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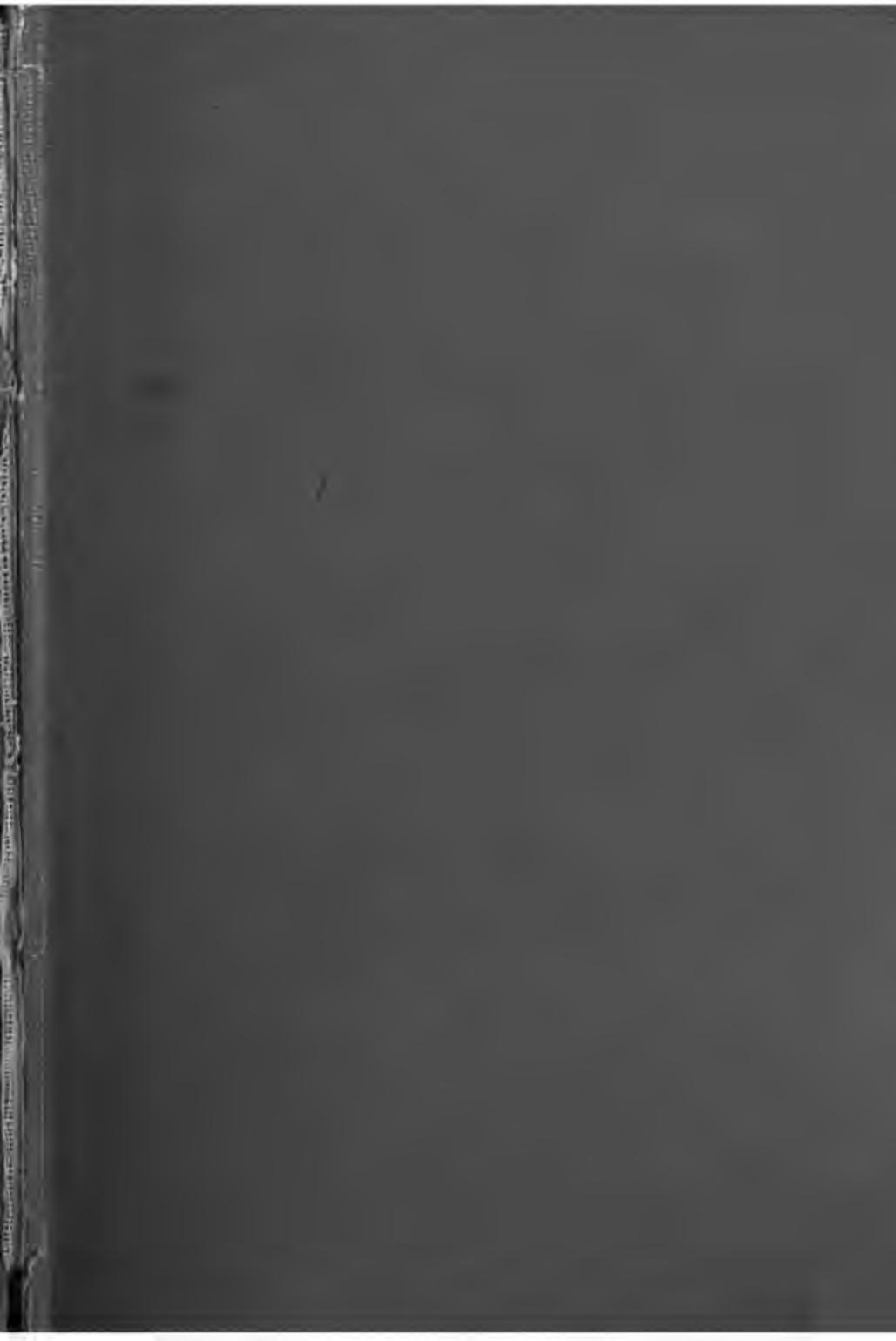
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GREAT LIGHTS
IN
SCULPTURE AND PAINTING:

A MANUAL FOR YOUNG STUDENTS.

BY
S. D. DOREMUS.

NEW YORK:
D. APPLETON AND COMPANY,
1880.

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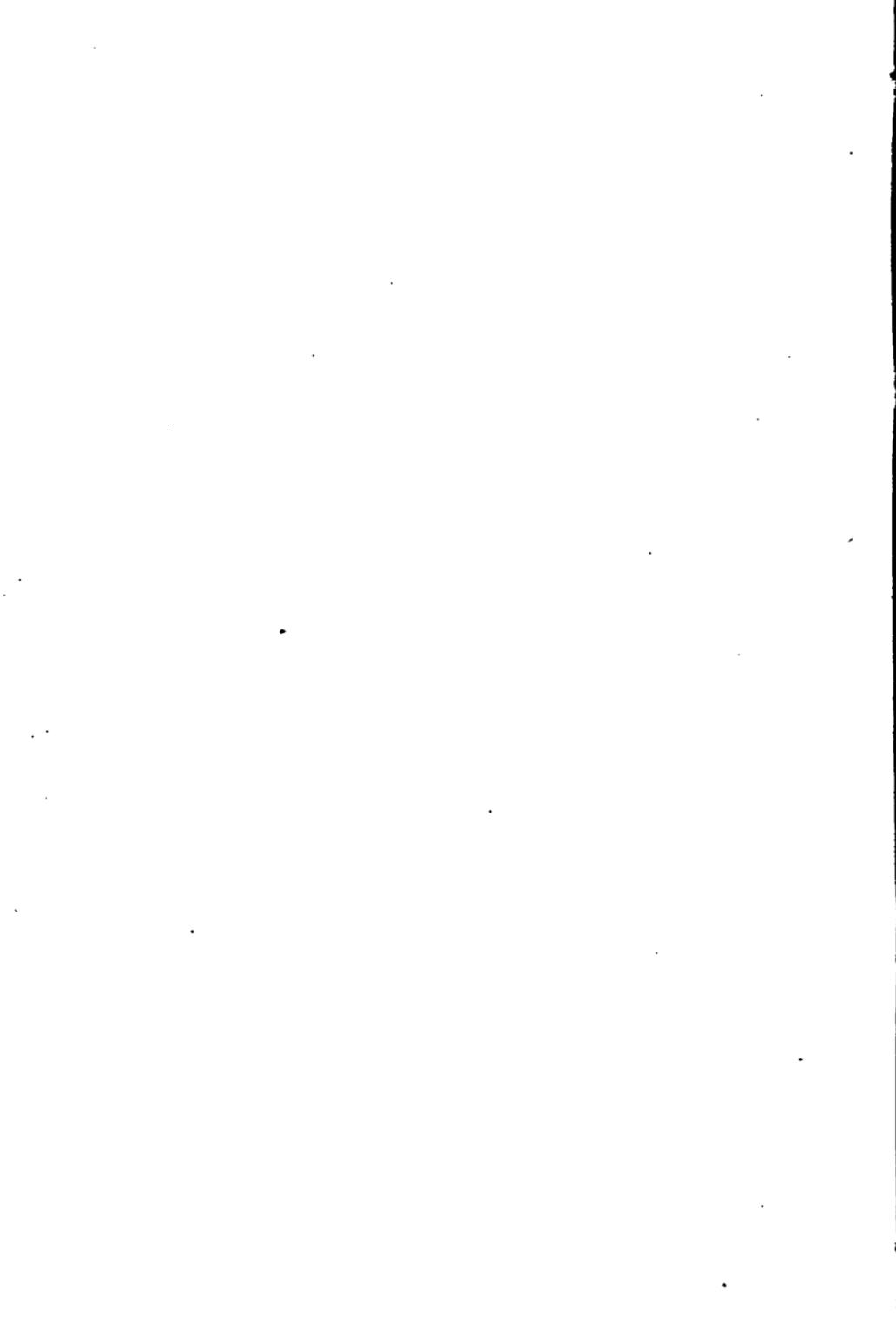
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1879.

TO THE
MEMORY OF MY BELOVED AUNT
MISS HAINES,
WHO FOR YEARS LED THE VAN
IN THE HIGHER EDUCATION OF AMERICAN GIRLS,
AND WHOSE HEROIC SPIRIT IN SURMOUNTING OBSTACLES
WILL LONG BE AN INSPIRATION
TO THOSE WHO APPRECIATED HER, THIS LITTLE VOLUME
WITH REVERENTIAL LOVE

Is Dedicated.



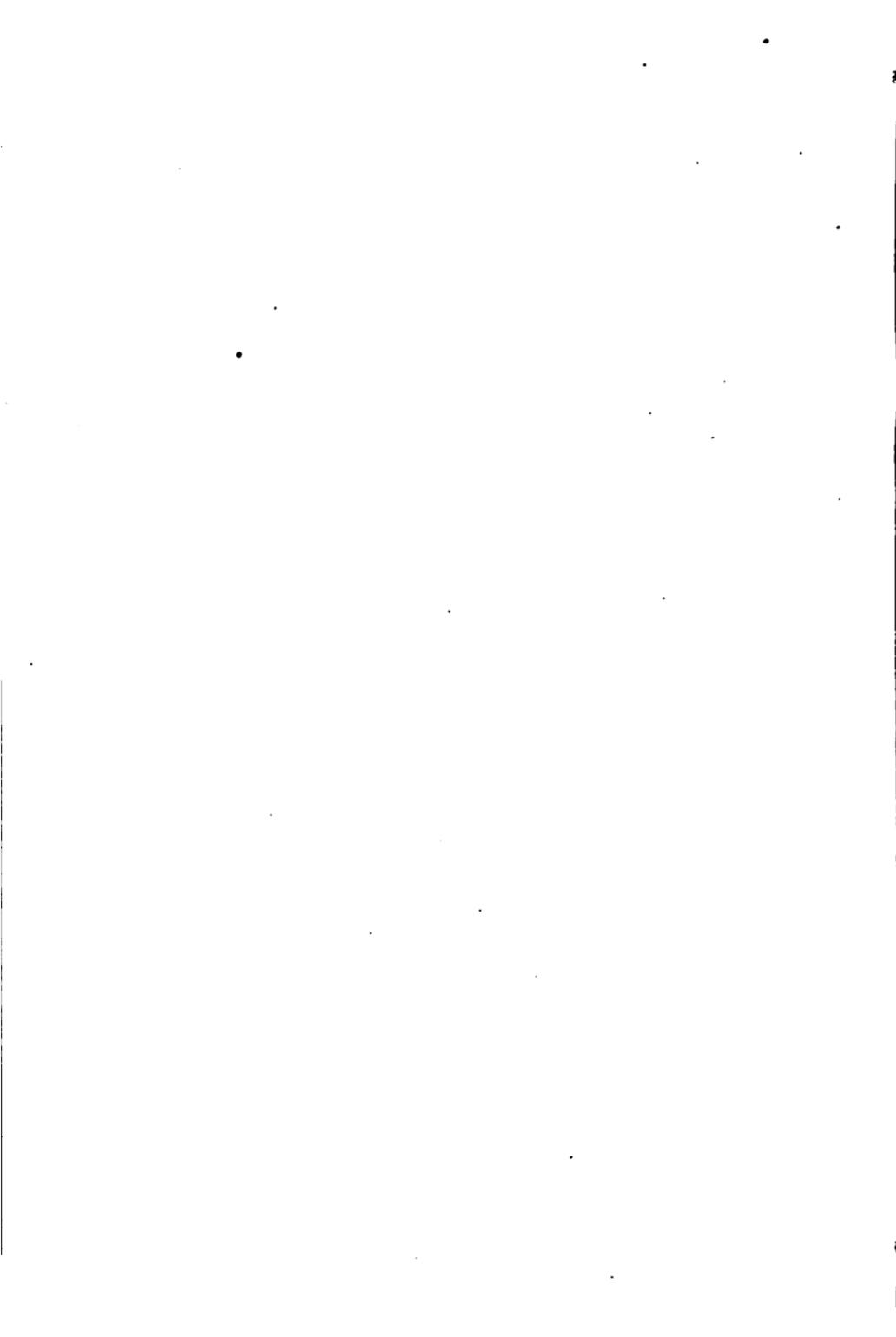
P R E F A C E .

THIS little volume has grown out of a want felt by a teacher, who desired to take a class through the history of the great sculptors and painters of the ages, as a preliminary step to an intelligent journey through Europe. Not being able to secure a text-book which combined the necessary requisites of conciseness for a limited school-term, and extended enough to embrace ancient and modern artists, a series of dictations was prepared. These have been somewhat modified, but it is hoped that the incidents in the lives of men of genius will fasten the facts in the minds of young students ; while, in learning where the great masterpieces may be seen in Europe, they will be prepared to appreciate intelligently all the wonders the galleries contain.

The limits of the dictations prevented anything but a selection of the wonderful lights of the ages. In the hope that it may be useful to those young students who are interested in this charming subject, and perhaps give them an impulse to make their lives useful in their generation, the book is respectfully submitted by the

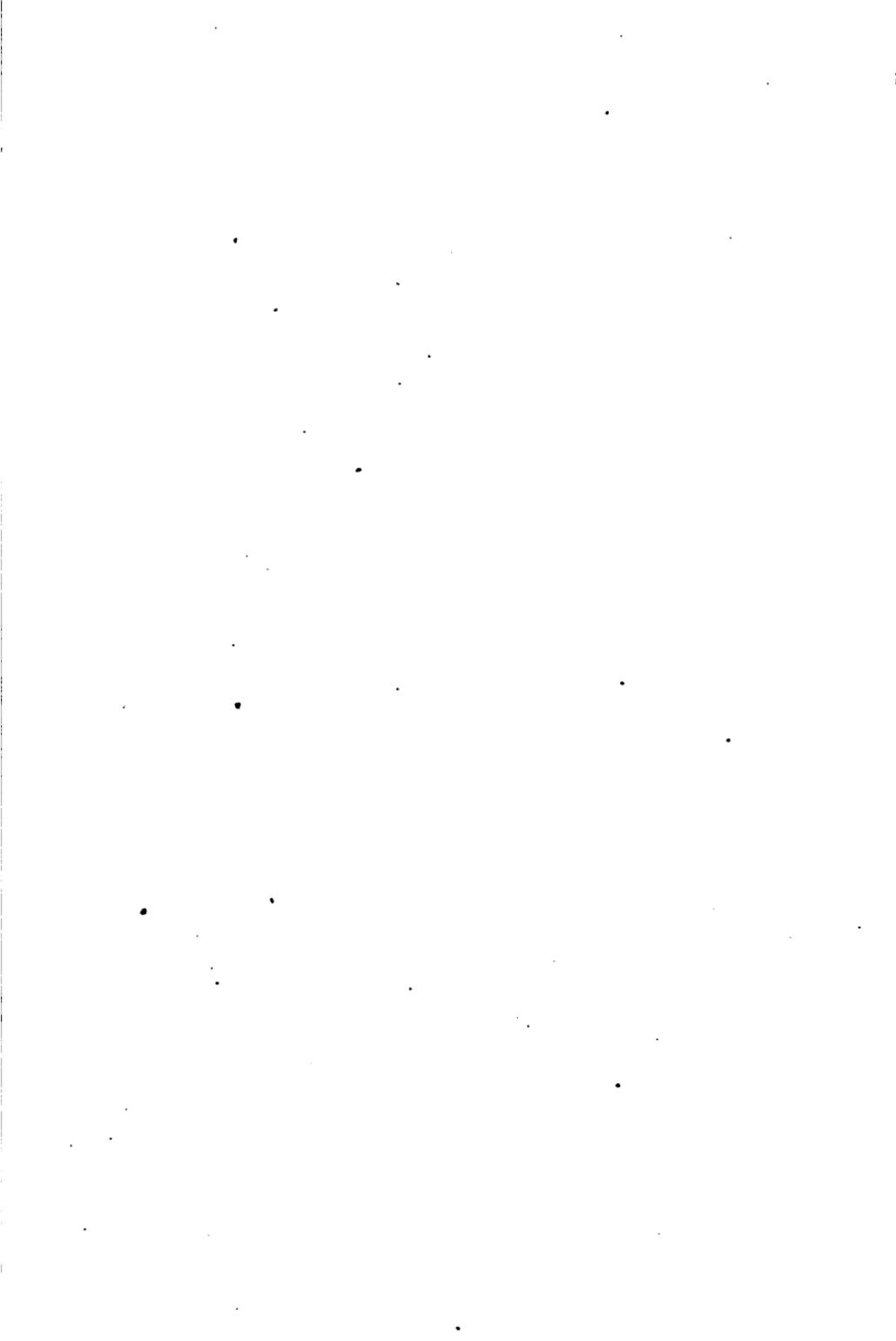
AUTHOR.

NEW YORK, *July*, 1879.



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Pliny the Elder.
Pausanias.
Strabo.
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Layard's "Nineveh."
Clark's "Daleth."
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GREAT LIGHTS

IN

SCULPTURE AND PAINTING.

IN a book of limited proportions, the progress of art among the Assyrians, Egyptians, and other ancient nations, can only be alluded to. We trace through all the archæological researches of the present day, whether in the mounds of Assyria and Phœnicia, the tombs of Egypt, the *débris* of the lake-dwellings in Switzerland, on even the cliff-cities of our own continent, one universal type, showing a common development. We know that the sculpture and painting of most of these ancient nations were circumscribed and stereotyped by the strict religious code which held art in an iron grasp. Remains are constantly being exhumed of gold and silver vessels, more than four thousand years old, of such exquisite workmanship that they rival the highest achievements of art in a later day. Many of their figures were moved with mechanism so ingenious that we marvel at their intricate delicacy. Nor are we less astonished when we see their gems so minutely wrought as to require at the present day a strong microscope to decipher them. Fragments of glass have come down

through the ages, so intermingled with lines of gold and rare colors, that, admiring the daintiness of design and execution, we are prepared to credit the statement that vessels of this costly product could be thrown violently on stone without injury, and can no longer flatter ourselves that it is a discovery of the present day. Truly marvelous people who make good the saying of the wise man of Judah, that "there is nothing new under the sun!"

GREEK SCULPTURE.

The art of sculpture was developed before that of painting, although it existed in its rudest forms fourteen centuries B. C. As we look at the exquisite specimens of Greek sculpture which to-day form the standard of beauty, it is difficult to realize that a rough pillar or block, with a rounded knob which served for a head, was the sole representation of ancient gods and men. A specimen of this kind was brought to Rome from Persinus in Phrygia, representing *Cybele, the Mother of the Gods*.

We find that Bacchus was only known under the form of a pillar; that Cupid and the Graces were simply blocks of wood or stone, and, from this fact, that even in the palmiest days of Greece the Greek word for *pillar* signified a statue. Among the Spartans, Castor and Pollux were represented by blocks of wood connected by two pieces lying across them. In this manner the Hermæ or terminal figures of stone arose, dedicated to Mercury.

We first hear of the legendary artist DÆDALUS 1,200 years before Christ. We know his fabled story well through mythological records, and can understand

how in that mystic day a *person* may have been confounded with a *period*, covering the lives of many a struggling artist. Ancient historians narrate variously that all carved figures were known under this common name; others, that Dædalus was a gifted man, born in Athens, the cradle of Grecian art, and left huge carvings, which were recognized as his in the second century before the Christian era. These biographers also attribute to him the founding of a *school* for art, and say that he for the first time dared to carve the arms of his statues in a variety of positions, the limbs as if in motion, and to give a shadowy expression to the eye by raising the lids. Observers who saw the effect, while ignorant of the method, attributed to Dædalus the introduction of quicksilver in his statues.

TALUS or PERDIX, nephew of Dædalus, made another stride, by introducing implements, which were mechanical applications of things seen in surrounding nature. The careful observation of the backbone of a fish, or the teeth of a serpent, suggested the invention of a saw.

We are assured that the knowledge of casting metals was familiar to these ancient Greeks, as Homer constantly alludes to domestic utensils, and again to rare works of embossed gold, as in his matchless description of the shield of Achilles.

The inventor of this process was supposed to be RHÆCUS OF SAMOS, who lived 700 years before Christ, although the ancient traveler and geographer Pausanias states that statues of bronze appeared in Italy earlier than in Greece. The castings, however, were in separate plates and united with nails. Herodotus writes that Rhæcus was the architect of the largest temple he had seen. In corroboration of this, we are pointed to the *Ark of Cypselus*, as one of the earliest specimens

of ancient sculpture, being made of cedar-wood, richly carved, and inlaid with gold and ivory. The carvings, in five rows, represented periods in the history of Cypselus and his descendants, so graphically narrated by Herodotus, the father of history, in "Terpsichore," book v. The Ark of Cypselus was sent by the tyrants of Corinth to the great temple of Hera (Juno) in Olympia, as an offering commemorative of the founder of their tyranny, who as a child was hid in a chest.

The next work of renown was the *Throne of Apollo* in Lacedæmon, the production of BATHYCLES OF MAGNESIA, who is reputed to have lived in the time of Cræsus, 500 years before Christ. The throne rested on carved statues, and was surmounted by a bronze image of the god Apollo.

THEODORUS and TELICLES, sons of Rhœcus, made great strides in their study of art, being sent to Egypt to gather up all the improvements made in that renowned land, to which Greece owed so much. They assisted in laying the foundation of one of the seven wonders of the world, the great *Temple of Diana* at Ephesus, for whose building all the Asiatic states contributed money and talent. This building, which eight times was destroyed by earthquakes, was at last built in a swamp to avoid another disastrous overthrow. It was 425 feet long, by 220 feet broad, and was supported by 127 marble columns exquisitely sculptured, each 60 feet high, contributed by some powerful monarch. To the marble of which the costly edifice was constructed were attached plates of silver and brass, while columns of porphyry and green jasper adorned its porticoes, which it was said were carried away by Justinian, the Roman Emperor, who rebuilt the church of St. Sophia, originally erected by Constantine the Great in his imperial capital, Constantinople.

As one result of the knowledge gained in Egypt, Theodorus set the famous emerald ring of Polycrates, Tyrant of Samos, on which a lyre was engraved. This signet ring has been renowned because of the ancient story attached to it. A period of uninterrupted prosperity rendered Polycrates fearful lest the gods should counterbalance his happiness by sending him unusual misfortune. By the advice of his friend Amasis, King of Egypt, he decided to part with this rare and costly ring to avert disaster. Throwing it into the open sea, without hopes of its restoration, he was astounded to receive it once more, from a fisherman, who had discovered it among his spoils.

The same artist wrought a *silver vase* for Cræsus, King of Lydia, which was large enough to contain 149 hogsheads of wine. This was deposited by the wealthy monarch as an offering to Apollo at Delphi, in which the inhabitants prepared the sacred wine for mystic festivals. Besides gold vases made for the King of Persia, these brothers left a specimen of their knowledge gained in Egypt, in the statue of *Apollo Pythæus* at Samos. As this was carved from two pieces of wood, each artist working apart, it is inferred that they carried out minutely the religious types laid down by Egyptian priests.

A second and more progressive period, dating from 580 to 460 B. C., introduces us to many developments in art.

GLAUCUS OF CHIOS seems to have invented the art of inlaying iron, softening steel, and soldering metals. One of the most remarkable works which he produced was a huge silver bowl, with a saucer or stand of inlaid iron, more admired than any previous offering of art at Delphi. This pedestal was engraved with insects and

foliage, excellent imitations of nature, and was presented to the oracle by Alyattes, King of Lydia, and father of Cræsus, after recovering from a dangerous illness.

To DIBUTADES, or BUTADES, is ascribed the art of fashioning clay models to look like life, and then baking them to preserve their conformation. His daughter, watching the shadow of her lover's profile on the wall, as he was to be separated from her for a time, sketched a striking outline, which suggested to Dibutades the imitation of the human face. This he did by pressing clay within a profile, which was baked to make it permanent. The roofs of houses were then adorned with masks, which might be called portraits, and which were known as *prostypa* or low-relief, and afterward *ectypa* or high-relief. Clay figures unbaked were afterward called *ceramicus*. While using various kinds of clay, Dibutades discovered a red crayon by which colors could be used for different parts of the face.

When Cypselus usurped the authority in Corinth, Demaratus, the father of the elder Tarquin, fled into Italy, 685 B. C., and was accompanied by EUCHREUS, a native of Corinth, who was a sculptor of power mentioned with *Eugramenes* and *Cleophantes*, artists in sculpture and painting. By his means, the arts were introduced into Italy, although Roman historians are fond of relating that Romulus, the founder of the "Eternal City," had a statue erected of himself, seated in a chariot, drawn by four horses, and crowned by Victory.

Two renowned masters of Crete must now claim our attention—

DIPÆNAS and SCYLLIS, who were especially celebrated for combining marble with the use of gold and ivory for the purpose of embellishing drapery on stat-

ues. This combination of materials dated first from the use of marble for the head, hands, and feet of wooden statues, which were then called *acroliths*, as the extremities were of stone. Later in the history of art, statues were often draped in woolen, an ancient figure of Æsculapius being clothed in a suggestive garb. As far down the ages as Dionysius the Younger, who succeeded to his father's throne in Syracuse 367 B. C., we hear of his removing the gold drapery from a statue of Jupiter, and in derision replacing it with a garment of wool.

Before we pass to the artists of a later date, we must allude to several ancient remains of sculpture whose chronology is not determined. One is a *bas-relief of lions* over the gate of Mycenæ, a city of great antiquity, which possessed some remarkable buildings, with brass nails in the walls, still in preservation. Another is a *figure of Niobe*, on a rock near Sipylus, the fabled residence of the mythical mother of seven sons and as many daughters. Again, some remains are to be seen in the British Museum of sculptures on ancient *tombs at Xanthus*, a city of Lycia, which in a remote period was highly adorned with carvings. At the Glyptothek in Munich are seen what are called the *Æginetan sculptures*, found by a party of English, Danish, and German archæologists in 1811 in the island of Ægina. Sixteen statues probably formed part of an historical combat in stone, which ornamented the temple of Athene. The hair of the figures was probably made from wire, and bronze weapons were attached by holes in the marble, while traces of color are still to be seen.

GITIADES, a Spartan sculptor, who lived 536 B. C., executed different statues of bronze, among which was a remarkable one of the warlike goddess Minerva for

the temple of Pallas in Sparta. The walls of this temple were covered with plates of bronze, on which were wrought the mighty labors of Hercules and other fabled achievements. The artist had a poetic soul, and wrote several odes in honor of Pallas, whose fame he worshiped.

DEMEAS OF CROTONA was an eminent caster in bronze, and is rendered famous by his statue erected at Elis of Milo, the great athlete and commander of Crotona, who was seven times the victor at the Pythian games and six times at the Olympic.

IPHICRATES commemorated the conspiracy of Harmodius and Aristogiton of Athens against Hipparchus, by casting their statues. He also made a brass lioness, in honor of Leæna the beloved of Aristogiton, who was subjected to excruciating tortures without betraying him. The lioness was left without a tongue to represent her silent endurance.

AGELADAS OF ARGOS made great advance in the art of sculpture, probably living 540 B. C. He is chiefly remarkable for having, together with Hippias, given instruction to Phidias of Athens, the famous master of the ancients.

PHIDIAS.—Of this great genius we know little until his creations made him famous, but he was probably born in 488 B. C. Traditions exist of his having skill in painting, leaving one specimen in a picture of *Jupiter Olympus*. Although he was rising in fame as a sculptor under Cimon, it was during the powerful administration of Pericles that Phidias became renowned. Thus he was the great executor of the magnificent designs of that statesman to make Athens the empress in the world of art. The Parthenon, or temple of Minerva, was one great monument of his skill, which, with

the aid of his scholars and their successors, became without a rival in the world. It was built on the site of the Hecatompedon, or temple, one hundred feet square, destroyed during the Persian invasion. Although its cost was 6,000 talents, its richest adornments were the matchless sculptures carved by Phidias, to represent scenes in the career of Pallas (Minerva). The crowning glory of all the classic statues was a colossal bronze figure of the goddess, mingled with gold, ivory, and gems, called *Minerva Promachus*, seventy feet high, whose lance and helmet, adorned with a griffin, served as a beacon to mariners when far at sea. In this Phidias outstripped all former conceptions of the goddess, and the majesty of her countenance may be conjectured from the remains of these sculptures, now known as the *Elgin marbles* of the British Museum. (These were bought by Lord Elgin, the British Ambassador, from the Turks, then masters of Athens, and sold to the English Government for £35,000. Their transportation occurred between 1808 and 1812.) An outstretched hand supported an ivory figure of Victory four cubits high, while her buckler and sandals were ornamented with elaborate designs of the fabled wars of the ancients. The breastplate represented the head of Medusa, and on the base on which the statue rested the story of Pandora was carved, with figures of twenty gods.

The next great work of Phidias was suggested to him by some lines of Homer, and was considered such a triumph that it was classed among the seven wonders of the world. This was the *statue of Jupiter*, sixty feet high, which was placed in the temple at Olympia in Elis. It was formed of gold and ivory, a combination which was known as *chryselephantine*, while the scepter and throne were adorned with precious metals and gems,

all elaborately ornamented. The god was seated, his brow wreathed with olive-branches, holding in one hand a figure of Victory, in the other a scepter surmounted by an eagle. The great designer was so desirous to have his workmanship worthy of the subject that he secreted himself when it was first exhibited to the public, and, patiently storing up every criticism heard, retouched what he was satisfied could be improved.

Phidias was skillful as an engraver in wood and metal, besides working in bronze and marble, and also made use of a combination of metals called by the ancients *toreutic*. A list of his productions has been transmitted to us, in which we find two statues of *Venus* in marble: one placed in her temple near the Ceramicus at Athens; the other, of rare loveliness, subsequently formed one of the adornments of the Roman palace of the noble Octavia, wife of Marc Antony. Two bronze statues were equally celebrated with the Minerva of the Parthenon. Both were of the same subject, one of which adorned the Acropolis, and the other was taken to the Temple of Fortune in Rome when Paulus Æmilius conquered Greece, 168 B. C. Thirteen brass statues were also wrought by him from the spoils taken at Marathon, and were dedicated at Delphi.

At last the fickle and exacting Athenians, who could appreciate neither the power nor beauty of character of the statesman Pericles, were equally blind to the genius of Phidias. Both were arraigned at the public tribunal, and Phidias was accused of conniving with Pericles to waste the funds of the state, especially in the adornment of Minerva's statue. Phidias, who knew well the character of his countrymen, had arranged with Pericles that the ornaments could be removed if needful. When they were subjected to a test, his character for honesty

was sustained. But a new occasion was created to impeach this gifted artist, and at last, being accused of sacrilege, by introducing his own head and that of Pericles in the figures adorning Minerva's shield, he was arrested. Death set him free before an ungrateful people could wreak their vengeance upon him ; but a stain must always rest upon the Athenians that this genius perished in prison.

ALCAMENES was a gifted pupil of the illustrious Phidias, whose date is also given as 448 or 420 B. C. Various sculptures attested his merit as an artist of the first rank, the principal of which was a statue of *Venus*, which could boast of a few masterly touches by Phidias. A portion of the sculptures in the temple of Jupiter at Olympia gave him great renown, representing contests of the *Centaur*s. A statue of *Vulcan* was also considered a masterpiece ; for, although the traditional infirmity of the god was preserved, drapery skillfully concealed the imperfect limb. So great was the renown of Alcamenes that he received the distinguished honor of being introduced in a bas-relief among the sacred treasures of the temple of Eleusis.

AGORACRITUS OF PAROS was said to have been the favorite pupil of Phidias, who was even willing to attach his own name to the productions of the younger genius. Contending with Alcamenes in the execution of a statue of *Venus*, he could not recover from disappointment when his rival was successful.

POLYCLETUS, who lived 430 B. C., made great strides in perfecting art ; for he labored with such minute devotion to detail that it is said he found his "work most difficult when carving the nail." The instructor of Phidias, Ageladas, also taught Polycletus some of the secrets of art ; but the bent of his mind led him to

excel in portraying the beauty of childhood more than the powerful delineations of man. Nevertheless, one of his statues, known as the *Doryphorus* or spear-bearer, was so inimitably proportioned that it henceforth became the standard by which all manly grace was compared, and was called the *Rule* or *Canon*. Some of his exquisite statues found their way to Rome: one of a man using a *strigil*, or body-scraper used in games; and another of two boys at play with dice, known as *Astragalizontes* (or players at dice), adorning the halls of the Emperor Titus. Another work which commanded one hundred talents, called *Diadumenos* (from the head-dress), represented a youth binding a fillet on his brow. A chryselephantine (gold and ivory) statue of Hera (Juno) was considered the great adornment of the temple of that goddess at Argos, dedicated by the citizens of that place and Mycenæ. A bold attempt was made by Polycletus to make his statues with one leg raised, and this was so successful that all subsequent works were balanced in that manner. The only defect mentioned by classic authors was in his arrangement of the hair, which was still sculptured in the stereotyped form of the ancients. Polycletus was gifted in many directions, not only making a peculiar success of alto-rilievo carvings, but also excelling as an architect. A theatre at Epidaurus crowned with a dome was placed on ground consecrated to Æsculapius, and was remarkable for its elegant proportions.

MYRON OF BOËTIA, who was presented with the freedom of Athens, and hence is called an Athenian, also lived about 430 B. C. He became a remarkable sculptor and engraver, having also sat at the feet of Ageladas. Among the remarkable proofs of skill left by him were three colossal statues on one pedestal, representing *Mi-*

neroa presenting *Hercules* to *Jupiter*, after he had won immortality. Animals became true to life under his skillful touch, accounts being given of sea-monsters and dogs of great power ; while a *cow* was so remarkable that it even deceived its own species. Erinna, a poetess contemporary with Sappho, mentions a monument which Myron erected to a cricket and locust. Two remains are to be found in all the galleries of Europe, one known as the *Runner*, and the still more famous one of the *Discobolus*, representing a player in the act of hurling his quoit.

PYTHAGORAS OF RHEGIUM, Myron's rival, was one of the most illustrious Greek sculptors, because he first conceived that statues would look more life-like if veins and sinews were introduced, and the hair made more luxuriant and flowing. He had a keen perception of symmetry, and decided that the undulating line was the one most beautiful. He worked in bronze, and generally perfected none but statues of men, among which the most remarkable are those of *Lenticus the wrestler*, *Prototan the boxer*, *Eutimus the athlete*, and *Dicaeus*, a player on the lyre. A statue of a man suffering anguish from a wound was so wonderful that it excited deep emotion in beholders. *Apollo* was a favorite subject with him, and one statue, representing the god after slaying the serpent Python, was greatly admired among the ancients. The *Apollo Belvedere*, now in the Vatican, having been found at Antium, twelve miles from Rome, is deemed by critics a copy of this statue.

A name very prominent among the lights of the Greek age now stands before us—PRAXITELES, who had his birth 364 B. C., probably in Paros, although many cities contended for that honor. He is especially noticed for directing his attention to the perfection of womanly

beauty, combining with loveliness a touch of intellectual expression. An illustration of this is to be found in the *Venus of Cnidus*, which, in a feebler form, is to be seen in the *Venus de Medici*, in the Imperial Gallery at Florence.) The inscription on its base that Cleomenes was its author is not considered authentic. Nicomedes, King of Bithynia, in vain ardently desired to become the possessor of this statue, and signified his willingness to accept it in liquidation of the enormous debt the citizens of Cnidus owed him. The *group of Niobe* in the same Florence gallery, discovered in Rome before 1583, is ascribed to Praxiteles, and is one of the most distinguished of ancient works of art. Another renowned statue, called *Sauroctonos*, or Apollo taking aim at an approaching lizard, also was of great reputation. Copies of this are to be found in the Louvre, in Florence, in the Vatican, and at the Villa Borghese, while critics contend that one at the Villa Albani, Rome, is the original. He was also the originator of a charming statue of *Eros* (Cupid), whom the ancients represented under the form of a youth, it being reserved for a later day to make him an immortal boy. (Pliny states that Praxiteles had a kind and generous heart, which led him to execute, for an artist who excelled in sculpturing horses, the figure of a charioteer, that the group might not be marred by a hand unskilled in representing the human form.) Praxiteles was not only a sculptor, but cast many superb works in bronze of the fabled creatures of Grecian mythology. The most renowned were the *Rape of Proserpine* and a satyr called *Peribœtos*, or much-famed.

✓ SCOPAS OF PAROS seems to have been living 392 to 352 B. C., and was not only a sculptor in marble, but cast bronze figures, and excelled in architecture. He

had the honor with three other artists, Bryaxis, Timotheus, and Leochares, of building and beautifying another of the seven wonders of the world, the great tomb erected to Mausolus, King of Caria, by his wife Artemisia. This great *Mausoleum* was 440 feet in circumference, and was surrounded with 36 columns 60 feet high. The building was then carried up in the form of a pyramid, with three terraces, surmounted by a colossal marble group of Phaëthon driving in a chariot with four horses. At each angle of the portico was a colossal equestrian statue, while between the columns figures of rare beauty were carved in marble by the distinguished sculptors of the day. The whole edifice rested on a platform reached by steps of rare marble, while forest and cypress trees completed the wondrous effect of art in the midst of nature. It is interesting to know that, although this beautiful monument was much injured in 1404 by the Knights of Rhodes who had possession of Halicarnassus, English archæologists have discovered remains sufficient to justify the hope that it may be partly reconstructed.

✓ It is also believed that Scopas carved one of the most beautiful of the thirty statues in the great temple of Diana at Ephesus. Various statues representing scenes from mythology were taken as prizes to Rome, exciting the wonder of generations. Among these was a rare group placed in the temple of Neptune in the Flaminian Circus. This represented *Neptune* surrounded with Tritons and sea-monsters, and *Thetis with Achilles*, who was led to islands of bliss after death. A superb statue of *Apollo* crowned the Palatine Mount, while a group of *Vesta and Maidens* enhanced the beauty of the gardens of Servilius. The *Furious Bacchante* is attributed by many to Scopas, which has been admired

for its display of violent emotion and much grace. This is found in many galleries of Europe, either in copies or originals.

LYSIPPUS, who lived 324 B. C., was remarkable for the skill with which he rose from a caster in bronze to a matchless sculptor, by his own persistent effort. In his hearing some one inquired of Eupompus, a painter of celebrity, which genius of antiquity he proposed to imitate. His reply was in pointing to a crowd before him, whose manly forms he intended to copy as closely as possible. (This induced Lysippus to study nature, which he did minutely, and with such success that his contemporaries said, "Other artists make men as they are, but Lysippus as they appear to be.") He produced fine effects by making the body more in proportion and the head smaller, and crowned with fine hair, by which means he gave grace and height to his statues. No subject was more successfully treated by him than the statues of *Alexander the Great* during different periods of his existence. The great conqueror was fully aware of this success, for in Horace we learn that he declared that no one should make a statue of him but Lysippus. One representing Alexander as an infant subsequently fell into the hands of the Emperor Nero, who greatly admired it. Desiring everything about him to be of gold, Nero expressed his satisfaction by gilding the statue; but, as the effect was much injured, it was soon removed.

Another statue of Alexander, while in full chase, was placed at the sacred shrine of Delphi. One commemorating the Greeks who fell at the battle of the Granicus was called the *Squadron*, which Metellus the Roman conqueror sent to adorn Rome. The *Chariot of the Sun* was made for the Rhodians, representing Apollo with rays of light on his head. *Opportunity*,

portrayed as a youth with a forelock, and wings on his feet as if ready for flight, was also of great renown, equal to *Apoxyomenos* or *Body-Scraper*, which Marcus Agrippa erected near his baths. The Emperor Tiberius admired it so greatly that he removed it to his own palace, much to the indignation of the populace, who would accept of no substitute. We are told that Lysippus worked with such industry as to produce fifteen hundred works of art; for it was his custom to lay aside one gold coin from those received in payment for each, and after his death that number of coins was found. Three of his sons became artists, the most renowned of whom was EUTHYCRATES, who equaled his father in minute detail.

(CHARES OF LINDUS was a distinguished pupil of Lysippus, who produced the famous *Colossus at Rhodes*, also renowned as one of the seven wonders of the world. It was said that, although Chares labored on this statue twelve years, at last he committed suicide for an incorrect computation, and that Laches put the finishing strokes to it.) The Colossus was a brass image of Apollo one hundred and five feet high, whose fingers were like statues in size, while few men could clasp the thumb. It was poised by huge stones inside of it, while spiral staircases to the top permitted observers to watch vessels sailing to Egypt and Syria. The cost of this statue was three hundred talents, which was procured by the sale of the famous implements of war which the engineering skill of Demetrius the Macedonian prince contrived for the siege of Rhodes. In 224 B. C. an earthquake caused its fall, where it remained a ponderous ruin until A. D. 627, when a Jewish merchant purchased it of the Saracens, lading nine hundred camels with the metal.

AGESANDER OF RHODES, with his son ATHENODORUS and an artist POLYDORUS, sculptured the masterly group of the *Laocoön*, a story immortalized by Virgil. This represents a Trojan patriot, who was destroyed with his two sons by monsters from the sea for supposed sacrilege. The figures, wrapped in the coils of the serpents, are struggling with pain and anguish at this deplorable catastrophe. The group adorned the palace of the Emperor Titus in Rome, and was exhumed from the Esquiline Mount in 1506, and removed to the Vatican Museum. It was originally thought to be carved from a single block of marble, but two thousand years revealed seams which prove the most skillful joints in several portions.

PYROMACHUS OF PERGAMUS was renowned as having with other artists celebrated the victories of Attalus I. and Eumenes II. over the Galli, a tribe of Celts from whom the part of Asia Minor in which they settled was called Gallo-Græcia or Galatia. The famous statue known as the *Dying Gladiator*, now in the Capitol at Rome, is doubtless his work, as the hair and chain about the neck denote him to be a Celt.

AGASIAS OF EPHEBUS is a name claimed by three worthy sculptors, one of whom executed the masterly statue of the *Borghese Gladiator* now in the Louvre. It has been thought that this statue was part of a group which may have been intended to represent a warrior defending himself against a foe on horseback. This statue was found, together with the *Apollo Belvedere*, on the site of ancient Antium, the birthplace of Nero, who by the aid of his freedman Acratus had collected the masterpieces of the Greeks. The *Farnese Bull*, a group of several life-sized figures, belongs to this period, as also countless busts of kings, philoso-

phers, poets, and orators, which in the originals or copies may be found in all the galleries of Europe.

VENUS DE MILO.

One of the most renowned statues of antiquity is to be found in the collection of ancient marbles in the Louvre ;* it is known as the Venus de Milo from its having been discovered in the island of Milo or Melos in 1820. A Greek exhumed it from the *débris* of ages, and sold it to the French consul at that port for one hundred and seventy francs. The statue stands over five feet high, and its majestic proportions are to be seen almost in a state of preservation, excepting the arms, which are broken above the elbow. Conjectures have been repeatedly made regarding the position of these arms, and what they might have grasped. The artistic world was agitated in 1877 by the announce-

* During the siege of Paris in 1870 and 1871 this matchless statue became the object of great solicitude, as few could prophesy its fate in the vicissitudes of war. A secure hiding-place was contrived in a subterranean passage of the Prefecture of Police, behind a double wall, filed in with state papers of importance. In safety the beautiful Venus reposed, until the horrors of the Commune succeeded the Franco-Prussian War. Then the Prefecture of Police was fired, when nothing but the accidental bursting of a water-pipe saved the statue from being burned to ashes. On its restoration to the Louvre, the plaster used to conceal the five fragments of which it was composed was greatly weakened, and needed renewal. It was then perceived that Bernard Lange, who had first restored the statue, under the reign of Louis XVIII., had made use of wedges of wood to place it in position. Removing these, the pose of the goddess was decidedly altered, and assumed one less inclined. The Academy of Fine Arts deliberated on the propriety of retaining this new position, but decided that, as the art-loving world had known the famous sculpture with its attitude of ease and grace, it would be wiser not to modify it, even according to the most correct theory.

ment from Mr. Read, United States Minister to Greece, that the missing arms, holding a mirror, had been found in the island of Melos within thirty feet from the exact spot where the great statue was discovered. The excitement this intelligence produced was remarkable, and antiquaries determined to verify the hypothesis. M. Ravisson, June 8, 1877, gave to the Academy of Inscriptions in France the result of his careful investigations on the subject, and proved that, wherever these arms belonged, they could not be added with conclusive authority to this remarkable and universally admired statue.

THE BARBERINI VASE,

now known as the Portland, is one of the most remarkable remains of Grecian art, and was discovered between 1623 and 1644, when Urban VIII. was Pope, within an ancient sarcophagus three miles from Rome. It is $9\frac{3}{4}$ inches high and $21\frac{3}{4}$ in circumference, made of vitrified paste or glass, semi-transparent, of dark violet color, almost black. On this are sculptured figures of white partially transparent. This vase was sold to liquidate the gambling debts of a member of the Barberini family, and was carried from Rome, notwithstanding the opposition of the Pope. Passing through various hands, it came to the Duchess of Portland. Her son has since 1810 allowed this gem to remain in the British Museum, where it was dashed to pieces by a madman. It has been restored, and now is secured against future accidents of this sort.

GEMS.

The engraving of gems was considered a rare art in ancient times, vases, lamps, and other elegant orna-

ments being enhanced in value and beauty by their addition. These were generally cut from onyx, agate, and other precious stones, and are called *cameos* when in relief, and *intaglios* when indented. One of the most exquisite specimens which have been handed down through the ages is the *Gonzaga cameo*, now in St. Petersburg, and owned by the Emperor of Russia. It is about six inches in length, and on it are cut with marvelous beauty the heads in profile of Ptolemy II. and the first Arsinoë, his queen. Another of similar style, though not so perfect in execution, represents the same Ptolemy and the second Arsinoë, and is in the Vienna Museum. The *Apotheosis of Augustus* is an onyx twelve inches high by ten wide, and may be found in Paris; while still another remarkable specimen, called the *Judgment of Paris* is contained in the cabinet of Prince Piombino in Rome. Pyrrhus the Epirote, famous for his wars with the Romans, possessed a gem on which was carved Apollo with a lyre, surrounded by the Nine Muses. So perfect was the workmanship that each figure was denoted by her distinguishing characteristic. It was also customary to carve entire goblets and vases from precious stones, frequent mention being made of these priceless treasures in the historical records of royal banquets or triumphal processions.

DIES

for coins also attained great perfection during the highest period of art among the ancients. These were also used in beautifying armor, and works in stone were enhanced by the minute finish of these small adornments. This method of portraying the faces or heroic deeds of men fell into disuse as art declined, and have since been of value to determine historical periods. In the Vatican and Florence galleries, as well as almost all

over Europe, large collections of old coins are to be seen, many of enormous value from their rarity.

GREEK PAINTING.

Probably one cause of the wonderful progress of art among the Greeks was the culture of the people in all directions. The study of the sciences, political economy, philosophy, warfare, history, and poetry, being equally balanced, all aided in perfecting the artists, who were more than mere sculptors, painters, and architects. Painting was not an independent art until a much later period than that assigned to sculpture, and its rise is almost obscured in the myths of the ages. It is presumed that the art was introduced into Greece by intercourse with ancient nations, who had made it a method of religious instruction, as well as of historical record.

Some classic authors connect the name of GIGES with the commencement of Greek painting, the same record being transmitted as in the sketch of Dibutades, in that the profile of her lover traced by a Corinthian maiden first suggested the possibility of portraying the human face or features of those we cherish. The first drawings, called *skiagrams*, were merely tracings in black on a bright background, with the same iron instrument used for writing on the waxen tables of the ancients. The use of this method is attributed to CLEANTHES OF CORINTH, and the adornment of ancient vases, similar to the Etruscan, became popular.

A fresh impulse was given to pictorial delineation when the outlines of figures were attempted, called *monograms*. This was quickly followed by the *monochrome*, or use of one color, which was not only origi-

nated but carried to great perfection by CLEOPHANTES OF CORINTH, whose designs on the finest of the Greek vases still excite our admiration. To EUMACRÓS OF ATHENS is given the honor of making a distinction between men and women, probably by the use of two colors. Gradually more shades were introduced, although for a long period only four colors were known—white, yellow, red, and black, or more properly blue combined with black, similar to our India-ink. These were used by means of the *cestrum* (pointed iron) already alluded to, and were toned down by rubbing them with the flat portion of the instrument.

TELEPHON OF SICYON seems to have been the first to produce the effect of light and shade. The city of which he was a native became afterward celebrated for establishing the first *school of painting*, which gradually increased in renown, and always preserved the purity and beauty of its style when the art was declining in other places. It must be remembered that the great *Jupiter* of Phidias and *Juno* of Polycletus, the greatest masterpieces of ancient times, were already in existence before light and shade in painting had been skillfully used.

EUMARUS OF ATHENS, together with another progressive painter, CIMON OF CLEONÆ, not only portrayed men and women in various attitudes, but animals. They also sketched the joints and veins, and covered their figures with more flowing drapery. To Cimon is attributed one of the first pictures of celebrity, which adorned the Heræum or temple of Juno. This represented the *March of Darius* and his hosts over the bridge spanning the Bosphorus. Cimon gave variety to his figures by his attempts at foreshortening, and painting the eyes as if looking toward different positions.

BULARCHUS is said to have painted the *Defeat of the Magnesians*, 790 B. C., purchased by Candaules, King of Lydia, for its weight in gold.

The poet Anacreon alludes to painting in Rhodes, by which we presume that it was in existence there 500 B. C.

To Phidias, the famous sculptor, we have already attributed skill in painting. But his brother PANÆNUS seems to have been of great renown in this branch of art. He immortalized the *Battle of Marathon*, between the Greeks and Persians, and introduced life-portraits of the illustrious generals on both sides, Miltiades and Callimachus, and Datis and Artaphernes. This picture was placed in the Pæcile or portico at Athens, while still another formed a fitting ornament to the temple of Jupiter Olympus. The subject chosen was *Hercules relieving Atlas* from the huge burden of supporting the ponderous globe. Contentions for prizes at Corinth and Delphos began to be common, and we hear that Panænus had a rival in TIMAGORUS OF CHALCIS, to whom only mere allusions remain.

At last we are introduced to a painter of great reputation among the ancients, POLYGNOTUS, whose birth-place was Thasos, although he was naturalized as an Athenian. The period of his existence has been much disputed, but, as he was probably led to make Athens his home by Cimon, the date of 469 B. C. is given him. He doubtless inherited a talent for art, as his father Aglaophon was a painter of some merit. But Polygnotus soon outstripped his predecessors, by his wonderful advance in portraying expression, and adorning his figures with drapery of transparent beauty, and the head with a variety of colored coverings. To Polygnotus is attributed the use of *encaustic* painting, which was the application of colors on wax or ivory, probably mixed

with oil, and burning the completed picture to make it durable. The works which made him renowned were the adornment of the Pæcile or portico at Athens, which received its name *diversified* from the variety of paintings which embellished it. This portico was famous for the school which Zeno first opened here, called the Stoic or School of the Porch. The paintings were the *Siege and Sacking of Troy*, the *Battle of Theseus and the Amazons*, the *Battle of the Lacedæmonians and Athenians at Oenô in Argolis*, the *Triumph of Miltiades*, and the *Victors of Marathon*. The last-named picture was painted to gratify the wish of the public, and was received with such applause that the delighted Athenians proffered any price for the reward. As Polygnotus desired to contribute paintings of scenes from the Trojan war and the adventures of Ulysses as adornments to the beautiful shrine of Delphi, a decree was issued by the Amphictyonic Council, not only expressing thanks, but giving the generous artist entertainment while traveling at the public cost. His adornments of the Propylæa or vestibule of the Athenian citadel and the Acropolis are also renowned ; while a picture which was carried to Rome was universally admired for the skillful representation of a soldier. The man, target in hand, was so delicately poised that it was difficult to determine if he were ascending or descending.

MYCON I. OF ATHENS, so called to distinguish him from a younger artist of the same name, labored to adorn the same buildings with Polygnotus. This artist is distinguished not alone by his skill, but by his more mercenary motives, being anxious to secure sufficient remuneration for his achievements. Both of these painters made use of a new medium of color called *sil*, and *tryginon*, a material made from grape-skins.

Two other artists, somewhat inferior in merit, were contemporaries of these men—IPHION OF CORINTH and DIONYSIUS OF COLYPHON, the latter of whom introduced exquisite drapery, and delicate grace in the attitude of his figures.

But to APOLLODORUS OF ATHENS, who lived 400 B. C., must be ascribed all honor for introducing marvelous effects of light and shade, which gave him the name of *sciagrapher* or shadow-painter. To him also we owe the invention of the brush or hair-pencil, by which *tempera* or water-colors were used. The juice of the fig-tree, with the yolk of an egg, formed a common mixture with gum-water. Apollodorus received many hints from Agatharchus, a stage-painter in Athens, and adopted them with such power as to chain the attention of every observer. At Pergamus two masterpieces were preserved, *Ajax struck by Lightning*, and *a Priest sacrificing*.

ZEUXIS OF HERACLEA, who flourished at the same period, perfected this advancement in art. Apollodorus in verse accused Zeuxis of having stolen art, for in a masterly deception of the senses none could equal him. It is said that he was the pupil of Demophilus, or Ne-seas, whose names are only remembered by this association. The fame of many of his pictures has been handed down to posterity. Among them was his masterpiece for the adornment of the Heræum (temple to Juno) at Crotona. He selected for his subject *Helen of Troy*, and, from five beautiful maidens given by the city as models, produced an exquisite ideal of the beauty of the world, whose career involved the fate of nations. This painting was exhibited for money, in the early days of the reputation of Zeuxis. He executed pictures for different cities and states, among which were those in the possession of Archelaus, King of Macedon, whose

patronage became a friendship and an honor to both individuals. The power of varying expression was finely portrayed in the pictures of *Alcmena*, where the infant Hercules is strangling the serpents ; of *Penelope*, where her modest bearing and patient industry were represented ; the *satyr Marsyas*, afterward placed in the temple of Concord at Rome, who was bound to a tree and flayed by Apollo for attempting to rival the harp of the god with his flute ; in a *Wrestler*, whose athletic form denoted the strain of his muscles and his power of endurance ; and in a masterpiece of the *Centaur*s, which excelled in coloring and skillful composition. Beneath the picture the memorable apothegm was written, "It is easier to criticise than to imitate." With a rival artist, Parrhasius, Zeuxis entered into competition as to which could deceive the senses. Zeuxis painted grapes so truthfully that birds approached them as if they were real. Parrhasius merely executed a curtain in such graceful folds that Zeuxis, delighted with his triumph, authoritatively demanded that it be removed and the picture displayed. The mortified contestant acknowledged the superior merit of Parrhasius, who could deceive an artist, while he had only imposed upon birds. Zeuxis candidly confessed his want of skill in another famous picture, of a boy bearing a basket of grapes. When the birds drew near the fruit, the artist declared that the boy must be of inferior execution, or he would have deterred the winged marauders from approaching.

It is melancholy to dwell upon the inordinate vanity of so gifted a man, who, not satisfied with the applause of the world, wore at the Olympic games a rich mantle on which his name was inscribed in golden letters. However, this foible is forgiven when we know that

after Zeuxis reached his zenith he declined to receive compensation for his masterpieces, but freely gave them to adorn the cities of Greece. One cause of his pre-eminence was the extreme pains with which he perfected his pictures, preferring "to paint for eternity," as he replied when censured for his tardiness. A tradition exists that he expired while criticising his picture of an old woman, which excited his immoderate laughter.

PARRHASIUS OF EPHEBUS, his rival, to whom we have already been introduced, also became an Athenian citizen, and, by adopting only that which excelled in the works of his predecessors, carried painting to a high state of perfection. Being acknowledged by his contemporaries as so perfect that he received the appellation of *legislator*, he adopted at once the surname of Habrodiætus, a liver in luxury or "Elegant," and even carried his vanity to the extent of calling himself the "Prince of Painters." Arraying himself in purple with a gold garland, he wound about his staff golden vines, and fastened his sandals with golden thongs. Not satisfied with this, he boasted of descent from Apollo, the god of painting, and placed his own portrait in the temple of Mercury, to be adored. His masterpiece was allegorical, called the *People of Athens*, in which he portrayed their fickle characteristics, combined with those more lofty traits which made them distinguished. The painting of *Theseus* was renowned, and afterward had an honored place in the Capitol at Rome; while another representing *Meleager*, *Hercules*, and *Perseus*, the heroes of antiquity, was placed at Rhodes, where its value was enhanced by its miraculous escape from lightning. A *High Priest of Cybele* was a favorite of the Emperor Tiberius, who kept it in his own apartment, valuing it at 600,000 sesterces. Besides many minor pictures, of

great celebrity, was that of a *Hoplite* or *Runner* in full array for the Olympic games, in which the personal effort for the prize was vividly portrayed, while a second scene of the same subject, unarmed, almost prepared observers to listen for the panting of the winner. Castor and Pölux, Æneas, and other heroes were introduced as accessories to these pictures. With Timanthes he contended for a prize at Samos, the subject being *Ulysses receiving arms in the contest with Ajax*. As a majority of votes decided that Parrhasius was outstripped by Timanthes, his vanity received a severe shock; and, assuming the personality of Ajax, he declared himself for the second time defeated by an unworthy combatant. A story that Parrhasius tortured a slave, to portray vividly his anguish, rests on slight foundation, and seems only worthy of the later days in Rome, when such cruelty was only too common; Zeuxis and Parrhasius formed what was called the *Asiatic school*, as opposed to the *Attic*.

(TIMANTHES OF SICYON, who had been the unconscious instrument of the humiliation of Parrhasius, seems to have possessed a powerful genius, calling forth the imagination of beholders by the suggestions skillfully thrown out. A great specimen of this power was the *Sacrifice of Iphigenia*. The grief of her stricken relatives, who surrounded the doomed maiden at the altar, culminated in the sorrow of her uncle Menelaus; while her father, Agamemnon, who as the commander of the Greek hosts sanctioned the sacrifice, covered his anguished countenance as revolting from the deed which deprived him of a beloved child.) A *Cyclops sleeping* was another celebrated picture, which, although covering a small surface, still demonstrated his huge proportions in contrast to Satyrs, who were measuring his

thumb with a thyrsus. The picture of a *Hero*, which was the highest conception of military beauty, was exhibited in the temple of Peace at Rome, built by Vespasian.

Two artists now appear, EUPOMPUS and PAMPHILUS, famous for having given the foundation and enlargement to the *Sicyonian school* of painting. Pupils were not received for less than ten years, the price paid for admittance being a talent. By the advice of the latter teacher, a Macedonian, the authorities at Sicyon made a decree that boys who were born free should learn drawing upon box-wood tablets before all other acquirements. All were carefully drilled in the theory of art, and the striking compositions of historical paintings, in which geometrical principles were laid down as essential. From this date, three peculiar styles were distinctively known as *Ionic*, *Sicyonian*, and *Attic*. Four paintings from the skillful hand of Pamphilus have been described — *Ulysses on a Raft*, *the Battle of Phlius* and *Victory of the Athenians*, the *Heraclidae*, or descendants of Hercules, and a family group called *Relationship*. Pamphilus seems to have been an author, leaving not only writings on the general subject of art, but on renowned painters and their works.

ARISTIDES OF THEBES was a painter of merit, contemporary with the artists mentioned. His peculiar gift was portraying the emotions, for which he made an absorbing study of nature. When Alexander the Great laid siege to Thebes, he rescued one remarkable picture called the *Captured City*, by Aristides, from destruction, sending it to Pella, a city of Macedonia. In the *Battle with the Persians* more than a hundred figures were painted, for which he was paid ten minæ each. Attalus, King of Pergamus, purchased two pictures, by this great master, one for a sum equal to about \$26,550,

and another \$120,442. In the temple of Faith, in Rome, one masterpiece portrayed an old man teaching a child how to handle the lyre with skill. Others no less remarkable for the portrayal of emotions adorned the different parts of the city. It is stated that Aristides discovered painting on wax, but it is probable that he only carried the art to greater perfection.

(PAUSIAS OF SICYON became famous for his figures of children and the improvements made in shadows. He had acquired some skill under the tuition of his father, Brietes, but was a fellow pupil with Apelles in the school of Pamphilus. To him is attributed the decoration for the first time of ceilings and walls of private dwellings with subjects commemorating history or the drama. In the portico of the house of Pompey the Great was a masterpiece of the *Sacrifice of Oxen*, in which the animal was painted black on a light background, and, while finely foreshortened, its shadow was thrown on the group surrounding it. Once being reproached with the labored execution of his paintings, he finished in one day the portrait of a child, called from this circumstance *Hemeresios*, or "A Day's Work." When young, Pausias loved a poor maiden, who earned her livelihood by making garlands, which she sold. Fired with zeal by the beautiful effects she produced, he imitated every color of the various flowers. One portrait of her arrayed with flowers became a masterpiece of Pausias, and was called *Stephanopolis*, or "The Chaplet-Seller," in allusion to the calling of the young girl. Lucullus, while attending the Dionysian festival of Bacchus at Athens, purchased a copy for two talents (\$2,200). To liquidate a debt, the inhabitants of Sicyon sold their pictures to Scaurus, a Roman, who adorned new theatres with them.

PROTOGENES, a native of Caunus in Caria, a city dependent on Rhodes, was equally illustrious, although his genius developed late in life. For many years he decorated the outside of ships with paintings, to which he was led by his great poverty; and he retained the simplicity of his taste by always dwelling in a cottage. A painting on which he had labored with infinite pains met the eye of the accomplished Apelles, who, at once recognizing its merits, declared the unknown artist to be equal in skill to himself. The only point in which he did not excel was his not knowing when to leave the finish of a picture. Some of his productions Apelles brought into notice by purchasing them for fifty talents, and confessing publicly that he was willing to pass them off for his own.

(The most remarkable of the historical pictures of Protogenes was that of *Ialysus*, a celebrated huntsman, the supposed grandson of Apollo, and the founder of Rhodes. For seven years the painstaking artist labored on this great conception, living in the most frugal manner, that the delicacy of his imagination might not be injured. One of the remarkable figures in the composition was that of a dog, which was to be represented as exhausted with the chase. In despair at not accomplishing the delicate effect of froth on the dog's mouth, he flung a wet sponge against the painting, which produced a magical result. This picture became famous in the siege of Rhodes by Demetrius, the King of Macedonia, who was renowned for the powerful engines of war which he invented. The great warrior refused to destroy by fire that part of the city where the picture was kept, together with other masterpieces of Protogenes, although it presented the only available point for capture.) During the conflict, which raged with fury for

a year, Protogenes continued his artistic labors ; and, when interrogated by Demetrius as to the cause of his audacity, he replied, "I know you are waging war with the Rhodians, not with the arts." A story is told, that Demetrius often visited the studio of Protogenes, and one picture of a *Satyr* was produced during this season of terror. To prove his confidence that the generous warrior would not destroy Rhodes, he placed in the hand of the satyr a pair of pipes ; from which circumstance the painting was called *Anapanomenos*, or "In Repose." Portraits of great celebrity came from his skillful hand—one of Philiscus, a tragic poet, and others of Antigonus, King of Macedon, and Aristotle, the philosopher, and instructor of Alexander the Great. Protogenes seems to have been famous as a caster in bronze, and also left fine specimens of sculpture ; but these works were eclipsed by his highly finished pictures.

Passing over many artists whose works receive honorable mention in history, we are glad to notice some women whose paintings gained renown in Rome. Among these was TIMARETE, daughter of Mycon, who left at Ephesus a picture of Diana, famous as the oldest panel-painting. Others left fine productions, none of which equaled those of LAIA OF CYZICUS, who was remarkable for the celerity with which she worked, and who used ivory to paint the portraits of many women of note. Her pictures commanded high prices, and adorned the public and private galleries of various Italian cities.

But painting among the Greeks reached its culmination in APELLES, for the honor of whose birth many cities contended. He was a natural genius, and had already acquired great skill when he was placed under the instruction of Ephorus of Ephesus, and Pamphilus of Amphipolis. One secret of his great success was

that he never permitted a day to pass without drawing outlines. This gave rise to the pithy saying, "Nulla dies sine linea ducta supersit," or, "Let no day pass without drawing a line for remembrance."

Alexander the Great formed a remarkable friendship for him, permitting no other artist to represent him in colors. During a visit to Apelles, Alexander freely commented on the subject of painting, with which he was not so familiar as with the art of war. The painter ventured to remind him that his ignorance would only render him an object of ridicule to the assistants in his studio. Alexander, naturally impetuous, patiently bore the suggestion. One remarkable picture of the youthful conqueror, known as *Alexander wielding Thunderbolts*, was designed for the adornment of the temple of Diana at Ephesus, and brought the great price of twenty talents, or about \$211,000, which was the solid weight of the masterpiece. It was said that the lighting seemed fairly playing around the picture, while the hand which sported with it was like life. The crowning work of this great master was *Venus Anadyomene*, or "Rising from the Sea," which was celebrated by the poets of the day. In later times it was placed by the Emperor Augustus in the temple dedicated to the great Julius Cæsar in the Forum of Rome.

A large number of productions issued from the fertile imagination of Apelles, all more or less celebrated; and he not only excelled in portraying men, but was equally successful in his treatment of animals. Artists contending with him in a display of horses, Apelles, not satisfied with the partial judgment of men, insisted that living steeds should be brought as tests of his skill. The stratagem was successful, as the animals only neighed when they caught sight of the horse painted by Apelles.

(Charming stories have come down to us of the skill of this great genius, one of which is a memorable visit paid to Protogenes, whose merits he publicly acknowledged. Landing at Rhodes, he hastened to the studio of Protogenes, whom he did not find at home. A panel prepared for painting stood on the easel, and with delicacy unrivaled Apelles drew an outline, saying to the servant in charge, who had asked his name, "Here it is." When Protogenes saw this proof of matchless skill, for which Apelles was famed, he at once attributed it to this artist. Taking another color, he crossed the outline with one of greater delicacy, and left directions that it should be shown to the visitor should he again appear. A second visit of Apelles called forth a greater triumph of skill, by exceeding what had been already drawn. Protogenes then declared himself outstripped, and, hastening to find the stranger, a strong personal friendship was formed.)

(Although possessed of singular modesty, and recognizing the merits of any artist who might be a rival, Apelles was wont to exhibit his paintings, and, concealing himself, listen to the criticisms of the public. On one occasion a shoemaker ventured to remark that the shoes of a figure lacked strings. Apelles made the necessary alteration, when the elated cobbler commented on the leg. The annoyed painter at once called out what passed afterward into a Latin proverb, "Ne sutor ultra crepidam," or "Stick to the last.")

During the life of Alexander the Great, Apelles had been at enmity with Ptolemy Soter, King of Egypt. The painter afterward was driven by a tempest to take refuge in Alexandria, when some jealous rivals sought to bring him into disgrace by procuring a forged invitation through the court-clown for him to dine with

Ptolemy. When the indignant King saw his unwelcome guest, he demanded the cause of his intrusion. Apelles quickly picked up an extinguished coal from the hearth, and sketched on the wall the face of the clown, with such skill that he won the pardon of the irritated monarch.

Apelles was also skilled in concealing the defects of his distinguished sitters. Among them was Antigonus, King of Macedon, who, being deprived of one eye, the artist painted the perfect side of his face in profile. Archesilaus, another King of Macedon, visited Apelles during an illness, and, while pretending to arrange the pillows of the sick man, secretly placed under them some gold. His attendant discovering the treasure, Apelles quietly remarked, "I am not surprised, as Archesilaus has been here."

Added to the varied merits of this great master, the invention of varnish for his paintings was remarkable, a discovery by which the colors were preserved from dust.

And thus in a blaze of glory, whose light has not been extinguished through the ages, we leave the development of art in Greece, and follow its remains in

ROMAN ART.

LIKE the developments in philosophy and the sciences, the fine arts under the Romans did not flourish with the originality and perfection that they did in Greece. True, some of the earliest remains of Etruscan sculpture, bronze-casting, and painting were coeval with those of other ancient nations; yet even they adopted many improvements from the Greeks.

When the Romans became the conquerors of the world, their cultivation rapidly made them claim the

wonders of art for the adornment of the public and private buildings throughout Italy and the provinces. These masterpieces were displayed in the military triumphs of the victors, and thus created a popular taste for sculpture and painting, so that the gems of these arts commanded fabulous prices. Caligula when Emperor sent Memmius Regulus to Greece to procure statues to adorn Rome, as the most beautiful works, he said, must be in the most beautiful city. A statue of Apollo placed in the Capitol was brought by Lucullus from Apollonia in Pontus, and cost \$550,000; while another ordered by him from Arcesilaus, called *Felicity*, brought \$265,500. The statue of a priest from the temple of Diana at Ephesus brought \$12,178. Clodius, whose apartments were expensively decorated, sold his house for \$5,880,000. It is also stated that Lucullus gave several thousand dollars for a copy of *Glycere with the Crown of Flowers*.

Silver in sumptuous prodigality was in use among the Romans, notices of banqueting couches of the solid metal, and baths for ladies of rank, being matters of history. A slave of the Emperor Claudius possessed a charger weighing 500 pounds, being fashioned in a workshop expressly built, to which were added eight other dishes. Caius Gracchus paid 5,000 sesterces a pound for silver dolphins, while Lucius Crassus was ashamed to use two goblets engraved by a famous artist named Mentor, because they had cost him 6,000 sesterces a pound. In a triumphal procession of L. Scipio, 1,400 pounds weight of silver was borne through the streets of Rome, with vessels of gold, in all amounting to 1,500 pounds. (Thus was the military power of Rome fast degenerating to its downfall through its prodigality and luxury.)

It is said that the first colossal portrait, 120 feet high, was painted for Nero, but was destroyed by fire. Not only were the public buildings full of rich works of art, but the private gardens of many distinguished men were renowned for their treasures, such as the gardens of Sallust (which *Vespasian* afterward made popular by giving audiences there) and *Mæcenas*, and the vast surface of the *Esquiline Hill*. These remains have been exhumed, and now form the rich collections in the *Vatican Gallery* at Rome, the *Pitti Palace* of Florence, the *Louvre*, museums at *Munich*, and other public depositories of art. To *Julius Cæsar* is ascribed the honor of first consecrating superb pictures in Rome to the temples, where they could be constantly admired and public taste improved. (As native talent was not honored as highly among the Romans as the Greeks, art was mainly confined to slaves, and thus there was no incentive for development. The fact that necessity for daily living was imperative among these poor artists gave birth to works of little merit. *Muræna* and *Varro*, when *Ædiles* of Rome, transported a fine fresco from *Lacedæmon* to adorn the *Comitium*, skillfully removing it from the bricks, and packing it in wooden frames. In the time of the Emperor *Constantine*, a superintendent was appointed in Rome to prevent the mutilation of statues, to whom was given the title of "Centurion of beautiful objects.")

Mention is made of a stage-painter in Rome, *CLAUDIUS PULCHER*, whose imitation of tiles on the decorations of the theatre deceived the ravens, which perched on them.

POSSIS was remarkable for portraying fruit and fish with such accuracy that it required a careful investigation to distinguish them from nature.

ZENODORUS, an artist who lived in *Cisalpine Gaul*,

was renowned in the time of Nero for a colossal statue of that Emperor 110 feet high, which adorned the front of his famous golden house, and which was afterward consecrated to Apollo by adding the rays of the sun. The beautiful bronze horses of St. Mark's Church in Venice, originally gilded, belong to the age of Nero, as they were cast under his reign.

ARCESILAUS was a sculptor whose models were of more value than the completed statues of other artists. He left a remarkable production in a single block of marble, of a lioness surrounded by winged Cupids, who were amusing themselves with this strange toy.

PASITELES OF MAGNA GRÆCIA, or southern Italy, who was living in the year 60 B. C., not only excelled as a sculptor, but engraved richly in metal. He wrote five treatises on art, and also founded a school of artists. An ivory statue of Jupiter was one of his celebrated works, and formed a fitting adornment to the temple of Metellus Macedonicus, near the Campus Martius. This artist narrowly escaped a painful death from a panther, one of a collection of wild beasts brought from Africa. While drawing a lion among this number, the panther made its escape from a neighboring cage, but happily Pasiteles made good his retreat.

(The *sculptures on public monuments* form one of the best studies of Roman art; also the *statues and busts of the Emperors*. At first these statues were more classic in their robes, being clothed in a toga, or in drapery designed to signify Jupiter. Gradually arms of heroes were introduced, and, as the age deteriorated, the figures were arrayed in garments of variegated marble, and even head-dresses of gilt and other meretricious adornments were added, as may still be proved by the holes in the head to which they were attached.

MOSAICS.

THIS art, which consists in making inlaid pictures or geometrical figures of variously colored stone or glass, in a solid background, is of ancient date. Traces of pavement in archæological remains, all over the world, attest its popularity. The Romans used this method of adornment, and in the time of the Dictator Sylla the pavement of a temple of Fortune at Præneste was greatly admired. Often the ceilings and walls of houses were finished in the same elegant manner; and so great was the prodigality of the Romans that in Cæsar's time even the floors of tents were thus embellished. A remarkable specimen of this work, made with gems of smallest size, was seen in the Emperor Hadrian's villa near Tivoli, which is now supposed to be the same as that belonging to Sosus of Pergamus, and known as "Pliny's doves." One dove is drinking from an exquisitely shaped vase, while three others are arranging their plumage on its brim. This finely executed mosaic was set in a floor inlaid with larger stones in a unique design, while a border of flowers as fine as the doves completed the ornamentation. This can now be seen in the "room of the doves" in the Capitol at Rome. This kind of pavement was known to the ancients as *Asarotus æcos*, or "the house that knows no sweeping," because it represented fragments usually brushed away. In the House of the Faun at Pompeii was found the largest mosaic, called the *Battle of Issus*, celebrating the great victory of the Macedonians over the Persians. Several others were exhumed at Pompeii, such as the *Three Graces*, and *Theseus conquering the Minotaur*. The chapel of the Empress Galla Placidia at Ravenna is a finely preserved specimen of mosaic of the fifth century. A superb one

is found in the Villa Barberini at Palestrina, representing the banks of the Nile. (When the arts in Italy began to wane, adornment in mosaic was transferred to Byzantium or Constantinople, where in the sixth century the church of St. Sophia boasted of its rare display. An exquisite specimen of modern mosaic is the *Medicean Chapel* in Florence, where the walls are covered with flowers of naturally colored stone, in distinction from Roman, which is made of enamel or glass.

FRESCOES.

(THE same ancient origin may be attributed to the decoration of buildings with paintings called frescoes because painted on fresh plaster, or among the ancients on apartments open to the air. That the Greeks and Romans excelled in this art may be seen from rare specimens found at Pompeii. One very elaborate picture of *Bacchus* and his gay attendants may still be seen in the house of Holconius, while domestic apartments have designs of sea-monsters, or game and aquatic plants.

LUDIUS, who lived in the time of the Emperor Augustus, was the first to introduce into Rome the fashion of adorning the walls of dwellings with landscapes and scenes from daily life. The same adornment soon found its way into the public places for promenades.

The method of painting in fresco could not have materially differed among the ancient artists, or those of more modern times. The methods used by the great masters were of two kinds, called wet and dry fresco. A foundation is generally used of lime and puzzolana, which is left in a rough state to take the colors more freely. A cartoon is drawn with charcoal, on paper, stretched on a frame, sometimes with canvas at the

back, which is afterward punctured, according to the picture traced. This is transferred to the plaster by laying it on the prepared portion and rubbing, or blowing in it with finely powdered charcoal, through the holes. This method is called *pouncing*. The artist next traces the outline with a pointed stick, which presses his design into the plaster. When a master in the highest days of this art desired to paint, he could either allow the mortar to dry and wet each portion as he worked, or he could have the whole surface wet and rapidly trace it. As no mistake could be rectified, this latter method could be attempted only by the most skillful artist. The favor fresco met with was due to the fact that a painting could be seen in all lights, and was not so readily injured.

With the downfall of the Roman Empire the barbarians created the dark ages by obliterating not only the vestiges of science and literature, but of the fine arts. Some traces of crude pictures, mainly from sacred history, are seen in the Catacombs of Rome, or burial-places for the Christian dead, which were used until the seventh century. These interesting sepulchres were explored near the close of the sixteenth century by Antonio Bosio, a native of Malta, and white marble sarcophagi, ornamented with bas-reliefs, were discovered.

ILLUMINATION OF MANUSCRIPTS.

THIS art was common among the ancients, and it is inferred from many passages in the classical writers that the custom prevailed in Rome. These illuminations gave constant employment to monks in Italy and Byzantium, and the skill with which much of the work was done gives rise to the opinion that they copied the ancients, as they delighted in old Greek and Roman

architectural adornments. This art became universal, and the remains to be found in England are the boast of that country. The Psalters of Louis IX. of France and Henry VI. of England are wonderful specimens of ingenious illumination. Many beautiful books are to be found in the British Museum, such as Queen Mary's Latin Psalter; and others no less remarkable are at Oxford and Cambridge, and in Paris.

EARLY CHRISTIAN ART.

(*The Byzantine School*, or that of the Christian Greeks, seems to be a strong connecting link to the history of ancient art. Traces of occasional pictures are found in the fourth century; but from the fifth up to the ninth century we find that the passion of the Lord and the martyrdom of saints began to be favorite subjects. A painting of the *Madonna and Infant Jesus* in the church of Santa Maria Maggiore at Rome is attributed to the eleventh century, and adored by many as a specimen from the hand of the Apostle Luke. In Florence a picture of the same subject by Andrea Riccio is seen, which displays much ability in art. Pictures on canvas and mosaic gradually increased, until enamel on gold became a favorite method of adornment. One fine specimen was prepared for the altar-piece of St. Mark's in Venice, where it remains, consisting of gold plates, on which scenes from sacred history and the patron saint of the church are richly portrayed.

In the twelfth century *Italian art* developed, and mosaics and carvings adorned the Christian churches, or *basilicas*, as they were called. The word is of Greek origin, being merely a regal portico where the king, or *archon basileus*, administered public justice. Copies of

this style in building were common before the Christian era, and were oblong in form. After Constantine I. these were converted into Christian places of worship, five of which are celebrated in Rome.

We now come to the more authentic records of painters and sculptors of Christian ages. As these illustrious artists were gifted in many directions, and excelled in various branches of art, they will be mentioned in chronological order, without a separation of their great distinctions in sculpture and painting.

NICOLO PISANO,

SCULPTOR AND ARCHITECT.

A great light was dawning in sculpture when this artist, acknowledged as far in advance of his day, was born in Pisa in 1205 or 1207. It is difficult to realize as we tread the streets of that deserted city, which has no attractions but its treasures of art, that as a republic it was foremost in making known to the world the power and wealth to be secured by commerce and independence. Its rich fleets had swept the broad Mediterranean, and had conquered many of its islands; while in the encouragement of arts it led the van among all the Tuscan states, and was the seat of fashion and power on the side of the Ghibellines, or party of the Empire, and a bold rival to Genoa and Venice.

The father of Pisano was only a notary, but, realizing the genius of his son, permitted him to make a study of architecture. The youth's attention had been attracted to a specimen of antique carving on a sarcophagus, in which the bas-reliefs, sculptured with elaborate designs and finish, told the story of Phædra and Hippolytus, the latter of whom was the son of Theseus,

whose life was taken by a false accusation of the former, the second wife of the Athenian hero. As the boy of fifteen gazed on this sculpture day by day, it opened to his imagination dreams that only a genius can know. From this period his skill developed so rapidly that Frederick II. of Germany, who was passing through Pisa for his approaching coronation, appointed him as his architect. The next ten years were spent in Naples, completing various unfinished buildings, and subsequently building palaces and churches in different cities, of which Santa Trinità in Florence is a good specimen.

The date of his first sculptural work was 1237, when he represented in alto-rilievo the *Deposition*, or descent of Jesus from the Cross, on the cathedral-door of San Martino at Lucca. But his genius made a great stride when in 1260 he executed a pulpit for the Baptistery at Pisa. Many columns supported on lions upheld a stone pulpit, the sides of which, in imitation of his favorite sarcophagus, were adorned with bas-reliefs of the *Birth of Christ*, *Adoration of the Magi*, *Circumcision*, *Crucifixion*, and *Last Judgment*. This work was so highly valued that during Holy Week a guard was placed over it to preserve it from injury. A model of this famous pulpit is to be seen in the Kensington Museum. This was followed by his labors in Bologna in 1265, when he adorned with elaborate bas-reliefs a sarcophagus for the bones of St. Dominic, in the church of San Petronio. (This saint is renowned for the establishment of the Inquisition, the tortures of which were so mercilessly carried on by his followers the Dominican monks.) Pisano intended to place above this tomb two kneeling figures, but only one was completed until Michael Angelo, notwithstanding the jealousy of the Bolognese

artists, gave the finishing touches to the sarcophagus, receiving for it thirty ducats.

The next year (1266) Nicolo Pisano journeyed to Siena, to sculpture a pulpit. One of the greatest benefits he conferred on that city by his residence there was the stimulus he gave to art; for, out of sixty-one professed sculptors, none had as yet risen beyond the rank of stone-cutters.

Charles of Anjou, King of the Two Sicilies, and brother to Louis IX. of France, commissioned Pisano to erect an abbey and convent near the battle-field of Beneventum, where the bones of his fallen warriors could be interred. The last thing we hear of Pisano's work was during a visit to Perugia in 1274, where he erected a fountain in the Piazza. His death followed in 1278. He is not alone to be admired for the genius which placed him far beyond his age, but that he introduced new architectural beauties, and founded new schools for sculpture, so that the best methods of study were promoted.

GIOVANNI CIMABUE,

FATHER OF MODERN PAINTING,

next attracts attention, being in existence from 1240 to 1300 or 1302, and descended from a noble Florentine family called Gualtieri. A subterranean chapel belonging to the Dominicans of Florence needed decoration, and, as no native artists were found capable of undertaking so elaborate a work, a number of Greek artists who had come to Tuscany were engaged. Cimabue, whose mind was filled with beautiful fancies, began to draw sketches of them all over his school-books; and, as his father saw that the men and horses thus portrayed were bold and spirited, he at last sought the

instruction of these foreign masters for the boy. In a short time he had learned all that they could teach him, and desired to execute something less stiff and formal than their circumscribed paintings. The result of these efforts was a *Virgin and Child* attended by angels, which filled an order given him by the monks of Val-lombrosa for their church, Santa Trinità in Florence. This has now been removed to the Academy, and may be recognized by the prophets and patriarchs in the lower part of the picture. Another painting, of a *Crucifix*, was a commission for the Franciscan monks, in the sacristy of their church at Santa Croce, which so charmed the Superior of the order that he traveled with him to Pisa, where he left a *Madonna*, now in the Napoleon Museum of the Louvre. This Virgin, with attendant angels, is seated holding the Child Jesus, who with his right hand is giving a benediction. Twenty-six medallions on the outside of the picture represent apostles and the blessed. Cimabue received, besides honors of the Pisans, a rich compensation for this painting.

These productions secured fame and prosperity to the successful artist, and an invitation to Assisi, a place celebrated as the native city of St. Francis, the founder of the Franciscan monks, and a man of rare beauty of character. A cathedral and many churches and convents quickly sprang up in a place so sacred to Catholics, and the adornment of them was a pious privilege of the early Italian masters. Cimabue arrived in Assisi in 1265, when at the age of twenty-five or twenty-six, and finished the series of decorations for the upper church of San Francesco, which had been in progress under two generations of artists. These decorations were painted in fresco and tempera or water-colors, Cimabue excel-

ling in their use. On a return to Florence he painted his masterpiece, representing for the first time a *Madonna and Child* with angels in *life-size*, with medallions of the saints surrounding it. This was a commission for the Dominican church of Santa Maria Novella, and was intended to adorn the chapel of the Rucellai family. This painting created such a sensation that Charles of Anjou, then King of Naples, visited it while still in the studio of the master. The enthusiastic populace, crowding in after the King, carried the picture to its destination in a triumphal procession, the air resounding with the trumpets of heralds and the shouts of applause from the multitude. The Child is remarkable for its pure and sweet expression, while the Virgin is dignified and thoughtful, notwithstanding the remains of stiffness which still mark this age. Cimabue's reputation was so great after this effort of genius that the place where he resided was called Borgo Allegri. Many pupils flocked to his studio to profit by his instruction, he having established what is known as the *Tuscan* school. Full of years and honor, and having amassed wealth, he passed away in 1302, when sixty-two years of age. Although Italy lamented his loss, his career was only continued in his pupil Giotto.

GIOVANNI PISANO,

SCULPTOR, ARCHITECT, PAINTER,

the son of Nicolo Pisano, the first distinguished sculptor of modern times, was born in 1245, and died in 1302. He is mainly renowned for building the celebrated Campo Santo at Pisa, which has in turn transmitted its name to every cemetery in Italy. The origin of this place of interment was due to the retreat

from Palestine of Archbishop Ubaldo, a crusader, in 1188 to 1200. Vanquished by Saladin, he landed fifty-three vessels with sacred earth from Mount Calvary, having the full belief that a person interred therein would become a part of this soil in twenty-four hours. In 1278 Giovanni di Pisa was desired to inclose the ground, which he accordingly did with a partly Gothic structure, over 145 feet long and 137 wide, in which stained glass was to have been introduced. Chapels also were erected, and the walls ornamented with frescoes. Here are to be seen many ancient monuments, remains of past empires; among them the beautiful sarcophagus which delighted the youthful eyes of Giovanni's father.

Giovanni also left remains of his architectural skill in Naples, where he built the fortress of Castel Nuovo, which gave the model to the more infamous dungeons of the Bastille in Paris.

∫ ANDREA PISANO,

ARCHITECT, SCULPTOR, AND BRONZE-CASTER,

whose fame chiefly rests on the beautiful bronze doors of the Baptistery at Florence, was born in 1270. He spent his early days in studying the antiques of Pisa, and then assumed the profession of an architect and sculptor. Specimens of his skill in the former art are to be found in the villas, castles, and palaces near Florence, especially the Campanile of the Duomo in that city, begun in 1334. Upon it he also sculptured bas-reliefs in endless variety, and statuettes, besides four great lights in church history, which now pass for the portraits of poets. He left the impress of his genius on the façades of St. Mark's, which he sculptured during

a visit paid to Venice, when at the age of thirty-five. Developing a taste for bronze-casting, he sent by Giotto a crucifix of fine workmanship to Pope Clement V. at Avignon. By this time he was fully equipped to undertake the labor assigned him on the great doors of the Baptistery at Florence, from the beautiful designs prepared for him by Giotto.

This remarkable building boasts of great antiquity, archæologists saying that it existed in 725 A. D. and remained a cathedral until the pride of Florence, Santa Maria del Fiore, was erected. After that it was and is still used as the place where all the baptisms of the city are performed ; hence its name. It is octagonal in form, with a cupola and a lantern, and is dedicated to St. John the Baptist. One of the charges brought against the immortal Dante by his ungrateful contemporaries, to which he alludes in his "Inferno," is that he injured one of the fonts in this Baptistery while rescuing a child in danger of drowning in it. Andrea Pisano cast the door, which portrayed the events of John the Baptist's life ; and so great was the sensation created when it was exhibited that the magistrates of Florence attended the ceremonial in state, and granted to the successful artist the right of citizenship. This honor was of more value to the native of a rival republic than all the more substantial recompense he received. In this great labor Andrea Pisano was assisted by his son Nino, who also aided him, it is supposed, in certain improvements on the Campo Santo and Campanile of Pisa.

Pisano died in Florence in 1345, and was much patronized by many distinguished men of his day. Among them was Walter de Brienne, Duke of Athens, a leader of Free Lances, who had seized Florence in 1342, and who desired Pisano to erect dungeons which

would be strong enough to immure the rebellious citizens. The great Palazzo Vecchio, which was occupied by the magistrates of Florence, was one of the buildings De Brienne desired to alter into this gloomy sepulchre for independence.

GIOTTO,

PAINTER, SCULPTOR, AND ARCHITECT—TUSCAN SCHOOL.)

This great genius, who combined so many rich gifts, was of humble parentage, being the son of a daily laborer of great poverty in the village of Vespignano, near Florence. He flourished from 1276 to 1337, making of his life one scene of ascending triumph in the realm of art. Early sent to gain his livelihood by tending sheep, he beguiled the weary hours by tracing on smooth stones the animals with which he was charged. Cimabue the painter, on his way to Bologna, was attracted by the little wayside artist, and, seeing with what boldness the sheep were sketched, at once asked his name. The child, about ten years of age, looked artlessly up to the distinguished presence before him, and replied, "They call me Giotto [diminutive of Angiolotto or Ambrogiotto], but my father Bondono." The great artist determined at once to take the boy under his care, and instruct him in the wonders of art, and, readily gaining the father's consent, was the means of giving to the world one of its greatest adornments. Applying himself with great diligence, Giotto imitated everything he saw with wonderful exactitude. (One day he amused himself, in Cimabue's absence, by placing a fly on the nose of the master's unfinished painting. The deception was so perfect that the artist twice endeavored to brush it off before he discovered the youthful prank. He probably labored

much with Cimabue on the minor portions of his works, but at last attempted an independent painting for the Badia of Florence.

√ But the most remarkable and undisputed of his early works are found in Rome, whither the Cardinal Stefaneschi, nephew of Pope Boniface VIII., invited him in 1298 or 1300 to adorn the papal city. The story is on record that the Pope, hearing of the rising fame of Giotto, desired a specimen of his skill. The messenger dispatched to Florence courteously waited on the artist, who, learning the cause of his embassy, quietly took a bit of paper, and with a colored crayon expeditiously drew a perfect circle. The skill lay in resting his elbow on the table, while with a dexterous movement he accomplished what had been usually drawn by aid of a compass. (The same story is told, with the variation that he rested the little finger of his right hand on the paper, which was skillfully drawn away with the left.) Handing this simple specimen of his accuracy to the courtier, who, though astonished at the execution, desired other drawings, Giotto replied, "This is more than enough." The Pope, to whom the scene was rehearsed, quickly rejoined as he held the drawing, "The man is the most wonderful artist of my day." The circle is known to the world as Giotto's *O*.

While in Rome, the renowned artist painted the principal chapel and altar-piece of the old Basilica of St. Peter's, and executed a mosaic emblematic of the Church of *St. Peter walking on the sea toward Christ*, the other disciples in a boat, and in one corner the head of his patron Cardinal Stefaneschi. A fresco partially remains in the Church of St. John Lateran of *Pope Boniface VIII. proclaiming a Jubilee*. Giotto was honored with the friendship of Dante, the immortal

poet of Italy, who has alluded to him in his great work the "Divina Commedia." The poet also induced in the artist the taste for allegorical painting, which subsequently placed him in the foremost ranks in this style of composition.

GiOTTO's return to Florence was followed by his painting in fresco the chapel of the Podestà Palace and the Church of Santa Croce. The great attraction of the former work was the introduction for the first time with striking power of the portraits of celebrated men of the day, conspicuous among which was that of his friend Dante. The chapel was in a later day filled with prisoners' cells, and the paintings were white-washed ; but a tradition existing that Dante's portrait had excited the enthusiasm of the populace for days, led to the restoration of this work two centuries later. In 1840 three gentlemen—English, American, and Italian—partially recovered the fresco.

GiOTTO's fame was now at its zenith, and in recognition of it the title of *Magister* was conferred upon him. Pope Benedict XI. invited the artist to go to Avignon and adorn the papal palace there ; and, after the death of the Pontiff, Giotto traveled through Lombardy, diligently arousing a taste for the cultivation of the fine arts. In Padua he left in 1303 proofs of his skill, in the erection and adornment of the Arena Chapel to the Virgin, completed by a wealthy inhabitant. The subjects chosen were the history of the *Virgin and our Lord*, closing with the *Last Judgment*, which were in forty-four compartments, and for the first time pictured many scenes not hitherto delineated. Doubtless other paintings in Padua existed in an early day, faint traces of which only remain.

A return to Florence led to many specimens of his

skill and industry, in the adornment of chapels of the Church of Santa Croce, some beautiful masterpieces being restored in 1673. The painting which has contributed most to his fame is the *Coronation of the Virgin* in the Baroncelli Chapel in Florence, which shows the maturity of his powers on a large scale.

The events of the *Saviour's life* and that of *St. Francis* were completed about this time in twenty-six panels, which are mainly found in the Florence Gallery, although two are in the Museum of Berlin, and four are owned by private individuals. Other frescoes in Florence have been destroyed, as also many painted in Avignon for Pope Clement V., the only traces of which may be seen in the chapel of the Inquisition.

King Robert I. of Naples extended an invitation for Giotto to visit his capital, which he accepted, adorning it with a variety of works in the palace-hall and the chapel of the Convent of Santa Chiara. The masterly fresco in the latter place commemorated the *Miracle of the Loaves and Fishes*, in allusion to the benevolence of the Franciscan monks of Naples. These adornments resisted the effects of time until the last century, when the superintendent of the convent, on the pretense that they cast gloom over the building, induced the inmates to ruthlessly cover them with whitewash. King Robert I. of Naples was a monarch who deeply appreciated genius, and soon formed a devoted friendship for the artist, who was as renowned for his wit and repartee as for his skill as a painter. The King often visited Giotto while he was adorning his city, and during one oppressively warm day said to him, "If I were you, I would not paint in this heat"; to which Giotto quickly replied, "So I would not, if I were in the place of your Majesty." A dwelling had been assigned to him, which,

as it was near the city suburbs, was almost the first house approached. King Robert, delighted with the paintings already completed, said to Giotto, "I will make you the first man in Naples." Smiling, the painter said, alluding to the situation of his residence, "Am I not already the first man?"

In the Louvre may be found paintings of this old master, three referring to events in the life of his favorite subject St. Francis, and one a vision of Pope Innocent III. A new triumph awaited Giotto on his return to Florence, where he was made *Capo-maestro*, or principal architect, of the stately buildings which are the pride of the city, with a yearly salary of one hundred gold florins. Among these was the Campanile, or bell-tower, the first stone of which was laid July 28, 1334, and which excites the admiration of all who compare its delicate and graceful design with the solidly-built palaces of Florence. Giotto carefully prepared his model, painting its different stages in red and white; and when after his death it was intrusted to Taddeo Gaddi, the design was carried out, with the exception of a pyramid which was to have surmounted the whole. The works of various sculptors were added as greater adornments, while Giotto's hand carved the bas-reliefs of *Phidias, Apelles, Plato, Aristotle, Ptolemy, Euclid*, and the *Seven Sacraments*.

In 1327 Giotto drew the exquisite designs of the Baptistery doors for Andrea Pisano, which have been already described.

At last, full of honors, and universally beloved, the Christian artist, whose whole soul was filled with adoration for the Saviour he loved to portray, passed to his rest, January 8, 1337. What mattered it that to his face and figure had been denied the regularity and sym-

metry of beauty? His soul was pure and beautiful, and men who listened to his brilliant conversation, and felt the magic of his charming courtesy, or saw the creations of his matchless genius, ranked him as one of the few master-minds who have left the world the better for their presence. A stately funeral preceded his interment in the cathedral, where a bust was afterward erected to him by Lorenzo de' Medici, sculptured by Benedetto da Majano.

Painting, under the magic of his brain and hand, received an impulse which will ever keep his memory fresh and beautiful in the hearts of those who appreciate the Christian spirit which actuated him.

ANDREA ORCAGNA,

PAINTER, SCULPTOR, ARCHITECT, AND WORKER IN MOSAIC—SCHOOL OF PISA.

The artist known under this name was also called Cioni or Arcagnolo; and, as his father was a goldsmith and sculptor in Florence, it is presumed he initiated him into the first principles of art. Some authorities place his birth previous to the year 1310, while others give it as 1329. To him, as a pupil of Andrea Pisano, has generally been ascribed the frescoed decorations of the Campo Santo of Pisa, although learned critics of late years endeavor to prove that the remains of the pictures, injured by exposure, are unworthy of so great an artist. The subject chosen was the *Triumph of Death*, a series of allegorical pictures on the final close of humanity. The legend is introduced of the three kings who received a warning to repentance on beholding open tombs while hunting. The gay company of hunters are portrayed with a variety of figures, who, bent on amuse-

ment, are suddenly approached by death, under the guise of a monster woman brandishing a scythe, while the heroes and conquerors of the earth lie at her feet. Beggars and wretched cripples implore a release from suffering. Other scenes as suggestive contrast with more peaceful hermits, who enjoy life in repose and blissful pleasures. In all, portraits of renowned individuals are supposed to be introduced, including the Emperor Louis V. The *Last Judgment* portrays the doom of mortals, and in many of the figures words are painted as issuing from their lips. It is said that Michael Angelo received many suggestions from this fresco for his *Christ and Virgin*, in his own powerful conception of this subject, and that Raphael also adopted some of the arrangements of the apostles and patriarchs.

Disputed as these paintings now are, there is no doubt in regard to the exquisite shrine which in 1357 or 1359 Orcagna erected in the Church of Or San Michele in Florence. To this were devoted 86,000 or 96,000 florins in gold, the thank-offerings of the Florentines after a severe pestilence which devastated the city. This chapel, of white marble, nearly fills the church, being crowned by a statue of St. Michael, and ornamented with bas-reliefs of beauty on the *Marriage of the Virgin*, the *Annunciation*, the *Nativity and Visit of the Magi*, while figures of the *Virtues* and other subjects are interspersed. The interior is exquisitely adorned with mosaics of marble and glass, and a staircase winds up to the canopy. The portrait of the sculptor is introduced in one side of the bas-reliefs.

The Florentines now became desirous of having a place of public resort near the Ducal Palace, where during stormy weather they might transact business. A commission was given to Orcagna to construct a por-

tico, now known as the *Loggia de' Lanzi*, from the Guard-house of the German and Swiss mercenaries. Three circular arches, supported by pillars and surmounted by a balustrade, make a building whose beauty of proportion has been universally admired. Sculptures representing the seven virtues enhanced the beauty of the arches. Michael Angelo gave his verdict regarding this building, by urging the authorities to have it extended.

Paintings known to be Orcagna's without contradiction are found in the Church of Santa Croce in Florence, in which the portrait of Pope Clement VI. was introduced, as also that of an eminent physician of the day, designated by a red cap trimmed with miniver. Others adorn the Strozzi Chapel of Santa Maria Novella in Florence, which suggest similar conceptions to the decorations of the Campo Santo of Pisa, and an altar-piece representing *St. Dominic and the Virgin*, which the artist agreed to complete in twenty months. It is to be noticed that on all Orcagna's paintings he signed his name with the word *sculptor*, and on all his sculptures with the word *painter*.

Designs in clay were also made by Orcagna, who furnished them as models for his brother Jacopo, an inferior sculptor. Remains of his skill are also found in the cathedral at Orvieto, where not only did he add architectural beauties, but fine mosaics. He left poems, which had more or less reputation in his day; and full of honors, the last of which was his becoming a member of the Florentine Guild of St. Luke, he passed away. The date of his death is variously given as 1369, 1376, or even as late as 1389, but at all events we are assured that, with his amiable and cheerful nature, added to his remarkable genius, he not only was beloved during his

long and useful life, but made a permanent impression on the world for posterity.

THE VAN EYCKS,

FOUNDERS OF THE FLEMISH SCHOOL.

The next great lights whose glory still is transmitted to later years we find in chronological order in 1366 and 1370. We leave Italy, the land of art and song, and go to Maas-Eyck, a village in Holland on the Rhine, the birthplace of two brothers, Hubert and John Van Eyck, who, with a less talented sister Margaret, rendered important service to painting. These brothers, originally instructed by their father, labored together until Hubert died in 1426. To John is generally attributed either the discovery or revival of the art of painting in oils, and his superior gifts as a portrait and landscape painter have made his name the most famous of the talented family. The most renowned of their pictures is the altar-piece for the Vyts family chapel in the Church of St. John at Ghent, in which more than 330 heads are counted. John was soon taken under the patronage of Philip the Good, Duke of Burgundy, who by no means received his cognomen for his spotless reputation, but because, with a face devoid of beauty, he had a burly good nature which made him easy of access to the low as well as the high-born. The Duke employed John Van Eyck on secret missions, which doubtless were connected with the painting of some portraits among the princesses who might prove candidates for the hand of the twice-widowed sovereign. In 1428 we hear of Van Eyck in Spain, and afterward in Portugal, where he portrayed the charms of the Infanta Isabella, who became Philip the Good's bride by proxy.

The famous nuptial feasts which commemorated this great event were renowned for their prodigal sumptuousness, and also for the institution of the still more historic splendor of the order of the Golden Fleece. Another proof of the favor in which Van Eyck was held is seen in the fact that, when he desired to have his own daughter christened, Philip the Good consented to be sponsor, and his chamberlain De Charny presented the child at the font. A portrait of his wife remains, attributed to 1439, which, although it by no means represents her as a beauty, is celebrated for its exquisite hand and the perfect finish which characterizes all Van Eyck's pictures. The *Consecration of Thomas à Becket* is a masterpiece of John Van Eyck, to which the story is attached that it was a gift to Henry V. of England by the Duke of Bedford, and it is to be found among the Duke of Devonshire's collection at Chatsworth.

Van Eyck's court salary was often in arrears, and during a procession through his dominions, in 1434, the Duke of Burgundy heard of the necessities of his favorite. A sharp reproof was administered to the treasurer, whose duty had been neglected, Philip the Good adding, "Where can I find another Van Eyck?" The great painter died July 9, 1440-'41; and in such great repute was he held, as the man who had not only founded the Flemish school of painting, but shed the most brilliant glory on his country, that a stipend was given to perform masses for his eternal peace. These were celebrated on the anniversary of his death for three centuries.

Margaret, Van Eyck's sister, refused repeated offers of marriage, so great was her devotion to art, but it must be confessed that her aspirations were greater than her productions.

BRUNELLESCHI,

ARCHITECT, PAINTER, SCULPTOR, AND BRONZE-CASTER.

FILIPPO BRUNELLESCHI, whose fame will be immortal in connection with the dome of the Cathedral of Florence, was born in 1377. His father had designed him to be a notary, but the boy early developed an extraordinary fondness for art and mechanics. Imitating the mechanical skill of those about him, he soon rivaled older artists in the manner of setting jewels, which in those days was also included under the head of art. He then with equal success created figures in silver, evincing the skill of a rare workman.

In his early days he applied himself closely to study, neglecting sleep and food. A strong friendship with a brother artist, Donatello, and their severe criticisms of each other's work, were a benefit to both. On one occasion Donatello with pride displayed a crucifix on which he had been laboring, and received from Brunelleschi the bold comment, "This is not Christ you have nailed to a cross, but a peasant." Donatello promptly suggested that criticism was more simple than execution, and added sharply, "Take wood, and make one." Some time afterward Brunelleschi, who had a rare command over his tongue, devoted seven months to an ideal crucifix. Then suddenly he produced it before Donatello, who was so struck with its marvelous success that the morning's meal which he had purchased fell from his hands. As Brunelleschi remarked that there would be no repast for them, Donatello quickly replied: "Do as you like; I have had mine. The work is a miracle. You can make a Christ where I make only clowns."

During a visit to Rome, not content with gazing on the wondrous treasures the Eternal City contained,

architecture seemed to be his daily meat and drink, and even haunted his nightly dreams. He not only stored the proportions in his mind, but made drawings of all the vaults and arches skillfully made by the ancients. At last, his limited purse becoming exhausted, he gladly resorted to his old art of setting precious stones, to procure means of feasting his eyes on these treasures. Instead of his youthful eye being captivated with the beauty of color, he devoted himself to the study of perspective, then but little known.

Donatello had been fortunate enough to observe an ancient marble vase at Cortona, and, being struck with its design, described it to Brunelleschi. No sooner had he learned of it than he started on foot, arrayed in his quaint hood and wooden shoes, trudged the distance with enthusiasm, rapidly sketched its delicate proportions, and had returned, without even being missed. By such persistent and diligent toil was this great genius storing his mind with the beauties of proportion and the methods to overcome difficulties, and one day astonished the world by the fruits of this labor.

In 1440 he began a marvelously elegant palace in Florence, at the expense of a powerful and rich man, Luke Pitti, after whom it has received its famous name, and to which is attached one of the greatest galleries of art. Very beautiful churches also sprang up under his skillful guidance ; but a crowning triumph of art awaited his genius. In 1420 the architects of all nations assembled in Florence to present designs for the completion of the great Cathedral, whose first stone had been laid September 8, 1298, and which therefore had been left unfinished one hundred and twenty-two years. Among the great competitors none presented so bold and masterly a design as Brunelleschi ; and, although the novelty

of its conception seemed to render it an impossibility, the world lays its laurels at the feet of the great master. The story is told of him which has so often been repeated in connection with Columbus ; but, as Brunelleschi died in 1446, and the great discoverer was not born until 1442, there may be some probability of its originality with the former. As the most extravagant propositions were made in regard to the erection of the dome, some architects even proposing to fill the cathedral with earth for its support, Brunelleschi declined to show his simple model, which could be completed merely by the aid of a scaffolding, to anybody but the judges. He then proposed to the rival architects the test of making an egg stand upright, which all failing to accomplish, he gently broke one end, and then applied their scornful comments to the same result if he should explain his plans for a dome.

After the erection had been consigned to Brunelleschi, it was decided that the labor would be too great for one man ; so for seven years Ghiberti was associated with him, much to the originator's annoyance. At last the work reached a critical point, and, Brunelleschi feigning illness, Ghiberti could not carry on the great design, and was obliged to withdraw from the engagement. Great jealousy was felt for the successful competitor, which was perhaps one reason that, two years before his difficult labors were completed, the Consuls of the Builders' Guild were prevailed upon to imprison him for not paying the tax generally demanded of artists. Notwithstanding this petty and humiliating treatment, we are glad to hear that the wardens of the cathedral insisted on his release. The dome is 138 feet in diameter at its base, and 133 feet in height, its top rising 387 feet above the square. Brunelleschi made designs for the

erection of the lantern which crowns it, which was formed of eight sides, with a staircase in its interior ; but he did not live to see it completed. The ball, with a cross, was placed on the lantern twenty-three years after Brunelleschi's death.

All at once the great architect had become popular, and the results of his industry and genius were left in various models for abbeys, fortresses, and palaces ; among the latter, the princely residence of Cosmo de' Medici.

His daily toils were enlivened by his happy disposition and the sparkling repartee of his conversation. At the age of sixty-nine, on the 16th of April, 1446, he finished his mortal life, and was buried in the Cathedral of S. Maria del Fiore, whose glories he had crowned by his architectural boldness. A sepulchral monument was there raised to him, and a bust was sculptured by his pupil Bugiano. But while time lasts this genius will need no other monument to speak his fame than the beautiful structure known as the *Duomo*.

GHIBERTI,

ARCHITECT, BRONZE-CASTER, SCULPTOR, PAINTER, GOLD-SMITH.

LORENZO Ghiberti, who combined with many native gifts remarkable facility in execution, was the descendant of an honorable family, Florence being the city of his birth in 1381. He studied his matchless art under his father, who in after-years was prompt to render able assistance to the son, who had wholly eclipsed him.

Ghiberti turned his attention first to the study of ancient coins and medals, seeking to imitate their rare designs and perfect execution. The more intricate the

ornamentation and richer the execution, the more the imagination of this young aspirant for fame was fired to do likewise. Although he early worked in glass and its painting in rich and varied colors, he also was early taught the art of casting metals. His genius matured quickly, for on April 19, 1401, when at the age of twenty, he did not fear to enter the lists, competing with a rare line of artists whose fame was already won, for a commission ordered by a guild. This was no less an undertaking than the casting of a new set of bronze doors for the Baptistery of Florence, which might rival those of Andrea Pisano, the subject appointed being the *Sacrifice of Isaac*. Seven able artists were to furnish original designs, by the end of a year, to thirty-four foreign and native masters, who constituted a committee for decision. Three of these candidates rose far above the rest, by their eminent originality and skill—Brunelleschi, Donatello, and Ghiberti. All acknowledged the immeasurable success of the last, to whom the prize was awarded.

In 1402 Ghiberti commenced a series of designs from New Testament history wrought on twenty panels, from the *Annunciation* to the *Descent of the Holy Ghost*. For twenty-two years he labored with incredible perseverance, using 34,000 pounds of solid bronze, until in 1424 he had the satisfaction of seeing his toil completed, and the best judges in the world pronounce it matchless. This was much more to him than the twenty-two thousand florins received for the labor.

Amid the honors which now awaited him, none was greater than the commission to design a central door, for which he chose the prolific subjects of sacred history, from the creation of the world to Solomon's visit from the Queen of Sheba, in ten panels. The doors were

finished in 1447, and, by the aid of his son Vittorio, were gilded and hung in their present position June 16, 1452.

To be made chief magistrate of the state, with countless other distinctions, was small honor, compared with the immortal criticism of the great Michael Angelo, that "the doors were worthy to be the portals of paradise." In the third door, Ghiberti introduced the portrait of himself and his step-father, with their forms clothed in the rich draperies of the great Jewish general Joshua and the vigorous champion Samson. Much of this work is so minute that it is difficult to trace out the marvelous detail of the groups which tell the sacred story; and yet much of it seems as if magic had created the delicate forms with one touch of the wand.

Although the fame of these doors has eclipsed all Ghiberti's other works, yet his inventive brain was by no means idle during these years of patient and unwearyed toil. To the masters of the Mint of Florence was assigned the erection of statues for the niches of the Church of Or San Michele. They commissioned Ghiberti in 1414 to produce St. John the Apostle in bronze, the arm of which seems almost like living flesh. St. Matthew was added in 1419 or 1422. The success of this statue secured an order from the Guild of Wool Staplers for a bronze statue of St. Stephen, to which Ghiberti applied a coat of delicate varnish. A bronze tomb for the martyred remains of the early Christians was constructed by Ghiberti in the Monastery of Angeli in Florence, and then a sarcophagus for Santa Maria, ornamented with the miracles of San Zanobi, Bishop of Florence. Smaller specimens of the versatility of Ghiberti's genius are to be found in the skill with which he made rare designs for jewels. Among these are to be found an antique seal of Nero, which Giovanni, son

of Cosmo de' Medici, gave orders for Ghiberti to set. Also a clasp for the cope of Pope Martin V., which was elaborately covered with figures and jewels, and a miter with leaves of exquisite finish. In 1439 Pope Eugenius ordered a miter adorned with figures of children, which weighed fifteen pounds. The pearls with which it was studded added to its value, six being the size of filberts, and costing 30,000 ducats. It is said that Ghiberti also wrote a book on art.

This great light in 1455 was to disappear from the sight of the city he had so adorned; but, as long as time lasts, his matchless work will still fan the flame for art, and make him a living presence, to charm the eye and inspire every age. Of Ghiberti the story is preserved that, when the great specimen of ancient sculpture was discovered in Florence called the *Torso*, he said its beautiful proportions must not only be enjoyed by sight, but must be touched by the fingers.

DONATELLO,

SCULPTOR AND BRONZE-CASTER.

The artist who is known under this name was called DONATO DI NICCOLO DI BETTO BARDI, and the date of his birth is 1383 or 1386. We may safely infer that his genius was early acknowledged, for at the age of sixteen he was consulted in regard to the merit of the trial-plates of other artists. With his friend Brunelleschi he spent much time in searching for antique coins, the study of which was so useful to many great artists. For this untiring effort they were called the "treasure-seekers," all believing that they were excavating the gold buried.

He studied under Michelozzi, who was celebrated

for his revival of classical architecture throughout Italy. This was one secret of Donatello's great skill in fashioning bronze and marble almost equal to the antique. The finest specimen of his work in bronze is to be seen in the Gallery of Florence, being a youth of exquisite proportion. The carvings for the organ in the Cathedral of Florence represent children of great character and grace, studies in which he seems to have excelled. His first work which attracted great attention was a bas-relief of the *Annunciation* in the Church of Santa Croce. Donatello has left fine specimens of his skill in two statues of *St. Matthew* and *St. Mark* which are to be seen in the Campanile of the cathedral of Florence. *St. Matthew* is represented with a bald head, which the Florentines called *Il zuccone*, or the great gourd, from its resemblance to that vegetable growth. While carefully touching the varied points of striking expression in the face of the Apostle, Donatello would gaze on it with pride and satisfaction, and exclaim, "Why do you not speak?" This favorite work became the sculptor's affirmation, for he expressed his belief in anything by adding, "This is by the faith I have in my *zuccone*!" In the Church of Or San Michele in Florence, a statue of *St. George*, patron of the makers of swords and armor, in his fight with the dragon, with bronzes of *St. Peter* and *St. Mark*, are also famous for their characteristic bearing.

The first bronze equestrian statue of any importance in modern times we owe to Donatello's skill. It stands in the Church of *St. Anthony* at Padua, made in honor of *Francesco Gattamelata*, a Venetian leader who, honored by the Signoria of Venice, commissioned the artist to perpetuate his brave deeds.

The private character of Donatello inspires us with

a love for his simplicity and generosity. Patronized by the Medici family, he was provided with an estate, which was afterward exchanged by his wish to an annuity. He declared that the complaints of the farmers and the petty and prosaic details of farm-life tried his artistic soul beyond endurance. His money was kept in a basket suspended from the ceiling of his room, to which his friends were never denied access when in trouble. A gift of a gorgeous mantle from the hands of a generous patron was refused as unsuitable for his position.

From Donatello came the suggestion to Cosmo de' Medici, the merchant prince of Florence and great patron of art and learning, that a collection of ancient works of art for public exhibition would be a lasting benefit to Florence. The famous gardens of San Marco, in which Michael Angelo as a child delighted, owe their origin to this suggestion ; and the public were not slow to profit by the great advantages here given.

Donatello lived to a paralytic old age, but the care and affection of the Medici family were continued to him to the last, and the city of Florence paid him the honors of a public burial in San Lorenzo, when he was eighty-three years old, December 13, 1469. Painters and sculptors, who were making the world ring with praises of their great achievements, with tender respect and affection followed the remains of the gifted patriarch to his last resting-place. He had expressed the earnest wish that his mortal remains might lie near those of Cosmo de' Medici, because his loving spirit had tenderly followed him through life. It will ever be a delight to connect these two distinguished men together, a genius who made his city illustrious, fostered by the man who used his wealth with such benevolence that he was called "the father of his country."

FRA ANGELICO DA FIESOLE,

PAINTER—FLORENTINE SCHOOL.

This beautiful name suggests at once the most exquisite memories of pictures in which religious fervor was more perceptible than in the productions of any other master. One forgives the repetition of the same subjects, or any remains of stereotyped forms, when we hear that prayer was offered before the artistic labors of the day commenced, and that blinding tears would start from the tender eyes of this devout monk as he touched the cross, the divine symbol of redemption and resurrection.

This pious artist was born in 1387, at Vecchio, near Florence, the same town which Giotto has made renowned by his birth. Baptized Guido, he afterward was known by the name of Giovanni, which he assumed upon entering the cloister of San Domenico at Fiesole, at the early age of twenty. His surname was thus acquired by a residence of eighteen years in this place. We know not who was his instructor, but his earlier efforts are supposed to have been confined to the illumination of sacred works, in which he enjoyed the beautiful sympathy and friendship of his brother, Fra Benedetto, who, under the title of *scriptor*, labored on manuscripts and music for the choir. Many pictures are also to be seen in the churches of Cortona and Perugia, among which was the altar-piece of the *Annunciation*, a favorite subject of this master, and *San Domenico* with the Madonna and saints. A *Virgin and Child*, which has an arch of twelve angels, with musical instruments or in attitudes of praise, has become familiar by its many copies, and can be seen in the corridor of the Uffizi Gallery at Florence. In the Academy

of Florence are thirty-five illustrations of the *Life of Christ*, which formerly adorned the Church of the Annunziata at Fiesole. There also is to be found the *Descent from the Cross*, taken from the sacristy of Santa Trinità, and which displays his exquisitely brilliant style of coloring. The *Last Judgment* disputes the palm with this picture, in which the trumpets and bells seem fairly to echo the praises of the redeemed in paradise. To no one has more praise been awarded than to Fra Angelico for the matchless portrayal of angels, who seem filled with ecstatic bliss, or hastening to fulfill the behests of their divine Lord.

Cosmo de' Medici, already alluded to as the great patron of art in Florence, was equally anxious to use this beautiful means to enhance the glory of God, and spent 30,000 scudi in embellishing the Church of San Marco. Through his efforts Fra Angelico went to Florence in 1436, and during a residence of nine years adorned this church with numerous works, which have since been removed or have mainly perished.

In 1445 Pope Eugenius IV. invited this master of Catholic art to Rome, and gave him many commissions to decorate the chapels of St. Peter's, which were continued under the reign of the next Pontiff, Nicholas V. The violent heat of the summer forced Fra Angelico to retreat to Orvieto, which delighted the magistrates, who at once secured the artist's services at two hundred gold florins a year, during every season that he could not remain in the Eternal City. He left specimens of his skill in the chapel to the Madonna of San Brizio; but an unfortunate accident which an assistant met with, in falling from a scaffold, so disturbed the sensitive nature of this highly-strung artist, that he could not bring himself to complete the series of paintings illustrating the *Last*

Judgment. The death of this pure and beautiful master occurred in 1455, at Rome, where he was buried in the Church of La Minerva. A recumbent statue of him marks the spot, with an inscription in Latin, which has thus been translated :

“Let me not be praised that I was another Apelles,
But that I gave all gains to the children of Christ.
Some works are for earth, others for heaven.
The flower of Etruria’s cities bore me, Giovanni.”

The reference in the second line of the epitaph is to his custom never to receive any compensation for himself, but to devote all to the furtherance of the cause which lay nearest his soul. It was also known that this artist would never alter or retouch a picture, as he deemed that all his conceptions were revealed from Heaven, and to change them in the slightest degree would be to doubt the inspiration of God.

A very large specimen of his work is to be seen in the Louvre, on the subject of the *Coronation of the Virgin* and the miracles of St. Domenico. The names of the saints and apostles are written by the artist on the borders of the garments or on the halo around the head. Among the holy ones of the earth marked by appropriate symbols may be seen the Emperor Charlemagne, whose crown is adorned with *fleurs de lis*. It is almost with regret that we leave the works of the master who above all aimed to portray celestial expression, and whose own pure soul gained him the name of *Il beato*.

Fra Angelico’s brother, also a monk, was famous for his miniature-painting, and died in 1448, at the age of fifty-nine.

MASACCIO,

PAINTER.

TOMMASO DA SAN GIOVANNI, or GUIDI, who received the unfortunate name of "Hulking Tom" (Tommasaccio, shortened to Masaccio), is renowned as having been the artist who shook off conventional trammels and made great strides in a more poetic transcription of figures. He lived from 1402 to 1443, being born in the Val d'Arno near Florence. His gifts early matured, and among the first of his noted productions, when about eighteen, were the frescoes in the Church of San Clemente at Rome, which was, according to ancient tradition, built on the house of Clement, the helper of St. Paul. These frescoes were representations of the *Crucifixion*, and the *History of St. Clement*, and *St. Catherine*. In the Brancacci Chapel of the Church of the Carmine at Florence are frescoes by Masaccio, on the Biblical and legendary life of St. Peter. Masaccio died at an early age, but is remarkable for two things: First, he elevated his figures, so that they stood out from the flat surface, which Michael Angelo and Raphael, by a careful study, improved and adapted in their own style; secondly, with the aid of his pupils Filippo Lippi and Andrea del Castagno, he introduced the use of oils into the Florentine school of painting.

BELLINI,

PAINTERS.

A remarkable family of painters now appears in Venice, where their peculiar merits gave the first great impulse to that school preëminently noted for its coloring. JACOPO BELLINI is chiefly noted for a book of

tinted sketches now in the British Museum, and also as being the father of his two more eminent sons, GENTILE and GIOVANNI, with whom he labored in Padua, as well as with Mantegna, his son-in-law. One of his sons was named for Gentile da Fabriano, with whom Jacopo had studied painting, although Mattini had taught him perspective. The brothers flourished from 1424-'26 to 1507-'14 or '16; and the latter, the more distinguished of the brothers, has been supposed to have given the first instruction to Titian. Gentile removed from Padua to Venice, and left specimens of his beautiful decoration on the organ-doors of St. Mark's, and repaired frescoes of Gentile da Fabriano in the great Council Hall. The Sultan of Turkey, Mahomet II., in 1479 made application to the Council of Venice for an artist of merit, who recommended Gentile Bellini. During a year's residence in Constantinople he was diligently employed in making designs for the column of Theodosius, and brought with him on his return to Venice a portrait of the Sultan, which is remarkable for the exquisite finish of the border around the arch and base of the picture. Two of his paintings are to be seen in the Academy of Fine Arts in Venice. One of them, the *Procession and Miraculous Cure*, in the Piazzia di San Marco, has its chief interest from being a correct representation of the Piazza in that period, and also for its Venetian costumes. The other, the *Miracle of the Cross*, which had been dropped into the Grand Canal, is a study, as the figures are portraits of men and women of the day.

GIOVANNI BELLINI, who is considered as at the head of the Venetian school, possessed more vigor than his brother, and applied with great power the secret of oil-paints, then recently introduced, by means of which his draperies were remarkable for their transparent effects.

Paintings of merit are traced to the early age of seventeen. Gold backgrounds gave a gorgeous appearance to many of his earlier pictures, although he excelled in fine Italian landscapes, an example of which may be seen in the *Transfiguration* in the Naples Museum. The *Coronation of the Virgin* is considered a masterpiece, and is in the Church of San Francesco at Pesaro, where it may be seen in a mutilated state. Twelve years of earnest work gave magnificent adornments to the Ducal Palace at Venice, including portraits of each Doge; but in 1577 they perished in the flames. A painting in the Louvre, of the *Reception in Constantinople of a Venetian Ambassador*, is supposed to be an historical piece, as an engraving accompanying it explains the personages. A great number of paintings have more or less reputation, for Giovanni Bellini lived and labored with skill to the age of ninety. During a visit of Albert Dürer to Venice, he not only rejoiced in the acquaintance of the old master, but considered him the highest painter in the city.

Until 1867, when it was destroyed by fire, an altar-piece of the *Virgin and Child*, in the Church of San Giovanni e Paolo, was greatly admired, as not only a remarkable composition, but excelling in the boy-angels which formed a part of the adoring group. In all his later works he was assisted by his pupils, two of whom, Giorgione and Titian, have enhanced the reputation of their great master.

Painters of the same name belonged to this gifted family, who left works of some merit, although eclipsed by the great founders of the Venetian school.

MANTEGNA,

PAINTER, ENGRAVER, ARCHITECT, AND GEOMETRICIAN—
SCHOOL OF PADUA.

ANDREA MANTEGNA, who was born in Padua in 1431, during his boyhood took care of sheep, but on account of his brilliant gifts and remarkable skill with his pencil was early placed under the care of Francesco Squarcione. This artist, who had made a rich collection of antiques in Italy and Greece, and carefully studied them, was charmed with the precocity of his young pupil, and adopted him as his son and heir. In 1441, when only ten years of age, he was admitted as one of the Society of Artists in Padua, all of whose members prophesied a great future for the gifted boy. Mantegna richly profited by the rare opportunities offered him for studying the ancient models of his master, and when only eighteen painted the altar-piece for the Church of Santa Sophia at Padua, and at a later date some frescoes in the Church of Santa Giustina, where in the death of St. Christopher the artist has introduced himself and his master Squarcione as soldiers.

In 1463 Mantegna left many productions at Verona, and also at Florence in 1466. But in 1468 he was enrolled as the *protégé* of Ludovico Gonzaga of Mantua, for whom he painted a vast number of works, among them the famous *Triumph of Julius Cæsar* in nine celebrated paintings. These cartoons were subsequently bought by Charles I. of England, who dearly loved and patronized art, and now form an attraction of Hampton Court.

Pope Innocent VIII. employed Mantegna in Rome from 1485 to 1490, where he devoted much time to the

frescoes of the Belvedere Chapel of the Vatican. A famous picture attracts visitors to the Louvre, called *Madonna della Vittoria*, which was designed for a church built from the plans of Mantegna for the Marquis Francesco Gonzaga. This noble desired to celebrate in this sumptuous manner the battle of Fornovo, fought July 6, 1495, between the Italians and French under Charles VIII. Allegorical pictures of Mantegna are also in the Louvre, which belonged to the celebrated Isabella of Este, wife of Francis III., Marquis of Mantua. There are engravings of extraordinary power and beauty from the skillful hand of Mantegna. His marriage to the daughter of Jacopo Bellini, father of the celebrated Venetian artists, seems to have been a happy one; and his sons, two of whom died young, all gave promise or evidence of ability as painters. Mantegna died September 13, 1506, and was interred in the Church of San Andrea at Mantua, adorned by many of his pupils, and which the credulous are told contains the very blood of the Saviour, collected by the centurion in his dying moments! A bust of Mantegna was erected ten years after his death, in 1516, the work of Sperandio, in bronze, of which it was said that the eyes were diamonds. There are indications of his having received the award of knighthood.

PERUGINO,

PAINTER.

PIETRO VANUCCI DELLA PIEVE received his name from the place of his birth (Città della Pieve), a little town in Umbria; but after a term of thirty years he was distinguished by the name which has descended to posterity, from his settlement in Perugia. He flourished

from 1446 to 1524, and was among the first to paint to perfection in oil-colors. Poverty in his early youth ground his ambitious soul, and perhaps was one cause of his want of amiable characteristics. When twenty-five he determined to visit Florence, then the El Dorado of genius, and there he contented himself with the plainest living, dispensing even with a bed. An acquaintance with Leonardo da Vinci, who was also studying at that time, was of great benefit to him, and the two young men were innocent rivals in the difficult treatment of perspective in painting. Circular pictures of Perugino exist in the Louvre and Berlin Museum, bearing marks of his earlier proficiency in art. These and other productions brought Perugino to the notice of the monks of Gesnati, who already had a great reputation for their pursuit of art, excelling especially in painting on glass. They employed Perugino to paint frescoes for them, as he was equally skillful in this style of painting as in oils.

The obscure and wretchedly-poor artist in ten years had become so famous that Pope Sixtus IV. summoned him to Rome, to decorate the Sistine Chapel, an honor the more remarkable as all the other artists were Florentines.

When Pope Julius II. commissioned Michael Angelo to paint his *Last Judgment* in this chapel, it became necessary to destroy these earlier frescoes, so that only two remain as proofs of Perugino's power. These are on the subjects of the *Baptism of Christ* and the *Charge to Peter*.

A return to Perugia soon followed, and there we find his most remarkable productions, dating from 1490 to 1502. Perugino painted with remarkable rapidity, and among a vast number of works, scattered at present through the galleries of Europe, four excel. These are

the *Pietà* in the Pitti Palace, which is noted for its beautiful expression ; the *Madonna and Child* of the Vatican ; the *Ascension*, a part of which is in the Lyons Gallery, being a gift of Pope Pius VII. ; and the *Sposalizio*, or *Marriage of the Virgin*, now in the Caen Museum, Normandy. The *Ascension* in its entire state was taken to Paris, but it has since been divided and scattered through various galleries. In 1500 Perugino finished his greatest work, the frescoes of the Sala del Cambio at Perugia, on which his fame chiefly centers. The subjects were mythological, interspersed with the *Nativity* and *Transfiguration* of Jesus, in which his own portrait was introduced. Perugino opened a large academy at Perugia, and, although he was assisted by his pupils in many of his larger works, it is interesting to trace the magic skill of his most illustrious disciple, Raphael, in the *Resurrection of our Lord*, painted for Perugia, but now in the Vatican.

In 1507 Pope Julius II. desired to secure his services in Rome, to adorn the walls of the Camera del' Incendio ; but Raphael, who was rapidly gaining the heart of the Pontiff, soon took the place of his less distinguished master. It is very gratifying to know that reverential love for his instructor led Raphael to preserve some portion of his master's work on the ceiling.

But a decline soon came to the powers of Perugino, when the love of money possessed his soul. Perhaps he remembered the early struggles of his youth in a hand-to-hand fight with poverty, and determined to provide against any similar experience in his advancing years. But this determination was at the expense of his genius, and he degenerated into a stereotyped reproduction of the same subjects, in which his pupils mainly carried out his designs. Not satisfied with

amassing a large fortune, and possessing lands and other riches, he grew so avaricious that hoards of gold were carried about with him as he traveled. Once the grief of being robbed nearly caused his death. Amid this sordid spirit he cherished a peculiar love for the handsome woman whom he married in Perugia, and, with a fantastic love of ornament, would often attire her in costly and gorgeous robes. He died when sixty, of the plague, executing to the last frescoes and easel-pictures, which are to be seen throughout Europe. Perugino was remarkable for his beautiful coloring and finely rounded figures, and still more for the founding of a school, which Raphael carried to perfection. One of his pupils, Andrea Luigi, was called the *Genius* from his remarkable productions, but his loss of sight at an early age prevented the great developments of his powers. To Perugino the world will always turn with warm appreciation, remembering his tender love for and interest in the immortal Raphael.

GIOVANNI SANTI,

PAINTER.

This man, known almost entirely as the father of the illustrious Raphael, was born in 1450, and moved to Urbino in consequence of family persecutions. He was a man of more merit than has generally been conceded to him, and as an evidence of literary ability left a rhyming chronicle which now has an honored place in the Vatican. There are remains of frescoes which he painted in 1492 in the Dominican Church, at Cagli, while at Urbino is seen his finest production, a picture of the Buffi family, who gave it as an offering, to the Church of San Francesco, at Urbino. Santi died in 1494, when

Raphael was young, although he had already given him his first instruction and inspiration in art.

GHIRLANDAJO,

PAINTER AND WORKER IN MOSAIC.

The dates of the birth of this painter differ greatly, some authorities giving it as 1449, others 1458. His name was rightfully DOMENICO CORRADI or BIGORDI ; but his father, being a goldsmith of great skill, fashioned with such delicacy and beauty the garlands of gold which Florentine ladies took pride in wearing, that he received this surname. The son was destined for the profession of his father, which was highly esteemed among the most talented of Italy's great sons. But while a boy he displayed such power in his wonderful likenesses of his father's customers, or his acquaintances on the street, that he was placed under the care of a competent master, Alessio Baldovinetti, and soon excelled in portrait-painting, which he skillfully introduced in all his large compositions. Such were the frescoes in the Vespucci Chapel of the Ognissanti Church at Florence, where the portrait of Amerigo Vespucci, who had the distinguished honor of giving the name to our continent, was placed. In the Sala dell' Udienza of the Palazzo Vecchio of Florence may be seen a chapel adorned by Ghirlandajo on a gold background with designs of cherubs ; while in another hall of the same palace is an elaborate painting with San Zenobio, the patron saint of Florence, the great buildings of the city being in the background. The grand variety of this picture gave Ghirlandajo great reputation, and Pope Sixtus IV., who had erected the Sistine Chapel in Rome, engaged his services. There he left proofs of his abil-

ity in the frescoes of the *Calling of Peter and Andrew*, in which he portrayed many historical characters of his day. In 1485 he was commissioned to paint a chapel in the Church of Santa Trinità in Florence. This chapel belonged to the Sassetti family, who chose subjects from the *Life of St. Francis*, of which the one portraying the death of the saint is the finest. Besides Florentine buildings, Ghirlandajo introduced a striking likeness of Lorenzo de' Medici, called the Magnificent, and other contemporaries.

Another great commission was given by public-spirited citizens, Tornabuoni and Tornaquinci, to the able artist, to paint the choir of Santa Maria Novella in Florence, in place of some dilapidated frescoes of Orcagna. Scenes from the lives of the Virgin and John the Baptist were here portrayed, and amid the groups portraits of twenty-one renowned individuals were painted. In the portion devoted to the *Birth of the Virgin*, one of the most remarkable beauties of the day may be seen. This was Genevra de' Benci, who is recognized as walking behind the Virgin, followed by two attendants. Ghirlandajo was celebrated for the accessories of his pictures, such as robes covered with embroidery; but he never made use of gold fringes, so common among older painters. In the *Adoration of the Magi*, belonging to the Church of the Foundling Hospital in Florence, he has represented the massacre of the innocents in the distance, while in the *Visitation* in the Louvre is seen a part of the city where Zacharias lived. Ghirlandajo was also very renowned for his beautiful works in mosaic, which he declared was painting for eternity.

A sudden illness deprived this master of life in 1495 or 1498, when just in his prime, and enjoying the love and esteem of all his associates. He had talented broth-

ers, **BENEDETTO** and **DAVIDE**, who not only aided him in his large compositions, but left specimens of their own originality in Florence and other towns of Italy ; while one picture of Benedetto's, called *Christ on the way to Calvary*, is in the Louvre. This brother traveled to France, where he amassed money by his excellent paintings, and skill in making fine armor. **RIDOLFO**, the son of **Domenico**, losing his father when only sixteen, was instructed by his uncle **DAVIDE**, and afterward aided **Raphael** during his residence in Florence, enjoying deeply the friendship of so great a genius.

DA VINCI,

PAINTER, BRONZE-CASTER, ENGINEER, AUTHOR—
FLORENTINE SCHOOL.

We come now to a great master in art, whose career was so wonderful, and whose native gifts were so varied and of such high order, that it seems to us as if a hero of romance had suddenly come to life. **LEONARDO DA VINCI** was born, as some say, in a noble family, or, as others give it, in that of a notary, in 1452, in the Castello di Vinci, amid the exquisite Val d'Arno. Nature gave him a handsome face, and as he grew a powerful and beautifully formed frame, so that he won the admiration of all who saw him. His father, keenly alive to the precocious talents of his gifted son, placed him under the care of **Andrea del Verocchio**, a sculptor and painter of merit, who had been taught by **Donatello**. There he made acquaintance with **Perugino** and other contestants for fame, and very soon taught them many a skillful stroke, to produce effects far outstripping their master. Among other delights, caricatures soon engaged his leisure hours, and he spared no pains to render them strik-

ing. He often invited a number of peasants to dine, and then, doing everything for their amusement, he was soon repaid by their boisterous merriment. When thus engaged, he would hasten to sketch their faces; and so irresistible was the result that no one could look at them without laughter. If he chanced to meet a striking face during his rambles, he would follow it for days, until he had transferred it with power to the canvas. Modeling also occupied much of his time, and this he enjoyed equally with painting, and in fact every sort of exhibition of manual and mechanical skill. His master was engaged by the monks of Vallombrosa to paint the *Baptism of St. John*; and while executing the order, Leonardo once drew in it a hand, which was so exquisitely beautiful that Verocchio, discouraged, declared he would be wise if he relinquished painting. A study of a monster formed of minor animals, such as lizards, bats, and serpents, was curiously painted on a circular piece of wood from the fig-tree, and created a great sensation at the time. This made Leonardo resolve to attempt his conception of the head of Medusa; and it was said that, to give the desired effect to the reptiles which surrounded her, he collected venomous toads, and, after irritating them into fury, copied their contortions. Desiring to exhibit it, to the astonishment of his spectators, he ushered them into a darkened room, where only a strong ray of light penetrated from a window-shutter, which produced the startling effect of terrifying those who could admire his power. *Neptune* was a subject painted for a friend, which represented the sea-god surrounded with dashing waves, in which monsters of the deep were sporting riotously.

The study of anatomy soon absorbed this marvelous genius, and his delight was equally to analyze the ex-

quisite proportions of the horse, an animal which was always his favorite. Among his early designs were those for tapestry-hangings for the King of Portugal, who had them woven in the world-renowned looms of Flanders. The subject was the *Fall of Man*, and, in the midst of much that was grand and powerful, Leonardo imitated, in fine landscapes, trees whose branches were accurately finished in finest detail. Much of the wonderful work which Leonardo attempted he destroyed or left unfinished, his rapid execution making him very careless of results.

A new epoch commenced at Milan. Ludovico Sforza, who received the name of the Moor from his swarthy complexion, had murdered his nephew, Duke of Milan, that he might possess his dominions. Although he was a wicked and unscrupulous man, he affected a taste for the fine arts, and, hearing of the wondrously versatile gifts of Leonardo, invited him to his city, whither it is presumed the artist went in 1480, when at the age of thirty. In Milan the great genius had full scope for his many accomplishments; and stories remain that he delighted in nothing more than great feats of strength, such as bending iron horseshoes in his powerful grasp, or taming fiery steeds whose spirit had been uncontrolled. In the evenings he charmed the court with his fascinating manners, his rare conversational powers, or his beautiful verses improvised for the occasion, to the melody of a silver lyre, which he had fashioned himself in the shape of a horseshoe. With equal skill he made tours of engineering inspection with Ludovico Sforza through his dominions, and built not only the famous aqueduct, which supplies Milan with the waters of the river Adda, twenty miles distant, but drained marshes, and bored tunnels through mountains. Added to these important

benefits, he invented ingenious improvements for mill-works or flying-machines, and even had perfected a plan to raise the Church of San Giovanni, which had sunk below the pavement. In 1483 he founded the Academy of Fine Arts, of which Ludovico Sforza was the director, and which was frequented by all the men of talent. Among Leonardo's pupils was a beautiful youth, Salaino, whose golden hair, flowing in wild luxuriance, suggested to the artist many of the heads of angels, which he portrayed with great delicacy and sweetness.

Two great works absorbed him while in Milan : one was the equestrian statue of Francesco Sforza, father of Ludovico, and the other his immortal conception of the *Last Supper*. For six years he labored on the model of the statue, which was unfortunately destroyed ; but on April 23, 1490, a new one was begun, which was to have been twenty-three feet high, requiring two hundred thousand pounds of metal. No traces of this masterpiece are left, as it was most ruthlessly destroyed by French soldiers during their occupation of Milan in 1499, the conduct of Ludovico Sforza giving Louis XII. of France an opportunity to invade his dominions. Leonardo was engaged at the same time in painting the *Cenacolo* or *Last Supper*, which occupied him for two years. This painting was in the refectory of the Dominican Convent attached to the Church of Santa Maria delle Grazie, buildings transformed from military barracks for the troops of Francesco Sforza I. To this church Ludovico Sforza was a liberal benefactor, and by his instigation the painting was commenced. Unfortunately, the method by which Leonardo executed this painting proved its ultimate ruin. The wall was built of materials which readily succumbed to dampness, and into this the artist introduced with heated irons a com-

position of pitch, and covered it with colors mixed with white lead. This readily took the beautiful oil-colors which Da Vinci distilled by a method peculiarly his own ; but, unfortunately, in time the rich tints fell off, and the whole became a serious ruin. Added to these difficulties, the refectory was flooded with water, and the kitchen poured volumes of smoke on the painting. The ignorant monks in 1653, desiring to enlarge a door, cut off some portions of the painting. When Napoleon was in Milan in 1796, he gave strict orders that in this room his army should not be quartered ; but they were disobeyed, and the place was used as a stable for cavalry and a magazine for fodder. As the fame of Leonardo da Vinci rests chiefly on this wonderful picture, its maltreatment has been the regret of generations, and posterity will only be able to judge of its marvelous power by the copies of it in oil, water-color, and tapestry, or countless engravings. A mosaic of it designed for Eugène Beauharnais, when Viceroy of Italy, is preserved in a church at Vienna.

Many portraits of the Duke and Duchess were painted during their residence in Milan, as also *La belle Ferronière* in the Louvre, so called from a diamond ornament of that name which binds the hair. It has been presumed that this picture represents Lucrezia Crevelli, a remarkable beauty in Milan, sometimes known as the Duchess of Mantua.

In 1500 Leonardo da Vinci returned to Florence, when about fifty years of age. During the military troubles which swept over Italy like a torrent, Da Vinci also exercised his ability for planning fortifications, and he subsequently became an engineer for Cæsar Borgia. A commission was soon given him to paint an altarpiece for the Church of the Servi, which when it was

partly finished created a wondrous sensation in Florence, for two days crowds pressing in to get one glimpse of it. But a greater triumph awaited him in 1503 when he was requested to furnish a painting for the Council Chamber of the Palazzo Vecchio. After careful thought, he selected for his subject a victory of the Florentines, which is now only known by a sketch of Rubens, as the *Battle of the Standard*, as the same processes by which Leonardo had painted the *Last Supper* were repeated, with the same unfortunate result. But the judges of the day could not praise too highly the masterly conception, the spirited horses, and the vigorous action, which made artists attempt something never before thought of in pictorial art. It was said that the chief magistrate, the Gonfalonier Soderini, sent Leonardo his recompense in coppers, who quickly returned them, saying that he could not be paid in "threepenny pieces." A portrait of Mona Lisa, the beautiful wife of Francesco del Giocondo, occupied Leonardo for four years, during his residence in Florence, and so exquisite is its finish that he did not then consider it completed. During its painting, he invited the musicians and wits of the city to enliven his beautiful sitter, and thus prevent any melancholy which might shadow her face when in repose. Francis I. of France purchased it for 12,000 livres, to adorn his superb palace at Fontainebleau; and it is now to be seen in the Louvre under the name of *La Joconde*, and copies, more or less altered, are in other galleries of Europe.

In 1506 Leonardo returned to Milan, whence he made journeys through Tuscany, and at last went to Rome during the pontificate of Pope Leo X. As no important works were intrusted to him, he accepted the invitation of Francis I., and went to France in 1516. But

there sickness prevented his undertaking any great productions in painting, although he employed much of his time in making plans for canals. In 1519 he passed away, at Cloux, near Amboise, leaving behind him a reputation such as few have ever attained. The varied works which he attempted have not been preserved, but enough remain to attest to what heights his genius rose. One *chef-d'œuvre*, in the Louvre, known as *Saint Anna and the Virgin*, was brought to France by Cardinal Richelieu to ornament his own palace. Probably the authenticity of no picture ever was more violently contested, but it bears unmistakable marks of the artist's peculiar genius. Copies are to be constantly met with, and always recognized, as the Virgin is seen seated in the lap of Anna, while supporting the child Jesus by her outstretched arms.

A great change is to be seen in the portraits of this gifted master as years went by. At first his face was poetic, and of such joyous beauty that one story of his youth can be fully credited. With his passionate love for animals, he chanced on the market-place to see numbers of birds sadly chirping in narrow cages. Pitying the imprisoned warblers, he promised to pay for all that could be set free ; and, as they soared far above him, in his happiness no price seemed large. But years, although they brought to Leonardo riches, honors, a retinue of attendants, and devoted pupils, did not bring him happiness. Although an accomplished musician, a poet, a sculptor, a painter, an engineer, an architect, and a mechanic, delighting to consort with kings, who considered him an ornament to their courts, like the wisest man in the world, he doubtless found "all vanity."*

* A beautiful tribute is paid to the literary ability of Leonardo da Vinci by Hallam, in his "Literature of Europe." He considers this

FRA BARTOLOMMEO,

PAINTER—FLORENTINE SCHOOL.

A boy born in humble life is the next light in chronological order, who was called BACCIO DELLA PORTA and IL FRATE. The first name he received as the diminutive of his longer baptismal name, and also because his dwelling for thirty years was near the gate of San Pietro Gattolini at Florence. He was born in the village of Savignano in 1469, although some authorities place the year as late as 1476. His artistic education began in the school of Cosimo Roselli, but he studied to far better advantage in the gardens of San Marco, where antiquities were collected, and also filled his soul with the works of Leonardo da Vinci. Early in life he formed a strong intimacy with Mariotto Albertinelli, a fellow student in Roselli's studio; and not only did they become harmless rivals, but often painted on the same canvas. Art is greatly indebted to Bartolommeo for one great assistance, as he was the first to introduce wooden figures to aid in painting, as it had been customary before this to use those of plaster.

A remarkable man appeared at this period, the great reformer Savonarola. Originally he was educated for a physician, and music and poetry wove charms about his soul which made him a brilliant ornament to society. But the sad dissipation of the court of Ferrara made him disgusted with the world, and, as he began to de-

genius not only to have been endowed with the varied gifts mentioned, but to have acquired knowledge so profound that he anticipated many of the scientific discoveries of Galileo, Kepler, and Copernicus. He pronounces his eulogy in no measured terms, when he sums up his various contributions to science, by calling him "the first name of the fifteenth century which is beyond all doubt."

light in the Sacred Word of God, the works of Aristotle, and Thomas Aquinas, he gradually determined upon a religious life, and entered a Dominican convent of Bologna in 1495. Later he was sent to preach at Florence, where he saw the same corruptions abounded under the administration of the courtly Lorenzo the Magnificent. Unsparing in his public denunciations, so great was the magic of his burning eloquence that under its spell all books and pictures which might have a touch of indelicacy were brought in large collections and burned in the squares of Florence, in sight of the awe-struck citizens.

Bartolommeo caught the infection, and, not satisfied with immolating all the productions of his earlier days, after the public execution of the bold reformer Savonarola in 1498, he decided, in fulfillment of a vow, if he escaped the dangers of the rebellion, to enter a Dominican convent. He was probably led to make a choice of this order, because he had painted the *Last Judgment* for the Church of Santa Maria Novella, which was the first of the Dominican order built in Florence. From this time he was known as Fra Bartolommeo or Il Frate. For four years he could not bring himself to paint any of the beautiful and graceful conceptions for which he was celebrated; but in 1506 Raphael, just growing to manhood, visited his cell. A devoted attachment ensued, and together they talked much of their glorious art, Raphael instructing the monk in the most improved methods of perspective, and Bartolommeo initiating the youthful genius into the mysteries of color, in which he was one day to excel.

In April, 1508, so much of Fra Bartolommeo's skill had been revived that he was commissioned by the Dominicans of Murano to paint an altar-piece for their church, and undertook a visit to Venice, where he could

also study the masterpieces of other great painters. In 1509 his old friend and fellow student Mariotto Albertinelli became associated with him, aiding him very materially for three years in many of his larger paintings. When they separated, January 15, 1512, Bartolommeo was more eminent for the power of his works, showing that he had well studied the wonderful productions of the great masters now in Italy. In this same year, or perhaps later, he was in Rome, whither he went especially to study the grand paintings of Michael Angelo and Raphael. A commission was given him to paint in the Church of St. Sylvester on Monte Cavallo ; but illness and a sense of great discouragement at viewing the wonderful masterpieces in Rome prevented his completing what had been begun with so much ardor. It remained for the matchless hand of Raphael to complete the figure of St. Peter, which, with that of St. Paul by Bartolommeo, can be seen in the Quirinal at Rome. On his return to Florence, this gifted monk painted his largest and most renowned work, the *Madonna della Misericordia*, which was placed in the Church of San Romano at Lucca. The central figure, the Virgin, is placed on a pedestal, and is gazing into the face of the Saviour while interceding for the groups below, all of which show great power and beauty. *St. Mark*, now to be seen in the Pitti Palace of Florence, is also one of Bartolommeo's masterpieces, and was bought for \$15,000. In all his pictures we are charmed with his beautiful boy angels, while he also excelled in delineating fine architecture and exquisite drapery. His close application seriously impaired his health, and on October 8, 1517, he passed to his reward.

Two of his pictures are in the Louvre, one of them having an interesting story attached to it. It is called

the *Espousal of St. Catherine of Sienna*, and was painted on wood. The magistrates of Florence bought and gave it to a French ambassador, paying for it 300 gold ducats ; and, as it was worth more than that sum, he was entered as a debtor in the books of the Convent of San Marco, for which the picture was originally painted.

Bartolommeo left many distinguished pupils, who imitated his style with more or less success. Among these was a nun known as Suor Plautilla, who had in her day some reputation, not awarded by posterity. As one gazes at the pictures of this monk, nothing seems more apparent than the element of holiness which pervades them all, realizing what power and beauty may come from talents consecrated to the glory of God.

ALBERT DÜRER,

PAINTER, ENGRAVER, AND AUTHOR.

A very remarkable man now comes before us, to whose skill in engraving, added to other accomplishments, the world of art owes much. This beautiful method of reproducing in countless numbers the marvellous conceptions of the great masters has taken a rank second only to printing. The genius who made such strides in an important branch of pictorial art certainly has gained the everlasting thanks of posterity, the mass of whom can only hope to enjoy the transcriptions of the works which have given so much enjoyment to generations.

ALBERT DÜRER was the child of a goldsmith in Nuremberg, where the genius was born, May 21, 1471. Like most of the fathers of that age, the goldsmith desired his son to follow his profession ; but, seeing that the de-

tail and finish which this work required did not absorb his intense love for painting, he consented in 1486 to place the boy with a celebrated artist of the day, Michael Wohlgemuth. This master had formed a school of art, and made an extensive reputation by some paintings for the altar of St. Mary's Church at Zwickau and of St. Sebaldus at Nuremberg. Albert Dürer was soon able, by his keenly accurate eye and remarkable mechanical facility, to outstrip his master, who had taught him all he could impart in three years. One especial point in which the youthful artist excelled was perspective-drawing, which he based on scientific principles.

Traveling in Germany for a few years seemed to promise more profit to him, so he carefully studied works of art throughout his native land, and endeavored to appropriate all the principles he had learned to his own compositions. In 1494 we hear of his marriage to Agnes Frey, the daughter of a mechanician, of whom we are told that by extravagance and a violent temper the comfort of his life was destroyed.

A visit and residence afterward of some months in Venice is dated in 1505-'6, and it is supposed that there he painted his first picture of importance, called the *Feast of the Rose Garlands*. This was a commission from a guild of German merchants, and is now to be found in the monastery of Strahow at Prague. While in Venice, he made the acquaintance of Bellini, who desired him to show him with what sort of pencil he executed the beautifully finished hair of his pictures. Dürer at once seized a handful of brushes, and said playfully: "Take your choice; you can do the same with all of them." He gave a proof of his correct eye by drawing a complete and perfect circle with a skillful stroke of his hand, which when it was measured was

found to be without a fault. So gentle was Dürer in his nature, that he keenly disliked to criticise any production from a less correct hand, and would gently say, as he looked over the work, "I doubt not the master did his best." He was devoted to the Protestant cause, then creating such excitement throughout Europe; and, when Luther was taken for safety to the castle of Wartburg, Dürer was overcome with grief, imagining that his enemies had imprisoned him. He gave expression to his sorrow in a touching prayer which may be found in his journal. In this charming journal we also trace his tour through the Netherlands, in which he has detailed many important events of the times, as well as incidents which give life and variety to the picture. He returned to his native place in 1521 or 1524, where he remained until his death on April 6, 1528, after leading a most industrious and even laborious life devoted to the development of his theories in art.

His masterpiece is the *Trinity*, painted in 1511, which came into the possession of the Emperor Rudolph in 1600, and is to be seen in Vienna. Other paintings are scattered through Europe, and especially adorn the Albertina Gallery of Vienna, while in the Uffizi at Florence may be seen his own portrait. The British Museum has a fine collection, while the *Four Apostles*, now in Munich, once adorned his native city. Dürer painted mainly on wood in oils, but his *Hercules shooting Harpies*, at Nuremberg, is painted in distemper on canvas.

Greatly as his paintings merit praise, they are entirely eclipsed by his matchless engravings on copper. Among the larger ones, those considered the finest are *Saint Jerome in his Study*, *Saint Eustache*, *Adam and Eve*, the *Great Fortune*, and *Death and the Devil*.

These were bought at fabulous prices, all Germany doing honor to the power with which he created his masterpieces. Dürer also drew many designs for woodcuts, which are equally celebrated, especially the *Life of the Virgin*, the *Great Passion*, and the *Apocalypse*. Nor did his talents lie only in these directions, for he also essayed to leave his theories in books, which evince the scientific cast of his mind. They are entitled "Art of Fortification," "Instruction in the Art of Mensuration" with a rule and compass, and "On Proportions of the Human Body," which was published after his death.

Great injustice would be done to this genius if his beautiful character were not fully appreciated. No one can look on his majestic face, so full of dignity and calmness, without realizing that he had a soul in full harmony with the pure and beautiful. Crowned heads and scholars, as well as illustrious painters, rejoiced in his friendship, while the good and great everywhere laid at his feet the respect and veneration his spotless reputation secured for him. At one time he was entertained with great magnificence at Antwerp, and was accompanied by all the assembly on their return home, carrying lighted torches. At Bruges an equally superb entertainment was given him, when the table groaned with silver services, and sixty persons escorted him with torches to his lodgings. He was a welcome guest at the sumptuous banquets given by the Emperor Charles V. to his brother-in-law, the King of Denmark; and at the equally imposing ceremonial which attended a state dinner in honor of the Emperor and his sister Margaret, then ruler of the Netherlands. Costly gifts were heaped upon him, which by no means injured the beauty and simplicity of his character. An earnest Christian to the

last, he but adorned the profession to which he gave such an impetus.

MICHAEL ANGELO,

PAINTER, SCULPTOR, CASTER IN BRONZE, AND POET.

A distinguished master now appears, who, with genius of a high order in various departments of art, combined such a powerful character that he made his influence felt on the world, and left brilliant achievements. He came on the scene of action March 6, 1474, in a little walled city, Caprese, of which his father, Buonarotti, had been made governor. Contending accounts are left in regard to his ancestry, but his descendants love to assert that his lineage was ancient, and his father only partook of the misfortunes of many a noted family, as the time was against their outward prosperity. He desired his son to become a notary, and many a struggle did Michael Angelo have with his family before they would consent to permit him to study art. His extraordinary abilities had already been manifested, and on the walls of his home, now owned by descendants, are shown with pride some of the remains of his juvenile skill. A strong friendship for a young student in the school of Ghirlandajo resulted in Michael Angelo's joining him there in 1488, when only thirteen years old. The master made the extraordinary agreement to pay the father for the services of his talented boy. Several remains of this period attest the rapid maturity of the child; until at last, as Michael Angelo attempted to improve upon the drawing of his master, Ghirlandajo thought it was better to sever their connection.

Lorenzo de' Medici, known as the Magnificent by his

princely munificence, had given free access to his gardens of San Marco to all the youth of Florence. Crowded as this garden was with a collection of ancient treasures, as marble statues of rare beauty, and coins rescued from the burial of ages, the talent of many a young artist expanded in this atmosphere, while his ambition was excited to emulate some master of antiquity. Michael Angelo was not slow to profit by these rare advantages, and tried his skill with borrowed tools on many a bit of marble ready for use. Struck with a mask of an old Faun, he skillfully wrought its counterpart, which, falling under the observation of Duke Lorenzo, he at once singled out the bold imitator as a suitable subject for his patronage. With difficulty the consent of Michael Angelo's father was obtained, but a residence in Lorenzo's princely mansion, and contact with his crowds of gifted and noble guests, formed the highest education for the young boy. Never handsome, his face was at this time sadly disfigured by Torregiano, who in a jealous quarrel injured the bones of his nose, which he boasted were like paste under his vigorous blow.

After Lorenzo de' Medici's death, his son Piero continued his kindly patronage to Michael Angelo, and permitted the young sculptor to amuse his guests with exhibitions of skill. One of these was a statue deftly modeled out of gleaming snow, which one winter's night lay six feet deep in the palace court. The more intricate subjects of literature and anatomy absorbed much of Michael Angelo's time, and the latter study was a passion even late in life, when his trembling fingers could scarcely hold the dissecting instruments, and his health suffered from the excitement and exposure attendant upon it.

The disasters of the Medici family caused Michael Angelo to flee to Bologna, where he met with some romantic adventures during his year's residence, and left a specimen of his skill in the unfinished tomb of St. Dominic by Pisano. After his return to Florence, which had been devastated by war, he was constantly occupied in a series of works which have only lingered in the traditions of his life. A *Sleeping Cupid*, palmed off to Cardinal San Giorgio by a dealer in antiques as a treasure exhumed from old remains, ultimately led to Michael Angelo's visit to Rome. There he left, besides a drunken Bacchus in 1500, when only twenty-five, the first extraordinary proof of his ability as a sculptor in the *Pietà*, or dead Christ on the Virgin's knees, now to be seen in a side chapel of St. Peter's. A letter is extant of Francis I. of France to Michael Angelo, written in 1507, in which he begs the great sculptor to send him some works as exquisite and beautiful as he had heard reported of the *Pietà*.

A return to Florence gave him opportunity to leave specimens of his genius, in a variety of sculptures, as *St. Matthew* and a *Virgin and Child*. But the most remarkable was that of a colossal *David*, which was fashioned by the sculptor, without any assistance, from a huge block of marble which had been partially carved by some less skilled hand nearly fifty years before. Under these circumstances, it was not possible for Michael Angelo to accomplish all he might have done, but the statue created a profound sensation when completed in 1504, and was placed in the entrance of the Palazzo Vecchio, where it remained uninjured until the siege of Florence, when its arm was mutilated by a ball.

A finished picture, and perhaps the only one of Michael Angelo, dates from this period, called the *Ma-*

donna, Child, and St. Joseph, and is now to be seen in the Tribune of the Uffizi. But the most remarkable production, commenced in 1504 and completed in 1506, as far as it now stands, was the cartoon of *Soldiers bathing*, for the adornment of the great council-hall of Florence. No less a master than Leonardo da Vinci was his rival in painting the opposite wall. Nevertheless, Michael Angelo in the choice of his subject, from a war between the Pisans and Florentines, and in his masterly foreshortening of the figures, produced a cartoon which has not only never been excelled, but which the great painters of the day, as well as generations of artists, have carefully studied. This has unhappily been destroyed, but portions of it in engravings still attest its originality and power.

In 1505 the great patron of arts, Pope Julius II., summoned Michael Angelo to Rome, proposing to build a magnificent mausoleum for himself, which should rival any in the world. The designs for this sepulchre were elaborate in the extreme, but the Pontiff, who became superstitious about its completion, wasted the energies of the great sculptor for years with his indecision ; and not only was the tomb never finished during his life, but after his death subsequent Popes prevented the conditions of his will from being fulfilled. A superb statue of Moses, and two smaller figures, are the only finished portions of the great design, which Michael Angelo was more or less at work upon for forty years. The *Moses* is seen in a small church, S. Pietro di Vinculi, while the two slaves are in the Louvre. Quarrels ensued between Michael Angelo and the Pope, and not until repeatedly summoned by Julius II. did the sculptor meet him at Bologna, when a reconciliation was effected. There Michael Angelo left a specimen of his

skill, in a colossal bronze statue of the Pontiff, which was in subsequent wars melted up by his rebellious subjects.

A severe labor was assigned Michael Angelo, May 10, 1508, by Julius II., who employed him to decorate the ceiling of the Sistine Chapel with frescoes. It is supposed that the commission was given the sculptor because his jealous rivals thought he would surely fail in such a serious undertaking, in a hitherto untried department of art. The scaffold even was designed by Michael Angelo, who, although he had secured the aid of competent assistants from Florence, found their results so little to his mind that he effaced the work, and unaided covered a space one hundred and fifty feet in length by fifty in breadth, in an incredibly short space of time. The subjects portrayed were mainly from the Bible, from the early stages of creation, intermingled with historical scenes from the sacred pages. The impatient Pope was so delighted with this remarkable composition, that Michael Angelo could not resist his importunities to give it public exhibition on All-Saints'-day, 1512. The artists and other judges of beautiful conceptions were enthusiastic over these marvelous effects, which the great genius had accomplished when thirty-seven years old. The compensation of three thousand crowns seems hardly sufficient, when we dwell on the painful labor the painting involved, as Michael Angelo executed it lying on his back, with his eyes in such a strained position that for many long years he could only read with his head thrown back.

Pope Leo X. succeeding Julius II. in 1513, Michael Angelo suffered keen disappointments, not only in the commissions given him for the façade of the Church of San Lorenzo, Florence, but in protracted visits to the

quarries of Carrara and Pietra Santa, in search of marble suitable for his labors. When Clement VII. became Pope in 1524, as a representative of the Medici family, Michael Angelo's former patrons, he desired to enlist the services of the great genius in erecting a mortuary chapel in the Church of San Lorenzo. This became one of the most renowned of Michael Angelo's sculptures, being a series of statues to the memory of Lorenzo, the father of the notorious Catherine de' Medici, the grandson of Lorenzo the Magnificent, and to Giuliano, the Duke's third son. The statues of these two descendants of the princely patron of Michael Angelo are worthy of the subjects. Lorenzo, seated and lost in thought, is so suggestive of profound meditation, that it is called "Michael Angelo's Thought"; while Giuliano, attired as a Roman warrior, recalls the stirring battle-scenes in his life. The recumbent statues of *Night*, *Morning*, *Dawn*, and *Twilight* have been much criticised, as well as greatly admired, but doubtless are powerful evidences of the bold invention of a master who scorned all rule.

Owing to the traitorous conduct of Clement VII., the Florentines rebelled against the power of the Medici family, and in 1529 we find Michael Angelo completing fortifications of the city, with which he had been charged as superintendent. In the suppression of this rebellion he was one of the proscribed, and escaped to Venice, where he hired a house, as if to make it a permanent residence. To this he was urged by the nobles and illustrious men of the city, who desired some proofs of the genius whose praises the whole world were sounding. An invitation also came from the King of France, who deposited a sum of money with Venetian bankers to defray the expenses of his journey. But

Clement VII. would by no means lose the power and skill of Michael Angelo from his dominions, and pardoned him, with some restrictions. In the sixtieth year of his age the Pope commissioned the artist to paint the altar of the Sistine Chapel, with some conceptions as masterly as the ceiling had proved. The subject selected was the *Last Judgment*, but not until the pontificate of Paul III. was it completed, covering a space forty-seven feet high by forty-three feet wide. This was exhibited in 1541 on Christmas-day, when Michael Angelo was sixty-seven years old.

The beautiful friendship between this great genius and the renowned noble lady Vittoria Colonna, then forty-eight, commenced at this period, and gave a happiness to this portion of Michael Angelo's life which no ordinary nature could appreciate. A daughter of the Constable Colonna, of princely descent, and endowed with rare beauty and powers of mind of no ordinary degree, her life had been crowned by a happy marriage with the Marquis of Pescara, to whom she had been betrothed at the early age of four. Becoming a widow early in life, she desired to enter a convent ; but being forbidden by papal order, she spent her life in devotion to the poor and religious duties, which led her to favor the Protestant doctrine. Her gifts as a poetess were remarkable, and several editions of her sonnets excited the enthusiasm of Italy, then at its literary zenith. The influence of this noble woman wrought a remarkable change in the religious life of Michael Angelo, and when she died in 1547 her loss was irreparable. Some of the most exquisite of his sonnets were written for her, and for her he sketched the most beautiful of his spiritual drawings.

At the age of seventy-five Michael Angelo decorated

the Pauline chapel with frescoes of the *Crucifixion of St. Peter* and the *Conversion of St. Paul*; but the neglect of centuries has nearly ruined them. The last of his long and marvelously industrious life was devoted to the completion of St. Peter's, where he accepted the position of architect in 1547, only on the condition that his work should be for the glory of God. He crowned the roof with a dome which is the size of the old Roman temple the Pantheon, and, although he did not live to see its completion, so perfect was his model that it was carried out without error. An architectural mania pervading Rome, Michael Angelo was almost ubiquitous, everywhere planning and renovating.

Worn out with age, his end came February 18, 1564, when he was ninety years of age. He worked with vigor to the last, sketching when his tremulous hand could scarcely hold his pencil, and carving on blocks of marble, placed beside his bed, when sleep forsook his wearied frame. He rarely labored on his sculptures from a model, but trusted to the correctness of his eye, which seldom led him astray, and in a few moments could produce more effect by the vigorous blows of his chisel and mallet than robust young men could do in double the time. The abstemious habits of this great man were remarkable, the slightest repast satisfying him when absorbed in any serious labor. No less wonderful was his devotion to his father and family and his unceasing care for his servants, one of whom he nursed through a fatal illness with the tenderest solicitude. His benevolence was untiring, and many a penniless maiden received a marriage-portion from his hand, and blessed him for her honorable position as an Italian matron. Little children shared his tender love and caresses, and none were forgotten amid his gifts and favors.

Rome, in which he had resided for thirty years, claimed the honor of keeping his sacred ashes ; but his dying request was that he might be taken to Florence, and laid beside the dear ones who had made life beautiful for him. An honorable interment was given him in the Church of Santa Croce, amid the scholars and statesmen of Italy's most glorious days. There the great genius reposes, after a stormy life of deep aspirations and bitter disappointments. A bust by Lorenzi, pronounced a striking likeness, surmounts the tomb, while three statues, representing the wondrous and suggestive combination of Painting, Sculpture, and Architecture, tell to posterity the story of a great life. The figure of Painting, by Battista Lorenzi, was to have been placed in front of the tomb ; but, as Michael Angelo's family considered that his greatness was more displayed in sculpture, it was altered to personify that art. Probably no man ever combined such remarkable gifts with such powerful traits of character and such a gigantic intellect ; but with a feeling of gratitude we turn to his later life, and write the highest encomium when we say he was a *Christian*.

GIORGIONE,

PAINTER—VENETIAN SCHOOL.

To this master and the longer-lived Titian we owe the greatest beauties of Venetian art ; and, as time goes on, their reputation does not diminish.

GIORGIO BARBARELLI received the name by which he is known from his extraordinary size and noble bearing, the word being translated "Big or Burly George." His childhood was spent in Castel Franco, where he was born in 1477, amid the picturesque beauties which Na-

ture had lavished there with so prodigal a hand. With Titian he became a fellow student in the school of Giovanni Bellini, but it is supposed that to no one was he more indebted for the development of his powers than to Leonardo da Vinci, whose great masterpieces he carefully analyzed. His descent from the Barbarella family, one of distinction and means, and his own charming manners, added to his gifts as a musician, made him an honored guest in the homes of the well-born. His attention was first directed to sacred subjects, which he adorned with the landscapes he had learned from his master Bellini. Unfortunately, as many of his productions were frescoes placed in exposed positions in Venice, they have perished from the effects of dampness. For one of the most celebrated, in the German mart of Venice, he received one hundred and fifty ducats. At present the authenticity of no master's works has been so much discussed, and it is probable that many in the galleries of Dresden, Milan, Venice, and Florence, to which his name is attached, are only in his style. One of his works in the Louvre, called *Concert Champêtre*, is undoubted, and is especially admired for the rich color of its figures and its fine landscape. This picture once belonged to the collection of Charles I. of England, but subsequently came into the possession of Louis XIV. of France. The *Concert* in the Pitti Palace at Florence is something in this style, out of which a beautiful tale could be woven, although its musicians are placed in an interior. The *Judgment of Solomon* is a fine though unfinished picture, representing the Jewish King holding his court within an Oriental palace. This was greatly admired by Lord Byron, and at his suggestion it was purchased by an Englishman, and is now in the possession of Mr. Bankes of Kingston-Lacy.

It is related that sculptors and painters in Venice, once having a discussion as to the merits of the different arts, the former class decided that sculpture was superior, as figures could be seen from all positions. Giorgione contended that similar effects could be produced in a painting, and as a proof exhibited an ingenious composition. A man, standing with his back to observers, could be seen in full face, from his reflection in clear, sparkling water. His right profile was fully discerned in a shield skillfully disposed, while his left was reflected from a mirror.

The portraits of Giorgione were masterpieces, and one of himself may be seen in Munich, where the noble countenance is so shadowed with melancholy that it gives credence to the sad story that, deceived by friends, he died of a broken heart in 1511. Other accounts say that he died of the plague, a disease which ravaged Europe more or less during this century. His interment took place at the Church of San Liberale in Castel Franco, the beautiful home of his childhood.

TITIAN,

PAINTER—VENETIAN SCHOOL.

In the same year with Giorgione, 1477, was born this distinguished master, TIZIANO VECELLIO, so associated with him in the zenith of Venetian art. The little village of Tai, near Pieve di Cadore, situated amid bold mountain scenery, to the north of Venice, has the honor of being his birthplace. The love of color was a passion with him as a boy, and juices distilled from flowers served him in his first attempts at painting, of which the head of a *Madonna* was long shown with pride. At the early age of nine he took lessons from Sebastiano

Zuccato, who was not only a painter, but an expert in mosaic-work. Bellini had so great a reputation at the time, that Titian was soon transferred to his direction, where he became intimate with Giorgione, and could so well imitate his style that, after the young artist's premature death, he completed some of his pictures. Albert Dürer, who was in Venice during the years 1494 and 1507, also had great influence in forming the style of Titian.

Doubtless, one of the most superb pictures which Titian completed on religious subjects is the *Assumption of the Virgin*, assigned to the year 1516, originally painted for the Church of Santa Maria Gloriosa de' Frari, where it was injured by the smoke of the altar-candles and incense. Count Cicognara had it cleaned, and, giving the priests of the church a new picture, transferred this masterpiece to the Academy of Venice. The Virgin is arrayed in a blue mantle, and is beautiful and majestic in face and form, while the cherubs about her are the perfection of childish grace.

Another picture of the same power and style is the *Pesaro family* in the Frari church, in adoration of the Virgin and Child, in which the distinguished family, arrayed in costly robes of black and red, and the fine accessories in architecture and drapery, make a gorgeously varied masterpiece of color.

In the second altar of the Church of San Giovanni e Paolo was once displayed the renowned *Peter Martyr*, by some connoisseurs considered the third picture in the world. It was taken by the French as spoils of war to Paris, but subsequently returned to Venice, and in 1867 fell a sacrifice to devouring flames. The combination of beautiful landscape, figures of unparalleled power and action, and the charming boy-angels extending the palm

of martyrdom, made this painting wonderful in composition, execution, and the effect it produced on beholders. Titian very soon became celebrated for his beautiful children, which he introduced with great skill in almost all his pictures. The historical pictures of this great master were also wonderful compositions; also his selections from mythological subjects, of which *Bacchus and Ariadne*, in the National Gallery of London, is famous.

In 1514 Titian accepted an invitation to visit Ferrara, and there left two pictures (now in Madrid) called *Arrival of Bacchus in the Isle of Naxos*, and *Sacrifice to the Goddess of Fertility*, a *Bacchus* already alluded to, and portraits of the distinguished Lucrezia Borgia, and Ariosto, one of the great poets now Italy's boast. Returning to Venice in 1516, he resided there until 1530, when the Emperor Charles V., hearing of his wondrous fame, desired his presence at Bologna to paint his portrait. He painted the Emperor several times afterward, in 1532 and 1536. In 1547 and 1550, added to the reward for his matchless skill, Charles V. gave Titian the honors of knighthood and made him Count-palatine, with a pension of two hundred gold ducats, which often was in arrears under Philip II. One of these portraits, now in the gallery at Madrid, is equestrian, and gives the beholder the most vivid impression of the powerful traits of character which made the Emperor so renowned and yet so feared. Two stories are told of the period when he possessed the friendship of this imperial patron. One relates to the time when the court met at Augsburg, and Titian was summoned there to execute some of his marvelous portraits. The punctiliousness of the Spanish grandees of that period has perhaps never been equaled, each simple act being hedged about with form

and ceremony, as difficult to remember as it was useless. Titian dropping his pencil, which the Emperor at once picked up and presented to him, he apologetically said to the courtiers, "Titian is worthy of being served by Cæsar." At another time Charles V. desired Titian to retouch a picture which hung so high as to be out of the reach of the artist. The courtiers immediately moved forward a table for Titian to stand upon; but even this not reaching the desired height, the Emperor at once took up one corner, and summoning his grandees said graciously, "We must all bear up this great man, to show his empire over all of us."

Honors and wealth now poured in upon the artist, who by the magic of his brush could transfer the beauty of the belle, the prowess of the knight, or the meditative air of the scholar to the canvas.

In 1543 Titian made a journey to Bologna and Ferrara, and then visited Rome, where he painted the wonderful portrait of Pope Paul III., which, when exhibited, was saluted by the populace as the Pontiff himself. Portraits of great merit are to be found in all the galleries of Europe, the flesh-tints being considered unequaled. Under the guise of fancy painting, he has left many beautiful women, among them that called *Titian's Daughter*, which in Madrid, slightly altered, becomes *Salome carrying the Head of John the Baptist*.

Titian married in 1512, but we only hear of three children—one beautiful daughter, Lavinia, being frequently his model, who to his great grief died when the painter was ninety years old.

To extreme old age this great and indefatigable master painter lived, one of his largest compositions, the *Martyrdom of St. Lawrence*, being accomplished when he was eighty-one years of age. When he was ninety-

seven, Henry III. of France, on a journey from Poland, visited Venice, and Titian entertained him in munificent style, giving him on his departure some of his valuable collection of gems. The plague was also the cause of Titian's death, at the age of ninety-nine ; and, notwithstanding the gloom which this scourge cast over the city, a public funeral was given him, and in grief and triumph he was carried to the Church of Santa Maria de' Frari for interment. A simple slab marks the spot where the master reposes, although Canova's great mausoleum was originally designed for Titian. But his greatest monument is in the picture in that church in which he immortalized the Pesaro family.

RAPHAEL,

PAINTER, ARCHITECT, AND SCULPTOR—ROMAN SCHOOL.

No name is more thoroughly known and idolized in the world of art than that of the illustrious RAPHAEL SANZIO, who was one of the most precociously matured of all men of genius. Good Friday was the day of his birth and of his death : the former on March 28, 1483, at Urbino ; the latter on April 6, 1520, in Rome. His father called his name Sanctius, a Latin translation of Santi, which was again transformed into Italian as Sanzio. When Raphael was only eleven years and four months old he had the misfortune to lose his father, to whom he was indebted for the first training in art. He then came under the protection of his two uncles, Simone di Battista Ciarli and Bartolommeo Santi. His early masters in painting are not known, although it is supposed that Timoteo Viti and Luca Signorelli, who were employed as painters in the churches of Urbino in 1494-'95, may have assisted him somewhat. In 1495 or

'96 we learn of his entrance into the studio of Perugino at Perugia, where he soon outstripped all his fellow students, and was even intrusted with his master's pictures. It was customary to point to a *Madonna* in his early home as one of his juvenile productions ; but later critics have deemed it the work of his father. A sketch-book, preserved in Venice and filled with beautiful heads, is now generally conceded to be the work of this period ; and some religious pictures in the style of Perugino are scattered through Europe. Among these is a large altar-piece attributed to 1503, on the *Adoration of the Magi*, which is now in the Berlin Museum, in a faded and dilapidated condition.

In 1504 a transition is seen in Raphael's style, when he left his master Perugino, and to this time is attributed the *Marriage of the Virgin*, known as *Lo Sposalizio*, now in the Brera in Milan, a palace of science and art. There is a fine architectural display in the background ; and while Mary and Joseph occupy the center of the picture, the high priest joining their hands, to the left are seen the rejected suitors breaking their wands, while on the right are maidens of the Temple. This picture was painted on wood, and much worm-eaten, while other pictures had been placed over it, requiring a thorough cleaning. In the same year Raphael painted, while in Urbino, *Christ on the Mount of Olives*, which is now in the possession of an Englishman. In this year we find Raphael introduced by the Duchess of Urbino to the magistrate Soderini at Florence, where he studied Masaccio's paintings, and also by his friendship with Fra Bartolommeo learned much of the secret of fine coloring. After his return to Perugia he evinced the benefit of his sojourn in Florence and intercourse with the masters whose reputation was secured. Frescoes

and paintings in great numbers occupied him until 1508. Acquaintances of a high order improved his mind by various means, and the scholars who frequented the house of Taddeo Taddei gave him a spur in a new direction. Francia not only sent him his portrait, but addressed sonnets to him, in which he styles him "the painter of painters." Some of his most exquisite pictures, which embellish the Pitti Palace, and which are in what is called his Florentine style, are the productions of this period.

Raphael's uncle (as some call him—others only a compatriot) Bramante, architect to the Pope, and then engaged on the plans of St. Peter's, brought Raphael to the notice of Julius II. in September, 1508. He was then twenty-five, and had already painted so many remarkable pictures that he was ready to complete the adornments of the Vatican state-rooms, begun by other masters. The subjects chosen by the youthful artist were *Theology, or Dispute of the Sacrament, Poetry, Philosophy, or the School of Athens*, and *Jurisprudence*; and so enchanted was the Pope with the masterly execution that he desired to destroy all the works which now looked so inferior, to make way for this matchless hand. In 1511 Raphael had completed the frescoes in the Chamber of the Signature, all of which were most elaborate in design, and filled with immense groups of figures. In *Philosophy, or the School of Athens*, may be discerned the great philosophers of the ages, the faces of some of whom were portraits of himself, Perugino, and Bramante. Other works of less importance occupied this fertile brain and magical hand; and, when Julius II. died in 1513, the pontifical commissions were in no way interrupted by Leo X., his successor. Other subjects followed in the hall that is called, from its princi-

pal composition, the Stanza of Heliodorus, such as the *Chastisement of Heliodorus*, the *Mass of Bolsena*, *Attila*, and *St. Peter's Deliverance from Prison*. These were also followed by the fifty-two paintings on Bible subjects in the Loggia of the Vatican, of greatest variety. In these he was assisted by a crowd of pupils, some of whom well imitated his style, and completed them after his early death.

In 1514 we hear of his appointment as architect to St. Peter's, and in 1516 he superintended the great excavations for antique remains in Rome, and restored some of the ancient buildings. The adornments of the Farnese Palace with mythological designs, and a variety of pictures and portraits, were completed at the same time, and astonish us with the versatility and rapid execution of this wonderful genius.

And now another labor was intrusted to him by Leo X. The interior of the Sistine Chapel had been embellished with paintings skillfully imitating tapestry. It came into the mind of the prodigal Pontiff that genuine draperies, which could be wrought in the renowned looms of Flanders, would be a more suitable adornment for this chapel. To the fertile brain of Raphael was this commission intrusted, and thus originated the eleven famous cartoons on the lives of St. Peter and St. Paul, only seven of which remain, in the South Kensington Museum, as relics of Hampton Court. These were purchased by Charles I. of England at the solicitation of Rubens. The tapestries were wrought in wool, silk, and gold, at a cost of 70,000 crowns, and were hung on St. Stephen's day, December 26, 1519, before the gifted artist's death, exciting the greatest enthusiasm.

During the twelve years that Raphael labored on these enormous undertakings, he was painting laborious-

ly for private individuals. The galleries of Europe are filled with matchless productions, many of which are familiar to all by the fine engravings or photographs of them. In the Louvre is *St. Michael*, a superb picture, which was supposed to have been painted for Francis I., although many have decided that it once formed part of the rich collection of Cardinal Mazarin. It is well known that Francis I. longed to have a visit from Raphael, that he might adorn many of his royal galleries. The same *St. Michael attacking the Devil* Raphael painted for Francis I., as the saint was the patron of the most celebrated military order of France. The monarch rewarded Raphael very munificently for this masterpiece, upon which the grateful artist sent him a *Holy Family*, in which Jesus is springing from the cradle to his mother's arms, while an angel scatters flowers around. It is said that Francis I. replied to the painter, that "illustrious artists shared immortality with kings, and therefore could treat with them." He, however, doubled the amount formerly sent the wonderful painter. Among the earliest and most admired of Raphael's pictures is *La Vierge au Donataire*, now in the Vatican, in which the child-angel holding a tablet has been constantly copied. The *Madonna della Sedia*, a circular picture in the Pitti Palace, is greatly admired; also *St. Cecilia*, now in the gallery of Bologna. But to no picture has so much praise been awarded as to the *Madonna di San Sisto*, in Dresden, which is considered one of the perfect pictures of the world. It was painted for the convent of St. Sixtus at Piacenza; but the Elector of Saxony in the last century purchased it for \$30,000. The Madonna is a most wonderful revelation, and the exquisite boy-angels are no less creations from a soul gifted in an extraordinary degree.

When we hear that in the brief career of this prodigy he executed at least 287 pictures, 80 portraits, and 576 drawings or studies, we stand bewildered at the marvelous record. Still more, when we are told that he not only designed some statues, but that proof remains of his skill in modeling two—the *Boy and Dolphin* and *Jonah*, which is seen in the Chigi Chapel of the Church San Maria del Popolo at Rome—and then think of his architectural skill, it is difficult to realize the power of such a genius. A mania for excavating antiques is said to have cost his life when only thirty-seven years old, added to the ignorance of a physician who attended him. Rather would it seem as if such activity had worn out a mortal frame, and that his genius could no longer sustain the narrow bounds of his physical limits. By his dying request, the *Transfiguration*, the last picture he painted, which was finished by his pupil Giulio Romano, was placed before his fading eyesight, that, dwelling on this transcendent scene in the life of his Saviour, he might fill his soul with the holiest of aspirations. As he lay in state after his death, the same picture was placed above a magnificent catafalque, that all might see what had been the last conscious thought of the man who had soared higher in painting than any of this world's gifted sons. In that relic of ancient worship dedicated to all the gods of Rome as the Pantheon, and now transformed into a Christian temple, they laid to rest all that remained of this wonderful man. An offering which Raphael had made to the Pantheon adorned an altar, under which he reposed until 1833, when a magnificent sarcophagus was erected by the Pope on the same spot.

Count Castiglione but echoed the sentiments of all classes when he said, "Rome is empty and desolate

since Raphael died ” ; for with his death art sustained an irreparable loss. We are glad to associate with the gifts of such a genius the pleasing addition of a handsome poetic countenance, which may be seen in numerous portraits, some of which he himself painted. His style of painting has been classed into three departments, embracing the attributes of his master Perugino, the Florentine manner, and his own broad and exquisite conception of the soul. He never married, but a brilliant betrothal to Maria Bibbiena, the niece of a cardinal of the same name, which was only interrupted by her early death, proves the proud position he held among the nobility of Rome. Four sonnets which remain attest that his gifts lay also in other directions than those already mentioned. The devotion of the fifty painters who formed his constant attendants, and labored on his great conceptions, proves that the amiability for which he was distinguished, added to his fascinating manners, made him the idol of young and old, a distinction which posterity also awards to him.

ANDREA DEL SARTO,

PAINTER—FLORENTINE SCHOOL.

ANDREA VANUCCHI, known to us as ANDREA DEL SARTO, on account of his father's calling as a tailor, lived from 1487 to 1531. His attention was first called to the art of working as a goldsmith, or in wood and metal engraving, but his remarkably accurate eye induced him to paint, and won for him the name of the Faultless. His first instructors are supposed to have been Giannetto Barite and Piero di Cosimo, who, knowing but little of the great principles of art, led Andrea to study with

great diligence the bold cartoons of Leonardo da Vinci and Michael Angelo.

Among his earliest works are frescoes on the *Virgin's Birth* and the *Magi*, and the life of San Filippo Benizzi, in the church Santissima Annunziata at Florence. The artist was suffering from great poverty at this time, and was glad to receive the smallest remuneration—ten ducats being considered sufficient for each compartment. In the cloister of this church is his masterpiece, somewhat injured, known as the *Madonna of the Sack*, to which name are assigned two origins : one that Joseph is leaning on a sack, the other that the artist only received a sack of wheat for compensation. Andrea del Sarto also adorned the cloister of the "Scalzo," a fraternity of John the Baptist, so called because one of their number was obliged to be barefoot. The subjects were chosen from the life of the Baptist, and were continued while residing at Florence at different times, a miserable sum of three or eight scudi being given for them. Francis I. extended to Andrea del Sarto an invitation to visit France in 1518, as the monarch had been charmed with a picture called the *Dead Christ*, which had been exhibited in his court. He left masterly productions in the Louvre, among which are the *Entombment of Christ*, and *Charity*, which, as it was painted on wood, was injured by worms, and was at last transferred to canvas. The monarch, who keenly appreciated art, surrounded Andrea del Sarto with every luxury and distinction, anticipating that he would enrich his capital with a variety of gems. But unhappily the painter had become infatuated with a beautiful but extravagant woman, who not only made him a worthless wife, but was the great barrier to the fame which awaited him. By her imperative demands he returned to

Florence, carrying with him large sums of money which Francis I. had advanced in his extremity, and with which he was to select masterpieces of art for the museums of France.

The enraged monarch could not brook such ingratitude, and, although Del Sarto afterward sent him two large pictures, one known as the *Sacrifice of Abraham*, now in the Dresden Gallery, he would not accept them, and they passed into other hands.

Many pictures of Del Sarto are to be seen in the Pitti Palace, among them a portrait of himself introduced in a picture of the *Ascension*, of which he took two copies, because, as is supposed, the first panel on which he painted was injured. A contest has arisen in regard to Raphael's portrait of Leo X., which Del Sarto copied for a Duke of Mantua. The original had been given to the Duke by Clement VII., but Ottaviano de' Medici, not being willing to part with it, had resort to this deception. Giulio Romano, a pupil of Raphael, who had assisted in the painting of the original picture, was satisfied that the copy was the work of his great master.

Domestic unhappiness, and the stern exigencies of poverty, injured this artist's beautiful conceptions, and he degenerated into a wretched state of mind and body, no longer able to produce what had formerly charmed all beholders. At the early age of forty he died, leaving many pupils, who had aided him in his extensive works, and who imitated him.

CORREGGIO,

PAINTER.

ANTONIO ALLEGRI, who has come down to posterity under the name of his birthplace, Correggio in the

duchy of Modena, lived from 1494 to 1534. It is difficult to find any traces of this artist's early days, and only by conjecture is his education in art placed under the development of his uncle Lorenzo Allegri, and Antonio Bartolotti, who is known as Il Toguino ; or as some state, a Lombard artist, Francesco Franchi Ferrari. When young, he seems to have studied to perfect himself in the cities of Modena and Parma, where at first he followed the formal style of the older master Mantegna, but soon broke from all trammels and expressed the beauty of his own spirit in an independent and precocious manner.

Correggio's father lived in comfort as an honest merchant, and gave his son an education suited to his circumstances ; but his genius for art soon outstripped all other advantages. At the age of twenty, in 1514, he already had gained so great a reputation that the monks in the Convent of St. Francis at Carpi commissioned him to paint an altar-piece, the *Enthroned Madonna*, which he accomplished rapidly in six months. This work, which gave great renown to its author, is now to be found in the Dresden Gallery, and, besides the Madonna, represents St. Francis, St. Anthony, John the Baptist, and Catherine.

In 1518 he left specimens of his conceptions in mythology in the Convent of San Paolo at Parma, conspicuous among which is the beautiful *Diana returning from the Chase*. Other pictures in quick succession followed, some in oils and some in fresco ; but an herculean labor was assigned to him in 1520, to paint the cupola at St. John's at Parma, belonging to the Benedictines, which was finished in 1524. The *Ascension of the Saviour surrounded by the Apostles* was the subject, with the Evangelists and Fathers of the Church ; and it is con-

sidered not only a great masterpiece of arrangement and color, but remarkable for its foreshortening, in which no artist has excelled him. In 1523 he was employed for six months on his famous picture of *Saint Jerome*, for which he received a commission from Briseida Colla, wife of Orazio Bergonzi. Besides the sum of four hundred golden livres, he received for this work the prosaic addition of two loads of wood, several measures of wheat, and a fat pig! Frederick the Great of Prussia offered an immense sum for this picture, as also the King of Portugal.

The superintendents of St. John's Church at Parma were so delighted with the adornments of their cupola that they paid Correggio a large sum in advance for additional paintings of the *Ascension of the Virgin*, which occupied Correggio between 1526 and 1530. It is said, notwithstanding the great beauty of this work, that the figures were so much foreshortened that even during the master's lifetime it was severely criticised, being called "a hash of frogs," in allusion to its preponderance of limbs.

The great galleries of Europe possess many masterpieces from the prolific conception of Correggio, who in a short and arduous life of only forty years painted without assistance scores of pictures. The *Marriage of St. Catherine* in the Louvre was painted, it is said, for Correggio's sister Catherine in 1519, representing the saint being espoused by Jesus, while St. Sebastian and other figures surround them. This picture belonged afterward to Cardinal Barberini, who in 1650 gave it to Cardinal Mazarin, the prime minister of France, whose love for his collection of gems amounted to an absorbing passion.

In the gallery of Dresden is to be seen the *Adora-*

tion of the Shepherds, familiarly known as "Correggio's Night," in which the infant Jesus sheds a powerful light on all around, especially illuminating the face of his youthful mother. The arrangement of light formed one striking feature in Correggio's pictures, while he was no less skillful for the exquisitely delicate drapery, which is most artistically disposed.

In the National Gallery in London are a *Madonna dressing the Infant Jesus*, an *Ecce Homo*, and the *Education of Cupid*, which developed a new style of Correggio's painting. In this latter picture Mercury is the schoolmaster of the God of Love, who is conning his alphabet, while his beautiful mother Venus looks on approvingly. A remarkable history of adventures attaches itself to a series of mythological pictures, painted for the Duke of Mantua, on *Leda*, *Venus*, and *Io*. Christina, the masculine and notorious Queen of Sweden, obtained possession of them, and used them as window-blinds, but subsequently gave them to an artist named Bourdon, who carried them to France. The infamous Philippe Egalité, cousin to Louis XVI., sold them to England, where they were much injured, but were restored by inferior artists, and now adorn the Prussian Gallery. The *Sleep of Antiope* is greatly admired among this style of Correggio's paintings, now adorning the Louvre, although it once formed part of the collection of Mazarin, and then of Charles I. of England, being valued at about \$400,000. Another picture of a landscape is famous as connected with an accredited story that Correggio was once entertained at an inn, and found himself, to his chagrin, without means to defray his expenses. Taking a portion of the sheet which covered his bed, he portrayed a horse and mule heavily laden, with drivers in characteristic attitude, while a pic-

turesque landscape adorns the scene. The host of the wayside tavern was rejoiced to have so suggestive a sign ; but the masterpiece in later years fell into more appreciative hands, and now delights the visitors of Stafford House Gallery in England.

Other remarkable pictures are found in Spain, one of which, called *Christ in the Mount of Olives*, was an especial favorite of Joseph Bonaparte when made King of that country by his illustrious brother. It was captured in his carriage at the battle of Vitoria, and presented by the hereditary monarch of Spain to the Duke of Wellington, thus finding its present resting-place at Apsley House, the London residence of England's great military hero. The most remarkable feature in the picture is the disposition of light, which irradiates from the face of the divine sufferer.

Correggio married in 1520, and his wife, dying in 1529, left him with four children. The story repeatedly told that Correggio died from the effects of pleurisy, contracted by carrying twelve miles, one prostrating summer's day, a large payment in coppers, has been contradicted. We know that, before his wonderful powers met with any decay, he passed from this life, March 5, 1534. A son who was twelve years old at the time of his death became afterward a painter of some merit. Though his name was Pomponio Allegri, he was accustomed to use the Latin form of his last name, and call himself *Lætus* or *Lieto*.

Probably no artist was more truly original than Correggio, and, in his wonderful conceptions and still more wonderful execution, he seems to have given a great impulse to art in a direction in which Nature was his chief master.

HOLBEIN,

PAINTER—GERMAN SCHOOL.

JOHANNES HOLBEIN, known to posterity under the familiar nickname of Hans, was the son of a painter, and was born in Augsburg in the year 1494 or 1495. Accustomed from early childhood to the labors of the studio, and often executing the mechanical work on his father's pictures, we are not surprised to hear that he received commissions to paint at the early age of fifteen. Although critics have denounced these early labors, as being so coarse that they savor almost of the grotesque, yet the youthful artist made the choice of an elaborate set of religious subjects, the *Annunciation*, *Nativity*, *Coronation*, and *Death of the Virgin*. These were painted on panels for a convent in his native place, and show skill, giving a foreshadowing of the rich promise his genius was to unfold to him. Between 1510 and 1516 he attempted portraits, which are supposed to be those of his father and mother. In 1516 he went for the first time to Basle, in which place he was induced to secure the rights of a citizen, and where he left a finished portrait in the renowned museum. He connected himself with the Guild of Painters in Basle, and during his stay in that city formed a strong friendship with Boniface Amerbach, the son of a printer of distinction, who became the heir of the distinguished scholar Erasmus. This friend is known as the founder of the Art Museum in Basle, and, although an eminent lawyer, was an enthusiast in all matters of art and archæology. No wonder the young Holbein, now twenty-five, in this refined atmosphere, should give more care to the execution of his work, and through the influence of strong attachment paint the portrait of his friend in such a

manner that he never surpassed it. To this same period is attributed a picture now the adornment of the Royal Palace in Lisbon, whither it was taken by the widow of Charles II. of England. This picture is called *The Fountain of Life*, and amid an Eastern landscape, filled with fine architecture and drapery of Oriental elegance, appears the holy family, attended by saints represented as beautiful women. In 1521 Holbein received a commission to decorate in fresco the council-room of Basle. He chose from ancient history three scenes illustrative of the stern justice which characterized those early days, viz., incidents in the lives of M. Curius Dentatus, Locrian Zaleucus, and Charondas Thurius of Catania. The other subjects were Valerian made to serve as a footstool for Sapor the Persian monarch, and scenes from Jewish history connected with Saul and Rehoboam. Drawings for use in stained glass also engaged his attention. Rapid and powerful sketching was one of his rare gifts, which he turned to account in taking portraits, as he generally sketched his subjects in chalk, that they might be spared the fatigue of sitting at length. The great scholar Erasmus was a frequent subject, and two copies of a picture known as *Erasmus Writing*, taken when he was about fifty-five years old, may be seen at the Louvre and at Hampton Court. Holbein married Elizabeth Schmid, whom from mention in many of his letters some have supposed to have been a widow older than himself, with whose personal appearance we are made acquainted in a portrait he painted of her surrounded by her children. The date 1525-'26 is given as the time when he executed his masterpiece, the *Burgomaster of Basle*. Various stories have been related in reference to the subject of this picture, but it is now generally conceded to be only the Meier

family adoring the infant Christ in the arms of the Virgin. This world-renowned picture is in the palace of Prince Charles of Hesse in Darmstadt, while a copy, deemed finer, is in the Dresden Gallery. These were exhibited in adjoining rooms in 1871, and in one the hair of the Madonna is dark, in the other light.

Wood-engraving was also one of Holbein's accomplishments, and many specimens, not only of his industry but his invention in that art, are left. During the year 1439, while the Council of Basle was in session, the plague, which was the great scourge of Europe in this century, raged with such virulence that one hundred died there daily, and the pestilence did not cease until five thousand victims had been sacrificed. This was commemorated in the celebrated fresco of the *Dance of Death* in the Dominican cloisters of Basle, which suggested to Holbein a series of pictures on that subject. He accordingly designed and engraved fifty-three distinct scenes under the same title, which he treated allegorically in a singular combination of weird and original fancies, executed with marvelous skill. In 1526 *Illustrations of the Bible* appeared, some of which are beautiful, although Holbein's imagination did not do justice to this great subject.

The same year, when Holbein was thirty-two years old, a letter from Erasmus to England's great statesman and martyr, Sir Thomas More, turned Holbein's attention to that country. Glad to escape from the plague, which was again raging in Basle (although some have affirmed, without much foundation, that he was driven away by the violent temper of his wife), he determined to try what the magic of his pencil could do to unlock some of the treasures of that kingdom. It is said that in passing through Strasburg he visited the studio of

an eminent painter of whose acquaintance he was desirous, but without seeing him. Being unsuccessful a second time, he left an evidence of his visit by painting a fly on the forehead of an unfinished portrait. The artist, endeavoring to brush it away, could only admire the complete deception of his unknown visitor. Another anecdote is given, perhaps without authentication, that, on his introduction to Sir Thomas More, Holbein was asked who advised his visiting England. The artist, not remembering the foreign name, took charcoal, and with his masterly hand in a few touches produced a head which Sir Thomas More recognized as that of the Earl of Arundel.

In 1527, during a visit of Sir Thomas More at Chelsea, it is supposed that he painted the portraits of that nobleman's large family, in three ways, of which a pen-and-ink sketch at Basle is proved authentic. A portrait of the Archbishop of Canterbury, painted during this period, is greatly admired for the exquisite finish of its dress, and the crucifix studded with jewels.

During a princely entertainment given by Sir Thomas More to King Henry VIII. (who was then thirty-six years old, while his ill-fated wife Catharine of Aragon was forty-four), a picture of Holbein was placed so as to attract the attention of the royal guest. The admiration it excited led to an introduction to the gifted artist, which resulted in his connection with the brilliant court.

In 1529 to 1531 we again hear of Holbein's industry in Basle, where he was constantly employed. But the close of 1531 found him again in England. The allegorical pictures of the *Triumph of Riches and Poverty* are attributed to this year, and referred to the occupations of the Hanse merchants. In the first, Plutus, the

god of wealth, is seated in a car, while an old man with gold precedes him, and blind Fortune throws coins in his path. The horses which draw the king of countless treasure are suggestively named Avarice, Imposture, Usury, and Contract, while the reins which guide them are Knowledge and Will. Poverty is an old woman, drawn in a dilapidated conveyance by oxen and asses, the latter named Stupidity and Ignorance, while Industry, Use, Memory, and Misfortune are trudging behind.

In 1532 an order recalling Holbein to Basle was sent by the Burgomaster, and a letter is extant in which he offers the magistrate money for his wife and child. In the same year, or perhaps the next, we find that he had painted "bluff King Hal" in all his burly splendor; and a few years later, probably 1536, the exquisitely finished portrait of his short-lived Queen Jane Seymour, known by its priceless necklace of pearls. Holbein became permanently connected with the Court of England in 1537, receiving, besides his apartments at the palace of Whitehall, the annual salary of £30 additional payment for each picture, and expenses when traveling on embassies for the King. An amusing story is authenticated, indicative of the independence and irascibility of this famous painter, who was the fashion among the English nobility. While engaged in painting the portrait of a lady, a distinguished nobleman paid him a visit, and, finding the door of the studio locked, without further ceremony broke it open. Holbein, enraged at the impertinence of the intruder, with a vigorous stroke pushed the astonished courtier down stairs. Not even looking to see the result of this hasty action, Holbein, who realized the enormity of his offense, proceeded to seek the intercession of the King. On condition of hearing the whole truth, Henry VIII. readily

promised forgiveness. No sooner had the confession been made than the enraged courtier sought an audience of the King, and, pouring out a garbled and exaggerated version of the affair, desired to take revenge in his own way. To this Henry made his memorable response: "You are not dealing with Holbein, but with me. Out of seven peasants I can make seven earls; but out of seven earls I can not make one Holbein!"

In a last personal interview, Holbein wrung from the authorities of Basle a reluctant permission to reside permanently in England. In 1539 we hear of his journey to Flanders, to paint the portrait of the handsome Duchess dowager of Milan, the widow of Francis Sforza, whom Henry VIII. desired to fill the place of his dead Queen. To her is attributed the spirited response to Henry's proposals, "If I had two heads, one should be at the service of your Majesty." The story has generally been accredited that Holbein fell under the displeasure of the irascible monarch, by presenting such a flattered portrait of Anne of Cleves that he was induced to enter into negotiations of marriage with her, which led to her quiet divorce and settlement in England. Although this incident has been denied, at all events, for some cause, the salary of the court-painter was in arrears. The year 1539 is the date given to the child-portrait of Prince Edward arrayed in crimson velvet, with sleeves of cloth of gold, and a long white plume flowing from his velvet cap. For this gem among his portraits, the monarch presented Holbein with a gilt cruse and cover. The portrait of the pretty but ill-fated Catherine Howard was probably painted in 1541 or 1542.

Not only did Holbein excel in painting miniatures, charming specimens of which may be seen in Windsor

Castle, but he left many proofs of his skill in other departments of art. Among these was a cup, studded with jewels and set with cameos, bearing the motto "Bound to obey and serve." This is known as the *Jane Seymour cup*, and is pronounced by judges to be as fine as the workmanship of Cellini. Drawings also remain of architectural ornaments and designs.

But at last the plague, which Holbein had so often escaped in Basle, and which had raged violently six times during the reign of Henry VIII., attacked him in London. He succumbed to its deadly power in October, 1543, in the forty-eighth year of his age. The last tidings connected with his family is that his son Philip became famous in his day as a jeweler.

CELLINI,

GOLDSMITH, BRONZE-CASTER, AND SCULPTOR.

A wild, passionate genius comes before us in BENVENUTO CELLINI, a Florentine, who was born somewhere in 1500, and was called by a name that means "welcome," and died February 25, 1571. His father, although a carver in ivory and a machinist, in which art no one excelled him, had a passionate love for music, and decided that his son should be trained as an accomplished musician. Like many another genius, he rebelled against this parental decision; and, as he was obliged to practice on the flute for a portion of the day, he would escape during the remainder to the shops of the goldsmiths. There, carefully observing the mysteries of their delicate art, he soon acquired enough skill to accomplish many a wonderful piece of workmanship. A lily set in diamonds, arranged when he was only fifteen, was considered so remarkable that Pozzia Chigi purchased it and

brought Cellini into notice. A friend, hearing his melodious execution on the flute when he was sixteen years of age, recommended him to Cardinal de' Medici, afterward Pope Clement VII., who sent him to Bologna that he might perfect himself there under the instruction of wonderful masters. This patronage, however, did not bring him money, and he exerted himself to earn it by setting jewels in a dainty fashion, and modeling the exquisite vases for which he afterward became so renowned. Much of his earnings he sent to his family, particularly to aid a younger brother, who, although pretending to study for the profession of a scholar, preferred to be a wild, roving soldier.

Benvenuto's desire to make a fortune led him to go to Pisa, where his skill in carving was greatly in demand. There he became acquainted with Torregiano, who will always be remembered for his unwarrantable treatment of Michael Angelo, and who has left specimens of his skill in Henry VII.'s chapel and tomb at Westminster. He desired Cellini to go to England, where he assured him a fortune could be made; but the boy, who had copied many of Michael Angelo's drawings and loved him, refused. When Cellini returned to Florence, he became a ringleader in all the disturbances of that excited city; and, to escape imprisonment, he fled to Rome disguised as a monk. His fame for engraving and setting jewels soon spread, but so also did his skill in playing on the flute, which procured him an invitation to join the celebrated band of the Pope. Delighted with this proposal, he executed his part so famously when in the presence of Clement VII. that the Pontiff at once extended his patronage. The commissions he had undertaken now awaited fulfillment, and their delay led him into a series of romantic adven-

tures, in which his violent temper precipitated all manner of misfortunes upon him. Twice he was imprisoned in the castle of St. Angelo, from which stronghold he escaped by ingenious devices. He made false nails of wax and iron filings, and, managing to secure some instruments, withdrew the fastenings in his prison-doors, and substituted his manufactures. With the aid of sheets he secured a rope with which to descend the walls; but, these not being of sufficient length, a broken limb was the consequence. During 1527, when Cardinal Bourbon besieged Rome, Cellini took a prominent part, and according to his own account shot the illustrious traitor, who had left France to fight under the banners of Germany. These troubles over, he was made Master of the Mint, and executed some ingenious works for Clement VII. Among them was a button for the pontifical cope, in which he competed with the Roman goldsmiths, much to their chagrin and jealousy. A large diamond was owned by the Pope, who desired it set with other superb jewels. Cellini's design was accepted, and the diamond was placed in the center of a large gold button, the size of a trencher, and richly chased. Above it was placed the image of the great God, with the right hand raised as if in blessing. Underneath the diamond, children were disposed who were supporting the jewel while others held gems which surrounded it. This procured him the commission of a chalice, which was supported by three emblematic figures of Faith, Hope, and Charity, while on the base the nativity and resurrection of Christ and the martyrdom of St. Peter were exquisitely engraved. The sculptor's eyesight became affected, and his delay in completing this order brought him under the displeasure of the Pope.

The persecutions Cellini endured in Rome from the jealousy of artists, who provoked his violent temper, led him to return to Florence and enter the service of Duke Alexander, where he left beautiful specimens of his skill. In 1537 a visit to Francis I. of France resulted in a second residence in that kingdom, after many vicissitudes in Italy. He engaged many workmen from Germany, who carried out his designs with such skill that he seemed thoroughly satisfied. A gold salt-cellar, now in the Ambrose collection at Vienna, although made for the French monarch, dates from this period. The male figures are represented by a symbolical design of the sea crowded with fish, while the female are embraced by the earth filled with animals. On the base may be seen Aurora, Day, and Twilight, with a variety of exquisite devices. Cellini also sculptured the statue of *Mars*, whose head was large enough for a person to sleep in, and the *Knight's Shield*, now in St. George's hall of Windsor Castle.

His most famous, although criticised, bronze statue of *Perseus* was executed after he returned to Florence, and entered the service of Duke Cosmo de' Medici. This is placed in the Loggia de' Lanzi in Florence, so adorned by Cosmo. The enormous amount of nine thousand pounds of metal was employed in the statue, sixty pounds of which was block-tin. Cellini was to have sixteen thousand gold scudi for this work, but small sums were doled out to him, never reaching in the aggregate three thousand five hundred. This sadly hindered Cellini's work, and the disappointments he suffered seriously impaired his health. In the midst of a violent attack of fever, he received the message that the statue was in danger of being lost from the want of fuel and metal. Rising from his bed, he ordered two

hundred of his own and his neighbors' metal plates to be thrown into the cast, and a load of oak wood to be burned, which produced the desired results. The extremities of the feet were added after the statue was cast, as the metal had not been sufficient to complete it. Cellini was rewarded for his many anxieties and disappointments, when he heard the verses written in his honor, and the praises that filled his gratified ears. His last work was the *Saviour on the Cross*, which may be seen in the Escorial Palace in Spain, Cosmo de' Medici having presented it to Philip II.

Cellini had also a gifted pen, and left treatises on the goldsmith's art and sculpture, and a romantic life of himself, which, although doubtless highly colored, gives many charming incidents, connected not only with his own career, but that of his contemporaries.

TINTORETTO,

PAINTER—VENETIAN SCHOOL.

JACOPO ROBUSTI, called Il Tintoretto because his father was a cloth-dyer, was born in Venice in 1512. His play-hours were spent in sketching bold designs on the walls of his home, and the delighted father, fancying the boy had a career opening before him, placed him under the care of the master of color, Titian. But his hot temper would not brook any suggestions of his instructor, and, with the enthusiasm of youth, he at once opened his own studio, and there had the presumption to announce "The *drawing* of Michael Angelo, the *color* of Titian." His confidence in his ability was great, but he also determined to study carefully, and would copy ancient models by artificial light, that he might secure fine effects, or learn the art of perspective, so little prac-

ticed by his school of artists. He worked so rapidly, composing as he painted, that he soon received the name of *Il Furioso*. But in his ardor he quite neglected accuracy, and, although he covered fabulous spaces of canvas with his paintings, their faults in foreshortening are conspicuous. One powerful but damaged picture called *Paradise*, in the Doge's palace, is said to be the largest picture on canvas in the world, being 84½ feet in width and 34 feet in height. Another, the *Crucifixion*, is 74 feet long and 30 high, and is considered the masterpiece of Tintoretto. It is to be seen in a dilapidated condition in the Sala del Albergo of the Scuola di San Rocco at Venice, but enough remains to give a just conception of its great merits. It is said that frescoes remain of Tintoretto's painting, but his fame chiefly rests on his wonderful portraits. Many of these are in the galleries of Florence, while some have found their way to private collections in England. During a contest of skill for the painting of a ceiling in Venice, while other artists were sketching designs for approval, Tintoretto applied himself so vigorously to the completion of a picture that, on the day for awarding a prize, he had his finished work placed in the appointed spot, and thus carried off the palm.

He died in 1588, or as some authorities state in 1594, leaving a son, Domenico, who became a painter of merit; also a daughter celebrated for her skill in music as well as in the use of the brush.

PAUL VERONESE,

PAINTER OF THE VENETIAN SCHOOL.

PAOLO CAGLIARI was a native of Verona, whence his well-known name. The date of his birth is given

sometimes as 1500, again 1528, and still again 1530. His father was a sculptor, who desired his son to follow in his footsteps ; but the boy seems to have taken lessons in his especial art from his uncle Antonio Badile. He copied for many years the engravings of Albert Dürer, and made such strides that he was chosen by the Cardinal Ercole Gonzaga, with other young artists, to decorate the dome of the Mantua Cathedral. Here he displayed his superior merit, but on his return to Verona, lacking the appreciation he richly deserved, he turned his steps to Venice in 1555. There he at once created a sensation by painting the *History of St. Sebastian* in three compartments, and the *History of Esther* on the roof of St. Sebastian's Church, and was also employed on the Doge's palace in 1560. The color of the master Titian gave him inspiration, and he imitated in many productions the rich tints of the flesh and the gorgeous drapery, while at the same time he introduced massive architecture and rare vases of minute chasing in gold and silver. A great triumph awaited him when, among a crowd of contestants for the painting of St. Mark's Library at Venice, he received from the Senate a chain of gold which had been offered as the prize. These paintings were unhappily all destroyed by fire in 1579. Veronese accompanied to Rome Grimano, a Papal envoy from the republic of Venice, and there his soul was fired by the great masterpieces of antiquity and of Michael Angelo and Raphael. After his return to Venice it was impossible to fulfill the countless orders which poured in upon him. Entire churches were adorned by him, and on every side, in the Doge's palace, may be seen marvelous productions from his unwearied hand. Besides these, his paintings are seen all through Italy, frescoes of great power covering many

of its public buildings. There is a large collection of his works in the Louvre, the subjects being mainly Biblical; but undoubtedly his chief fame rests on the *Marriage at Cana*, now the boast of that gallery of gems. This great painting is thirty feet long and twenty high, and in it are grouped one hundred and thirty life-sized figures. Originally this picture adorned the refectory of San Giorgio Maggiore at Venice, but in the French campaigns in Italy it was carried to France. On account of the difficulty which attended the transportation of such masterpieces, in a subsequent peace the Austrian Government, then claiming Venice as its dependent, consented in 1815 to receiving an exchange in Le Brun's great picture of the *Pharisee's Supper*. The authorities of the Convent of San Giorgio made a contract concerning this picture of a peculiar character. They promised (June 6, 1562) to give Veronese three hundred and twenty-four silver ducats, besides the expenses of his daily living and a tun of wine. The silver ducat at that time was not of great value; therefore the accomplished artist, who completed his work September 8, 1563, hardly received \$600—some say only \$120. Another remarkable peculiarity of the painting is the introduction of historical characters. The bridal pair are Don Alfonso d'Aralos and Eleanor of Austria, Queen of France, to whom a negro is presenting a cup. Francis I. is also there, and Mary, Queen of England; while Solyman I., Sultan of the Turks, and Victoria Colonna, famed for her friendship with Michael Angelo, and Charles V. of Germany, with the order of the Golden Fleece, are mingled with attendants, black and white. Tintoretto and Veronese playing violoncellos, with many great Venetian artists, are also grouped in the midst of musicians, while the great

Titian holds a bass-viol. Amid the pomp and splendor of the sixteenth century, the youthful Saviour and his Mother and disciples are assembled ; and, notwithstanding the great anachronism, we are held with marvelous power before this gorgeous specimen of the Venetian school of painting. The *Feast of the Levite*, in the Academy of Venice, is another wonderful composition ; while the *Supper at Emmaus*, in the Louvre, and the *Family of Darius before Alexander*, now in the National Gallery in London, are fitting accompaniments. This latter picture was painted for the Pisani Palace in Venice, and is filled with a rare collection of figures relieved by fine architectural touches.

In all his works Veronese was greatly aided by his brother Benedetto, two sons, and other relatives. His death is given April 19, 1588, after which time the Venetian school declined visibly. No one has left a more beautiful personal record than Paul Veronese, who with genius combined a generous soul, which stimulated him to deeds of earnest piety.

CARRACCI,

PAINTERS—SCHOOL OF BOLOGNA.

The name suggests a school of painters, three artists so called having founded a school at Bologna.

LUDOVICO CARRACCI, a painter, engraver, and sculptor, was born at Bologna, April 12, 1555. His father, although a butcher, was ambitious ; and, early recognizing the talents of his son, placed him with Prospero Fontana to learn the mysteries of painting. But the plebeian boy was a patient plodder, and had such a slow perception of the principles of art that his fellow students nicknamed him *the ox*, and his teacher begged him to

give up all thoughts of becoming an artist. Leaving this studio with the disappointment of a soul imbued with art, Ludovico Carracci went to Venice, and, after carefully studying the great works of the masters there, became a pupil of Tintoretto, who also pronounced him a discouraging student. This led him to analyze the methods by which the geniuses of the world had succeeded in making their various schools of art so powerful; and after profound study, and diligently copying the most wonderful masterpieces, he decided to found his peculiar school of painting. The opposition he knew this would arouse made him decide to associate with him others, who could advance his great schemes. He had two relatives, by some authorities called nephews, by others cousins, whom he made choice of as assistants. One was AGOSTINO CARRACCI, born in 1557 or 1558, the other ANNIBALE CARRACCI, whose birth was in 1560. Their father followed the humble calling of a tailor, to which pursuit he intended to devote his younger son Annibale, a boy whose education had been so neglected that he despised even the acquisition of knowledge in others. Agostino, on the contrary, had a noble soul, and, having been apprenticed to a goldsmith, his eminent native gifts led him to desire to sound even the depths of scientific lore. Ludovico saw in both these youthful relatives the germs of art, and determined to develop them, not only by teaching them what he knew of painting, but furnishing them with means to travel, and thus expand their immature powers by observation and comparison of the works of renowned artists. Annibale, ridiculing Agostino's diligent course of scientific study as an injury to progress in painting, preferred to devote himself entirely to the secrets of that art. In this he made surprising progress, and Agostino, seeing

his success, devoted himself afterward to engraving, studying under Domenico Tibaldi, an architect as well as engraver.

The three gifted men then opened their famous school for art in Bologna, which they called that of the *Incamminati* (beginners), furnishing instruction not only by drawings, but also by living models. By their devoted attention and kindly encouragement, they soon won fame, and had the reward of seeing their studio crowded with pupils, ultimately to the ruin of other schools in Bologna.

Cardinal Odeardo Farnese gave a commission to these artists to decorate the gallery of his palace ; but, Ludovico preferring not to leave his native place, the paintings were executed by Annibale, with the aid of Agostino, who had revived his skill with the brush. These frescoes are on mythological subjects, the center being a representation of the *Triumph of Bacchus* and *Ariadne*, all of which are to be found in numerous engravings. Eight years were spent in this great labor, and the pittance of six hundred dollars was given as a recompense. The injustice of this treatment seemed to prey on the spirits of the gifted men, who also had suffered keenly from the bitter criticisms of the public. An unfortunate rivalry as artists was also engendered between the brothers, which led to serious estrangement, notwithstanding a devoted fraternal affection. An early death awaited these artists, mainly induced by the stormy and sorrowful lives they had led. Agostino passed away in Parma, March 22, 1601 or 1602, at the age of forty-three, and Annibale in Rome, July 16, 1609, when forty-nine ; while Ludovico survived them until December 13, 1619.

Among the celebrated works of Ludovico, which

adorn Bologna, Roman galleries, and the Louvre, may be mentioned the great ceiling of the cathedral of Bologna, representing the *Annunciation* in colossal figures. It has been said that indirectly this painting caused his death ; for, as the artist, in portraying the angel Gabriel, most unaccountably reversed the feet, he received great ridicule. Being unable to correct it, the error preyed on his sensitive spirit, which could not rally from the mortification. A painting on the same subject is found in the Louvre, together with several others on religious scenes. One, called the *Vision of the Madonna and Child to St. Hyacinthe*, was painted by Ludovico in 1594, for the chapel of the Turini family in St. Dominico at Bologna, and is remarkable because the subject was first modeled in clay, which was used as a study by his pupils. Ludovico is acknowledged to have been the greatest master among the Carracci, evincing in all his instruction that he had profited by a careful study of all that was best in the art of his predecessors.

Agostino left some remarkable works in Bologna, one of which, the *Nativity*, in the Church of San Bartolomeo di Reno, was painted when he was twenty-seven. In the gallery of Bologna is his masterpiece, *St. Jerome receiving the Sacrament*. To Annibale must be awarded the finest works of this remarkable group, who was also noted for having first attempted landscape-painting, as separated from other classes of art. Many of his paintings adorn the Louvre on historical or mythological subjects, and some were among the cherished collections of Cardinal Mazarin. The *Resurrection of Christ* was painted by Annibale when thirty-three years of age, for rich merchants, who gave the artist as compensation grain and wine. Beautiful landscapes are there also

from his versatile hand: One called *A Concert on the Water* is especially admired; while another, in what is called the *genre* style or that of some specialty, the *Greedy Eater*, in the Colonna Palace at Rome, is full of grotesque humor. Annibale desired as his dying request that he might be buried in the Pantheon, by the side of the illustrious Raphael, whose genius he worshiped afar off.

Other painters of the Carracci family left unimportant works, but those of the great disciples of this school, Domenichino, Guido, and others, shed great glory on their gifted masters.

GUIDO RENI,

PAINTER.

This gifted painter was born November 4, 1575, at Calvenzano, near Bologna. His father was a musician, and was anxious that his son should follow his profession; but painting had more charms for him, and he early entered the studio of Calvaert, who, quickly observing his genius, allowed him to design models for his pupils to copy. Here, with his fellow students Albano and Domenichino, much time was devoted to the masterworks of Albert Dürer. We next find him in Rome when only twenty, laboring with Annibale Carracci, he having preferred their school of art. There he produced his first great picture, the *Crucifixion of St. Peter*, in which he sought to excel Caravaggio in chiaroscuro, or effects of light and shade. This is called one of the gems of the Vatican, although its masterly conception has been greatly criticised, on account of the vividness with which the painful martyrdom is portrayed. During his residence for twenty years in Rome, he diligently

studied the antique, and all the marvelous productions of Michael Angelo, Raphael, and the train of great masters, and left as results of this labor an immense number of paintings. These are divided into three styles : One bold and vigorous, in imitation of the daring sketches of Michael Angelo ; the second in the eclectic style of the Carracci school ; and the third called *silvery*, from the tints of pale gray which pervade them.

In 1622 he was invited to Naples to decorate the Chapel of St. Januarius. There he left an exquisite specimen of his genius in the choir of San Martino on the *Nativity*. Unfortunately, this was never completed, as the jealousy of Neapolitan artists, especially of Lanfranco of Ribera, reached such a pitch that he was forced to fly from the city in fear of his life. A large number of Guido's pictures are to be found in the Louvre, many of which belonged to Louis XIV., relating not only to the Saviour and Virgin, but a variety of other subjects from sacred, profane, and saintly history, and the fables of mythology. Several of remarkable beauty adorn Bologna, while others are in the Berlin Museum. But the great fame of Guido is connected mainly with his beautiful fresco on the ceiling of the summer-house which adorns the gardens of the Rospigliosi Palace built by Cardinal Borghese on the site of the Baths of Constantine. This fresco represents *Aurora* scattering flowers before the chariot of the sun drawn by four horses. Figures of great beauty are emblematic of the Hours, as they fly past in quick succession. This picture is generally seen best by looking in the plate mirrors which reflect it on all sides, and is well known from the countless engravings of it. A third beautiful fresco, in the Chapel of Santa Silvia near S. Gregorio in Rome, is of a *Concert of Angels*, where

beautiful children, surrounded by angels and orchestral instruments, are in charming attitudes, while God the Father is blessing them.

The great success of the countless works of this master brought him a fortune, and induced him to adopt a costly style of living, which degenerated his delicacy of taste and purity of soul. A passion for gaming was developed, and, wasting his fortune and his talents in a round of dissipation, no wonder that he quickly fell into debt, and still worse, that his "right hand lost its cunning." In distress for means to live, and also to waste, he sold his hours even to a grasping set of picture-dealers, who palmed off the inferior works of this sad period to those who, eager for a touch of the once famous master, paid fabulous prices. These dealers would stand beside Guido's easel, and snatch the pictures wet from his brush, which could no longer paint gems of art. Guido desired that his pictures should resist the withering finger of time, and employed white lead, believing that it would give permanency to his colors. Three hundred pictures are said to be the evidences of this artist's industry. But his sun set in dark clouds, August 18, 1642; for not only in his latter days did he reap the whirlwind he had sowed for himself, but, abandoned by all his friends, his memory remains as a lasting homily on the ruin of self-indulgence.

RUBENS,

PAINTER—FLEMISH SCHOOL.

The father of this distinguished artist, Johann Rubens, was a wealthy lawyer, who left Antwerp, where he was an alderman, on account of political troubles. He died in Cologne in 1587, and his family the follow-

ing year returned to Antwerp, which became the youthful home of PETER PAUL RUBENS, who was born in Siegen June 29, 1577. In 1588 Rubens, who had received the advantages of a fine education, was placed by his mother as a page in the service of Margaret of Ligne, widow of Count Philip de Lalaing. This training was invaluable to the artist in after-life, when he was called upon by kings to attend to various diplomatic commissions. Seeing the deep and earnest love that the youthful page had for art, he was permitted to attend the instruction of Adam Van Oort, whom he left to avail himself of the greater skill of Otto Van Veen, known as Otto Venius, who rapidly advanced his pupil. His development was so extraordinary that he became in 1598 a member of the Academy of St. Luke. Two years passed, when the young artist, whose hopes were high with letters of introduction from the Viceroy of the Netherlands and the Archduke Albert, decided to go to Venice, and study there the wonderful coloring of Titian and the great men of his school. While in that beautiful and romantic city he formed a delightful intimacy with a young noble, who presented him to Vincent I., Duke of Mantua, of the house of Gonzaga. The Duke was not slow to appreciate the power of Rubens, and at once made him a gentleman as well as painter of his court, and for eight years retained him in his service. With generosity equal to his kindness, he permitted Rubens to make several journeys to Rome and Venice, where the young painter studied carefully all the treasures of art the city contained.

In 1608 the Duke of Mantua distinguished Rubens by intrusting to him a diplomatic mission to Philip III. of Spain, who received the artist with great honor, not

only as an ambassador, but as a painter whose ability gave him high rank. Many portraits which are in Madrid, or have found their way to other galleries, are attributed to this visit. On his return he obtained permission from the Duke of Mantua to visit Rome, painting there many of his best and most renowned compositions. Visits to Florence, Bologna, Milan, and Genoa added to his variety of style, as he continued to study and imitate with great assiduity.

Sad tidings reached him of the illness of his beloved mother in Antwerp, to whom he hastened in November, 1608, receiving intelligence on the journey that she had passed away the previous month. His grief was so great that he resolved to return to Italy and assuage his sorrow by severe study. But the Archduke Albert and his wife, the Infanta Isabella, implored him to remain in Flanders, promising the position of chamberlain with a fine income. Consenting to these flattering offers, he took up his residence in Antwerp in princely style, and married in October 13, 1609 or 1610, Isabella Brandt, daughter of the City Secretary. He had the misfortune to lose her in 1626, leaving to her mourning husband two sons. The superb pictures, the *Elevation* and *Descent from the Cross*, both in Antwerp, were painted during his residence there.

Toward the close of 1620 Marie de Médicis, having become reconciled to her son Louis XIII. of France, went to reside in the palace of the Luxembourg in Paris, which she wished to embellish by the works of the greatest artists of the day. The thought occurred to her of immortalizing her name by the portrayal of the various events in her life which might adorn two galleries in the Luxembourg. The ambassador of the Archduke Albert, Baron de Vicq, suggested the name

of Rubens, not only as a skillful artist, but one of indefatigable industry. Rubens consented to accept the commission, and went to France in 1621, where he sketched the pictures, to be finished in Flanders by the aid of his most skilled pupils. These pictures now adorn one gallery in the Louvre, commencing with *The Destiny of Marie de Médicis*, in which the three Fates are weaving her life. Juno is supposed to ask the permission of Jupiter, who is also introduced, to be present at the birth of the princess. The second picture is the *Birth of Marie de Médicis*, April 26, 1575, at Florence; the third, her *Education*, at which Minerva, the Graces, Apollo, and Mercury preside. It is said that the drapery of the Graces was added some time after Rubens's death. The fourth picture represents *Henry IV. receiving the Portrait of Marie de Médicis*, which is presented by Love and Hymen; the fifth is the *Marriage*, October 5, 1600, by proxy. Life-portraits of the distinguished people who graced the nuptials by their presence are here introduced. The sixth picture is the *Landing of the bride at Marseilles*, November 3, 1600; the seventh, the *Marriage at Lyons*, December 10, 1600, in which mythological characters also largely figure. The eighth painting is the *Birth of Louis XIII.* at Fontainebleau; the ninth, the *Regency conferred on the Queen as Henry IV. goes to the wars in Germany*; the tenth, the *Coronation of the Queen at St. Denis*, May 13, 1610, in which the royal children appear, and the members of the court, among them Margaret of Valois, the first wife of Henry IV., from whom he had been separated; the eleventh, the *Apotheosis of Henry IV.*, in which France presents the Queen with the regency; the twelfth, the *Government of her Majesty*, at which all the gods of Olympus preside; the thirteenth, the

Journey of Marie de Médicis to Anjou ; the fourteenth, the *Exchange of two Princesses* on the river Andaye, November 9, 1615, which commemorates the marriages of Anne of Austria to Louis XIII., and Elizabeth, oldest daughter of Henry IV., to the prince who became Philip IV. of Spain ; the fifteenth, the *Happiness of the Regency*, where Abundance and Prosperity distribute prizes, as Ignorance and Envy lie at their feet ; the sixteenth, the *Majority of Louis XIII.* ; the seventeenth, the *Flight of the Queen*, February 22, 1619, when her son the King banished her to the Castle of Bloise ; the eighteenth, the *Reconciliation* of Marie de Médicis and her son ; the nineteenth, *Peace concluded* ; the twentieth, the *Interview* of the Queen and Louis XIII. ; and the twenty-first, the *Triumph of Virtue*.

These enormous paintings were finished in two or three years, and in February, 1625, Rubens returned to Paris, where he painted three portraits to complete this gallery : one of *Francis de' Medici*, Grand Duke of Tuscany and father of the Queen ; another of her mother, *Joan of Austria* ; and the third of *Marie de Médicis* when advanced in years, represented as Bellona. While in Paris Rubens became acquainted with the Duke of Buckingham, the favorite of Charles I. of England, who confided to him how much the King desired a reconciliation with Spain. An enmity had grown up between the kingdoms, because Charles had wantonly severed his negotiations of marriage with the Spanish Infanta, to espouse Henrietta Maria, daughter of Henry IV. of France. Rubens was prevailed upon to undertake the political negotiations between the Duke and the Infanta Isabella, and in 1628 was sent to Spain. There he secured the warm appreciation of the monarch, for whom he copied many pictures, Titian's among

others, and who gave him, besides other tokens of his favor, a ring worth two thousand ducats and the order of knighthood. On his return to Brussels in 1629, the title was given him of private secretary to his Most Catholic Majesty, with which he went to England, and, winning the confidence of the English monarch, concluded the peace between Philip IV. of Spain and Charles I. of England. There he painted the ceiling of Whitehall Palace, representing the apotheosis of James I., and other pictures, *St. George and the Dragon* in Buckingham Palace being one of them. Charles also conferred on him the honor of English knighthood, and loaded him with honors and gifts of great value.

During his stay in Madrid, Rubens, who was now a titled and wealthy person, was invited by Don John of Portugal to pay him a visit. Desiring to appear as became a man of his position, he made such extensive preparations, and was attended by such a retinue, that Don John sent a messenger to inform Rubens that he was suddenly called to leave home, and offered him fifty pistoles to cover the expenses he might have incurred. Rubens indignantly rejected this paltry method of covering up an insult, and replied as he returned the coin that he already had drawn two thousand pistoles which he had expected to expend during his visit. After his return to Antwerp from England, he married, December 6, 1630, a celebrated beauty, Helena Forman, whose lovely face he introduced into many of his pictures. The following year he was made Dean of the Academy at Antwerp, and in 1633 was sent on his last political embassy, from the Infanta Isabella to the States of Holland, which was unsuccessful, as the death of Prince Maurice closed his negotiations. Worn out with gout, Rubens retired from public life, and painted smaller

pictures until his death, the 30th of May, 1640, when nearly sixty-three.

The enormous number of eighteen hundred pictures are said to have been painted by this wonderful artist, and some authorities even state it at four thousand. But it is doubted if he completed more than a fraction of this number, probably only designing them for his pupils, among whom was the great Vandyke. His style embraced all subjects, sacred, allegorical, mythological, and historical, added to which were landscapes and portraits. Although his home at Antwerp was luxurious in the extreme, and embraced a superb collection of treasures afterward dispersed in Spain and England, still his generosity kept pace with his possessions. He had a large number of pupils, whom he delighted to develop, sending them when necessary to visit the renowned galleries of the masters, and sparing no expense to expand their powers. He left three daughters and two sons, who do not appear to have inherited the fame of their illustrious father.

Apart from painting, Rubens was renowned for his knowledge of science and politics, and studied archæology and belles-lettres, as pleasures relieving his mind of weighty cares. However much his pictures may now be criticised for their developed and robust forms and brilliant colors, it can not but be conceded that he was a man of a generation.

DOMENICHINO,

PAINTER AND ARCHITECT.

This gifted man, whose real name was DOMENICO ZAMPIERI, was born in Bologna, October 21, 1581. He was trained in the school of the Carracci, and by his

remarkably acute observation of nature and the antique, joined to his great industry, early excited great hopes of his future fame. Annibale Carracci employed him in painting the Farnese Gallery in Rome, and then kindly brought him to the notice of several cardinals who were patrons of art. He executed for them many frescoes, as the *Martyrdom of St. Sebastian* and the *Scourging of St. Andrew*, in a style of composition which unfortunately was becoming greatly the fashion. Frescoes of *St. Cecilia* in S. Luigi de' Francesi at Rome, founded by the execrable Catherine de Médicis, are remarkable specimens of Domenichino's genius. They represent an angel offering crowns to St. Cecilia and her husband St. Valerian; her abhorrence of idols; her gifts to the poor, who struggle for them with covetous pertinacity; and her death and apotheosis. In the Borghese Palace of Rome, begun in 1590, but finished by Pope Paul V., are two paintings of Domenichino very much admired and known by countless engravings. One is the *Cumæan Sibyl*, the other the *Chase of Diana*, where the goddess is attended by her nymphs, and awarding a prize to a successful archer among them.

But the fame of Domenichino after all rests on his masterpiece in the Vatican Gallery, the *Communion of St. Jerome*, which has been considered, in its peculiar character and treatment of the subject, to be second only to Raphael's *Transfiguration*. It was originally designed for the Church of Ara Cœli, but the dissatisfied monks, in a dispute with the great artist, rejected it, and even went so far as to desire Poussin to cover up its matchless conception with one of his own designs. To the lasting credit of this artist, he not only refused to do this, but published to the world the extraordinary merit of this great masterpiece. The painting repre-

sents St. Jerome advanced in years, dying at Bethlehem, while St. Ephraim of Syria is administering to him the sacrament. St. Paula, who by Jerome's influence built four convents at Bethlehem, is kissing the hand of the dying patriarch, while around are priestly attendants in gorgeous robes, and a Turk in full costume. A lion in the front of the painting is symbolical of his residence for four years in the desert, during his time of study and penance, while angels are hovering above him, to receive his passing soul. It is said that the jealousy excited by this great work of art forced Domenichino to leave Rome for Bologna, April 18, 1642. Besides many other great works in Bologna and Rome, in which color and expression are the greatest characteristics, some fine specimens of his skill may be found in the Louvre, on subjects from the Bible, or stories from history and mythology, known as the collection of Louis XIV.

Domenichino married in Bologna, but when Cardinal Ludovisi became Pope in 1621, under the name of Gregory XV., he desired to become the patron of the great master, and appointed him architect of the Apostolical Chamber. The Pontiff dying soon after, Domenichino fell into great need, until, flattering proposals being made to him, he was sent for to decorate some buildings in Naples. The jealousy of many rivals pursued him even there; and, as his tender and delicately sensitive nature could not resist these unprovoked assaults, he at last succumbed to their machinations, April 15, 1641, not without strong suspicions of poison, at the age of sixty. Thus passed away from earth a genius who, although not attaining to the high rank of the earlier masters, yet so nearly approached them in some of his conceptions as to challenge the world's criti-

cisms. Many landscapes from his versatile brush have never been excelled.

POUSSIN,

PAINTER—FRENCH SCHOOL.

Among the French painters of note, our attention turns preëminently to NICOLAS POUSSIN, a native of Andely, Normandy, who lived from 1594 to 1665. The French school of art seems to have begun to be of some importance in the reign of Henry II., when Jean Cousin, a sculptor and painter, born at Soucy in 1462, executed many celebrated works, the *Last Judgment* being now in the Louvre. Many artists followed him, one of whom, Quentin Varin, was the instructor of Nicolas Poussin. Other teachers also gave him some assistance, but he mainly acquired his beautiful style by his own diligent study of the antique and the masters of Italy during a visit paid to Rome. After painting two pictures for the Capuchin monks of Blois, he determined to bend every energy to going to Italy; but, his poverty interfering, he once only reached Florence, and a second time Lyons, where he was obliged to sell his works to pay for his daily living. In 1623 some pictures painted in distemper for the College of the Jesuits met with favor, especially pleasing the Italian poet Marini. When thirty years old, in 1624, Poussin at last reached Rome, and the poet brought him to the notice of Cardinal Barberini, when the prospect seemed bright for the enterprising artist. But Marini died, and the Cardinal soon left Rome for a political mission to Spain, leaving Poussin again friendless and struggling with poverty, glad to sell his pictures for a fraction of their worth. Domenichino soon became one of his favorite masters, and

Poussin sounded everywhere the praises of *St. Jerome's Last Communion*. The old master, hearing that a young French artist was studying his pictures, as he was too feeble to walk, desired to be carried to the church where the picture was placed, that he might form his acquaintance. A night attack on Poussin by some lawless soldiers resulted in a wounded hand, and a subsequent illness was the means of exciting the sympathy of the Dughet family, one of whom he married. The brother-in-law, Gaspard Dughet, afterward became famous, and added Poussin's name to his own. He painted freely at this period, and some of his pictures, being taken to France, fell under the notice of Cardinal Richelieu in 1639. No sooner did he learn that a Frenchman had executed them, than he desired him to return to Paris. Poussin was at length induced to accept the invitation only by a letter from Louis XIII. himself, and with his brother-in-law Gaspard Dughet he reached Fontainebleau in January, 1641. There he was met by the King's messenger, who in the royal carriage conveyed him to Paris, where he was received by Richelieu. Vouët, a painter of some note, had been employed by the court; but when Poussin reached St. Germain, where Louis XIII. then resided, he was appointed chief superintendent of all artistic improvements, with apartments in the Tuileries and a salary of three thousand livres. Fortune now seemed to smile on him, and commissions poured fast upon him. Revisiting Rome in September, 1643, he soon afterward lost his munificent patrons, as Cardinal Richelieu died in December, 1642, and the King in May, 1643. These events decided him not again to leave Rome, where he seemed to be happier, and where he did not come into painful contact with Fouquier, a landscape-painter, and Mercier, an architect, who had aided him in his improve-

ments on the Louvre. In 1664 he had the misfortune to lose his wife, and the following year he died, the 19th of November, when seventy-one years of age, leaving no children.

Among his earlier and most famous pictures were the *Death of Germanicus* and the *Capture of Jerusalem*, which he painted for Cardinal Barberini; the *Martyrdom of St. Erasmus* for the Vatican, which portrays the horrible torture of the saint, almost in a repulsive manner, and the *Seven Sacraments* for the Cavaliere Cassiano del Pozzo. The last of these pictures were painted at different times, and in the one representing *Baptism* Poussin availed himself of portions of Michael Angelo's renowned cartoon of *Soldiers bathing*. Specimens of his historical paintings are to be found in the Louvre and the National Gallery in London, and also in many private collections throughout Europe, amounting to three or four hundred. Poussin, besides being a fine painter, delighted in literary pursuits, and the charming society he drew about him in Rome made his house the resort of the good and the great, all of whom testified to his simple and amiable character.

VANDYKE,

PAINTER—FLEMISH SCHOOL.

ANTHONY VANDYKE, so identified with the gallery at Windsor Castle known by his name, was born in Antwerp, March 22, 1599. His father was a painter on glass, and placed his son with his first instructor, Van Balen, in 1610; but in a few years he became one of the numerous pupils whom Rubens delighted to initiate into the secrets of his style, afterward aiding him in his larger paintings. On one occasion the

merry and volatile youth, during his master's temporary absence, began to amuse himself by throwing handfuls of nuts at his fellow students. Soon confusion and merriment took the place of quiet work, and in an evil moment Vandyke dashed his hat at a pupil who had screened himself beside the easel of Rubens. The hat missed its aim, but fell full in the center of a painting on which the master had expended time and labor. Consternation fell on the noisy group, and the unfortunate culprit could not command himself. After a violent outburst of penitence, he bethought himself that possibly he might repair the mischief, and vigorously set to work. In a short time the damage was skillfully repaired, and all the interested group were in hopes that Rubens would not perceive the alteration. The following day, as the pupils filed into their respective places, Rubens quietly asked, "Who has touched my painting?" The ingenuous Vandyke, with penitence and mortification, told his story, whereupon Rubens took him at once to his mother, to whom the adventure must be repeated. The crestfallen parent was profuse in apologies for her careless son; but Rubens with generous impulse replied: "The reparation of the picture was good, and, if the boy is well trained, I prophesy that he will become a painter of merit and power." Nor was this all: Rubens, after carefully guiding and maturing this genius, defrayed his expenses to Italy (October 3, 1621), that study and imitation of the great pictures of the world might perfect his skillful hand. To this period are attributed two altar-pieces of *St. Martin* and a *Holy Family*, which have perished.

From 1620 to 1625 Vandyke spent his time in the principal Italian cities, leaving wonderful portraits in Genoa, Venice, Rome, and Florence; and storing his mind

with the most useful knowledge, although distressed by the petty persecution he met with from jealous rivals. Emmanuel Philibert of Savoy, Viceroy of Sicily, invited him to his court, and he remained for a time in Palermo, until the plague forced him to return to Genoa. In 1625 he returned to Antwerp, stopping on the way at Marseilles, Aix, and Paris, and also spending some time at the Hague. In 1632 he was summoned by Charles I. to England, which he enriched with his great paintings. The most famous of these are his striking portraits, of which three hundred remain. A pension of two hundred pounds a year and the order of knighthood were conferred upon him, and in his sumptuous home in London he became the idol of a large and fashionable circle of friends, and could command any price for his pictures. The full-length portrait of Charles I., now to be seen in the ballroom, or Vandyke Gallery, at Windsor Castle, is considered one of the most exquisite specimens of that style of painting. From this portrait Bernini the sculptor was to take the ill-fated monarch's bust. It remained in Italy until George IV. purchased it for one thousand guineas. There are also to be seen the beautiful portraits of Charles's unfortunate family, and of the Queen Henrietta Maria. It is said that while executing the latter portraits the Queen remarked that Vandyke labored with more delicacy and care on the painting of her exquisitely shaped hands, to the detriment of her face. Mentioning this with a disappointed air to the accomplished artist, he ingeniously replied: "It is from the beautiful hands of your Majesty that I am to receive my reward." Pictures by Vandyke are found in the National Gallery, London, and at Buckingham Palace, where the *Marriage of St. Catherine*, once belonging to the Chevalier de Burtin, of Brus-

sels, may be seen, and also *Christ healing the Lame Man*. In the galleries of Antwerp, Munich, and Madrid may be seen many of his paintings of the *Holy Family* and *Crucifixion*, while the Louvre contains many on sacred and mythological subjects, besides portraits, including Charles I. and his family. For this portrait of the English monarch, painted in 1635, Vandyke only received a hundred pounds. It fell into the possession of private individuals, and then was bought by the Empress of Russia. Madame du Barry, the beauty of Louis XV.'s court, who greatly patronized art, bought it for twenty-four thousand livres, and for a time it adorned the palaces of the monarchs of France, until placed in the public gallery of the Louvre.

In 1634 Vandyke returned for a short time to Antwerp, where he was made Dean of the Academy of Saint Luke. From there he went to Paris, hoping to receive commissions to decorate the Louvre, which had, however, been given to Poussin. Returning to England, he was courted and admired; but on December, 9, 1641, he died in London, at the early age of forty-two. Charles I., with solicitous care, desired the attendance of his court-physician, even promising him a reward of three hundred guineas if he could save the life of the gifted painter. An honorable burial was given him in St. Paul's Cathedral, where among the illustrious dead, England's heroes and scholars, the remains of this foreign artist repose. Portraits of Vandyke by his own hand are to be seen in many places, but especially in the Louvre, representing him as a handsome man, with regular features, a broad intellectual brow, and waving hair falling loosely about his finely shaped head. This picture was once the ornament of Louis XIV.'s private apartments at Versailles.

Vandyke was also an engraver, and has left many fine specimens of that art in portraits which have become rare. In Genoa may be found some equally remarkable portraits by Vandyke, particularly those of the Marquis and Marchioness Brignoli Sale, in their palace, sometimes called Palazzo Rosso. In the same gallery is also seen the *Pharisees and Tribute Money*, in which the heads of two Jews questioning our Lord are much admired.

VELASQUEZ,

PAINTER—SPANISH SCHOOL.

DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ was a descendant of a noble family, and was born in Seville, June 6, 1599. His parents were desirous to give him good educational advantages, but the schoolboy followed the example of many illustrious artists, and filled his grammars and copy-books with sketches displaying originality and dexterity. This pastime secured him the instruction of Herrera the elder, a man of violent passions, but whose reputation as an artist led to his selection as master of the youthful genius. With many fellow pupils, he began with alacrity to learn the secrets of art ; but all, becoming weary of the violent outbursts which the impetuous master poured upon their heads, soon departed for more peaceful studios. Velasquez then selected Francisco Pacheco as his second master, whose daughter he afterward married. Introduced by this connection into society which was of infinite benefit to him, his experience was constantly widening. A poetical taste was developed, and, although engrossed in reading of a general character, he also devoted himself to the severer study of anatomy. This satisfied him

that no guide could be more useful than nature ; so he roamed the woods to secure subjects, studied animals in every attitude, and copied all varieties of jars and pans, to introduce into pictures of still-life. Not content with a peasant-boy he had hired for his constant model, he threaded the by-paths and public roads of Andalusia, carefully studying the minutest details before him. One result of this close application is the celebrated picture called the *Water-Carrier of Seville*, well known by the countless engravings of it. The face of the sun-burned vender, with the two lads, one of whom eagerly quaffs the sparkling water, while the other intently awaits his turn, is indelibly impressed on the memory of all observers. This picture was taken from Spain by King Joseph Bonaparte, but subsequently fell into the hands of King Ferdinand, who presented it to the Duke of Wellington.

A short visit to Madrid, where he arrived April 23, 1622, forms an epoch in the career of Velasquez ; for, after returning to Seville, he was speedily recalled, and through an introduction to Don Juan Fonseca, a great patron of art, was on the road to fame. A portrait of Fonseca was so successful that no sooner was it completed than it was exhibited in the royal palace before Philip IV. This Spanish monarch, whose taste for the beautiful was one of his redeeming qualities, at once recognized the genius of Velasquez, and gave him the appointment of painter to the court. This was formally confirmed October 31, 1623, when a salary of twenty ducats a month was fixed, besides payment for every finished work, and the attendance of the royal physician, surgeon, and apothecary. An invitation to the capital was also extended to his family, accompanied by the liberal appropriation of three hundred ducats to

pay the expenses of removal. One of the first proofs of skill given Philip IV. was the portrait of that monarch, which charmed all beholders when on public exhibition in the streets. Even sonnets were written upon it, and his royal patron showed his satisfaction by the payment of three hundred ducats. This was followed in 1624 by an equestrian portrait of the same subject, which was not only admirable for its striking likeness, but for the accessories, the finest of which was the noble charger of the King. The same year is assigned for another famous picture, called *The Topers*, which represents Bacchus and eight life-sized figures. The subject, although not so attractive, was handled in a masterly manner. In 1627 Philip IV. desired four artists in his kingdom—Carducho, Caxes, Nardi, and Velasquez—to paint on the same subject. He offered as a prize the wand of usher for a royal chamberlain. Velasquez was the successful competitor, and received as reward the rank of gentleman of the royal chamber. In 1628 he was so fortunate as to secure the friendship of Rubens, who, while on a political embassy to the court, left proofs of his great genius. Perhaps, through the influence of this master in art, Velasquez was induced to widen his experience by visiting the galleries of Venice, Ferrara, and Rome, and sailed for Italy August 10, 1629. In Rome he secured permission to reside in the romantic Villa Medici, built on the famous gardens of the voluptuary Lucullus, of classic renown. A malarial fever, engendered by the unwholesome atmosphere, forced him to seek a more healthful abode. Although Velasquez studied the rich collections stored in Rome during his year's residence, and copied parts of Michael Angelo's *Last Judgment*, he did not depart from his own masterly style. Paintings known as the

Forge of Vulcan and *Joseph's Coat* are attributed to this period. In the former, the blacksmith of the gods is in a weird cavern surrounded by Cyclops.

After a visit to Naples in 1630, Velasquez returned to Madrid in the spring of 1631. He showed the fruits of his Italian experience by painting in 1639 the grandest effort of his genius, the subject being the *Crucifixion*. This picture was designed for the Convent of San Placido in Madrid. As a proof of the wonderful skill with which Velasquez portrayed action and expression, it is related that, having placed in an obscure corner of his apartment a portrait just completed of the Admiral of the fleet to New Spain (America), Philip IV., on coming into the room, said quickly as he glanced toward the corner: "What! are you still here? Have you not received orders to be gone?" No answer being returned, the punctilious monarch perceived his mistake, and added apologetically to Velasquez, "I assure you, I was deceived."

The palaces of Europe at this period were not thought complete without the addition of dwarfs, who formed the wonder and amusement of the court. The skillful pencil of Velasquez was often in requisition to preserve the memory of these miniature specimens of human nature. Besides many portraits of the royal family, he left charming views of the picturesque gardens of Aranjuez, in which the Spanish princes courted nature and art to render it a paradise.

He made a second visit to Italy in 1648, the object being to collect gems for the Royal Academy of Madrid. Landing at Genoa, he visited the principal cities, enjoying the cultivated society with which they were crowded. As he approached Bologna, he was received outside of the city with distinguished honors by the

nobles, and entertained in the palace of the Count of Sena. He secured a sitting of the Pope, Innocent X., while in Rome, for which he received a gold chain and medal of the head of the Church. This portrait was painted in such a masterly manner that a chamberlain who glanced at it subdued the tones of his voice, as was the etiquette of the papal court, when in the vicinity of his Holiness.

The year 1651 finds Velasquez again in Spain, at which time he received the appointment of Aposentador Mayor of the royal household, with a salary of three thousand ducats. This position was not only a responsible one, as he held control of every key in the palace, but it brought him in closer contact with the King, who consulted him on all affairs, besides giving him the arrangement of all the pictures in the Escorial. The year 1656 is the date given for his last great work, *Maids of Honor*. A tradition exists that Philip IV., who daily watched the progress of the picture, took the brush, and in the portrait of Velasquez, which the artist had introduced, painted the insignia of a knight of Santiago. The formal assumption of this title was on June 12, 1658, three years afterward.

Negotiations for the marriage of Louis XIV. of France and the Infanta Maria Theresa were now pending, and the ambassador, the Duke de Gramont, desired Velasquez to accompany him in his journey, to make needful preparations. As a proof of his personal interest, he presented him with a gold watch, a noted luxury in those days. Philip IV. had given orders for the erection of buildings in Pheasants' Isle for the reception of Louis XIV., and sent Velasquez in March, 1660, to supervise the construction of the pavilions. These were three hundred feet long, and decorated with rich hang-

ings. The close of this illustrious life was now approaching ; for, returning to Madrid July 31, after an illness of a few days, he passed away August 6, 1660, at the age of sixty-one. He was interred with honors in San Juan.

No artist has excelled Velasquez in the variety of his paintings, as he was equally skillful in portraying historical subjects, landscapes, interiors, animals, fruits, and flowers. He was the only Spanish artist who did not devote his skill exclusively to religious or mysterious subjects. Endowed with a charming disposition, and an intellect of an uncommon order, he was not only esteemed but beloved by all who were so blessed as to come in contact with him. In the Louvre may be seen, besides one or two portraits, a picture called the *Union of Faces*, where thirteen persons are supposed to be celebrated artists, contemporaries of Velasquez. His own figure is arrayed in black, and the head of Murillo may be seen near him.

CLAUDE LORRAINE,

PAINTER—FRENCH SCHOOL.

The real name of this great landscape-painter was CLAUDE GELÉE. He was born in the little town of Chamagne, in the duchy of Lorraine, in 1600. Poor as his parents were, he was only made more miserable by their death, and with severe struggles pursued his determination to become an artist. Some authorities state that he was apprenticed to a pastry-cook, but employed every moment in practicing drawing ; others that he learned its principles with accuracy from his brother, a wood-engraver of Fribourg. A relative, noticing his burning thirst for art, sent him to Italy, where he visit-

ed Rome and Naples. No kind friend stepped forward to aid him, but he persevered in looking for employment until he obtained it. Some say that he first secured a situation as color-grinder to Tassi, a landscape-painter in Rome, from whom he acquired many excellent principles in this style of painting, and improved upon these while studying with the artist Vals (or Waal) in Naples. Others tell us that he remained at an academy under the care of Vals for two years, and then sought the instruction of Tassi, who, won by his exemplary conduct, offered him a home. In Rome he received many commissions from distinguished people, popes among the number, and so great was the demand for his pictures that inferior artists often palmed off to a credulous public their own work as his. This led to his commencing the *Liber Veritatis*, which was a collection of drawings in six volumes, in which he sketched his own designs, thereby giving the public a full identification of his compositions. One of these books, containing two hundred leaves, is now at Chatsworth, the Duke of Devonshire's seat, and was engraved by Richard Earlom and published by Boydell in 1777. Claude Lorraine visited Germany, and carefully painted the picturesque scenery of the Tyrol, studies of which for greater accuracy were made in the open air, then passed through France on his journey to Rome. There he died, November 21, 1682, of gout. He numbered among his patrons the distinguished monarchs of the world, and the nobility, all of whom contended for some of his peculiar landscapes, which were considered matchless. Two fine ones may be seen in the Dresden Gallery, and others at Cassel.

Landscape-painting, for which he had a passion, did not, however, entirely absorb his time. Much was de-

voted to anatomy and architecture, for which during his youth he had such a strong love that his attention was greatly devoted to it. But gradually the light and shade on natural scenery, and fine perspectives, seemed to absorb every other thought ; and making these prominent points, in all his landscapes, the architectural backgrounds or figures, interspersed to give variety to the pictures, seemed gradually to become so subordinate that he devoted to them little skill. Four hundred paintings are ascribed to him, and yet, notwithstanding the high prices which many of these brought, he did not leave wealth. This was probably due to his munificent generosity ; for, added to his artistic talents, he possessed a noble soul and a pure moral character, and by his charming manners and amiability invited the confidence of all who needed his help.

SASSOFERRATO,

PAINTER.

This artist, whose true name was GIOVANNI BATTISTA SALVI, received his usual appellation from the place of his birth, a small town in Italy built on the remains of the old Roman city of Sentinum. There, among many specimens of the antiques, which are preserved in the Church of Santa Chiara and private galleries, may be seen the most finished works of the artist whose name has reflected renown on the little city. The most admired of his paintings are those of the *Madonna and Child*, the one with a blue mantle thrown over the face being most frequently copied. The Louvre possesses three pictures of this character, one the *Virgin in Prayer*, another her *Ascension*, which all suggest traces of the frequent copies this artist made of Raphael and his con-

temporary Domenichino. Having lived from the 11th of July, 1605, to the 8th of April, 1685, he passed away, leaving few authentic records of his life and labors.

REMBRANDT,

PAINTER—FLEMISH SCHOOL.

PAUL REMBRANDT was the son of a miller in Leyden, who was in part the owner of a malt-mill on the Rhine, from which circumstance he was surnamed Van Ryn. The genius was one of a family of six brothers and sisters, and was born June 15, 1606 or 1608. He was early destined for the profession of a lawyer and scholar, being sent for this purpose to the great university at Leyden. Although some biographers have represented Rembrandt to have been so devoted to art as to neglect all study, his letters are of such power that they prove him to have had a vigorous mind, which was cultured to no ordinary degree.

Three masters contend for the honor of having instructed him in the principles of art, to which he was to add important contributions in the future. The first of these instructors was probably Jakob Isaakszoon von Swaneburg or Swanenburg, under whose care he appears to have remained three years. The other masters were Peter Lastman, of Amsterdam, and G. Schooten, of Leyden (or as some say Pinas).

No sooner had Rembrandt finished one of his first productions than it began to attract attention, and by advice he took it to the Hague, where it quickly found a purchaser for one hundred florins. He had traveled to that city on foot ; but, having become possessor of such a fortune to his youthful eyes, he returned by diligence, carrying the precious treasure with watchful care.

He could not be persuaded to leave the conveyance when his fellow passengers alighted for refreshment, but guarded with the pride all naturally feel the first fruits of his toil and aspirations. In 1630, when twenty-two or twenty-four, he went to Amsterdam, where he was confident enough in his own powers to open a school for art. He divided his studio into small compartments, one for every pupil, thinking that each could better preserve his own originality by carefully studying alone the life-models given him.

Rembrandt painted many portraits of himself in different periods of his life, and from these we may reproduce the bold young aspirant for fame. The carriage of his head denotes character and decision; the eyes, though small, are full of fire; the hair, tinged almost with red, flows loosely about a strong, manly face, which interests from the moment one looks at it.

A prominent physician named Tulp, who was also a professor of anatomy, soon took Rembrandt under his patronage. Rembrandt returned this encouragement by immortalizing the renowned professor in his celebrated picture called the *Anatomical Lecture*. The subject, although distasteful to ordinary observers, is finely finished, and of great merit, although painted in Rembrandt's early manner. The attention is at once chained by the animation of the scientific enthusiast, who, surrounded by his pupils, in turn dissects and explains.

As maturity came to Rembrandt, he grew bolder in his drawings, and from this we date his new style, which was celebrated for its spirited strokes, one dash of his skillful brush expressing at once life and action. The arrangement of light was a study with him, and in a darkened studio, where the rays of the sun fell directly on the object to be produced, he secured those marvel-

ous effects, which in this particular make the name of Rembrandt without a rival. One of the most remarkable arrangements of light is to be found in the portrait of *Burgomaster John Six*, who stands with his back to an open window reading, while the light streaming on the open page illumines his countenance. Roger Piles tells of a picture in his collection, which represents a maid-servant opening a window to look in the street. Rembrandt ingeniously introduced his canvas into the window-sash, so that the deception was perfect.

The portraying of expression was another difficulty which he labored to overcome, and with such success that none have surpassed him. His vigorous strokes, by the startling effects which they produced at a distance, often invited the closer inspection of the curious. This was quickly repelled by Rembrandt, who would say : "Paint is unwholesome ; one must look at it, not *smell* it !"

He married three times. His first wife was the daughter of a Doctor of Laws in Leeuwarden, Friesland, who secured to him many friends, of whom he makes mention in his numerous letters.

While engaged in painting a family portrait, Rembrandt was suddenly informed of the death of a favorite monkey, and at once painted the pet from memory, among the group. The family rejecting this addition to their number, Rembrandt preferred to retain the picture rather than efface it.

The great fame of Rembrandt, however, rests on his etchings and engravings, the first of which bears the date of 1628. These were so eagerly sought for that they commanded great prices. He generally drew them on Chinese paper, which was so yellow that it looked almost like a thin sheet of gold. He worked much alone

in his laboratory, never etching in the presence of any one, and, excepting in portraits, never even marking the outline. The prominent feature in all these productions is the arrangement of light. Rembrandt also introduced the etching of stains, which resembled India-ink drawings, and is likened to the art of painting on copper. One of the most remarkable engravings is the *Raising of Lazarus*, which represents Jesus in a cavern, which suddenly at the Divine mandate becomes illumined with a flood of light. Another engraving called *Six's Bridge*, now very rare, is celebrated for the rapidity of its execution, having been drawn while on a visit at Bruges to John Six the Burgomaster. As they were about dining, they found that mustard was lacking, when a servant was dispatched to procure some. Rembrandt, knowing the habitual tardiness of the messenger, offered for a bet to engrave a scene from the window while they were waiting. Taking plates already prepared, he won the wager.

Although Rembrandt's studio became the fashion, each pupil paying for tuition one hundred florins annually, his social habits were simple in the extreme, his abstemious living being mainly herring and cheese. When asked why he did not accept the invitations which were poured in upon him by the great, he would reply, "When I wish to amuse myself after my labors, I do not want grandeur, which is troublesome, but liberty."

Rembrandt died October 8, 1669. He left one son, Titus, who, although attempting some artistic work, gave no proof of inheriting his father's genius.

It has been said that Rembrandt visited Venice, because three of his engravings bear that mark; but there is no positive proof of his ever leaving Holland.

SALVATOR ROSA,

PAINTER, ENGRAVER, POET, MUSICIAN.

This versatile genius was born June 20, 1615, in the village of Renella, near Naples, and died in Rome, March 15, 1673. Originally his parents hoped that he would become a priest, but his passion for art early developed, especially the love of music. An uncle, Paolo Greco, gave him instruction in drawing, and his taste was further developed by his brother-in-law Francesco Fracanzano, who had been a pupil of the artist Ribera.

When seventeen years old, Salvator Rosa had the misfortune to lose his father, and as the family were poor he made use of his skill in drawing to dash off sketches of historical or marine scenes and bold landscapes. These he exposed in the public places of Naples, and sold for any price he could secure. Lanfranchi, an artist of great merit, saw these pictures, and was astonished at their powerful execution. He sought out the poor young artist, and, buying some of his sketches, encouraged him to persevere in his efforts. Salvator Rosa then set himself to copy battle scenes in the studio of Aniello Falcone, another disciple of Ribera, and imitated them with marvelous success during the three years that he remained under his instruction. About this period his poverty, or his wild, roving propensities, led him amid the haunts of the banditti who infested that part of Italy. The excesses of these bold robbers led to their arrest, and amid the wild band Salvator Rosa was found, although there was no evidence that he had taken part in their crimes. In future days he painted many a scene introducing robbers in various striking positions, which doubtless were drawn from the

memory of those wild days. Among them was a picture of a young man just captured, and a woman pleading with energy and passion for his life. Many paintings of this kind are to be seen in the galleries of Augsburg and Vienna.

One constant desire preyed upon his mind, and that was to go to Rome and feast his eyes on the wonderful masterpieces which adorned the Eternal City, and perhaps astonish artists by his genius. Determining to make the journey, he secured the means for it, but on his arrival found that, without friends and money, he could not even pave the way for success. Wandering in the loneliest and most desolate places about Rome, he would sketch the gloom and darkness about them, an index of his own sad state of heart. Added to all his misery, a low fever attacked him, engendered by his wretched living, and at last, worn to the shadow of the once gay youth, he retraced his steps toward Naples—his misfortune still attending him. The distress of a young sister, who was obliged to toil day and night to support the family, roused him from melancholy, which had hung over him for two years. In 1635 he returned to Rome, and through the influence of a townsman received a commission from Cardinal Brancacci to labor at Viterbo, his bishopric. An altar-piece for the Church Della Morte brought him much fame, to which he added by painting *Prometheus* with very marked power and expression. About the close of 1646 we find Salvator Rosa in Naples, where, with his friend Falcone, he became interested in the insurrection of Masaniello in 1647, against the overbearing Duke of Arcos, the Spanish Viceroy. Upon the defeat of Masaniello, the two friends, fearful of the anger of the Viceroy, escaped to Rome, which Salvator Rosa made his residence for four

years. His house became the resort for people of talent, and there the versatile genius would entertain the guests by improvising wonderful tales, or charm them by his melodious songs. During one carnival at Rome he made himself conspicuous by appearing as the renowned actor Signor Formica from Naples. Arrayed in a rich garment of black velvet and silver, and surrounded by gayly dressed attendants, he recited verses of his own composition, or sang sparkling melodies, or imitated various professional people, among them quack physicians advertising their nostrums. The car attracting crowds of delighted listeners, the excitement was sustained until the close of the day, when the masks, according to custom, were thrown aside. No sooner was the painter Salvator Rosa recognized than he became a popular idol, which, alas ! led to his future dissipation and ultimate ruin.

The Grand Duke of Tuscany summoned him to Florence, where he remained for nine years, adorning his court by his genius for music and poetry, which occupied his time equally with painting. After his return to Rome he remained there until his death, painting many wonderful pictures, especially the landscapes in which he excelled. In the Louvre may be seen a battle-piece which was painted in forty days, during 1652. This was a commission for Corsini, the envoy of the Pope, as a gift to Louis XIV., for which the artist received two hundred doubloons. This picture represents warriors dressed in ancient armor, fighting near the ruins of a temple. In the distance cavalry are pursuing fugitives, while in a background of bold rocks and steep banks vessels are burning. Other pictures are seen in the Pitti Palace, mainly marine landscapes, superb portraits and allegorical subjects ; but one is the

Conspiracy of Catiline, a powerful picture filled with figures, whose expression is varied and almost fierce. The Berlin Museum, English galleries, and the Colonna Gallery of Rome also contain some masterpieces. Toward the close of his career three pictures were exhibited at the Pantheon in Rome, one illustrating the doctrine of transmigration of souls, as taught by Pythagoras. The great philosopher was standing by the sea, which Salvator Rosa painted with such wonderful skill, pleading for the lives of the fish which their captors had just brought to shore.

But the gay and dissipated life of the painter began to tell upon his powers, and at last he could not make his brush follow out the dictates of his imagination. He could only paint the most simple subjects, and with pain his friends saw that he could no longer attempt the commissions which still poured in upon him. He had long desired to execute a picture for St. Peter's which he felt would give him immortal honor; but, when a subject was assigned to him, he was too sick in mind and body to do it justice. The criticisms it excited, and the evident decay of power it exhibited, preyed upon his sensitive mind; and at last he grew so ill that the extreme unction administered by the Romish Church was given him by friends, who still clustered about him. He was interred in the Church of Santa Maria del Angeli at Rome, where his portrait painted by himself may be seen. A genius without a balanced character, we think of Salvator Rosa with regret, and fancy what he might have been had he known the value of self-control.

CARLO DOLCE,

PAINTER.

It is to be regretted that so few authentic records exist of this Florentine painter, whose lovely pictures of the Saviour and saints are to be seen in almost all European galleries. He lived from 1616 to 1686, and was a pupil of Jacopo Vignale, or by some said to be of the school of Matteo Rosselli, which was eclectic in its character. His paintings rarely ever approach life-size, but are all remarkable for the beautiful expression distinguishing each character portrayed, and for the exquisite shape of the hands. Among the largest pictures are one of *St. Andrew* before execution, praying before the Cross, which is in the Pitti Palace, Florence; another of *St. Sebastian*, in the Corsini Palace, Rome; and the *Immaculate Conception*, to be found in the collection of the Marchesi Rinuccini. The *St. Cecilia*, in the Dresden Gallery, is one of the most generally admired of his paintings, celebrated for its faultless features, and calm, beatific expression, as if the strains of heavenly harmony had made her forget the sorrows of earth. The full-length picture of the *Saviour*, as a young boy holding a vase of flowers, is also to be found in copies and photographs, the original being in a private gallery at Nice.

AGNESE DOLCE, the son and pupil of Carlo, imitated the peculiar finish of his father with much success. One picture of his in the Louvre is a copy of his father's *Head of Christ* in the Dresden Gallery, and represents Jesus consecrating the bread at the Last Supper with his disciples.

MURILLO,

PAINTER—SPANISH SCHOOL.

BARTOLOMÉ ESTÉVAN MURILLO, another great Spanish light, was born in Seville at the close of 1617. In position he was the opposite of Velasquez, as his parents were poor and plain in their surroundings. His genius also early developed, specimens of it being left over the walls of his school as well as in his books. Being sent to Juan del Castillo for instruction, he soon initiated himself into his favor, and learned much that was important in the mechanical part of painting. The studio of this master was conducted on the most economical principles, each pupil not only paying for tuition, but contributing to a fund out of which were provided the coal needed for warming and the candles for lighting this nursery of the fine arts. Murillo rapidly advanced, and soon equaled his master, if we judge from two pictures of the *Virgin*, one attended by St. Francis and monks, which are generally acknowledged to be productions of these early days. But money was sadly wanting to this unknown genius, whose promise of fame had not yet attracted the eyes of the influential. Poverty at last forced him to take a daily stand in the Feria or market-place, where he rapidly dashed off coarse pictures, which brought the modest sum of a few reals. Accommodating his genius to the taste of the purchaser, his brushes were ever ready to execute with a hasty stroke whatever suggestion was offered. What a scene for memory to dwell on!—this youthful Spanish genius, in a hand-to-hand struggle with poverty, parting with the treasures of his early skill to wayfarers or gypsies, while crowned heads afterward contended for each touch of his magic brush. At last, weary with these

daily toils, his parents having died leaving him penniless, his thoughts in 1642 turned toward Italy, the Mecca of painters and sculptors. He managed to purchase canvas by the yard, and then, dividing it into small portions, covered each square with specimens of his skill. By selling these to American traders, he realized a sum sufficient to cover the moderate expenses of a journey eastward. His only family care at this time was his sister, whom he consigned to the protection of his aunts, and then boldly went to Madrid, to implore letters for Rome from the great court-painter Velasquez. Something in the bold aspirant for fame struck Velasquez, who not only displayed to his delighted eyes the rich collection of the royal gallery, but offered him a shelter in his own home during the absence of the court for summer recreation. Murillo labored with determination and industry to profit by this indulgence, and with such success that he won the approbation of Velasquez, who soon brought him before the notice of King Philip IV.

In 1644 Velasquez pronounced him ready to visit Rome; but an order to paint eleven pictures for the friars of the San Franciscan Convent induced him to return to Seville in 1645. Murillo was still the victim of poverty, but by his masterly treatment of the subjects of *St. Francis in Ecstasy*, *St. James with the Poor*, and *St. Clara dying*, he made the monastery at Seville famous. All who saw these beautiful and powerful pictures acknowledged that a new star had arisen in the Spanish galaxy of art. A rich and noble wife was in 1648 another stepping-stone to ease; and after this period he left his *cold* manner, and adopted his second style, called *warm*, which made him more popular. We now hear that his pictures had enhanced in value, commanding ascending prices; for in 1652 he

received twenty-five hundred reals from the brotherhood of the True Cross for painting *Our Lady of the Conception*, while in 1656 ten thousand reals were given him by the Chapter for a picture of *St. Anthony of Padua*. *St. Leander* and *St. Isidore*, to be found in the sacristy of the cathedral, and the *Nativity of the Blessed Virgin*, are supposed to be the work of 1655. One of the canons of the cathedral, who was a patron of Murillo, desired him to adorn the Church of Don Justino Neve y Yeveres with four semicircular pictures, two of which illustrate the legend of the festival of *Our Lady of Snow*. And now we trace the adoption of the third or *vapory* style of Murillo, which has made his fame immortal.

Not satisfied with his own attainments, Murillo sought to promote a higher taste for art among his countrymen, by establishing an Academy of Art in 1658. This idea seems to have culminated in January, 1660, and on the 11th of that month twenty-three artists assembled to perfect the constitution to be adopted. Murillo, alternately with other presidents, directed the affairs of the Academy, which consisted in developing the original skill of the pupils, and in carefully promoting their progress. The rules adopted were stringent, no conversation being permitted not connected with the legitimate business of the Academy, and swearing being promptly corrected by the President twice ringing a bell loudly. Notwithstanding the intentions of this academy for the advancement of art, no painters of great merit seem to have issued therefrom. The careful retouching of the cathedral chapter-room employed Murillo's time during a portion of 1668. A laborious work was in store for him, in the adornment of the Hospital of San Jorge with eleven pictures, for which he chose subjects from sacred

history and legends of the saints, receiving for one on the miracle of the *Loaves and Fishes* 15,975 reals and for *St. Elizabeth* 16,840. The hospital itself is a subject of interest, from the fact that a beggar gave the first fifty crowns, the result of his life-savings, for its restoration from decay. The work was conducted under the auspices of a knight, Don Miguel Mañara Vicentelo de Leca, who was raising the needful funds. Five of the remarkable productions from this hospital form one of the attractions of the Louvre, having been transported to France by Marshal Soult as legitimate spoils of war. Among these is the exquisite *Immaculate Conception of the Virgin*, which represents the mother as a pure, beautiful maiden, with rosy cherubs; and the *Happy Family*, St. John presenting Jesus with a cross, while St. Elizabeth is holding him. Murillo, having made five designs for the front of a church, was elected the painter of the Franciscan Order. A charming story is told of the origin of the celebrated picture known as the *Virgin of the Napkin*, which adorns the high altar of the Capuchin Church. The courteous and genial manners of Murillo had led him to reciprocate many kindnesses shown him by the cook of the fraternity. Waiting upon him on one occasion, the cook pleaded for a slight memento of his magic pencil. Murillo replying that he had no supply of canvas with him, the lay brother boldly offered the napkin just laid aside from the finished repast. With the kindness of heart by which Murillo won the love of rich and poor, he rapidly painted one of those matchless pictures of the *Madonna and Child* whose brilliant coloring and exquisite beauty have not been surpassed. Another lovely picture, known as the *Guardian Angel*, is to be found in the cathedral of Seville, in which an angel of seraphic purity is leading to heaven

a child, whose innocent charms are irresistible. In 1670 a picture of the *Virgin of the Conception* was completed with such power, that it was honored by an exhibition on the feast of Corpus Christi, when acclamations of delight and applause filled the air. Court honors now awaited Murillo, but age was creeping upon him, and he felt that the world and its vanities had no longer any charms for him. The Capuchin friars at Cadiz had ordered for their altar a picture for which Murillo chose the subject, the *Espousal of St. Catharine*. While mounting the scaffolding, erected to complete the more elevated portions of the pictures, he fell, and, receiving internal injuries, he was carried to Seville, and breathed his last, April 3, 1682. He had expressed a wish that he should be laid beneath a favorite picture of the old Flemish master Pedro Campaña which hung over the altar of the Church of Santa Cruz. The subject was the *Descent from the Cross*, and Murillo, as he performed his devotions before it, would linger and gaze on it with the delight of a youthful enthusiast. As he turned reluctantly from it he would say, "I *must* wait till the men have taken down the body of our beloved Lord." The prayers and tears of the poor which filled the church, and the pomp with which his funeral was conducted, testify to the love and honor in which the memory of this great master was enshrined. Two noblemen and four knights rejoiced in the privilege of bearing his mortal remains to the place of interment. A simple slab, by his own directions, covered his last resting-place, on which were carved his name, a skeleton, and the simple inscription *Vive moriturus*. Fitting words to come from the lips of the immortal painter, who loved to dwell on the matchless purity of the Babe of Bethlehem, who by his death saved sinners.

Murillo's mulatto slave, *Sebastian Gomez*, became absorbed in painting, and is said to have left some very excellent pictures in the Merced and the Church of the Capuchins at Seville.

LE BRUN,

PAINTER—FRENCH SCHOOL.

CHARLES LE BRUN was a native of Paris, although of Scottish descent, and lived from March 22, 1619, to February 12, 1690. His father was a sculptor, and gave Charles his first instructions in drawing as well as in his own art. The boy was then placed in Vouet's studio, and imitated the Italian paintings which he saw at Fontainebleau. The Chancellor of France, Séguier by name, was the earliest patron of the promising youth, who secured him a pension from the King, and at once thought of sending him to profit by the skill of Nicolas Poussin. He joined this artist in 1643, who was then in Lyons, but subsequently followed him to Rome. A picture that he painted, under Poussin's care, of *Horatius defending the Bridge*, was so much admired that many mistook it for the work of his master.

A return to Paris in 1645 was followed by the most distinguished honors, as he was made a member of the Academy of Painting and Sculpture in 1648, and under Colbert's administration he became court painter to Louis XIV., and superintendent of the manufacture for Gobelin tapestry, and afterward president of the Academy. Two large pictures which he painted on his return, the *Crucifixion of St. Andrew* and the *Martyrdom of St. Stephen*, created a great sensation. Among the enormous number of works executed by him, is a series in Versailles portraying the History of France,

from the peace of the Pyrenees to that of Nimeguen ; also another series, illustrating the events of Alexander the Great's life, which is now in the Louvre. These were painted by the order of Louis XIV., who especially admired the scene where Alexander visits the family of Darius, after his victory over the Persians at Issus, accompanied solely by his dear friend Hephæstion. These great labors being accomplished in 1662, the French monarch conferred upon Le Brun the order of St. Michael. Engravings of these pictures have been made by Audran, which, as Le Brun was defective in coloring, please the general observers more than the originals. Besides an immense number of designs for tapestry, Le Brun painted some fine portraits, of which specimens are in the Louvre, his own included. Another, of the family of Jaboch the banker, is in the Berlin Museum, in which, besides a group of six, Le Brun's portrait is seen in a mirror. Le Brun was also noted for two treatises which he wrote on the "Expression of the Passions" and "Physiognomy."

PAUL POTTER,

PAINTER AND ENGRAVER—DUTCH SCHOOL.

This man, who made his name famous by his wonderful animals, was born at Enkhuysen, Holland, in 1625, and was early taught all that his father Peter Potter, a painter of mediocrity, knew of art. When Paul became fourteen, he had already given proofs of great ability. He left Amsterdam, where he had been living, and went to the Hague, where he soon married in 1650 the daughter of an architect named Balkenende. The extraordinary power with which he painted animals, added to his brilliant coloring and great variety, made

him renowned, and princes contended for specimens of his skillful brush. In 1652 Potter was urged so strongly by Burgomaster Tulp to return to Amsterdam that he made his permanent home in that city, painting with assiduity and power an immense number of pictures. This application wrought sad ravages on a frame naturally delicate, and consumption ended the life of the gifted painter when he had reached only twenty-nine years, on January 15, 1654. His pupils, especially Albert Klomp, imitated his style and left admirable pictures. In the Louvre may be found two fine specimens of Potter's skill: one a *Meadow Scene*, on which oxen and sheep are grazing, while a village is in the distance; the other of *Horses* tied to a hut before a trough, while a stable-boy with a pail is accompanied by a dog, and other animals are grazing in the distance. The life-size picture of the *Young Bull* at the Hague is perhaps Paul Potter's most famous production; numerous copies exist, and it is called one of the seven great pictures of the world. The *Bear-Hunt*, also of life-size, may be seen in Amsterdam. Etchings and drawings by Potter are much sought after, and are of exquisite finish.

HOGARTH,

PAINTER—ENGLISH SCHOOL.

The English school of painting owes much to William Hogarth, the grandson of a simple farmer who lived near Kendal. His father, Richard Hogarth, became a schoolmaster, and, removing to London, taught in Ship Court in Old Bailey, although occasionally correcting proofs for printers. In London his distinguished son William was born, November 28, 1697, and was first destined to become a mechanic. His father, of a

practical turn of mind, apprenticed the boy to an eminent silversmith, and doubtless thought he had given his son a grand start in life. The silversmith soon discerned the facility with which young Hogarth could wield the graving-tools, and employed him to engrave the marks of heraldry upon the plate bought by his titled customers. Drawing soon became familiar to the young apprentice, and gradually he fell into a vein of caricature. One Sabbath, with some young companions, he started off for an excursion to Highgate. Entering a public-house for refreshment, they happened to be witness to a severe quarrel, which ended in blows. The distortion of countenance which the wounded man exhibited made such a ludicrous spectacle that Hogarth impulsively made a sketch of the scene, which excited the amusement of all who looked at it, under the name of the *Scuffle at Highgate*.

When Hogarth's apprenticeship was at an end, he at once entered an academy for drawing in St. Martin's Lane, where living models were given to the students. Not attaining celebrity, he was forced by his poverty to engrave bills for shops, crests, or any minute thing which fell in his way. Soon this led to the decoration of books, and he selected Butler's "Hudibras" as affording the greatest scope for his peculiar talents, illustrating it with twelve sketches. One trial of strength led to another, and when attempting to paint he developed some skill in portraits. Among the pictures which brought him into public notice was a painting of the *Wanstead Assembly*, in which the likeness of the members was very striking. A nobleman who sat for his portrait to Hogarth had the misfortune to be painfully ugly and deformed, which by no means rendered the faithful painting a pleasing picture. Refusing re-

peatedly to pay Hogarth, who was suffering for the want of means, he was informed by the painter that he intended to add some animal appendages to the picture, and sell it to a man who kept a famous menagerie. The money was speedily forthcoming, but the picture was not preserved.

In 1730 Hogarth won the affections and married clandestinely the only daughter of Sir James Thornhill, who, although a painter and for a time Hogarth's instructor, was naturally indignant at so obscure a connection. About this time he commenced a series of six pictures intended to convey lessons of morality, and called *The Harlot's Progress*. These excited great attention, and, being brought to the notice of Sir James Thornhill, subsequently led to his reconciliation with the son-in-law, now becoming famous. Hogarth engraved prints of this series, which sold rapidly, in a variety of styles, some being mounted on fans; while a pantomime representing the story was acted at a popular theatre, and brought the artist into public notice and favor. An intimacy with Mr. Tyers, the proprietor of the celebrated Vauxhall Gardens, led to a proposal to paint them with comic pictures, such as *Four Parts of the Day*. Between 1734 and 1741, Hogarth executed his famous paintings *The Rake's Progress*, and then *Marriage à la Mode*, *Industry and Idleness*, the *Stages of Cruelty*, and the *Election Prints*, all of which had more or less popularity, although not so great as his first series of pictures. Comic pictures of all sorts rapidly followed, such as *The Sleeping Congregation*, *Strolling Players in a Barn*, and *The Enraged Musicians*, all satires on life and lectures on moral subjects, so that Charles Lamb was accustomed to say, "We look at paintings of the masters, but we read Hogarth."

The brilliant success which attended all these amusing pictures made Hogarth desirous of competing with artists of a higher style of painting. He then essayed to copy some remarkable historical paintings, determining, in the elation of his spirits, to rival the old masters. Selecting *Sigismunda*, said to have been painted by Correggio, he copied it only to be ridiculed. Nothing daunted, he then determined to tread a new path to fame, and commenced writing the "Analysis of Beauty" in 1753; but this, though an ingenious production, by no means added to his reputation.

On June 6, 1757, Hogarth was appointed painter to the King, in the place of his brother-in-law, and entered on his duties July 16th, with a salary of ten pounds. An extension of the amount was given in 1761, and this connection with the court led to a development of political party spirit in Hogarth, which resulted in caricatures of his opponents, more or less injuring his reputation. Hogarth's health rapidly declined, and on the 25th of October, 1764, he died, in the sixty-eighth year of his age. The great actor Garrick wrote an epitaph, which runs thus :

"Farewell, great painter of mankind,
 Who reached the noblest point of art;
 Whose pictured morals charm the mind,
 And through the eye correct the heart.
 If genius fire thee, reader, stay;
 If nature touch thee, drop a tear;
 If neither move thee, turn away,
 For Hogarth's honored dust lies here."

REYNOLDS,

PAINTER—ENGLISH SCHOOL.

The most prominent painter in England was undoubtedly Sir JOSHUA REYNOLDS, who was born July 16, 1723, and died February 23, 1792. His birthplace was Plympton, Devonshire, where he received a superior education at the free grammar-school. Developing a talent for painting, he was sent to London to study under Hudson. In 1743 he settled in Plymouth, and in 1746 removed to London, acquiring in both places a reputation as a portrait-painter. Captain Keppel, afterward Earl of Albemarle, invited him to go with him to the Mediterranean in 1749, so that he at last reached the place which had long been his chief aspiration. Italy became his home for four years, where he diligently applied himself to study the great masters, especially those of the Venetian school. On his return to London in 1753 he became so distinguished for his powers, more particularly in painting beautiful children, that his income soon rose to six thousand guineas a year. When the Royal Academy was founded by George III. in 1768, Reynolds was chosen its president, and received the honor of knighthood. Here he delivered discourses once or twice a year, which have been published in two volumes. In 1784 he became portrait-painter to the King. His intimacy with England's scholars, with whom he founded the "Literary Club" in 1764, not only was a proof of his ability in more directions than one, but also added much to his fame.

In 1786 Reynolds received from Catharine, the Empress of Russia, a commission to paint an historical picture. Desiring to illustrate the obstacles the Empress must surmount in civilizing her vast dominions, Sir

Joshua chose for his subject the *Infant Hercules strangling Serpents*. When forwarding the painting to Russia, he added, at the request of the Empress, two of his discourses in English and French. Not only was the remuneration of fifteen hundred guineas sent to the artist, but also a gold box containing the portrait of the sovereign set in diamonds, accompanied by an autograph letter, containing her gratification with his labors.

Many pleasant anecdotes of Sir Joshua have been transmitted to us, showing his urbanity and quick sympathy with all who needed aid.

An incident which occurred in the early life of Reynolds he was always fond of narrating. Attending with his instructor Hudson a sale of pictures, the attention of every one was arrested by the name of "Pope," which was called out loudly. The sickly poet was received with rounds of applause, and Reynolds, never having met him, eagerly stretched out his hand to grasp that of the man whose praises every one was sounding.

Among his many admirers, none showed him more devotion than the famous Dr. Samuel Johnson, who once paid him a choice compliment when he said, "There goes a man not to be spoiled by prosperity." While Johnson was conducting his periodical, "The Idler," Reynolds made several contributions to it, although he always regretted that want of facility in composition which was the consequence of commencing his literary efforts late in life.

Reynolds was noted for the charming conversation by which he beguiled his sitters into their happiest expression; he also was sure to seize on some of their peculiarities, declaring that these enhanced the value of the portrait. When painting Johnson, he represented him poring over a book with near-sighted eyes, to which

the great scholar objected, adding, "It is not friendly to hand down to posterity the imperfections of any man." With equal impartiality Reynolds painted his own portrait with an ear-trumpet, thus perpetuating the memory of his deafness, the result of cold taken when studying in the damp rooms of the Vatican.

His fondness for snuff has been made historic by Goldsmith's famous lines in his poem "Retaliation." This habit had become fashionable after the inimitable actor Garrick had introduced it in one of his noted characters, which was done to improve the fortunes of a snuff-dealer named Hardham, and who was astonished at the success of the harmless stratagem. While Sir Joshua was at Blenheim painting the Marlborough family, the indulgence of this habit greatly annoyed the Duchess. Desiring a servant to sweep the snuff from the carpet, Reynolds at once objected, saying that the dust would far more injure his painting.

One of the most admired paintings of this artist is the *Tragic Muse*, a portrait of Mrs. Siddons, the actress, who was the popular idol of the day, renowned alike for her exquisite beauty and great gifts. Reynolds placed his name on the golden-bordered drapery, saying to the actress with consummate grace, "I could not lose the honor of going down to posterity on the hem of your garment." This picture was originally purchased for £700, but at last came into the possession of the Marquis of Westminster, who gave for it £1,760.

In 1790 Sir Joshua Reynolds sent his resignation as President to the Royal Academy, a position he had held for twenty-one years. His final discourse was delivered before the Academy, December 10th of that year, in which he paid a glowing tribute to one of the great-

est geniuses the world has produced. At its close he said he desired that the last words he should pronounce there would be *Michael Angelo*. So great was Sir Joshua's admiration of this wonderful man that he caused his head to be engraved on his seal, and introduced his name and bust in two of his own portraits.

A tumor on his eye developed November 10, 1791, and, although many infirmities rapidly increased, Reynolds cheerfully said he had no right to complain, when he remembered his health and success for thirty years. After he had quietly breathed his last, he was laid in state in the model-room of the Somerset House, devoted to the use of the Royal Academy, in which building he had decorated new apartments in 1779. This edifice, now filled with offices, received its name from the dwelling built by the Protector Somerset, uncle to the youthful King Edward VI. A funeral conducted with much ceremony was followed by an interment in St. Paul's Cathedral, where a fine monument was erected to him, the work of the English sculptor Flaxman. Perhaps no higher tribute could have been paid to Sir Joshua Reynolds than the oration of the distinguished statesman Burke, in which he pronounced him "on many accounts the most memorable man of his time."

GAINSBOROUGH,

PAINTER.

THOMAS GAINSBOROUGH lived from 1727 to 1788, being born at Sudbury, England. He painted quite creditably when a mere child, filling his books, like so many artists, with original drawings. Marrying early, he finally settled in London, where his portraits soon

became very popular. One of the Duchess of Devonshire was celebrated on account of the beauty of the distinguished lady, to which Gainsborough declared he could never do justice. Within a few years it has been stolen and concealed or destroyed, so that it is now only known by the engravings. This Duchess is the same of whom the story is told that, to secure a vote to her husband, she kissed a butcher, who made this the price of his influence in her electioneering. The style of her jaunty hat has given rise to the popular fashion of this day. Gainsborough died at the age of sixty-one, and left the most beautiful proofs of his skill in his drawings, which were very voluminous. It is told that unfortunately a rivalry had sprung up between himself and Sir Joshua Reynolds, but on his death Gainsborough desired to make peace between them. As he bade farewell he said, "We are all going to heaven, and Vandyke is of the company."

MENGS,

PAINTER—ROMAN SCHOOL.

ANTON RAFAEL MENGS was the second son of a Jew, Ishmael Mengs, and was born in Aussig, Bohemia, March 12, 1728. The father resided at Dresden, being an admirable miniature-painter at the court of Augustus III., King of Poland and Elector of Saxony. The man was an enthusiast on the subject of art, and, instead of allowing his children playthings, made them use a pencil as soon as they could hold it, so that Anton drew well when he was six, and painted in oil, miniature, and enamel at the early age of eight. As they grew older they were forced to draw sixteen hours a day with the door locked, no matter how serious was

the opposition. Seeing that his son Anton had marked ability, he took a journey to Rome with the almost persecuted boy, and would force him to remain the entire day amid the great works of the Vatican, with a loaf of bread and a bottle of water for his sole nutriment. After three years of the hardest toil he returned to Dresden, and when only sixteen years old painted a colored crayon portrait of the King, which so delighted the royal sitter that he offered him a salary of six hundred thalers a year. Instead of permitting its acceptance permanently, his father, whose aspirations were high, insisted on his return to Rome, where he labored severely for four years, more especially devoting himself to the study of anatomy. At last he produced a finished picture of the *Holy Family*, which when publicly exhibited elicited great applause. In 1749, on his second return to Dresden, he was instituted court-painter, with a house and a salary of one thousand thalers. This was very acceptable to the young artist, as he had incurred his father's severe displeasure by marrying his beautiful model Margarita Guazzi, and was at once turned into the street. His first commission from his royal patron was the altar-piece for a new Catholic church which had been erected in Dresden in 1751. This labor, he concluded, he could best accomplish in Rome, whither he returned in 1752. A fearful blow to his fortunes came in the loss of his salary, during the exile of the King occasioned by the Seven Years' war. This obliged him to look for commissions in Rome, where he undertook to paint the Church of Sant' Eusebio in fresco. As this style of painting had fallen into disuse, Mengs may be said to have restored the art to Rome. Although his compensation was the paltry sum of two hundred crowns, he reaped many laurels by the exquisite manner in which

his decoration was completed. During a visit to Naples he painted royal portraits, and in the villa of Cardinal Albani at Rome decorated a ceiling with the subjects of *Apollo and the Nine Muses*. A royal patron again came to his aid in the person of the King of Spain, to whose dominions he went in September, 1761, receiving a salary of two thousand doubloons and a house. His first work in Spain was the decoration of the new palace, where in the King's apartment he portrayed the *Assembly of the Gods*. A number of works added to his fame, principally the *Descent from the Cross*. In 1764 he was elected honorary member and director of the Academy of St. Ferdinand; and he afterward made his home in Rome, Florence, and Naples, equally with Madrid, as the climate of Spain did not agree with him. His health visibly failed amid his severe labors, but he continued to persevere in the industrious habits which had almost become a second nature. During one of his visits to Rome he was appointed a painter to the Vatican, and decorated the hall of Papyrus Rolls with frescoes. Charles III. of Spain became impatient for him to return and complete his palace adornments, which mandate he complied with; but as soon as his labor was accomplished he returned to Rome. There he had the misfortune to lose his wife, after which his own health failed rapidly, until he passed away, June 29, 1779. His eldest daughter was remarkable for the fine portraits she painted. The works of Mengs had more reputation in his own day than in later times, crowned heads contending for their possession. He was also an accomplished writer, using with equal elegance Italian, German, and Spanish. Among his literary productions are "Memoirs of Correggio" and "Art Criticisms," which latter were published in 1780 at Parma. One of the

most exquisite heads by which Mengs is known in this country is that of Cupid.

BENJAMIN WEST,

PAINTER.

In the little village of Springfield, Pennsylvania, was born, October 10, 1738, a little American boy whose parents were Quakers. A preacher of that sect, seeing the child, prophesied that he would one day become remarkable. And so his parents, constantly looking for signs of precocity, were delighted when at the age of six he displayed a talent for painting. Being left in charge of a little sister who was quietly sleeping in the cradle, he caught the smile which played over her baby-face, and wished he could keep it there for ever. He had never heard of such a thing as drawing or painting in the wilds of that new land which he honored by his birth, but, impelled by an irresistible impulse, he seized a pen and paper, and with ink of two colors sketched a likeness of the little one. His mother, coming in while he was intently occupied, was struck with the astonishing boldness and correctness of the likeness, which could easily be recognized as that of her sleeping daughter. Delighted, she did all in her power to advance the precocious boy, and secured for his use red and yellow colors from the Indians, who annually came to Springfield, and who used them for their celebrated "war-paint" decorations, to which she added indigo. The little boy would mix the blue and yellow together to make green, and with these simple tints he began to adorn everything he saw. As brushes were wanting, he cut fur from the cat, and manufactured good substitutes. Soon the news of this extraordinary child was

noised abroad, and an interested friend procured him canvas and paints, and such subjects in landscapes and figures as a child could readily imitate. These he studied with care, and soon far surpassed the originals by his spirited imitations. A visit to Philadelphia followed, where he studied diligently in 1757, and became so famous that he was receiving commissions from New York and all the towns in the vicinity. He decided in 1760 to go to Italy and study with more profit than he could do in this country; and, after remaining there three years, he went to London when he was twenty-five, which city became his home. Marrying in 1765 an American lady, Elizabeth Shewell, he was full of happiness, and soon at the pinnacle of fame for his striking portraits. The acquaintance of Sir Joshua Reynolds and other distinguished men brought him to the notice of King George III., and by his orders he painted a number of pictures illustrative of English history. In 1768 he was elected a member of the Royal Academy, and at the death of Sir Joshua Reynolds in 1792 he had the distinguished honor of being chosen its President, a position which he occupied until 1802, and again from 1803 until his own death. West had a career of unexampled prosperity, and dying at the advanced age of eighty-two, March 11, 1820, he was buried with honors in St. Paul's Cathedral.

As we read of this simple Quaker boy, born in the uncultivated wilds of a new country, and ending his days the friend of kings and princes, and amid the splendors of a court, the tale sounds like a romance. But it is beautiful to know that the distinguished man was never injured by prosperity, but bore his honors with the humility that his gentle character indicated. His most remarkable works were the *Death of Wolfe*,

Death on the Pale Horse, Battle of La Hogue, and Christ healing the Sick. This last picture was presented to a hospital in Philadelphia, and its exhibition produced such a remarkable sensation that enough was realized to erect a wing for the accommodation of a larger number of patients.

CANOVA,

SCULPTOR.

ANTONIO CANOVA was an Italian, born November 1, 1757, at Possagno in the Venetian territory. When only twelve years old he modeled in butter a lion, which was sent to the table of Signor Falieri, who, recognizing genius in the figure, at once took him under his patronage. He first studied the art of engraving on copper under Volpato; but his patron placed him with Giuseppe Bernardi, a sculptor in Venice, known as Il Torretto. At sixteen he made his statue of *Eurydice*; and he gained many prizes by other works such as *Apollo* and *Dædalus and Icarus*. In 1780 or 1782, when twenty-three, he went to Rome, and devoted himself to the study of the antique, which he proposed to revive. The result of his study may be seen in his *Theseus slaying the Minotaur*, which is now in Vienna, and which gave him great celebrity. A commission was given him to erect a monument for Pope Clement XIV., and this was followed by *Perseus and Medusa's Head*. The Pope not only at once purchased this, but placed it in the Vatican, where the Apollo Belvedere had stood, which had been carried by the French as spoils of war to Paris. Traveling through Austria and Prussia, and executing many beautiful groups of statuary, he accepted an invitation to

go to Paris, and make the colossal statue of the Emperor Napoleon. In 1815 we find him again in Paris, but this time to demand in the name of Pope Pius VIII. the treasures of art of which Rome had been devastated. So great were the honors paid him, that in 1816 he received the title of Marquis of Ischia, and every one anxiously sought for his distinguished acquaintance, or some proof of skill from his ever-diligent hand.

Canova died October 13, 1822, in Venice, and the monument erected to him there, in the Church Santa Maria dei Frari, was one which he had designed for Titian. Among his most famous works is the *Venus* in the Pitti Palace, Florence, which once replaced the *Venus de' Medici* which the French also took to Paris, although it was restored at a later date. His *Venus coming from the Bath* is in the Glyptothek at Munich; the *Three Graces* and *Penitent Magdalene*, both in the Leuchtenberg gallery at Munich; *Cupid and Psyche* and *Hebe* in St. Petersburg. The *Tomb of Alfieri*, in the Church of Santa Croce at Florence, is very beautiful, but the most remarkable specimen of Canova's skill in this direction is the *Mausoleum* which Duke Albert of Austria erected to his wife, Maria Christina, Duchess of Saxe-Teschen. This may be seen in the Church of the Augustines at Vienna, and is composed of white marble, pyramidal in form. In the center, by an open door, a procession is seen entering to deposit the remains of the beloved dead. These represent all ages of life, from the feeble old man down to childhood. A winged figure, denoting Genius, reclines on a lion, the emblem of royalty, bearing the crest of the houses of Austria and Saxe-Teschen. Above, another figure supports the bust of the princess, while

a winged Cupid is waving palms of victory. The only inscription on it is, *Uxori Optimæ Albertus*. Canova also painted several pictures; one is the *Descent from the Cross*, while others are on mythological subjects.

THORWALDSEN,

SCULPTOR.

ALBERT THORWALDSEN was born, according to his own account, November 19, 1770, although biographers give the year sometimes as 1772, and again as late as 1779. His father was a wood-carver who lived in Copenhagen, while his mother was a Jutland peasant. They gave their little son the name of Bertel (which in Italy was changed to Alberto), the diminutive of Bartholomew, and were fond of tracing their lineage back to a wealthy family in Iceland, whose descendants migrated to Copenhagen. As Thorwaldsen aided his father in carving the rude figure-heads which adorned the Danish ships, he developed a taste for sculpture, and was sent when only eleven years old to the Royal Academy of Fine Arts. There he made rapid progress, although he was not so much noted for his improvement in other branches. In 1787, when only seventeen, he gained the first prize at the Academy; and two years later, when he produced a bas-relief of *Love in Repose*, he received a second silver medal. His first noted work was a portrait medallion of the Princess of Denmark in 1790, which, although copied from a poor picture, was pronounced very striking. Other works followed of more or less merit; but in 1793 he carved a bas-relief of *St. Peter healing the Paralytic*, which gained for him a prize, by which he was enabled to travel for the higher development of his talent. After delays occasioned by the absence of a for-

mer successful competitor for the Academy prize, he sailed May 20, 1796, for Naples. His sojourn in Italy was not at first happy, and homesickness often tempted him to return to Denmark, which he conquered by paying a visit to Rome, March 8, 1797. Letters had been given him to the archæologist Zoega, whose friendship was of the most inestimable benefit to Thorwaldsen, as he did not hesitate to criticise his works while encouraging him. The study of the wonderful productions of the ancients was very thoroughly undertaken, although the small pension of four hundred crowns received from the Academy barely sufficed to maintain him. This led Thorwaldsen to accept commissions to paint figures in the landscapes of Wallis, an English painter, who gave him a small compensation with which to eke out his subsistence.

After laboring for months on a statue of *Jason*, which he subsequently destroyed, he commenced in 1802 a second, which excited great enthusiasm in Rome. No purchaser, however, was found, and, as Thorwaldsen was at the close of the term allotted him for study by the Academy in Copenhagen, he was obliged reluctantly to think of leaving Italy. A delay occurring when the time of departure arrived, an English banker of wealth chanced to visit Thorwaldsen's studio, and, struck with the model of *Jason*, at once ordered it, and thus gave the young sculptor means to remain in Rome. Ill health and not the wisest mode of living prevented his accomplishing many new works until, through the Danish ambassador, he formed in 1803 an elevating acquaintance with Baron Humboldt, at whose house he became acquainted with people of distinction. His *Bacchus*, *Cupid and Psyche*, and *Apollo*, with many other statues, are attributed to this period. The success of these works led to honors, and much attention from the pub-

lic. He received the diploma of a professorship in the Royal Academy of Florence October 13, 1804, and later became a member of the Academy at Copenhagen. On March 6, 1808, Thorwaldsen was made an honorary member of the Academy of St. Luke in Rome, and made his entrance work a bas-relief called *A Genio Lumen*, or Art waiting with tablets in hand for the Genius of Inspiration to pour oil into the lamp. In 1810 the King of Denmark created the sculptor Knight of Danebrog, and he was afterward known in Rome as Cavaliere Alberto. In 1812 the Emperor Napoleon ordered from Thorwaldsen a bas-relief of the *Triumph of Alexander*, with which it was presumed he intended to decorate the Church of the Madeleine in Paris, celebrating thereby his entry into Rome as a victor. This had originally been designed for the Quirinal Palace in Rome, but Napoleon offered to give three hundred and twenty thousand francs for it. The exile to Elba soon following, it at last was sold to a private individual for one hundred thousand francs. On February 12, 1812, Thorwaldsen was made a member of the Imperial Academy of Vienna. In 1815 he was greatly disturbed by his many troubles, often brought on by his own misconduct; and after one sleepless night he modeled in a day his beautiful bas-reliefs of *Night* and *Morning*. These have been as much admired probably as any of his greater works, *Night* being particularly beautiful, represented as a woman carrying two children, *Sleep* and *Death*, in an attitude of repose. These have been engraved on gems and cameos, and reproduced in a variety of ways. Thorwaldsen at this time lived charmingly in Rome, mingling in the highest and most cultivated society, and laboring in rooms near the Barberini Palace with numerous pupils, who aided him in his works.

The ancient marbles discovered in the island of Ægina were bought by the Prince of Bavaria for one hundred and fifty thousand francs, and Thorwaldsen was commissioned to restore them. In this he was engaged a year, receiving, besides a compensation, the honor of election to the Academy of Archæology in Rome. In September, 1817, the Academy of Perugia also conferred on him a diploma, and, during this year, added to these honors, he also had gained much fame from his group of *Three Graces*.

On July 14, 1819, the sculptor, who had received many pressing invitations to return home, decided to leave Rome by the way of Switzerland. At Lucerne the Swiss were anxious to erect a monument to the brave guards who had fallen August 10, 1792, in the vain endeavor to protect the ill-fated Louis XVI. and the Tuileries Palace. The renowned sculptor was commissioned with the accomplishment of this great work, and in 1818 had modeled a sketch of a lion mortally wounded, with his head resting on the royal arms of France. It had been proposed to make this in bronze, but it was decided by Thorwaldsen's advice to carve it in granite, and a niche thirty-two feet nine inches high was hollowed out for this purpose at Berne. Thorwaldsen, who had never seen a lion, copied antiques, and finished the work in August, 1821.

A most triumphant reception was given Thorwaldsen on his return to Copenhagen, October 3, 1819, where he was entertained at the Charlottenborg Palace, and a reception of magnificence was given him at the Academy of Fine Arts, October 15th, at which the whole city were present. At the banquet, a toast was given with rounds of applause: "The fair daughters of Denmark, or the *Graces* of our Thorwaldsen." To

enable him to accept the invitations extended by the royal family without a violation of court etiquette, Thorwaldsen was made Councilor of State. Leaving Copenhagen, August 12, 1820, he made almost a triumphal return to Italy, meeting Alexander, Emperor of Russia, at Warsaw. There he executed a fine bust of him, and when Thorwaldsen was taking his leave the Emperor not only gave him a ring set with diamonds, but embraced him with attachment. In Poland he agreed to erect a statue to the great philosopher and astronomer Copernicus, which was unveiled May 11, 1839, but has since been destroyed.

On December 28, 1820, Thorwaldsen was once more in Rome, where a banquet of great magnificence was given to him, graced not only by more than one hundred and fifty artists, but by the Prince Royal of Denmark. An immense number of works occupied the sculptor, who every day received new orders for originals or copies of them. He was engaged for a long time on a mausoleum for Pope Pius VII., greatly to the indignation of Catholics, who could not endure the thought that the work of a Protestant should adorn St. Peter's. The pontifical robes were intrusted to the sculptor to copy faithfully, and during the time he possessed them no one was allowed to enter his studio. Thorwaldsen, having an intense love of the ancient works of art, had a valuable collection of statues, coins, and gems, of which he was so unfortunate as to be robbed by the man who had charge of his accounts. The mausoleum to Eugène Beauharnais, Duke of Leuchtenberg, the gallant son of the lamented Empress Josephine, was finished and exposed to the public March 12, 1830. It was to be placed in Munich, in the church of St. Michael. May 1, 1831, the distinction of an officer

of the Legion of Honor of France was given to Thorwaldsen, accompanied with a flattering letter in consideration of this mausoleum and the bas-relief *Triumph of Alexander*. The distinguished composer Mendelssohn made the acquaintance of Thorwaldsen during a visit to Rome in 1831, and in his letters has written charming accounts of the sculptor, who was an enthusiast in music, excelling on the guitar. Sir Walter Scott at the same period paid a visit to Thorwaldsen, and the conversation, so limited because they had no common tongue in which to express themselves, ended with charming cordiality, which resulted in his taking a bust of the "Wizard of the North."

In 1838 Thorwaldsen decided again to visit his native land, and embarking in a frigate of the royal navy of Denmark, August 13th, reached Elsinore in September. On a Sabbath morning the news spread of the arrival of the sculptor of whom Denmark was so proud, and the whole of Copenhagen was astir for his welcome. A steamer, with deputations from Sweden as well as Denmark, went to meet him with flags, songs, and bands of music. The various associations of trades in the city went out in boats, on the flags of which were emblazoned the representations of Thorwaldsen's masterpieces. As the stalwart sculptor, now grown old, landed, an elaborate address was delivered in his honor, with hymns composed for the occasion. Crowds hung on the lamp-posts, and the streets seemed an agitated mass of heads, all eager for one glimpse of the sculptor who had cast such renown on Denmark. Nor did this ovation cease for days, for, lodged in the Charlottenborg Palace, a long line of carriages was constantly before his apartments, and invitations to banquets and entertainments oppressed him. Charming incidents are told of his life

at this time, which continued to be simple and abstemious, although the adulation he received might well have turned his head. On May 21, 1841, he set out on his return to Rome, as the severity of the climate did not agree with him. Stopping at various cities, he was everywhere received with distinguished honors, arriving in Rome September 12th. Here he remained until October, 1842, chiefly engaged on the religious productions which had occupied different portions of his life, many of which may be seen in the Frue Kirke at Copenhagen, such as *Christ and the Twelve Apostles*, and *John the Baptist preaching*.

He continued his vigor to the last, but died suddenly March 24, 1844, while at the theatre, and was buried March 30th with the greatest ceremony and magnificence, every house in Copenhagen being hung with black. In the hall of antique sculpture in the Charlottenborg Palace he lay in state, and artists sang around him a farewell. The sculptor's statue was engraved on the lid of the coffin, and amid many flowers a wreath appeared arranged by the Queen of Denmark. Forty artists bore him amid showers of flowers to the tomb in the chapel of the Frue Kirke, where he reposed for four years, a whole nation mourning his loss.

A museum in Copenhagen had been commenced in 1838, intended to contain the originals or copies of all the works of Thorwaldsen. He devoted the bulk of his large fortune to the erection and support of this museum. There he was received in state on his last return, and on September 6, 1848, when it was completed, his remains were removed to a mausoleum placed in the center of the building.

It is said that 205 works by Thorwaldsen exist, which may be the case, as he rarely worked in marble,

but contented himself with giving his models to his workmen in his various studios, retouching the marble as he saw it needed finishing strokes.

Thorwaldsen was handsome and had charming manners, and from his immense fortune freely distributed charities to the poor, although in the latter part of his life he became somewhat parsimonious toward himself. Hardly any city is without originals or copies of his works; and in St. Bartholomew's Church, New York, is a font reproducing Thorwaldsen's *Angel of Baptism*, originally intended for the Frue Kirke, Copenhagen.

SYMBOLS OF CHRISTIAN ART.

(CONDENSED FROM LORD LINDSAY, KUGLER, AND JAMESON.)

Heaven—The segment of a circle, edged with three colors of the rainbow.

Universe—A globe or sphere, usually of deep blue.

God the Father—A hand issuing from the symbol of heaven.

God the Son—A monogram formed in a combination of the first two Greek letters of his name, X representing Ch, and P the R, thus: . Sometimes this monogram is written , or , or . Again the mystical apocalyptic letters A and Ω are often joined—
A  Ω.

God the Son was also represented by his own symbol, a *Lamb*, often bearing a cross, or with a glory playing

about it ; by a *Rock*, 1 Cor. x., Ex. xvii. 6 ; a *Pelican*, Ps. cii. 6 ; a *Vine*, John xv. 1 ; a *Lamp*, John ix. 5 ; or a *Fish*, or separate letters of the Greek word Ἰηθὺς, supposed to contain the initials of Christ's name and mission.

God the Holy Ghost—A *Dove* bearing the olive-branch ; *Water* issuing from the dove or from a vase ; or a *Lamp* or candlestick.

The Holy Trinity—The *Rainbow* of three colors encircling the Saviour ; *Three rays of Light* issuing from the Saviour's head ; or the *thumb, fore and middle finger* of the Saviour's hand held up as in benediction.

Paradise—A *Mountain*.

Satan—A *Serpent*.

The Church Militant—A *female figure* standing with hands raised in prayer ; a *Vine* ; a *Vessel* in full sail ; or an *Anchor*, often entwined with fishes.

The Church Triumphant—The *New Jerusalem*.

The Two Covenants—(the *Old and New Testament*)—A *wheel in the middle of a wheel*.

Baptism—*Water poured on the head*.

The Lord's Supper—*Ears of corn or loaves, and grapes and vases of wine*.

The Apostles—*Twelve Sheep or Lambs* issuing from *Bethlehem and Jerusalem*, and approaching a central *Lamb* figurative of Christ standing on the *Mount of Paradise*.

The Evangelists—The *four mystic animals* : a *Cherub*, St. Matthew, because this denotes a human semblance, as he commences his Gospel with the human genealogy of Christ ; *the Lion*, St. Mark, because he writes of the mission of John the Baptist in the wilderness figuring as a lion, and also because St. Mark sets

forth the royal dignity of Christ ; *the Ox*, St. Luke, because he writes of the priesthood of Christ, the ox being the symbol of sacrifice ; *the Eagle*, St. John, the symbol of the highest inspiration, because he wrote of the Divine nature of Christ. The Evangelists are also represented by four rivers issuing from the Mount of Paradise.

The Faithful—*Sheep* ; *Fish*, sometimes near a vase ; *Doves* eating from grapes, or holding branches of olive, or resting on the Cross ; *Stags* at a well ; *Date* or *Cedar Trees* ; *Little Children*, or genii among fruit with wings of Psyche.

Sanctity—The *Glory* or nimbus on the head.

Faith—Emblems of the faithful.

Hope—An *Anchor*.

Charity—A *Heart*.

Purity—The *Lily*.

Incorruptibility—The *Rose of Sharon*.

Watchfulness—The *Cock*.

Victory—A *Palm-branch*.

Peace—An *Olive branch* or *leaf* borne by a *Dove*.

Resurrection—The *Peacock*, which loses its plumage in winter and recovers it in spring ; the *Phoenix*, the fabled bird of immortality.

Eternity—A *Ring* or *Circle* of peace and glory.

Eternal Life—The *Jordan*, formed by the junction of four streams descending from the Mount of Paradise, and children playing or swimming in it.

Worship of God—The *Lyre*.

DEFINITIONS.

Genre painting (French, "kind" or "sort") is between historical and landscape painting. Life in nature is the true spirit of this style of painting.*

Chiaroscuro (Italian, "clear-dark") is light and shade properly distributed, and so balanced in art as to heighten or modify the effect of each.

Encaustic (from a Greek word meaning "to burn"), a term used to describe painting in heated or burned wax.

Tempera (from Latin *temperare*, "to mix properly"), a method of painting in which colors are mingled with water or some similar substance.

Enamel, painting with colors which are vitrified on gold, copper, or silver, and burned.

Elydoric, noting a painting in oil and water, which when seen through a concave lens is much enlarged.

* Webster gives this definition: "A style of painting, sculpture, or other imitative art, which takes for its subjects scenes illustrating every-day life and manners."

THE END.

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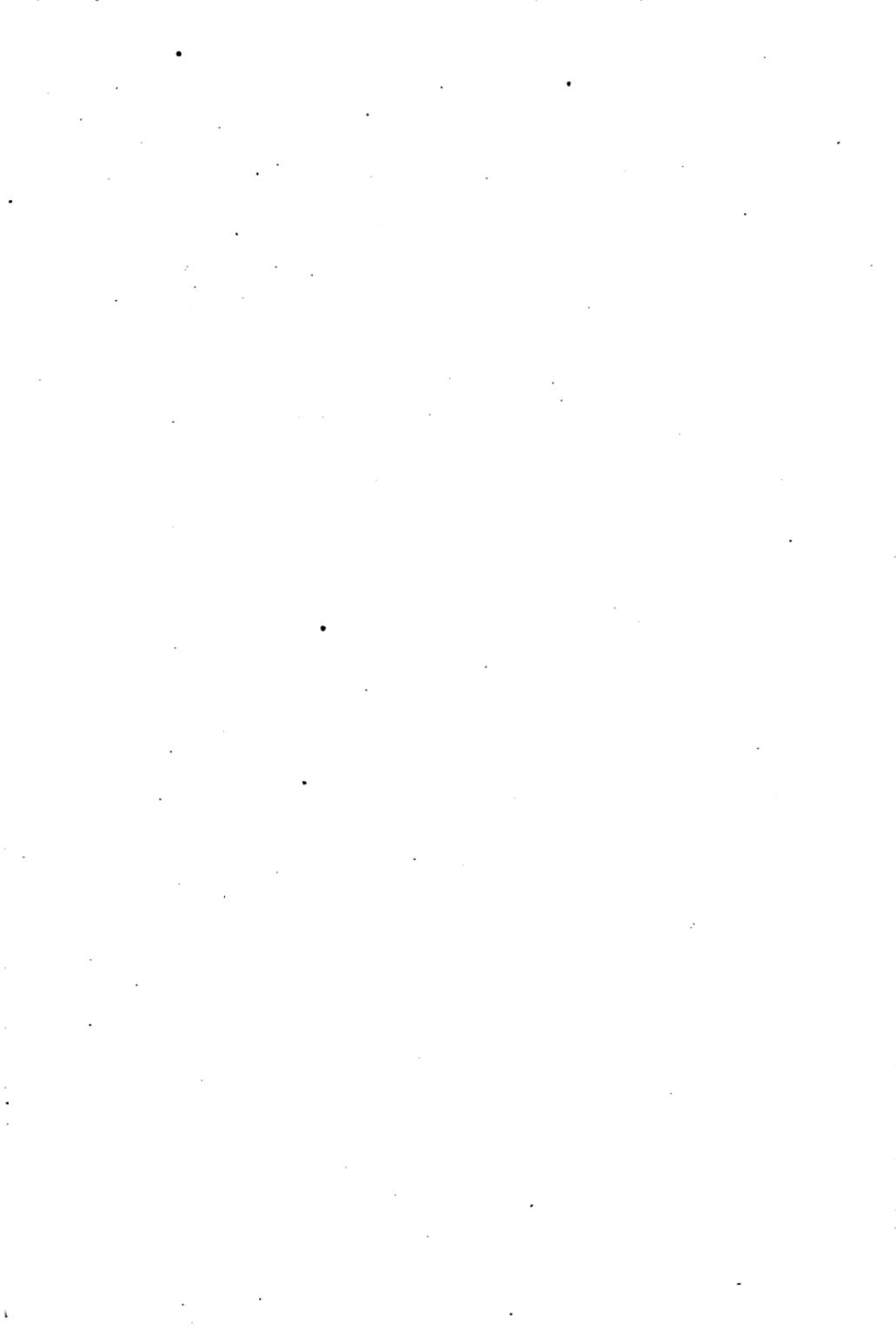
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