landscape continues from the foreground straight back to the sloping hills. Hitherto some barrier has been noticeable; a mound of earth, or usually a balustrade, has broken the line of perspective. The composition is pyramidal, a form derived from Fra Bartolommeo, who introduced that manner of composing into art (cf. Bartolommeo). The little St. John might be framed in a triangle. If the Christ were included, the frame would be enlarged, two sides being extended, the base and the line passing along the back, arm, and head of St. John. If the three figures were included, the triangle again would be enlarged, the base remaining constant, and the two other lines uniting above Mary’s head. In simplicity, in sincerity, in repose, the “Belle Jardinière” is one of the gems of the Louvre. It is the highest expression of religious thought, carefully conceived and executed. In this picture is still felt the profound piety of the early painters. Art is still the hand-maiden of the Church. When the English artists<sup>1)</sup> of the nineteenth century spoke of “Preraphaelite Art” they referred to the art of the

1) The Brotherhood included Sir John Millais, Dante Gabriel Rossetti, and Holman Hunt. Ruskin was their literary advocate.

IV early Renaissance, including such pictures as these of Raphael's Florentine period. The Preraphaelite Brotherhood in England believed that art was modelling itself too much upon the decadent art of Italy, and attempted to return to the sincerity and veracity of the early artists.

\*1498  
O Raphael's Roman pictures are entirely different in spirit and treatment from those painted in Florence. The *Madonna of St. Francis* is an excellent example of this fourth period. From Andrea del Sarto Raphael had acquired facility in brush-handling. He no longer laid on colour smoothly, evenly, with an enamel effect. The tints are fused. A freer use of oil as a medium introduced a general change in art. With a freedom of brush work, a desire to group figures in order to express movement, and a loosening of religious conventions, came the love of art for art's sake. A painter became more than ever concerned with the effect of his picture as a whole. It had to be an organic unit in composition and in colour. The time had gone by when the simple beauty of a Lorenzo da Credi—with contrasted tints and isolated figures—could satisfy. The Renaissance was at the full. It was best expressed by the late work of Raphael, by Andrea del Sarto, Michael Angelo, the late Venetians, and Correggio.

✓ Allusion has already been made to Raphael's mastery over space composition, and his ability to express movement. In the "Holy Family of St. Francis," so called because it was painted for Francis I., these characteristics are especially pronounced. The composition has not the reposeful dignity of the pyramidal construction. It is full of the curves of movement. If reduced to outline the design would be found to consist of a series of harmoniously related scrolls. Observe the position of Mary, the lines of her drapery, and the play of the body in the Christ Child. Joseph appears to be

a restful figure. But here most of all is evident the Roman influence, the dominating influence of Michelangelo. Observe that the head rests upon a closed hand, that the wrist is twisted and the arm bent. The subject is complex. The effect of repose is obtained by the complete mastery of drawing. The angels are lovable beings. Raphael, sweet and gracious by nature, was especially fitted to interpret the divine host—neither severe creations far removed from human sympathy, as in Byzantine art, nor winged cherubs that seem mere Cupids from the classic gardens of Love, as in late Italian art, but spiritualized beings with sensitive faces, fluttering garments and feet that scarcely touch the ground (see Drawings).

IV

In the *St. Michel* the instantaneous effect of movement is even more effective. The warrior archangel, just descended swiftly from above, stands superbly poised on the vanquished figure of Evil. The subject was chosen as a compliment to François I., for whom the picture was painted. Pope Leo the X. offered to the French monarch a painting by Raphael, and the artist selected for his subject the Patron Saint of France. Undoubtedly, Jules Romano, Raphael's favourite pupil, aided in the execution of the picture.

S D

1504 E

Raphael's entire life was a festival. It is marvelous the amount of work he accomplished, especially when much of his time was devoted to his "Bella," the model for several of his pictures. In Rome he was the centre of an adoring retinue. Success followed success. He was overwhelmed by orders for pictures, and left to his pupils the execution of many for which he made the cartoons.

Several portraits of this period, however, are by his hand alone, the *Portrait of Balthazar Castiglione* being one of his best. The personality of the man is clearly reflected, and the beard, the fur, and the cambric are painted with a fine feeling for textile

\*1505 N

IV values—that is to say, the difference between the various substances is carefully discriminated.

The *St. Margaret*, in the Long Gallery, was executed in large part by Jules Romano. This also was painted for François I., out of compliment to his sister, Margaret of Navarre, a woman of brilliant parts who has left the “Heptaméron” and who, devoted to art and literature, exerted a strong influence over her royal brother. In spite of the fact that the picture has been subjected to cruel treatment, washed by Primaticcio in the sixteenth century, “done over” in the seventeenth, and transferred from wood to canvas in the eighteenth, some of the soul of Raphael still lingers in the supple, lithe, girlish figure issuing from the dragon, and in the serene face of the martyr who triumphed through faith and humility.

ST. MARGARET is the only one of the four great patronesses who was not learned (the others being St. Catherine, St. Barbara, St. Ursula). The daughter of a priest of Antioch, she was brought up in the Christian faith by the nurse who reared her in the country. The governor of Antioch saw her tending sheep on the hill side, and, enamored of her beauty, had her removed to his palace, where he besought her to become his wife. When she refused, declaring herself the servant of Christ, the governor had her cast into a dungeon and subjected to fearful torments. But she triumphed over all, even issuing unharmed from a dragon,—emblem of consuming sin,—which had swallowed her. According to some legends, she vanquished him by holding up a crucifix. Finally, however, she suffered martyrdom by the sword. Frequently she wears a crown or string of pearls significant of her name. She is usually accompanied by the dragon and often carries a cross or palm.

Next to the *St. Margaret* is a *St. John the Baptist* that plainly shows the influence of Michel Angelo's

figures in the Sistine. Berenson believes this to have been done by Sebastian del Piombo (which see). The fine portrait of *Giovanni d'Aragon*, wife of Prince Asconia Colonna, Lord High Constable of the Kingdom of Naples, is supposed to have been almost entirely done by pupils, though Raphael may have painted the head. The yellow-white silk in the sleeve is cleverly handled. The *Portrait of a Youth* was for some time considered to be a portrait of Raphael himself, but it is in the Florentine style and Raphael was much older than the boy represented when he adopted that manner of painting. Even the authorship is now disputed. Morelli gives it to Bacchiacca, a Florentine.

In the *Vision of Ezekiel*, a copy of the famous picture in the Pitti Palace, the four Evangelists are replaced by their four symbols. The *Madonna of the Blue Diadem*, or the "Madonna of the Veil," is charming, whether by Raphael or a follower. The landscape, especially pleasing with its hazy blue distance and tender lights on the ruined temple, has the clear colouring of the Florentine epoch. The small *Holy Family*, on the other hand, is decidedly of the Roman period. Observe the complex attitudes of the figures and the darker, richer colouring. The *Portraits of two Men* has been successively attributed to Romano, Piombo, and Pontormo. *St. Catherine of Alexandria* resting on her wheel is also the work of pupils. The fine *Head of St. Elizabeth*, a study in fresco, is decidedly Roman in character.

Raphael's grace, his spirituality, his feeling for beautiful lines, his mastery over movement and over space composition, his treatment of aerial perspective, have all been analyzed in connection with the pictures of the Louvre. But to appreciate his full genius, it is necessary to study his greatest works, "The Sistine Madonna" at Dresden, of the Roman period, the portraits in Florence, and the

VI

1507  
C S1506  
C S1513 a  
C S<sup>2</sup>1497  
C S1499  
C S<sup>2</sup>1508  
C S1511  
C N1509  
C S<sup>2</sup>

VI frescoes of the Vatican (see B.A.). The wide range of his work is astonishing. He ranks as one of the greatest artists not only because of his craftsmanship, but because of remarkable intellectual force and vivid imagination. He came at a time when the art world was filled with a knowledge of Biblical lore and quickened by the Greek ideal of beauty. He took "Hebraic traditions, and clothed them in Hellenic garb." His frescoes in the Stanzas of the Vatican, such as the "School of Athens," "Heliodorus Driven from the Temple," his Biblical stories in the Loggia, and the Cartoons for tapestries, show a remarkable fund of information, combined with æsthetic appreciation and creative originality. He tells his stories well, for above all Raphael ranks high as an illustrator. He is, indeed, the great illustrator of the Renaissance.

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## CHAPTER VI

### *FLORENTINE ART OF THE HIGH RENAISSANCE*

Fra Bartolommeo and Michel Angelo were born VI  
in the same year, 1475, but the latter outlived the former by forty-four years, and Michel Angelo's work belongs to a new epoch, while that of Fra Bartolommeo is transitional and allied by its simple expression of religious fervour to the art of the early Renaissance. **Fra Bartolommeo** was a member of the Dominican Convent of San Marco, rendered illustrious during the preceding century by the art of Fra Angelico; the same famous convent that witnessed the tragedy of Savonarola. Bartolommeo, or Baccio della Porta, as he was called (because his father, a poor muleteer, lived just outside the walls of Florence), was early apprenticed to Cosimo Roselli. Through faithfulness and industry, he earned the confidence of his master and the love of a fellow student, Albertinelli. The two young artists set up a studio together, and throughout life their friendship remained unbroken, though often shaken by different conceptions of life and disagreements, religious and political. Albertinelli remained an "arrabbiati," or despiser of the teachings of Savonarola, while Bartolommeo, a zealous "piagnone," sacrificed at the same time as Lorenzo da Credi, all nude studies on the "Bonfire of Vanities," and was one of the faithful band that rallied around the beloved friar when the mob stormed the convent to drag Savonarola forth to a fiery death. It was grief over the downfall of the

VI cause of Savonarola that prompted Baccio della Porta to enter the convent made sacred by his master. For many years, as Fra Bartolommeo, he refused to touch a brush, but eventually decided to follow the example of Fra Angelico and dedicate his services to God. In spirit, the work of the two artists is the same, but in result there is a wide difference, due not only to the great advance in artistic development, but also to the difference in temperament of the two men. Fra Bartolommeo, while fervent, is not so spiritual,—he is more of the world; his work is richer and more magnetic than that of Angelico.

\*1154  
A S The *Virgin Enthroned*, a splendid picture, reveals all his great qualities as well as his defects. He was the first to use the pyramidal construction with success. Observe here that St. Catherine of Siena, the kneeling figure, might be placed in a triangular frame. A larger frame would include the Virgin and Child. On either side, the groups compose in triangles. To the left are St. Peter, St. Vincent, and St. Stephen, to the right St. Paul and two Saints with palms of martyrdom but without other signs of identification. In the background St. Francis and St. Dominic embrace one another. Their expressive attitude is drawn from the historic fact that in 1216 Francis and Dominic actually met and embraced in Rome. St. Peter, with a superb gesture, quite Raphaelesque, points to St. Catherine. SAINT VINCENT FERRARRIS, a Spanish Dominican, is probably introduced because, like St. Catherine, he was famous for his eloquence. St. Stephen, the stones of martyrdom on his head, is also introduced because of his persuasive speech.

ST. CATHERINE OF SIENA, even if shorn of the miraculous legends that have grown up around her eventful life, would still remain one of the most unique and impressive figures in history. Her influence was not less wonderful than that of Joan

of Arc. The daughter of a tanner, she began at the age of seven to devote her life to Christ, praying that like her patron saint, St. Catherine of Alexandria, she might become worthy of becoming His bride. Worn by fasting and penance, she had ecstatic visions in which Christ came in person to walk with her up and down the church sustaining her faith and aiding her to overcome temptations. She nursed dreaded cases of illness, even caring for lepers, and accompanied sinners to the gallows, persuading them to repent and converting them to a faith in God. Her fame for good deeds and for eloquence spread far beyond Siena and the Dominican Brotherhood to which she belonged as a penitent of the third order. This third order inaugurated by both Franciscans and Dominicans, enabled a member to continue his secular life and domestic duties. The people of Florence, excommunicated by the Pope, elected St. Catherine as their ambassadress to right their wrongs at the Papal Court. The Pope, Gregory XI., was then established in France, at Avignon. She conducted negotiations with such discretion that the Pope left to her the dictating of the terms of peace. Upon her return to Italy, she was impressed by the turbulence and misery of the country, and felt that it was due to the absence of the Papal Court from Rome. She wrote persuasive letters urging Gregory to return, and herself went to meet him and conduct him in triumph to St. John Lateran, the seat of the Papacy before the building of St. Peter's. After the death of Gregory, she supported Urban VI., the Italian Pontif, against his rival in Avignon. Exhausted by religious discipline, she died at the age of thirty-three, filled with enthusiastic faith, murmuring:—

“Not vainglory, but Thy Glory, O God!”

The most famous picture of St. Catherine is the one

VI by Sodoma in Siena, where she is swooning after receiving the stigmata from Christ. (See B. A.) In a portrait of her by Vanni, painted during her lifetime, she is represented with the marks upon her hands. Frequently she carries the lily of purity.

In this picture she kneels, her face unrevealed; yet Fra Bartolommeo has succeeded in indicating a strong personality—a nature reverently submissive yet powerful. The lines of her garment, true to the form of the body, fall in simple, sweeping curves. Fra Bartolommeo was a master of the treatment of drapery. His folds, always the result of a feeling for the anatomy underneath, hang ample and decorative. He was one of the first artists to use the jointed lay figure as a model. In colour he almost equals Andrea del Sarto, the great colourist of the Florentine school. The headdress of St. Catherine is a superb study in white, and the picture, as a whole (though perhaps the green of the baldacchino, or canopy, is a trifle intense) is harmonious, vibrant, and gloriously rich. The faces, round and full, are well modelled. The chiaroscuro, or play of light and shade, is effective, showing the influence of Leonardo, but at times the shadows are too black. His masterpieces are the altarpiece at Lucca, (see B. A.), and the “Marriage of the Two St. Cathelines” in the Pitti. The noble simplicity of his figures was marred later in life by a desire to follow Michel Angelo, whom he could not equal and merely imitated, as in the “St. Mark” of the Pitti. Fra Bartolommeo is unsurpassed in symmetrical, imposing designs, in majestic conceptions, in the creation of superb, well-draped figures, and in brilliancy of colour; yet he cannot rank with the greatest artists. He falls short in two essentials. He cannot express movement. He cannot create types. His figures are monumental, not vital; his faces are commonplace. Bartolommeo lacked intellectual vigour and creative originality, but when

Leonardo, Raphael, and Michel Angelo were occupied with foreign commissions, he was the most popular artist in Florence. VI

A small picture to the left, an *Annunciation*, is an unusual treatment of the subject. Annunciations and Nativities were usually considered as historical scenes, only persons contemporary with the events being introduced. But here, as in a *Madonna Enthroned*, Mary is seated and surrounded by Saints of divers historical periods, who, before the birth of Christ, worship and proclaim her Queen. Gabriel is seen descending from above. To the left stand St. John the Baptist and St. Paul; to the right, St. Francis and St. Jerome; in the foreground kneel St. Margaret with her crucifix and St. Mary Magdalene with her vase. The Saints prophecy the power of Christ to come. 1153  
A S

On the opposite wall is a small *Noli mi Tangere*, accredited by some to **Albertinelli**, by others to Fra Bartolommeo. Albertinelli sunk his personality so completely in that of his companion that their work is often undistinguishable. It is strange that between the two there should have been such a sympathy in artistic ideals, such a blending of tastes, when in character they were diametrically opposed. Albertinelli railed at priests, and was himself a riotous liver; but his devotion to Fra Bartolommeo was intense. Twice the two entered into partnership, the second time several years after Bartolommeo had taken the vows. When this second partnership was dissolved, Albertinelli married and set up a wine shop, declaring he never would paint again. But after a few months, he went back to his calling, and when, two years later, he was in his last illness, Fra Bartolommeo was in attendance at his bedside. 1115  
A N

*The Madonna on a Pedestal*, between St. Jerome and St. Zenobius, is a characteristic work. The composition is dignified, the sentiment tender. 1114  
A N

VI Observe the ample cast of draperies. The scenes in the background are drawn from the legends of the two saints: on the left St. Jerome prays in solitude; he removes the thorn from the lion's foot; the thieves make off with the donkey; on the right St. ZENOBIUS, Bishop of Florence in the Fifth Century, assists at a religious ceremony in the streets of Florence, of which city he became a patron saint. Observe Adam and Eve on the pedestal, emblematic of the downfall of man. Christ (above) is the Redeemer, who points to the words of Salvation which he will speak.

✓ **Andrea del Sarto**, the painter "senza error," or faultless painter, was, in the absence of the other foremost artists, the great rival of Fra Bartolommeo. After the friar's death, Del Sarto remained the most prominent painter of Florence. In mere technique and in colour, he excelled other Florentines, and alone of the Florentines can be compared with the Venetians for brushwork. But Andrea lacked the devotion to truth that absorbed Leonardo, the religious fervour that stirred Fra Bartolommeo, and the thirst for knowledge that animated Raphael. When twenty he gave promise of becoming one of the greatest artists of all time. His frescoes in the cloister of the Annunziata, Florence, show rare mastery over technique, splendid colouring, freshness of invention, and vigorous narrative power. But these frescoes remain his best large undertaking. Many easel pictures are well composed, subtle and mellow in colour, but Andrea never attained an adequate expression of highest thought or profoundest pathos. Whether this be due to an incapacity of his own moral nature, to the unhappy influence of a wayward wife, whom Vasari berates soundly, or to the fact that Fate never gave him just the opportunity necessary to call forth his full genius, probably never can be determined. (See Browning, *Andrea del Sarto*.) Certain it is that he

kept his personality at a time when Leonardo, VI  
Raphael, and Michel Angelo were dominating lesser  
men, and Michel Angelo is reported to have said to  
Raphael, when they were working together in  
Rome:—

“There is a little man in Florence who, were he ever  
employed on such works as these, would bring out the sweat  
upon your brow.”

But the one great opportunity that came to  
Andrea, wherein he might have given his powers  
fullest scope, he failed to embrace. Invited to  
France by François I., he remained barely a year,  
returning to Florence to join his beloved wife, upon  
whom it is said he squandered funds entrusted to  
him by the French monarch for the purchase of  
Italian works of art. Just how far this woman in-  
fluenced him for good or for evil is a delicate  
matter to decide. From the days when she was the  
wife of del Fede, and her haunting face was caught  
by the artist and fixed upon the walls of the Scalzo;  
through the years when, having been left a widow,  
she became the adored wife of Andrea, to the hour  
of his death (for he left a will calling her “la mia  
diletta domina”), Lucrezia molded his artistic  
career. He created a new type of Virgin from her  
lovely face—a proud Virgin, with large, sad, black  
eyes. Her face appears in all his pictures, now as  
a Virgin, now as a Mary Magdalene, now as some  
other Saint. In spite of the stories related by  
Vasari, be they true or false, she was at least a  
patient model. Vasari, the writer of the “Lives,”  
was a pupil in the bottega of Andrea del Sarto, and,  
because of a dislike for his master’s wife, he has  
portrayed her as a termagant, a spendthrift, a  
faithless spouse.

In the *Charity* the face of Lucrezia cannot be  
properly judged because the painting has been  
twice transferred, once from wood to canvas, and  
again to a new canvas, a difficult process. The old

VI rotten canvas is scraped away from the hard paint, which is held by an adhesive substance placed across the front of the picture. The removal of the paste often distorts the drawing and damages the colour. In the *Charity*, Andrea's transparent delicacy and glow are partially lost. The tone is a trifle more subdued than usual—a little more blue. The colouring is, however, poetically suggestive. The waif below, a pathetic little figure, is surrounded by blue, and blue reflections on his nude body emphasize the sadness of his attitude. The child above is more hopeful in pose and colour, while the babe that receives of the bounty of Charity reflects the rosy hues of her drapery. The nude figures are drawn with power, and the folds of the drapery are magnificently handled. They fall over the knee in full, inevitable curves. The composition, though formal, is one of Andrea's finest. Observe the naturalness in the attitudes of the children, note how each child fills a given space, how each balances the other, and at the same time ably sustains a relationship to the central figure.

\*1515  
A S

A better idea of Andrea's ideal type of face may be had from the *Holy Family*. Here likewise the colour is more characteristic, possessing a transparent glow, melting tones, and a suffused light and shade. Compare the painting of the white head-dress of Elizabeth with St. Catherine's in the Fra Bartolommeo. It was this "Holy Family" that attracted François I. to the artist and prompted him to invite Andrea to France. The "Charity" was painted for the French King. The *Annunciation* is an ancient copy of an original in the Pitti. A second *Holy Family*, oval in form, is soft and mellow in tone. The St. John has the smile peculiar to Del Sarto's boys. The *Portrait of Fausti*, a lawyer of the Medicis, also has the soft gradations of tone that characterize Del Sarto and his followers. The "Madonna delle Arpie" and the "St. John,"

1517  
A S

1516  
A N

1651  
A N



both in Florence, are two of his most popular IV  
works. (See B. A.) The "Last Supper" (see B. A.)  
in the San Salvi, Florence, is an effective rendering  
of the subject, second in beauty only to Leonardo's.  
A study for the dead Christ, in the "Deposition" of  
the Pitti, is among the drawings of the Louvre.

Andrea's favourite pupil was **Pontormo**, or  
Jacopo Carucci. The *Visitation*, a large canvas 1242 E  
hanging over a door in the Salon Carré, is a copy  
made by him of one of Andrea's frescoes in the  
Annunciata. Notice the excellent grouping, the  
pose of the figure to the right, and the characteristic  
attitude of the seated woman. Compare the com-  
plex treatment of the subject with Ghirlandajo's  
simpler composition of a century before. A VI  
*Madonna Enthroned*, by Carucci, has some of the 1240  
Del Sarto feeling for colour, but the types are un- A N  
interesting. St. Peter here carries two keys. St.  
Benedict, as usual, is patriarchal. The companion  
figure to St. Sebastian is the Thief who repented at  
the Crucifixion. He carries his cross, and his  
hands bear marks of the nails. There is a quaint  
introduction, on the Madonna's pedestal, of a con-  
temporary Florentine procession:—the Seigneurie  
celebrates the anniversary of the expulsion of the  
tyrant Gualtieri de Brienne.

**Bronzino**, another pupil of Del Sarto, excelled as  
a portrait painter. His *Portrait of a Sculptor* is 1184  
dignified and well individualised. Unfortunately, A S  
Bronzino came under the influence of Michel  
Angelo, and the *Holy Family* testifies to the baneful  
effect of following a master too great to be properly 1183  
understood. A S

**Luca Signorelli**, of Cortona, was born some  
forty years before Andrea del Sarto. He is usually  
ranked as a Florentine, but he was a pupil of Piero  
della Francesca, the Umbrian, and worked largely  
in Central Italy. His finest production is a "Last  
Judgment" in the Cathedral of Orvieto, sublimely

VI poetic in conception and splendid in execution. Signorelli's work is virile, full of concentrated passion, and a solemn depth of tragic feeling. Vasari records that when Signorelli's son was killed, the artist had the boy "stripped naked, and, with extraordinary constancy of soul, uttering no complaint and shedding no tear, painted the portrait of his dead son." For grandeur of conception, Signorelli is the forerunner of Michel Angelo, who drew inspiration from his forceful nudes. Michel Angelo did not think it beneath his genius to introduce into his own "Last Judgment" of the Sistine Chapel (see B. A.) one of Signorelli's figures, possibly as an acknowledgment of gratitude to the older master. Signorelli had been influenced by the realist Antonio Pollajuolo, the first to occupy himself with the study of the body as a means of expressing thought.

B A Among the drawings are excellent sketches by Pollajuolo, Signorelli, and Michel Angelo, where a comparative study may be made of these three great masters of the nude.

The pictures in the Louvre are extremely unfavourable to Signorelli. *The Adoration of the*  
 1526 *Magi*, a doubtful work, is poor, exaggerating his  
 A S love for daring poses. The composition is crowded, the figures are heavy, and the nude baby is an amusing bit of contorted anatomy. From the Virgin, however, an idea may be obtained of the severe majestic type of face that attracted Signorelli. Observe the way the hair grows on the brow, the firm nose, the decided chin. A small canvas, *The*  
 1525 *Birth of the Virgin*, better illustrates Signorelli's  
 VII E vigorous drawing. Hung among the primitives, it at once strikes the eye as out of place, for Signorelli reveals himself as the first great modern. Mediæval artists had different images in their minds from those we have to-day, and Signorelli's figures resemble modern conceptions. Joseph writing on his knee is an especially fine figure, vigorously

drawn. Notice the easy flow of draperies and their dependence upon the anatomy. The chamber is well filled with light, and the figures take their proper place. The *Fragment of a Large Composition* is strong in conception, but less satisfactory in workmanship. A *Virgin and Child*, ascribed to the school of Signorelli, may be by Piero di Cosimo (p. 35).

VII

1527 E

1528 E

✓ **Michel Angelo** is represented in the Louvre by his famous statues, the "Two Slaves," and by several drawings. He has left but few paintings. When called upon to execute the frescoes of the Sistine Chapel (see B. A.), he demurred, declaring that he was a sculptor, not a painter. His drawing, like that of Mantegna and Signorelli, is essentially statuesque. He used the human figure as a medium to express intense thought. Whether his figures were in three dimensions or in two, he created beings colossal in size, dominated by a supernatural idea or emotion. His god-like creations rank with the Greek in the majesty of their conception, but, while Greek art expresses repose, the art of Michel Angelo expresses restlessness, yearning. His sublime conceptions are the natural outcome of a mind deeply religious, of an imagination terrible in energy and depth. With a splendid knowledge of anatomy, he was able to make his forms convey ideas, but, no matter how daring his poses, there is always felt, behind the workmanship, the stern genius of the man, his dominating individuality. By the tremendous force of his nature he introduced the sublime style that influenced his contemporaries. His followers caught the manner, but, not possessing the passion, the force, or the inspiration of Michel Angelo, produced works extravagant in dimension and more pretentious in conception than they were able to sustain.

S D

The life of Michel Angelo was one of pathetic incompleteness; for, though he lived nearly a cen-

VII tury and served famous patrons, he was subjected to their capricious vagaries, and rarely permitted to finish the great works upon which he expended the richness of his genius. The son of a prominent Florentine noble, he was apprenticed when thirteen to Ghirlandajo, with whom he remained three years. He was patronized by Lorenzo the Magnificent, but soon left Florence for Rome, and began his long service at the Vatican under nine successive Popes, among whom were Julius II., Leo X., and Clement VII.

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## CHAPTER VII

### *PADUAN INFLUENCES*

In the first half of the fifteenth century there VI  
lived at Padua a painter, **Squarcione**, who, though  
not great as an artist, exerted a lasting influence  
upon art. His one authentic picture, now in  
Berlin, indicates that he was a man of originality,  
essentially a realist. He no doubt profited by  
Giotto's splendid frescoes in the Arena Chapel,  
Padua, and by the realistic sculpture executed by  
Donatello at St. Antonio. The first painter to take  
an active interest in the Renaissance, Squarcione  
travelled in Italy and in Greece, making valuable  
collections of bas reliefs and casts. These he set  
up in his bottega for students to copy, and the  
results obtained from the study of antiques were  
disseminated throughout Italy. Paduan character-  
istics—statuesque figures, vigorous and correct  
drawing, the introduction of classic motives, such  
as bas reliefs, elegant marbles, garlands of fruits  
and flowers, sprays of coral, and the like—can be  
traced even in pictures painted in Flanders; for  
engravings made by the great Mantegna, the most  
famous pupil that came out of Squarcione's studio,  
were in demand all over Europe.

**Andrea Mantegna** is sometimes classified as a  
Venetian, for he married the daughter of Jacopo  
Bellini, and worked largely in Venice with his  
brothers-in-law, Giovanni and Gentile. Later he  
went to Mantua under the patronage of the House

VI of Mantua. *The Crucifixion*, with its statuesque  
 \*1373 figures, belongs to Mantegna's early period, when  
 B S he was most completely under the influence of the  
 antique. The predella is a part of one of his  
 greatest works, the magnificent altarpiece of St.  
 Zeno at Verona. If compared with other treat-  
 ments of the subject, as seen in Room VII, the full  
 originality of Mantegna's conception is instantly  
 noticeable. Jerusalem is on an eminence to the  
 left. Golgotha is lower down, but nevertheless on  
 a hill, a fact clearly indicated by the steps and the  
 distant landscape in a valley. Observe the skulls  
 and bones that mark the place of execution of  
 malefactors. Notice also the daring way in which  
 the figures are cut off. This curious introduction  
 of half figures is observable in a picture ascribed to  
 Memling (which see). The dramatic feeling in the  
 "Crucifixion" is powerful. Christ, serene upon  
 the Cross, the Madonna swooning, St. John  
 desolate, the Roman Centurion mocking the dying,  
 the soldiers callously casting dice for Christ's  
 raiment, the disinterested warriors coming and  
 going up and down the steps, are vividly conceived  
 and depicted. The drawing is firm, the figures  
 stand out with statuesque distinctness. The soldier  
 by the Cross, the group at dice, and certain small  
 figures in the background, are especially Mantegn-  
 esque. The Madonna and St. John are treated,  
 however, with naturalness. The Virgin is realistic;  
 her whole body is relaxed as she falls a dead  
 weight into the arms of the other Mary. The  
 anatomy of the nude figures is extremely fine.  
 Observe the intense blue sky with the curling  
 cloudlets, the red cliffs, the hard foreground (here  
 paved), and compare with the other Mantegnas to  
 form an idea of Mantegna's landscapes.

A lingering kinship with Gothic mediævalism is  
 1376 evinced in the *Allegory of Wisdom Conquering*  
 B S *Vice*. Traditions of Dante still exist, for the Vices

are the suffering beings found in the "Inferno." VI  
Observe the tree to the left with the human head: the souls of self-murderers took root in the ground and became stunted trees, with withered branches and leaves. Several creatures are labelled, in conformity with the Gothic custom. Inertia is bound to Otium (or Sloth). Ignorance is carried by Avarice and Ingratitude. Certain of the figures, however, are splendidly classic. Wisdom is an animated form from a bas relief. Her two fore-runners have faces that might have been drawn from medallions. Notice the sculptural lines in the draperies. The small beings with wings are full of animation and lightness, and the tiny satyrs in the mother's arms are remarkably well drawn, standing out with a lifelike insistence. Note the fruits and flowers in the Roman ruin (ivy-overgrown), the characteristic red cliffs, the hard foreground, and the realistic grasses.

While the "Wisdom Conquering Vice" bears marked traces of Mediævalism, the *Parnassus*, on the other hand, is a complete expression of the Renaissance. Here are the joyousness and the serenity of the classic myths. There is nothing extravagant, nothing uncouth. All is perfectly composed and well ordained. Venus holds the traditional pose of the classic nude. With Mars, also a statuesque figure, she dominates with superb repose the line of dancing Muses. Notice how cleverly Vulcan, in the cave, frantic with jealousy and waving a red garment as the accentuated expression of his fury, is brought into relationship with Mars and Venus by the straight line of Cupid's long tube. Apollo, seated tranquilly on the left, plays for the dance, while Mercury, with Pegasus by his side, resting from a flight, gives a strong accent of repose on the right. The Muses move with exquisite rhythm. Caught in motion, they are transfixed there. It is as if a painting had been

\*1375  
B S

VI made from the dancing figures on a Greek vase. The maiden on one foot suggests motion, but is poised with the grace and restfulness of a Greek nymph. There is none of the restless motion of Botticelli's women, none of the onward sweep of Raphael's angels.

\*1374  
BS Still more monumental are the noble figures in the *Madonna of Victory*, painted in 1500 for Giovanni Gonzaga of Mantua as a votive offering to the Madonna, out of gratitude for Gonzaga's triumph over the French King, Charles VIII. Gonzaga himself, resplendent in armour, kneels to receive the Madonna's blessing. The warrior saints, St. Michael and St. George, hold the mantle of the Virgin in such a way that it embraces protectingly the kneeling figures and the little St. John the Baptist. Gonzaga's wife, Isabella d'Este, patroness of art and literature, was the sister of the lovely but too early lost Beatrice d'Este, wife of Ludovico Sforza of Milan, patron of Leonardo. Isabella and Elizabeth are variants of the same name, and Isabella is represented as personifying her patron saint, St. ELIZABETH, mother of St. John (p. 21). Notice the resemblance of the figure of St. Elizabeth to that of Ghirlandajo's Elizabeth in the "Visitation." The general conception of Elizabeth is constant throughout all the schools of art. Observe the throne upon which the Madonna is seated, and the marble pedestal with the bas reliefs of Adam and Eve, significant of man's fall. Notice the fruits and the sprays of coral, favourite accessories, and the finish of these details. The Madonna lacks the refined girlish charm of the Florentine Madonna, but she is dignified and matronly. Her head is covered with a heavy mantle instead of with white gauze. The carefully arranged draperies hang in sculpturesque folds. The ruffian face of Gonzaga, treated with the precision of a portrait, is a decided contrast to



the idealized, radiantly beautiful faces of the Saints. VI St. Michael, sword at rest, is indeed the radiant archangel, the warrior of God who has never known defeat, one of the most magnificent of Mantegna's creations. St. George, with broken lance and haggard countenance, bears traces of conflict. The Saint George may have given inspiration to the Pre-Raphaelites in their search for an æsthetic type of humanity spiritually struggling and suffering in the struggle.

Behind, stands ST. ANDREW, probably introduced, not only because he was Andrea Mantegna's patron saint, but because he was a patron of Mantua. Andrew the Apostle, who is frequently mentioned in the New Testament, according to later legends journeyed, after the death of Christ, into the East and North, making converts. Among them was the wife of a proconsul. The latter was so enraged that he had the Apostle crucified on a transverse cross that has since borne his name. St. Andrew is the Patron Saint of Russia and Scotland. He is always represented as bearing the cross of his martyrdom.

The other Saint introduced into this picture, painted to commemorate a victory, is another warrior, the Roman centurion ST. LONGINUS, who holds a lance and wears an antique helmet. According to tradition, it was he who pierced the side of Christ on the Cross, and who was converted by the miracles of the Passion. Because his relics were brought to Mantua in the eleventh century, he is the principal Patron Saint of the city. In nearly all Crucifixions, Longinus is seen lifting his lance toward the cross. The armour of all the warrior saints is admirably treated, the light on the metal gleaming in a way that foreshadows Giorgione and the late Venetians.

Mantegna's greatest achievement is his splendid creation of statuesque figures. Through the study

VI of the antique, and of Donatello, he was trained to powerful drawing, and through his constant observation of nature he became capable of creating splendid types of men. His women are less effective, especially in facial expression, for the art of Mantegna is essentially virile. He is never sentimental; there is something strong even in his most graceful and feminine creations. He has much in common with Signorelli, Michel Angelo, and Poussin. All four treated the human figure as plastic substance to express thought.

The general effect of Mantegna's colour is harmonious, though somewhat dry. It has always the clear tones and carefully defined outlines of the early Renaissance, to which period Mantegna distinctly belongs. "The Madonna of Victory," painted when the artist was sixty-nine, and but six years before his death, was contemporary with Leonardo's departure from Milan and with the beginning of Raphael's career.

1557 Northern Italy. Undoubtedly **Cosimo Tura**, the  
A N Ferrarese artist, came in contact with Squarcione  
1556 and his followers. A *Saint Standing* and a *Pietà*  
A N<sup>3</sup> bear the marks of the Paduan school. Almost grotesque in their earnestness, in their extravagant emotion, the figures are nevertheless vigorously drawn. The poses are decided, the figures sharp in contour, the anatomy knotty, with coarse joints. The colouring is harsh though interesting, and the carefully studied but angular and contorted draperies are strongly toned. Roger Van der Weyden had been employed in Ferrara by the House of Este, and his exaggerated pathos may have affected Tura.

The "Saint Standing" is a Franciscan, probably ST. ANTONY OF PADUA, who, because of his learning, became an important assistant of St. Francis himself. Antony travelled over Italy preaching, and

many are the miraculous legends told of his power to cure and to restore the dead to life. It was St. Antony who, when the people of Rimini refused to listen to his words, went down to the seashore where the fish came up out of the sea to hear his words of wisdom. In his life of devotion and self-denial, he was often supported by visions of the Christ Child, whom he is frequently seen carrying in his arms. Although Portuguese by birth, he is known as St. Antony of Padua because, after death, he appeared to the Paduans and prophesied a cessation of their miseries under the tyrant Eccellino. He sometimes (as here) carries a lily, and sometimes a flame of fire. VI

**Lorenzo Costa** was probably the pupil of Tura, but austerity of conception and harshness of treatment were modified in his work by association with the gentle Bolognese painter, Il Francia. When about twenty-three, Costa went from Ferrara to Bologna to live, and worked with Francia on several altarpieces. Francia on his part adopted some of the intensity and vigour of the Ferrarese artist. After the death of Mantegna, Lorenzo Costa accepted the invitation of Gonzaga d'Este to establish himself at Mantua as court painter.

*The Court of Isabella d'Este*, a companion piece to Perugino's "Love and Chastity," was painted for the boudoir of the Duchess of Mantua. Isabella, surrounded by philosophers, poets, and musicians, is being crowned by a tiny Cupid. The gentle figures, the peaceful landscape, the broad quiet river, indicate a kingdom of peace and plenty. 1261  
A N<sup>2</sup>

Francesco Raibolini, of Bologna, commonly called **Il Francia**, was essentially a craftsman, working especially in enamel and similar mediums until middle life, when he became associated with Costa. His purity, his grace, his general Umbrian type of face, noticeable in a *Virgin and Child*, 1437  
A N

- VI suggest an early association with Perugino or his school. Later, his work became harsher and his figures were bony and agonized. An example of his late style is found in the *Crucifixion*. As it was painted for the Church of St. Giobbo, Bologna, the figure of Job is stretched at the foot of the cross. The intercourse of Venice with the East introduced the prophet Job into Italy as a Saint, the patron of hospitals and lepers. The grimaces of the faces show a straining after effect that is not native to the artist. The *Nativity*, a small early work, is more pleasing. The landscape has charm, and the delicately drawn figure of the angel in the centre has the gentle grace and tenderness found in his best work—altarpieces scattered in the various European galleries. **Timoteo Viti** (see Drawings) was a pupil of Francia at Bologna. Attention has already been called to the fact that Timoteo, when in Urbino, was the teacher of Raphael. That the young Raphael knew and appreciated the work of Il Francia is evident from a letter in which Raphael requests Francia to attend to the arrival of a picture in Bologna, and to “give it any touches he feels necessary.”
- A *Madonna Enthroned* is darker than Francia’s best work, which has the clear colouring of the Early Renaissance. The high throne of the Madonna and the introduction of angel musicians betray a relationship to the artists of the North. The painters of Venice, Verona, and Bologna frequently introduce cherubs playing at the foot of the Madonna’s throne. The saints are St. Maurice, St. Sebastian, St. Francis, and St. John the Baptist.
- Panetti**, the pupil of Costa, whose *Nativity* is in Room IX., is considered by Morelli to be the master of **Mazzolino**, a Ferrarese artist, though the latter was long thought to be Costa’s immediate pupil. In any gallery Mazzolino’s jewel-like colour calls one from across the room. Usually a

1436  
A N<sup>3</sup>1435  
A N

S D

1436 a  
A N1401  
IX S

symmetrical architectural background, with creamy  
 bas reliefs, frames the brilliant red, green, blue,  
 orange, and murrey of the garments, which are  
 lightened with threads of gold. *Jesus Preaching to* VI  
*the Multitude*, not a good example of his work, is 1388  
 accredited by some to a Flemish imitator of A N  
 Mazzolino. An *Adoration of the Magi*, attributed to 1613 bis  
 Ansuino, is really more characteristic of Mazzolino's A N  
 rich variety of colour.

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## CHAPTER VIII

### *THE EARLY RENAISSANCE IN VENICE*

VI Venetian art was late in birth and late in attaining full development. In Venice there were no great artists living at the time of Giotto or even that of Massaccio, Angelico, and Fra Filippo. Raphael and Michel Angelo were contemporary with Giorgione and Titian; but Raphael and Michel Angelo brought to its culmination, by the perfect expression of their genius, an art already developed in Central Italy, while Giorgione and Titian, by originality of vision and felicity of technique, gave a new impetus to the growing art of Venice. They founded a school which, in sensuous melodies and harmonies, in veritable symphonies of colour, has never had its equal. But even before Giorgione, Venice was famous for its colour.

That the artists of Venice excelled in colour is due to many reasons. An island city in the blue Adriatic, Venice was surrounded by shifting atmospheric radiations. In the immense blue heavens, full, white clouds moved, as always near the sea, close to earth, casting heavy shadows. The sun, setting in a mass of vapour, marked the sky with streaks of colour and left opal tints across the waves. Colour, air, light, space; filled the eyes and souls of the pleasure-loving Venetians, who, optimistic and joyous, lived by the senses rather than by the intellect. Moreover, owing to constant communication with the East, oriental stuffs of splendid dye

decorated their marble palaces. On their sumptuous banquet tables gleamed goblets of exquisite tints, coloured by the artist glass-blowers of Murano, an islet lying off Venice in one of the lagoons. Constantinople, or Byzantium, long exerted a dominant influence, and rich Byzantine mosaics and altarpieces adorned not only St. Mark's but all churches of Venice. The early native artists of greatest prominence were the Vivarini of Murano, of whom there were several generations. In the primitive pictures there is a lavish use of gold, not only tooled but raised in high relief to form halos, mitres, staffs, and even the scrolls upon garments.

A panel by **Bartolommeo Vivarini**, *St. John of Capistran*, that hangs above the Mantegnas, shows none of the splendour of the great decorative altarpieces, but rather the foreign influence of the realistic school of Padua. ST. JOHN OF CAPISTRAN, a Franciscan of the fifteenth century, bears a standard significant of the crusade he led against the Turks.

1607  
B S<sup>2</sup>

The greatest of the Vivarini was **Alvise**, who was a recognized rival of Giovanni Bellini. He was probably the teacher of Cima da Coneglione, Lorenzo Lotto, and Montagna of Vicenza, and the expression of intense spiritual emotion found in these artists is traceable to his influence. He himself was influenced by Bellini, but in his composition he always retained the peculiarity of placing the saints and angels in different planes, while Bellini usually groups them on the same level. An excellent *Portrait of a Man*, given by the Louvre authorities to Savoldo (which see) is attributed by Berenson to Alvise Vivarini.

1519  
B S

**Crivelli**, who came from Padua, followed the ornate decorative method of the Venetian primitives. Unfortunately his *St. Bernardino* shows the influence of his early master, Squarcione of Padua, and gives no conception of the personal charm of

1268  
B S<sup>2</sup>

VI his often ill drawn, but nevertheless alluring, Madonnas and Saints in their gorgeous setting of gold and brilliant colours.

ST. BERNARDINO OF SIENA was famous in the fourteenth century for his power as a preacher, and for his devotion in caring for the sick and unfortunate. He was a follower of St. Francis and introduced certain reforms into the then existing Franciscan Order. His reformed order was called the "Order of Observants," because the members observed strictly the primary teachings of St. Francis, such as going barefoot and holding to the vow of absolute poverty. When preaching, St. Bernardino carried a tablet on which was carved, within a circle of golden rays, the name of Jesus. One of his emblems is, therefore, a tablet with the letters *I. H. S.* (*Jesus Hominum Salvator, Jesus Saviour of Men.*) To St. Bernardino is given the credit of having founded the Monte-di-Piétà, or pawn-shops, and he frequently holds a little green hill composed of three mounds on the top of which is a cross or a standard with the figure of the Saviour. Observe the *I. H. S.* in Crivelli's picture, and the Paduan use of fruit for decoration. The donors are more unobtrusive than usual.

The real art of Venice, properly speaking, begins with the Bellini's, who came from Padua, and of whom Giovanni, the master of Giorgione, Palma Vecchio, and Titian, was the greatest. Giovanni Bellini practically unites for the first time the three sources of Venetian art: that of early Venice, that of Padua, and that of Umbria. Of the first source, with its love of colour (p. 90); and of the second, with its stern realism (p. 81), we have already spoken.

The influence of Umbria upon Venice was brought in by **Gentile da Fabriano**, whose "Adoration of the Magi" is one of the treasures of the Florence Academy; a picture in which religious



sentiment is quaintly blended with mediæval VII  
 chivalry. Gentile executed frescoes in the Ducal  
 Palace, and the father of Giovanni Bellini, Jacopo  
 Bellini, whose sketch-book may be seen among the  
 drawings of the Louvre, studied under the Umbrian  
 master. Jacopo named his oldest son, Gentile, S D  
 after Gentile da Fabriano. *The Presentation in*  
*the Temple* is from the altar-piece in Florence. \*1273 E  
 Here is the Umbrian ease in story telling, the love  
 of display, the feeling for rich colour, the sense of  
 distance. Notice the appreciation of a vanishing  
 point in depicting the buildings, but the lack of  
 complete success in placing the people in space.  
 Observe the dramatic instinct that contrasts elegantly  
 dressed dames and beggars. The latter are  
 well conceived and well drawn. The four pictures  
 attributed to the School of Gentile are similar, but  
 lack Gentile's charm. Berenson gives them to  
 Antonio Vivarini.

The *Madonna and Child*, with the donor, Pan- \*1279 E  
 dolfo Malatesta, is a lovely creation, the round-  
 faced Madonna, full of piety and winning grace,  
 foreshadowing the Umbrian type. Observe the  
 contrast between the idealized mother and child and  
 the portrait-like Malatesta. Gentile undoubtedly  
 came under the influence of the Sieneese, Simone  
 Martini. His art as a story teller is successful and  
 pleasing; and his skill in modelling so unusually  
 firm, his colour so rich and harmonious, that we  
 are likely to forget that he was a very early artist, a  
 generation older than Massaccio and Angelico, and  
 over seventy-five years earlier than Perugino.  
 Notice the spaciousness in the landscape extending  
 towards the hills. By some critics this picture is  
 attributed to Vittore Pisano, or **Pisanello**, of  
 Verona, an artist who worked with Gentile in the  
 Ducal Palace. Pisanello is a delightful painter,  
 akin to Gentile in delicacy of sentiment and spirited  
 treatment of knightly grace. His portrait of a

\*1422  
VII E *Princess of the House of Este* is a fascinating bit, with its decorative handling of the homely but attractive maiden against a background of dainty flowers and delicate butterflies. Pisanello was a medalist, and his work has a hard, severe quality, betraying an artist who has handled bronze. Observe the parallel folds in the garment and the set embroidery on the sleeve. But, though hard and exact, it is luminous in colour. His "St. Eustache" in the National Gallery is a remarkable study of animal life.

The most potent influence upon Venetian art, the Paduan, is due to Mantegna, who married Jacopo Bellini's daughter, when the Bellini's were living and working in Padua. The fusion of the colouring of the early Venetian school with the sentiment and vivacity of the school of Umbria and with the strength and technical knowledge of that of Padua, resulted in an art that was spirited yet dignified and at the same time sympathetic and radiant.

**Giovanni Bellini** is the highest expression of this happy blending. His glorious madonnas (See B. A) in Venice satisfy the eye by their firmness of drawing, appeal to the religious sense by their reverent dignity, and quicken the heart by their warmth of colour. The greatest gap in the history of art, as represented in the Louvre, is the lack of work by this great master.

\*1158  
VI B S The *Virgin between St. Peter and St. Sebastian*, attributed to him in the catalogue, is evidently by a pupil. It indicates the style of Bellini's work, but falls far short of his excellence. Berenson gives it to Rondinello; Crowe and Cavalcaselle to Basaiti. In the Virgin we find the Venetian type of Madonna, dignified, matronly, impersonal. There is some of the high aloofness of the Byzantine Mother of Christ. Observe the heavy white head-dress characteristic of the Venetian school. The draperies are interesting in their large folds, heavily shaded.

St. Sebastian is here introduced without arrows, but St. Peter has his key. The treatment of the St. Peter is similar to that of the one in Munich, by Albrecht Dürer. As Dürer (which see) was in Venice, and knew Bellini, he may have seen this work, or one from which this was taken. Notice the baby angel heads in the fluffy clouds. The *Portrait of a Man* is much more pleasing in colour, the rich, warm flesh well contrasting with the sombre head-dress and garment, which in turn are relieved by a sky of intense blue softened by white clouds.

\*1158a  
B S

Giovanni Bellini, who died at the age of ninety, lived through two periods of Venetian art. Coming as he did at the close of the mediæval primitives, at the moment when early Venetian traditions were blending with Umbrian and Paduan characteristics, he was contemporary with the development of the Early Renaissance, represented by such artists as his brother, Gentile Bellini, Carpaccio, and Cima da Coneglione, and saw the beginning of the High Renaissance developed by Giorgione, Titian, Lotto, Palma Vecchio, and Sebastian del Piombo. His manner, at first reserved and cold, became, through the influence of his own pupils, Giorgione and Titian, more gracious and glowing. He never lost, however, the sentiment of dignity and piety that characterised his religious pictures; and his lovely Madonnas, at whose feet sit angel musicians, and whose throne is surrounded by serene saints, perhaps best fulfil the perfect union of religious sentiment with felicitous mastery of expression. But Bellini cannot rank among the foremost artists. Besides lacking the ability to express movement, he had not the highest creative genius of the great masters.

When Bellini was well along in life, there came to Venice, about 1470, an artist from the South of Italy, **Antonello da Messina**. Little is known concerning his career, except that in some indirect

VI way he learned the use of oil as a medium from the painters of Flanders, where it had been developed by the Van Eycks. A contemporary chronicler relates that Bellini, the acknowledged dictator of art in Venice, was piqued at the interest which the stranger excited, and that, eager to discover the remarkable method of the young artist, he presented himself at the studio attired as a nobleman, and expressed a desire to have his portrait painted. A few sittings sufficed for his trained eye to comprehend the innovation, and he repaired to his own studio to experiment. Whether this amusing story has any truth or not, certain it is that, after the advent of Antonello, oil became the common medium in Venice, whence it spread throughout Italy, entering Florence with Domenico Veneziano. (See Van Eyck.)

The portraits by Antonello are among the finest in art. His *Condottière* is a marvel of psychological appreciation and skilful workmanship. Observe the realistic treatment of the eyes and eyelids, the full, sullen lips, defiantly real; the smooth, subtle modelling of the flesh; the feeling for texture in the hair. The perspective of the eye is exaggerated to give vitality. Compare this picture, Flemish in its careful handling and its rigorous portrayal of character, with the *Portraits of Two Men*, attributed to Gentile Bellini, possibly by a follower, Catena or Bissola. The heads are well drawn and full of individuality, but they are not so speakingly lifelike. The panel is more decorative, with its harmonious blending of browns, and in a way more pleasing, but less full of dominating personality. *A Portrait of a Man* is also attributed to Catena.

\*1134  
B S

\*1156  
B S

**Gentile Bellini** executed many delightful portraits, but both he and Carpaccio were essentially story tellers, the poetic chroniclers of Venetian life. On the invitation of the Sultan Mahomet II., Gentile was sent by the State to Constantinople.

According to Ridolfi, he there had a dispute with the monarch concerning the anatomy of a neck in his St. John the Baptist. The Sultan whipped out his scimitar and decapitated a slave to prove his point. Gentile, horrified at this method of studying art, at once set out for home. The result of his visit is the presence in his pictures of Oriental costumes and Mahommedan architecture, as seen in *The Reception of the Venetian Ambassador at Cairo*, of the School of Gentile Bellini, and attributed by Berenson to Catena. The colour is good, and there are broad effects of light and shade produced by the bright light which bathes the picture.

VI  
1157  
B S

It is possible that **Carpaccio** (See B. A.) accompanied Bellini into the Orient, for his pictures show an intimate knowledge of Eastern life. *The Preaching of St. Stephen* is one of the series painted for the church of St. Stephen, in Venice, to illustrate the life of the saint. The various parts are now scattered in different museums. Such series were common in decoration. Carpaccio's most famous series is the "Life of St. Ursula," now in the Venice Academy. In the Louvre the only complete set of paintings illustrating the life of a saint is the "Life of St. Bruno," by Le Sueur.

\*1211  
B S

ST. STEPHEN frequently appears in art, as he was the first martyr to shed his blood in the name of Christianity. He was the fourteenth follower after Christ, and during the ministry of Peter was chosen deacon. He therefore is always represented in deacon's garb. When preaching in Jerusalem he was accused of speaking blasphemously against the Temple and the Jewish Law, and was stoned to death outside the city gate. In Italian art, he is always represented as young and beardless:—

"They saw his face as it had been the face of an angel."  
(Acts VI., VII.)

So he is described when accused.

Stones usually upon his head, or upon the Scrip-

VI tures which he often carries, are his common emblem. He bears the palm as proto-martyr.

In the Carpaccio the saint is seen preaching in Jerusalem to the strangely attired people of the Orient. The story is told in a dignified, suggestive way, with little recourse to action. Observe the different groups of listeners, how naturally they are treated, and how well they are fitted into the interesting landscape—a landscape correct in linear and aerial perspective. The shepherds leaning on their staffs form an exceedingly pleasing group, as does also the circle of seated women. A dramatic and artistic touch is the introduction of the long-robed figures, standing with their backs to the spectator. The splendid “Presentation in the Temple” (see B.A), in the Venice Academy, Carpaccio’s most magnificent altarpiece and a monumental composition, was painted in emulation of Giovanni Bellini.

**Cima da Coneglione**, the closest follower of Alvise Vivarini, is thoroughly Venetian in general composition, but he possesses a distinct personality. The *Madonna Enthroned* is of great beauty in colour and simplicity of line. St. John the Baptist and Mary Magdalene show the quaint mannerisms and attractive sympathetic faces of Cima’s figures, and the Virgin sitting under her lofty baldocchino, is winningly gracious, as with tender solicitude she presents her Child to the saints. The serene landscape, with sweeping hills and distant blue mountains, is typical of Cima, for it is the faithfully rendered country of the Friuli, the seat of the town of Coneglione, where Cima passed his youth. Note an attempt to vary the colour reflections in the sheets of water. The clarity of colour, the smooth finish, and the sharp contrasts of light and shade, give somewhat the effect of porcelain. A comparison of Solario’s “Madonna of the Green Cushion” with this picture tends to prove the probable in-

fluence of Cima upon Solario when the Milanese IV  
artist was in Venice.

A very charming *Portrait of a Woman*, by an 1673 W  
unknown artist, is generally considered to be by a  
Venetian. Morelli gives it to Bartolommeo Veneto.  
It is delightful in simplicity of treatment and rich-  
ness of colour.

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## CHAPTER IX

### THE SCHOOL OF GIORGIONE AND TITIAN

VI With Barbarelli, called **Giorgione**, commences a new era in Venetian art. Formerly, pictures were painted for churches and Council Halls, but by the beginning of the Sixteenth Century they were in demand as house decorations. Giorgione, with his poetic vision, lyrical conception, harmonious glad colouring and magic brushwork, became the idol of the Venetian Republic. He sought pure pictorial beauty, voluptuous swell of line, melting tones of colour, and fleeting atmospheric changes in poetic landscapes. His influence upon contemporary art can only be compared to that of Leonardo. Like Leonardo he saw new truths, new beauties, and expressed them in a highly original way.

1135  
B S Only one picture can be ascribed to him on documentary evidence, the "Madonna of Castelfranco," and that, an early work, is related in composition and technique to his master, Giovanni Bellini. The *Holy Family*, though attributed to him, is thought to be by an imitator. Berenson calls attention to the bright yellows and greens characteristic of Cariano. The face of the Madonna, with broad, low brow, short nose, and delicate chin, is a type affected by Giorgione, and the picture has the glow, the "fuoco Giorgionesco," spoken of by his contemporaries, but intensified, exaggerated, as is usually the case in a disciple. The colour in the flesh, especially in that of Joseph, is even violent in



reddish hue. The character of the donor is well delineated, but St. Catherine is inane, and her conventional gesture lacks feeling. IV

Compare the types of faces with those found in the *Concert Champêtre*, or Pastoral Concert, of the Salon Carré, a picture generally accredited to Giorgione, and assigned to a late period of his very short life. \*1136 N Though undoubtedly retouched, we find here the romantic, dreamy quality of Giorgione's idylls, the effect of delicately-blended tints, of softly shifting lights and shadows. With Giorgione, true painting, that is, freedom of brushwork, the soft modulation of colours, the play of one tone into another, the enjoyment, in fact, of the medium for itself, became, for the first time, an expression of beauty, an art in itself. When Giorgione was painting, Correggio was not yet born, and Andrea del Sarto was a mere boy. In the "Concert Champêtre" the flesh of the nude figures is warm and lustrous, and the white drapery swirling about the limbs of the figure at the well, an exquisite bit of painting, contrasts admirably with the luminous garments worn by the boy musicians. The Florentines and the Venetians treated the nude differently. With the Florentines it was a means of expressing thought by the attitude of the body. For them beauty lay in form, in the action of the muscles. With the Venetians flesh was a reflecting surface for the light to play upon; for them beauty lay in the satin polish of the smooth skin, with its golden lustres and lurking shadows. The Venetians never, like the Florentines, cared to accentuate line. They modelled in light and shade, in harmoniously blended masses of colour. Observe here how the yellows and reds of the flesh, the dominant notes, ripple off through the picture, receiving accents in repetition and contrast. The landscape, rendered for the first time with poetic breadth, became the model for Venetian landscapes of the Sixteenth

IV Century. Compare the remote sky and colour-streaked clouds with the skies in the landscapes by Titian, Palma, and others of the Venetian School. Note the clumps of trees with their dense foliage. There is no longer a minute rendering of details, but a feeling for landscape as an entirety. The whole spirit of the picture breathes tranquil, idyllic repose, as in a moment of musical pause.

Few incidents are known of Giorgione's life. Joyous in temperature, refined in taste, playing skilfully all musical instruments, he was the petted darling of Venetian society. He died at the early age of thirty-four, tradition says of plague, contracted from visiting his lady-love when she was first smitten with the disease.

Giorgione, with his sensuous appreciations of beauty, his instinctive love for melody in art, for tone quality, may be likened to Keats: Tiziano Vecelli or **Titian**, with his universality and power, to Shakespeare. Titian caught and reflected the dominant tendencies of his age. Covering as he did a period of nearly one hundred years, he took and held in the Sixteenth Century the position accupied by Bellini in the Fifteenth. With his large impersonal view of life, he is one of the most perfect expressions of the High Renaissance. He was of exactly the same age as Giorgione and Giorgione's fellow student in Bellini's workshop. Attracted by the compelling personality of the talented young artist, and allied by a sympathetic artistic nature, he modelled his style on that of his gifted companion. In the early part of his career he was entirely influenced by contemporary artists, and the fertility and maturity of his genius developed slowly. The *Madonna with Saints* is thought to be an early work, for the colour is less refined, less suave, than that of Giorgione, the tones more decided. Not until later did Titian attain to the splendid juxtaposition and modulation of hues, the firm, sure handling that placed him

first among contemporary Venetians—the equal of VI  
 Velasquez and Rubens in the management of colour.  
 St. Ambrose reads from an open book; St. Stephen,  
 in deacon's robes, presents a palm. The saint in  
 Roman armour, with a lance, is either St. Maurice  
 or St. George.

In the *Virgin with a Rabbit*, the far-reaching \*1578  
 landscape, suffused with a golden atmosphere, B S  
 distinctly recalls Giorgione. The matronly Madonna  
 is tender and human, and, if compared with Ra-  
 phael's "Belle Jardinière," the difference in religious  
 sentiment is strikingly apparent. The late Venetians  
 exalted the sweetness of human relations, and  
 united Madonnas and Saints in bright, joyous land-  
 scapes to form "Sacra Conversaciones." No un-  
 derlying spiritual significance was intended. Such  
 is the sentiment in the "Madonna with the Rabbit,"  
 where St. Catherine is holding the Babe, who,  
 playfully reaching out for the rabbit, is far removed  
 from the primitive conception of the Divine Child.  
 There is no thought of the mystic marriage. The  
 figure of St. Catherine, regal, yet gracious, with a  
 noble pose to her jewel-crowned head, is one of  
 Titan's loveliest creations. The *Madonna with the* 1508  
*Lamb* is evidently not by Titian. B S  
 The St. John with bushy head and plump legs, is not of Titian's draw-  
 ing. The landscape, however, is rarely lovely; it  
 will be considered under Bonifazio, as the picture  
 was possibly painted by him. The *Madonna with*  
*St. Agnes* is a splendid and original composition, \*1579  
 undoubtedly by Titian. B S  
 The Virgin is boldly placed  
 on the extreme right, so that the light line formed  
 by the flesh colouring runs diagonally across the  
 picture from the body of the Christ to the limbs of  
 the little St. John. Though large, she does not  
 overbalance the composition, because of the  
 sombreness of her garment. The rarely beautiful  
 Saint, of the rich Venetian type, is undoubtedly St.  
 Agnes. She cannot be Mary Magdalene, who is

VI often represented with the Christ and St. John, for she bears the palm of martyrdom. Nor can she be St. Catherine, for she is not sufficiently royal in her bearing or her dress. As she rests one hand upon the lamb, the lamb is probably intended to be her emblem as well as that of St. John.

The legend of St. AGNES is one of the oldest, and in fundamental facts one of the most authentic. It was widespread in homilies, hymns, prose and verse at the time of St. Jerome, in the Fourth Century. When but a maiden, Agnes was sought in marriage by the son of the prefect of Gaul. She rejected him and his promised gifts, declaring herself betrothed to one greater than any earthly lover. When the youth, through jealousy, fell sick, the prætor Sempronius besought her to listen to his son's pleadings. But when he learned she was a Christian, and her affianced Lord was Christ, he commanded her to become a Vestal Virgin. She refused to bow to vain images, and even threats of torture failed to move her. Whereupon the prætor, to terrify her, had her dragged to a house of ill repute; but, as her clothes were torn off, her long hair grew thick and covered her, so that the attendants were filled with awe. As she prayed, she was clothed in shining garments so dazzling that the son of Sempronious, entering the chamber in the hope of finding her submissive, was struck blind. By her charitable prayers, he was restored to sight and confessed his sins. But the people now considered Agnes a sorceress, and even her lover and Sempronius could not save her from their fury. She was cast into burning flames, but the flames died down, leaving her unharmed. At length, proclaiming the glory of God, she was silenced by the sword. In a vision she appeared before her parents with a snow-white lamb, and the lamb, emblem of meekness and piety, is her constant symbol. She usually carries the palm of martyrdom.

*Christ at Emmaus* reveals Titian as an illustrator of stately Venetian life. The scene is laid, not in a homely dwelling, as represented by Rembrandt later, but in a sumptuous palace, with majestic pillars and spacious arcades. The picture was painted in Titian's mature years, when under the Spanish patronage of the great Emperor Charles V., who is here portrayed as Luke with hands spread out in wonder and amazement. His son, later Philip II., is the small page in attendance, and Cardinal Ximenes posed for Cleophas. Though somewhat darkened by time, the picture, in breadth of colour and ease of execution, remains a splendidly realistic work.

VI  
\*1581  
B S

Several Louvre portraits are accredited to Titian. The *Portrait of a Man*, with a black beard, is possibly by Pordenone; and the *Portrait of a Chevalier of Malta* by Calisto da Lodi. But *The Man with a Hand on His Hip*, aristocratic in bearing, with commanding eyes, is certainly by Titian. The light falls cleverly on one portion of the face, and the whiteness of the linen, treated with Titian's usual skill, is enhanced by deep shadows.

1593  
IV S  
1594  
VI B S  
1591  
B S

The famous *Portrait of a Man with a Glove*, in the Salon Carré, is an unusually sensitive interpretation of character, often said to be a rare example of Titian's subjective work. It is rather the splendid result of his universality, his ability to enter sympathetically into the character of the gentle introspective youth, who gazes with vague eyes into a future he does not understand—a future with which, perhaps, like Hamlet, he feels scarcely able to cope. Instead of subjectively revealing Titan's own nature, it is a magnificent example of his objective power of peneration,

IV  
\*1592 S

The *Portrait of François I.* is harder, though fine in colouring. If it was done from a medal, as is generally thought, Titian has succeeded in vividly presenting the manly, sagacious, yet cynical French ruler, possibly, indeed, with an aspect too sinister

1588 S

IV to be pleasing. There are three periods in Titian's portrait painting: he first painted noblemen, then princes, at last Kings, Popes, and Emperors.

\*1590 S Titian succeeded in rendering perfectly the superb voluptuous charm of the Venetian woman. Two Titians eminently characteristic of the great colourist are the "Allegory" and the *Alphonso with Laura Dianti*. The "Laura" was long called the "Violante" and "The Mistress of Titian." The beautiful woman is now considered to have been Laura Diani, the beloved of Alphonso d'Este of Ferrara, who became his second wife after the death of Lucrezia Borgia. Alphonso is seen in the shadow, holding up a mirror, into which she looks to see her reflection in a larger mirror behind. If the type of woman once be accepted as pleasing, the beauty of the Laura is undeniably perfect. It is an idealized rendering of Titian's favourite type rather than a decided portrait: a full, oval face, low smooth brow outlined by waving golden hair, clear shining eyes with exquisitely lifted lids and arching eyebrows, a straight nose, rich, voluptuous lips above a delicately curving chin, languorous shoulders covered with firm flesh,—this is Titian's ideal of beauty, a Venetian type reflected in Venetian canvases by all his followers. The charm of the picture lies, not so much in the sheer beauty of the woman portrayed, as in the subtle gradations of light and colour. The light falls full upon the hand and forehead of the woman, and plays caressingly over the delicate soft flesh and the folds of the white garment. Holding out, as she does, her thick Venetian red hair, she causes a shadow to fall from neck to bust that cleverly accentuates the play of light in the face. The treatment of the sleeve, with its fine threads of high lights and deep shadows under the arm, is unsurpassed even in Venetian painting.

\*1589 N In the *Allegory*, the warrior Davilos, General in

the army of Charles V., is saying farewell to his wife, Mary of Aragon, while Hymen, Victory, and Cupid attempt to console her for her loss. She holds the sphere as symbol of perfect power. The composition here is more complex than the preceding, and the lights more scattered; but the economy of space in grouping, the harmonious blending of yellows, whites, purple-reds, blues and greens, the exquisite repetition of these tones in various parts of the picture, the sheen of armour with its blue lights, the gleam of glass, the mellow suffusion of yellow light, are all superbly wrought. The head of the young wife is very lovely with her beautiful features and jewel-crowned hair. Amid the braided coil the light plays with marvellous delicacy. IV

In *The Entombment*, a sublime creation, the tragedy of the scene is made to overbalance the horror. Grandeur of composition, gloriousness of tones, splendid distribution of light, loveliness of facial expression, lessen the realism and elevate the scene to one of majesty. To subordinate the cruel and enhance the mysterious, the face of Christ is half concealed in shadow. Only the utter limpness of the hands and feet indicate that the body is lifeless. The nerveless arm, while masterfully drawn, is not insisted upon, and is made less impressive by its proximity to the downward line of Nicodemus' ankle and the falling scarf and bit of drapery to the left. The grouping, and the play of light and shade, ably unify the composition. Attracted by the strong high light, the eye is led by Christ's upper arm to the face of John, illuminated by a shaft of light. The anguished gaze that he turns on the Madonna directs the eye to the faces of the two women, noble in awe-stricken grief. The curves formed by the various attitudes are singularly beautiful, and the textures, the luminous heavy blue mantle of Mary, against the more delicate rose gown, blue toned, of the Magdalene, the subdued green tunic of Joseph of \*1584 E

IV Arimathea, the lustrous white winding sheet opposed to the lifeless flesh of Christ, the rose-hued velveteen of Nicodemus, the darker red of John's garment, are consummately rendered—the colours superb in harmonious blending. The hair loose around the head like a halo, the streaked sky, and the poetic feeling that dominates the composition, place the work early in Titian's career, when he was most in sympathy with Giorgione's lyrical conceptions.

1583 E The *Christ Crowned with Thorns* is a late work, widely different in motif and treatment. The scene is one not of dignity and solemnity, but of persecution and discord. Cruelty and suffering are portrayed with brutal realism. The actual replaces the ideal; intense action, the traditional classic serenity. The straight lines at ugly angles and the contortions of the figures emphasize the jarring elements and produce a clashing discord. The entire composition insists upon hostility and agony. Note the realism in the pressure of the feet upon the pavement. The ideal character of Christ is lost in order to forcibly depict human pain. Titian painted the picture when seventy-seven, and it is thought he expressed the anguish of his own soul at seeing Italy suffering under Spanish persecution.

1585  
VI B S The authenticity of the *St. Jerome in the Desert* has been questioned, but Berenson includes it in his list of Titian's works, considering it to be of a late period. It is smoothly painted, with strong contrasts of light and shade. The effect of moonlight is peculiarly interesting. The *Jupiter and Antiope*, also a late production, was painted for Philip II. of Spain, and known in Madrid as the "Venus of the Prado." It has been pathetically mutilated by fire and restoration, but the vigour of the composition, the beauty of the landscape, and the suggestion of brilliant colouring, indicate that Titian at eighty had lost none of his youthful poetic vision or of his

1587  
B N



masterful handling. The *Council of Trent* is doubtful. Crowe and Cavalcaselle suggest Titian's pupil, Schiavone, as the author. Grant Allen says it is "very much to order"; but Raffaelli, the modern French artist of genre, proclaims it Titian's finest production. It is an interesting study in the grouping of many head-dresses and in an effective distribution of light.

As little is known of the personal details of Titian's life as of Giorgione's. He was married, and had three daughters; the loss of his beloved daughter, Lavinia, who often served as his model, was the deep grief of his life.

One of Titian's most successful followers in portraiture was his pupil, **Giovanni Calcar**, a German, who is represented by a very fine *Portrait of a Man*.

Another *Portrait of a Man*, in which the white is especially well treated, is evidently also by one of Titian's pupils.

**Palma Vecchio** and Sebastian del Piombo were both strongly influenced by Giorgione and Titian. The works of the four are often confused. Palma's types are, as a rule, more florid than Titian's, and, on the other hand, his faces are at times characterized by a delicacy of feeling, an intensely personal sympathetic note, that even Giorgione rarely attained. In the *Adoration of the Shepherds*, the boy, kneeling in an attitude of humility and longing, is a charmingly sensitive creation. In spite of the disinterested donor in the background, the matronly and unemotional Madonna, and the glowing, sensuous colour, a delicate religious sentiment pervades the picture, due in part to the idyllic, peaceful landscape, but more largely to the element of psychological consciousness that unites in a single mood Mary, Joseph, and the shepherd. The composition is simple but imposing; the three principal figures, by the inclination of their bodies and the graceful curve of their heads, form a broad based triangle.

VI B  
1586 S

1185 S

1672 S

\*1399 S

VIB But while the picture is formal in composition, it is full of swinging lines that give a feeling of harmonious breadth. The four faces, judiciously placed in relation to the mass of light focussed upon the Babe, give a satisfactory spotting. Follow the curving line formed by the faces, beginning with the face of the donor and ending with that of the shepherd. The light throat of the dog continues the line to the corner of the picture. The draperies, ample and flowing, are treated in large sweeping curves. Palma's well known "Santa Barbara," at Venice (see B. A.), is a splendid creation of majestic womanhood.

**Sebastian del Piombo** was so much influenced when in Rome by Raphael and Michel Angelo that he lost his originality in composition, though he retained the rich Venetian feeling for colour. The *St. John the Baptist*, hanging above the Raphaels, is considered by Morelli to have been painted by Piombo from a sketch by Michel Angelo. The colour, however, is faded, and the chiaroscuro sombre, a condition that suggests Jules Romano's brushwork. *The Visitation* is a favorable example of Piombo's work. The subject, like the Annunciation, easily lends itself to sympathetic treatment. Compare the simpler, more formal, but no less touching rendition by Ghirlandajo, and observe how constant is the type in the various schools. The composition is a trifle overcrowded, but the principal figures are dignified and expressive, the colour is harmonious, and the full draperies are treated with suppleness and breadth.

**Paris Bordone**, another pupil of Titian, aimed above all at brilliancy and colour. He has left one masterpiece, now in the Venice Academy, "The Fisherman Presenting the Ring of St. Mark to the Doge" (see B. A.), a glory of gorgeous, luminous colouring. His portraits of women, with luxuriant Venetian hair, are especially glowing in flesh tints ;

the type is usually heavy and unpleasingly sensuous, as in *A Portrait of a Woman* and in *Vertumnus and Pomone*, a characteristic Renaissance rendering of a classic theme. Vertumnus, deity of the changing seasons, was scorned by Pomona, guardian of the fruits. But his persistent wooing finally brought to him a return of his love. *The Portrait of Jeronimo Croft* is Bordone's best work in the Louvre. In the *Man with a Child*, the boy is possibly Philip II, and the man the tutor of the young King of Spain.

VI B  
1180<sup>a</sup>  
S<sup>2</sup>  
1178 N<sup>2</sup>  
  
1179 S

1180<sup>s</sup>?

The name Bonifazio suggests confusion. There are pictures in such varying styles signed by that name, and so little is known of the family of Bonifazio, that the terms Bonifazio I, II, III have been used to designate the different styles of works. **Bonifazio Veroneze II** is the greatest; his work, "Dives and Lazarus," in the Venice Academy, being of a very high order, dramatic in conception, and splendid in execution. *The Sacra Conversazione* (hanging above a door) long passed as a work by Palma Vecchio, of whom Bonifazio II was evidently a pupil. *A Holy Family* is more satisfactory in figures and grouping. Note especially the landscapes, for which Bonifazio is famous. The *Madonna with a Lamb*, ascribed to Titian (which see) has been given to Bonifazio because of the poor drawing of the figures and the rarely beautiful landscape.

1172 N<sup>2</sup>

1171 S<sup>2</sup>

1580 S

The revival of the Latin poets stimulated the city dwellers of the Renaissance to return to nature, and the great wealth of Venice created superb country seats among the inland hills. Giorgione, Titian, Palma, Bonifazio, and Bassano depicted the charm of outdoor existence, where lights and shadows moved over undulating hill slopes and shady groves.

Jacopo da Ponte, or **Bassano**, the pupil of Bonifazio, entirely forsook the grand manner of the great Venetians, and developed a decidedly personal style. He is considered by some to be the first real

- VI B landscape painter, because he no longer treated nature in a purely ideal manner, but drew inspiration from a definite locality and studied the varying phases of nature herself. He is likewise the earliest painter of *genre*, that is, of scenes from common life, treating even the Old Testament material, such as *Moses Striking the Rock*, with the familiarity of every-day experience. He excelled in delineating animals, and the *Animals Going into the Ark* is merely a study of animal life with a Biblical name attached. Out of the several pictures attributed to him, possibly *The Vintage* is his (observe the realistic portrayal of the peasant people), and undoubtedly the splendid portrait in the Salon Carré, of *The Sculptor John of Bologna*, the creator of the famous "Flying Mercury." Jacopo had four sons, all painters, of whom Francesco was the greatest, and their works are often confused with those of the father. The Bassani were especially fond of introducing into the foreground of their pictures a woman kneeling, a lustrous white scarf draped over her head and shoulders. Another marked characteristic is the introduction of gleaming copper kettles.
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## CHAPTER X

### INDIVIDUAL ARTISTS OF NORTHERN ITALY

The influence of Bellini and Titian was felt not only in Venice, but throughout all Italy. Certain artists, however, retained such a marked individuality of thought, such a pronounced difference of handling, that they can scarcely be ranked as Venetian. Among early artists was **Bartolommeo Montagna**, who worked in the cities of Northern Italy and founded the school of Vicenza. He was at one time a follower of the great Mantegna, whose influence is perceived in the *Ecce Homo*. The treatment is realistic, but the serene dignity in the face of the Christ holds to the ideal piety characteristic of early artists. Berenson maintains that Montagna was a pupil of Alvise Vivarini, instead of Bellini, as has hitherto been held. *The Three Musicians* has the clear cold colouring of Alvise, with the same sharply pronounced lights and shadows. Note the feeling for air around and behind the kneeling boys, a quality distinctly observable in certain Northern artists, especially those of Verona, and handed down directly to Paul Veronese.

An artist somewhat later than Montagna was **Girolamo dai Libri**, of Verona, who came little under the influence of his Venetian neighbours. His work, as seen in the fine *Virgin and Child*, is essentially decorative and characterized by charming fancy. In sentiment, Girolamo is akin

VI B

1393 S

1394 S

1318 S

VI B to the earlier Veronese painter, Pisanello, both artists being especially fond of introducing animals and vegetation into their pictures. The colouring, brilliant and effective, is high in key, giving much the effect of an illuminated manuscript.

A great artist, born in Venice, who so modified his style that he is scarcely entitled to be called Venetian, is **Lorenzo Lotto**. Until Berenson made his exhaustive study of Lotto—a unique figure among the group of artists of the Venetian Renaissance—he was little understood and less appreciated. Highly strung, versatile, remarkably sensitive to impressions, a resident in many Italian cities, he reflects the qualities of those with whom he was associated—Alvise Vivarini, who was probably his master, Cima, Montagna, Bellini, Giorgione, Titian, Palma, and Raphael. A remarkable relationship to Correggio still rests unexplained. Yet, despite these varying transient reflections of other artists, he preserves, in all his pictures, a distinct personality. In acute psychological insight and interpretation, Lotto is the most modern of the Italian painters. If Titian is great because of impersonality, Lotto, though not so splendid a craftsman, is great because of his intense personality. He resembles Leonardo in an earnest attempt to analyse the human soul. But Leonardo was occupied with the soul as a portion of the great scheme of the Universe. His queries were those of the philosophical observer. Lotto sought to catch the ever-varying moods of man, the fluctuations of thought, the shades of feeling that distinguish different individuals. He analysed the human soul with almost morbid introspection. His portraits, as seen in Milan, show a keen insight into character, and a delicate sensitiveness to subjective impressions. Of all the Madonnas of the sixteenth century, his are the most finely-tempered women, with spiritual yearnings and an indefinable ex-

pression that approaches melancholy. His religious pictures are characterized by intense fervour. Coming as he did when men were sick with the immorality of the century, and religion had become a mere pompous form, he yearned for a more humane idea of Christianity, for a more personal relation with God. Undoubtedly he came into sympathetic communication with the Reformation, for he painted the portraits of Luther and his wife. In cast of mind he resembles his contemporary Durer, but, with the artistic temperament of the Italians, he clung to forms made venerable by Catholicism. VI B

Titian's appreciation of Lotto is interesting. In 1548 Aretino writes :—

“Oh, Lotto, good as goodness and virtuous as virtue itself, Titian, from Imperial Augsburg, surrounded as he is by all the glory and favour of the world, greets and embraces you . . . . and feels, in seeing the Emperor's satisfaction with his works, that it would be doubled if he could show them to you . . . for he feels how much the value of your judgment is increased by the experience of years, by the gifts of nature and of art, as well as by that sincere kindness which makes you judge of the pictures and portraits of others with as much justice and candour as if they were your own. Envy is not in your breast.”

The *St. Jerome*, a very early work, retains traces of the influence of Vivarini, shown in the clear, precise tones, and of Bellini in the formal arrangement of the drapery folds; but it already indicates Lotto's power to express emotion through the attitude of the human figure. The unique landscape, hushed and retired, is in sympathy with the solitude of the hermit, who, wrapped in mental isolation, is unconscious of St. Anthony, silently approaching from the rocks. *Christ and the Adulteress* varies from the ordinary treatment of the subject; for Lotto, instead of abiding by orthodox representations of religious scenes, drew his inspiration directly from the Bible. The scene is realistic; coarse, vulgar Jews, similar in type to 1350 S 1349 N

VI B those of Durer and Lucas van Leyden, jostle irreverently against the benign Christ, as he receives the sinner, saying with humaneness:—

“He that is without sin among you, let him first cast a stone.”—John, viii., 7.

Lotto has attempted to solve the problem of space economy, and, though there is lacking a pleasing distribution of light, the effect of a crowd is well suggested, and the heads are skilfully modelled in the shadowy, atmospheric background. Observe the variety of countenances, each stamped with the impress of individual emotion.

1351 S<sup>2</sup> *The Holy Family*, or “Recognition of the Holy Child,” shows Lotto’s spiritual relationship to Leonardo. Like the “Madonna of the Rocks,” the concentration is centred entirely on the Christ. Here, however, the scene is more dramatic, the psychological moment more intense, leading to over-expressive gestures in the hands. The divinity of the Infant is perceived by Mary and Joseph, by Elizabeth and Zacharias, parents of the little St. John. The angels, delicate, unreal beings, are peculiarly brilliant in colour, almost unpleasing in their dazzling whiteness. The bluish-gray colouring and the violent contrast of light and shade are unusual, decidedly different from the rich, sensuous Venetian effects. There is also a lack of the harmonious interplay of tones that distinguishes Venetian art. The emanation of light from the babe, a new feature in art, is a characteristic of Correggio. Where Correggio learned his peculiar handling of light and shade, and how Lotto and Correggio came into relationship, are interesting, unsolved problems.

A  
1167 N The master of Correggio, **Bianchi**, is represented by his masterpiece, a lovely *Madonna Enthroned*. A Ferrarese artist, Bianchi is superior in colour to Costa. His handling is that of the early Renaissance, with definite outlines and a hard glazed



appearance. There is nevertheless a delicate transparency in the colour, and an appreciation for the subtle blending of delicate tints, that foreshadow Correggio, the master of subtle harmonies, of the play of light and shade. Observe the golden glow that illuminates the picture, and the feeling for light and air. St. Benedict, here represented, not as a patriarch, but as the youthful founder of a reformed monastic order, stands on the left; while St. Quentin, introduced because the picture was painted for a Church in Parma dedicated to him, is on the right.

ST. QUENTIN held a high position in the Roman army, but cast aside his arms to preach to the people of Gaul, for which he suffered martyrdom, being impaled upon a spit. He is rarely found in Italian art, but figures in French and Flemish ecclesiastical decoration.

Antonio Allegri da Correggio, usually called **Correggio**, like Raphael, died young; but, unlike Raphael, the favourite of princes and Popes, Correggio spent his days in peaceful retirement, devoted exclusively to art. Little is known concerning the details of his life. He was married when twenty-six, and had three children. His wife died ten years later, and Correggio only survived her four years. He is usually called Correggio of Parma, because most of his great work was completed there, but his early pictures show a decided affinity with the Ferrarese, and in some direct or indirect way he was influenced by Mantegna and Leonardo da Vinci. But, although he learned the worth of anatomical construction from Mantegna, and the value of light and shade from Leonardo, in temperament he was far different from both, and his later works show little foreign influence. His figures have none of the severe grandeur of Mantegna; whether religious or classic, they are full of buoyancy, of the grace of

VI A life; the flesh is warm, the pulses beat. He has none of the sensitive refinement, the spiritual elusiveness of Leonardo. He was not occupied with probing the mysteries of the universe; it was enough for him to see and feel. Symonds called him the "Faun of the Renaissance." The most sensuous of the artists, he perceived objects in the mass, as Giorgione in Venice had done before him, saw their colour relations to each other, and, like the Venetians, he was a painter above all else. It was not enough for him that one figure in an exquisitely coloured robe should occupy the right side of the Virgin, while a second, in an equally lovely garment, stood at the left. The two must bear some tone relation to each other, the colour of one must play into the colour of the other, like the notes in musical harmony. Both, too, must have a unifying centre, a focus in the picture. Take, for example, the *Jupiter and Antiope* in the Salon Carré, one of the greatest of Correggio's mythological paintings. Put the picture, as a story, aside for a moment. Forget even the drawing and the solidity of the figures, and look at it as pure colour, as an harmonic scheme. Diagonally across the centre is a wave of yellow, gleaming flesh, that radiates off into the yellower brown of the satyr above and of the Cupid below. Observe how these same colours, in varying intensity, play here and there in the picture, like the repetition of musical notes. As painting developed, it grew more and more away from illustration, from the realm of literature, toward the realm of music. It appealed not so much to the intellect as to the æsthetic emotions. The story of the picture, the fact that Jupiter disguised himself as a satyr to descend upon earth and win the love of Antiope, counts for nothing. Correggio probably chose the subject because it gave him ample opportunity to paint rich, luminous flesh against a blue and olive-

IV

\*1118E

green background. It made little difference to him whether the subject were religious or profane. In his day the fervent piety of the Middle Ages was past, and, in the nunnery at Parma, he painted on the wall Diana in her chariot, and on the ceiling little Loves with round cherub faces. Examine his treatment of the *Marriage of St. Catherine*, a subject that signifies the spiritual union of Christ with the redeemed soul. IV  
\*1117N

The theme of the picture frequently recurs in art, for ST. CATHERINE of Alexandria is the most popular female saint after Mary Magdalene—and yet her very existence is disputable. According to tradition, she was the niece of Constantine and daughter of the Queen of Egypt. At the age of fifteen her learning and wisdom were so great that the wisest teachers of Alexandria sat at her feet. Left fatherless, she was urged by her people to marry. Since she was descended from the noblest blood, possessed of the greatest wisdom, blessed with the most perfect beauty, and entrusted with the largest inheritance, she should leave a worthy heir to the kingdom. In all meekness Catherine replied she could accept as husband only one greater than herself, and bade them find her such a one. Meanwhile a hermit sent by the Blessed Virgin converted her to Christianity, and in a dream Catherine was led by the Virgin into Christ's presence, where he received her graciously and plighted his troth by slipping a ring upon her finger. When she awoke the ring was still there. Thenceforth she considered Christ as her promised Lord. On the steps of the temple of Alexandria she disputed her religion with Maxentius, a persecutor of the Christians, and so overcame him in debate that, humiliated, he invited fifty of the most learned philosophers and rhetoricians to contend with her. The wise men were all converted, and endured martyrdom for the faith. Catherine herself was condemned to be torn

IV to pieces on a double wheel, but the instrument of torture flew into fragments, destroying the spectators. Then Maxentius had her beheaded. Because of her knowledge, St. Catherine is the patron saint of learning. When alone, or in a group of Saints, she is generally identified by the wheel or by her royal garb and crown. Sometimes she has a sword, or the palm of martyrdom, sometimes merely a book. Because of her learning and superiority, she is usually portrayed as high-minded, with a certain spiritual exaltation. She can be studied with interest in the Louvre, as she appears in early primitive pictures, in a Fra Angelico, a Raphael, a Perugino, a Paul Veronese, and a Memling, as well as in the Correggio. In the scene of the marriage, if the religious significance is to be observed, the subject should be treated with mystic solemnity, as in early art.

The picture by Correggio is one of the loveliest canvases in the world, but not because of its interpretation of the subject. St. Catherine is charmingly feminine, and Christ is an adorable, playful babe. St. Sebastian might easily be mistaken for the God of Love, with his arrow, his curly locks, and interesting, smiling face. The scene in the background, the Martyrdom of the Saints, has no religious value. The charm of the picture lies in its mellow colouring, its warm atmosphere, in the masterful brushwork that has blended adjacent tints, above all in the wonderful chiaroscuro (or effect of light and shade), the subtle modulation of tones from light to dark, luminous even in the shadows. Observe the delicate treatment of the hands, especially the joining together of the three in the centre, a problem difficult to solve artistically, but one in which Correggio has taken sheer joy. Notice that the hands, though not correct anatomically, have been painted directly, with easy brush strokes, and with a feeling for a hand as a

solid in space, with a feeling for flesh as a real IV  
 substance to be modelled in colour. Correggio  
 revelled in difficult problems of foreshortening.  
 His famous, swift-moving, daring figures in the  
 Dome of Parma startled the priests of the church,  
 unused to such creations. The story is told that  
 Titian, hearing of the carping criticism of the  
 priests, remarked that if the dome were reversed  
 and filled with gold, it would not equal the value of  
 Correggio's frescoes, an assertion which made the  
 dissatisfied priests consider the startling figures as  
 perhaps tolerable. Correggio was one of the great  
 originators, a genius, who, though living in isola-  
 tion, had a new message to give art, a message of  
 the intoxication of sheer beauty, of the joyousness  
 of gleeful tone symphonies, of ecstasy in a world of  
 colour. Had Correggio not been so perfectly  
 attuned to artistic harmonies, his daring conceits  
 would have become absurdities, his exquisitely  
 beautiful types insipid, and his sensuous treatment  
 of subjects voluptuous. As it is, his influence, like  
 that of Michel Angelo, was harmful, though he  
 himself was one of the greatest artists of all time.

At Brescia (in Venetian territory) the artists, like  
 those of Venice, were great colourists, but their  
 tone effects were different from those of the school  
 of Titian. **Girolamo Savoldo**, with a taste for  
 the romantic, affected scenes of early dawn, late  
 sunsets, nights illuminated by fire. A head of  
*St. Jerome*, ascribed to Titian, among the drawings  
 of the Louvre, is a study for his impressive "St.  
*Jerome in the Desert*" at Venice. In the *Portrait*  
*of Gaston de Foix*, he has attempted (as the Père  
 Dan says in the *Trésors des Merveilles de Fontaine-*  
*bleau*) "to show the superiority of painting over  
 sculpture by the use of mirrors." The position is  
 strikingly unusual, the colouring rich, with a  
 feeling of twilight pervading the whole, that con-  
 trasts admirably with the lustre of armour and the

S D

VI B  
1518 S<sup>2</sup>

VI B sheen of silken stuffs. *The Portrait of a Man*, here  
1519 S assigned to Savoldo, has been ascribed to several  
other artists (see Alvise Vivarini). By whomsoever  
it may be, it is a remarkably fine creation.

Bonvicino, called **Moretto**, was the greatest and  
most self-dependent of the Brecian masters. He  
had been aided by an older contemporary,  
Romanino, but while very young he devised that  
wonderful harmony, peculiar to him, formed from  
new chords of colour, and generally characterized  
as "silvery." In all his work there is a subtle  
feeling for tone quality. The two arched panels,  
1175 S<sup>2</sup> *St. Bernardino of Siena with St. Louis of*  
1176 S<sup>2</sup> *Toulouse and St. Bonaventura with St. Antony of*  
*Padua*, are marvels of simplicity of colour and  
refinement of tone. The figures are dignified in  
conception, and the execution shows a mastery over  
form, and steady, even workmanship.

**Moroni**, like his illustrious master Moretto, was  
especially successful in portrait painting. His  
"Tailor," in the National Gallery, has acquired  
world-wide celebrity. Most of Moroni's life was  
spent in Bergamo, and Titian is said to have  
advised the Bergamese nobility who applied to  
him for sittings, to return to their countryman for  
a true likeness. A thorough realist, he was especi-  
ally accurate in rendering physical appearance. He  
idealized less than Moretto, and was less keenly  
sympathetic than Lotto. His colour varied from a  
pronounced redness of the flesh tints, in early  
works, to a cooler, more harmonious tonality in  
later portraits. While restricting himself to few  
pigments, he used them with powerful effect. He  
usually placed his personages against silver-gray  
backgrounds, and frequently introduced a red note  
1395 S<sup>2</sup> into the composition. In his *Portrait of an Old*  
*Man*, the red, rich in tone, is found in the  
upholstery of the chair, while the background is a  
cold gray.

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CHAPTER XI  
*THE LATE VENETIANS*

Out of Verona, with its school of clear colour, IV  
came Paolo Caliari, called **Paul Veronese**. As a decorator he is unequalled, and it is as such he must be estimated. His style is distinctly different from that of other artists. The most independent of the painters of Venice, he relied entirely upon his own inspirations. While his art is scenic, his enormous canvases have, nevertheless, organic unity. Pageants of Venetian splendour, surrounded by stately Palladian architecture and vistas of white marble colonnades, are composed with soberness and serenity, laid out in telling masses of colour, and the whole suffused with a luminous and diffused atmosphere that raises its pictorial magnificence to the realm of highest art. In the painting of air, the ethereal quality of light, he surpasses all Venetians. In the transparency of his shadows and the sureness of his values, he is akin to the modern French. He is great in spite of his subjects, which in other hands would have become theatrical—in spite of his pomp, his heroic compositions, and his excessive foreshortenings, because, unaffected and sincere in manner, he expressed himself without effort. He worked with the directness and ease of a master. True to nature, simple in the portrayal of individual figures, never affected or mannered, his compositions have the grace of true distinction. But while Veronese is frank and earnest as a

IV painter, yet he is essentially a product of the age in which he lived, and lacks the fervent piety of early artists. The religious element in his pictures is entirely subservient to the display of elegance and pomp in Venetian life.

\*1129 S *The Marriage at Cana*, the largest pageant picture in the world, is a magnificent illustration of Veronese's work. The great pictorial chronicler of Venice, who painted in the days when courtly splendour still defied Spanish oppression, has filled the broad expanse of canvas with nobly-formed men and women, gorgeously attired in rich vestments of sheeny silks and lustrous satins, who are enjoying life amid stately architecture under the spacious blue and white Italian sky. Christ occupies the centre of the picture. His mother and the disciples are near at hand. But it is not their presence, nor the miracle of the water changed into wine, that interests the spectator. It is the skilful grouping of nearly one hundred figures, the variety of poses, the individuality of each personage, the splendid setting, the atmospheric spaciousness, the clearness and purity of tone. The result is a happy combination of ceremonial splendour with naturalness and grace of treatment. It is the spontaneous expression of a cheerful, youthful temperament, revelling in the festivities of the world. Observe how cleverly the figures form a long scroll. It starts among the domestics above at the right, who are half concealed amid the colonnades, comes across the balcony, twists amid the columns on the opposite side, follows down the stairway to the left corner and returns by the seated figures of Alfonso d'Avalos; Eleanor of Austria; her husband, François I; Mary of England, sister of Henry VIII and (next but one), Vittoria Colonna, the gracious friend of Michel Angelo. It rounds the corner, passes Charles V; Solymán I, Emperor of the Turks; crosses back beneath the balcony, runs to



the right hand corner of the picture, and comes IV  
sweeping with graceful variations across the fore-  
ground to the kneeling figure on the left. In the  
group of musicians are four great artists of the day :  
Titian, the old man dressed in a red damask robe, is  
playing a bass viol; back of him, the rather boyish  
figure with a flute is Bassano; Paul Veronese him-  
self, in pearly cloak, sits opposite, performing on a  
viola, his inseparable friend and companion, Tinto-  
retto, close behind. Observe, near the table, the  
fine group in lustrous fabrics—an old man seated, a  
man pouring wine, and one who stands, holding  
out a goblet, possibly Veronese again. While the  
colouring in individual groups is rich and brilliant,  
it is nowhere gaudy, and the brilliancy is well con-  
trolled by the neutral tones, beautiful silvery grays  
and cream yellows which permeate the architectural  
motives.

The picture, brought from Venice as a war trophy  
by Napoleon, was not sent back in 1815, when many  
others were returned, through fear lest, because of  
the enormous size (being second largest in the  
world), it become hopelessly damaged. Yet Veronese  
painted it in fifteen months. Filling one side of the  
refectory of St. Giorgio Maggiore, it must have been,  
in its original position, a superb decoration for a  
dining hall.

The fact that a picture in which the religious  
element is so subordinate should satisfy a holy  
community illustrates the sentiment of the church  
in the sixteenth century. On one occasion, how-  
ever, Veronese was, indeed, called before the Holy  
Inquisition to explain liberties that he had taken  
with the Scriptures, such, for instance, as intro-  
ducing a dog into a picture where ecclesiasts con-  
sidered that the Magdalene would have been more  
fitting. Veronese defended himself by saying he  
supposed the same license was allowed to him as to  
“poets and fools.”

IV  
1193 N<sup>2</sup>  
\*1190N  
The *Feast in the House of Simon* is a similar but inferior decoration. The *Madonna with Saints*, an early work, shows Veronese's love of fabrics, his almost Flemish treatment of costly stuffs. The Babe is poorly drawn. Veronese is one of the few Venetian artists who preferred to paint draped figures rather than the nude. The Madonna, a pleasing figure finely composed, presents the child with reserved dignity to a donor in Benedictine garb. The head of St. Catherine, slightly inclined, is characteristic of the painter, and may well be compared with other women's heads in the gallery by Veronese. The warrior saint advancing to offer homage is probably St. George, as both St. George and St. Catherine occur frequently in Venetian canvases, being patron saints of the territory of Venice. In spite of the elegance of the figures and the sumptuousness of the fabrics, the picture has some of the simplicity and charm of the early primitives.

1198 E<sup>2</sup>  
VI B  
1197 N<sup>2</sup>  
Such works as *Jupiter Crushing the Vices with His Thunderbolt*, and *St. Mark Crowning the Theological Virtues*, illustrate Veronese's splendid power of foreshortening and his ability to express movement. Both canvases were formerly ceiling decorations in the Ducal Palace, where there yet exists much of his best work. (See B. A.)  
1187 N *Burning of Sodom*, though not entirely satisfactory, is charming because of the group of moving figures in the foreground. In *Christ Fainting under the Weight of the Cross*, Veronese has attempted to express deep religious feeling. The attitudes of the two women in the background is the best part of the picture.  
1188 N<sup>2</sup> *Susanne and the Elders* and the *Fainting of Esther* (between doors), while not of the first rank, are characteristic of Veronese, both in type of figures and in accessories. Note especially the arrangement of the women's hair and the shape and poise of the heads. A *Holy*

*Family*, on the other hand, though ascribed to Veronese, is too metallic in finish to be his.

VI B  
1191 N

*The Calvary*, extremely original in composition, excites varied criticism. By some it is considered one of Veronese's most poetic conceptions, complete in harmony and dramatic pathos. The arrangement of the crosses diagonally on one side, the bold placing of the suffering figures against an ominous, streaked sky, which fills more than half the canvas—thus giving a feeling of desolation and melancholy—the splendid attitude of the figure in yellow, the sympathetic rendering of the grief-stricken mother, are all so impressive, yet so simple, as to entitle Veronese to a high place among fervent religious interpreters. Depreciators, on the contrary, think the composition badly balanced, considering the emphatic accent of bright yellow and the light tones in the sky, insufficient to counteract the weight of the numerous figures on the left, and pronounce the attitudes theatrical rather than sincere. Established artists and reputable critics emphatically disagree.

\*1195 S

The *Disciples at Emmaus*, one of the most successful of his large religious canvases, is both dignified and expressive. The face of Christ is not without holiness, and Luke and Cleophas are rugged men of the people. Contemporary figures are, however, introduced. To the right stands Veronese himself, with his wife and children; near by, his brother Benedetto. It is interesting to compare Rembrandt's poetic and humble rendering of the same scene with this more elaborate portrayal, where prettily dressed children play with house-dogs. The group in the immediate foreground is a delightful bit of genre, and remarkable in subtle painting. Note the streaked Venetian sky behind the colonnade. In the landscape Christ is seen walking with the two disciples.

\*1196 S

Veronese has but one good portrait in the Louvre,

VI B  
\*1199 S

a *Portrait of a Woman*, but that is excellent. The face, though homely, is attractive; the sleeves are especially well painted, and the attitude of the small child clinging to the woman's arm is delightfully expressed.

The life of Veronese was without dramatic events, and little is known of his private life. He was universally liked, and his work was highly esteemed by his contemporaries. He died in 1588, at the age of sixty. Both his sons, Gabriele and Carletto, became painters.

**Tintoretto**, like Paul Veronese, can be fully appreciated only in Venice. Even there, much of his work is so badly lighted and so darkened by time that it is difficult to estimate him justly. Ruskin considered him the world's greatest artist. But Ruskin was guided usually by intellectual appreciation rather than by æsthetic feeling. Tintoretto is certainly original and intensely dramatic. He re-created Biblical traditions and classic myths according to his own vivid imagination, and expressed them with epic grandeur. Vasari, a follower of Michel Angelo, who was living in Rome when Tintoretto was in Venice, said of him:—

“As to the matter of painting, he may be said to possess the most singular, capricious, and determined hand with the boldest, most extravagant, and obstinate brain that ever yet belonged to the domain of art.”

Jacopo Robusti, or Tintoretto (“young dyer”, because of his father's occupation), unlike Giorgione, Titian, and Paul Veronese, was a true Venetian, born in the city of the sea. Throughout his very long life, he rarely left his native island. He was almost entirely self-taught, for, though he entered Titian's studio, he remained but a short time. Ridolfi, a contemporary chronicler, accuses Titian, then a man of middle age and famous, of being jealous of the promising boy. Whatever the reason, Tintoretto withdrew to poorly furnished

rooms, which he filled with antique casts and bas-reliefs. On the wall he wrote:—

“Il disegno di Michel Angelo, ed il colorito di Tiziano.”

If he failed to fully attain either, Tintoretto certainly combined the drawing of Michel Angelo and the colouring of Titian better than any artist has succeeded in doing. In the intensity of his thought, in the stern earnestness of his genius, he resembles Michel Angelo, and is often called the “Michel Angelo of Venice.”

When the days of struggle were over, Tintoretto married the daughter of a Venetian nobleman. His own daughter, Marietto, became a portrait painter, and one of the sons, Domenico, aided his father in producing his immense canvases.

The *Paradiso* is a preparatory sketch for the enormous composition in the Ducal Palace, the largest painting in the world. The number and arrangement of the heavenly host are interesting:—

On either side of Christ, who is crowning the Madonna, sit the twelve disciples. Below are four personages, from the Old Testament, probably Aaron, Gideon, Daniel, and Ezekiel, as these four referred particularly to the Incarnation, and are in a manner attendant attributes, as expressing the character of the Virgin: Aaron, because his rod blossomed miraculously; Gideon, on whose fleece descended the dew of heaven when all was dry around; Daniel, who beheld the stone which was cut out without hands, and became a mountain; David, as prophet and ancestor, “Listen, O daughter, and incline thine ear.” Around them figure the four Evangelists, accompanied by their symbols: Mark, by his lion; Matthew, his angel; John, his eagle; Luke, his ox. Beside each Evangelist is a doctor of the church. On the left stands John the Baptist, in camel’s hair garment, holding a reed cross. On the right is Moses, recognisable by his horns and by the tablets of the law upborne by a soaring figure near by. Beyond Moses are personages from the Old Testament: Job lies stretched out at full length; above, Elijah rides in his chariot. Below the prophets are martyrs: St. Catherine, in blue, seated on her wheel; St. Cecilia, in green, with her organ; and St. Sebastian nude. Other martyrs, near the centre of the picture, St. Stephen with his stone and Peter Martyr with the knife in his head, are just below Moses. To the right are Ecclesiasts.

VI B To the left, representatives of the various orders: St. Francis in brown, St. Benedict with a touch of blue, St. Dominic in black and white. Behind stand Adam and Eve. St. Paul the Hermit and St. Anthony appear as the first anchorites. In a group of warrior saints are St. George and St. Maurice. Above stands St. Helena with the True Cross; surrounding her are many virgin martyrs, unfortunately without symbols. In the left hand corner is the fine figure of St. Paul, recognisable by his sword; and opposite, in the right corner, is a figure evidently from the Old Testament, possibly Isaiah, of great importance in Christian pictures for his prophecy: "Behold a Virgin shall conceive and bear a son."

1467 S Tintoretto's portraits are usually excellent characterizations, forcefully painted. *A Man with a Handkerchief* is somewhat smeared, not of his best, but it is not lacking in individualization and XV  
1466 S vigour. The *Portrait of Himself* is better. It represents him as elderly, possibly having been painted about the time he was at work upon his "Paradiso." The restlessness, the energy, the yearning bespeak the man who on the death of Paul Veronese begged the Senators to allow him to execute the commission for the Ducal Palace.

"Give me Paradise now, for I am not sure of it hereafter."

I  
1470 E There are several portraits by him in the La Caze collection, the one of the *Senator Pietro Mocenigo* being the most satisfactory.

IV  
\*1464N The *Suzanne at the Bath*, while only an unfinished study, gives some idea of the vigour of Tintoretto, of his strength in modelling, his boldness in execution, and above all his originality. The nude figure is unusually realistic. The attitudes of the attendants are thoroughly natural. Observe in the kneeling figure how the head takes its proper place in space; the neck, the shoulders, the hips retreat exactly as in life. Note also the introduction of a landscape in the immediate foreground. The trunks of the trees have size and solidity. In his more mysterious landscapes, where there are luminous effects of light and shade, and a

feeling for the moods of nature, Ruskin finds a similarity to the work of Turner. There is no picture in the Louvre which gives an adequate idea of Tintoretto's genius as it is revealed in the "Miracle of St. Mark" at Venice (see B. A.). VI B

Tintoretto was the last of the great men of Italy. With his death in 1594, the splendour of Italian art is ended. In the eighteenth century Venice produced three artists of no mean merit, but they belonged to the new era.

**Tiepolo**, indeed, a man of individuality and power in a decadent age, painted mural decorations after the fashion of Paul Veronese, as in the *Study for a ceiling*. But his manner was less candid. He reflected the life by which he was surrounded, a life highly involved, banal, and superficial. The age of Veronese was splendidly gorgeous,—artificial, to be sure, but frankly proud of its extravagance and pomp, revelling in lavish display. The age of Tiepolo was shallow and vain. Bound by the scepticism of the eighteenth century, no artist had faith enough in himself to create great themes. Tiepolo was, however, an excellent brushman;—note the delicate treatment of the curtain in the *Last Supper*. In his handling of paint he is almost modern; observe the skilful technique shown in the banner in the centre of the hall: on one side *St. Martin saying Mass*; on the other, the *Virgin and Child* with St. John and angels. Tiepolo had a good feeling for distance, for the circulation of air in his scenes. His suave colouring and easy brushwork exerted an influence upon Spanish artists, especially upon Goya, who in turn affected the French school of impressionists introduced by Manet. \*1547N 1549 C

**Canaletto**, a contemporary of Tiepolo, painted the outdoor aspect of Venice. The *View of the Grand Canal*, with the church of the Salute to the right, is a characteristic work, interesting in its \*1203N

VI B honest reproduction of Venetian architecture, and rarely spacious and atmospheric for a landscape of that period.

**Guardi** was even more sensitive than Canaletto to the delicate effect of mists, and to the iridescence of colour seen in the island city. His views are usually smaller and more impressionistic in handling, reproducing instantaneous effects,—moving crowds, historical moments such as the *Crowning of the Doge* and the *Fête of Jeudi Gras on the Piazza*, a picture remarkably fine in a feeling for atmospheric values. In the former the scene takes place in the court of the Doge's Palace, men at arms lining the famous stairway of the giants. In the latter the Ducal Palace is seen from the public square. The Doge embarking on the *Bucentaur* is full of charming movement. Note in all the Guardis the impressionistic method of painting figures.

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## CHAPTER XII

### *ART DURING THE DECADENCE*

Raphael died in 1522; Correggio in 1534; neither of them forty years of age. Michel Angelo died in 1564; Titian in 1576; Paul Veronese in 1588; Tintoretto in 1594, all old men. VI B

“Theirs was the giant race before the flood”

—for their immediate followers, Jules Romano, Barocci, Daniel da Volterra, and Parmigianino, were but feeble imitators.

Fervent religious sentiment dominated, as we have seen, the early works of Leonardo and Raphael. To the simplicity and fervour of the Early Renaissance succeeded the richness and gaiety of a period fully under the sway of the classic revival. Then came the conquest of Italy by Charles V of Spain, accompanied by the introduction of the Inquisition under Jesuit control. Curiously enough, the Jesuit order, in spite of its narrow fanaticism, is characterised by a love for the spectacular. Jesuit churches are enormous, baroque edifices, filled with gaudy hangings, affected statuary, and extravagant mural decorations. The demand for vast paintings gave rise to a school of painters called the **Mannerists**, who covered acres of palaces and churches with meaningless legends and allegories carelessly designed, hastily executed, mere echoes of the art of the great masters, lacking all originality and character. Frequently whole families, or coteries, worked upon given commissions. Yet,

VI B eventually, the baroque, or extravagant style, culminated in works of beauty and power, in the hands of the Flemish artist, Rubens.

When painting was in this degenerate condition, there arose in Bologna a group of artists, the Caracci and their followers, who deliberately and earnestly set to work to elevate art. They founded the **Bolognese Academy**, and called themselves the "**Eclectics**," for they sought to select and unite the best qualities of the great artists. A sonnet by Agostino Caracci ably sets forth their principles. They sought—

"Roman or classic design, Venetian movement and shadow, Lombard colour, Michel Angelo sublimity, the truth and nature of Titian, the pure and sovereign style of Correggio, the symmetry of Raphael, the fitness and solidity of Tibaldi, and Primaticcio's erudite invention, with something of Parmigiano's grace."

But they failed to appreciate that the intoxicating voluptuousness and joyous beauty of Correggio, the serenity and harmony of Raphael, and the austere, poetic grandeur of Michel Angelo, were the outpourings of individual temperaments, and could not be combined. In following after others, in formulating principles and theories to be their guides, the eclectics observed nature too little, and their art was lifeless. As a protest against this artificiality, there sprang up in Rome the School of **Naturalists**, headed by Michel Angelo Caravaggio, who turned to life about him for direct inspiration. Though lacking a fine perception for beauty, his work was effective and his influence upon art was widespread, for it not only passed through Ribera into Spain and thence into France, but indirectly formed the style of Rembrandt.

The art of both the Eclectics and the Naturalists was influenced by the religious spirit of the times. In the latter half of the sixteenth century, a reaction against the listless faith of the Renaissance in Italy

on the one hand, and of the intense fervour of the Reformation on the other, led to a Catholic revival, a counter-Reformation, in which the Papacy pretended to absolute dominion. Serious and imposing religious pictures were exacted, and especial preference was given to ecclesiastical subjects and harrowing pictures of martyrdom. VI B

No hard-and-fast limits can be given to enclose the epochs of these schools—the Mannerists, the Eclectics, the Naturalists. **Jules Romano**—inasmuch as he was but an imitator of Raphael, and one who degenerated after his master's death—may easily be classed in the first group. Several large *cartoons*, or designs for pictures, showing his love for classic pageantry, hang over the stairway, near the entrance to Room VII. E D

A *Nativity*, unfortunately darkened and harsh in colour, is good in composition. Compare the type of Virgin with Raphael's "Madonna of St. Francis." The babe, though not well drawn, is delightfully natural in pose. St. Longinus is a majestic figure, and the attitude of St. John is graceful. St. Longinus holds the spear with which he pierced Christ's side (cf. p. 85), and the Pyx (or reliquary) wherein he caught the blessed drops of blood. According to some authorities, the legend of the Holy Grail had its origin in the experience of St. Longinus. St. JOHN appears here in his character of apostle rather than evangelist (cf. p. 22). Instead of being accompanied by the eagle, he holds a chalice, out of which a serpent emerges. The emblem relates to the story that John, while preaching, was given a cup of poison. He blessed the cup, and the poison came forth in the form of a serpent. Note in the background the angel appearing to the shepherds. The introduction of a secondary scene in the composition is a return to the mediæval custom of portraying several scenes in the same picture. VI A  
1418 N

Out from the wall stands a work by **Daniele da**

VI A **Volterra.** Two pictures, representing the *Combat*  
 1462 C *between David and Goliath*, are painted on the opposite faces of a slab of marble. The unfortunate influence of Michel Angelo is here fully evident. The figures are too large for the space, the muscles are swollen inconsistently, and the poses contorted to produce an effect rather as the result of intense action. Observe the relaxed condition of one arm (the one under the giant's head), the energetic twist of the other, and the feeble, nerveless expression of the hand grasping David's arm. And yet Volterra was one of Michel Angelo's most successful imitators, and in his greatest picture, "A Crucifixion," in the Church of the Trinity, Rome, he rises to the sublime. Sir Joshua Reynolds, in the eighteenth century, considered this one of the three great pictures of the world. But in the eighteenth century inspiration was drawn almost entirely from late Italian art. Vasari, the author of the "Lives," was also a follower of Michel Angelo. Francesco Mazzola of Parma, or IX **Parmigianino**, was an imitator of Raphael and  
 1385 S Correggio. A *Holy Family* is a development of a  
 1386 S composition by Raphael. Another *Holy Family* reveals his characteristic mannerisms—extreme length of figure, exaggerated necks, and intense colouring.

**Federigo Barocci**, of Parma, one of the best of the Mannerists, was also influenced by Correggio, VI B  
 1149 N as is seen in the *Circumcision*. The colouring shows a marked predilection for blues and pinks, and is violent in contrasts, though the play of brushwork is unusually good. The *Virgin in Glory*, IV  
 1150 W between St. Lucia and St. Anthony (over door), is a nicely balanced pyramidal construction, and the colouring is more suave than in the preceding composition, but the attitude of the figures inclines toward the sentimental. Observe St. Anthony's pig in the left hand corner, and the bell with which

he exorcised evil spirits, St. Lucia is accompanied IV B  
by an angel, who carries eyes on a salver.

ST. LUCIA, a Sicilian martyr, became the patron saint of her native city of Syracuse. Although brought up a Christian, she was betrothed to a Pagan. Shortly before the wedding was to take place, she accompanied her mother, a grievous invalid, to the shrine of St. Agatha at Catania. As Lucia prayed, St. Agatha appeared to her in a vision, promising to restore her mother to health, and directing Lucia to be a light and mirror to the faithful, as her name indicated. When the mother regained her health, the maiden begged to be released from the betrothed, and induced her mother to give all they had to the poor. The lover, indignant, denounced Lucia as a Christian, and the Governor ordered her to be ruthlessly treated. But when they attempted to bear her away, she remained fast in place, so that no amount of ropes and no number of men could move her. A fire kindled about her did no harm, and in the end she was deprived of life only by a poignard. She is usually represented carrying a lamp or her eyes, emblems which early artists selected as a means of expressing her name. The introduction of the eyes gave rise to a legend, which sprang up to explain the curious emblem. According to the story, her lover in his letters protested that her beautiful but cruel eyes haunted him, and Lucia, remembering, "If thine eye offend thee, pluck it out," sent her suitor the coveted treasures in a dish, beseeching him hereafter to leave her in peace. The lover was converted by such heroism, and Lucia was rewarded for her faith by having her eyes restored more glorious than ever. Lucia does not represent learning and knowledge, as does St. Catherine, but "the wisdom from above, which is pure and gentle." Dante makes her the messenger from the

IV Virgin to Beatrice, and it was she also "whose fair eyes did show to me (Dante) that open entrance."<sup>1</sup>

Where such pictures as these just cited are the best of a period, the inferiority of art is seen to be indeed great, and the movement of the Caracci to draw inspiration from the best of all preceding artists, instead of servilely imitating one or two, can be justly appreciated.

**Ludovico Caracci**, the son of a Bolognese butcher, was the one who conceived the idea of revivifying art. He was not highly endowed, and the veteran Tintoretto advised him not to follow painting as a vocation. But he continued to apply himself assiduously to copying the masters, and associated his cousins, Agostino and Annibale, with him in the foundation of an academy at Bologna. When the three worked together, Ludovico selected the subject, Agostino arranged the composition, and Annibale did the painting. Of their joint works the best are in Bologna and Rome (see B.A.). Their followers were Guido Reni, Domenichino, Albani, and Guercino, and, while all acquired mechanical felicity, their works lack the touch of true poetry. The Eclectics believed that a painter should form mental ideals of strength and beauty from great works, and, having drawn from casts and nature for practice, should employ figures as models merely to suggest form. Ludovico posed for Annibale when the latter desired the fleshy back of a naked Venus, and Guido painted his Virgins and penitent Magdalenes from any beardless youth near by.

Of the three Caracci, **Annibale Caracci** alone is represented at the Louvre. His *Dead Christ on the Knees of the Virgin* is one of the most successful pictures of the school. The enthroning of the Magdalene higher than the Virgin is an unusual arrangement, and is intended, possibly, to sym-

1) Inferno: II. Purgatorio: IX. Paradiso: XXXII.

bolize the elevation of the penitent, redeemed IV  
 sinner through the death of Christ. The presence  
 of St. Francis carries out the idea of humility.  
 While the drawing is firm and the composition  
 good (the attitude of Mary Magdalene being especi-  
 ally pleasing), yet we feel the presence of too many  
 hands; the grief is theatrical, and the attendant  
 Cupid angels at the feet of the Christ do not  
 enhance the seriousness of the picture. *The Virgin* 1219 S<sup>2</sup>  
*Appearing to St. Catherine and St. Luke* may be  
 studied with interest for echoes of other artists.  
 The Virgin and the lovable angels, with yellow,  
 curly hair and sprawling limbs, are after Correggio.  
 The figure of St. Luke recalls Michel Angelo, while  
 the tilted head of St. Catherine, with jewel-bound,  
 golden hair, strongly resembles Veronese's women.  
 The cloudy sky streaked with light is essentially  
 Venetian.

ST. LUKE, converted by St. Paul, was called  
 "Luke, the beloved physician." The legend of his  
 being an artist rests on Greek tradition, and is traced  
 to the tenth century. Several Madonnas in Italian  
 Churches are ascribed to him—ugly figures scarcely  
 discernible in their faded condition, dulled and  
 blackened by time. The ox is Luke's symbol, for  
 early Churchmen considered him an authority on  
 the priesthood, and the ox is the emblem of priestly  
 sacrifice.

As a lasting example of the failure of academic  
 rules, the landscapes of Annibale, in which he  
 forsook the teachings of his school and painted  
 from nature, remain his most original and valuable  
 work. *The Hunt* and *The Fishing* are pleasing  
 bits of realistic composition.

VI B  
 1233 N  
 1232 S

The "Last Communion of St. Jerome" in the  
 Vatican, by Domenico Zampieri, or **Domenichino**  
 (see B.A.), while his best work and highly valued,  
 is not considered the marvel of art that it once was,  
 especially in the eighteenth century. *The St. Cecilia* 1613 N

VI B is well painted, but the expressionless face with upturned eyes is unpleasingly mannered.

ST CECILIA, the patroness of music, was born of noble Roman parentage in the third century. She was brought up a Christian, and, being musical, composed hymns, which she sang accompanying herself on any musical instrument. But not being able fully to express the intense worship she felt, she invented the organ, consecrating it to the service of God. When sixteen her parents married her to Valerian, a pagan. She wore to the altar a coarse garment under her bridal robes, and prayed for power to observe her vows of purity and devotion to Christ. She succeeded in converting her husband to the true faith, and he so respected her feelings that he was permitted to hear the celestial music with which she was surrounded, and to perceive her guardian angel.

“ There is an angel which so loveth me  
That with great love, whether I wake or sleep,  
Is ready, aye, my body for to keep.”<sup>1</sup>

The angel encircled the brows of both with crowns of roses from Paradise, and promised to fulfil any wish of Valerian, because he had heeded the chaste counsels of his wife. Valerian prayed for the conversion of his dearly beloved brother, which was granted, and all three went about doing good until the two brothers were martyred. Then the wicked prefect Almachus, covetous of Cecilia's great wealth, ordered her to sacrifice to heathen gods or to be put to death. As she only smiled in scorn, he had her cast into a bath of boiling water in her own house, but she was thereby only refreshed. Then an executioner inflicted three wounds upon her neck, which, though mortal, permitted her to live for three days, making converts and distributing her goods to the poor. Pope

1) Chaucer. *The Second Nun's Tale* is an almost literal version of the old legend.



Urban visited her, and, as she lay dying, converted her house into a place of worship. The hall of the bath is still shown in a chapel in the church, since built over her house and called "St. Cecilia in Trastevere." VI B

**Francesco Albani** is especially successful in his portrayal of little angels, which he painted from the many children that gladdened his simple and domestic home. His pictures, such as the *Toilet of Venus*, have the elegance and prettiness of porcelain decorations. 1107 N<sup>2</sup>

The best known of the Bolognese artists, and the most gifted, was **Guido Reni**. He commenced work in the studio of Calvaert, a Flemish artist, who had a school in Bologna, the rival of the Carracci Academy. Guido became fascinated by the method of the new school, and, when his master attempted to punish him for using a forbidden colour—one in vogue at the rival academy—Guido threw down his brush and fled to the Carracci studio. Shortly after, a picture by Caravaggio was exposed in Bologna, and Annibale warned his pupils against being impressed by so singular a production.

"I well know," he said, sarcastically, "another method of making a fortunate hit. To Caravaggio's savage colouring oppose one entirely delicate and tender. Does he use light, narrow and falling? I would make them open and in the face. Does he cover up the difficulties of art under the shadows of night? I would expose under the full light of noonday the fruits of erudite and learned researches."

Guido, hearing these words, instead of being revolted, determined to follow the suggestions; and, by diligent application, he gained the reputation of having introduced a new manner. The *Saint Sebastian* is an excellent example of this treatment. The three scenes in the life of Hercules, *Hercules Overthrowing the Hydra*, *Hercules and Achelaus*, and *Hercules on the Funeral Pyre*, academic creations, are similar in their use of over- 1450 N  
IV  
1457 O<sup>2</sup>  
1455 E<sup>2</sup>

IV black shadows and full light thrown upon the strongly muscled figures. *Dejanira and the Centaur* 1453 S<sup>2</sup>  
 \*1454 N<sup>2</sup> *Nessus* is characteristic of his second and best style, which he acquired in Rome when he became familiar with the works of Raphael. The figures are full of movement, full of an irresistible onward sweep; the draperies are free and graceful. The face of Dejanira is of the Niobe type, an antique model which Guido particularly favoured. In the background is seen Hercules, drawing his bow at the faithless centaur, who, having engaged to bear the maiden across the stream, is making off with her. According to the myth, he offers Dejanira a drop of blood from the death-wound inflicted by Hercules, telling her that it will preserve her husband's love. Later, when jealous of Hercules's attachment for another, she dips his garment into a brew wherein she has poured the blood. But the garment, instead of curing Hercules, eats into the flesh, and he, knowing he must die, orders his funeral pyre built, and, mounting upon it, offers up his soul to Zeus.

When Guido was in Rome, at the height of his prosperous and fêted career, he painted the well-known fresco, "The Aurora," for a ceiling in the Rospigliosi Palace. It is merely as a mural decoration that it should be judged. As such it is charmingly simple in design, full of swinging movement, and clear in colour—admirably fitted to the space for which it was intended. Guido can lay no claim to true greatness. He is the complaisant reflector of the popular taste of the day. And, unfortunately, as his besetting sin, a passion for gambling, gained on him, his art was undermined through his own moral weakness. He executed with ease the weak, conventional types that pleased the public, turning out characterless faces by the hundred,—as the effeminate *Ecce Homo* and *Penitent Magdalene*,— IX  
 1448 E  
 1447 E with upturned eyes and poorly modelled faces. His

friend and biographer, Malvasia, asserts that many of these were painted in half a day, and that for a certain picture dealer he worked by the hour. The last of the artist's life was spent in Bologna, embittered by suffering and by marked coldness on the part of those to whom he owed large sums of money. Nevertheless, he usually lived royally, surrounded by admirers and pupils; and, when he was taken ill, prayers were offered throughout Italy for the safety of "the greatest living artist." IX

Francesco Barbieri, commonly called Guercino, because of his squint, was a late follower of the Caracci, who eventually came under the influence of Caravaggio. He introduced into his colour smouldering Venetian reds. The *Protecting Saints of the City of Modena* is overloaded and affected. The *Circe*, once extraordinarily popular, is a heavy unattractive figure, theatrical in pose and sharp in colour. IV  
1143 S<sup>2</sup>  
VI B  
1147 N<sup>2</sup>

The success of the Bolognese Academy led to the founding of a similar school in Rome, based on the same principles. **Carlo Maratta**, a representative of the new academy, is superficial in compositions, but faithful in portraits. His *Portrait of Mary Magdalene Rospigliosi* is satisfactory, and so is the *Portrait of Himself*. IX  
1379 E  
XV  
1380 N

The work of the founder of the School of Naturalists, **Michel Angelo Amerighi da Caravaggio**, brutally ugly though it often is in its unflinching record of nature, was a fortunate reaction against the affected insipidity of the Mannerists and the Academic formalism of the Eclectics. For the Carracci, he professed superb disdain. He took for his models criminals, bohemians, drunkards, and profligates, developing a school of realism based upon the literal imitation of the model, no matter how loathesome or trivial. Endowed with a vigorous personality, talent, and skill, his influence became so wide that Nicholas Poussin said of him: "The man seemed born to ruin painting."

- XV Caravaggio's life was full of changes, due to a violent and uncompromising disposition. In a dispute over a game of tennis he killed his companion, and fled from Rome to Naples, thence to Malta, where he obtained the favour of the Grand Master of the Knights of Malta. His *Portrait of the Grand Master*, Alof of Wignacourt, was painted during his exile. It is a splendid piece of realism, the energetic, self-possessed character of the man being well portrayed and admirably contrasted with the delicate page bearing the helmet. For this work, Caravaggio was made Chevalier of the Order, and presented with a chain of gold and two Musselmen slaves. But here again his temper wrought him harm. He quarrelled with one of the knights, and was cast into prison. Contriving to escape, he fled to Syracuse, painted a few pictures in Sicily, and then returned to Naples. Having secured from the Pope pardon for his crime in Rome, he set out northward in a sailing craft, but was arrested by a coastguard, being mistaken for someone else. When liberated he discovered that the sailors had gone off with his vessel and all his possessions. Wandering along the coast, disheartened, he contracted a fever, and died aged but forty.
- \*1124N VI D
- \*1121N The *Death of the Virgin* is his masterpiece. Because of its extreme realism the picture was rejected by the monks of the Scala in Trastevere. Nothing better illustrates Caravaggio's lack of sympathy for the beautiful. In spite of the effective individuality of the apostles, each revealing deep grief in strict accord with his temperament—in spite of the serenity of the calm, dead face, the limpness of the lifeless hand—in spite of the superb figure of the woman bent in sorrow—above all, in spite of the ray of light that binds the most important figures together, yet the eye persists in following the rigidly outstretched body to the two bare feet, white and stiff, in the immediate foreground.

Contrast Caravaggio's treatment of death with Titian's in the "Entombment." Both are masterful and impressive. But Titian subordinated the cruel reality of the scene by artistic adaptation, and produced an impression of beauty and of awe, not of repulsion. Caravaggio has given the bitter reality—a group of mourners drawn from the labouring classes surrounding a figure swollen by death. In the *Concert* and the *Fortune Teller*, again, he reproduces scenes from daily life. Caravaggio was anything but a realist, however, in his effects of light. The peculiar use of deep shadows practised by his school gave rise to the term "Tenebresi." He painted in a dark studio, lighted, only from a single pane above. Thus were produced strong contrasts of light and shade, and intense, overblack shadows. His manner influenced, not only Guido Reni, Domenichino, Guercino, and Ribera, but also the Dutch artist, Gerard Honthorst (Gherardo della Notta), from his night effects, and indirectly descended to Rembrandt. French art, until the nineteenth century, was more or less subjected to the method introduced by Caravaggio. It was against these forced effects of light and shade that the "Impressionists," or painters in the open air (often and better called "Luminists"), rebelled.

Among Caravaggio's immediate followers were **Manfredi**, represented by *A Woman Fortune Teller*; **Domenico Feti**, *Melancholy* and *The Guardian Angel*; and **Lionello Spada**, *The Concert*.

**Ribera**, or Lo Spagnoletto (the little Spaniard), a native of Valencia, is often grouped with Spanish artists, for his early training was in Spain. But he is Caravaggio's ablest follower, and the greater part of his life was spent in Naples, where he founded the Neapolitan School. With two less important artists he formed a cabal at Naples, which by stiletto intimidation banished competing talent. Domenichino, Annibale Caracci, and Guido Reni were all

VI D  
1123 N  
1122 N

1368 N<sup>2</sup>  
1288 N  
1289 N<sup>2</sup>  
IV  
1538 E<sup>2</sup>

VI D victims of this cabal. Naples was at this time under Spanish dominion, and in 1630 Ribero entertained Velasquez upon the latter's visit to Italy. Ribera's work is powerful, correct in form, and rich in colour, in spite of a predilection for strong shadows. His pictures usually treat of unpleasant subjects, of haggard old men, and agonising martyrs, but the taste of the day was such that his harrowing scenes were in great demand, and they are now found  
1723 S in every European gallery. *St. Paul*, the Hermit, is a vivid portrayal of the emaciated anchorite.

ST. PAUL THE HERMIT was the first of the dwellers in the wilderness, the one who, when weak and dying, received the visit of St. Anthony. (See p. 20.) The story usually connected with him is that of the raven who daily brought in his beak half a loaf of bread for the sustenance of the holy man. When St. Anthony arrived, the raven appeared with a whole loaf. It was St. Anthony who prepared the venerable body for burial, two lions coming from the forest to dig a grave. In early religious art these quaint stories are delicately and suggestively treated, but with Ribera the mediæval sentiment is entirely lost. We have here the graphic portrayal of a figure worn by suffering.

1722 S In the *Entombment*, cruel in its realism, the attendant figures are finely conceived. The action of Joseph of Arimathea, as he raises the inert hand, is full of a tenderness that, displayed by a coarse, unsympathetic personality, gives added pathos to the scene. Nicodemus, to accentuate the suppressed grief of the Virgin and St. John, talks eagerly, probably occupied with plans for the burial.

1721 S The *Adoration of the Shepherds* is more poetically treated, but still realistic. The shepherds are vigorous creations, and the woman in the background, holding the jar, is a fine figure, and suggestive of Velasquez's handling. The feeling of the picture is, on the whole, more Spanish than the other two.

The Madonna is essentially of the Spanish type, and the landscape has the dull monotony of the north of Spain. For a short time Ribera studied the works of Correggio, a fact which accounts for the exceeding brightness of the Babe, that illuminates the mother's face. The child has the natural pinkness of a newly born infant, but the colouring is out of harmony with the general tone of the picture. As a whole, the colouring is not well drawn together. VI D

*The Club Foot*, by Ribera, is another picture decidedly Spanish in subject and treatment. Velasquez frequently painted dwarfs of this type, and always with the terrible directness of one who sees not only the surface, but the meaning hidden behind deformity. Luca Giordano and Salvator Rosa were Ribera's pupils. I 1725 E

**Luca Giordano** was surnamed "Fa Presto" (do quickly), because of the rapidity with which he worked. He completed the *Death of Seneca* in twenty-four hours. The majority of his work is unattractive, but the *Dance of the Cupids* is decorative and skilfully drawn. 1311 E 1306 E

In gloomy imagination, **Salvator Rosa** is akin to Caravaggio. The *Apparition of Samuel's Ghost to Saul* is highly imaginative in interpretation. Saul, though kneeling in humility, retains his royal dignity in fine dramatic contrast to the terror-stricken figures recoiling in the background. VI D 1478 N

A *Landscape* is typical of the rude, wild solitudes he loved to paint. The desolate ravine, suggesting the dens and caverns of banditti, is rent by a tempest under which the trees bend, and in whose semi-darkness lurk brigands firing upon unseen enemies. 1480 N

In *The Battle* the stern conflict takes place in a severe mountain pass. Salvator is one of the first great landscape painters attempting to depict the moods of nature, and using backgrounds that sympathize with his subjects. 1479 N

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## CHAPTER XIII

### SPANISH ART.

VI D Little is known of the early art of Spain. The successive domination of Moor and Christian destroyed all sacred relics. In the fourteenth, fifteenth, and sixteenth centuries, Spanish art clearly reveals the influence of Italy and the Netherlands on style and technique, but the subject matter is gloomy and ecclesiastical, intensely Spanish in spirit. There is none of the joyous beauty of the early Italians, little of the intimate personality of the Flemish. With the exception—in the seventeenth century—of Velasquez, who reflected the court of Philip IV, and of Murillo, who spiritualized the life of the common people, and—in the eighteenth century—of Goya, who satirized contemporary episodes, art was completely subjected to the tyrannical rule of an austere church, a church which, having triumphed over infidels, determined to impress the people with its supremacy and beliefs.

1707 S<sup>a</sup> *Christ Bearing the Cross*, by **Morales**, is an excellent example of the dolorous subjects affected by Spanish artists and of the devout sentiment which lay behind the execution. For his successful portrayals of suffering Christs and grief-stricken Madonnas, Luis de Morales was called "El Divino." His careful finish of details, as in the hands, indicates a study of Flemish masters. Morales, though living at the time of the fervent catholic, Philip II, painted but one picture for that monarch.



Theotocopuli, of Greek origin, and therefore VI D  
 better known as **Il Greco**, came to the court of  
 Philip II from the Venetian territory, where he had  
 formed his art upon the works of the School of  
 Titian, acquiring from this source richness of tone  
 and ease in massing figures. His masterpiece, "The  
 Parting of Christ's Raiment," in the Cathedral of  
 Toledo, and some excellent portraits in the Prado,  
 bear little resemblance to the curious *Portrait of*  
*King Ferdinand of Aragon*, which was executed in 1729a S  
 his second manner. It is thought that the fact that  
 he was constantly called an imitator of Titian in-  
 duced Greco to cultivate a style peculiarly his own.  
 He elongated his figures to an absurd length, and  
 reduced the colours on his palette to a very few,  
 using much white and black, so that the tonality is  
 often dull and sickly. Yet there remain a gravity,  
 a sincerity, and a definite individuality that makes  
 one question if Greco, beneath the singularity of  
 his manner, was not trying to express the austere,  
 proud faith, the sombre mysticism, the melancholy  
 and unwholesome character of the reign of Philip II.

In spite of the eccentricities of Greco, his in-  
 fluence upon Spanish art was good. His pupils  
 ignored his exaggerations, and not only developed  
 the qualities of his better style, but, above all, tried  
 to assert their individuality by throwing off the  
 Italian yoke and painting with native freedom and  
 truth. They were laying the foundations for that  
 realism which became a marked characteristic of  
 the Spanish school. Though rigidly confined to  
 church service and often mystical in sentiment,  
 their art, nevertheless, in treatment, followed after  
 nature. **Luis Tristan**, Greco's favourite pupil, in  
*St. Francis of Assisi*, ably illustrates this realistic 1730 S  
 quality. Though the subject treats of a mood of  
 devout ecstasy, it is represented with the literalness  
 of a portrait.

Another artist of importance in the development

VI D of the Spanish school is **Antonio Moro**, who was born at Utrecht, and who studied with the Flemish master, Jan Scorel. He studied also in Italy, and when young was taken into the service of the Emperor Charles V as portrait painter. He went to England to paint Queen Mary, and there was greatly in demand, but after her death he returned to Madrid with her husband, Philip II. Owing to an unpleasantness with the King—some say brought about by the Inquisition, others by a liberty which the artist once took in daubing the King's hand with carmen—Moro returned to the north and established himself at Antwerp. Moro is difficult to classify, and his works in the Louvre are scattered.

V  
2480 S  
2481 S

In the Salle Duchâtel are two portraits, presumably *Louis del Rio*, and a *Portrait of His Wife*. The arms of Castille are in evidence on the prie-Dieu, before which the woman is kneeling. Moro has none of the dry manner of the Flemish artists, nor has he the suavity and glow of colour of the Venetians. He thoroughly emancipated himself from the characteristics of the artists he studied, and developed a dignified manner of his own. While he painted rich fabrics with fine Flemish discrimination, his style is serious, his colour sombre, tempered by fine grays; his portrayal of character unpretentious, yet noble and truthful.

XXI  
2478 W  
2479 W  
2481 W

The *Portrait of a Man*, the *Dwarf of Charles V*, and the *Portrait of Edward VI.*, King of England, are all rendered with dignity and faithfulness, and with a certain arrangement and breadth of handling that suggest the Venetians, but with an individuality of interpretation and technique peculiar to Moro himself. Undoubtedly, Velasquez owed much to Moro's work. The careful yet free rendering of the dog that accompanies the dwarf of Charles V decidedly anticipates Velasquez, the greatest of the Spanish masters, who came a hundred years later.

Velasquez's first master was **Francisco de**

**Herrera**, of Seville, a man of such violent temper and brutal nature that he frightened all pupils from his studio. His fiery disposition shows in his pictures, for he painted with a breadth and fury that produced remarkable colour masses and vigorous effects, suggesting the use of a brush with a handle many feet long. *St. Basil Dictating His Doctrine* is fine in sweeping brush work and colour, but the faces of the saints, though impressive, are almost repulsive. On the right St. Bernard (in white) is writing. Below him St. Dominic holds a pen. On the left is Bishop Dieffo; and, below, St. Peter the Dominican. **ST. BASIL**, of the fourth century, was one of the four Greek fathers of the church. His theological writings are of great celebrity.

VI D

2706 S

**Velasquez** (Diego Rodriguez de Silva), when he withdrew from the studio of his terrifying master, carried with him a knowledge of technique and an independence of spirit that he could never have acquired from his new teacher, the gentle Pachio, whose son-in-law he soon became. But his constant and unerring guide was nature. Studies of still-life in slightly modified positions, sketches of the same face over and over, prove his devotion to truth. Like Rembrandt, he began by painting raw meat.

The *Assembly of Artists*, an early work, was undoubtedly made to solve the problem of taking thirteen people who stand in various easy attitudes and in different coloured costumes and combining them into one effective group. The picture may be misnamed, but, to the left, in black, stands Velasquez himself, and next to him Murillo.

1734 S

Velasquez, having secured the favour of the great minister Olivarez, moved from Sevilla to Madrid, and became the court painter to Philip IV. An ordinary artist might have become weary of painting the same figure, the same features, over and over again, for Philip was always sitting for his portrait, on horseback, in robes of state, or, as here,

VI D  
1332 S

*Philip IV. in Hunting Costume.* But to Velasquez this repeated study of the same object was of realistic and psychological interest. He did not acquire a certain trick of painting the phlegmatic, colourless face, the lustreless eyes, the heavy Hapsburg jaw, and then reproduce this portrait on other canvases. He painted the king as Philip appeared to him at the moment, caught the very mood, the exact expression, and, above all, the way he looked in the enveloping atmosphere of that particular day. And, when the king sat again, Velasquez again painted exactly what he saw—a familiar face, modified by existing conditions within and without. It is this absolute impersonality, this ability to examine his subject free from all prejudice, to place himself in the attitude before his model of perceiving it for the first time, combined with an unerring eye and a marvellous technical skill, that place Velasquez among artists of the first rank, and perhaps, indeed, first among painters. Velasquez is admirable in tactile values—in the ability to give solidity and rotundity to his figures; and his sense of correct relative values was sure: he reproduced objects in such a way that they maintained the exact relation to one another that they had in nature, that is, no one object was ever too light or too dark. His feeling for exact values and for tone harmonies produced that “quality” for which he is famous. This is best illustrated in the Louvre by his *Infanta Margarita Maria* of the Salon Carré.

IV  
\*1731 N

The portrait is like no other portrait. The round eyes are innocently childlike, but the expression is prematurely grave, the mouth firmly closed, and the little princess stands in her stiff, unlovely dress with demure dignity, as befits the daughter of a king. No artist, perhaps, was more unfortunate than Velasquez in the epoch which he was called upon to represent. But even into expressionless faces (sometimes enamelled), into ungainly hooped skirts and stiff adorn-

ments, he put charm by the sheer force of genius. IV  
Only an artist can fully appreciate the marvellous qualities of this apparently simple little picture, sober in effect yet remarkable in sincerity. The tone values in the satin gown and in the silky hair are absolutely true, and, to the close observer, full of wonderful light, of exquisite colour in the shadows. Yet the work is done with ease, with the accurate single brush stroke of a master hand.

The portrait was painted in the latter years of Velasquez's ever-prosperous and happy life, after he had had the advantages of foreign travel. When he was established at Madrid, Rubens had arrived at the Spanish court on a diplomatic errand from Flanders. These two great genuises, both accomplished courtiers and men of rarely beautiful character, formed a warm friendship, and appreciated fully one another's work; yet neither was to the slightest degree modified by the other. The great effect that Rubens had upon Velasquez, however, was to stimulate him to a visit to Italy. Most of the time was spent in Venice, copying Venetian masters, especially Tintoretto, whom Velasquez admired above all others. In Naples he visited his countryman, Ribera, then at the zenith of his fame. Twenty years later, when in Italy for the second time, sent by Philip to purchase masterpieces for the new Alcazar, Velasquez showed the high esteem in which he held the great realist by the number of Ribera's works he selected. The effect of foreign artists is in no way apparent. A study of others merely revealed to him his own originality and new methods of expressing himself.

The portrait in the Salle La Caze, known as *Infanta Doña Maria Theresa* (now considered to be of Queen Maria Anna), is similarly interesting, in spite of the shapeless dress, the ugly arrangement of the hair, and the enamelled face, for the coiffure and the ornaments of the dress are painted with I  
1735 E

1736 E F remarkable ease and sureness. The *Portrait of a Young Woman* is of doubtful authenticity.

It was the preparation of the magnificent pageant for the marriage of Maria Theresa to Louis XIV. that overtaxed Velasquez, who, as Palace Marshal, organized all court festivities. He was taken with a fever, and died in 1660, at the age of sixty-two. In the last years of his life he accomplished his greatest work, for, though he is often thought of as a portrait painter, "The Surrender of Breda," "The Maids of Honour," and "The Spinners," in Madrid are his supreme achievement. (See B. A.)

1702W<sup>2</sup> Velasquez, utterly devoid of professional jealousy, was helpfully sympathetic with fellow artists. He discovered **Carreno da Miranda**, who kept a distinct personality, though capable of ably imitating Velasquez. Through Velasquez's generous protection, Carreno was raised to the position of court painter. *St. Ambrose Distributing Alms* is a work of breadth and power.

VI D  
1739 S  
1738 S **Zurbaran**, a native of Seville, was another artist whom Velasquez befriended, and for whom he secured the appointment of court painter to Philip IV. Zurbaran is best known as the painter of powerful but dismal religious themes—emaciated friars, ascetic monks, zealous, formal churchmen. He was called "the Spanish Caravaggio," from his forcible, naturalistic style, his strong contrasts, heavy shadows, and depth and breadth of colour. In the *Funeral of a Bishop* and *St. Peter Nolasque before Raymond of Penafort*, the vigorous delineation of faces is especially fine.

ST. PETER NOLASQUE, of the thirteenth century, founded the order of "Our Lady of Mercy," to which noblemen and the King of Aragon belonged. The object of the order was the redemption of captives and prisoners for debt. ST. RAYMOND, a nobleman, became a Dominican Brother, who devoted his life to active charity. He preached a crusade

against the Moors, which was effective in arousing the Christians to drive them from Spain. St. Raymond reproved the King of Aragon for his sins, and so enraged the monarch that he refused to allow Raymond to return from Majorca to Spain. But Raymond spread his cloak upon the water and sailed safely to Barcelona. VI D

Velasquez's most interesting protégé was **Murillo**, a native of Seville, whose early pictures, in his first manner, are full of poetic charm and personality, but nevertheless poorly painted. Eager to see the wonderful art in Madrid, he made hasty sketches on strips of cloth, which he sold at the "Feria" (fairs), and, having saved a small sum, walked across arid plains and mountain passes to the great metropolis. The aristocratic court painter, much astonished, received the young enthusiast warmly, opened to him the royal galleries, even his own studio, and gave him what moments of instruction he could spare. It is to Velasquez's eternal credit as a teacher that he did not divert the eager youth from his natural bent. When, three years later, Murillo returned to Seville, he was not an imitator. No influence of Velasquez is perceptible in his work, but he followed the vital instructions of the master and painted life as he saw it in Andalusia—a warm, dreamy country, vibrant with rich colour. There he translated Bible stories into the homely everyday language of the people with whom he lived, and painted the children as he saw them in the streets. Not so impersonal, so universal, as Velasquez, unfamiliar with the antique, and acquainted only with the few foreign pictures he saw in Madrid before Velasquez had brought his ship load of treasures from Italy, Murillo is essentially Spanish, and a Spaniard of the sunny south. Because of the difference in temperament, in the nature of their subjects, and in technical worth, Velasquez is essentially the painter's artist, while Murillo is beloved by the

VI D people. Murillo tells stories, and he tells them vividly. His colour schemes, moreover, are pleasing. Because of a personality sympathetic and fervently religious, he has the power of awakening emotion, of enkindling devotional enthusiasm.

1716 N The *Kitchen of the Angels*, in his second manner, is one of the first pictures painted after his return to Seville. Notice the ethereal grace of the angels, and the homely, familiar touch in the introduction of a ribbon bow in the baby angel's hair.

SAN DIEGO OF ALCALA, a cook in a Capuchin convent, was canonized for his pious deeds at the request of Philip II. The story goes that, while engaged in cooking, he became so wrapt in ecstasy that he was lifted from earth, and angels descended to continue the preparation of the meal. Many miraculous acts of healing and mercy were attributed to him, such as restoring to life a child whose mother had shut him in an oven by mistake.

In Murillo's picture, the prior and two courtiers discover the saint in ecstatic worship. While the picture is not well unified, yet each separate group is interesting, and in the colour already appears the delicate pink note that Murillo loved, and that is not unlike the mellow softness of Del Sarto. The angels, simply and frankly portrayed, stand out in all the brilliancy of colour for which Murillo's second manner is famous.

Critics roughly classify Murillo's work into three periods: first, the cold manner; second, the warm; and, third, the vapoury.

1712 N The *Virgin of the Rosary* is likewise in the second manner. The type of the Madonna is characteristic. The lovely oval Spanish face, with deep, thoughtful eyes, is framed in dark hair, and the richness of the beautiful brunette is set off by the lustrous head-dress, the white shawl, and the red gown. While Murillo is undoubtedly open at times to the charge of over-sweetness or senti-



mentality, no artist has surpassed him in depicting winning childhood—babies who appeal to the mother love in all women. The human element is ever present, and it is that, above all, that pleases in the *Holy Family*. The old, tired-looking face of Elizabeth is drawn straight from the humble people. God the Father is introduced in the clouds above, instead of being represented by the Dove, as is more customary. Observe again the repetition of delicate blues and pinks, tints almost too delicate for the realistic types. But, by a subtle gradation of tones, the artist has succeeded in harmonizing the whole. The softness of the clouds, the mellowness of colour, the rapid, easy-flowing brushwork, indicate the third, or vapoury manner. VI D \*1713N

Murillo married a woman of wealth and social position, and his prominence, hospitality, and lovable disposition made his home the centre of the art world in Seville. But he remained simple in his tastes, humble in his art, and devoted to others. He founded an art academy, and gave instruction without pay. His religious ardour never waned; and his two sons became priests and his daughter a nun. Murillo himself was known as a painter of the Immaculate Conception, because of the purity and fervour of his many interpretations. The subject was especially popular among imaginative Andalusians, for, though not a dogma until 1854, in the Spanish world it was a cherished belief.

The *Immaculate Conception*, in which figures are gazing with awe upon the Virgin, as she stands looking down in all humility, is among the earliest presentations of the subject. The tones are rich and warm, but there is a sharp contrast between the idealized Virgin and the realistic personages below. 1708 S<sup>2</sup>

The world-famous *Immaculate Conception*, in which Mary, gazing heavenward, stands on the crescent moon—"a woman clothed with the sun and having the moon under her feet" (Revelations)— \*1.09 S

Grand Gallery

VI D surrounded by myriads of adorable angels, some half hidden in the enveloping, shimmering atmosphere, is popularly considered one of the world's greatest pictures. It is the supreme expression of religious fervour, of a poetic imagination, dwelling on mystic beauty. As an altarpiece for some dim church to stimulate the humble worshipper to dwell upon the mysterious purity of the Queen of Heaven, it is indeed peerless, but as a masterpiece to be subjected to the careful study of workmanship, it cannot take first rank. In order to give a hazy, vaporous effect, Murillo has sacrificed modelling so that the face lacks shadows, and the draperies are without subtle relief. The angel boys, however, are charming in their naturalness.

\*1710S Better in colour is the *Birth of the Virgin*. The tones are deeper, the fusing of tints more subtle, the play of light and shade stronger and more sure. The treatment is realistic, yet at the same time idealized. In such figures as the attendant to the right and the boy angel with the dog, the drawing is firm and clear. Anne, the mother, and the two figures before the fire, are properly less insisted upon. Murillo was one of the few artists capable of uniting in a harmonious whole such varying scenes as the celestial vision above, the feeble mother, and the group around the new-born babe. He accomplished the effect of unity by a poetic aerial quality—a veil of delicate colours which illuminates and merges the different motifs, binding separate parts into an effective whole. An interesting comparison can be made between the “Kitchen of the Angels” and the “Birth of the Virgin” to see how Murillo improved in colour composition.

But enchanting though Murillo is, in his sympathetic portrayal of celestial visions, it is as the painter of street waifs that he is most surely entitled to fame. He reproduced them as he saw them on the street corner, joyous or sad, and ever bathed in

the refulgent, golden atmosphere which made even poverty poetic. The *Little Beggar Boy*, seated in a natural, easy attitude, thoroughly relaxed, yet intent upon his trying occupation, is painted with sincerity and power, and rendered lovely by the suffused yellow glow, the warm, golden light, that streams in at the open door and envelops him. *Christ in the Garden of Olives* and *Christ at the Column*, are cold because painted on marble.

VI D  
\*1717 S

1714 N  
1715 N

**Collantes** was a contemporary landscape painter. The *Burning Bush*, one of his best paintings, though brown, is atmospheric and poetic.

1703 S<sup>2</sup>

With the passing of Velasquez and Murillo, Spanish art went into a steady decline. As in Italy, where there was no artist of any note until the time of Tiepolo, so in Spain there was only inferior painting until the appearance of **Goya**, in the eighteenth century. Goya's early life was a succession of escapades, and, after a street brawl in Madrid, he awoke to find a knife in his back and the threats of the Inquisition in his ears. Fleeing to Italy, he studied in various galleries, never copying, but absorbing with his eye the technique of the old masters. There he fraternized with the young French artist, David, whose revolutionary ideas appealed to the tempestuous young Spaniard. But Goya fled from Rome, as from Madrid, rescued by the Spanish Ambassador from the hands of irate monks, who were incensed over his attempt to elope with a convent maiden. In Madrid he married, and his lovely wife adored the ever scape-grace husband, bringing him twenty children. Goya was advanced in his art career by Raphael Mengs, the German, who was then court painter at Madrid under Charles III. With the accession of Charles IV and Maria Louisa, Goya entered into full popularity at the gay, dissolute court, where his physical prowess, magnetic personality, and ready brush made him an enslaving hero.

- VI D His reputation as an artist was first made by a series of cartoons for tapestries, in which he cast aside conventional themes and presented the picturesque life of the Spanish people—a vintage, a wedding, a game of blind man's buff, toreadors and matadors—genre pictures full of fancy, movement and life. In decorative effect, treatment of life, and rapid flowing brush work, he resembles Tiepolo, who had been called to Madrid to execute a series of frescoes. The dash, the verve, the vivacity of presentation, and the nervous excitability, are the outcome of Goya's emotional temperament. He became the fashionable portrait painter, but his portraits are decidedly unequal. If the subject pleased him, he could be forcible and correct; if half-hearted over his model, he worked carelessly.
- 1705<sub>b</sub> S The *Portrait of De Castro* does not do him justice,  
1704 S nor does the *Portrait of Guillemardet*, the French Ambassador to Spain, though better in characterization. He was a careful student of nature, and acknowledged three masters: Velasquez, Rembrandt, and Nature. A realist in portraying life as it really was, he was yet an impressionist in his method of painting. To use his own explanation, he saw objects, not in line, but in light and shadow, as they recede or come forward according to their relative values. He was therefore effective in bringing out differences in planes. This quality is noticeable in all the pictures of the Louvre. Though not a great picture, the *Young Spanish Woman* is especially remarkable in this respect. The colour is laid on in masses, indicating by a delicate adjustment of light and shade, the difference in the planes. Goya, while always remaining distinctly himself, yet often suggests in turn Tiepolo, Velasquez, Rembrandt, Reynolds, Fragonard, and Watteau. He is nevertheless a great originator, and the romantic, picturesque note he struck in art inspired the French school of romanticism. He was successful as an

etcher, producing scenes from life that are as pertinent and full of fine sarcasm as the pictures by Jan Steen. During the terrible invasion of the French, he produced a series of etchings, "The Horrors of War," ghastly in their impressive realism.

The last years of his life were spent in France among the Romanticists, headed by Delacroix, whom he had inspired by his personal, suggestive, and daring art. Manet, fifty years ago, and Sargent to-day, have studied Goya with enthusiasm. A hundred years in advance of his time, in presentation of life and in technique, he was intensely modern ; and it is only to-day that he is beginning to assume his due place as a great factor in the history of Art.

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## CHAPTER XIV

### GERMAN ART

VI D The best panel painting in early German art was done at Cologne. The slender forms introduced and the tender expressions of sentiment are probably due to French influence, but the technique is essentially Flemish.

\*2737 S The *Descent from the Cross* is a splendid example of early work. A strongly decorative character, due to the fine composition, the gold background, the clear colouring, and the attempt at sweep of line, as in the kneeling Magdalene, suggest the influence of illuminations. The arrangement of the figures is unusual and extremely good. The assistant crouched on the ladder above leans down toward the others, as he supports one of the lifeless arms. Nicodemus, carrying the Christ, continues the straight line downward, while the dead body, stretched diagonally across the picture, unites the two well-balanced and admirably composed groups. Observe that the suspended arm of the Christ is rendered less conspicuous and hard by the falling drapery that is parallel with it, and by the less distinct but equally parallel lines of the ladder. The drawing is hard, and the figures, though willowy and swaying in general effect, are somewhat angular in detail, but the faces are individual and pleasing. Joseph of Arimathea, who is supporting Christ's limbs, has an especially interesting face, and a Holy woman, probably one of the

Marys, who receives from him the crown of thorns, VI D  
 is sweetly delicate and treated with the exquisite  
 precision of the Flemish painter David and his  
 pupil Quentin Metsys. Notice also the tenderness  
 in the face and action of Nicodemus. Mary  
 Magdalene is quaintly represented as wearing a  
 glove; the other lies on her traditional vase of  
 ointment.

The large *altarpiece* in three compartments, by 2738 N  
 the **Master of the Death of Mary**, is of the  
 sixteenth century, but it is unpleasant in composi-  
 tion and archaic in workmanship. The faces are  
 realistic, and John the Beloved is far from being  
 the beautiful disciple usually portrayed. St. Francis  
 and St. Clara introduce the donors. The land-  
 scape, with its feudal castle and distant town in the  
 valley, is treated with local interest. Observe in  
 the middle distance the Entombment taking place  
 in a rocky hillside. In the lower compartment,  
 the arrangement of the figures, and their attitudes  
 at the Last Supper, suggest that the artist had seen  
 at least a copy of Leonardo's painting in Milan.  
 The figures are full of excited action. Judas, as  
 usual, grasps the money bag. The introduction of  
 a servant pouring wine is unusual. In the tympanum  
 above St. Francis receives the stigmata.

In early art a painter, instead of being called by  
 name, was frequently known by the picture upon  
 which he had made his reputation. The "Master  
 of the Death of Mary" means, therefore, that the  
 artist who painted this picture had become  
 celebrated for his altarpiece representing Mary's  
 death. To-day the real name, in many instances,  
 is entirely lost, and only the assumed title has been  
 retained.

Another example of such a signature is found in  
 two panels from scenes representing the *Legend of* 2738 N  
*St. Ursula*, by the **Master of St. Severin**. The  
 story is suggestively told, but without artistic

VI D charm. Isolated touches of gold are introduced for the purpose of giving a decorative effect, but the result is spotty.

The most famous scenes illustrating the legend of ST. URSULA are by Memling at Bruges, and by Carpaccio at Venice (see B.A.). In one of the panels in the Louvre, the English Channel, filled with ships, is discernible beyond the open doorway. The King, Queen, and Prince of Great Britain are sending Ambassadors to the Court of Brittany to sue for the hand of the Princess, famous for her beauty and learning. In the other panel the Royal Family of Brittany receives the envoys, and Ursula accepts the English Prince as suitor, provided he be baptised, and give her ten noble maidens as attendants, each with a thousand maidens to serve her, and a thousand more for herself, permitting them also to spend three years in visiting sacred shrines. The Prince Conon, enamoured of the report of Ursula's beauty, gathered together the eleven thousand and ten Virgins, and brought them to Brittany, where Ursula, in a green meadow, addressed them with such persuasive speech that they were all converted and received baptism. Then they set sail, accompanied by many holy Bishops, the Virgins themselves managing the sails. Driven along the northern coast of Europe, they at length sailed up the Rhine to Cologne, and thence were miraculously aided over the Alps to Rome, where they received the blessing of the Pope. Conon himself, impatient to join Ursula, had arrived in Rome, and knelt with her to receive the blessing. Spiritualized by the faith of the maiden, he prayed no longer that he might marry her, but that he might share the martyrdom which she foresaw she was to be permitted to enjoy. Conon, Ursula, the maidens, and the Bishops journeyed northward, and at Cologne were overtaken by the Huns, who slew them all with bows and arrows.



The arrow is Ursula's usual symbol; in Fra VI D  
 Angelico's picture she is identified by this emblem. She is the patron saint of schoolgirls and of women connected with educational work.

A saint particularly venerated in Germany and Flanders was ST. ADRIAN, a Roman military officer, who was so impressed by the constancy of some Christians, whose martyrdom he superintended, that he was converted to the faith. He himself was martyred for the cause, and, in the German panel of *St. Adrian*, he is represented in Roman armour, carrying the anvil on which his legs were struck off. His wife, St. Natalie, is a favourite saint of the Greek Church. During the imprisonment of her husband, she visited him secretly, disguised as a man, and gave him consolation and encouragement during the hours of torture. The lion, emblem of fortitude, is her symbol, and in the picture a lion is introduced as his companion. 2739 N<sup>2</sup>

The only two great artists of which Germany can boast are Albrecht Durer and Hans Holbein, the Younger; but these, each in his way, rank with the first men of all times. In range and depth of imagination, in poetic invention, in fervour, **Durer** is the equal of Michel Angelo. But he was essentially German. Living as he did in the quaint, mediæval city of Nuremberg, he remained Gothic in spirit, and that, in spite of the wide-sweeping movement of the Renaissance, which touched the Northern city and left certain curious impressions on art. Durer's best medium of expression was engraving, because of the creative richness of his fancies, the quaint symbolism of his subject—often fantastic, sometimes sublime—his insistence upon strikingly defined forms, and his accentuation of line. His woodcuts of "Melancholia," "The Knight," "Death and the Devil," and scenes from the New Testament remain unequalled in art. In painting he was not so successful, and the fact that

VI D the Venetians did not appreciate his colour when he visited Italy in 1506, hurt him deeply. But they esteemed his genius, his search after the real, the eternally true. Giorgione and Titian were just rising into prominence, and Giovanni Bellini was art dictator. Of Bellini, Durer says:—

“Gianbellini has praised me much before many nobles. He wanted to have something of my work, and came himself to ask me to do something for him, and said he would pay me well. Everyone tells me that he likes me. He is very old and still the best painter.”

The great Venetian artist was eager to learn Durer's fineness of touch, his ability to reproduce details minutely, and begged to see the brush with which he painted hair. Bellini was not convinced that the German artist used no special brush, until Durer painted a lock of woman's hair in his presence. This exactness is not pronounced in the two portraits of the Louvre—the *Head of an Old Man* and the *Head of a Child*. They are both done in water-colour, and are somewhat impressionistic in style, and mysterious in conception, as is much of Durer's work, “Challenging admiration, baffling curiosity.” The old man has keenness and light in the eyes. There is a feeling of instantaneousness, a grasp of a psychological moment that is rare in Durer, who often sacrifices the effect as a whole to a conscientious rendering of the parts. Note especially the play of light over the flesh.

\*2709 N  
\*2709a

Both portraits are serious, as is all of Durer's work. Contemplative, intense, visionary, he reflected the moral earnestness of the times. Luther, Melancthon, and Erasmus were his friends, and of the last two he painted portraits. Stirred by the restless ferment of the Reformation, he was in sympathy with all noble Christian teachings, and, although he remained a member of the Roman Catholic Church, was in constant communication with Luther. He speaks of Luther as the “pious,

spirit-enlightened one," and when he hears of his captivity and death, exclaims, "Ah, God, is Luther dead? Who will henceforth expound the Holy Gospel to us so plainly?" VI D

Durer's interpretation of the Scriptures was individual; he blended the wild and rugged with the tender and homely. Christ was not for him a vague approach to a heavenly shape, but an embodiment of that which is perfect in humanity. His conception of the painter's duty to art was lofty, and, though he first studied under Wolgemut, he fully realized that nature alone could be his successful guide. He ever pursued diligently the study of life around, evincing constant growth; and his accurate rendering of the details of nature, especially in the landscapes accessory to his dramatic illustrations, was far in advance of his times. Though he could not seem to rid himself of certain hard, unlovely mannerisms, though his draperies often fall in wrinkled, angular folds, yet Goethe says of him:—

"He has only the first Italians as compeers in truth, sublimity, even grace. But we will not say this aloud."

His best work in colour is the "Four Apostles" in Munich, often called the "Four Temperaments," which he painted after his visit to Flanders. There he met Quentin Matsys and Roger Van der Weyden, and was present at a splendid reception given by the Emperor Charles V. He himself was royally received. From Antwerp he writes that at a banquet sixty guests received him standing as if he were a lord, and at Bruges he was escorted home by torchlight. He died at fifty-seven, in his native city, where he had passed nearly all his life, humbly and conscientiously seeking after good and rewarded by revelations wonderfully imaginative.

The greatest painter of the German nation was **Hans Holbein, the Younger**, who, in the judg-

VI D ment of many, stands unrivalled in the field of portraiture—painting men not as they behaved and seemed, but as they were.

The Elder Holbein, a vigorous and original artist, who shook off the shackles of Gothic limitations, has until recent years been too much overshadowed by the genius of his greater son. His masterpiece, "The Martyrdom of St. Sebastian," in Munich, showing the influence of Flemish art, was long attributed to Holbein, the Younger. The son received his artistic training in the workshop of his father at Augsburg, and about 1515 settled with his artist brother Ambrosius in Basle. Here he was at once employed by the publisher of Erasmus, because of the remarkable excellence of his pencil sketches, of which copies, to be had to-day for a few sous, are the joy of every art lover. Through his work he formed a close friendship with the great scholar Erasmus, whose portrait he painted several times.

\*2715 S The *Erasmus* in the Louvre is one of the best. The intelligent, refined face and the carefully drawn hands are strikingly lifelike. Observe the firm pressure of the lips, and the shadows around the corners of the mouth, and above the eyelid.

Though Holbein was greatest in portraits, his work was not confined to portrait painting. In the fashion of the day, he covered entire houses, inside and out, with frescoes, most of which have long since perished. He decorated a table with an amusing allegory of St. Nobody, and supplied a schoolmaster with a sign. He also executed a few religious pictures, of which the "Madonna at Solothurn" and the "Meyer Madonna at Darmstadt" (see B.A.) are worthy to hang beside Italian canvases for elegance of drawing and beauty of colour. His woodcuts, "The Dance of Death," satires on the uncertainty of life, are to-day popular throughout the world.

Holbein's first visit to England was probably made through the influence of Erasmus, for, during his stay, the painter was the guest of Erasmus' friend, Sir Thomas More, at Chelsea. The *Portrait of Sir Henry Wratt* was formerly considered to be of More, but More was executed at fifty-five and the portrait is that of an old man. Again notice the splendid portrayal of character, the fine feeling for expressive light and shade on the face, and for the gradation of tones in the flesh. VI D \*2717 S

The excellent *Portrait of Nicholas Kratzer*, astronomer to Henry VIII, was painted during Holbein's first visit to England. The clear background of yellow wall, the carefully selected and well rendered scientific instruments accentuate the simple, serious nature of the man. \*2713 S

*William Wareham, Archbishop of Canterbury*, also sat for his portrait during Holbein's first visit. Wareham is the great ecclesiast who dared to oppose Henry VIII, and with his dying breath protested against the divorce of Katherine of Aragon. In spite of the exact rendering of detail in the book, the crucifix, and the mitre, there is a splendid feeling of breadth and a powerful presentation of character. The eyes are tired and the face marked by haggard lines, but the mouth and jaw are set in firm determination. \*2114 S

There is no indication that the painter was presented to the King during this first visit, but upon his return he was taken into the service of Henry VIII. The *Portrait of Anne of Cleves*, Henry's fourth wife, was painted while negotiations were being carried on for the marriage, and tradition says it flattered the Princess. Stolid, stupid, kind, these traits at least appear in the very formal presentation of the unhappy lady whom Henry promptly divorced. The headdress, the jewelled collar, the cuffs, and the refined hands are exquisitely painted. The *Portrait of Richard* 2719 S \*2718 S

VI D *Southwell* is an interesting characterisation, and the  
2720 S *Portrait of a Man with a Pink* is a subtle interpretation of a delicate nature.

At Windsor Castle is the fine collection of chalk drawings for portraits, in which Holbein is seen at his best as a delineator of character by a few swift but telling lines.

S D The original sketch for the "Triumph of Riches" is among the drawings of the Louvre. Through the destruction of his greatest works, decorative frescoes and religious pictures, Holbein has suffered as cruelly as has Leonardo da Vinci, and it is almost entirely by his illustrations and his portraits that the great genius of the man must be estimated. He was never in Italy, and yet, of all the artists of the North, he the most nearly approaches the Italian ideal of beauty. His lines are flowing, his forms full, his treatment broad, his colour rich, and he was ever serene and impersonal in his attitude toward a subject. In this respect he is like the great Velasquez. Holbein was always perfectly frank in his treatment, never seeking to modify a personage by the poetic use of light and shade, as Rembrandt often did. But he had a keen sense of tone values, and his presentation of his subject, while sincere, was at the same time always pleasing in colour.

2703 S<sup>2</sup> *Venus in a Landscape*, by **Cranach**, a contemporary of Holbein, is typical of the artist's quaint portrayal of nude figures. His maidens are often ungainly, but the slender and youthful forms, with their naïve manner and virginal freshness, are not without charm.

By the end of the sixteenth century, German art had fallen into a characterless imitation of the Italians. **Rottenhammer**, in the *Death of Adonis*, shows the influence of the Venetians, especially of Tintoretto. **Raphael Mengs**, a painter of the eighteenth century, lived long in Rome and became

identified with the Italian movement that sought to revive the antique. His work is correct but academic. In his own time highly praised by Winkleman, he is to-day considered lacking in spontaneity and verve. When in Spain he painted the *Portrait of Maria Christina*, wife of Charles III., a rather decorative, though hard and affected presentation of the frivolous Queen. VI D 2723 N

**Seybold**, court painter to the Empress Maria Theresa, is noted for his exact reproduction of a model. His *Portrait of Himself*, bolder and more full of characterisation than usual, is one of his best works. Of all artists who painted with painstaking minuteness, however, **Denner** ranks as the most exact. In the *Portrait of an Old Woman*, every wrinkle, every blemish, is reproduced with tedious fidelity. The very quality of the flesh is felt. While many artists admire this precision, artists, as a rule, when desirous of speaking contemptuously of a portrait, say that it is painted with the finicality of a Denner, feeling that it is merely a skilful piece of workmanship, artistic effect being sacrificed to detail. 2736 N 2706 N

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## CHAPTER XV

### EARLY FLEMISH ART

XX At the time of the Union of Flanders with Burgundy, under Philip the Bold, the art of the Low Countries was known as Flemish Art. The Dutch, however, began a struggle for freedom. Independent by nature, and Protestant by temperament, they became exasperated over the tyranny of the Spanish Inquisition forced upon them by the Emperor Charles V, whose ancestors had united by intermarriage Flanders, Burgundy, Austria, and Spain. With the formation of the Seven United Provinces, about 1600, a distinctly national art came into being in Holland—an art local and Protestant in character.

2202 E But, in Flanders proper, art from Van Eyck to Rubens was ever fervently Catholic, remaining always in the service of the Church of Rome. Yet even in their religious pictures the early Flemings reflected life around them. In an *Annunciation*, by an unknown master, the sacred scene takes place in a room typically Flemish, wherein are seen the details of domestic life of the fifteenth century. The still life is well painted; notice, especially, the red cushions on the wooden settle.

\*1986N The very fine *Madonna with the Chancellor Rollin*, by **Van Eyck**, is a splendid illustration of marvellous attention to detail. The picture will bear scrutinizing with a magnifying glass. Observe the delicate rendering of the Chancellor's brocaded



gown, the gold embroidery on Mary's robe, containing scriptural words, the jewels in the crown above her head and in the cross held by the Infant Christ, the figures in the frieze, the panes of glass, both white and stained—above all, the minute depicting of the landscape, where, in the immediate foreground, are birds, growing flowers, and two men against a crenelated battlement, and in the distance a river spanned by a bridge, over which people pass on horseback and on foot. In the water is the reflection of the bridge and of a tower. On either bank rise mediæval buildings of a city, in whose quaint streets people are hurrying; some pass up the steps of a cathedral to the right. Yet this incredible minuteness does not detract from the effect of the picture, as a whole, which keeps an organic unity due to the simplicity of the composition, to the admirably applied principles of *chiaroscuro*, and the adequate subordination of parts, of which Van Eyck was a thorough master. The glowing, rich colour, of almost scintillating brilliancy, is perfectly harmonious. The massive face of the Chancellor, full of rugged power, concentrated thought, and firm determination. loses nothing by the careful modelling of every feature. Observe the sensitive rendering of the flabby flesh about the jaw, the finish of the eyes and of the ear. No other artist was ever capable of so thoroughly combining truthfulness of detail with impressive and harmonious grandeur, and only Flemish artists were able to paint a face with miniature-like exactness and at the same time hold to the fundamental characteristics of the man. Remember that Antonello da Messina, whose work was chiefly done in Venice, is supposed to have been subjected to Flemish influences. (Cf. "The Condottiere.")

Van Eyck's Madonna is essentially the type of the Flemish Virgin. She never wears the gauzy veil of the Florentines, nor the heavy white scarf

XX of the Venetians. Her plain, earnest face, with its long, upper eyelids and high forehead, is relieved only by locks of wavy hair falling over her shoulders.

In relation to Van Eyck's consideration of infinitesimal details and retention of organic unity, it is interesting to compare this picture with the "Presentation in the Temple," by Gentile da Fabriano, the Umbrian. The Flemish painter and the Italian were contemporary, both coming before Massaccio. That the art of Flanders was really in advance of that of Italy in the laws of anatomy and perspective, will at once be conceded. A theory of modern French critics is that both Flanders and Italy were to no small degree indebted to the early art of France; to the exquisite, illuminated manuscripts of the French, such as the "Livres d'Heures of the Duke de Berri," at Chantilly, and to the vigorous, realistic sculpture executed by Claus Sluter before 1400.<sup>1</sup>

The "Madonna," by Van Eyck, is accredited to Jan alone, but it is possible that it was done by Jan and Hubert together, as was the famous altarpiece of Ghent, "The Immaculate Lamb." Herbert, the elder, is considered to have been the stronger artist and the master of his much younger brother Jan. To whom Hubert was indebted for instruction is not definitely known. The first successful use of oil as a medium for painting was made by the Van Eycks, and from them it spread throughout Flanders and into Italy by way of Antonello da Messina, as we have seen. Antonello is supposed to have studied under a follower of the Van Eycks, possibly under **Roger van der Weyden**, or, Roger of the Pasture.

2196N None of Van der Weyden's best works are in the Louvre, but from the *Descent from the Cross* an idea may be formed of the profound religious feeling which permeated his work, of his dramatic ability,

1. Models for Sluter's "Pleürers" may be seen at the Musée de Cluny.

his tendency toward deep, at times over-strained, pathos, and of his rich colouring, which resembles the brilliancy of missal painting. He lacked the masterly knowledge of truths that the Van Eycks possessed. His anatomy is usually poor, as here in the badly drawn, meagre figure of the dead Christ; his composition is at times confused, and his perspective faulty. Mary Magdelene, while intended to be kneeling at the foot of the cross, is brought forward into the same plane as the Virgin. But, in spite of the archaic faults, the picture has charm and true sentiment. Mary, with her restrained grief, trembling lips, and quiet lids, on which the tears lie, is profoundly touching. The landscape is fresh and vibrant, as if filled with early morning light.

Van der Weyden was town painter of the city of Brussels, and about 1450 made a journey to Italy, where it is probable he was employed by the d'Estes, the Storzis, and the Medicis. He seems to have modified none of his Flemish handling through intercourse with contemporary Italians;—Fra Angelico, Fra Filippo, and the younger artists, Benozzo Gozzoli and Mantegna; but his composition became larger and less confused because of his Italian travels, and there are traces of the influence of Italian figures in his late pictures, as in the "Adoration of the Magi" at Munich. In the matter of technique the Italians seem to have profited by Van der Weyden's facile use of oil.

Hans Memlinc, or **Memling**, evinces artistic affiliations with Van der Weyden, and is supposed to have been a pupil. He settled in Bruges, carrying thither the traditions of the school of Van Eyck, so that his work is often confused with that of his two brothers. Memling's work is not so frankly realistic as that of the Van Eycks, nor so strong; and it is not so dramatic as that of Van der Weyden, but far more correct. By temperament Memling

XX was idealistic, and his types, while charming, often lack vigour, especially in the portrayal of men. The *St. John the Baptist* and the *Mary Magdalene* are characteristic. The Mary, candid and tender, is more winning than the Virgin of Van Eyck, and the St. John, with his earnest, sensitive face, is highly poetic. The landscape in both is fittingly adapted to form a decorative background, for, while the immediate foreground and the far distance are finished with the careful exactness of the early Flemings, the middle distance is slurred and made almost flat. Behind the saints are tiny scenes illustrating their lives.

In the river John is baptising the Christ. Further back he is indicating Jesus to the disciples. On the hill above, the daughter of Herodias is dancing in the palace, and outside the Baptist is being beheaded. Behind Mary, who carries her alabaster box of precious ointment, is the scene in the house of Simon, where the Magdalene anoints Christ's feet with the ointment and wipes them with her hair. By the tomb she watches the raising of her brother Lazarus, and to the right kneels to touch the Christ after he has risen from the dead. Above, two angels are bearing her body heavenward.

The MARY MAGDALENE of legendary art is a composite person, formed from allusions in the Scriptures to the sinner whom Christ pardoned, and to Mary, the sister of Lazarus. Many legends grew up concerning her life. According to one, after the Ascension, she, with a number of other Christians, was set adrift by pagans, but was safely wafted to the southern shores of France, where she converted the inhabitants of Marseilles. The last years of her life were spent in a wilderness doing penance for her sins. She was ministered to by angels, who upon her death bore her spirit to heaven.

\*2027N The *Mystic Marriage of St. Catherine* is a dainty bit. The Madonna and Child are surrounded by six Virgin martyrs. St. Catherine, seated at the feet of the Virgins, receives the ring from the infant Christ. Beneath her robe appear the wheel and sword. Behind are St. Agnes with her lamb, and

St. Cecilia with her organ. Opposite St. Cecilia **XX** is St. Lucy, bearing her dish of eyes; in front of her is St. Margaret, with the dragon at her knees; and in the foreground St. Barbara, her tower visible behind her quaint coiffure.

ST. BARBARA, of the fourth century, was so much the idol of her father's eye that he shut her up in a tower in order that no suitors might see her and desire to marry her. There she spent her time in study and thought, and became convinced that her father's religion could not be the true one. She wrote to Origen, who sent her one of his disciples disguised as a physician. He converted her to Christianity, and she desired her workmen to place three windows in her room instead of two, explaining to her father that it was through these windows (the Trinity) that the soul received light. Her father was filled with rage, and Barbara fled to the summit of her tower, from whence she was borne in safety by angels. But her father discovered her hiding place, and, finding that torture could not reconvert her, he bore her to a mountain side and himself beheaded her. Immediately thunder and lightning descended upon him and destroyed him utterly. St. Barbara became the patron saint of arms, armourers, and fortifications, and the protectress against thunder and lightning.

The maiden martyrs in the Memling are graceful, girlish figures, lovely in their simplicity and frank homeliness. The Virgin has a certain distinction that renders her more attractive and more sympathetic than the Madonnas of other Flemish artists. The little nude Jesus is not badly drawn, but none of the baby Christs of early northern art are as dimpled and attractive as those of Italy.

The *Portrait of a Donor*, John du Celier, of the wealthy guild of Merchant Grocers, is evidently the right wing of a triptych of which the "Mystic Marriage" was the centre panel, and of which the **2027a N**

XX left wing is lost. St. John is an idealistic creation, resembling Memling's usual type. In the background, St. John the Evangelist is seen writing his book on the island of Patmos, and St. George  
 2028 W rescues the princess from the dragon. A *triptych*, containing *The Resurrection, the Ascension, and the Martyrdom of St. Sebastian*, is of doubtful authenticity. It shows an interesting relation to the art of Italy, especially to that of Mantegna, possibly due to the numerous engravings by Mantegna which were finding their way to Flanders. Notice the Paduan motifs: garlands of fruits and flowers, sculptured bas-reliefs, and statuesque poses. The figures of the soldiers also show his influence. The disappearance of the Christ produces a curious effect, and is comparable to the crucifixion by Mantegna for the introduction of partial figures. The excellent sketch of a *Head of a Saint* is a study  
 2028 N for one of the wings of a triptych at Bruges.

V  
 \*2026 S Memling's largest and best known picture in the Louvre is the *Virgin and Child with Donors*, in the Salle Duchatel. The donor, James Florins, is presented by his patron saint, St. James, and the donor's wife by St. Dominic.

ST. JAMES MAJOR is recognizable by the shell on his hat. He often has a pilgrim's staff, in token of his many wanderings after the death of Christ. When he was in Spain, the Virgin appeared to him on a pillar of jasper, and on the spot St James founded the famous church of the "Lady of the Pillar." He returned to Judea, there overcoming sorcerers, and converting by miracles and good deeds. When he died his body was placed in a ship, which, guided by angels, bore it to the shores of Spain. The body was laid upon a stone, and immediately the stone closed over it like wax. But the wicked Queen Lupa, not desiring it in her dominions, had the stone harnessed to wild bulls. The bulls, however, dragged the burial tomb

quietly into her palace, and the Queen, converted, built a chapel to receive the holy remains. In the early centuries the place of burial was demolished and the body lost, and it was only in the ninth century that the sacred spot was revealed to a friar. Many miracles were performed at St. James' shrine, and the saint himself often appeared on a snow-white charger to lead the Christians on in their conflict against the Moors. "Santiago" (St. James) became the Spanish war-cry, and St. James was adopted as the patron of Spain. In bearing and facial expression, the St. James of the Memling picture is like the St. John the Baptist, showing a man worn by suffering, of a gentle and sympathetic nature, in no way resembling the haughty, exhorting warrior that is seen in many representations leading the Spaniards on to Victory.

The picture is luminous in rich, fresh colour, and the details are rendered with exquisite Flemish precision, as in the vistas of landscape on either side of the essentially Flemish church. Observe that even in a picture fervently religious, as in this, there is a tendency to touch upon simple, domestic life, for while the scene to the left portrays a knight riding up to a castle, the landscape to the right is that of a barnyard, where a cow and a sheep are peacefully grazing.

The Virgin is not beautiful, but interesting with her delicate features and her air of rapt revery. Notice the small, finely curving mouth and the strands of yellow hair. She is portrayed with dignity and religious feeling, and the Christ is presented with earnest piety. Memling has arranged with great skill the twenty-one donors he was compelled to introduce. Observe in the foreground the three women kneeling on the right, and the three men on the left. There is a similarity of arrangement, the hands are folded at a certain angle, and the faces are viewed in three quarters. This re-

V petition adds dignity to the composition, prevents confusion, and insists upon the importance of the central figure. The variety of position in the smaller heads behind keeps the groups from being too stiff. Observe the charming introduction of a human element in the faces of the youngest girls, raised expectantly as they peer over the heads of their elders.

Memling was unusually successful for an early master, in handling numerous figures, especially when telling a story. His miniature-like representation of the "Life of St. Ursula" is charming, in spite of the crowding of innumerable maidens, soldiers and prelates into small spaces. The scenes are painted on the wonderful reliquary of St. Ursula at Bruges, a shrine in the form of a Gothic chapel. Bruges is still the best city in which to see Memling.

For many years the works of **Gheeraert David**, another painter of Bruges, were confused with those of Memling. He continued the style of his master, but added even more delicacy of feeling to his faces, especially to those of the women. In Memling's "Virgin with Donors," the small face seen in full front view, next to St. Dominic, resembles the type of face seen in the *Marriage at Cana*, a picture undoubtedly by David. Observe the exquisite faces of the three women at the back on the right, each lovely enough to be comparable to Italian types. Especially interesting is the view of Gothic buildings beyond the columns. But in spite of the sensitive faces, the exquisite colour, the delicacy of treatment, and the homely realism, the charm of the picture is marred by a confusion of detail and a total lack of feeling for composition.

XX  
1957 E

**Quenten Matsys**, the founder of the school of Antwerp, followed both Memling and David, but he developed a broad style and created a genre of his own, in which merchants and bankers figure prominently. He also painted religious subjects, and



the "Legend of St. Anne," at Brussels, is among the masterpieces of Flemish art. The types are even more gracious and lovely than those of David. The *Christ Blessing* (above the door) is an inferior replica of the "Salvator Mundi" of the National Gallery. Matsys was the first northern artist to enlarge his figures. The *Virgin and Child* are almost life-size. The face of the mother is lovely, and the hair around the temples is soft and natural. The head-dress is painted with a nice feeling for tone gradations, but the flesh has the smooth, wax-like finish of David.

XX

2030 E

2030a N

XXI  
\*2029N

*The Banker and His Wife*, original in subject, size, composition, and technique, is one of Matsys's finest productions. The accuracy with which the details are finished is still eminently Flemish. Note the objects on the shelves, the rings on the roll, the pearls, the illuminated book, and the tiny mirror, reflecting a man reading by a window and a landscape outside. Yet the picture is so ably treated in broad masses of colour—the ochre of the smooth wall behind, the clear green of the table cover—and the figures are so beautifully rounded by subtle gradations of light and tone, without marked shadows, that the general impression is one of largeness and simplicity. The characterization of the faces is singularly fine, and the delineation of the hands emphasizes the nature of the personages—the shrewd, calculating, conservative banker, and the sympathetic, docile, pious wife.

In time, Matsys, the friend of Sir Thomas Moore, Erasmus, and Durer, came midway between Van Eyck and Rubens. He closes the expression of Gothic mediævalism, and opens the way to the fuller, more varied art of the Renaissance. About the year 1500 Flemish artists began to be attracted to the schools of Italy, and with but few exceptions later artists attempted to blend Flemish types and technique with Italian sentiment and learning. The

XXI fusion was rarely successful, but it had the merit of preparing the way for Rubens.

XX  
1997 W  
2067<sup>1</sup>  
W<sup>2</sup>

**Jan Gossart**, or **Mabuse**, a successful follower of the Flemish style in the early part of his career, later became entirely Italianized, losing all originality after his sojourn in Florence and Rome, where he was influenced by Leonardo and Raphael. He was more successful in portraits than in religious pictures, and the *Portrait of Jean de Carondelet*, Chancellor of Flanders, is one of his best. Splendidly modelled, and painted with a free brush, it is lovely in delicate gradations of light and shade, showing decidedly the influence of Leonardo. Observe, however, the minute treatment of the hair that at once betrays the Flemish touch. **Bernard van Orley** lived for some time in Rome, and formed his style on that of Raphael, as is seen in a *Holy Family*. His colour is usually cool and clear in contrasts.

\*2298a  
W

Certain artists, however, defied southern influences. Among these was the remarkable Hieronymus, or **Jerome Bosch**, who painted satirical and fantastic scenes, "diabolical nightmares." *The Damned*, if not by him, is at least characteristic of his work, in grotesqueness of subject, awfulness of imagination, horror of presentation, and splendour of colour. The warm reds, varying from yellowish hue to rich golden, are extremely effective, intensifying the expressions on the pale, agonized faces. The terrible monsters, with their vivid, yellow eyes, are extraordinary conceptions. Because of the sincerity and power of the artist, the scene attracts while it repels.

There were several artists named Breughel, of whom the greatest was Peter, or **Le Vieux Breughel**, sometimes called "the Drole." He studied the works of Bosch, and, though he travelled in Italy, adhered to Flemish traditions. By his treatment of homely, lowly—at times even repulsive—scenes, he created the distinct school of

genre painting, which was continued by the Flemish artists, Teniers and Brouwer, and by the Dutch Van Ostade and Jan Steen. His excellent parable of the *Blind Beggars* is a variant of the one in the Naples Museum. The scene is full of imagination, The figures are realistic, painfully realistic, as they grope and totter forward with sightless eyes. The landscape, with its groves and low Gothic church, is distinctly a landscape of the north of Europe. Note the introduction of domestic features, cows grazing, and geese in a meadow tended by a gooseherd. *The Reunion of the Mendicants* is remarkable in subject and handling. As Breughel was essentially a satirist, he may have intended to mock, yet without bitterness, the whole company of mankind, who, like beggars crippled and forlorn, forget deformities in a moment of relaxation. The figures are inimitably drawn, and the colour is effective for purposes of illustration.

XX

XXI  
\*1917aE

1917 E

Breughel died eight years before the birth of Rubens, and his son, Jan, known as **Velvet Breughel** (because of his flowers, painted on fabrics for decorative purposes), became Ruben's assistant. He also worked with Teniers (which see).

**Paul Bril** lived in Italy. He attempted to paint pure landscape, as in the *Fisherman* and *Pan and Syrinx*, but he was hampered by preconceived ideas, and built up his pictures by theory rather than by reflecting the out-side world. Observe that his foregrounds are always sunk in shadow, and that the light becomes clearer as the distance widens, the atmosphere in the back-ground being rare and bright. Bril took a step forward in landscape painting, and prepared the way for the artists of the seventeenth century, but he left to Claude Lorraine the mission of revealing the true beauty of atmospheric effects.

VI E  
1910 N  
1911 N

## CHAPTER XVI

### RUBENS AND HIS SCHOOL

VI E **Peter Paul Rubens**, the highest expression of the Flemish nation, was the only artist of the north who studied in Italy and successfully adopted the bold free technique of the Italians while retaining the originality and vigour of the Flemings. A man of magnetic charm, courtly manners, and intellectual attainments, he frequented the society of scholars, scientists, and kings. He was a diplomat as well as a painter, being twice sent to the court of Spain, where, as we have seen, he came into intimate relationship with Velasquez. When visiting at the English court he was knighted by Charles I. His art, like his life, was brilliant, reflecting an exuberance of health and success. In his youth he studied under inferior masters, and was more formed by the paintings of Quenten Matsys than by living teachers. Eight years were passed in Italy and Spain, much of that time being given to the service of the Duke of Mantua. Several of the landscapes in the Louvre were painted under Italian influence, one *Landscape* in imitation of Annibal Carracci. In the Rubens there is finer perspective than in a Carracci, however, (note the feeling for distance under the trees), and there is a greater harmony of colour and a more masterful handling of the figures. One of Ruben's greatest landscapes is a *Tournament near the Moat of a Castle*, delightful in romantic spirit, and charming in warm trans-

2118 S

\*2116 S

parent lights. The far-reaching distance, rich in foliage and golden atmosphere, suggests the school of Titian. Venetian paintings with their glowing colour appealed to the sensuous nature of Rubens. He copied Titian and Paul Veronese. With Veronese he has much in common. By nature he was essentially a decorator, loving large canvasses filled with Titanic creations. His grasp on the pictorial world was tremendous. He conceived things largely, delighting in magnificence, in Renaissance splendour, in subjects that allowed broad schemes of composition, swelling lines, and masses of colour. Like Paul Veronese, he was a complete master of technique, striking sonorous, vibrant harmonies, with sureness of touch. Like Veronese also, he was simple and direct in his method of painting, handling sumptuous, complex subjects with the spontaneity and verve of true genius. The work of both was clear, virile, eloquent, without mystery or subtlety. But the art of Veronese impresses by elegance, by a distinction of innate dignity; that of Rubens by beauty of voluptuous form, harmony of sensuous colour, and life-giving vitality. At times he was coarse even to grossness, as in the *Kermess*, a realistic portrayal of Flemish peasant life, which is a marvel of riotous joy, of fleshly abandon, of tumultuous action, of sweep, of rush, of glorious yellow tones,—a work masterly in composition and brilliant in execution. VI E

The range of Ruben's subjects was enormous. The number of his works is reported to exceed two thousand, and when we realize that all these, even those largely executed by his pupils, were conceived in Ruben's brain and at least retouched by him, the marvellous fecundity, energy, and facility of the man seem incredible. Upon Rubens's return from Italy he was appointed court painter to Archduke Albert, Governor of the Netherlands, and it was there that he opened the famous studio wherein \*2115 S

- VI E he employed a small army of pupil-assistants, among whom Jordaens, Van Dyck, Snyders, Teniers, Mol, Seghers and Deepenbeeck became celebrated.
- 2075 S Rubens was twice married. In the *Flight of Lot*, dramatic and luminous, the daughter in blue skirt and red robe is said to be after his first wife, Isabella Brandt, a gracious and accomplished woman, who was his intellectual companion throughout nearly the whole of his life. Four years after her death, when he was fifty-three, he married the niece of his
- \*2113 S first wife, a girl of sixteen; the *Portrait of Helen Fourment* with her two children is one of the most pleasing Rubens in the Louvre. The type of the second wife was the beautiful blonde of ample Flemish mould—the type Rubens had always loved to paint, with warm, glowing, rosy flesh. In the portrait she suggests a nature shy and thoughtful. The picture, a domestic idyll, possesses a delicacy and sentiment rare in Rubens's work. It is beautiful in its broad sweeping lines of composition and its radiant gleaming yellows. Only partially completed, it enables us to see Rubens's method of working, the way in which he built up colour on colour. Notice the yellow-gold background, over which are laid various shades of red. The face of the little Clare is only roughly painted in, and the other faces are unfinished, but the characters are already well determined.
- 2114 S A *Portrait of a Woman* is undoubtedly of Suzanne Fourment, Helen's sister, who often served as a model and who is the original of the famous "Girl in a Straw Hat" of the National Gallery. In the portrait of the Louvre the eyes have a fascinating intensity of expression, and the hair about the brow
- 2112 S is soft and fine. The so-called *Portrait of Elizabeth of France* is now generally conceded to be a portrait of Anne of Austria, because of its striking resemblance to the portrait in Madrid. Rubens
- \*2111 S himself painted the face of *The Baron de Vicq*,

Ambassador of the Low Countries at the French Court, but the rest was completed by pupils. The portrait is excellent in clear yet mellow colouring, and is illuminated by a fine distribution of light. VI E

As a painter of religious subjects Rubens was uneven. His famous "Descent from the Cross," (see B. A.), in the cathedral of Antwerp, is justly considered one of the world's greatest pictures. In religious compositions he is poorly represented at the Louvre. The *Virgin surrounded by the Holy Innocents* is lovely but not pretentious. Rubens's babies, smooth fleshed, lustrous and chubby, are always delightful. He painted them from nature, —from the seven plump little ones that bared their little arms and legs on his own hearth. Observe that here the infants are without wings, and therefore not angels. They carry palms of martyrdom, and represent the hapless innocents massacred by Herod. \*2078 S

The *Virgin in a Garland of Flowers* was painted for Cardinal Borromée, with the aid of Velvet Breugel. Breugel wrote:— 2079 S

"I send the most beautiful, the most exquisite work I have done in my whole life. My lord Rubens has given an equal proof of his talent in the medallion of the centre, which contains a very lovely Madonna. The birds and animals are painted from nature, from specimens belonging to her Serene Highness, the Infanta." XVII

In the *Christ on the Cross*, a theatrical presentation of exaggerated pathos, the figures are unpleasantly mannered. 2082 S

Among the most interesting Rubens in the gallery are the sketches, *The Raising of Lazarus*, *Abraham's Sacrifice*, and *Abraham and Melchizedek*, where the artist in a few bold strokes has outlined his theme. *Philopœmen Recognized by an Old Woman* is a splendid colour scheme. In these studies Rubens has given full sway to his daring genius, playing with the most venturesome foreshortenings, and laying on colour with apparently reckless aban- VI E  
2081 S  
XXXV  
2120 S  
2121 S  
XXX  
2124 E

XVIII don; yet each touch of the brush is full of meaning.

The *Series* of pictures painted for *Marie de Medicis* are extravagantly praised by the uninitiated, who are excited by the startling colour effects, and condemned *en masse* by the equally unintelligent critic. In estimating their true worth due attention must be paid to the spaces they were intended to occupy, the spirit of the court they were to please, and the subject matter with which they had to deal. When in 1620 Marie de Medicis became reconciled to her son Louis XIII, then ruling, she engaged Rubens to decorate her Palace of the Luxembourg with scenes representing her life. The pictures were destined to be placed between the windows of a dark palace and not intended to be hung in an empty gallery and subjected to a clear light from above that reveals crudities and lack of finish. Rubens purposely produced large effective designs, intense in colour. The palace, an Italian palace of the Late Renaissance, was filled with *baroque* decorations, and the paintings, to be in harmony with their environment, had to be extravagant in conception. Moreover the taste of the late Medician rulers had been so perverted by the prevailing Jesuit art that only scenic effects, elaborate and striking, would have satisfied the Queen mother. Rubens ably fulfilled the task set for him. He combined Kings and Queens, Gods and Goddesses, allegorical figures and simple courtiers, the Fates, the Graces, sea-nymphs and tritons, dogs and pages, in magnificent decorative schemes, which, if not wholly satisfactory to the simple Early Renaissance taste of the present generation, are nevertheless superb creations and the only examples of the extravagant Jesuitical style of art that rises to a high level. Rubens himself made the sketches, worked with his pupils in Antwerp on the large canvasses, and then retouched the work in Paris after it was hung.



Certain portions are better than others, clearly betraying the master's hand. XVIII

1. *The Three Fates Spin the Destiny of the Queen.* Above, Juno leans against the shoulder of Jupiter. 2085 E

2. *The Birth of Marie de Medicis at Florence.* To the left Lucina, bringer of light, holds the torch of life and presents the little princess to the city of Florence, beside whom lies her shield with a coat of arms, the Florentine lily. The Hours scatter flowers, and above, in an aureole, is Sagittarius (the archer), emblem of April, the month of her birth. To the right are the river Arno and the Florentine lion. XVII  
2086 E

3. *The Education of Marie de Medicis.* The young princess writes in a book which Minerva holds upon her knees. Mercury presents her with the gift of eloquence, Apollo with a taste for music. To the right stand the three Graces, painted entirely by Rubens. The face of the one nearest the princess is that of Suzanne Fourment, Rubens's sister-in-law. 2087 E

4. *Henry IV Receives the Portrait of Marie.* Jupiter and Juno look down upon the King, on whose shoulder leans France, a young woman in a casque. The portrait is upheld by Love and Hymen. The figure of the King is excellent, suggesting the dignity and reserve of Van Dyck's portraits. XVIII  
\*2088 S

5. *The Marriage by Proxy.* In the church of Santa Maria del Fiore, the Cardinal Aldobrandini blesses the princess. Her uncle, the Grand Duke Ferdinand, places the marriage ring on her finger. Hymen, a pleasing figure, carries the bride's train. To the right is the grand écuyer of France, Roger de Bellegarde, accompanied by the Marquis of Sillery. 2089 N

6. *The Disembarkment of Marie at Marseilles.* Neptune, assisted by tritons and naiads, moors a galley on which is the Medician coat-of-arms. The Queen, accompanied by the Grand Duchess of Mantua and the Grand Duchess of Tuscany, is received by France, who wears a cloak decorated with fleur-de-lys, and by Marseilles, who offers her a throne. Fame heralds the arrival of the sovereign. \*2090 S

The splendid group of marine deities was painted entirely by Rubens. The mermaids, even if a trifle heavy, are glorious creations, their satin flesh shimmering with reddish lights; and the tritons are superb. Especially fine are the head and dripping hair of the ancient sea monarch in the foreground.

7. *The Celebration of the Marriage at Lyons.* Jupiter and Juno are united by Hymen, who points out to them the Constellation of Venus. Little Loves drive lions that conduct a chariot on which stands the City of Lyons. 2091 N

8. *Birth of Louis XIII at Fontainebleau.* Justice places the babe in the arms of Health. Behind the enthroned Queen stands Fortune. Fecundity offers her a basket of flowers, in which are five other children. Above, Apollo guides the chariot of the sun. Gautier admires especially the interpretation of the Queen mother, her apparent feebleness through suffering and yet her joy at having given a dauphin to France. 2092 S

- XVIII  
2093 N 9. *Henry the IV, Departing for the War with Germany, Confides the Government to the Queen.* The dauphin holds his mother's hand. The central group is by Rubens.
- \*2094 S 10. *The Coronation of Marie de Medicis.* In the Cathedral of St. Denis the Queen is crowned by Cardinal de Joyeuse, assisted by the two cardinals, Gondi and Sourdis. The dauphin and his sister Henrietta stand beside the kneeling Queen. The Princess of Conti and the Duchess of Montpensier uphold her mantle, The Duke of Ventadour carries the sceptre. Near by stands the Chevalier de Vendome. Henry IV is seated in a tribune above. The figures are admirably grouped and subordinated; the personages to the left and in the background are justly made less and less important. The circling lines frame in the Queen, upon whom the attention is concentrated. Marie is splendidly represented as feeling the high dignity conferred upon her. The only inappropriate elements in this composition are the allegorical figures showering gold, and the dogs in the foreground (probably painted by Snyders). As a pageant picture "The Coronation" is one of the finest, admirable in composition, brilliant and harmonious in colour, and painted with freedom and suavity.
- 2095 N 11. *The Apotheosis of Henry IV and the Regency of the Queen.* Jupiter and the Gods receive the King, who is presented by Time. On earth is a hydra (symbol of anarchy) and down-fallen Victory, accompanied by Bellona. Wisdom and Prudence stand beside the Queen. Fame offers her the globe of sovereignty, and Regency presents her with the rudder of state. Courtiers swear fidelity. Rubens painted Bellona, Victory, and the courtiers.
- XVII  
2096 E 12. *The Government by the Queen.* Jupiter, surrounded by Gods, orders Juno to harness doves to the globe of France. Apollo, Minerva, and Mars, whom Venus vainly attempts to restrain, are dispersing Discord, Envy, Hate, and Fraud. Rubens painted the figures in the foreground.
- XVIII  
2097 S 13. *The Voyage of the Queen to Ponts-de-Cé.* Victory crowns the Queen, who advances on a white horse to meet the magistrates coming to offer submission. A fortified town is seen in the distance, before which opposing forces meet in amity. The background was painted by Wildens.
- 2098 N 14. *The Two Princesses are Exchanged on the Banks of the River Hendaye.* The maidens clasp hands, as, to the right, France receives Anne of Austria, the affianced bride of Louis XIII, and, to the left, Spain welcomes Elizabeth of France, the betrothed of Philip. Water spirits personify the river.
- 2099 S 15. *Happiness of the Regency.* The Queen holds the sceptre and scales. To the left Time sustains France. To the right Minerva, Abundance, and Prosperity distribute medals to four Loves who represent the Beaux Arts. On the steps Ignorance, Slander, and Envy struggle vainly to obtain entrance. This picture was executed hastily by Rubens to replace one which displeased the Queen. In spite of the banality of the subject,

- Rubens has succeeded in creating a radiant canvas. The figures in the foreground are splendidly vital: XVIII
- 16 *Majority of Louis XIII.* Force, Religion, Justice, and Good Faith, bearing their emblems on their shields, launch the vessel, whose rudder Louis accepts from the Queen. France brandishes a flaming sword. 2100 N
17. *The Queen Flees from the Chateau of Blois* The Duke d'Eperon receives the Queen, who, clothed in mourning, is presented by Wisdom. Aurora precedes Night. 2101 S
18. *Reconciliation of the Queen with her Son.* In the palace of Angers the Queen is enthroned with Prudence, the Cardinal de la Valette beside her. The Cardinal de la Rochefoucauld presents the messenger Mercury, who brings the olive branch of peace. 2102 N
19. *The Conclusion of Peace.* The Queen, accompanied by Innocence, is led by Mercury to the Temple of Peace. Peace extinguishes the torch of war. To the right are masked Fraud, blind Anger, and venomous Envy. 2103 W
20. *The Reconciliation Sealed in Heaven.* Louis sustains his mother with affection in the presence of Charity. France leans upon her Rudder, and Courage kills the Hydra of rebellion. 2104 W
21. *The Triumph of Truth.* Time uplifts Truth into the Heavens, where Louis offers to the Queen a gage of their reconciliation. 2105 E
- The portrait of the *Grand Duke of Tuscany*, François de Medicis, father of the Queen, and that of *Jeanne d'Autriche*, daughter of the Emperor Ferdinand, wife of François de Medicis, and mother of the Queen, and the one of *Marie as Bellona*, were all painted to adorn the Luxembourg Palace. XVII  
2106 S  
2107 S  
2108 S

The two painters upon whom Rubens had the greatest influence were Jordaens and Van Dyck. But, though both were in their way greater realists than he, neither had his comprehensive grasp on subject matter, his powerful imagination, or his splendid, all-embracing genius. Jordaens was Rubens in his most Flemish aspect—a realistic painter of everyday life, even more fleshly and more florid than Rubens himself. Van Dyck was Rubens the courtier, the portrayer of nobles and stately dames.

After Rubens's death, **Jacob Jordaens** was the most important artist of Flanders. He painted the imposing decorations for the House of the Wood at the Hague, historical scenes that are renowned;

- VI E but he is at his best in scenes from common life. His mythological subjects are even less classic than those of Rubens. In them he frequently revels in a fine frenzy of colour. The *Infancy of Jupiter* is a brilliant but very human rendering of the upbringing of the young god on the Island of Crete, where he was nurtured by Adrasta and Ida, and sustained by milk from the goat Amalthea. Jordaens was most successful in homely, realistic scenes of Flemish peasant life, such as *The King Drinks*—an admirable composition in arrangement, in action, in facial expression, in colour, and in chiaroscuro. With great skill ten people are compressed into a limited space, yet grouped with easy naturalness. The heads are in separate groups of three, yet a line curving across the picture would unite all the faces. The boy at the back, by the upward reach of his arm to pour, frames the head of the maiden in the foreground, and thus unites the left group with the central. The child, on whose bright face falls full high light, skilfully joins the central group with the group on the right, and the serving maid's upstretched arms suggest a continuation of line to the boy opposite. The white spotting of the dog and of the table cloth carries a line across the foreground, instead of leaving a blank space and abrupt endings. The girl seated with her back to the spectator is an especially happy creation, with her curving shoulder, tilted head, and merry face prettily revealed in half light. There is a masterly rendering of flesh—of the soft plump face of the child, the firmer, more solid planes of the maiden, the smooth, drawn skin of the boy who sings the note sounded by the tuning fork, and the dry, shrunken parchment of the older people in various degrees of wrinkles.
- 2013 S
- \*2014 S
- 2012 S *The Four Evangelists* is a realistic portrayal of men drawn from the ranks of the people, far removed from the earlier spiritual conception of

Christ's followers. A *Portrait of a Man*, probably the Admiral Ruyter, is a splendid achievement, for the subject was suited to Jordaens' ruddy brush. VI E  
2016 S

Jordaens is supposed never to have left the Netherlands. He early fell in love with the daughter of his first master, Van Noort, and for her fair sake he remained eight years studying with the father, although he had soon outgrown his master's knowledge. Catherine Van Noort, when his wife, became his favourite model, a buxom, splendidly wholesome Flemish woman, with ruddy complexion and full undulating lines.

**Anthony Van Dyck** was fifteen when he entered Rubens's studio. The excellent, warm portrait of *Jean Grusset Richardot with His Son* was long attributed to Rubens, but the workmanship appears to be that of Van Dyck. Several of the twenty-five pictures ascribed to him in the Louvre may be attributed to the early period, such as the weak rendering of religious and mythological subjects, as 1985 S

*St. Sebastian Succoured by Two Angels*, and *Venus Asking Vulcan for Arms for Aeneas*. The *Renaud and Armide* is better, showing the yellow richness, the flexible composition, and the charming Cupids of Rubens's school. Van Dyck was unusually precocious. At twenty-six he had absorbed Venetian technique, and left in Genoa, where he spent two years, a sufficient number of strong portraits to entitle him to a high place in art. The XVII  
1964 N<sup>2</sup>  
1965 N<sup>2</sup>  
1966 E

*Virgin and Child*, not a great work, is Venetian in effect. Observe the cloud-streaked sunset sky. 1961 W<sup>2</sup>

The composition is more symmetrical than is usual with Van Dyck, and the religious sentiment more fervent and more lovely. Mary is supposed to have been drawn from the painter's mother, King David from his father, and John the Baptist from himself. A comparison of the Baptist with the *Portrait of Van Dyck* by himself, however, leaves room for doubt about the authenticity of all the 1983 E

XVII models. The *Portrait of a Man* was also painted during the second epoch, when he was studying the rich colouring of the Venetians, especially of Titian. The very fine portraits of a *Man With a Child* and a *Woman With Her Daughter* are in the third, or Genoese manner. They are full of reserve and gracious dignity, and quiet and cool in tone.

When Van Dyck returned to Flanders, he entered upon the fourth period of his career, to which belongs the firmest and richest work. The portrait bust of *François de Moncade* is a study for the very fine *Equestrian Portrait of Moncade* as General of the Spanish troops in the Netherlands, a production which Waagen declares to be one of the finest equestrian portraits in existence. The *Virgin with Donors* is one of his best religious pictures, and even here he proclaims himself greater as a portrait painter than as a painter of compositions. The Madonna, while more idealized than is usual with Van Dyck, yet suggests a figure from life. The attitude is one of gentle dignity, and the face of sweet, highbred refinement. The relationship established between the babe and the male donor is charmingly sympathetic. As a rule Van Dyck, though lacking the imagination and vigour of Rubens, has more delicacy of sentiment and elegance of manner. While Van Dyck was in Flanders, he was appointed court painter to the Archduchess Isabella. After the death of her husband, she became affiliated with the Order of Santa Clara, and Van Dyck painted the *Portrait of Isabella* as a sister of charity.

One of Van Dyck's greatest achievements is the renowned full length *Portrait of Charles I*, a production which not only has the smooth technique, elegance, dignity, and superb poise found in all of the artist's best work, but also masterly composition, a fine treatment of light, and a power of psychological analysis—qualities in

which Van Dyck often failed to excel. In the portrait of Charles he rises nearly to the level of Velasquez and Titian at their best. Charles, his face framed by an effective black hat, his figure outlined by an expanse of sky, stands in an attitude of easy grace with the superb insolence of conscious royalty, of his own divine right as King. The arching tree, the curving neck of the restless horse, the inclined figure of the equerry, the simplicity of the small page, the rounding line of embankment behind, all accentuate the haughty attitude of the central figure, the one perpendicular line in the picture. The colouring, rich and harmonious in tone, is admirably managed. Note how the satin lustre on the King's arm carries the eye skilfully to the face above. There is a fine subordination of the unimportant, the two attendants being thrown into the shadow. Nowhere has the artist surpassed the rendering of atmospheric values. XVII

Van Dyck was three times in England. The third time he was knighted by the King and retained at Court. He made over thirty-eight portraits of the monarch, and nearly as many of Henrietta, besides several charming groups of the Royal children. A *Sketch of the Children of Charles I*, for the picture at Kensington Palace, is in the Louvre. The little Prince of Wales, later Charles II, stands on the left with the future James II beside him. Mary, afterwards the wife of William of Orange, is on the right. 1968 E

In the latter years of his life, Van Dyck lived in a whirl of work and gaieties. He had country houses and city houses, and was attended by a retinue of courtiers and pupils. All the nobility sat to him. Owing to the stress of his busy life, his work deteriorated, and to the fifth period belongs an inferior group of paintings, hastily conceived and carelessly executed. The *Portrait of the Duke of Richmond*, painted at this time, however, retains 1975 E'

XVII elegance of treatment and precision of touch. The aristocratic face, the silky hair, the white chemisette, and the cherry-coloured trousers are ably painted. Van Dyck's influence upon English art was decided. The great school of the eighteenth century modelled itself upon his portraits; a *Portrait of a*  
 2369 E<sup>2</sup> *Woman*, by **Sir Peter Lely**, a German by birth who settled in England and studied under Van Dyck, clearly indicates the Flemish influence.

An imitator, though not an immediate pupil of Rubens, was **Gasper de Crayer**, who painted several creditable pictures. The *Equestrian*  
 1954 W *Portrait of Ferdinand d'Autriche* is one of his best. In religious subjects he confined himself almost entirely to martyrdoms, miracles, and visions, as  
 1953 W *St. Augustine in Ecstasy*.

**Pieter Van Mol**, an indifferent pupil of Rubens, was employed at the Court of Anne of Austria. His *Head of a Young Man Crowned with a Mitre*  
 XXXV  
 2055 W is a work pleasing in colour and detail. A *Portrait of a Man and a Woman in Allegorical Costume*, by  
 VI E  
 1959 S **Deepenbeeck**, was formerly attributed to Rubens.

One of Rubens's greatest followers was **Snyders**, who directed his art into an entirely new field, confining himself to animal painting and to still life. Yet he was universal in his chosen field, treating as heroic themes the hunts of wild boars, foxes, and lions, and battles between falcons and storks, buffalos and wolves. The *Fish Market* is especially fine in lustrous colour. Snyders was Rubens's personal friend, and painted the animals in all the latter's compositions. Rubens manifested the high esteem in which he held his fellow painter by leaving to Snyders in his will the charge of selling all his works of art. **Jan Fyt**, also an animal painter, has been until recently but little known. To-day he ranks very nearly with Snyders.

Another celebrated artist who worked with Rubens was **David Teniers**, the Younger. He



learned facility of handling and tone harmonies from Rubens, but in subject matter he reverted to the Elder Breughel, depicting with shrewdness of perception and amusing frankness the lowly life of the Flemish people. He married the daughter of "Velvet" Breughel, and the *Boy Blowing Soap Bubbles* is an example of the joint work of Teniers and Breughel, the former painting the medallion, the latter the curious medley of fruits, flowers, fish, fowl, and armour. Louis XIV disdained Tenier's vulgar representations, commandings "ces magots" to be withdrawn from his presence, but Philip IV. of Spain, advised by Velasquez, formed a large collection for his private gallery. Thirty-three small Teniers are owned by the Louvre, a *Temptation of St. Anthony*, a subject he was especially fond of portraying, and several *Tavern Scenes* and *Village Fêtes*. Among the best works are *Peter's Denial*, *The Prodigal Son*, *The Works of Mercy*, and the *Interior of a Tavern*. His pictures may easily be confused with those of the Dutch school—of Van Ostade and Jan Steen especially. But his figures are usually more vulgar than those of Van Ostade, his colouring cooler, his lighting clearer and less mellow. He is not so great a realist as Jan Steen, and as a rule his work is finished less minutely. Though a painter of low life, Teniers was a gentleman of distinguished manners, and a painter at the Court of Archduke Leopold of Austria, when the Duke was Governor of the Netherlands.

VI E

2169 N

XXXV  
2176 E<sup>1</sup>

2175 E  
2174W<sup>2</sup>  
2170W<sup>3</sup>

2155  
2156  
2157  
2172 E<sup>3</sup>

Adrian Brouwer (see Chapter XVIII), by birth a Fleming, studied under Frans Hals. Brouwer's friend and pupil, **Craesbeck**, who devoted himself to genre pictures, is represented in the Louvre by *An Interior of a Studio*, wherein the artist himself is seen painting a portrait. A Flemish artist who painted interiors with a fine feeling for light was **Gonzales Coques**, a pupil of Peter Breughel (III),

XXIII  
2340 W

XXIII influenced also by Van Dyck. His works are rare, 1952 the Louvre possessing but one—*The Reunion of a Family*. **Peter Neefs**, a painter of church interiors, was often aided by Teniers, who placed the figures in his composition. His pictures are interesting studies of architectural effects and shadowy lights.

There were several Netherland painters who, like Van Dyck, established themselves in foreign courts. Antonio Moro of Utrecht painted in the sixteenth century at the courts of Spain and England (cf. p. 150). **Franz Pourbus**, the younger, an early contemporary of Rubens, spent nine years at the court of Mantua, and then became court painter to Marie de Medicis. The *Portrait of Marie de Medicis* in regal attire reveals Pourbus's ability to render costly stuffs with detailed magnificence, and prepares the way for the court painters, Rigaud and Largillière. VI E 2072 W  
 \*2071 N The *Portrait of Henry IV*, with hand resting on the table, is an interesting study of the fascinating monarch. Pourbus is more esteemed for his portraits than for his religious subjects. Two of his best are a *Last Supper* and *St. Francis Receiving the Stigmata*. 2068 N 2069 N<sup>2</sup>  
 I 2154 S His *Portrait of Cosimo de Medicis* is in the La Caze Collection. Sustermans was the pupil of **Cornelius de Vos**, to whom is attributed the *Portrait of a Woman*. Rubens, Van Dyck, Sustermans, and Vos rank as the best Flemish portrait painters of the seventeenth century. XXXV 2193 E

After the death of Pourbus, **Philippe de Champaigne** became the favourite artist in France. He belonged to the court of Anne of Austria and painted largely for Port Royal, with whose members, Pascal and Saint-Cyran especially, he was in close sympathy. In style he is as thoroughly French as Flemish. VI E 1932 N 1930 N<sup>2</sup> 1937 N \*1938N The *Dead Christ*, the *Christ on the Cross*, and the *Portrait of Louis XIII* are somewhat academic in spirit, but the *Portrait of Richelieu* is individual,

subtle in interpretation, dignified in treatment, and smooth and rich in painting. The shrewd eyes, the controlled lips, the intellectual untroubled brow, and the nervous sensitive hands, are finely comprehended; and the complex character is admirably insisted upon by contrast with the broad, supple treatment of the red satin. *A Little Girl with a Falcon* \*1941 N is charming, equally individual and well painted. Champaigne's *Portrait of Himself* is not only vigorous and good in light and shade, but is interesting historically, as are also the *Portraits of Mansard and Perrault*, architects, the former the inventor of the Mansard roofs, the latter known for his Louvre Colonnade. 1947 N The famous large canvas, *Portraits of Mother Catherine-Agnes Arnaud and Sister Catherine de Saint-Suzanne*, two nuns in prayer, is of 1944 N unique interest, for the younger woman is the daughter of Champaigne, who was cured of paralysis by the prayers of the Mother Superior, Catherine Agnes. Out of gratitude, he painted the scene of the miracle for the convent of Port Royal. Other portraits of merit are *Robert Arnaud d'Andilly*, brother 1939 N of the celebrated Jansenist, and *an Unknown Woman* 1943 N (said to be Madame Arnaud). His religious subjects, as the *Feast in the House of Simon*, are of interest as 1927 N<sup>a</sup> comparative studies in the evolution of religious painting. The La Caze collection has three dignified and effective canvases representing Paris worthies.

**Van der Meulen** was employed by Louis XIV to design cartoons for Gobelins tapestries. Later he accompanied the king on military campaigns, painting on the field of battle the famous conquests of "Le Roi Soleil," as *The Entry of Louis XIV and Maria Theresa into Arras*. His works, precious 2035 N<sup>a</sup> as historical documents, are interesting illustrations, but not remarkable for artistic qualities. Van der Meulen was assisted by **Huysmans**, a capable landscape painter of his day, who is represented by an *Interior of a Forest* that suggests Diaz. XXXIV 2009 W

## CHAPTER XVII

### *THE DUTCH PORTRAIT PAINTERS. REMBRANDT AND HIS FOLLOWERS.*

XXII When Holland severed connection with Flanders, it threw off also the yoke of the Church of Rome. Austerely Protestant, the Dutch desired no religious effigies hanging in their churches. Mythological subjects, as well, were no longer in demand. The artists of Holland were thus deprived of two traditional sources of picture making. Hemmed in by his dykes and canals, the Dutch burgher, however, was well satisfied with himself. He desired nothing better than to see his own life reproduced on canvas. This national egoism gave rise to a new phase of Art. Within a period of one hundred years there sprang up, throughout Holland, innumerable excellent artists, having much in common, but each stamped by marked individuality. Realistic representations of high life and low life, of street scenes and interiors, of landscapes and marines—the daily aspect of their own picturesque little country, was the theme of Dutch painters. Usually, the scenes were small, being intended for private dwellings, but there were some large pictures painted for government buildings. There were no princes; the state was democratic; instead of palaces, therefore, there were municipal buildings and guild halls to adorn, and for these portraits were in demand. Thus came into being the large corporation pictures, or syndic groups, of which

the *Rhetoricians*, by an unknown artist, possibly by Van der Helst or De Keyser, is an example on a small scale. Foremost among the painters of portraits were Mierevelt, Ravesteyn, De Keyser, Van der Helst, Frans Hals, and Rembrandt. XXII  
2642 E

**Mierevelt**, the earliest of the group, born about 1567, was a prolific painter, his elegant poses and reserved, cold manner pleasing his aristocratic clientèle. He was fond of treating rich fabrics and elaborate ornamentation, as is seen in the *Portrait of an Unknown Woman*. The *Portrait of an Unknown Man* is, however, Flemish in colouring. 2466 E  
2467 E

**Ravesteyn**, also a dignified painter of elegant personages, used a fuller brush than Mierevelt, resembling Frans Hals in technique. His *Portrait of a Woman*, in which the detail is painted with single brush strokes, is indicative of his brilliant style, that can best be seen in the Town Hall at the Hague. XXXIII  
2535 E

The *Portrait of a Woman*, in a large ruff, is life-like, but the hands are poorly painted. XXXIV  
2534 E

**De Keyser** is represented by an interesting *Portrait of a Man* and by a full length *Figure of a Man*, cleverly painted. De Keyser's best work is a corporation picture in the Hague Museum. His manner is usually large and vigorous, and his analysis of character intuitive and exact. XXIII  
2438<sup>1</sup> N  
XXIX  
— E

In his lifetime, **Van der Helst** received larger sums for his portraits than Rembrandt, and even to-day his "Banquet of the Civil Guards," at Amsterdam, holds its own among the so-called three greatest corporation pictures. The other two are the celebrated "Syndics of the Cloth Hall," by Rembrandt, and the "Banquet of the Arquebussiers," by Hals, at Harlaam. The interesting large portrait group of an *Unknown Man and Woman* is life-like, and a *Portrait of a Man* is full of vigour. XXXIV  
— S  
XXIV  
2395W<sup>2</sup>  
XXVI  
2394 E

The chiefs of the Guild of Archery, known as *The Judging of the Archery Prize*, is admirable, illustrating Van der Helst's masterly handling of

VI F figures, his vitality, and his solid, firm workmanship. The picture is unusually good in the subordination of parts and in a fine distribution of light. From a desire to give a faithful presentation of each individual, Van der Helst sometimes failed to co-ordinate and emphasize, and to use light and shade as a means of unification, as did Rembrandt, who frequently employed unnatural light for the sake of simplification in order to subordinate the secondary and enforce attention upon the important.

**Elzheimer**, a German, who has left some carefully executed little representations of Biblical subjects, as *The Flight into Egypt* and *The Good Samaritan*, acquired the method of forced lighting when in Italy from the school of Caravaggio. His pupil, **Lastman**, in the *Sacrifice of Abraham*, reveals the influence of the Roman School. Lastman, in turn, taught **Rembrandt**, who in early work indicates a tendency to violent contrasts of light and shade, though he is never so harsh and devoid of colour as Caravaggio. Like Correggio, though in a lower key, Rembrandt breaks down one colour and merges it into that of another, passing by gradations, warm and rich in tone, from sharp high lights to deepest shadows. Even his shadows are warm, illuminated by streaks of red or dark luscious browns. In the Louvre are four portraits of the artist by himself, which not only show the change of the man from youth to old age, but also reveal the evolution of his technique, the steady, full development of his genius. The three in oval frames were painted within a few years of each other, when Rembrandt was about thirty, and indicate a man of strong personality and good bearing. Little is known of his private life. He was married in Amsterdam to Saskia Uilenburg, a Frisian woman of good family, who figures in his early works, but who died young, leaving him a son, Titus. Rembrandt undoubtedly had access to cul-

2710 N

2711 N

2443a.N<sup>2</sup>

2552-4

S<sup>2</sup>

tured society, but he seems to have been absorbed VI F  
 by his work, and, like Correggio, among the great  
 artists is undistinguished by scholarly attainments  
 or communication with the outside world. When  
 fifty he became bankrupt, whether through extrava-  
 gance as a collector (documents show that valuable  
 art treasures were sold at auction), through reckless  
 habits, or merely because of the impoverished con-  
 dition of Holland after many wars, is unknown.  
 Misfortune, however, only deepened his artistic  
 feeling. The splendid *Portrait of Rembrandt as* \*2555 S  
*an Old Man* was painted when he was living in  
 comparative isolation in an unfrequented street,  
 attended only by his son and his faithful servant, \*2547 S  
*Hendrickje Stoffels*, whose portrait hangs near his  
 own. In position she was more than a menial, and  
 it is probable she became his second wife. Her  
 likeness is one of the glories of portraiture. The  
 admirable adjustment of light, that illuminates the  
 upper part of the face, casts downward shadows  
 and submerges the costume in demi-tones (a charac-  
 teristic of Rembrandt), the splendid modelling that  
 emphasizes the fine, dark eyes, sweet mouth, and  
 rich complexion, the suggestive treatment of fur  
 and rich fabrics, and the tender, deep colouring,  
 unite to bring out the beauty of character and to  
 create an idealized picture of harmonious breadth.  
 Besides an unusual distribution of light, another of  
 Rembrandt's principles for gaining unity of impres-  
 sion was that of carefully elaborating details on  
 important features, and slurring the unimportant,  
 as here, where the costume is purposely lost in  
 shadow and left in the rough.

Rembrandt, always a student of nature, like  
 Velasquez, frequently made such studies as *The Raw* \*2548 S  
*Beef*, which, though unpleasant in suggestion, is  
 glorious in colour and technique. In colour har-  
 monies, Rembrandt was as subtle as Titian, and  
 in the handling of light as artful as Correggio.

VI F He was, moreover, a philosopher and a poet as original and profound as Durer. With dramatic power he depicted the deep pathos and the tragic mysteries of human life, and by an attitude, a gesture, a poignant look, expressed the solemn depths of inward thought. He painted his own Dutch people—the common people, for Rembrandt was democratic in his tastes. In religious pictures he reproduced the Jews as he saw them in his native city of Amsterdam. But the figures, passing through the alembic of his brain, were stamped with his genius, and, by his sympathetic understanding, became, no longer merely national, but representative of humanity.

\*2539 S Rembrandt, unlike the other Dutch painters, clung to the representation of Biblical subjects. The *Disciples of Emmaus*, one of his most affecting presentations of Christ, is a simple composition elevated by tragic thought and masterly handling. The celestial radiance of the transfiguration emanates from the Christ, but his face retains the marks of human suffering, the agony of man's redemption. The amazement of the two disciples, the obtuseness of the serving lad, are dramatically rendered. Christ's white gown, tinged with fine red and yellow lights, is made more refulgent by the red gown of one disciple and the yellow of the other, while its purity is emphasized by the white cloth in front. A simple but exquisitely effective colour scheme is thus formed, which from clear, decided tones leads off into sombre but warm shadows. The light falling from a window above is intense upon the central figures, but loses itself in the enveloping shade, a proceeding which gives breadth, softness, and mystery, and produces a sensation of grandeur. Although Rembrandt was artificial in his disposition of light, yet his principles were simple, and he was consistent in their application. In the *Angel Raphael Leaving Tobias* a glory of light is con-

\*2536 S



centrated upon the ARCHANGEL RAPHAEL, the guardian of the soul, and from him sifts down upon the group below. Because the light is focussed on the angel, his fluttering garments and delicate pinions are carefully finished, while the personages sunk in modifying shadows are not accentuated or minutely treated. By the emphasis of light and the minute finish, balance is sustained, even though the angel is alone on the right and the group below on the left consists of four personages and a dog. The attitude of old Tobias, prostrate in gratitude over the restoration of his eyesight, is touchingly effective. The young Tobias, who, all unknowingly, has travelled with the celestial messenger, and whose faith in his companion has prompted him to bring home the fish with which to cure his father's eyes, is full of wonderment. So, too, is his young bride, upon whose trusting face falls a shaft of heavenly light. The elder Tobias's wife, overcome by her own lack of faith, turns away in sorrow, while the dumb brute cowers in animal fear. The dramatic feeling is powerful, yet there is no strain or affectation.

The *Good Samaritan*, another remarkable religious interpretation, original and poetic, is even more wonderful in intensity of facial expression. The sun, just setting, bathes all in evening light, and a sharp ray cutting across the picture unites the different figures and illumines each expressive countenance. That of the sick man is especially fine in tragic intensity; suffering, resignation, and hope are marvellously blended. Again, the important parts are carefully delineated, while the heads in the open window, dark masses that fill in what would otherwise be an unpleasing blank space, are merely blocked in. The homeliness of the scene, the naturalness of attitudes, and the vividness of characterization, are turned into melodious poetry by the magic harmony of colour, by warm, enveloping

VI F light, which, if not true to nature, is true to a poetic conception—to an ideal of eternal beauty. Just so a Japanese print, while violating the laws of perspective, remains indisputably true to the beauty of ideal composition.

\*2540 S *The Philosopher in Meditation* is an early work of the master, when he was absorbed by the study of chiaroscuro. Note the sharp contrasts of light and dark, and the opaque condition of the shadows. He has here double lights, one light coming from the window and falling upon the old man, the floor and the stairs; the other from a fire which illuminates the kneeling woman. Thus a diagonal, bright line crosses the picture, while the corners are lost in shadow. The darkness produces a charm of gloomy solitude, of all-pervading peace, in keeping with the dignified pose of the brooding philosopher.

\*2541 S The second rendering of the *Philosopher in Meditation* is similar in treatment, but there is only one light, and that is more brilliant, making the contrasts sharper.

\*2542 S *The Interior of the Carpenter's House* is later, and the brilliant high lights are extended by means of warm colour, the glowing emanations losing themselves in the quiet, rich depth of shadow. The shadows are transparent and luminous, no longer heavy and opaque. There is the warmth of diffused sunshine, but a sunshine tempered and sweetened by broad, modifying tones that preserve masses of colour instead of breaking the picture up into sharp contrasting lights and darks. The influence of this treatment is easily perceived in the works of Rembrandt's followers, especially Dou and Ostade. Rembrandt's portrayal of the nude is curious, as in the *Woman at the Bath*, or Bethsabe reading a message. The upper part of the body, on which the light falls, is firm, supple, and lovely. The head is pleasing with its gentle curve, pensive face, and delicately rendered hair. But the lower part is

\*2549 S

unpleasantly heavy, the hands being overlarge, the arms ungainly, the hips chunky, and the feet square. The background, as usual, is enveloped in masses of obscurity, against which the luminous flesh tints and white drapery glow with added emphasis. *A Woman Bathing* is a study for the celebrated "Suzanne and the Elders" at Berlin. 2550 S

*Venus and Cupid*, as a presentation of maternal love, is very good, but as an interpretation of a Greek myth is amusing. The *St. Matthew*, while unlike an Italian portrayal of the Evangelist, is none the less inspired. The expression of intent listening, as Matthew harkens to the angel's voice, and looks with eyes that see not the actual but the spiritual, is finely realized. Painted in the full vigour of Rembrandt's power, it is broad in brush stroke and rich in colour. The unfinished *Study of an Old Man* is of interest, and the *Portrait of a Young Man* is especially charming in the play of light over the strong features and delicate hair. 2543 S  
\*2538 S  
2544 S  
2545 S

Critics widely disagree concerning the relative value of Rembrandt's works. (Photographic copies may be seen in the cases at the beginning of Bay F). In the eyes of those who admire his chiaroscuro, his poetic, unreal conceptions, the misnamed "Night Watch," is considered his masterpiece. Painted as a Guild picture, it little resembles contemporary, formal syndic groups. Rembrandt has portrayed the gay company of musketeers ready to march forth, full of life and movement, and he has illuminated the agitated throng by a burst of sunlight that falls wherever he desires brilliant high lights. In its own day the artistic merits of the picture were questioned. It was too extraordinary to entirely please, and even to-day there are eminent critics who condemn it for its forced lighting. Critics who disapprove of Rembrandt's poetic conceptions, nevertheless esteem highly certain portraits, such as the "Portrait of Baron Six" and

VI F the "Syndic Group," and, because of the realism and fine atmospheric values, accord Rembrandt a high place in art.

2444 E **Lievens**, whose *Visitation* hangs at the entrance to the Rembrandt Room, was, like Rembrandt, a pupil of Lastman, but he came under the influence of Rubens, as may be seen by his sumptuous treatment of fabrics, his fresh colour, and largeness of execution. **Honthorst** was another Dutchman who was inspired by Caravaggio. Because of his sharp contrasts, his effects of light thrown upon figures by candles and torches, as in *Pilate Washing His Hands*, he acquired in Italy the name Gerard "della Notte" (of the night).

2408 N<sup>2</sup>

Rembrandt is the only Dutch artist who can lay any pretence to having founded a school, and yet most of his pupils, while largely influenced by his methods of lighting and his tone qualities, maintained decided originality. **Eechhout** was one of his closest adherents, especially in Biblical subjects, such as *Anne Consecrating Her Son to the Lord*. 2364 N **Fictoor**, in *Isaac Blessing Jacob*, and the *Portrait* 2370 N *of a Young Girl*; **Metsu** (see also Chapter XVIII) 2371 N in the *Woman in Adultery*; **Drost**, in *Bethsabe*; 2457 N **Flink**, in the *Annunciation to the Shepherds* and 2559 N<sup>2</sup> the *Portrait of a Young Girl*, all show decidedly 2372 N the influence of Rembrandt. 2373 N

Of Rembrandt's disciples, those who developed the greatest originality were Bol, Dou, and Maas.

\*2 30N The masterpiece of **Bol** is the *Mathematician*, painted in the clear, vivid manner of Rembrandt's 2328 N *Syndic Group*. The *Philosopher in Meditation* is more intense in colour and sharper in contrasts than the other, but the rendering of fabrics is exceedingly fine. *A Young Prince of Holland* is 2329 N<sup>2</sup> a realistic rendering of a delightful, picturesque group, in which a classic composition is quaintly adapted to the subject in hand.

**Gerard Dou** took from his master the subtle

workmanship of Rembrandt's highly finished pictures, and developed the perfection of detail to such a point that the name of Dou is synonymous with over-elaboration. An artist of finical notions, he lived in a house surrounded by water in order that no dust might touch his precious canvases while moist. He made his own brushes, and employed a different brush for each colour. It is said that he took five days to paint a hand, and a day to model the handle of a broomstick; but, considering the number of his works, he lived too short a time for belief in such painstaking care. The *Bible Reader* 2356 N<sup>2</sup> shows the influence of Rembrandt in lighting, but the workmanship is smoother and more minute. Michel finds in the woman a portrait of Rembrandt's mother, and in the *Extractor of Teeth* he believes 2355 N the dentist to be from Rembrandt's father. Dou's masterpiece, one of the gems of the Dutch school, is the *Dropsical Woman*, which is a marvel of delicacy and fine technique, and remarkable for breadth of lighting and emotional interest. Here Dou is akin \*2345 N to Rembrandt in his desire to interpret the tragic element in life and to indicate feeling, not only by attitude, but by facial expression. Usually he is quite content with the the external, the every-day appearance of men and things. The accessories, marvelously rendered, by a skilful adjustment of light are kept subordinate. Observe the relative weight of the various fabrics, the heavy curtain, the satin robe of the doctor, the flimsy white of the sick woman's gown. Notice the skilful rendering of surfaces, the dainty vine, fresh with life, the transparent flask, the hard, reflecting, brass chandelier that accurately gives back light and retains shadows. Yet the main figures stand out firmly in broad masses of light and shade, and, as in Van Eyck's "Madonna," the details do not distract the eye, and the emphasis is laid on the fine group of figures.

As a rule, Dou's works have no psychological

- XXV interest, no meaning. They catch a pretty serving  
 2352W girl in a moment of work, as in the *Dutch Cook*, in  
 which the face is exquisitely painted, and the feathers  
 of the fowl are rendered with painstaking care. In  
 2350 W the *Village Grocery*, one of Dou's best works, the  
 stuffs and substances are painted with the exactness  
 and smoothness of miniature painting. Dou affected  
 particularly the form of portrait in which the per-  
 2359 sonage is seen sitting or lounging in a semi-circular  
 window, as in the *Portrait of Himself*, and he was  
 especially fond of men and maids illuminated by  
 2735 candle light, as in *The Hermit*.

- Brekelenkam**, an apprentice in Dou's workshop,  
 was the pupil who best absorbed at second-hand  
 Rembrandt's feeling for light and shade. The *Con-*  
 XXXIII *sultation* is not only interesting in characterization,  
 2337 S the two persons being thoroughly alive, but it is also  
 harmonious in subdued colours, and full of yellow  
 atmosphere. **Singlelandt's** best canvases have  
 been mistaken for inferior works by Dou. *The*  
 2568 *Dutch Family* is his masterpiece; according to  
 Waagen, he worked three years over the canvas,  
 developing facial expression and toning the colour  
 scheme. Metsu and Mieris were Dou's pupils, but  
 in their choice of elegant subjects they were inspired  
 by Terborch, with whom they will be considered.

- Nicholas Maas** drew from Rembrandt a sympa-  
 thetic appreciation of the common people. Into the  
 homely tasks of daily life he put poetic beauty—the  
 XXXIII beauty of the soul's yearnings. His *Old Woman*  
 \*2454 S *Saying Grace* has the simple earnestness of a  
 Millet or Israels. As in Rembrandt's pictures, the  
 light falls from above and is focussed upon the face,  
 which is given the added emphasis of careful finish.  
 From there the light is carried by the white napkin  
 and the white table cover lower into the picture,  
 and merges off into the indistinct shadows of the  
 room. To the poetic distribution of light is added  
 the harmony of a cool colour scheme, brightened  
 only by a few touches of red. Rembrandt's influence  
 VI F is felt in such a work as *The Interior of a Cottage*,  
 2498 N by Van Ostade (see Chapter XVIII), a pupil of Hals,  
 who was the founder of the School of Harlaam.

## CHAPTER XVIII

### FRANZ HALS. THE DUTCH FIGURE PAINTERS

**Franz Hals** of Harlaam is the great master of brush-play among Dutch painters. No artist has excelled him in technique, in full easy stroke—simple, telling, true. His modelling and colour were usually good, but late in life, owing to reckless living, his execution became careless and his colour heavy. The *Bohemian Girl* is one of the well-known pictures of the Louvre. By temperament Hals was drawn to the joyous, care-free expression of life. He was not a philosopher or a man of imagination: he even lacked intellectual vigour. A smile, an idiosyncrasy, attracted his eye, and he reproduced what he saw with energy and truth. Directness and simplicity, combined with vigour and easy freedom, make the “*Bohemian Girl*” attractive. While not a great work, not even one of Hals’s best, yet it exhibits his fine feeling for colour, his verve, his masterly brush stroke, his joyous revelling in the mere manipulation of paint. In the *Portrait of a Woman* the personality is not pleasing, but the picture is sober and dignified, and the tone values are excellent. Hals was unusually successful in adapting his colour and handling to suit the subject. The *Portrait of René Descartes* is strong in character, and of interest as being a likeness of the great French philosopher.

XXXIV

\*2384 E

2385 E

XXII  
2380 W

2383N

The *Family Group of the Van Beresteyns* is poor in composition and uneven in painting: the little

- XXII girl to the right is apparently by another hand. The figure of the man is the best portion of the picture, —his easy attitude being quite in the manner of Hals. In his love for informal grouping, however, Hals has gone too far, and the figures straggle across the canvas. The individual *Portrait of Van Berensteyn* is much surer and more even in treatment, as is also the companion *Portrait of His Wife*. The latter is very delicately painted in the details.
- 2386 W
- 2387 W
- XXIII **Dirk Hals**, the pupil of his brother Frans, is represented by a characteristic *Country Festival*. It is in no way especially remarkable. Dirk was, however, the leading painter of the class of subjects affected by **Le Duc** —*Interior of Guard House*; *The Marauders*; **Codde** —*A Lady at her Toilet*; and **Palamedes**, whose *Portrait of a Man* is not representative; —convivial parties of dames and cavaliers, of elegantly dressed persons not always dignified.
- 2389 W
- XXVI
- 2360 E<sup>2</sup>
- 2361 N
- XXII
- 2339a N
- XXIII
- 2515a
- W<sup>2</sup>
- Frans Hals, while founding no school, had a marked influence upon pupils and contemporaries. His easy, sweeping manipulation of the brush and his informal arrangement of subjects were contagious. **Adrian Brouwer**, Flemish by birth, was formed under Hals. Like Van Ostade, Teniers, and Jan Steen, he painted scenes from low life. But Brouwer is even more robust, more gross than the others. The vulgarity of his subjects is emphasized by his method of treatment —as in *The Operation*, a strikingly realistic portrayal of low life that gives a powerful impression of instantaneous movement. Like his master, Brouwer painted with a full flowing brush, and though his colouring is harmonious and at times inclined to cool tones, he laid paint on thick, giving a “fatty” or rich appearance much esteemed by connoisseurs. His works are rare and held at high prices. *The Smoker* is one of a series painted to illustrate the five senses, works splendid in invention and handling. The *Interior of a Tavern*, *Interior of a Smoking Den*, and *Man*
- XXXIV
- 1915 E
- \*1916W
- 1913 E
- XXII
- 1912 N



*Sharpening his Pen*, are strong in imagination and forcible in execution.

XXXIII  
1914 E

Concerning Brouwer's life there is much interesting controversy. According to an early chronicler, Houbraken, Hals discovered Brouwer's genius and, keeping him locked up, forced the youth to paint pictures, which the master sold at a high price for his own benefit. After escaping, Brouwer plunged into reckless dissipation, which led to an untimely death. Modern research is discrediting these tales, and claiming, moreover, that the esteem in which Brouwer was held by Rubens entitles him to a position of respectability.

An interesting comparative study can be made of the works of Brouwer and those of **Adrian Van Ostade**, who was also a pupil of Hals and who learned the broad, pliant stroke of his master, but who came under the influence of Rembrandt as well, acquiring the use of yellow tones, of mellow effects, and a feeling for light and shade as an aid to composition. Ostade's range of subjects is wider than that of Teniers or Brouwer, and while he finds his material among the common people he usually selects scenes of humble happiness and content rather than brawls or unpleasant incidents. Compare *The Drinkers*, *The Reader*, *The Interior of an Inn*, *The Reader of the News*, with Brouwer's work. Van Ostade's figures have no grace, or elegance, as have frequently Jan Steen's. They are homely, badly drawn, little beings, chunky and awkward, as in *A Schoolroom*, but they are so admirably fitted into their picturesque groupings, and so pleasingly illuminated by colour and light, that the individual is forgotten in the whole. In *The Schoolmaster*, one of his best, these characteristics are pronounced. Note the yellow glow and the enveloping shadows that betray the influence of Rembrandt. *The Family of the Painter*, on the other hand, while excellent, is colder and more precise in

XXXIV  
2502 S  
2504 E

XXXIII  
2512 E<sup>2</sup>  
2505 W

\*2507W

XXIV  
\*2496W

\*2495 E

XXXIII treatment. There is air in and around the figures, and no forced lighting, no unreal, modifying shadows. Adrian himself sits at the left; his brother Isaac, a painter, stands in the centre. The severity of the costumes and the predominance of black and white made the composition an interesting problem, which Van Ostade happily solved in the informal grouping that stretches the unifying black and white in a flowing line across the canvas. The skilful rendering of these two trying colours; the subtle variation of tones due to different light; the bright foreground and the clear background, that relieve the dark figures and keep the whole from becoming sombre, are masterly in treatment and make the picture one of the most successful of its kind. Note the repetition of black in the frames upon the wall.

XXV  
\*2497E<sup>2</sup>

*The Fishmarket* is likewise one of Van Ostade's best productions. Observe the fine detailed rendering of the fish, and the realistic portrayal of the ugly little man,—both in the immediate foreground,—the less positive appearance of the fish behind, due to the interposition of air, the confused group of pedlars in the shadow, and the figures beyond, who, though farther back, are distinct because they are in the diffused light of out-of-doors. Excellent also is the *Business Man*.

2499 E<sup>2</sup>

XXXIII  
2507 W  
XXXIV  
2512 E  
XXIV  
2508  
XXXIV  
2515 W  
2513 E

**Isaac Van Ostade** began by painting subjects in the vein of his brother, such as the *Interior of a School* and an *Interior*. Later he turned to landscapes, depicting especially such scenes as a *Halt before a Tavern* and a *Winter Effect*. His tones are usually golden brown, as in the *Pig Sty*, a vulgar scene made poetic by colour. Even in snowy landscapes his tones are warm, for none of the Dutch painters knew how to catch the actual value of colour out of doors. But in spite of the low key there is much out-of-door feeling, especially in A *Frozen Canal*, where the bleakness of the landscape and the impression of cold on the men and women

XXIV  
\*2510 E

skating and on the small children pushing sleds are suggestive, giving a feeling of cold in spite of the lack of whiteness. XXIX

**Cornelius Bega**,—*A Rustic Interior*,— was also a pupil of Adrian. Other painters of peasant life were **Van der Poel**,—*Rustic Dwelling* and *Before the Cottage*; **Zorg**,—*A Flemish Interior*; and **Heemskerch**, called “The Peasant,” because of his predilection for homely subjects. His *Interior* is mediocre, not representing him at his best. 231? S  
XXXIII  
2516 E  
2517 E  
2573 E  
2393 E

**Jan Steen**, Van Ostade’s greatest disciple, studied also with the landscape painter Van Goyen, whose daughter he married. Steen occupies a place unique in the art of all time. He is the great satirist of human life, the Molière of art. He did not confine himself to low life, as did Brouwer and Teniers, nor to peasant customs, as did Van Ostade. His clever, delicate brush touched lightly all comedy, high and low, vulgar and gentle, and in his comedy there is often pathos. In intellectual depth he is almost the equal of Rembrandt. A great interpreter of children, he represents their merry, guileless ways with sympathetic appreciation. One of the most gifted of the Dutch painters mentally, keenly observant, original, and philosophic, in his best pictures Steen not only reveals good draughtmanship, a sense of movement, and a keen appreciation of colour, but also a splendid dramatic power. He was, however, unequal. Not always careful, he turned off pictures at times without due consideration. In his own day he was the least highly valued of the genre painters, for he painted with ease and did not hold his pictures at a high price; but modern criticism places him amongst the first of the Dutch masters,—that is, of course, after Rembrandt.

Like Brouwer, Steen has suffered from slander. Certain rollicking pictures, combined with the fact that late in life he purchased a tavern, led to wild stories of his debaucheries. *The Fête at an Inn* is

XXIV one of his most boisterous scenes, the equal of Ruben's "Kermess" in gross representation of peasant life. The composition, while loose, is interesting. The roistering figures form a waving line suggestive of an S, and the two men trying to induce the woman to join the company above nicely link the figures below to those on the balcony.

2580 S

*Bad Company*, a masterpiece of the Dutch school, is one of the artist's greatest pictures, in humorous satire as well as composition, drawing, and colour. Though the theme is not elevating, yet it points a moral. The moral, however, is not thrust upon the observer as in pictures by Hogarth. Jan Steen has merely portrayed truth. The characterisation of each individual is capital: the totally drunken youth, whose pockets have been rifled, falls a limp wreck against the swaying damsel who is intoxicated to the stage of rigid imbecility. Contrast the drawing of the youth's enervated arm with that of the tense hand of the girl. The attitude of the woman who hands the stolen watch to the eager-eyed hag is as subservient as that of the old woman is avaricious. The two figures in the background give an added touch of grim humour. The exquisite rendering of details—the kettle and the delicate glass—in no way detracts from the unity of the picture, for the figures are admirably grouped and the brilliant colours are so skilfully woven that the effect is one harmonious whole. None of the painters of high-life interiors—Terborch, Metsu, or Vermeer—have surpassed this in harmony of composition, symphony of colour, and refinement of brushwork. *The Family Meal*, on the other hand, is more mediocre in conception and treatment.

XXXIII  
2579 E

Two of the most original painters of Dutch interiors were **Van der Meer**, or **Vermeer of Delft**, and **Peter de Hooch**. Over the simple aspect of daily scenes they spread the magic quality of light—light that vibrates and circulates freely, playing even in

the shadows, reflecting on lustrous fabrics and shining vessels. Like Rembrandt, they drew poetic beauty from the unifying harmony of diffused atmosphere, but their process was the direct opposite of that employed by the dramatic master of chiaroscuro. Rembrandt used sharp lights for accent, enveloping the greater part of his picture in deep, mysterious shadows. Vermeer and de Hooch bathe their scenes in the clear, full light of day, using shadows for emphasis. In their peaceful interiors the immediate foreground is dark, while the middle distance and background are illuminated, as in *The Interior of a Dutch Home* by **De Hooch**. In de Hooch, frequently, gradations of light lead to the full clarity of out-of-doors, where a figure beyond the doorway stands in a blaze of sunlight. Fond of vistas, de Hooch introduces tiled floors and architectural features that carry the eye back skilfully to the far distance. Over the patterned room he lets the light play, noting with loving care its ever-changing brightness, its gleam here, its sinking there, as it glides back and forth over surfaces. The fascination of its play is especially noticeable in the *Dutch Interior* or "Game of Cards," where it comes in boldly through the green curtain, caressing the figures in the background and flickering on the embossed leather of the walls. The figures in the foreground are in a full glow of warm light from an unseen window. De Hooch's light is always warmer and his colours richer than those of Vermeer. Note the brilliant red and gold of my lady's dress. In technique, too, there is a difference, de Hooch usually working with more frankness, laying on colour with bold, free brush stroke. Observe the technique in the painting of the column and the embossed leather.

The handling of **Vermeer** is, on the whole, more mysterious and more subtle than that of other Dutch artists. His few known works (some thirty at the most) have indefinable, seductive charm. The

XXXIII

XXX

\*2414W

\* 2415E

XXIX  
\*2456W

colour scheme is cool, as in *The Lace Maker*, with usually a touch of vivid red to emphasize the predominant tones of blue and clear yellow characteristic of the painter—a blue that is hardly indigo, aptly called “moonlight blue,” and a yellow of the delicacy of lemon. His lights are silver and his shadows pearly. The luminousness of the blue enhances the purity of the lights. His colour spaces are broad, simple, and tenderly modulated, and always marked by just the accent necessary to give them distinction. In sustained harmonies, in tonic relations, his work is second to none. His figures have naturalness and ease and a definiteness of attitude, as here in the little maiden intent upon her work. Curiously enough, while highly esteemed in his own day, fifty years after his death Vermeer was practically unknown, possibly through the failure of Houbracken to comment upon the artist. Only recently has he been rescued from the oblivion to which he was condemned by oversight and by the scarcity of his works. He is now restored to his rightful place as one of the very first of the Little Dutch Masters.

Besides Vermeer and De Hooch, who frequently painted the upper classes, there was a group of artists that devoted itself almost exclusively to the portrayal of elegant interiors, the depicting of courtly manners, and the rendering of costly stuffs. **Terborch**, the originator of this genre of painting, the first to glorify the white satin gown, was widely travelled, and had the advantage of knowing the works of the greatest masters. He not only drew inspiration from his countryman, Rembrandt, but also studied the works of Titian in Italy, and came in contact with Velasquez at Madrid. His visit to Spain was made at the express invitation of the Spanish Ambassador, upon the success of the famous “Peace of Munster,” now in the National

XXV  
2590

Gallery. *The Assembly of Ecclesiasts* is considered

to be a sketch preparatory to the great work which Terborch painted from life, for he was present when the Spaniards signed the treaty that finally recognized the Independence of the Dutch people. His success at Madrid was so great, however, that, fearing jealousies, he returned to Holland. XXV

Of all the artists of "Dutch Conversation Pictures," Terborch is the simplest in composition. He had a largeness of view and a quiet, dignified taste, that eliminated all unnecessary accessories. He selected such details only as pertained to the organic whole, and, while a thorough craftsman, never introduced objects for the mere display of technique. *The Military Gallant*, one of his finest works, ably illustrates his simplicity, breadth, and reserve. \*2587W The chimney piece is massive yet unobtrusive, the background vague, the floor space free from objects (the officer's hat lying inconspicuously at one side), the table cover plain, with fruit alone as ornament on the table. Terborch's pictures are restful—the figures have repose. Yet they are not lacking in individuality, and the quiet, easy gestures are truthful and full of meaning. The faces are expressive, even that of the passive, phlegmatic Dutchman as he holds out the money. In colour Terborch is soft and mellow. Note the rich harmony in the *Reading Lesson*, an exquisite composition. XXXIII 2591 W The child's head is fascinating, and the mother delightful in her very ugliness.

*The Concert* also is charming in simplicity of composition. XXVI 2589 N The table-cover is patterned, but the table is almost free from objects. The interweaving of the light and dark in the design contrasts effectively with the white satin gown, which plays a conspicuous part in the composition. The sheen of its lustre ripples from the central figure in subdued tones over the other figures. Terborch's tones are seldom brilliant; they are usually broken, merging gently into one another, the outlines being unpro-

XXVI nounced, the modelling supple. Note the graceful dignity of the girl holding the guitar, the telling movement of the hands. The faces are of more interest than is usual in Terborch's pictures. *The Music Lesson* is known also as "The Lovers," a seemingly inappropriate title, considering the bored look of the young man and the indifference of the maiden. The colour scheme, however, is charming, with a white satin gown again as motif.

XXV  
2588 W

\*2458W

**Gabriel Metsu**, who frequently resembles Terborch, was a pupil of Dou and a personal friend of Jan Steen. His work shows the influence of these men, and is as wide in range as that of Steen himself. In Steen's vein he painted the *Vegetable Market at Amsterdam*, an open-air scene, in which a daily phase of homely life is depicted with quiet humour. The attitudes are spirited, the faces expressive; even the amusing relationship between dog and rooster is portrayed with convincing realism. Though low in key, like all Dutch landscapes, the atmospheric envelope is well sustained, the aerial perspective true. The picturesque background, with its quaint houses on the border of a canal, the idle boat, the graceful, overhanging trees, fittingly frame the interesting group, and make the picture one of Metsu's masterpieces.

2463 W  
2462 W  
2461 W

VI D  
2459 N

XXV  
2460 W

*The Dutch Cook*, *The Dutchwoman*, and *the Chemist*, are quite in the manner of Dou, and are finished with much the same precision and smoothness. The type of woman also resembles that introduced by Dou. When, however, Metsu attempted religious subjects, as in *The Woman Taken in Adultery*, he showed an incapacity to deal with large themes. (See p. 208.)

It is in aristocratic interiors, such as *The Music Lesson*, an exquisite tone harmony—in subjects in which he resembles Terborch—that Metsu is at his best. But, though Metsu and Terborch resemble one another, they do so because their themes were



the same, not because their designs were stereotyped. XXV  
Their theme was the beauty of leisure in their own peaceful homes, but their representations were as varied as the events of daily life are varied. Though both painted the satin gown, velvet bodices, soft hangings, crystal goblets, and elaborate chimney pieces, yet in manner and technique they differed. Terborch's work is objective, Metsu's more subjective. Terborch, with truth and consummate skill, portrays what he sees. Metsu adds a personal touch. The delicacy of the man's temperament makes itself felt in a subtle way, as does that of Memling. In the *Officer Visiting a Young Lady* exquisite beauties are so united, and in such delicate proportions, that the sensitive nature of the artist is embodied in the work. The perfect poise of the figures that are caught in a moment of deep expression, the elegant grace of the attitudes, the lovely inclination of the heads, the tender feeling in the faces, the accurate, sensitive gestures, the definite, firm pressure of the fingers on the glass, all indicate a rare delicacy in perceptive faculties, a sympathetic personality, and a faultlessness in drawing. The brush work, lighter and freer than Dou's, is yet more precise than Terborch's. The outlines are more definite, though not hard. Metsu's colouring, refined and harmonious, blends the local tones, and yet carefully distinguishes space relations, subtly modelling in planes. Relative values are finely sustained. Note the definiteness of position occupied by the small dog, the woman, the page behind. The figures are surrounded by atmosphere that gives each its due relation to the other. The whites have daintiness and the flesh a gentle glow. Metsu, while introducing far less detail than Dou, is usually not so simple in composition as Terborch. But his accessories are used with moderation. He frequently introduces the tiny black and white spaniel as an interested spectator, whose knowing

- XXIX attitude emphasizes the meaning of the composition. The followers of Terborch and Metsu exaggerated the characteristics of the two great masters.
- 2206 W **Verkolie**, however, has a pleasing *Interior*, due chiefly to the happy colour scheme. **Gaspard Netscher**, while having a sense of composition, never acquired a fine handling of light or delicacy of touch, though his satin gowns are elaborately rendered. In his pictures a classic motif is generally introduced—an antique statue or an Italian picture, as in the *Singing Lesson*. In the *Lesson on the Bass Viol* the figures have less affectation than in the preceding picture. His son, **Constantin Netscher**, treats largely classic subjects. The pernicious influence of Italy was sapping the vitality of the Netherlands. **Frans van Mieris**, the elder, a pupil of Dou, imitated the smooth finish of his master. In *The Tea*, he indicates his preference for elegant and studied poses and for sumptuous environments. His son, William, and grandson, Frans, followed in the same line of painting. *The Cook*, by **William van Meiris**, ably illustrates the degeneracy of art. The attitude of the girl is affected, and the contrast between the curtain and the fowl, the piece of drapery and the vegetables, is theatrical, while the introduction of a classic bas-relief is out of keeping with the subject. With **Van der Werff** in *The Magdalene in the Desert* and *Nymphs Dancing*, and with **Philip van Dyck** in *Abraham Sending Hagar Away*, the decadence fully manifests itself. Art was now imitative and barren, affected and inexpressive, over-refined in colour, sharp in outline, and shining with the polish of enamel.
- 2486 E
- 2487 E
- 2471 S<sup>o</sup>
- 2475
- XXVIII
- 2617 E
- 2619 E
- XXVII
- 2363 E
-

## CHAPTER XIX

### *THE LANDSCAPE PAINTERS OF HOLLAND*

Not until the Dutch turned to landscape painting did nature as a theme, picturesque in itself, appeal to the eyes of artists. Hitherto, though often lovely, as in the Umbrian and Venetian art, it had been a background to a human drama. Even such artists as Salvator Rosa and Claude Lorraine, whose chief interest lay in depicting nature, felt the necessity of introducing figures and architectural settings. They composed landscapes out of details drawn from different places, instead of reproducing a definite locality. The Dutch, on the other hand, reflected nature. The greatest among their landscape painters were Ruysdael, Hobbema, and Cuyp. Cuyp, because of his realistic portrayal of cattle, may be classed with Paul Potter as essentially an animal painter. Dutch landscapes are low in key, and colour is sacrificed to tone relations, which, though true relatively, do not give the actual brilliancy of light on objects out of doors. It was left for the English painter, Constable, a follower of the Dutch masters, to make another step forward and perceive the brightness of colour as it exists in nature. The French Barbizon school, through Rousseau, was directly inspired by Constable, and the French artists in turn have had a marked influence upon all the landscape painting of the present day. XXIII

A number of interesting Dutch artists prepared the way for Ruysdael. First among these was **Jan van Goyen**, who perceived the melancholy poetry

XXIII of his native land and painted with quiet greys and browns the dreamy monotony of riverside perspectives and quaint village scenes, as *A River in Holland*, *A Canal in Holland*, *The Banks of a Dutch River*; or placid sea views, as *A View in Holland*, where tall craft float lazily on the waters. With his low horizon line, he was the first to give ample space to sky, the first to perceive, in aerial perspective, that atmosphere charged with moisture catches and gives out silvery radiations. In spite of the limitations of his colour scale, by his delicate touch and transparency he is essentially a luminist. **Simon de Vlieger**, a marine painter, was his pupil, who in a *Calm at Sea* (over door) shows his indebtedness to his master. **Van der Neer**,—*The Banks of a Canal in Holland*, and *A Dutch Village*,—was an able pupil of Van Goyen. He affected especially moonlight scenes, and is highly esteemed for the exquisite light in his pictures. **Jan Wynants**, even more than Van Goyen and his followers, opened the way for later landscapists. His rendering is more truthful and his choice of subjects more realistic. He could not, however, draw figures, and in *The Edge of the Forest*, *A Landscape*, and *A Landscape with Hunter and Falcon*, he was aided by Van der Velde, who painted in the personages. **Everdingen**, a creator of large canvases, was shipwrecked on the Norwegian coast, and in his pictures, such as *A Landscape*, recur the wild scenes of cascades, torrents, sombre masses of rocks, and groups of fir trees, that impressed him during his stay on that desolate shore. *A Landscape with Fishers and Hunters*, while cold in colour, reveals the poetic fervour of the man.

The artist with the greatest depth of poetic insight was Everdingen's pupil, Jacob Ruysdael, who in the eyes of some critics has never been surpassed as an interpreter of the secret charms of nature. **Solomon Ruysdael**, his uncle, a follower

2377 W  
2376 N  
2375 N  
2378 E

2604 E  
2483 E  
XXIV  
2484 E

XXIII  
2636 N<sup>2</sup>  
XXX  
2637 W  
XXVI  
2638 N<sup>2</sup>

XXV  
2365 E<sup>2</sup>

XXXIV  
2366 S<sup>2</sup>

of Van Goyen and an artist of no mean merit, is supposed to have been the first master of his celebrated nephew. *The Ferry* and *The Banks of a River*, though sober in tone, are spirited in design and large in treatment, while *The Large Tower* is delightful in colour. The early works of **Jacob Ruysdael** are clear and austere, showing the influence of Everdingen, as in *The Burst of Sunlight*. He frequently painted the country around his native city of Harlaam. *The Thicket*, an exquisite bit, is in his first manner, a trifle higher in key than usual, for his canvases, sober in tone and darkened by time, are often dull, almost heavy. Modern eyes, atune to the impressionistic scale of colour, must seek Ruysdael's beauties: they do not assert themselves. The poet-painter loved the solitudes of nature, the heart of the hills, and found charm in a sombre bit of uneven landscape with a dense grove on one side and a glimpse of far distance on the other, as in *The Entrance to a Wood* and *A Landscape*. The latter is especially excellent. There is a fine feeling for a sandy road stretching off into the gloomy wood, tree-trunks whose barks are covered with lichens, branches against full clouds, and far-away atmospheric distance. A poetic dreamer, Ruysdael preferred nature in her solemn moods, and his pictures of profound peace are tinged with the melancholy of his own temperament. Like Rembrandt, he used chiaroscuro to produce poetic mystery. Although a perfect draftsman, faithfully depicting nature, yet he entrusted his figures to other hands. Those in the "Burst of Sunlight" were done by Wouverman, those in "The Thicket" by Van der Velde, and the larger Italianized personages accompanied by animals, in *The Forest*, by Berghem. In brushwork Ruysdael was versatile, sometimes executing minute details with finest touch, as in the far distance of "The Thicket"; again painting with broad free brush stroke, as in the famous *Tempest*,

XXIII  
2561<sup>a</sup> N  
XXIV  
2561<sup>b</sup> W

2561<sup>c</sup> N

XXV  
— W

\*2559 E

2561<sup>a</sup> E  
— E

2557W<sup>2</sup>

\*2558N

XXVII a picture which Michelet proclaimed to be the greatest gem of the Louvre. Though unreal in its low tone, the relation of values is so finely sustained after the key note has been struck in the dull white, and the movement of the waves is so powerfully represented, that if full attention be concentrated upon the water, the seething mass appears to move.

Ruysdael's pictures to-day bring great sums, but in his own time he was so little appreciated that he died friendless, in an almshouse. Of his pupils  
 2346 E Decker was the most notable, though his *Landscape*  
 XXXIV is in no way remarkable. Van der Hagen's com-  
 2382 W positions are pleasing, as in *The Plain of Harlaam*.

**Meinhert Hobbema** is known to have been a friend of Ruysdael, and is generally considered to have been his pupil, but the fact is not established.

XXVII Such a picture as the *Landscape* bears a decided  
 2403 E resemblance to Ruysdael. But Hobbema was less of a dreamer. His landscapes have a more cheerful note—a red roof of a dwelling, or a liveliness due to human activity, as in the *Water Mill*, a subject frequently treated. His light effects are brighter, his sunlight penetrating among the trees, as in *A*

XXVI  
 \*2404N  
 — W *Landscape with Cottage*. His tones are warmer, his accents usually crisper, and he has not Ruysdael's soft, velvety surface. Hobbema died poor, and for many years his work passed unnoticed, but he was rescued from oblivion by English connoisseurs, and it is in the London gallery that he may be most enjoyed.

One of the most charming of the landscape painters is **Adrian Van der Velde**, a pupil of Wynants, whose *Beach at Scheveningen*, called by Alexandre "one of our Dutch jewels," is delightful in subtle gradations of neutral tones. The picture has a feeling for open air, and the vigorously drawn little figures on the beach give accent and character to the composition. Van der Velde, one of the most versatile of the "little Dutchmen," sometimes paint-

ed winter scenes, as *A Frozen Canal*, sometimes domestic scenes, as the *Shepherd's Family*, and such views as *A Landscape with Cattle*, of rare charm. The reflection of the light on the water, the yellow glow in the sky, the silhouette of the fishermen, and the repose of the cattle are rendered with poetic feeling. In *Landscape with Sheep*, Van der Velde approaches Paul Potter. He inserted the figures in the pictures of his friends, Ruysdael, Hobbema, Wynants, and Van der Heyde, thus enhancing their value. He was imitated by Bergen, but a *Landscape with Cattle* is not so refined in contour, so light in touch, or so happy in composition as the landscapes of Van der Velde.

XXV  
2598 N  
2597XXX  
2596 E<sup>2</sup>XXXIII  
2599 WXXV  
2325 E

**Paul Potter** is an interesting figure in Dutch art. Although he died before he was twenty-nine, he has left over three hundred canvases, all stamped with an accent of verity. His realistic and at the same time sympathetic delineation of animals has placed him among the foremost animal painters. His "Bull," at the Hague, one of his largest and most famous productions, is not so perfect a work of art as the *Horses before a Thatched Cottage*, which Millet has not surpassed in beauty of tone, delicate and mysterious light effect, and poetic rendering of the pathos of peasant life. Potter had a splendid knowledge of anatomy. Note the realism in the pose of the man carrying water and in the dejected attitude of the tired work-horses.

XXVI  
\*2526 E

Concerning the *Prairie* there is a wide difference of opinion. Waagen considers it one of Potter's principal works, because of the cold, clear colour, illuminated by sunlight, and the precision and smoothness of execution. Fromentin says it is good or bad according as one regards it as the work of a pupil or of a master. Potter was, indeed, one of the most precocious of the artists, being a recognized painter when only fifteen. This picture, as well as the *Horse at Liberty*, may be a youthful work

2527 E

2528 E

XXVI greater in promise than in execution. While grasping objects in the large, Potter often finished details with wearisome care, outlining twigs and leaves and laying on hair by hair in his cattle. *The Wood at the Hague* is not so minutely treated.

XXVIII  
2407a S<sup>2</sup>  
XXXIII  
2533 E Of his pupils, Hondius was pre-occupied in securing decorative effects, as in the *Pigeon Market*. Romeyn, in a *Landscape*, and Pynacher, in a *Landscape* lost a sense of largeness through a mincing technique. The last two followed Berchem and Du Jardin in depicting Italian views.

**Albert Cuyp**, also a painter of animals, is above all renowned for his effects of light, for his golden atmosphere and his hazy mists over sunburnt fields. In his skilful rendering of light effects he is the equal of de Hooch, and is frequently called the "Dutch Claude," after Claude Lorraine, who preceded him by only a few years. Like Rembrandt and Ruysdael, Cuyp painted with a feeling for largeness. His range of subjects was extremely wide, passing from still life to portraits similar to those by Bol, as in the *Portrait of Children*, nearly life size; from delightful marines, full of light and movement, as the *Storm*, to more formal compositions of equestrian figures in a landscape, as in *The Promenade*. One of his best pictures in this genre is the *Departure for a Promenade*, bold in design and colour. Observe the perpendicular line formed by the erect figure to the left, and the slight inclination of the man on the gray horse, developing a flowing line which becomes a curve in the attitude of the attendant servant. The position of the dogs gives an additional flow to the lines, while the small figures in the far distance carry the line up and give the necessary accent of termination. The high tones of red and green are subdued by modifying browns in the background and the duller greens of the foreground. A yellowish white and cool gray envelop the composition. Cuyp was at his best, however, in such

XXX  
2344 E

XXIX  
2345 E<sup>2</sup>

XXX  
2343 W

\*2342 E



scenes as *A Landscape*, where warm sunlight falls on peaceful meadows, calm rivers flow, and peasants rest with their herds.

XXX  
\*2341 S

**Jan Van der Meer** of Harlaam devoted himself especially to the study of sheep, though there are none in his *Entrance to an Inn*. **Hondecoeter** spent his talent in portraying birds and fowl, which he reproduced with splendid realism, noting their varied action and the glint of light on their plumage, as in *The Barnyard Fowls* and *The White Turkey*.

XXIV  
2022 E

XXXIII  
2407 S  
2406 E<sup>2</sup>

**Philips Wouverman**, a pupil of Wynants, was a prolific painter of small canvases. With facility, vigour, and delicacy, he united figures in animated groups, hunting scenes, cavalry skirmishes and festivals. He was especially fond of painting horses, and a white horse, upon which falls the full high-light, is almost inevitably found in every picture. His work is often too smooth and well rounded, lacking the contrasts that exist in nature. But he had great felicity in composition, dramatic invention of a high order, and skill in delineating action. In his early work, such as *The Fattened Ox*, one of his best, the colour is richer and the feeling more poetic than in later productions. The *Halt of the Hunters*, the *Cavalry Charge*, and the *Riding School* are good examples of his work. Philips Wouverman had two brothers, whose inferior works are often attributed to him. **Pieter van Laer** painted scenes similar to those by Wouverman. Two of his best are *The Departure from the Inn* and *The Shepherds*. Although he had studied in Italy for sixteen years, coming in contact with Claude and Poussin, and acquiring the Italian name of Bamboccio, Laer remained a Dutchman at heart, portraying scenes from his own land. This was not the case with a large group who came under Italian influence.

XXVIII  
2621 W

2630 W  
2628 N  
XXVI  
2626 N<sup>2</sup>

2439  
2440

One of the most Italianized was **Berchem**, an artist with a certain poetic charm and brilliancy of

XXVII technique, who unfortunately becomes monotonous, as he repeats the same figures frequently, indicating that he worked from a limited number of sketches. Such scenes as *A Ferry*, *A Landscape with Animals*, and *Crossing a Ford*, wherein is seen a group of peasants with usually a woman on an ox or a donkey, are characteristic themes. Glauber was Berchem's pupil, and also **Karl du Jardin**, who in his sincerity in portraying animals approaches Paul Potter. By his truth, his versatility, his good taste in composition and his pleasing colour, Du Jardin stands out as the most satisfactory of these hybrid artists. His landscapes, such as *The Grove* and *Pasture Lands*, have idyllic charm, and in *The Charlatans*, said to be his masterpiece, he reveals keen powers of observation and quiet humour. Lingelback, a German, was perhaps his pupil, for his work bears some resemblance to that of Du Jardin. His colour is noted for a silvery tone. Berchem, Du Jardin, and Lingelback, skilful in depicting small figures, often painted the personages in the landscapes of their fellow artists. Moucheron, Swanevelt, Breemberg, and Asselyn were all occupied in portraying foreign scenes, Swanevelt and Breemberg imitating Claude Lorraine.

2317 W  
2318 W  
XXVI  
2315 N<sup>2</sup>

2430 E  
2429 W  
2427 W

XXVIII  
2447 E

XXIII  
2332E<sup>2</sup>

2521 E

The most prominent follower of Claude, however, was **Jan Both**, who with his brother Andries, copied the Frenchman's pictures in Rome. The two brothers collaborated constantly, and in *A Landscape* Jan painted the setting, while Andries did the immediate foreground and the figures. The harmonious union, due to the artistic sympathy that existed between the two, is a touching instance of brotherly companionship. Upon the death of Andries, Jan, disconsolate, returned to Holland, where he engaged Poelemburg to fill in his pictures. **Poelemburg**, inspired by Elzheimer (see p. 202), painted gracious landscapes wherein figure nymphs, as in *The Bathers*, or shepherdesses in classic

- garb, minding their sheep, as in *Pasture Lands*. XXIII  
2519 E<sup>2</sup>
- Besides Van Goyen, Cuyp, de Vieger and the Ruysdaels, who painted marines, there were several who devoted themselves exclusively to sea views. **William van der Velde**, brother of Adrian, became one of the greatest marine painters, selecting by preference calm seas, as *A Marine*, which reflect the luminous colouring of his delicately toned skies. **Backhuizon**, a pupil of Everdingen, chose on the contrary stormy waters, as in *A Rough Sea*, and his passionate love of tempests led him several times to expose his life. Though his waves and clouds move, and his seas have moods, yet he is inferior to Van der Velde in light and colour.
- Another group of artists confined themselves to depicting architecture, such as city scenes and churches. Though **Berchheyden**,—*View of Trajan's Column and St. Marie de Lorette*,—is the first of these in order of time, **Van der Heyden** is the foremost in ability. Because of his minuteness of finish, which is nevertheless kept subordinate to the harmonious whole, Van der Heyden is known as the Gerard Dou of architecture. One of his best pictures is the *View of the City Hall of Amsterdam*, of delicate colour and warm light. His figures were always painted by Adrian Van der Velde. *A Church and Public Square in Holland* is a delightful bit. XXVIII  
2324 W
- Van der Ulft** is scarcely less happy in his treatment of village views, as *A City Gate*. The masterpiece of **Isaac van Nickelle** is the *Vestibule of a Palace*, a small work, extraordinary in perspective and in the feeling for spaciousness. The Dutch, thoroughly realistic, excelled in painting still life, some artists devoting themselves exclusively to portraying objects, as **Kalf**, in *House-hold Utensils* and *A Study of Still Life*. **Huysums** painted *Flowers* and **Jan Weenix** *Game*. XXIX  
2399 W
- XXV  
2400 N
- 2592  
XXIV  
2490 N
- XXXIII  
2438 W  
2437 W  
XXIX  
2424 E<sup>2</sup>  
2612W<sup>2</sup>
-

## CHAPTER XX

### FRENCH ART TO WATTEAU

X Art early attained a high degree of excellence in France (cf. p. 174), both in sculpture and in illuminations. Early French *miniatures* exhibit, not only delicacy of treatment, but a groping after realistic expression. The painters, who doubtless developed from illuminators, possessed these same definite characteristics. As early as 1400 there was an art centre in Paris, where Jean Malouel was working. Malouel was possibly the uncle of the Limbourg Brothers, who executed the celebrated "Livre d'Heures" at Chantilly. But the Hundred Years' War exiled art, which scattered to various courts—those of Burgundy, Touraine, and Provence.

1342 W Of the Parisian art prior to 1400 is the so-called *Narbonne Altarpiece*, usually ascribed to Jean d'Orleans, painter to King Charles V. It is done in grisaille (or gray tones), on white silk, and has the angular drawing and awkwardness, the naivety and fervour of early religious art. The donors, Charles V and Jeanne de Bourbon, his wife, kneel on either side of a Crucifixion. As in early miniatures, the figures are closely crowded. The thieves, though strongly individualized, are made subordinate by being placed in the background; they thus fit well into the compact composition. In the cusped, Gothic arches are seraphim. Over the crucifix is a pelican which is drawing sustenance with its beak from her own breast in order to nourish her young,

symbolic of the catholic church. Six scenes: The Arrest of Jesus, the Flagellation, Christ Bearing the Cross, The Entombment, The Descent into Limbo, and the Noli mi Tangere, are depicted with dramatic intensity. X

*The Entombment*, because of a resemblance of the Virgin to the Madonna in the Narbonne altarpiece, is likewise ascribed to Jean d'Orleans. Of the school of Paris also is the drawing—*Death, Assumption, and Coronation of the Virgin*, given by some, without authority, to Beauneveu, by others to Jean d'Orleans. 997 N<sup>2</sup> — W

The attribution of *The Pieta* to **Jean Malouel**, who worked chiefly in Paris, is questionable. But the *Martyrdom of St. Denis* is generally considered to be either by him or an immediate follower, because of the many similarities it bears to the miniatures of his nephews, the Limbourg Brothers, noticeable in the figure of the Christ and in various architectural features. In Gothic fashion, episodes are grouped around the Crucifixion. St. Denis, in prison, receives the last communion from the hand of Christ: he obtains martyrdom. Note the expressions on the faces of the suffering Christ, the brutal executioner, the resigned deacon, and the gossiping onlookers. French power of characterization asserts itself early. The delicacy of the attendant angels suggests an interesting relationship to Italian work. 996 S

ST. DENIS, Bishop of Paris in the third century, was famous for his many conversions, as a result of which he was imprisoned and beheaded. In order to keep his body from being devoured by wild beasts, he took his head in his hands and walked two miles to the hill of Montmartre. The crooked street of St. Denis is said to have acquired its irregular tendency from the fact that the Saint, not having his head, was unable to keep a straight path. The relics of the martyr were later placed in the Abbey of St. Denis. 995 S

In an altarpiece from the Paris Parliament House,

X  
— N *Calvary*, a work extremely French in treatment, St. Denis is seen carrying his head. The Madonna, with the two Marys and St. John, stands at the foot of the cross. The other attendant saints are: St. Louis of France, St. John the Baptist, and Charlemagne. The painting was executed about seventy-five years after Malouel's period. The realism is excellent. Note the dog, the thistles, the naturalness of the attitudes in the figures by the Seine embankment, and the reflections in the river. There is a quaint mixture of architecture in the introduction of a Gothic church, a Norman castle, and a Byzantine edifice—the last introduced to locate the scene at Jerusalem.

998 N<sup>3</sup> *The Descent from the Cross*, with its lovely attendant figures, is probably a late picture of the Paris School. It has been ascribed to a pupil of the Van Eycks and to Fabriano, but the authorship is still a mystery. The landscape is interesting, with the hill of Golgotha on the right and the Abbey of St. Germain des Prés, the Louvre, and Montmartre on the left. A milkmaid, carrying a pitcher on her head, by her costume fixes the date as being toward the end of the fifteenth century. The attitudes of John, of Mary Magdalene with her vase, and of the holy woman to the left, are highly original and expressive. Especially charming is the large, easy treatment of drapery.

— N<sup>2</sup> A small, unknown composition graphically tells of the *Discovery of the True Cross* by St. Helena, a legend frequently met with in art. In the background, St. HELENA, the mother of Constantine, is seen finding the three crosses on which hung Jesus and the two thieves. They are borne into the presence of a sick woman, who upon being touched by one of the three is immediately cured; the true cross is thereby made manifest. St. Helena kneels in prayer at the right.

Among the greatest of the early French painters

was **Fouquet**, court painter to Charles VII and X Louis XI. Owing to the Hundred Years' War, the monarchy withdrew from Paris to the banks of the Loire, and thus was established the art of the Touraine. Fouquet's miniatures at Chantilly are famous. Two charming examples, from a Livre d'Heures, are in a small case. In one, *St. Margaret Tending Sheep*, with her companions, is perceived by the Roman General, who appears as a mediæval cavalier resembling Charles VII. In the other, *St. Martin Shares His Cloak with a Beggar*. (Cf. p. 243.) He also has the features of King Charles. The incident takes place on the Pont au Change, Paris. The local colour is exceedingly strong, the feeling for French landscape being delightfully conveyed.

Case

In the *Portrait of Charles VII* is seen the vacillating, dissolute young monarch, king only in name, whom Joan of Arc aroused from lethargy, and who for his late valour became known as "Charles the Victorious." The life-size portrait must have been a likeness, for there is not the faintest suggestion of flattery in the exceedingly ugly countenance. More pleasing is the *Portrait of Guillaume Juvenal des Ursins*, Chancellor of France, a splendidly executed work. Fouquet visited Italy between 1443-1447, when Fra Angelico and Fra Filippo were then working. Verrocchio, Mantegna, and Bellini were boys; Ghirlandajo, Botticelli, and Da Vinci not yet born. And yet the handling is broad and vigorous, the modelling of the face supple and sure. The composition is admirable in dignity and simplicity. Even without the introduction of Renaissance panelling, the work signalizes itself as being distinctly a creation of the Renaissance. There is no Gothic crudity, no mediæval symbolism.

\*289 N

\*288 N

Under the famous Dukes of Burgundy there grew up a flourishing school. The *Portrait of Jean Sans Peur* and the *Portrait of Philippe le Bon*

1002 E

1003 E

X show, by minuteness of finish, and intensity and richness of colour, that the art of Burgundy closely resembles the art of Flanders.

Not unlike Burgundian art is that of the painter known as the **Maitre de Moulins**, because of a famous triptych at Moulins, in the Bourbonnais, an ancient province of France. Recent investigations tend to prove that the pictures done by the Maitre de Moulins, painter to the Bourbons, were the work of **Jean Perréal**, who painted for Charles VIII, Louis XII, and François I. Several pictures in the Louvre have been ascribed to Perréal. Perréal was widely travelled and versatile, his work partaking at times of the nature of Ghirlandajo the Florentine, at times of that of Van der Goes the Fleming. He was also a sculptor, and designed statues for the tomb of the Duke of Brittany at Nantes. Certain marked characteristics, such as the head-dress of the statues,

\*— S are repeated in the *Donor Presented by the Magdalene*, a work exquisite in colour and Flemish in its careful execution of detail. Note the fine rendering of textures, the minute treatment of accessories, and the delicate modelling of the hands. In the

\*1004 S portrait of *Peter Bourbon*, accompanied by St. Peter (carefully inscribed), the handling is larger and the colour less glazed. A refined idealism is blended with the realistic. Observe the essentially French appearance of the landscape, with its soft green, rolling hills, and gentle streams. In the companion

\*1005 S picture, of *Anne of Beaujeu* (Peter's wife, and daughter of Louis XI), St. John is represented as

\*— N Apostle. (Cf. p. 22.) The *Portrait of a Young Woman*, in English head-dress, possibly representing Mary Tudor, who married Louis XII, is exquisite in the delicate rendering of the sensitive face and the filmy gauze. In the *Virgin with Donors* the Virgin is distinctly the French type of Madonna, with elegant, refined manner and aristocratic face.

1048 N<sup>2</sup>

\*— S Very fine is the *Portrait of a Man with a Glass*



*of Wine*, by an unknown artist. In interpretation X  
of character, in breadth of treatment, in the marvelous play of light on the face that brings out the character with startlingly life-like realism, the work is almost the equal of Holbein at his best.

Owing to the establishment of the Papacy at Avignon in 1309, the Provence became an art centre, which drew artists from north and south. After the return of the popes to Rome, art was patronized by Le Bon Roi René d'Anjou. The *Portrait of René*, in a diptych with a *Portrait of Jeanne Laval*, his wife, was painted by **Nicholas Froment**, one of the great artists among the early French. The large altarpiece, a *Piéta* with a belated, mediæval background, is thought to be of the school of Froment. The attendant figures are excellent in characterization, especially that of the kneeling curé, with his alert eyes, small nose, and prominent cheek bones. The Madonna is portrayed as elderly, a natural, though rare, conception. 304a N — S

There were four generations of Clouets. The first, Jean, came from Belgium, where it is thought he studied with the Van Eycks. His son, **Jean Clouet**, became painter to François I; he has an excellent *Portrait of François I* in the Louvre. François, or **Jehannet Clouet**, succeeded his father at court. The *Portraits of Henry II*, of *Charles IX*, and of *Elizabeth of Austria*, are by him—the last two veritable pearls, in sensitiveness of characterization and in delicacy of execution. The fourth Clouet, called **Clouet of Navarre**, because of his position as court painter under Henry IV, has a *Portrait of a Lord*. XI \*126 N 130 N \*128 N 129 N

While the Clouets were creating a distinct school of portraiture, characterized by acute psychological insight, delicacy of touch, and elegance, a form of painting in which the French have ever since excelled, Italian artists were spreading a foreign influence which was baneful to native art. 134 N

XI François I had invited north Leonardo da Vinci, Andrea del Sarto, Il Rosso, Primaticcio, and Niccolo dell' Abbate. **Il Rosso**, painter of a *Piéta*, and **Primaticcio**, author of a *Concert*, who were called upon to decorate the palace of Fontainebleau, exerted a marked influence on the French, founding the **School of Fontainebleau**, which produced such works as *Diana* and *Venus at Her Toilet*.  
 1485 S<sup>2</sup>  
 1433 S<sup>2</sup>  
 1013 E  
 1014 E  
 The French, however, succeeded in retaining a personal note. Their figures are distinctly French, their nude women tall, slender beings, with aristocratic faces and elegant bearing.

Concerning the position of **Jean Cousin** in art, critics of equal merit disagree. By some he is hailed as the founder of the National school, because of his daring poses, easily handled; by others he is proclaimed a servile imitator. His *Last Judgment* is an interesting tone harmony, but it betrays indebtedness to Michel Angelo. His miniatures, however, are executed in the manner of the Clouets.  
 155 S

From the time of Louis XIII, French art became representative, reflecting to a marked degree the spirit of each reign: Vouet—the cold reserve of that of Louis XIII; Le Brun—the theatrical pomp of that of Louis XIV; Watteau and Boucher—the artificiality and frivolity of that of Louis XV; Greuze—the fervour of the Revolution; David—the formal severity of the Empire.

The two best French artists of the seventeenth century were Poussin and Claude. Both spent the greater part of their lives in Italy, and might be classed with the Italians of the Decadence. The early life of **Nicolas Poussin** was a struggle with poverty. At one time he defrayed the expenses of a journey from Poitiers to Paris by painting sketches along the roadside. When in Rome he sold his pictures at absurd prices, but was enabled in this way to study the antique and the works of the Bolognese school, which he highly esteemed for

their intellectuality and grand style. He became an authority on classic archæology, and his early productions attracted the attention of Richelieu, who invited Poussin to the French court. But the artist was beginning to meet with favour in Italy, and it was only after receiving a summons from Louis XIII himself that he decided to leave the country of his adoption. He was lodged in a small palace in the Tuileries and overwhelmed with honours, The great favour in which he was held by the King, and the success of his works, excited court jealousies, and, sickened by intrigues, he returned within two years to his beloved Rome. Before departing, however, he painted for Richelieu a ceiling decoration, *Time Rescuing Truth from the Attacks of Envy and Discord*, a parting shaft against Vouet and other antagonists whose adverse criticisms had stung his sensitive nature. The intensity of feeling which created the figures of Envy and Discord gave a grandeur almost worthy of Michel Angelo.

XIV

735 N

Poussin's works are strong in noble thought and lofty imagination; but his continued study of the antique rather than of life gives his pictures the effect of painted bas-reliefs. His best known, and possibly most satisfactory achievement, is the *Shepherds in Arcady*, full of melancholy poetry. The young shepherds, pausing before an ancient sarcophagus, and deciphering the words, "Et in Arcadia Ego," ponder over the sad consciousness that life and happiness are merely transient. The figures, admirably drawn, are grave and majestic, their arrangement carefully studied, and their gestures formal. The landscape has simplicity and repose. But there is no warmth of colour; there is no fine harmonic scheme of tones. Poussin's art appeals to the intellect rather than to the æsthetic emotions. In the *Bacchanalian Festival* he shows the influence of Titian, noticeable in the cloud-streaked skies, in the rich coloured garments and

734 N

730 S

XIV lustrous whites, but he deliberately turned away from the fascination of tone harmonies. From Venice he wrote that he must flee from a place where the seductions of colour were too alluring. He deliberately cultivated a severe, cold style. The art of the early seventeenth century was impregnated with the spirit of classicism. Whether in buildings by Mansard, in dramas by Corneille or Racine, in poems by Boileau, in pictures by Vouet, Le Sueur, or Poussin, the expression was formal and correct, the style grandiloquent. Such scenes as the Bacchanals, where loftiness of thought is maintained, and orderly arrangement is carefully observed, have not a touch of the wild, free spirit of a Bacchanalian revelry. *The Saving of the Young Pyrrus* and the *Rape of the Sabines* are studiously arranged, and, while each figure is effective in itself, there is no feeling of tumult, no violent action; all is well ordained. *The Four Seasons*, scenes illustrating Biblical scenes, well known among Poussin's works, are dull in colour, and not so highly imaginative as many of his pictures. As an illustrator of Biblical stories, Poussin is second only to Raphael. He is better, as a rule, in scenes from the Old Testament, rather than from the New. The excellent *Portrait of Poussin*, by himself, hung for several years in the Salon Carré.

726 S  
724 S  
736-9N  
743 N

Claude Gellé, called **Claude Lorraine**, was the first great landscapist among the French, and one of the greatest of all time for atmospheric effects. Sandrart, his personal friend and biographer, recounts that he was early apprenticed to a baker in Lorraine, and went to Rome to seek employment as a pastry cook. There, entering the service of an artist who had studied under the Flemish landscape painter, Bril, he not only cooked his master's meals, but also ground his paints, and eventually became his assistant. Soon he was recognized as one of the foremost of the French colony of painters established

beyond the Alps. Like his contemporary Poussin, XIV  
 he came to France and remained but a short period,  
 preferring the country of his adoption. At Rome  
 he painted the *Campo Vaccino*, one of the few 311 N  
 landscapes in which he depicts a definite locality.  
 To the left is the Arch of Septimus Severus, and  
 below, the Forum. Usually, Claude's pictures are  
 ideal compositions, in which majestic harbours and  
 stately palaces are selected from any picturesque  
 material to form a dignified setting for his poetic  
 rendering of atmospheric splendours. He was espe-  
 cially fond of golden mists and the ripple of sun-  
 light across the waves, as in the *Landing of Cleo- \*314 N*  
*patra at Tarsus*. He never painted directly from  
 nature, but from memory, after having spent hours  
 absorbed in the contemplation of vaporous haze, of  
 delicate gradations of tone in increasing or fading  
 light, and of tints shimmering like gold on limpid  
 waters. He felt the largeness of nature, and gave  
 the charm of spaciousness and of atmospheric dis-  
 tance, especially noticeable in *Ulysses Restoring \*316 N*  
*Chryseis to Her Father*, where the dark shadow of  
 the huge vessel cuts the gleaming water with sharp  
 lines, thus accentuating the perspective. Claude's  
 personages, which were usually painted by someone  
 else, were introduced for emphasis; they also fur-  
 nished a theme at a period when a landscape could  
 not exist for itself alone. Claude himself painted  
 the human figure poorly, and was wont to say that  
 he sold his landscapes and gave away the figures.  
 These dark accents have a telling value in a picture  
 composed of light and half tones, for the sun, filling  
 the atmosphere, gives the diffused light of out-of-  
 doors, and the dark local colours of the figures  
 which have absorbed the rays stand out with firm-  
 ness, giving character to the scene. In his desire to  
 portray the poetic sensitiveness of nature, Claude  
 selects such studies as *A Harbour at Sunset*, *View*  
*of a Harbour* with cloudy sky, and a *Seaport at* 313 S  
 317 S  
 318 N

XIV *Sunrise*, which enchant by the subtle management of light, and the finesse of colour. Compared with his contemporary, Salvator Rosa, Claude's canvases show a delicacy of perception and a freshness that give emotional pleasure. He influenced Cuyp, and was the direct inspiration of the English Turner, who came nearly two hundred years later. While not so rich in colour as Turner, and less varied, Claud's productions were marked by poetic individuality and by purity of taste.

**Simon Vouet**, court painter to Louis XIII, spent many years in Italy, whence he was summoned by the King, who lodged him in the Louvre, and deigned to take lessons from him in pastel. Vouet's work, while formal in design and cold in colour, is lifted above mediocrity by sincerity and dignity, as in the *Faith*. The three **Le Nain Brothers** were contemporary with Vouet. They avoided classicism, and inclined to peasant scenes in the Dutch style, as the *Game of Cards*. Their taste for strong high lights that produce violent contrasts indicates an affinity with Caravaggio and Honthorst, as in the *Blacksmith at His Forge* and *Peter Denying Christ*. One of their best works is *The Peasants' Meal*, lowly in subject, frank in delineation, and honest in treatment, a curious anomaly in the formal, pretentious art of the seventeenth century.

Of Vouet's pupils, Le Sueur, Mignard, and Lebrun, **Le Sueur** was the most sympathetic and sincere. Though lacking great intellectual vigour, he is called the "French Raphael," because of his resemblance in linear composition to the Italian master. The *Appearance of Jesus to the Magdalene* closely resembles Florentine representations of the same subject. Le Sueur's life was uneventful and obscure. He worked chiefly for churches and convents, and after the death of his much beloved wife withdrew to the Chartreux of Paris, for the cloister of which he painted his frescoes of the *Life of St.*

*Bruno.* The episodes were separated from one another by Doric pilasters, on which Latin verses explained the legend—an arrangement better fitted than the present to emphasize the harmony of design and the feeling of fervent piety. XII

ST. BRUNO, of the twelfth century, founded the monastery of the Grand Chartreux, the Carthusian Order of Reformed Benedictines. Born at Cologne, of noble parents, he was sent to Paris to study theology under the learned doctor, Raymond Diocres. Le Sueur represents Diocres, after death, proclaiming his own damnation for the heretical doctrines he had preached, a circumstance which deeply impressed St. Bruno. 566N

One of Le Sueur's strongest creations is the *Preaching of St. Paul at Ephesus*, containing some excellent Raphaelesque figures, as the man pointing who stands at the left of St. Paul, and the boy with bent knee and outstretched arm. But the very excellence of the composition, the correct academic formality that lacks spontaneous enthusiasm, leaves the observer cold. Moreover, Le Sueur's colour, while harmonious, lacks depth and quality. Because of the pious intensity of his nature, he usually depicted religious scenes, and in his works are found, as in the art of the early Renaissance, legends of the saints: as *St. Scholastica Appearing to St. Benedict*. XIV 560 S 562 S

ST. SCHOLASTICA, the sister of St. Benedict, founded a society of nuns not far from her brother, on Mount Cassino, and once a year she was visited by him. On his last visit, when he felt that he must return to his monastery, she begged him to remain longer. A great storm arose, preventing his departure, and three days after, when once more among the monks, he saw her mounting into Heaven.

In the *Mass of St. Martin*, the famous saint is portrayed who is frequently seen dividing his cloak with a beggar. ST. MARTIN, a Roman officer of the fourth century, was converted to Christianity. 563 N

XIV While the army was in Amiens, one cold winter, he met a beggar shivering at the gates. Drawing his sword, he cut his cloak in two, and gave the beggar half. That night Christ appeared to him wearing the half cloak. When St. Martin left the army he led a life of devotion, and was elected Bishop of Tours. One day, when celebrating mass, he perceived a naked beggar, whom he bade his deacon clothe. As the deacon hesitated, St. Martin laid his own chasuble over the beggar's shoulders. Then a globe of fire appeared above his head; and his arms, as he reached forth to take the Host, were covered with gold and silver chains.

✓ **Charles Le Brun**, the dominating spirit of the reign of Louis XIV, was not only a court painter, but the director of the Gobelins, where tapestries, furniture, bronzes, and jewels were designed; the work now known as Louis Quatorze is really of his invention. Through his influence was formed, in 1648, the French Royal Academy of Painting and Sculpture, with twelve charter members, among whom were Le Sueur, Bourdon, and La Hyre. The authority of Le Brun was practically without limit. He became art dictator, and the only artists who remained independent of his influence were Le Sueur and his great rival, Mignard. His work is grandiose, for nothing would satisfy "Le Roi Soleil" but enormous canvases, in which royal victories were theatrically set forth, the King himself posing as Cæsar in *Alexander Crossing the Granicus*, and in *The Entrance of Alexander into Babylon*.

" Au siècle de Louis, l'heureux sort te fit naître;  
Il lui fallait un peintre, il te fallait un maître."

(Quinault).

519 S<sup>r</sup> The *Portrait of Le Brun*, painted by himself in his youth, indicates an aristocratic face, rather more sensitive than one would expect from the arrogant dictator. A later *Portrait of Le Brun* better reveals his true nature. In the background the artist has

509 S<sup>3</sup>  
513 N<sup>3</sup>

XV  
482 S<sup>2</sup>



introduced one of his Gobelín tapestries. *Jesus Raised on the Cross* was painted to rival the *Jesus on the Road to Calvary*, by **Pierre Mignard**, at the instigation of the King, who wished to encourage his favorite when Louvois was protecting Mignard. Upon the death of Le Brun, however, his bitter antagonist succeeded him as first painter to the King and director of the Royal Academy. The *Virgin with a Bunch of Grapes* is a work characteristic of Mignard. His wife, a beautiful and amiable woman, was the model. Her somewhat mannered grace gave rise to the French term, "mignard," meaning "mincing, affectedly delicate." Mignard's most pretentious work was the decoration of the dome of Val de Grâce, to which Molière devoted long eulogies, but which to-day appears to have more elegance than genius. Mignard's portraits have a certain charm. The *Portrait of Madame de Maintenon*, who is supposed to have been the wife of Louis XIV during his last years, and the *Portrait of Mignard*, by himself, are more reserved in style than usual.

**Jouvenet**, a disciple of Le Brun, was the equal of the court artists of the day. His *Portrait of Fagon*, physician to the King, is good, and his greatest work, the *Descent from the Cross*, holds its own in the Salon Carré, for in symmetry of composition and depth of colour it is quite the equal of any of the Bolognese works.

Good portraits were painted by **Lefebure**, a pupil of Le Brun, as the *Portrait of a Man* and *A Master with His Pupil*; and by **Lambert**, as the *Portraits of the Painters Beaubrun*. The representative portrait painters of Louis' reign, however, were Rigaud and Largillière, whose mere names recall dignity and huge perruques.

**Rigaud** had a fine insight into character, and his splendid *Portrait of Bossuet* is a superb rendering of the astute Bishop of Meaux. The *Portrait of*

XIV  
500 N<sup>2</sup>  
630 N<sup>2</sup>

628 N<sup>2</sup>

639 N<sup>3</sup>

XV  
640 S<sup>1</sup>

XIV  
441 N

IV  
437 W<sup>2</sup>

XIV  
530 N

531 S

461 S

\*783 N  
781 N

- XIV *Louis XIV* is likewise excellent in a characterization of the pompous monarch. The heavy velvets and rich ermine are well reproduced, indicating a good feeling for textile values, a quality unusual in the art of that period. The *Studies of His Mother* possess delicacy and charm and show the surety of modelling and fineness of touch that recall Van Dyck, by whom Rigaud was inspired. A *Portrait of Rigaud* by himself is original in arrangement, striking in chiaroscuro, and bold in execution. His brushwork was supple and full. A small *Presentation in the Temple*, his last work, is so brilliant and rich in colour, the fabrics are so well rendered, and the light is so concentrated upon the important personages, that the picture seems wholly out of place in its environment. In the La Caze collection are also portraits of merit.

**Largillière**, like Rigaud, had a breadth of view and a freedom of execution little in keeping with the academic tendencies of his time. He studied in Flanders, then travelled to England, where he worked for both Charles II and James II. One of his best productions is the *Portrait of Largillière, with His Wife and Daughter*, which, though amusing in the affectation of the poses and the pompous self-sufficiency of the characters, has nevertheless distinction of manner and suavity of handling. Among the best of his splendid portraits are the *Portrait of a Magistrate*; the *Portrait of the President de Laage*, remarkable in the life-like vitality of the face, especially the eyes; the *Portrait of Monsieur de Vancel*; the *Portrait of an Echevin*; and the *Portrait of a Man*, very fine in the modelling of the flesh and the realistic feeling for the features existing in space.

## CHAPTER XXI

### ART UNDER LOUIS XV

During the last years of Louis XV, French court life, from being splendid and spectacular, became formal and austere, for the King was under the sway of Madame de Maintenon. Molière and his fellow actors made way for ecclesiastical ceremonies, and Racine turned to writing sacred dramas. With the death of Louis and the coming of the Regency, actors and playwrights were restored, and the court, weary of affected piety, flung itself with lawless daring into unrestricted pleasures. The artists, reacting against the domination of severe classicism, depicted mythological scenes with voluptuous abandon, and portrayed the frivolous manners of the time, scenes of gallantry, festivals, and pastorals, wherein lords and ladies playing at country life trailed velvet capes and satin gowns through artificial landscapes. To cold, sharp colouring and formal composition succeeded warm tones and a freedom of arrangement not without artistic charm.

**Watteau**, the greatest painter of the reign of Louis XV, was the inventor of a new form of art. His *Embarkation for the Isle of Cythera*, though but a sketch for the finished picture now in Berlin, is one of his most delightful creations, delicate in poetic fantasy, full of spontaneity and gracious charm, sure in drawing and harmonious in tone. The suffused glowing light over the fairy-like idyll gives radiant beauty—the ideal beauty of an unreal

XVI world. The poetic illusion is not obtained by feebleness of outline or uncertainty of composition. On the contrary, the workmanship is correct and sure; the little figures stand firmly on their feet and move with precision toward the bark of Love that is to bear them to Venus' isle. Watteau mastered his technique against heavy odds, those of continued poverty and ill-health, and held to his vision of gaiety, of brightness, and of grace in spite of protracted suffering. He was thoroughly original, and though no doubt impressed by the colour of Rubens, Titian, and Paul Veronese when employed in the Palace of the Luxembourg, he remained distinctly French, expressing with delicacy and truth the frivolity, capriciousness, and license of the age of Louis XV. In the La Caze collection are several of his smaller pictures, revealing the sentiment typical of the period, but refined and idealized by Watteau's delicate, sure touch and his joyous rich colour.

I

991 W *Jupiter and Antiope, Le Faux Pas, L'Indifférent,*  
 989 W *A Gathering in a Park,* and *La Finette* are excellent  
 984 W examples of his vivacious manner, humour, charm-  
 986 W ing colour and elegance of finish. The admirable  
 985 W *Gilles* is a subject unusually large for Watteau. It  
 983 W is firm in drawing and in modelling, and the inane  
 attitude and bland face of the Italian comedian,  
 wherein lurks sly wit, are ably rendered. A charm-  
 ing light falls on the interesting figures in the  
 background—the amused doctor on the donkey,  
 Columbine with Mezzetin, and another companion.

Watteau's most clever disciples were Lancret and  
 470 W Pater. **Lancret** also painted the *Italian Comedians*.  
 Columbine (who is dancing) and Silvia are made  
 quite as important as Gilles; and their faces, with  
 those of the doctor (in black), Harlequin (masked),  
 and Scapin (laughing), are so placed that they form  
 a continuous horizontal line across the picture. *The*  
 468 N *Music Lesson, Innocence, The Four Seasons,* and  
 469 N *The Turtle Doves* are merely decorative panels.  
 462-5S<sup>2</sup>  
 466 S

XVI

**Pater** is well represented by *The Toilet*, *The Bather*, *A Rustic Festival*, and the *Reunion of the Italian Comedians*. The *Conversation in a Park* is typical of the scenes of coquetry popular at that period. Neither Pater nor Lancret had the poetic fancy of Watteau nor his craftsmanship. **Carlo van Loo**, court painter to Louis XV, retained in such pictures as the *Marriage of the Virgin* some of the coldness of the preceding epoch, but he was also influenced by Watteau, as is shown in *The Halt*, a composition full of action and vivacity of colour, even if somewhat scenic in effect.

**Boucher**, the most prolific artist of the time, succeeded Van Loo as court painter. He is a more faithful representative than the idealist Watteau of the court of Louis XV and the Pompadour—that court given over to the pleasures of the senses. The *Renaud and Armide* was his Academy picture. His compositions are often carelessly composed and crude in tone, though exceptions may be found in such works as *Diana at the Bath*, which has beauty of design and purity of colour; the *Portrait of a Young Woman*, interesting in interpretation and finish, though a little hard; and the *Three Graces*, a delicate sketch. He lacks the exquisite touch of Watteau, and is not infrequently baldly vulgar. Like Le Brun, he made his talent serve along various lines, decorating furniture and faience. He was pre-eminently a decorator, and designed cartoons for Beauvais tapestries, as *Venus Commanding Vulcan to Forge the Armour of Æneas*, and *Vulcan Presenting Venus with Æneas' Armour*. He was especially happy in depicting little Loves, as in *The Target*. Boucher died brush in hand. A pupil knocking at the door of his workshop was denied admittance. An hour later the artist was found expiring before a canvas to which he had persisted in giving the finishing touches.

**Fragonard**, who studied with Boucher, is infin-

I  
691 W  
693 W  
XVI  
689 S  
I  
690 W  
692 W

XVI  
897 S

899 S

XVI  
34 E

30 S

I  
50 E  
47 E

XVI  
31 S<sup>2</sup>  
36 N<sup>2</sup>

42 N<sup>2</sup>

- XVI itely superior to his master in colour, technique, and poetic fancy. He learned to paint before he could draw, and his canvases display a breadth and freedom of brushwork comparable to Rubens. But he is much more delicate than Rubens, and rarely essayed the grand style, catering to the taste of the period that demanded pictures of a frivolous nature.
- 290 S The *Corésus and Callirhoé* is one of his earliest creations, being painted for his reception into the Academy.

Callirhoé, daughter of Calydon, dearly beloved by Corésus, grand priest of Bacchus, refused to listen to his wooing. Corésus prayed Bacchus for vengeance, and the Calydonians were stricken with drunkenness. Upon consulting an oracle, they were informed that Callirhoé, or some voluntary victim, must be sacrificed to the wrath of Bacchus. Callirhoé was arrayed in splendid attire and led to the high altar, where the high priest, overcome by her beauty and his love, plunged the dagger into his own breast. Callirhoé, touched by his devotion, took her own life in order to propitiate the shades of Corésus.<sup>1</sup>

- In spite of somewhat garish colouring and dramatic affectation, suggesting stage hangings, the composition has a spontaneity, a verve and freshness of treatment that stamp it as being the work of genius. The expressive faces, the fusing of tones, the shimmer of light, augured well for work of real greatness; but Fragonard turned to more popular themes, as *The Music Lesson*, delightful in quaint conceit, piquancy, and charm of colour. Here the romantic element is touched upon ingenuously, with the delicate grace and lyrical touch characteristic of Fragonard. Canvases very fine in colour are *The Bathers*, *The Shepherd's Hour*, *The Sleeping Bacchante*, and *The Stolen Chemise*, which, while reminiscent of Watteau, have the vivacious manner, subtly-blended, liquid colour, and sweeping brush-strokes, that characterize Fragonard. *Inspiration*, *A Figure of Fantasy*, and *A Study of a Girl's Head* are full of originality and animation. The
- 291 N
- I
- 293 W
- 292 W
- 294 W
- 295 W
- 298 W
- 299 W
- 297 W

<sup>1</sup> From *Thucydides*.

*Portrait of Fragonard* by himself is quite unlike his other work, being a frank, simple treatment of a very serious and apparently unemotional man. XV  
302 E

In the painting of portraits Largillière and Rigaud were succeeded by De La Tour, Nattier, Toqué, and Madame Le Brun. **De La Tour** used largely pastel and he became so celebrated for his animated likenesses that princes, statesmen, actors and men of letters—all France—sat to him. Called by Diderot "The Magician," he caught and held the vital attributes of his subjects. **Nattier** was more affected than De La Tour. His pictures, while thoroughly artificial and untrue, have nevertheless an appealing air of candour, a simplicity of handling, and a harmony of colour that made them popular in their own day and has given rise recently to a Nattier culte. The powdered dames in "Nattier blue" draperies bear a close resemblance one to another, for the artist never penetrated beneath the exterior. *The Magdalen* is characteristic of his theatrical posing and sweet seductiveness. *The Portrait of Madame de Lambesc and the Count de Brienne*, in the guise of Minerva and a young warrior, illustrates the symbolical taste that suited Nattier's clientèle. **Toqué**, a much more honest workman than Nattier, has an excellent portrait of *Marie Leczinska*, the neglected wife of Louis XV. The drawing is firm, the colour good. Toqué succeeded admirably in reproducing fabrics. The flowers in the elaborate brocaded gown of the Queen hold their place perfectly as a flat pattern, while the folds of the gown lighten in the high lights or darken in the shadows with absolute truth. XVI  
657 S  
I  
659 W  
XVI  
867 S

**Madame Vigée Le Brun**, who succeeded Nattier as favourite court painter, represents a later period of history. She was first patronized by the ladies attending Marie Antoinette, who perceived the attractive, girlish artist working by her window, and summoned her to paint their portraits. She has

- XVI left several charming likenesses of the unfortunate Queen, who became a warm friend. The artist sorely grieved over the fate of her royal patron. At the rumble of the Revolution she took her little daughter and fled from France, disguised as a working woman. Her gracious personality, her intelligence, and her pleasing portraits made her journey throughout Europe a triumphal procession, for she was royally received at all foreign courts, especially at St. Petersburg by Catherine II. The *Portrait of Madame Le Brun with her Daughter* is universally popular, owing to the tender sentiment displayed. As in the other *Portrait of the Artist with Her Daughter*, the winsome beauty of the two young creatures and the affectionate relationship, gracefully expressed, appeal to the onlooker. The recollection that mother and daughter, so sympathetically in harmony when young, were afterwards sadly estranged, causes a painful emotion. Full of sweetness, the two portraits are yet not insipid, owing to simplicity of arrangement and sincerity of workmanship. Madame Le Brun lacked vigour—a certain masculine force; but she infused into her portraits grace, freshness, and the charm of her own individuality. Her colour is harmonious, but unfortunately thin and smooth. The flesh is fairly well modelled—an art she learned from one of her masters, Greuze. The *Portrait of Madame Raymond* of the Comédie Française, usually known as “The Girl with the Muff,” is delightful in movement and ease of execution. *Peace Restoring Abundance* was the picture by which she was received into the Academy at the age of twenty-eight, upon the suggestion of Joseph Vernet, a former master. She has left a *Portrait of Vernet*, palette in hand, a stronger work than usual. One of her most animated portraits and one in which the brushwork is most supple is the *Portrait of Hubert Robert*.

There were several artists by the name of



Vernet. **Claude Joseph Vernet** of Avignon was a noted marine painter, who was summoned from Italy by Louis XV to paint the *Ports of France*, views now in the Musée of the Marine. His little canvases, such as the *View of the Bridge of the Castle St. Angelo*, the *Ponte Rotto at Rome*, full of luminosity and delicate colouring, and *A Night Scene*, are picturesque effects that attempt to render sympathetically nature's moods. He loved the sea, and during a violent tempest had himself bound to a mast that he might remain on deck to watch the wild magnificence of the elements. Carl Vernet, a painter of battle scenes, was his son; his grandson was the more famous Horace Vernet, a contemporary of the Restoration, who recorded numerous historical scenes for Louis Philippe at Versailles.

A vigorous animal painter of the period was **Desportes**, who painted his own portrait with the favourite dogs of Louis XIV and those of Louis XV.

Among the poet artists of Louis XV's reign was **Chardin**, who, though less prominent than Watteau and Fragonard, though obscure and working in quite a different vein from the artists lauded at court, nevertheless holds to-day a foremost place among French painters. Two interesting *Pastels of Chardin* by himself reveal him as he was, unprepossessing and blunt, but honest and vigorous. A charming *Portrait of His Wife* hangs beside his. With her he lived in comparative retirement, never suffering anyone to watch him at his work. Although for a time a pupil of Largillière, he was in no way influenced by him or his contemporaries, working out for himself his methods and his interpretation of nature. He began by painting still-life, which he rendered with the frankness of a Frenchman and the patience of a Fleming, as *The Skate*, *Kitchen Utensils*, and *Divers Objects*, the last especially charming in colour. Excellent, also, in drawing, colour, and management of light and shade, are the

XVI

935 S

936 S

919 N<sup>2</sup>

XVI

249 S

229 N

230 N

S P

678 E

679 E

680 E

XVI

89 N

95 N<sup>2</sup>

101 N

- I *Brass Tank, Different Objects, and the Kitchen*  
 108 W *Table.* His still-life productions were in great de-  
 111 W mand during his lifetime, but to-day he is more  
 114 W appreciated for his domestic interiors representing  
 homely life—quaint little scenes of two or more  
 figures busy over the affairs of daily tasks. He  
 \*93 W twice painted *The Blessing*, both pictures being  
 XVI equally charming in simplicity of arrangement, deli-  
 92 N cate yet firm touch, and variety of colour. Note  
 91 N the upholstery of the chairs. *The Busy Mother* is  
 similar in quiet dignity of theme. Chardin was  
 especially successful in tone harmony. He used  
 white skilfully, and placed warm, unmixed colour  
 in bold juxtaposition with finely modulated whites.  
 \*99 S *The Housekeeper* strongly recalls Dutch artists,  
 especially De Hooch, because of its series of door-  
 ways; but the figure is given more importance by  
 Chardin, and the light playing over the pure colours  
 is used as a means rather than as a subject deserving  
 first attention. The clumsy, none too pretty serv-  
 ing maid, who pauses in the midst of her domestic  
 duties for a moment of pensive reverie, is faithfully  
 delineated. Scrupulous attention to truth, admir-  
 able distribution of light, exactness of values, and  
 harmony of colour make of this simple little picture  
 a veritable chef d'œuvre. *The Monkey Antiquarian,*  
 97 S *The Monkey Painter,* and *The Card Castle* are  
 I delightful in fancy and in conscientious craftman-  
 104 W ship. Diderot says of Chardin:—  
 103 W

“This man is as much above Greuze as Heaven is above Earth.”

Yet Greuze was supposed to be the favourite painter of the great philosopher.

**Greuze** became popular because of his subjects.

XVI He represented a reaction in art. Such subjects as  
 370 E *The Father's Curse, The Prodigal's Return,* and  
 371 E *The Village Bride,* appealed to virtuous sentiment,  
 369 N and came as a refreshing contrast to Boucher's  
 nymphs and goddesses. To-day Greuze's works

are recognized as melo-dramatic, theatrical, in-  
 artistic, confused in grouping, and thin in colour. XVI  
 Greuze is of importance, however, in the evolution  
 of art, standing as he does midway between the  
 riotous, fanciful imagery of the eighteenth century  
 and the severe, uninteresting classicism of the rule  
 of David. It is as a painter of charming girlhood,  
 of youth just turning into womanhood, that he holds  
 to-day a place of esteem in art. The *Broken Pitcher* \*372 N  
 and the *Milkmaid*, though sentimental, have un- \*372AN  
 deniable charm. His studies of girls' heads, often  
 exquisite in supple modelling and harmony of tone,  
 are his best works; as the *Head of a Young Girl*. \*375 S  
 Yet even in these the artist was not satisfied with a  
 simple attitude, and too frequently the maiden is  
 seen with bared bosom, parted lips, and upturned  
 eyes, often filled with tears, as in a *Head of a Young* 374 S  
*Girl*. The *Portrait of Himself* is an honest piece of XV  
 work, refined, and full of character. Greuze kept \*381 W  
 his popularity until the Revolution, which he him-  
 self helped to bring about by his portrayal of the  
 domestic virtues and his attention to the humbler  
 class. After the Revolution, he was ranked, by  
 David and his followers, with the artificial posers of  
 the eighteenth century, and died destitute.

Napoleon is reported to have said :—

“Dead? Poor and neglected! Why did he not speak?  
 I would gladly have given him a pitcher of Sevres filled  
 with gold for every copy ever made of his ‘Broken Pitcher’.”

## CHAPTER XXII

### THE REIGN OF CLASSICISM

VIII For nearly fifty years **Jacques Louis David** was art dictator in France. Wearied by the frivolous taste of Boucher, and aroused by the teachings of Voltaire, Diderot, and Rousseau, society hailed with relief the severe classicism of David. An interest in the past had been reawakened by the excavations of Pompeii, and by the teachings of Winkleman and Lessing. The French were filled with patriotic fervour, the spirit of revolution was astir, and the people turned with sympathetic appreciation to the heroic deeds of the Greeks and Romans. David, intense and domineering, became the man of the hour, in art, in politics, and in society. His proud, egoistic nature was made manifest early. After having studied under Vien, a disciple of classicism, David competed for the "Prix de Rome." Embittered by successive failures, he attempted to commit suicide by starvation, and was prevented only by the intervention of friends. At length, he won the coveted prize, and set out for Italy, where he devoted himself to copying the antique.

198 W<sup>3</sup> The *Oath of the Horatii*, painted for Louis XVI, shows the result of an assiduous study of bas-reliefs and statuary. It is formal and austere, and the figures are statuesque rather than life-like. More attention is paid to drawing than to colour, which is harsh and thin. Nevertheless, the canvas met with enthusiastic success, both in Rome and Paris, due largely to the dramatic handling of the subject.

The three brothers, receiving swords from their father's hands, swear to defend Rome against Alba and to fight to the death in their combat with the three Curatii. Among the weeping women is a sister of the Horatii, who is betrothed to one of the enemy. Compared with the meaningless extravagances of the day, the picture had an antique nobility and dignity that appealed to popular taste. His influence upon contemporary life was enormous. Owing to his popularity, the frivolous modes of the day gave place to a classic severity of costume known now as the Empire style, and the elaborate furniture of Louis XV was exchanged for simple forms. Out of sympathy with the views of many of his brother Academicians, David seceded, and was hailed as the apostle of freedom in art. He was followed by his associates, who elected him president of a new academy. In the great French Revolution he took a leading part, being secretary of the convention and a member of the terrible "Committee of Public Safety." He spoke little, owing to an impediment of speech, for his jaw had been deformed by an accident in childhood; but his very hesitancy and his earnest abruptness when excited were powerfully effective. The deformity is noticeable in the *Portrait of David*, painted by himself in his youth. When Robespierre was guillotined, David was imprisoned and narrowly escaped the scaffold. The *Portrait of Monsieur Sériziat* and the *Portrait of Madame Sériziat* were painted immediately after his release, out of gratitude to Monsieur Sériziat, his brother-in-law, for continued efforts to procure a pardon. The portraits are delightful in freshness and grace, and in striking contrast to the *Sabine Women*, painted about the same time. The latter is treated in strict accord with the laws David himself promulgated, and the work is cold and artificial. The figures stand motionless, in theatrical attitudes, posed with the

VIII

III  
\*202 S\*197<sup>a</sup> N  
\*197<sup>b</sup> N188 N<sup>a</sup>

VIII rigidity of statues. It is interesting to observe that David's only excellent works are those in which he went contrary to his own precepts and followed nature. His portraits are vital, and full of personality. The *Portrait of Madame Morel with her*  
 200<sup>a</sup> W *Daughters* is quaint and attractive in costume, and, though hard in line, nevertheless life-like. The  
 III Portraits of *Monsieur Pécoul* and of *Madame*  
 \*197 S *Pécoul* are vigorous, and the *Portrait of Pope*  
 \*196 S *Pius II* one of the best in the history of French  
 \*198 S portraiture. Here are realism, strong characterization, ease of execution, and forceful colouring. The portrait was painted when the Pope was in Paris for the coronation of Napoleon.

David was an enthusiastic admirer of the Emperor, and became a devoted follower. His sons entered Napoleon's army, and his daughters married Imperial officers. David himself modified his style to please the Emperor, painting for him modern subjects, as *The Coronation of Napoleon*  
 \*202 S<sup>2</sup> in Notre Dame. The moment chosen is that in which Napoleon, having been crowned by the Pope, removes the crown from his own head to place it upon the head of Josephine. Near the seated Pope stands Cardinal Fesch; to the left are the brothers of the Emperor, and in the tribune is seated Napoleon's mother. As a picture of pageantry, it is undoubtedly the finest in French art, and is called by Reinach the finest historical painting of any school. By some it is considered David's masterpiece. It is stately in composition, and the attention is carefully directed to the central figures. The colour, though not brilliant, is harmonious. When the painting was completed, Napoleon and his court visited David's atelier. For half an hour the Emperor walked up and down before the canvas examining it attentively. Then—

“‘It is well done, David,’ he said, ‘very well done. You have divined my thoughts; you have represented me as the

embodiment of French chivalry. I am indebted to you for handing down to posterity this proof of affection which I have desired to show her who shares with me the cares of government.' III

" 'Sire,' replied David, 'I receive your salutation in the name of all artists, happy indeed to be the one whom you deign to address.'"

David's faith in the great Emperor was so firm that, after Napoleon's return from Elba during the famous Hundred days, the artist signed the "Additional Articles" excluding the Bourbons from the Throne. When Louis XVIII became King, David, who had previously voted for the death of Louis XVI, was exiled, and, too proud to sue for pardon, he removed to Brussels, where he was received with honour, and where he lived peacefully until his death nine years later. His body was denied interment in France.

The unfinished *Portrait of Madame Récamier* \*199 N owes some of its delicate charm to the fact that it was partly executed by David's pupil, Ingres. David did not complete the painting because Madame Récamier was dissatisfied with the studied pose, and commissioned Gérard, another of David's pupils, to represent her. **Baron Gérard**, known as the "Painter of Kings and the King of Painters," revealed taste and a sense of colour in his portraits. The graceful attitude and sympathetic expression in the "Portrait of Madame Récamier" (not now on exhibition), were far more pleasing to the court beauty than David's representations. One of Gerard's most creditable works is the *Portrait of the Painter Isabey and His Daughter*, but *Psyche Receiving Love's First Kiss* is cold and lifeless, because of affected simplicity and thin smooth colouring. It produces the same chilling effect as does a statue by Canova. Gérard and Canova were warm friends in Rome, drawn together by a similar appreciation of classic forms. **Girodet** anticipated the Romantic movement in the subjects of his pictures, such as 332 W  
328 W

III  
362 W *Atala Borne to the Tomb* (from Chateaubriand's *Atala*), but his forms, while realistic in type, are modelled with the reserve of the classicists, and the colour is hard.

**Prud'hon**, the most original of David's contemporaries, was decidedly romantic in sentiment, but he did not belong to the romantic revival that emphatically discarded classic subjects. He invested austere, classic themes with a melancholy poetry, as  
747 E in *Justice and Divine Vengeance Pursuing Crime*. Its imaginative vigour, dramatic grandeur, and forceful workmanship, signalize this picture as quite distinct from other works of the period. The influence of Canova is traceable in Prud'hon's pictures, but he modified the severe simplicity, the lifeless purity of classic imitations by the introduction of movement and chiaroscuro. He had studied both Raphael and Correggio, and to the former he owes a free sweep of line, to the latter a play of light and shade on softly curving flesh, as in  
756 W *Borne by the Zephyrs to Cupid's Realm*. The subject is poetically treated, and has charm, but it is not free from the affectation of the day. The outstretched foot and the uplifted finger are scarcely in keeping with the relaxed condition of the body. Prud'hon's favourite master was Leonardo, whose gropings after the mysteries of the soul appealed to his own introspective nature. The  
752 E *Portrait of Madame Jarre* has a witchery, an elusive charm, not dissimilar to the seductive personality of Leonardo's women. In colour, Prud'hon is more effective than the formal classicists, though he uses black and white in too sharp contrast to be always pleasing. He has a suavity and delicacy of touch peculiarly his own, but, while his handling is supple, he has not the richness of colour scheme, the breadth of harmony, that characterizes Delacroix.

Prud'hon's life was unusually sad. The son of a mason, he was early left an orphan and brought up



by the monks of Cluny. He attempted to copy the pictures in the monastery with a brush he made out of a few collected hairs and with the juice of flowers. He was sent to Paris, and, winning the "Prix de Rome," spent several years in Italy. When only nineteen, however, he made an unhappy marriage that embittered his whole life and constantly interfered with his success. Shortly after his return to Paris, he gave lessons to *Mademoiselle Mayer*, in whom he found a talented pupil and friend. She devoted herself to the education of his neglected children, and in return he aided her in her compositions, such as *The Dream of Happiness*. Toward middle life Prud'hon began to be appreciated, and was called upon to decorate the ceiling of the Louvre in the Hall of Antiquities. He also painted the portrait of the *Empress Josephine* and later one of Marie Louise. But his faithful friend, Mademoiselle Mayer, a prey to melancholia, committed suicide, and Prud'hon, afflicted by her loss, became ill, outliving her but two years.

David's greatest pupil was **Auguste Ingres**, who, while adhering to classic traditions, yet by a faithful study of nature infused a certain vitality into his figures, especially into his late work. *Œdipus Answering the Riddle of the Sphinx* is an early work. The Theban youth presents himself boldly before the horrible monster, half demon, half woman, from whose bone-strewn cavern men flee in terror. But, while the Greek legend is graphically told, while the forms are drawn and modelled with accuracy and power, the picture is too formal, too smoothly perfect, to be satisfactory. Ingres was no colourist, but he was a master of line, and *The Source*, painted when he was seventy-six, is exquisite in purity of contour. Trace the flowing curve which, starting just above the maiden's head with the hand and forearm, leads to the hollow of the elbow, thence to the shoulder, then by the line

II

622 N

III  
751 EV  
421 N

\*422 N

VIII of shadow under the chin to the droop of the other shoulder. Continue up the forearm and outline the Greek vase, returning to the hand that clasps the jar. Follow the arm around the elbow to the body, then swing down over the hip to the feet and up the other side of the lithe figure to the raised arm, thence across to the delicately poised fingers. The tender virginal face, in harmony with the idyllic subject, suggests a wood nymph pouring spring

\*423 W

water into a quiet pool. *The Bather* is a similarly beautiful study of form, effective in purity of line and decorative scheme.

\*417 W

Ingres's most pretentious composition, *The Apotheosis of Homer*, was intended for a ceiling of the Louvre, but it was not suitable for an overhead decoration, as there is no foreshortening.

Fame crowns Homer, at whose feet sit his two daughters, "The Iliad," with Achilles' sword, and "The Odyssey," with the oar of Ulysses. Homer is surrounded by the great of succeeding generations. Heroditus, enveloped in white drapery, pours incense into an Egyptian tripod. Æschylus presents a scroll containing the names of his tragedies. Apelles (in blue) leads young Raphael (in black), thus suggesting an æsthetic link between the Greek decorator of the Parthenon and the Italian decorator of the Vatican. Virgil protects Dante. Below, in the left corner, are Shakespeare and Tasso; in front of them Gluck, Corneille, and Poussin. Opposite stand Racine, bearing a scroll on which are written the titles of his plays; Molière, holding out a mask; Fénelon, with book and pen; and Longinus, the Greek critic. Behind are Bossuet, his sensitive face half hidden, Mozart, and Camœn. Above, Alexander presents the casket in which he kept the poet's works. Behind him stand Horace, Socrates, and Plato, the last with his chin in his hand. Phidias offers his mallet, and Pindar his lyre. The picture is lofty in conception, and dignified and harmonious in composition, but, while showing the influence of Raphael, it lacks Raphael's grace, verve, and brilliant imaginative flights.

- Ingres, like David, was most successful in por-
- \*428 E traits. The *Portrait of Monsieur Bertin* is excellent — strong in personality and vigorous in modelling.
- 418 E The *Portrait of Cherubini* is also excellent in characterization and vitality, but the Muse has the appearance of a statue with none of a statue's
- 426 W beauty. The *Portrait of Monsieur Rivière* and the

*Portrait of Madame Rivière* are both good, the treatment of the fabrics in the latter picture being especially interesting, and the quaint *Portrait of Mademoiselle Rivière* has piquant charm. VIII  
427 W  
428 N

Because of his skill in draftsmanship and his ability to seize essential characteristics, Ingres's pencil sketches are exceedingly fine. There are several among the drawings of the Louvre, the one of Madame Destouche being especially happy in pose and in lightness of touch. Ingres himself considered these little masterpieces as mere pot-boilers. S D  
A man knocking at his studio asked:—

“Does the artist live here who draws portraits in lead pencil?”

“No, sir,” was the angry reply; “he who lives here is a painter.”

Much of the artist's life was spent in Italy, where he struggled long against poverty and indifference. He refused, however, to accept the offer of a wealthy Englishman to go to England and make a fortune with his sketches, preferring to remain an obscure painter. Georges Sand wrote of him:—

“What can signify to Ingres the possession of wealth and fame? For him there is only one verdict in the world, that of Raphael, whose ghost looks over his shoulder.”

Ingres's wife, a young Frenchwoman, who had gone to Italy for the express purpose of marrying the artist, was always his devoted helper. She had perfect faith in her husband's genius, and willingly assumed the burdens of poverty and discouragement. When he finally received recognition and returned to Paris, Ingres's studio was thronged with pupils as David's had formerly been.

Among Ingres's pupils were Chassériau and **Flandrin**, whose *Study of a Figure* is beautiful in contour and modelling. His mural decorations in St. Germain des Prés are by some considered the best treatment of religious subjects in France. **Gleyre**, who in simplicity and correctness modelled after Ingres, developed a poetic personality, and in *The Lost Illusions* inclined toward romanticism. His treatment of the subject is not equal to his conception. \*283W<sup>2</sup>  
363 W<sup>2</sup>

## CHAPTER XXIII

### *THE REACTION AGAINST CLASSICISM: ROMANTICISTS, REALISTS, AND IMPRESSIONISTS*

III Under David's tyrannical rule there sprang up a revolutionary movement against the idolatrous worship of classicism. Open warfare waged between Classicists, headed by David, and Romanticists, championed by Delacroix. The first to react against the lifeless imitation of the antique was **Baron Gros**, who, having been given an honorary position on Bonaparte's staff, was called upon to paint the Napoleonic victories. Ardent by nature, he introduced into his Napoleonic series an animation which, compared with the classic pictures of that period, was full of freshness and force. He treated modern subjects with realistic intensity, as *Napoleon in the Pest House at Jaffa*, and *Napoleon at Eylau*, wherein elements of grandeur and horror are impressively combined. The contrast between the animated soldiers and the despairing sick and dying is vigorously portrayed. Gros considered himself, however, a follower of his master, David, and estimated his scenes of contemporary life as inferior to his classic subjects. Timid by nature, he did not trust the impulse of his own genius. At the age of fifty he assumed the direction of David's school, when the leader of classicism was banished; and receiving from Brussels his former master's reproach, "You owe us the 'Death of Themistocles,'" he returned to painting dreary canvases of outworn themes. The dismal reception of these subjects in the Salon so

disheartened him that he drowned himself in three feet of water at Bas Meudon. Yet Gros was the inaugurator of the realistic battle picture, and his works reveal dramatic imagination, a fine sense of composition, and a strong feeling for colour. His portrait of *Lieutenant-General Fournier Sarlovèze*, and that of Napoleon in *Napoleon at Arcole* are animated and realistic.

The first to openly defy David and his school was **Géricault**, who sought in the study of Rubens, Titian and Correggio the forgotten secret of a broad, solid technique. His master, Guérin — represented by a fairly strong work, *The Return of Marcus Sextus* — was a pupil of David and advised Géricault to forsake art, as he could not help giving “expression and dramatic action” to everything he drew! The *Chasseur of the Guard* and the *Wounded Cuirassier* were received with extreme excitement, for they differed utterly from the prevailing ideal of painting. The *Raft of the Medusa*, in which sentiment, action, and realism are boldly treated, ushered in a new era. In his pictures of races, such as the *Derby at Epsom*, he gives an impression of movement by outstretched legs. Instantaneous photography shows that the action is not true to life, but artists frequently employ this method. Géricault’s pictures are lacking in an appreciation of colour. The development of strong effects by the juxtaposition of colours was left to his pupil **Eugène Delacroix**, who became the champion of the Romanticists. The subjects chosen by the new school were romantic in theme and were treated with poetic fervour and human sympathy. Objects were no longer painted as if made of the same material, but were given their proper textile values, and modelled in paint — not drawn in outline and then tinted, as during the classic regime. Delacroix was essentially a painter. His brushwork is vigorous and sure. His drawing is at times faulty, but his colour is always powerful.

III

392 E

391 S

393 W

339 S<sup>2</sup>341 S<sup>2</sup>\*338 E<sup>2</sup>

348 S

VIII  
\*207 N Even the *Bark of Dante*, his first work and low in key, is rich in tones and painted with directness. Every brush stroke has a meaning. Note the truthful aspect of the drops of water on the flesh; observed closely, they are found to be composed of streaks of pure colour laid side by side. When Delacroix sent the picture to the Salon it was framed merely in laths, for the young artist was poor. Gros discovered it, and was so impressed by the excellent massing, the attitudes of the figures, and the firm modelling of the flesh, that he had the picture placed in a gold frame. When Delacroix presented himself before the older man to acknowledge his gratitude, Gros said:—

“Come to us; we will teach you how to draw.”

\*208 N<sup>2</sup> Delacroix's second composition, the *Massacre of Chios* (repainted after seeing a work by Constable), was so strong in colour and so palpitating with light that it shocked even the tolerant Gros. Ingres, for whom serenity was a watchword, considered Delacroix a veritable fiend. To select a powerful motif that appealed to the emotions and develop it by emphatic tones—this was beneath the dignity of art! But Delacroix found supporters, and has even been compared to Rubens and Veronese. He is the only one of the French artists who, in originality and boldness of ideas, dramatic power, splendid colour, and the manipulation of paint, can be considered as approaching the great masters. As a decorator he is, according to LaFarge:—

“Alone of all the painters of the nineteenth century in the line of high expression that runs from Giotto to Puvis de Chevannes.”

On the ceiling of the Gallery of Apollo he has an *Apollo Vanquishing the Python*, in which the splendid action and glowing colour make the surrounding works of Le Brun look pompous and theatrical.

209 N<sup>2</sup> *The 28th of July, 1830*, one of his two political pictures, symbolizes Liberty guiding the people,

and, because obnoxious to the government, was purchased by the Beaux Arts and turned face against the wall. Delacroix's love for vibrant colour led him to Morocco, and many brilliant canvases were the result of his foreign travels, as the *Algerian Women*, glowing with transparent tints effectively juxtaposed; the *Taking of Constantinople*, as splendid in tone harmonies as an Oriental tapestry; and the *Jewish Wedding*. The *Portrait of Delacroix*, by himself, indicates the powerful personality of a man capable of leading a revolting faction. Aristocratic, haughty, keen-sighted, passionate, and affected by the melancholy that pervaded his sad age—the disappointed restless age that followed the Revolution—Delacroix, the man, reflects in his work the characteristics of his own intense nature.

None of those to whom he gave inspiration were his equals. **Delaroche**, in the *Death of Elizabeth, Queen of England*, approaches his master in emotional expression and splendour of colour, but the *Princes in the Tower*,<sup>1</sup> and *The Young Martyr* are mere illustrations. **Ary Sheffer**, a mystic, attempted to express the longings of the human soul, as in *St. Augustine and his Mother St. Monico*. Neither Delaroche nor Sheffer had strong individuality, and their canvases have the hard smooth colouring of David's school. **Couture**, a pupil of Gros and of Delaroche, is represented by his best work, *The Romans of the Decadence*, somewhat theatrical, but well composed and containing fine figures. It is richer in colour than many contemporary pictures, and the figures have solidity. The feeling for space and atmosphere recalls Veronese.

Against the formality of the Classicists, on the one hand, and the insipidity of the Romanticists, on the other, there arose an opposing faction that strove to develop realism in art. In the language of **Courbet** himself they endeavoured "to eliminate

<sup>1</sup> In the hall outside the Thomy Thierry Collection.

VIII

\*210 N

\*213 E

211 E

\*214 E<sup>2</sup>216 S<sup>2</sup>

217 N

II

217AN

VIII

841 E

156 W<sup>2</sup>

- II the ideal." *The Interment at Ornans* is a sincere  
 \*143 S portrayal of a country funeral, in which the rude  
 peasants, vigorous and stolid, of Courbet's own  
 province are frankly portrayed. When the picture  
 was exhibited, it was received with a storm of oppo-  
 sition and proclaimed "low, vulgar, and disgust-  
 ing." But opposition only stimulated Courbet. His  
 XV  
 147 E portrait of himself, entitled *The Man of the Leather  
 Belt*, suggests a man of poetic, dreamy temperament  
 rather than an aggressive fighter—one who not only  
 blatantly defied art traditions but who, becoming  
 involved in political contentions, was declared re-  
 sponsible for the demolition of the Colonne Ven-  
 dôme. He was fined for its entire restoration and  
 died in Switzerland a bankrupt. But Courbet had  
 a reverence for the genuinely poetic. He considered  
 nature and man subjects worthy of treatment with-  
 VIII  
 66 W out false adornments, without classic or romantic  
 147 E allusions. In his landscapes, *The Brook, Deer,*  
 147A E and *The Wave*, he reproduced nature exactly as he  
 saw it, without allowing any intervention of per-  
 sonal temperament, such as is found in Corot.  
 Though the pictures lack atmospheric depth and  
 are somewhat hard, they are sincere transcripts of  
 primitive nature and reveal a rare feeling for fresh  
 144 E<sup>2</sup> greens. *The Wounded Man* is famous because of  
 its realistic portrayal of a gruesome subject.

While Courbet was reforming the subject matter  
 of painting, **Manet** was reforming technique, and  
 above all the "way of seeing." Though perhaps  
 not a genius of the first rank, he was yet an original  
 creator and one to whom modern art owes much of  
 its freedom and power. He is considered the first  
 impressionist—that is, the first to give by suggestive  
 handling the actual colour value to things in nature  
 \*204 S as modified by atmosphere. *The Olympe* can best  
 422BS be studied by contrasting it with the *Odalisque* by  
 Ingres. In the angular nude figure, Manet protested  
 vigorously against the elegant, over-refined, ideal



nudes then in vogue—nudes carefully and smoothly VIII  
 painted. To the undulating form and wax-like flesh  
 he opposed a figure in which the shoulder of the  
 Olympe takes its proper place behind the breast. In  
 the treatment of planes, the feeling for values, and  
 the free play of brushwork, Manet had learned  
 much from the Spanish school, especially from  
 Goya. The "Olympe" is a fine study in the dis-  
 tinction of tone values. Note the difference in the  
 flicker of light on the flesh and on the fabrics. The  
 qualities of the white flowers, the white paper, the  
 yellow-white flesh, and the creamy white fabric are  
 subtly distinguished and well contrasted with the  
 dark hangings, the black negress, and the black cat  
 —the last introduced merely as a positive accent  
 in black. The picture is interesting as a technical  
 achievement and as marking the beginning of a new  
 epoch in art. It is beautiful as a masterful handling  
 of paint. Note the simple way in which the ankle  
 is modelled; the subtle, suggestive shadows around  
 the loosened slipper, and the skilful, broad brush  
 strokes in the drapery, producing exquisite lustrous-  
 ness. But as a type, as a conception, the "Olympe"  
 is unlovely. It is indeed a defiant challenge to the  
 portrayal of ideal beauty. Manet wanted to prove  
 the beauty of paint, truthfully handled, even when  
 reproducing an awkward and displeasing subject.  
 Out of Manet's perception of the actual values of  
 the colours of objects has grown up the great art  
 of modern landscape painting—the giving to grass,  
 flowers, and sunlight their proper high pitch.

**Henri Regnault**, another artist of the nineteenth  
 century inspired by Goya, had a rare appreciation  
 of the brilliancy of colour. He did not live, how-  
 ever, to fulfil the promise given in the *Equestrian  
 Portrait of General Prim* and in the *Execution in  
 the Alhambra*, for he was killed fighting in the  
 Franco-Prussian war. The "Execution," a brilliant  
 creation of wonderfully lucid colour, is masterfully

VIII treated, the horror of the subject being remarkably controlled by dignity of composition and warm tones.

The artist of this period the most remarkable for depth of colour and splendid atmospheric effect was **Decamps**. He is especially interesting because of his independence of teachers. In temperament he was allied to Delacroix, and, like Delacroix, was drawn into the Orient by its wealth of brilliant hues. In management of light and shade he probably owed something to his contemporary, Bonington. But he was essentially a modern in the ability to draw poetry from the commonest objects: from themes of daily life—*The Bell-Ringers*; from a weather-beaten wall—*A Street in Smyrna*; from homely little animals—*The Rat Withdrawn from Society*; from a few walls and stagnant water—*The Ruins of Aiguesmortes*. He was wholly preoccupied with the study of lights and colour. *The Defeat of the Cimbres* is glorious in rich brown. In subjects taken from the poverty-stricken lives of the lower classes, *The Knife Grinder*, *The Beggar Counting his Gains*, and *The Catalins*, shabby, ragged figures absorbing and reflecting light, he saw picturesque material blending with the landscape to form perfect colour harmonies. He aimed at a truthful rendering of nature, but, in his endeavour to attain to the full brilliancy of sunlight, he darkened his shadows, a process untrue to nature. In richness of effect, homeliness of subject, and poetic breadth he is not unlike Rembrandt. His fine sense of composition and his feeling for intermediary tints in the play of light and shade, as in *The Valet and the Dogs*, one of his most successful Salon pictures, make even the simplest scenes of Decamps delightful. The Oriental pictures have local truth and naturalness; for they are considered from the picturesque point of view without the introduction of a romantic element. His conceptions were always original, and

T T  
\*2832  
\*2827  
2834

VIII<sup>(3)</sup>  
— W

VIII  
— W<sup>2</sup>  
T T  
2831  
2836  
2835

\*2838

Lloyd Jones

at times he indulged in strange conceits, as *The Elephant and Tiger at a Stream*, especially interesting in contrasts of colour and in suggestive effects of light. His delightful humour found expression in such subjects as the *Monkey Painter*, which recalls Chardin's treatment of the same subject, and in *Bertrand and Raton*. Decamps is particularly noted for his portrayal of animal life, especially of dogs, whose natures he sympathetically understood. He had a marked influence upon the colour scheme of Diaz, a Barbizon painter (see Chapter XXV), and upon **Isabey**, a painter of mediæval scenes in which tiny figures in vivid colours are introduced in a sketchy way to form pleasing decorative schemes, as in the *Marriage in the Church of Delft*, the *Procession*, and *Louis XIII at the Chateau of Blois*.

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2841\*2878  
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2884

**Eugène Fromentin**, the writer-painter, whose "Maitre d'Autrefois" is a chef d'œuvre of French criticism, was, like Delacroix and Decamps, a painter of the Orient. His *Arabian Encampment*, although his last picture, is, perhaps, not so pleasing as the *Arabian Women on the Banks of the Nile*. He saw in the Eastern countries not so much brilliancy and vivacity as silvery tones and repose. His *Falcon Hunt in Algeria*, while one of his highest keyed pictures, is yet marked by notes of cool colour.

VIII (3)  
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307

T T  
2876

✓ **Meissonier**, a man of decided individuality, was as little influenced by current opinion as was Decamps. Like Decamps, also, his pictures suggest comparison with the Dutch masters, whose works he studied early in his career. His student days were attended by much self-denial, for his father, entirely unsympathetic, disapproved of his taking up art and allowed him but ten cents a day for food. The young artist, however, soon met with success, his illustrations bringing in money and his thoroughly original paintings of tiny picturesque subjects meeting with popular favour. He selected almost at once the vein which made his name world

TT famous, and his little masterpieces in miniature, such as *The Poet*, *The Reader*, *The Flute Player*, and *The Waiting*, little gems of tranquil indoor life, usually containing but a single figure, sold for enormous sums. In his devotion to a pictorial ideal, his choice of simple themes, and his minute and exact delineation of detail, Meissonier resembled the Dutch; but, unlike the Dutch he rarely painted contemporary episodes. He was not a portrait painter, though he painted a few portraits, the *Portrait of Alexandre Dumas* and the *Portrait of Himself*. He scarcely ever introduced women into his pictures, and such sketches as *The Washerwomen* and *J.-J. Rousseau with Madame Warren* are rare. Finished landscapes are also unusual, but he has left numerous outdoor sketches, such as *San Giorgio Maggiore, Venice*. He entered with historic imagination into past epochs, and, with the passion of an antiquarian, rose early to visit old markets. He made a serious study of costumes and accessories. If we compare him with the Dutch, perhaps the most severe charge that can be brought against him is that he did not reflect the life about him. Yet his love of the picturesque, the making of exquisite creations for the sake of pure beauty, can scarcely be condemned. Like that of Dou, his work is microscopically finished, but he is superior in his rendering of human expression, as in *The Three Smokers*. His technique, too, has more breadth and directness than that of Dou. Examine the "Reader." Note the brush strokes; they are free and vigorous, indicating decision of touch. Meissonier's work is solid and sure, never mincing or finical. Were his small canvases magnified, they would at once be recognized as having been painted with boldness and freedom. This skilfulness he obtained by years of labour at conscientious, unerring precision. With unflagging industry, he frequently worked from ten to twelve hours a day. He spared

no pains to arrive at truth. When he turned from the painting of genre subjects to historical scenes, such as *Napoleon III at Solferino*, *Napoleon III Surrounded by his Staff*, and *The Travellers*, he worked out of doors; and, in order to study the movements of horses, he had a tram built in the grounds of his beautiful country place at Poissy that he might ride beside the galloping animals. His accurate draughtsmanship, his close fidelity to details, and his niceties of expression have led critics to remark that he failed to grasp unity of impression, that he was positive, hard, metallic, and wanting in air; that he was not a painter, but a skilful colourist. Even the critics who grant that the rendering of the texture of his horses' coats is marvellous, and that his interiors are elegant and fascinating, complain that there is a lack of feeling, of sentiment, in his pictures—that he was heartless. Yet Delacroix, his contemporary, the creator of vast canvases, one who used a bold, firm brush stroke, said: "Meissonier est le maître le plus incontestable de notre époque."

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## CHAPTER XXIV

### THE BRITISH SCHOOL

VI D Until the eighteenth century, England depended entirely upon foreign artists. Mabuse, Holbein, Moro, Rubens, Van Dyck, and Lely were called from abroad to paint at the English court. While art was flourishing in other countries, there was a singular lack of native talent, but, when painting had elsewhere terminated in barren classicism, there came a sudden outburst of national expression in England. The founders of the British school were Hogarth, the moralist (not represented), Reynolds, Gainsborough, and Wilson. An early portrait painter was **Ramsey**, who, being court painter, painted *Charlotte, Princess of Wales*. Upon Ramsey's death, Reynolds became court painter.

✓ To **Sir Joshua Reynolds** is due the honour of having founded the Royal Academy in 1768, of which he remained the distinguished president throughout life. It was before the Academy that he delivered his famous addresses on art, masterly treatises concerning what he had learned from a diligent study of the old masters. He was thoroughly eclectic, for, while he admired especially Michelangelo and the Bolognese school, representatives of the "grand style," yet he sympathetically analyzed all schools—Italian, Dutch, Flemish, and French. He was a man of cultivation; of large intellect. The son of a Devonshire schoolmaster, he had received a thorough education before going

to London to continue art study. When a young man, he spent four years in foreign travel, and afterwards visited the continent frequently. He never married, remaining essentially a club man, the friend of Garrick, Johnson, Sterne, Burke, Walpole, and Goldsmith. Unfortunately, his art, though vigorous and full of distinction, is at times characterized by affectation. Lines from Goldsmith's epitaph on Reynolds not only give an interesting portrait of the beloved artist, but, by the eighteenth century formality of style, adequately illustrate the pedantic spirit of the age:—

“His pencil was striking, resistless and grand,  
His manners were gentle, complying and bland,  
Still born to improve us in every part—  
His pencil our faces, his manners our heart;  
To coxcombs averse, yet most civilly steering,  
When they judged without skill, he was still hard of hearing,  
When they talked of their Raphaels, Correggios, and stuff,  
He shifted his trumpet, and only took snuff.”

The *Portrait of a Lady* has the grace and elegance, the air of refinement, and the taste that distinguish Reynolds's work. It is quieter in tone, however, than is usual, for Reynolds aimed particularly at brilliancy of effect. Many of his pictures have faded, owing to experiments with pigment in an endeavour to secure transparency of colour and glow. Three or four tones generally sufficed for his palette, from which he drew richness and harmony of effect, as in *Master Hare*. He was unusually successful in his engaging portraits of children, where happiness of invention and ease of manner skilfully conceal the consummate science behind his work. Reynolds's art is the art of a fine intelligence. He painted because he knew. In his portraits there are frequently reminiscences of the other masters, and he himself said:—

“Genius is the child of Imitation. By that alone variety and even originality of invention is produced. The sagacious imitator . . . enters into the contrivance of the composition, how the masses of light are disposed . . . examines by what artifice one colour is a foil to the other.”

I But with all his learning, Sir Joshua was remarkably free from pedantry. He was humble in his appreciation of self, and for him art was a royal master, to be served at any sacrifice.

Totally unlike Reynolds was **Thomas Gainsborough**, truant from school, wanderer of the fields—the emotional, impetuous, capricious artist, who painted from an instinctive love of the beauty before him. He received a few years' instruction in London, but, returning to his native town of Sudbury, he unlearned what he had acquired, and studied nature. Before he was nineteen he was married and acquiring reputation as a portrait painter. All the beauty and wealth of England sat for him at Bath or London. Besides being a painter of gracious portraits, he was one of the first of the great landscape painters, one of the earliest to be satisfied with reproducing the beauties of nature in all their naturalness, unspoiled by being placed in a set composition.

— E<sup>2</sup>

Reynolds is said to have lifted a glass, saying, "I toast Mr. Gainsborough, the greatest landscape painter of his day." To which Wilson, the landscape painter, added, "I also toast Mr. Gainsborough, the greatest of portrait painters"!

**Romney**, the contemporary of Reynolds and Gainsborough, was in his own day extremely popular as a portrait painter, but he lacks the character and solidity of workmanship that distinguish Reynolds and Gainsborough. His portrait of *Sir John Stanley* does not represent him at his best. He had the artistic temperament, and several of his works, as the "Parson's Daughter," have decided charm. His life was full of romantic interest. As a young man, when a wandering painter, he married a girl who had nursed him during an illness. He left her soon after with her two children, and saw her but once afterwards, until, broken in health, he returned home to die.

VI D  
1818<sup>a</sup> N



Yet he formed intense and lasting friendships, and was sympathetic and generous. His devotion to Emma Lyon, a professional model, later the celebrated Lady Hamilton, whom he portrayed in innumerable characters, was the romance of his life. Owing to an antipathy which existed between him and Reynolds, Romney was never admitted to the Royal Academy.

The next generation of portrait painters, Lawrence, Beechey, Hoppner, Opie, and Raeburn, were all trained in the Royal Academy, and therefore pupils of Reynolds. **Lawrence**, who at twenty-two succeeded Reynolds as court painter, when but five years old began making portraits of those who frequented his father's tavern. His early work is superior to the later, for when he became the spoiled favourite of the aristocracy he turned out canvases hastily executed and artificial in effect.

*The Portrait of Mr. Angerstein and His Wife* and the *Portrait of Lord Wentworth* have vivacity and intensity of colour. While not profound, Lawrence yet knew how to emphasize effective outward characteristics. He was clever in his accents, but at times carried them too far. The black scarf, held by Mrs. Angerstein, though skilfully carrying a sombre note across the light shade of the picture, by its arrangement approaches dangerously near to the theatrical. He ignored the disagreeable, and, selecting the pleasing traits of his sitters, swept in spirited effects with seductive colour contrasts, a method well illustrated by the *Portrait of Mary Palmer*, Countess of Inchiquin, and the *Portrait of a Man*.

**Etty** studied for a short time under Lawrence. He was much impressed by Venetian colouring, as is seen in *The Bather*. Superior to Lawrence, in the finer blending of colour, in the subtler play of light and shade, was the Scotchman, **Raeburn**, whose best work can be seen only in Edinburgh. The portrait of a *Disabled Seaman* and that of *Anne*

1813, S

1813 N<sup>2</sup>— N  
— N— N<sup>2</sup>

\*1817N

VI D *Moore*, the writer, are done with the large, suave  
 1817A S brushwork that easily distinguishes Raeburn's  
 paintings. His colour is richer and fatter than that  
 of other British portrait painters, resembling the  
 Dutch masters in depth of tone. Like the Dutch  
 masters, also, he often enveloped his figures by  
 heavy, forced shadows, in order to give emphasis  
 to the faces, as in the *Portrait of Mrs. Machonochie*  
 — S *and Her Child*.

**Hoppner** was the rival of Lawrence. His *Portrait*  
 1812A N *of the Countess of Oxford* and *Portrait of a Young*  
 — S *Woman with a Boy*, are characteristic. The kitten  
 in the latter is extremely realistic. The *Brother*  
 \*1801S<sup>2</sup> *and Sister*, by **Beechey**, is one of his important  
 works. While he has neither the haughty elegance  
 of Reynolds nor the bewitching grace of Gains-  
 borough, yet his best work is sincere and engaging,  
 as is this naïve and carefully painted portrait. **Opie**  
 began by painting historical pictures, but soon  
 turned exclusively to portraits. The *Woman in*  
 1816 N *White* is an excellent example of his thorough,  
 somewhat heavy, workmanship. There is little  
 affectation in his manner, and if his pictures lack  
 delicacy and finish, they are redeemed by their  
 directness and simplicity.

**Angelica Kauffmann**, a German by birth, was a  
 pupil and friend of Reynolds. She was one of the  
 two women who were members of the Royal  
 Academy. Her work, as in the portrait of the  
 2722 N *Baroness Kruder and Her Daughter*, though but a  
 reflection of the master, has charm of manner and  
 pleasing colour,

English art not only founded an independent  
 school of portraiture, but also developed an original  
 school of landscape painting, a school to which the  
 French Barbizon painters were indebted through  
 receiving inspiration from the works of Constable  
 and Bonington. The earliest of the British land-  
 scapists was **Richard Wilson**, who studied in

Italy, and was influenced by the paintings of Claude VI D  
Lorraine and Joseph Vernet. His *Landscape* is 1819N<sup>2</sup>  
composed in the formal Academic fashion of the  
day, but, though less simple and less true to nature  
than the landscapes of his younger compatriot,  
Gainsborough, it has transparency of air and depth  
of perspective, and prepared the way for greater  
painters. **Hodges**, represented only by a *Portrait* — N<sup>2</sup>  
*of a Woman*, was his pupil. **George Morland**, 1818N<sup>2</sup>  
a fair painter of genre scenes, such as *The Drinking* 1815 S<sup>2</sup>  
*Place* and *The Halt*, was 'a dissolute rascal who, — S  
imprisoned during several years for debt, died at  
last under arrest. He took for his subjects the low  
life by which he was surrounded, his debauched  
companions serving for models. The dogs, birds,  
and pigs that cluttered his home were introduced  
in rustic scenes. His pleasing colour, effective  
composition, and skill as a story-teller, made his  
work popular in spite of faultiness of drawing and  
an imperfect knowledge of technique.

**John Constable** is generally considered to have  
been the founder of modern landscape painting.  
The son of a miller, in his boyhood he scrutinized  
the veering of his father's windmill, and learned to  
note the variations in the clouds that brought about  
the changes in the wind. The sky, with its masses  
of accumulated vapour, is an important feature of  
his compositions, as in *The Mill* and the *View of* 1809 S  
*Hampstead Heath*. When he went up to London 1810 N  
he began by copying Ruysdael, whose influence is  
shown in the dark work, *The Glebe Farm*. But he 1806 N  
soon decided to find a pure and unaffected manner  
of presenting the rural scenes he loved. Such works  
as *The Cottage* were praised by fellow artists, but  
the public passed them by because of what at that  
time was an unprecedented and daringly realistic  
use of greens. His feeling for the freshness of  
nature, for the silvery light of morning, for the rich  
glow of an autumn afternoon, as in the *Rainbow* 1807 N<sup>2</sup>

VI D (a mere sketch) were unappreciated. A work upon which he had spent thirteen years of attention in an endeavour to catch the delicacy of light, the transparency of luminous atmosphere, was carefully "toned" with lamp-black by a picture dealer in order to give it the dull effect of a Dutch master. It was in France that he first received recognition, being awarded gold medals at the Salon. Delacroix, stimulated by the Constables exhibited, repainted his "Massacre of Chios," and Rousseau, equally impressed, altered one of his landscapes already hung. Convinced that his way of reproducing nature with vividness and contrast of colour, with rich, full clouds, and quivering light, would eventually be recognized as true, Constable continued to paint on in the face of adverse English criticism. Not until he was fifty-two was he elected to the Royal Academy, three months after the death of his beloved wife. "It has been delayed until I am solitary, and cannot impart it," he said sadly. Constable's character was singularly beautiful. For eleven years he remained attached to a young woman whose parents objected to the marriage because of family prejudices. When he inherited his father's wealth, he persuaded her to marry him. Her father not only became reconciled immediately, but in the end so thoroughly approved of his devoted son-in-law, with his seven happy children, that he left all his fortune to him. Constable's serene home life, his joy in art, and the trust and encouragement of warm, sympathetic friends, enabled him to bear lack of recognition without bitterness. *The Bay of Weymouth*, under an approaching storm, is one of the most powerful of the canvases here, but none of his pictures in the Louvre, however, are comparable to those of the *National Gallery*.

\*1808N

**Bonington**, an Englishman by birth, was French by training. When fifteen he entered the Beaux

Arts, and studied under Gros. His *View of Venice*, brilliant and harmonious in colour, scintillates with light. The richness of his tones, the suppleness of his modelling, the directness and ease of his touch, had a marked influence upon later French artists. *A View of a Normandy Coast* is a suggestive bit, exquisite in colour scheme. *The Park of Versailles*, though unfinished, finely renders the differences of colour in perspective, and shows a good feeling for open air. There is a luxuriousness and a sumptuousness about Bonington's colour that, combined with the simplicity of his technique and the unassuming elegance of his composition, make his works thoroughly delightful—as the fascinating little interiors, *Mazarin with Anne of Austria* and *François I with the Duchess of Etampes and Charles V.* The *Portrait of the Old Governess* is an excellent piece of portraiture. Bonington's early death, at twenty-seven, like that of Regnault, robbed art of a colourist of unusual promise.

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Of all the English landscape painters, **Turner** was the most sensitive to the aerial phenomena of nature. By vision and touch he was a poet gifted with subtle perceptions for the mystery and beauty of light, possessing high imagination, and the power of fixing his impression of glory on canvas. By intellect and habits he was a dolt and a boor. A knowledge of his life, instead of explaining his work and enhancing it, only arouses surprise and disgust. His nature was full of inexplicable contrasts. The peculiarities of his life, however, are not so unaccountable as they seem. The son of a barber, he lacked education and culture. His intelligence was barely mediocre, and his appearance displeasing. Absorbed by his art, living in the dreamland which was his higher life, and unattractive to those who appreciated his work, his artistic equals, it was but natural that he should have taken refuge in solitude or have found associates only in

- VI D those whom he met behind closed doors. He was irritable, taciturn, secretive, and vain. No friends were entertained within his home. He worked in secrecy. When but a boy, he went up to London, and attracted attention by his water-colours. He studied for a few years under Reynolds, then an old man, and later became professor of perspective in the Royal Academy, to which he had been elected a member. His early work, minutely finished, was a truthful transcript of nature seen in the open fields during his tramps through England. Later he entered into a boastful rivalry with other landscape painters, living and dead, imitating his contemporaries and the Dutch and French masters, especially Gainsborough and Claude, and leaving no theme until he was satisfied that he had outdone his predecessor. Interested particularly in the penetrating influence of sunlight, he was impressed by the diffused light of Claude, whose work he requested might hang beside his own after his death.
- \*— N In the *View of the Pont Neuf*, as in all of his late canvases, it is light that is his chief preoccupation—light in an immense expanse of sky, light reflected in a sheet of water, light broken by the atmosphere into myriads of subtle tints blurring all outlines and making objects indistinct. In his great works, at the *National Gallery*, where the originality of his genius is fully revealed, Turner attempted to translate the surprises of atmosphere, to fix the fleeting radiations of light. He suppressed all facts that jarred, in order to give a poetic impression. The more he perceived the subtleties of nature and the more he mastered his technique, so much the more he gave himself up to poetic visions of ideal beauty. While depicting truths before undiscovered, his work became the delicate expression of a sensitive, subjective temperament.
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## CHAPTER XXV

### *THE BARBIZON SCHOOL*

While artists in Paris were wrangling over questions of æsthetics in art, an unassuming school was quietly and unconsciously forming itself in the forest of Fontainebleau. Rousseau was the first to turn his back upon academic debates and withdraw to the little town of Barbizon. He was followed by Millet and Jacques, the painter of sheep (not represented). Around these men soon gathered a group of artists, who spent their days out of doors depicting fields and forests, peasants and cattle. Each artist worked faithfully to develop his own individuality, to portray nature as she revealed herself to him. **Theodore Rousseau** is often called the father of modern landscape painting. Yet because he painted French fields and forests instead of the Roman campagna, reproduced trees and shrubbery in their natural setting instead of in a studied arrangement, and failed to introduce the usual Italian ruins; because, in fact, he indulged in an unauthorized style of painting, and had made enemies among the men in power, his pictures were for many years denied admittance to the Salon, and, when finally received, were badly hung. Rousseau accepted the commonplace realities of scenery, working out the differences in the appearance of various plants and in the structure of the bark on various trees with painstaking realism; but over his exact

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VIII reproduction of details he threw the unifying quality of poetic light. He himself says:—

“That which finishes a picture is not the quantity of detail, it is the the accuracy of the whole. No matter what the subject, there should be in it one principal object on which your eye always rests.”

\*127 E To this principle he adheres in the *Opening in the Forest of Fontainebleau*, one of his best finished pictures. In spite of the careful rendering of weeds, moss-covered oaks, and lightning-splintered trunks and branches, the eye is carried by an effective distribution of light to the opening of the forest, where the cattle stand peacefully in a sun-bathed pool. Note the introduction of the bent, wind-swept tree in the background—how admirably it fills the space and accentuates the middle distance. The deformed tree was without doubt criticised as being a subject unfit for treatment. Jagged tree-trunks and splintered branches, favourite themes with Rousseau, were also condemned.

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2904 Rousseau is one of the most difficult of the landscape painters to identify, for he sometimes laid paint on thickly and produced dark, rich canvases, as in *A Village among the Trees*; and again painted with minuteness and in a high key, as in *Spring-time*, brilliant in vivid greens and in clear far-reaching distance. The *Little Fisherman* is as suggestive and spirited as a Dupré. Rousseau, though treated unjustly by jurors and art-dealers, was always surrounded by loyal friends. When the Salon refused his pictures, Ary Sheffer exhibited them in his studio, and when Diaz was awarded the Cross of the Legion of Honour, he electrified the guests at the banquet by a toast to—

“Theodore Rousseau, Our Master Forgotten.”

Dupré was Rousseau's intimate companion through many years. Yet when Dupré was awarded the Cross and Rousseau was ignored, the injustice so rankled that Rousseau cherished resentment



against his faithful friend, and severed all association with him. A man of impulsive and compassionate nature, he harboured an unfortunate girl who was a confirmed invalid. Later, becoming attached to her, he removed her to Barbizon, where he was thought to have privately married her. He was tenderly devoted to her when she lost her reason and refused to allow her to be placed in an asylum. Yet, after his death, it was discovered that he had never legalized the marriage. Throughout the greater part of his life he was exceedingly poor, but at various periods received comparatively large sums from the sale of several of his works. At such times he bought rare prints, and upon one occasion, in the guise of a rich American, purchased a painting from Millet, who was then at the point of starvation. Rousseau and Millet had become close friends at Barbizon, and it was in Millet's arms that Rousseau died, from a stroke of paralysis brought on by the shock of learning that he, alone of all the jurors at the Salon, had been denied the honour of promotion. VIII<sup>(3)</sup>

**Millet**, like Rousseau, suffered cruelly at the hands of unjust critics and unscrupulous art-dealers. Early in his career his little studies, such as *The Bathers*, done in the manner of Boucher, and charming in grace and colour, met with success. But he overheard someone remark that a certain picture was done by that "fellow named Millet who always paints naked women," and his peasant blood revolted at such a reputation for posterity. He turned —with the approval of his brave wife, Catherine Lemaire, who realized the difficulties they would have to undergo—to depicting the life of the common people, with whom he was in sympathy by birth and training. The son of a Normandy peasant, Millet had been brought up to hard labour. He was, however, not without education, for a curé uncle had taught him to read his Bible and also his 642

VIII (3) Virgil, and when he attended the art school at Cherbourg he read at night Hómer and Shakespeare, Milton and Goethe, Scott and Byron, Hugo and Chateaubriand. He was thirty-four when he commenced to dignify the glory of labour, and began his dreary struggle with poverty. For two weeks husband, wife, and three children lived on less than six dollars. The sale of his *Haymakers*, however, enabled him to move from Paris to Barbizon, where he spent the rest of his life. His eloquent rendering of rustic scenes, of the beauty, the pathos, the sublimity of lowly life, was appreciated by but a limited few. The *Gleaners*, one of his greatest canvases in grandeur of conception, sincerity of drawing, and splendidly illuminated distance, was declared—

“a promulgation of most seditious messages.”

In the patiently bent figures gathering the stray grains, critics discerned an outcry against the labourers who worked in other mens' fields while the wealthy landowner piled up a rich harvest. For ten years Millet painted on, unappreciated, called a revolutionist and a demagogue, because of the intense feeling aroused over his subjects—such humble, earnest themes as the *Woman Churning*, the *New-Born Calf*, the *Washerwoman*, the *Burner of Herbs*, *The Winnower*, and the *Woodcutter*. When his “*Shepherdess*” was exhibited at the Salon, however, he at last found himself popular; he received the Cross of the Legion of Honour and was made a juror at the Salon. But the commission to paint the historical scenes in the Panthéon came too late. Before even the sketches were completed the great poet of peasant life had passed away. Though he painted the humblest of scenes, Millet never depicted the ugly; and no matter how lowly his subject, he elevated it to the level of the beautiful by grandeur of style, by rugged simplicity of composition, harmony of line, and rich depth of

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colour. A painter of truth, he was yet too much of a poet to be a blatant realist. In the greater number of his pictures the figures are of primary importance, and the landscape is used as a harmonious setting for the theme. But at times Millet interested himself in a mere mood of nature, as in *Spring*, where the intense black clouds, contrasting with the brilliantly lighted apple trees in bloom, produce an effect as striking as a bit of modern impressionism. With eyes half closed, note how the landscape takes on actuality, a feeling as of a drenched spring day after a storm. The tender apple blossoms, the thick growing wheat, and the hard earth are nicely discriminated. The *Church of Greville* was never completed, and is therefore somewhat hard in effect, but the portion of the picture to the right, with the red-roofed cottages behind the trees, is exceedingly delicate in handling.

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**Corot**, like Millet, changed his manner of painting when well advanced in years. He was over twenty-six when he began to paint seriously, for his father had apprenticed him as a draper's clerk. Convinced at last of his son's inability to do business, he consented to give Corot an allowance of three hundred dollars a year and let him pursue his art studies. The young artist spent two years in the atmosphere of a school impregnated with David's teachings, and was there taught "to compose landscapes." A sympathetic observation of nature had been his chief pleasure from the early days when he sat on the banks of the Seine in front of his mother's shop on the corner of the Rue du Bac—"M<sup>me</sup> Corot: Marchande de Modes"—or dreamed at the window of his father's country place, a house set in a marshy land where at twilight the trees were veiled by gray mists and the air saturated with sensitive, quivering vapour. Even when in Rome, producing in his first manner the enamel-like little views of *The Forum* and *The Colosseum*, he was

S D struggling to seize the movement of things, the fugitive impressions of nature. His sketches made at this time, now among the drawings of the Louvre, are exceedingly interesting. He spent much time at Barbizon, the painters of Fontainebleau being his friends. His attitude toward the spirit of art was the same as theirs. He lived simply, never marrying, and except for several visits to Italy and for the summers with his sister in the country, his life was without episodes. He regularly sent pictures to the Salon, and the fact that they were unappreciated did not disturb the serenity of his sweet, happy nature. He was wont to say:—

“Delacroix is an eagle. I am only a lark singing little songs in my gray clouds.”

He concerned himself not at all with contemporary history or politics, yet during the siege of Paris in 1870 worked among the sufferers and gave over five thousand dollars to relief funds. His kindness and human sympathy were unlimited. Upon the death of Millet, though himself ill, he set about providing for the widow and thirteen children. For Daumier he purchased a house when the painter, nearly blind, was about to be turned upon the street, and the fellow-artist wrote in gratitude:—

“You are the only man I esteem so much that I can accept from you without blushing.”

The tender-hearted painter, blunt as a peasant, simple as a schoolboy, wanted to cover prison walls with his paintings.

“I would have shown these poor creatures the country in my own fashion. I believe I could have converted them to goodness by bringing them the pure, blue sky.”

The country as Corot saw it was a poetic idyll stamped by the dreamy mysteriousness of his own temperament. His landscapes are interpretations rather than literal transcripts. It was not until he was forty that he mastered his technique sufficiently to create the tone poems for which he became famous. *The Valley* is in a transitional style, and

while breathing an out-of-door atmosphere, is more definite in outline and more highly coloured than his late work. The well-known *Landscape* (called also "A Morning" and "The Dance of the Nymphs") has the elusive silvery touch, the feathery trees, and the luminous tender radiations that characterize his best work. The fact that his pictures can be easily recognized has led critics to charge Corot with mannerisms. But a careful study of his landscapes reveals the fact that he never reproduced the same scene, never painted a tree twice in quite the same way, and never caught the same mood of nature twice. At a casual glance, two landscapes may appear similar, but penetrate them deeply and the subtle poetry of each will make itself felt. There is a marked difference in atmospheric feeling between the *Souvenir of Italy, Castalgandolfo*, charming in its warm distance and reflected sunlight on stone walls, and *A Landscape*, cooler and more silvery in tone. Corot's suggestions came directly from nature. Often he arose at three in the morning to watch the light creep over the face of things. He usually painted dawn or twilight; at noon he "saw too well." *Evening* is characteristic of the way in which he loved to envelop the details of foliage in broad shadows and create poetry by a mysterious delicate light. It is for the idyllic quality of his landscapes, especially evident in the *Eclogue* and the *Shepherds' Dance*, that Corot is justly valued. For though he failed to perceive the infinite variety of colours in shadows, which to-day the impressionists consider as indispensable in a faithful interpretation of nature, yet he caught the fugitive variations of light. At times he painted picturesque village scenes, as *The Gate to Amiens, Thatched Cottages, The Road to Sèvres*, and *The Road to Arras*, delightfully French in feeling. *The Pond* is an interesting composition because of the trees against the setting sun, the straight line of which, while developed by

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VIII<sup>(3)</sup> the reflections in the water, is at the same time beoken by the fluctuating rays of light. Observe the effective touch of red in the cap of the seated figure. Corot's flowers in the foreground are always produced by single brush strokes.

124 **Chintreuil** owed much to Corot, adopting the same idyllic style, as in *The Deer Park*.

The Barbizon poet of colour was **Diaz de la Pena**. Just as Corot loved the silvery lights of dawn and twilight, so Diaz loved the joyous glint of brilliant tones in sunlight. His highly imaginative, sensuous creations were the expression of an ardent southern temperament, for Diaz was Spanish by parentage. He was born in Bordeaux, while his parents were fleeing from the revolutionary upheavals on the other side of the Pyrenées. His mother, working her way as governess, succeeded in reaching Paris with her baby. Here the boy grew up, painting with Dupré and Cabat in a porcelain manufactory. Diaz was an enthusiastic supporter of Delacroix, whose colouring he instinctively appreciated; Correggio was his model among the old masters, and it was from copying the "Antiope" that he acquired the golden blond tones and supple flesh modelling that characterise his early work—as evident in *Venus and Adonis*. Millet was his lifelong friend, and, like Millet, he at first painted nude figures, and was besieged by buyers for his nymphs and Venuses. *The Fairy with Pearls* and *No Entrance* are of this period. Later, his intense admiration of Rousseau led him to Barbizon, where he attempted to realize on canvas his gorgeous dreams of nature. The figures in his landscapes are mere forms introduced for the sake of colour and for romantic interest, as in the very decorative little panel *Nymphs Under the Trees*. They are rarely of interest, and even in his charming fantasy, *The Bohemians*, where they have more personality and attractiveness than usual, they are

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primarily the means of emphasizing the luminous quality, the scintillating, gem-like brilliancy, that marks his style. He delighted in forest clearings where rays of sunlight gleam in the foliage, as in *Under the Trees* and *The Clearing*. The birch was his favourite tree, and he painted the same trees and the same glens over and over again, in love with the flicker of the sun's rays and the amber light through the forest. Curiously enough, the romantic tendencies of Diaz, and his poetic sensitiveness, in no way overbalanced his common sense. His nature was forceful and sane, and, in the life at Fontainebleau, the incapable Millet and the erratic Rousseau leaned upon him for advice and strength. In spite of the fact that, owing to a poisonous bite in youth, he had had a leg amputated and wore a wooden one, he was always cheery and energetic. He was a good financier; his pictures sold well, and he became rich. Always a great collector, his home was filled with curios. Late in life he sought out objects that reminded him of his youth and of his former friends. For one of his own early studies, that he had sold at twenty-five francs, he paid three thousand.

Another artist who received his early training in a porcelain factory was **Troyon**. Some of his pictures have hardness of outline and enamel-like finish, faults which he was many years in overcoming. The *Feeding the Chickens*, while broad in treatment, has the clear colour, intense contrasts, and brightness, that suggest porcelain. In his most famous picture, he succeeded as admirably as did Corot in rendering the light of early morning. *Oxen Going to Work* is a masterpiece, not only because of the excellent portrayal of cattle, but because of the splendid feeling for dawn and for the morning air in which the cattle seem naturally to move. The same breadth of treatment, the same gloriously diffused light, the same vigorous accents,

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VIII are found in the Troyon that are found in the Cuypp, by whose pictures Troyon was influenced when in Holland. Much of Troyon's work, however, is less luminous. Even the companion picture, 890 E *Return to the Farm*, is heavier. But the animals are painted with his usual skill, and a peaceful spirit of eventide pervades the landscape. The two pictures are not only a study of the contrasting effects of morning and evening, but also of the arrangement of light. In the former, the sun is at the back, and the shadows fall directly forward, the figures, except for the sharp, high lights, standing out boldly against the light, and making decided accents. In the latter, the sun is on one side and the cattle are in strong light. Troyon's interpretation of nature is far more literal than that of Corot.

T T There is no elusive mystery in his landscapes, and 2915 even in such scenes as *The Meeting*, where the raised dust modified all objects, Troyon treats the subject with perfect frankness. The dust, though it softens outlines and harmonizes tones, is real dust, through which the life-like little sheep must make their way. 2916 *On the Heights at Suresnes*, \*2909 *Morning*, and *The Turkey Girl*, are among his 2913 most poetic works. Troyon's poetry is robust and resonant, rarely fanciful or dreamy—the poetry of a man who accepted the realities of life. He himself had little education; was, indeed, almost illiterate. Unlike most of the artists who painted at Barbizon, he early achieved success, becoming Chevalier of the Legion of Honour when thirty-nine. His brilliant, truthful transcripts of nature and his sympathetic rendering of animal life made him popular with the public.

Dupré was preceded immediately by **Huet**, who, revolting against classic landscapes, attempted to give a subjective impression of nature, as in the *Flood at St. Cloud*; and by **Cabat**, who painted the *Pond of the Ville d'Avray*.



Cabat exerted a marked influence on **Jules Dupré** in boyhood, who in early life painted quiet, pastoral scenes, as *Normandy Pastures*, attractive landscapes that did not repel, as did the wilder scenery of Rousseau. The names of Rousseau and Dupré will ever be associated, not only because both were pioneers in modern landscape painting, but because of the close friendship between the two which endured many years, and which was tragically broken by Rousseau's unreasoning jealousy. After the rupture, Dupré lived in comparative retirement, painting the scenery of western France, barren hillocks, and low-lying plains overgrown with heather, such as *Waste Lands*, one of his most poetic renderings of melancholy solitude. The last few years of his life, after Rousseau's death, were spent at Barbizon. Dupré's conscientious desire to render perfectly what he saw makes his work at times seem laboured. The richness and solidity becomes heavy. Like Rousseau, Dupré was influenced by Constable. He was absorbed especially in cloud formations, in the phenomena of weather and light, which he succeeded in portraying with rare skill, as in *Sunset After a Storm*. He was particularly fond of painting oaks, not tall, majestic oaks, but the low, wide-spreading kind, with twisted branches and thick foliage, such as are seen in *The Great Oak and the Watering Place*, one of his richest canvases. Dupré at his best has admirable depth of colour and richness of quality, as *The Little Cart*.

2868

\*2871

2875

\*2873

2685

Somewhat akin to Dupré in his interpretation of nature is **Daubigny**. Like Dupré, he painted tranquil scenes. *Springtime* has a delicacy of touch, a lyrical quality, characteristic of his work. The picture, a masterpiece of happy gradations of tone to the far distance, in softness of greens, in shimmering freshness, won for the painter the Cross of the Legion of Honour. Blooming apple

VIII  
\*185 N

T T orchards and growing meadows were scenes he loved from boyhood, for, though Paris-born, he had spent many years in the country, owing to ill-health. Several of his other pictures, as *The Pond of Storks*, speak of his love for blossoming fields, for the exquisite in nature. *The Harvest*, broadly painted, with large, sweeping brushstrokes, is yet a delicate and sensitive treatment of an autumn scene, mellow and tender, with far-reaching, luminous, yellow sweeps. Before he was nineteen, he and a fellow artist had saved up enough small coin, by dropping it into a chink in the wall (whence it could only be extracted with the aid of a crowbar), to support them on a tramping expedition to Italy. They were gone eleven months, and returned with money in their pockets. Daubigny was self-reliant, and ever an indefatigable worker, producing innumerable vignettes which supported him, and gave him an opportunity to paint leisurely. His etchings are highly valued. For several years he lived with three other artists in community life, sharing a common table, common purse, and common interests. Happy by temperament, his life was without friction. After his marriage, he built a simple country house near the Oise, a river which he has made famous by innumerable scenes painted from his house-boat, the "Bottin," in which he used to drift for many miles. The vestibule of his home was decorated by Corot and Daumier—the latter an artist who is just beginning to be appreciated for his inimitable satires on life, such as *The Donkey Thieves*, full of vigour, and rich in colour. Daubigny himself lined the walls of the drawing-room with landscapes, and painted fairy tales for the bedroom of his daughter. *The Banks of the Oise* is one of the peaceful views from his favourite haunts.

2815  
VIII  
— N

T T  
2937

2819

Daubigny is the simplest of the landscape painters, both in the unassuming selection of his subjects and

in his technique. There is no dramatic element in his picturès, as often in Rousseau, and but little subjective personality, as in Corot and Diaz. He accepted a scene as it existed before him, and scrupulously recorded. He painted without mannerisms the simple harmonies of nature, never attempting the unexpected, the uncouth, or the sublime. He was fond of depicting sleeping waters, as *The Pond*, *A View on the Tamise*, *The Flatboats*, and *The Mill at Gylieu*. His pictures are full of freshness and air, But late in life he developed a new style, aiming at singleness of impression, as in *The Vintage in Burgundy*, where he emphasizes one strong tone and lays on thick colour broadly, producing a sketchy effect. He remained always a painter of French landscapes, though he travelled widely, visiting Italy, Holland, and Spain, the last in company with Regnault.

(VIII)<sup>3</sup>  
184A  
2821  
2820

VIII  
184 S

Compared with the classic landscapes of preceding generations, the Barbizon representations of open-air scenes have freshness and vitality. But while exquisite and harmonious as artistic creations, and suggestive of nature, they are nevertheless low in key, falling far below the actual pitch of real atmospheric values, and their shadows have not the luminous colour variations found in Manet and other impressionists who followed after Manet.

Examples of the modern school may be seen in the Luxembourg Gallery, in the Petit Palais, and in the private collection of Durand-Ruel.

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