

On CHRISTIAN ART

EDITH HEALY

0
CCION GENERAL DE BIBLIOTECAS

ONT

THE NEW

ART

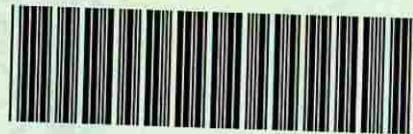


Henry

N830

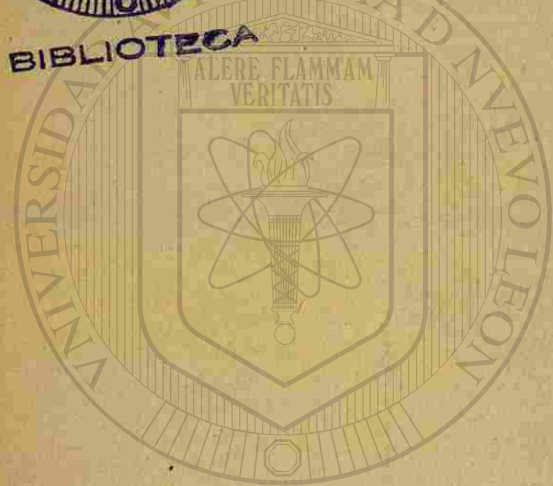
H43





1020053588

BIBLIOTECA



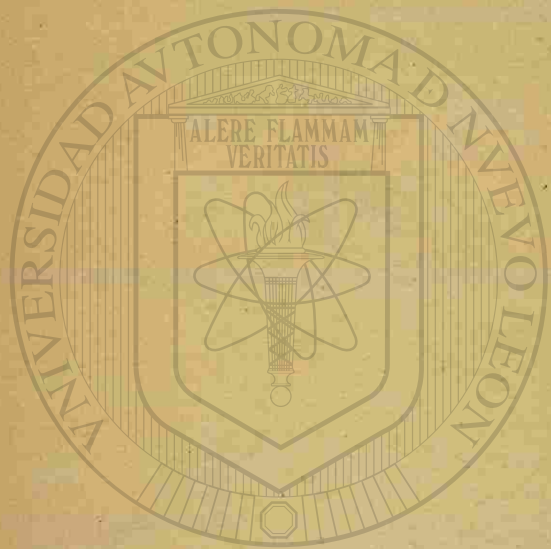
UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN

DIRECCIÓN GENERAL DE BIBLIOTECAS

#86#1874

*To Miss Ana Goretta,
has been awarded
Premium for
in the 4
Fourth Class.*

75



UANL

UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN

DIRECCIÓN GENERAL DE BIBLIOTECAS

®

27936



For the use of the superior class

On Christian Art.

BY

EDITH HEALY.

WITH AN INTRODUCTION BY

RIGHT REV. J. L. SPALDING, D.D.,

Bishop of Peoria.

UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN

DIRECCIÓN GENERAL DE BIBLIOTECAS

NEW YORK, CINCINNATI, CHICAGO:

BENZIGER BROTHERS,

Printers to the Holy Apostolic See.

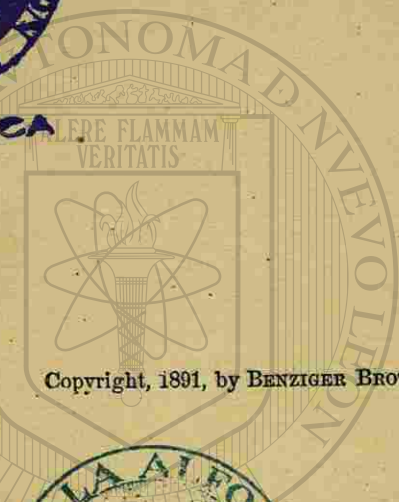
BBC 13-xi-24



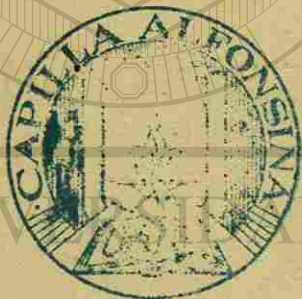
BIBLIOTECA

N 830

H 43



Copyright, 1891, by BENZIGER BROTHERS.



ACERVO GENERAL

128247

Contents.

	PAGE
Introduction,	15
THE BIRTH OF CHRISTIAN ART,	18
THE FATHERS OF THE ITALIAN RENAISSANCE,	21
Cimabue and Giotto,	21
RELIGIOUS PAINTERS,	24
Fra Angelico, Filipino Lippi, Masaccio, and Boticelli,	24
PRECURSORS OF THE GREAT MASTERS,	28
Perugino, Fra Bartolomeo, Andrea del Sarto, and Correggio,	28
THE GREATEST MASTERS OF THE RENAISSANCE,	33
Leonardo da Vinci,	33
Michael Angelo,	34
Raphael Sanzio,	37
THE VENETIAN SCHOOL,	41
Bellini,	41
Titian,	42
Tintoretto,	44
Paul Veronese,	45

	PAGE
ITALIAN SCULPTURE AT THE TIME OF THE RENAISSANCE,	48
Nicholas of Pisa, Donatello, Ghiberti, Luca Della Robbia, Sansovino,	50
Michael Angelo as a Sculptor—Benvenuto Cellini	52
SCULPTURE IN SPAIN,	55
Alonzo Cano,	58
EMBROIDERIES IN SPAIN,	60
PAINTING IN SPAIN,	63
Luis de Pargas, Luis de Morales, and Juan de Juanes,	63
Coello, El Mudo, Roelas, and Ribera,	64
Francisco de Herrera and Francisco Zurberan,	67
Velasquez,	68
Alonzo Cano as a Painter,	70
Murillo,	72
Claudio Coello,	75
PAINTING IN HOLLAND AND FLANDERS,	76
Lucas von Leyden,	77
Schoorel, Moro, Miervelt, Ravensteyn, Lastman,	78
Terburg, Gerard Dow, Metsu, Peter de Hooch,	81
Brauer, Van Ostade, and Jan Steen,	84
Cuyp, Wouverman, Potter,	87
William and Adrian Vandervelde, Ruysdael, Hobema,	89
Franz Hals and Van der Helst,	91
Rembrandt,	93

	PAGE
Hubert Van Eyck and John Van Eyck,	96
John Memling, Quentin Matsys, and John Gossaert Mabuse,	98
Peter Paul Rubens,	101
Antony Van Dyck,	105
David Teniers, the Younger,	108
PAINTING IN GERMANY,	111
Albert Dürer,	112
Hans Holbein,	113



UNIVERSIDAD AUTÓNOMA

DIRECCIÓN GENERAL DE

Introduction.

IN God there is the fulness of truth, love and beauty. As infinite truth, He is the ideal of Science; as infinite love, He is the ideal of Conduct; and as infinite beauty, He is the ideal of Art. The more we know, the more we become like God, who knows all: the more we love, the more we become like Him, who loves all: the more we learn to understand and appreciate what is beautiful, the more we become like Him, who is the essential beauty of which all high thoughts and fair things are but the images and reflections. The direct and immediate aim and end of religion is goodness, holiness: "Be ye perfect, as your Father in heaven is perfect." Our Lord blesses the pure of heart, those who love peace and who hunger and thirst after righteousness. A really good man is a religious man, while a very learned man may be irreligious. Our thoughts do not seem

to be so much part of ourselves, as our deeds. What we do, rather than what we think, makes us what we are. Science concerns itself with what is, with facts; religion busies itself with what should be, and aims to bring about a more perfect harmony between the actual and the possible, the real and the ideal. Science consists in knowing; religion consists chiefly in doing. Hence religion rests on faith rather than on knowledge, because the infinite object of desire, which, whether they are conscious of it or not, lures all men on to act, is believed in rather than understood. The distinction which exists between science and religion, exists also between science and art. Art, like religion, looks not so much at what is, as at what should be. It draws its inspiration from a world of ideals, because it can discover nothing in the real world which is in complete harmony with its dream of beauty. Both religion and art accept nature, and rest upon it, but they both strive to rise above it. Religion teaches man that he is akin to God, and that all his efforts should tend to bring out within himself the divine likeness. Art recognizes that man's needs go infinitely beyond what is simply useful, and it seeks, as best it may, to give body to its vision of perfection and beauty. Thus the spirit of religion and the spirit of art are friendly, while the scientific spirit, which thrusts

aside faith and imagination, easily becomes indifferent to religion and art. A mere worldling can not understand the raptures of the Saint or the ecstasies of the poet. In the eyes of the practical man an artist is a dreamer; a lover of perfection, a mystic. But the men whom the human race has most loved, and by whom it has been most influenced, have been men of religion or men of art; and no people has made a lasting impress upon the world's history which has not had the genius of religion or the genius of art, or both. When all the energies of a people are devoted to the production of merely useful things, and when a narrow utilitarian spirit controls education, life fatally becomes hard and uninteresting. Wealth may be accumulated, but those who possess it will not know how to enjoy it; there may be great display, but there will be little refinement; great mental activity, but little intelligence. A sense for what is noble, beautiful, and sublime, is not less important than a sense for the practical realities of life, and the one needs cultivating quite as much as the other. Those who have acquired the faculty of seeing and loving what is beautiful in nature and art, have an inexhaustible source of delight and happiness. They have what money can not buy, what title and position can not confer. They are at home in God's fair world, and whatever they look upon is theirs. In a very

few this faculty is inborn; in the multitude it will be wanting, unless the sense of beauty is cultivated in the young.

In a school system from which religion is excluded, it is not surprising that no place should be found for art; but Catholics, who, in their own schools, neglect to train the imagination and to cultivate a taste for whatever is fair and noble, are untrue to the spirit of Catholic faith.

"All religions cherish art," said Napoleon to Canova, "but none so much as our own."

It is one of the glories of the Church that it has scorned no human gift, condemned no form of genius. Whatever individuals may have done to narrow the scope of its action and influence, its general spirit has been really catholic. It has ever looked upon the Christian revelation as the full manifestation of the divine reason, which by word and deed seeks to make itself prevail in the history of the race; not to thwart or cripple human activity, but to consecrate it and give it higher aims. It has always felt that in spite of apparent contradictions, there is harmony between Christian faith and science. Its appeal is to reason and conscience, not to force. It preserved the ancient literature; it founded schools; it protected and encouraged men of learning and genius. During the period known as the Renaissance, in which the

modern mind first awakened, Italy led the other nations, and in Italy the Popes were the chief promoters of the new culture. It refused to permit learning to become the appanage of a caste or an aristocracy, but fostered talent whether it was found in the prince or the peasant. It made ability and not birth the test of worth, choosing its rulers from the lowest class of society, if it discovered there the ablest men. It was in itself a people's university, whose teaching, open to all, assuming the capacity and equality of all, was a world-wide preparatory training for the modern assertion of popular rights and liberties. But it did more than set up in its cathedrals and churches the teacher's chair, around which the whole people were gathered, to listen to the utterance of the sublimest and most elevating truths: it sought to make the temple of religion a temple of art. It erected those vast and mysterious Gothic structures which are still the most interesting monuments of the old world. The very light which streams into them through those wonderful windows, not unworthy to be the portals of Paradise, reminds us of other worlds, while the music which floods the far-withdrawing aisles, deep and solemn as the voice of ocean, sounds like an echo from the infinite home of God, to which all souls belong. From the deep-glowing windows, and

from numberless niches, apostles, martyrs and virgins look out upon the worshipping multitude, who turn towards the altar of the real presence where burns the quenchless light. Or if we take a different style of architecture, it asks the mighty genius of Michael Angelo to lift the Pantheon and place it as a crown upon St. Peter's. It bids Fra Angelico paint bodies which seem to be spirits, so transfused are they by the light of the soul; it bids Leonardo da Vinci paint the Last Supper, "a labor worthy of eternal youth." The traveller who visits Dresden finds at least one sanctuary in the cold Saxon city. It is the little room which holds the Madonna of Raphael. At whatever hour one may enter, he finds there a throng, sitting and standing in silence, subdued, uplifted, purified by this work of genius, whose disappearance would make not that city alone, but all the world poorer.

Recall for a moment the ways in which men have worshipped the gods or God:—the human sacrifices of the Phenicians, Arabians, Romans, Greeks, and our own barbarous ancestors: the sight and scent of animal blood, never absent from the temples of Greece and Rome, or even from the temple of Jerusalem: the drunkenness and debauchery which formed part of the worship of so many peoples: and then turn to contemplate the radical and world-wide revolution wrought by the Chris-

tian religion in the ritual observance of mankind. What sweet and pleasant memories cluster around the day which is set aside for public worship—to think of it, is to think of bright Spring mornings, when the air is calm, when the blue heavens, with here and there a floating cloud, stoop closer to earth, when from amidst the wide-spreading green, the many-colored flowers look forth half-afraid, and the birds sing in gentler and more tender cadence. A sort of stillness steals over the earth—the very cattle are subdued. Through the quiet air the silvery peal of the bell is heard like a heavenly call to prayer. Then from innumerable homes reverent groups issue, and led by the sweet sound make their way to church. They are clothed with greater care and neatness and their faces are brighter than on other days. The peaceful soul illumines the countenance. The voice is more sympathetic, the manner more observant, the bond of love more consciously felt. Neighbors greet one another and enter into pleasant conversation: the shy children venture to speak, and in the hearts of youths and maidens there awakens a dream of the holy mystery of love. And then within the church before the altar, all are one family. The priest, whom they call father, is the symbol and representative of their Father in heaven. Their thoughts and hopes and loves

commingle as they ascend to God, as hearts are drawn together when they aspire. The old recall the days of their youth and remember those who have fallen asleep in the Lord. Thus there is not only a union of souls, but a communion of the living and the dead. Here the master and the servant, the sage and the child, the man and the woman are on a level. And in the observances themselves what pure and holy influences we discover. The vestments of the priest recall an age and a civilization which have passed away: the language of the ritual is that of a people which has ceased to exist. Thus a consciousness of the continuity of history, of the debt the present owes the past, is kept alive, and a sense of reverence and thankfulness is awakened. The prayers, whether of the priest or the people, are as sublime as they are simple and spiritual. In what glad jubilant tones "The glory to God in the highest" breaks forth from the organ-loft, while the whole congregation rises thrilled by a new hope and diviner faith. What heroic strength, what unconquerable energy, re-echoes in the deep rich music of the *credo*. Is there a higher wisdom to be learned in any school than that which falls from the lips of the priest? Are there more sacred or purer emotions than those which fill the hearts of the multitude, whose heads are bowed in adoration

while the host is raised? The elevation and charm of Christian worship was felt already by Constantine, who called the religion of Christ the most devout of religions. This noble worship is the expression of a rich and exuberant religious life, which unfolds itself in every direction, and modifies all the thoughts and feelings of men. It has subdued to its service the tenderest souls and the noblest hearts. The sublimest genius has felt its inspiration and has knelt as a servant in the temple of the Lord. The poet and the painter, the orator and the musician, the architect and the sculptor, like the kings of old, bring rich offerings to the Saviour of men. It is certainly well that our children should know something of all this, and if possible, feel the exaltation of mind, and the glow of imagination which a genuine love of art tends to produce: for the love of art is the love of perfection. They who feel it, will strive to do well whatever they do. They will not be easily satisfied with their own work or with that of others. Only what is excellent will have power to please them, and they will soon learn to understand that there is an artistic as there is a vulgar way of doing everything; and they will labor to speak, to write, to walk, to build, to paint, to think and love, even, after the manner of the more excellent and noble sort of men. This little book, written by the

Introduction.

daughter of one of the most gifted artists of America, will, I feel confident, help to cultivate a love of art, and to inspire at least a few of our young Americans with a desire to emulate the great men and women who have given us higher aims and diviner thoughts.

J. L. SPALDING.

PEORIA, Nov. 14, 1891.

ON CHRISTIAN ART.

THIS little book is written to give the first idea of what is meant by "Christian Art." The word "art" is often seen and used without being quite understood, and as every word, half understood, ought to be explained, I will try to make this one clear.

All that is beautiful or elevating to the mind has to do with art. Many will tell you that it is useless, and that those who become artists are men and women who can do nothing useful. This is not true. It is useful to write beautiful and instructive books; to do that you must be an artist. It is useful to paint fine pictures, or to make superb statues; to do that you must be an artist. It is useful to compose music, and to do that you must be an artist.

To become a great painter or sculptor a natural gift from Heaven is necessary. It would therefore

be a waste of time for a child having no talent to spend his days drawing; but if he has taste and training, he can become an artist in a more humble way. He can copy works made by great men, who lived many years ago, models of which in plaster are to be found in all museums; these he can study to reproduce. Thus he can become a wood-carver and learn to make church stalls as well as angels and saints with which to ornament churches and chapels. He can become an iron-forged and make communion rails; he can also learn to become an assistant architect and help to build beautiful churches, and thus he can become a good mechanic, which it is a pleasant and useful thing to be.

To show you what a great part religious inspiration has played in the world of art, let us for a moment suppress all religious art. Let us take down all pictures representing Jesus Christ and the Blessed Virgin, the martyrs, apostles, and saints—all religious sculpture and all religious architecture, in fact, all works inspired by faith and by the love of God, and see what a gap this would leave in the world of art.

Of course, there are many superb works of art which have not been inspired by religious fervor—but that branch of art must be left for a study apart. This little book, as its name indicates, treats especially of religious art.

What does the word "art" mean?

Is art useful?

Can any one become a painter or a sculptor?

What can a child with taste be taught to do?

Has Christian art played an important part in the world of art?

Is there any art outside of religious productions?

The Birth of Christian Art.

CHRISTIAN art began in the catacombs of Rome. In these underground passages the early Christians hid themselves from persecution. Among so many men and women there were a few artists whose energies and talents were strained to represent the different scenes in the life of Jesus Christ. The walls are still covered with these primitive paintings, which, although faulty as paintings, are full of sentiment and religious ardor. The early Christians loved these paintings, for it was under their protection that they worked and prayed in secret and in safety, until the Emperor Constantine proclaimed peace, and allowed them to worship in broad daylight. Constantine made his capital, not in Rome, but in Byzantium, since known as Constantinople, where many artists followed him; and from that time the early paintings were called Byzantine work;—by that title you must understand a sort of painting full of stiffness, which was intended to express majesty. The figures are larger than nature, Jesus Christ is represented with joined eyebrows, parted

hair and a black beard. By the side of these strange figures appeared mosaic compositions, which were made with little cubes of marble, colored and often gilt, and placed so artistically side by side that they look like paintings.

After this period came a long interval of barbarism, when Rome was overrun by Goths and Vandals, and no one thought of art or artists, and in consequence the people became more brutal. During these "Dark Ages" the monasteries alone kept science and art from being entirely forgotten. The monks paid Grecian artists to come and decorate their churches. These monks, on their side, had some idea of painting, although in a small way; it was they who illuminated the ancient missals we now so much admire. These modest monks were the artists who inaugurated the great revival of art, called the "Italian Renaissance," which began in the thirteenth century.

Where did Christian art begin?

What is the meaning of the word catacomb?

What emperor did away with the persecutions of the early Christians?

Where did Constantine make his capital?

What is Byzantine painting like?

What is the meaning of the word mosaic?

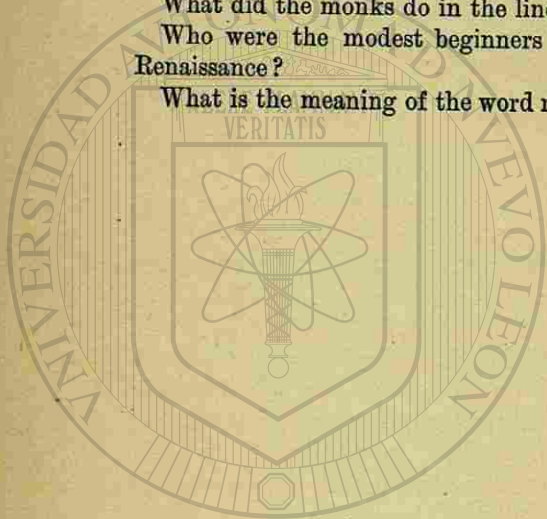
Was painting continued regularly after the Byzantine period?

During the Dark Ages who kept up the knowledge of science and art?

What did the monks do in the line of art?

Who were the modest beginners of the Italian Renaissance?

What is the meaning of the word renaissance?



UNIVERSIDAD AUTÓNOMA

DIRECCIÓN GENERAL DE

The Fathers of the Italian Renaissance.

CIMABUE AND GIOTTO.

CIMABUE and Giotto are the two early painters known as the fathers of the Renaissance painting. Cimabue belonged to a good family and was born in Florence, in 1240, at a time when an able-bodied man was expected to be a soldier. As a boy he would watch with interest certain Greek artists employed in decorating churches. These men learned to know the bright boy, and they willingly taught him the little they knew. From that time Cimabue determined not to be a soldier, but to become a painter. By degrees he learned this art, and was soon known as a fresco painter. Fresco painting is now out of use. It was done in this way: the picture was carefully composed on a piece of paper, and the artist then painted it upon a wall covered with fresh plaster; painting and plaster dried together, and once dry the composition could not be retouched. Cimabue painted in this manner at Pisa the events of the life of Saint Agnes, and at Assisi the life of Saint Francis, the patron saint of that pretty Italian town. He painted,

besides these compositions, a colossal picture of the Virgin Mother seated on a throne, holding her infant son on her knees. This picture became such a favorite that a crowd of devout people carried it in triumph to the church of Santa Maria Novella in Florence, where it is still admired. Cimabue died at the age of sixty, in 1300.

Giotto (1276-1336) was of humble parentage; he himself was a shepherd boy. Cimabue had the honor of discovering this little fellow when he was drawing, in the sand, the sheep of his flock. He was so struck by his intelligence and talent that he took him to Florence and taught him to become a great artist. The pupil assisted his master in the decoration of the church of Assisi. But "The Presentation" in that church is entirely by Giotto, and is of exceeding beauty.

Giotto was called to Rome and did much work for the Pope, Boniface VIII., which unfortunately has perished. It was during the two years spent in Rome that the painter and Dante, the great Italian poet, became fast friends.

Giotto's best preserved works are to be seen at Padua, in a church called the Arena. Here are frescoes representing "The Last Judgment," "Our Saviour in Glory," "The Presentation," which was a favorite subject with him, and "The Raising of Lazarus;" this last is one of his most successful works.

Great progress had been made in the art of painting since Cimabue admired the Greek decorators; for Giotto had learned all his master could teach and had carried the art much farther. The figures under his brush became more supple, the backgrounds were no longer of plain gold, and he introduced pretty landscapes; all of which was a great step in the right direction.

What men are known as the fathers of the Italian Renaissance?

What can you tell me about Cimabue?

In what year was he born, and when did he die?

What is meant by fresco painting?

What are Cimabue's principal works?

When did Giotto live?

What do you know about him?

What are his principal works?

Whom did Giotto meet in Rome?

Who was Dante?

Where are Giotto's principal works, and what are they?

In what does Giotto's work differ from that of his master?

Religious Painters.

FRA ANGELICO, FILIPPINO LIPPI, MASACCIO, AND
BOTICELLI.

FRA ANGELICO'S (1387-1455) paintings delight all people; they are within the reach of the intelligence of those who know nothing about painting, and they please artists. Here we leave entirely behind us Byzantine art; all stiffness is banished, and we find in Fra Angelico's painting grace, poetry, and religious enthusiasm, which together form a very harmonious combination. He usually made use of the fresco method of painting, but he also painted on wood or canvas, with vegetable colors; oil painting did not begin until a little later.

At twenty the young artist entered the Dominican convent, where the hours of recreation were employed in illuminating manuscripts. Ten years later he was sent to Fiesole, a village which overlooks the city of Florence. Here he was allowed to paint as much as he liked, and he liked to paint all day long. Here he composed "The Coronation of the Blessed Virgin," painted on a wood panel which is now in the Louvre Gallery in Paris. The figures of the angels bear the type of loveliness which Fra Angelico saw in his visions.

The brotherhood of Fiesole having removed to

the convent of San Marco in Florence, Fra Angelico accompanied them, and it is there that most of his works are to be admired. There are to be seen "The Blessed Virgin with the Infant Saviour," and a "Crucifixion," with Saint Dominic kneeling at the foot of the cross; this figure is supposed to be a portrait of the artist himself.

Fra Angelico spent the last ten years of his life in Rome, painting for the Pope; while there, the archbishopric of Florence was offered to him, but his humility prevented him from accepting so important a post. He died in Rome aged sixty-eight years.

There were two painters by the name of Lippi, uncle (1412-1469) and nephew (1460-1505). In order to understand the works signed Lippi, we must put aside our modern ideas of beauty. These artists studied drawing and anatomy from living models, and painted, with great simplicity, nature as they understood it, making another stride in art; but their painting is lacking in charm, especially that of the older man. His best work was painted at the age of twenty-six; it is in the church of Santo Spirito, in Florence, and represents the Blessed Virgin erect on the first step of her throne, between two angels; the influence of Fra Angelico is here felt, but usually Lippi's painting shows a less ethereal spirit.

Lippi the nephew was of a more pleasing nature, always gay and happy. He painted in Florence in

the Brancacci chapel side by side with Masaccio, who was then the greatest painter living. "The Deliverance of Saint Peter from Prison" is his best fresco; here the figure of the sleeping guard is drawn with a masterly hand. In the Florence Museum, called the Uffizi, there are several of his compositions, among others "The Adoration of the Magi."

Masaccio (1402-1429) lived to be only twenty-seven years old, but during that short time he made his name immortal. He never became as popular as Giotto, for he was shy and many persons thought him proud. His great work was the decoration of the Brancacci chapel. He painted there five compositions. In the fresco of "The Tribute Money" Masaccio gave a truly grand pose to Our Saviour and placed the scene in a charming landscape. The fresco representing "Saint Peter Baptizing" is among the most celebrated of his works and is still an object of constant study for young artists.

Boticelli's (1446-1510) talent is more sympathetic; his Madonnas show great tenderness and the draperies are arranged with grace. The infant Jesus is often represented with a look of terror on His face, as if foreseeing his life of sorrow.

Boticelli painted some frescoes in the Sixtine chapel, in the Vatican at Rome, which would perhaps look better if they were not seen so near the

marvellous frescoes by Michael Angelo in the same chapel.

—♦—
What painters lived in the first half of the fifteenth century?

When did Fra Angelico live?

Tell all you know of his life.

Did he always paint frescoes?

Where is Fiesole?

Where are Fra Angelico's most celebrated paintings?

How many painters were called Lippi?

When did they live?

Did they paint in the style of Fra Angelico?

Where are their best works?

When did Masaccio live?

Did he live to be an old man?

Where did he paint?

Are his frescoes still to be seen in the Brancacci chapel, and what do they represent?

When did Boticelli live?

Are his paintings as much wanting in charm as those of Lippi?

Precursors of the Great Masters.

PERUGINO, FRA BARTOLOMEO, ANDREA DEL SARTO,
AND CORREGGIO.

BEFORE speaking of the great geniuses of the Italian Renaissance, we still have four celebrated artists to study. These are Perugino, Fra Bartolomeo, Andrea del Sarto, and Correggio.

Pietro Perugino (1446-1524) was one of a large family. His parents found it difficult to educate the children, but as Pietro showed some disposition for drawing, he was encouraged. As soon as he could, he went to Florence, where he studied a great deal; but his life was a hard one, for he was very poor and quite unknown. But at last his talent was remarked; he was called to Rome by Sixtus IV. and there he painted frescoes in the Sistine chapel. One of his graceful compositions of those days is the Infant Christ lying on the ground adored by his Mother and two angels; it is the altar-piece in the Albani Villa near Rome.

On his return to Florence he opened a school of painting, and there young Raphael studied. Perugino is always known as the "Master of Raphael," although his talent is great enough to give him an independent position; his painting is a little wanting in inspiration and too smooth, but in those

days it was quite original. Many of his compositions are to be seen in his native town of Perugia, for there he decorated a building known as the "Cambio." He painted when in Perugia "The Marriage of the Blessed Virgin," now at Caen in France, and the triptych of the National Gallery in London, which is a very beautiful specimen of his talent. He worked to the very last and died of the plague in 1524.

Bartolomeo (1474-1517) in his youth was an enthusiastic admirer and follower of Savonarola, at one time the religious reformer of Florence; he shut himself up with the leader at the time that the convent of San Marco sustained a siege. After Savonarola's death the young painter entered the Dominican order under the name of Fra Bartolomeo. He soon became the head of a school of painting at San Marco; here he painted his well-known pictures. It is in the Florence galleries called the "Uffizi" and the "Pitti" that most of his works are to be seen. Among these the most celebrated are "The Marriage of Saint Catharine," and "The Blessed Virgin on her Throne" where she holds the infant Christ, who leans forward toward Saint John, and where two charming little angels sit at the foot of the throne.

Fra Bartolomeo's compositions are well arranged and most sympathetically painted, the figures are firmly drawn, and the draperies fall naturally and gracefully.

Andrea del Sarto (1487-1530) belonged to a family where often the daily bread was not plentiful; but happily for him, he was born with the talent which was soon to make him celebrated.

While still very young, he was employed in Florence, by the brotherhood of the Servi, to paint three frescoes; eleven years later he painted again in the same cloisters, and it is interesting to see there the difference between the two styles of painting. After finishing these frescoes, he painted many pictures, which are in public galleries; some of them were taken to France, where the king, Francis I., was so much pleased with them that he sent for the artist and wished to keep him always at his court; but as Andrea's pretty wife remained in Florence, he preferred to leave France. On his return to Florence he painted his masterpiece, a fresco over the entrance door of the "Church of the Annunziata," known all over the world as "The Madonna del Sacco." His painting is full of charm; the Madonnas all have sweet faces, and the Infant Jesus is most living; the color is rich and soft at the same time. Andrea del Sarto, like Perugino, died of the plague.

Antonio Allegri (1494-1534) was born in a little town in the north of Italy, called Correggio; his birth-place gave him the name by which he is known. He belonged to a good family; his father educated him well and encouraged his artistic taste.

He lived in his native town and probably never saw Florence or Rome, and it was at Correggio that he died at the age of forty.

Had he known the great artists of his day, he would doubtless have learned to draw more perfectly. As a draughtsman he is not above criticism; very inferior in that respect to Raphael, for instance. But, on the other hand, his color is far more beautiful and truer to life than that of Raphael. And, though his place in the world of art is lower than that of the great masters, yet no artist ever equalled him in the yearning tenderness of expression and in the charm of his religious compositions. "The Coronation of the Blessed Virgin," in the Parma Library, and "The Marriage of Saint Catherine," in the Louvre, are sufficient proofs of his superiority in this respect. Correggio frescoed two of the churches of Parma, an immense work, which would fill an ordinary lifetime; as he died young, he must have been a great worker endowed with immense facility.

Who are the four painters spoken about in this chapter?

Where did Perugino live?

What can you tell me about his life?

What did he paint?

Did he always live in Perugia?

Whose master was he?

When did Fra Bartolomeo live?

What do you know about him?

What are the names of the two galleries in Florence?

What are Bartolomeo's best known compositions?

When was Andrea del Sarto born, and when did he die?

Did he always remain in Italy?

What are his most celebrated works?

When did Correggio live?

Was he also a Florentine artist?

Why was he not as great a painter as Raphael?

Where are his most celebrated pictures, and what are they?

The Greatest Masters of the Renaissance.

LEONARDO DA VINCI.

LEONARDO DA VINCI (1452-1519) was born in the Castle of Vinci. Nature was very kind to him, endowing him with beauty, strength, and extraordinary aptitude for art and science. A few years of study placed him at the head of the remarkable artists then living. He went to Milan, where he established an academy of fine arts, which was to rival the one in Florence. There he was kept very busy, for he was not only a painter, but a sculptor, an architect, and a remarkable engineer.

His most celebrated painting is a fresco representing "The Last Supper" painted in the refectory of the Dominican convent of Milan, of which unfortunately but little remains; even in its present state, the head of Christ is the most touching representation of Our Lord which exists.

In the Louvre there is a Madonna in the midst of rocks, and a repetition of the same work in the National Gallery. The face is very peculiar, and the mouth has a look about it which is noticeable

When did Fra Bartolomeo live?

What do you know about him?

What are the names of the two galleries in Florence?

What are Bartolomeo's best known compositions?

When was Andrea del Sarto born, and when did he die?

Did he always remain in Italy?

What are his most celebrated works?

When did Correggio live?

Was he also a Florentine artist?

Why was he not as great a painter as Raphael?

Where are his most celebrated pictures, and what are they?

The Greatest Masters of the Renaissance.

LEONARDO DA VINCI.

LEONARDO DA VINCI (1452-1519) was born in the Castle of Vinci. Nature was very kind to him, endowing him with beauty, strength, and extraordinary aptitude for art and science. A few years of study placed him at the head of the remarkable artists then living. He went to Milan, where he established an academy of fine arts, which was to rival the one in Florence. There he was kept very busy, for he was not only a painter, but a sculptor, an architect, and a remarkable engineer.

His most celebrated painting is a fresco representing "The Last Supper" painted in the refectory of the Dominican convent of Milan, of which unfortunately but little remains; even in its present state, the head of Christ is the most touching representation of Our Lord which exists.

In the Louvre there is a Madonna in the midst of rocks, and a repetition of the same work in the National Gallery. The face is very peculiar, and the mouth has a look about it which is noticeable

in nearly all Leonardo's works; the expression is more that of a sphinx than that of a Madonna.

In 1515 he went to France, where Francis I. received him with open arms and where he remained until his death in 1519.

Leonardo left behind him fewer pictures than might have been expected; but it must be remembered that he was a universal genius and that he worked equally well in all branches of art. It is also likely that, as his painting is remarkable for its finish, he spent a great deal of time over each picture.

What sort of a man was Leonardo da Vinci?
 When did he live?
 Did he always remain in Florence?
 When in Milan, what picture did he paint?
 By whom was he received in France?

MICHAEL ANGELO.

MICHAEL ANGELO (1474-1564), like Leonardo da Vinci, was of noble birth, and a universal genius; but unlike Leonardo, he did not charm all with whom he came in contact. His was a strong, passionate, proud nature, not always easy to get along with. At fourteen he already showed such superior talent that his fellow-

students were very jealous of him. He was known as a sculptor before any guessed he was a painter. "The Holy Family," "The Manchester Virgin," and "The Entombment of Christ" were painted while he was still very young. These pictures, of which two are in the National Gallery, are unfinished, crude in color, and more the work of a sculptor than that of a painter.

The Pope, Julius II., appreciated Michael Angelo at once and employed him first as his sculptor; then he sent for him to come to Rome and ordered him to fresco the Sistine chapel. The artist shut himself up in the chapel, kept the key and would allow no one to help him. The impatience of the Pope forced Michael Angelo to unveil the finished part to the public, before he was ready to show his work. The enthusiasm of the people was great. The frescoes caused a feeling of surprise and admiration, which they will create as long as they last. These frescoes represent subjects from the Old Testament—such as "The Creation of Adam;" "The Creation of Eve," a composition as graceful as if imagined by Raphael. "The Libyan Sibyl," holding an immense book, is one of the most remarkable of the single figures. The color in these frescoes is rich and subdued, very different from that in his early pictures.

In 1535 Paul III., the reigning Pontiff, named Michael Angelo architect, sculptor, and painter of

the Vatican, and ordered "The Last Judgment" to be painted over the altar of the Sistine Chapel. No other subject could better have suited him; it gave him an opportunity of displaying his knowledge of the human figure, and the anger of God was a subject well fitted to excite his imagination. "The Last Judgment" was unveiled to the public on Christmas day 1541; Michael Angelo had the satisfaction of feeling that he was appreciated. The painting of the ceiling and that of "The Last Judgment" differ greatly; thirty years had elapsed between the execution of the two works. The ceiling bears all the marks of youth and inspiration; "The Last Judgment" is the work of a man, who, in the full strength of his genius, seemed to evoke the greatest difficulties of his art for the pleasure of overcoming them.

Michael Angelo fell ill in Rome and his desire to die in Florence, which he so dearly loved, could not be carried out. His remains, however, were taken to his native city, where royal honors were paid to his memory.

What is the date of Michael Angelo's birth and that of his death?

What do you know of his life?

What were his early pictures?

Are they pleasing?

Who called him first to Rome?
 What was he ordered to paint?
 What do his frescoes represent?
 For what other Pope did he work?
 Was "The Last Judgment" a success?
 Are the ceiling and the altar-piece in the Sistine chapel painted in the same style?
 Did Michael Angelo die in Florence?

RAPHAEL SANZIO.

RAPHAEL (1483-1520) stands alone in his glory, a mortal apart from the rest of mankind, a spoiled child of nature, to whom no gifts were denied. His life was all sunshine; he never knew suffering, and for this reason, perhaps, his painting is a little lacking in tenderness. He was born in 1483 at Urbino, a little town in Umbria. He became early an orphan and the Duke and Duchess of Urbino were his kind protectors. He soon left his native town for Perugia to become the pupil of Perugino. There he learned in a few days that which took long months for others to understand. Before he had been long in this school of painting it became difficult to distinguish the master's originals from the pupil's copies. His first compositions were smoothly painted, much in the style of Perugino; but Raphael soon acquired

wonderful firmness of touch; the "Saint Michael" and the "Saint George," which are in the Louvre, show great progress in this respect. Florence soon attracted him, and Leonardo da Vinci exercised great influence over the young man. But the artist who best appreciated him at that time was Fra Bartolomeo: these two delicate, beauty-loving natures sympathized at once.

The Pope, Julius II., who was ambitious to make the Vatican the richest and most artistic palace in the world, sent for Raphael and ordered him to fresco certain rooms in the Vatican. When the Pope was called to see the "Dispute on the Holy Sacrament," his enthusiasm was great, and the young painter at once became a favorite at the Court of Rome. There he was surrounded by learned men of all sorts, and as his literary education had been somewhat neglected, he listened, questioned, reflected, and thus formed his taste and his judgment. By his amiability as well as his wonderful intelligence he gained all hearts. Raphael continued his work of decoration; the fresco of the "Dispute" was followed by the celebrated "School of Athens" and the no less celebrated fresco called "Heliodorus." All these are large compositions full of movement. After finishing the "Heliodorus," Raphael gave up frescoing for oil painting, the "Madonna of Foligno," now in the Vatican; "Christ bearing His Cross," in Ma-

drid; the "Madonna della Sedia," in Florence; "Saint Cecilia," in Bologna; the "Madonna of St. Sixtus," the gem of the Dresden Gallery, where the Madonna and child are the most beautiful ever painted, date from this period. Any one of these works was enough to establish the reputation of an artist.

The new Pope, Leo X., to show his appreciation of Raphael, named him architect of Saint Peter's. Besides this honor, he was made superintendent of all artistic works executed in the Vatican. The consequence of this excess of work was that Raphael often merely sketched in his compositions, which his pupils painted under his direction.

In 1520 he finished the famous cartoons now in the South Kensington Museum; these were reproduced in tapestry in Flanders, and are now in the Vatican. Raphael's last work was "The Transfiguration," which is in the Vatican; the upper part of the picture, representing Our Saviour with the two prophets and three disciples, was painted entirely by Raphael; these figures are surrounded by a clear transparent atmosphere. The lower part of the picture is heavy in comparison, and was probably painted by his best pupil, Guilio Romano.

Raphael had been so generally loved during his life, and his death, at the early age of thirty-seven, was so unexpected, that not only in Rome, but all

over Italy his loss was looked upon as a national misfortune.

When did Raphael live?
 What do you know of his life?
 Where did he study?
 Who sent for him to go to Rome?
 What did he do there?
 What oil pictures did he paint? and where are they?
 Who named him architect of Saint Peter's?
 What was his last work?
 How old was he when he died?

The Venetian School.

BELLINI.

WHILE Florence and Rome were so busy in artistic productions, Venice was not idle on her side, and the great painters she produced must not be forgotten. Such names as Bellini, Titian, Tintoretto and Veronese, are so great and so universally admired that it would indeed be difficult to overlook them.

Giovanni Bellini (1426-1516) was the son of a painter of no mean talent, but the glory of the son overshadows the father.

Bellini's Madonnas are different from those painted by other artists and are always recognizable. The Blessed Virgin, under his brush, is supremely dignified, with classical features, wearing a heavy veil and always with downcast eyes; her infant son usually stands on her knees. It is this great simplicity which attracts admiration, besides the charm of color and expression.

One of his most celebrated compositions is in the Church of San Zaccaria in Venice. The Madonna sits on a throne, holding the infant Jesus on her knee, surrounded by saints, and at the foot of the throne sits an angel playing the violin.

His masterpiece is in the Venice Academy and is

much in the style of the picture just mentioned, except that the angel is replaced by three little boys playing different musical instruments.

Was there another city in Italy as celebrated for its artists as were Florence and Rome?

Who were the most celebrated painters of Venice?

When did Bellini live?

Do his Madonnas resemble those painted by other artists?

Which are his most celebrated pictures?

Did he paint frescoes?

TITIAN.

TITIAN was born in a beautiful country home, in 1477. He died in 1576. It was there he learned to observe nature so closely, and this we feel he did all through his artistic career; no matter what he painted, it was always a truthful representation of nature.

At the age of ten he was sent to Venice, and there he studied under Bellini. He had success from the very first, and no wonder, for never before had any painter been able to produce such fine color, so true to life and so brilliant.

In 1529 he went to Bologna, to paint Charles V.

of Spain. This magnificent portrait, where the Emperor is represented seated on a superb horse, is in the Madrid Gallery.

In 1545 he went to Rome to paint the portrait of the Pope, Paul III., which is now in Naples. Most of Titian's life, however, was passed in Venice, where he lived happily with his wife and three children. Many of his finest works are there, such as "The Presentation of the Blessed Virgin," where the little child walks up the steps of the temple with perfect simplicity and seemingly unconscious of the many eyes fixed upon her. Another is "The Assumption" in the Academy of Arts. "The Entombment of Christ," one of the strongest works in composition and in execution, is in the Louvre. Remarkable as Titian's religious compositions certainly are, he is more generally known as a portrait painter; these he painted with a masterly brush; they are to be seen in many collections, and wherever they are they are considered as real treasures. He was kept so busy that he employed his pupils to help him, which accounts for the number of works signed by him, some of which are not worthy of the signature. He died in 1576, not of old age as one might think, but of the plague, then raging in Italy.

When did Titian live?

With whom did he study?

For what qualities is his painting remarkable?
 Did he ever leave Venice?
 What are his most celebrated compositions?
 Did he paint only religious subjects?
 Did he live to be old?

TINTORETTO.

GIACOMO ROBUSTI, called Tintoretto (1512-1594), was born in Venice, which he filled with his numberless compositions, and it is there only that he can be judged and appreciated. Many of his pictures have blackened terribly, perhaps on account of the colors and varnish he used. He was one of Titian's pupils, but unlike his comrades, he never imitated his master,—he, on the contrary, aimed at higher perfection; his motto was: "The drawing of Michael Angelo and the color of Titian." Tintoretto put such passion and such energy into his work, that he became known as "Il Furioso." His most celebrated, most finished, and most pleasing picture is called "The Miracle of the Slave;" it is in the Venice Academy. In the church of the "Salute" there is one of his masterpieces, painted with utmost care and patience. It represents "The Marriage Feast at Cana," and is one of the few canvases signed by

his name. In the Scuola of San Rocco there are many of his large compositions, the most important of which is a vast scene representing the Crucifixion. It shows his wonderful facility in grouping soldiers, men, women and horses; but the religious sentiment is wanting.

Tintoretto labored long and successfully. Painting was life itself to him and when work became impossible he was quite resigned at the age of eighty-two to begin a new and a better life.

What was Tintoretto's real name?
 When did he live?
 Who was his master?
 Did he imitate Titian?
 Why was he called "Il Furioso"?
 Which are his best works?

PAUL VERONESE.

THE most thoroughly Venetian painter was Paul Veronese (1528-1588). He is the painter of light, of color, and of superb stuffs. Other artists were more thoughtful, more mystical, more correct perhaps, but he was the great magician of color, the greatest decorator, the most gorgeous of painters.

His father was a sculptor, who wished his son to

walk in his footsteps; the boy however from the first showed a taste for painting, and not for sculpture.

The first work which brought him into public notice was the decoration of the Church of San Sebastiano in Venice, where he represented the history of "Esther." The unexpected success of the young painter induced the monks to give him more work, and the whole church is now aglow with his paintings, even to the shutters of the organ. He was then employed to decorate some of the rooms in the Ducal Palace. Of these paintings the figure representing "Faith," in the shape of a beautiful young woman dressed in white, is the most remarkable. "Satan" is his most famous single figure. He also painted the ceiling in the room of the Council of Ten, and later in the same palace the great ceiling of the council hall representing "Venice in Glory," a subject well suited to his brilliant brush.

Veronese not only painted great decorative compositions, but when he chose he could paint an easel picture as well as any other artist. The most attractive of these hangs in the Venice Academy opposite Titian's "Presentation." It represents the Blessed Virgin showing her son to Saints Jerome, Justinia, and Francis. The little Saint John the Baptist stands on a pedestal and completes one of the most graceful pictures in the academy.

Veronese died at the age of sixty, and was buried

in the Church of San Sebastiano, which his brilliant talent had so magnificently decorated.

There were many more artists whose talent lent glory to the Italian Renaissance, but of those you will learn later. The men here mentioned formed the basis of that glorious period. During the following century artists still had talent, but originality had forsaken Italy; the pictures painted were but the shadows of the masterpieces of the fourteenth and fifteenth centuries.

When did Paul Veronese live?
 What sort of a painter was he?
 Did he have success early in life?
 What was his first celebrated work?
 Did he only decorate churches?
 Where was he buried?
 Have all the artists of the Renaissance been spoken about in these lessons?
 Did no artists live in the sixteenth century?
 Why are they not celebrated?

Italian Sculpture at the Time of the Renaissance.

THE sculptors in the early Christian era were but timid workmen, who, however, knew how to appreciate ancient carvings and how to adapt these broken pieces of sculpture to modern uses. The churches, of course, became the recipients of these fragments, which were made to serve as ciboriums, pulpits, altar-railings, etc. The ciboriums or dais over the altars were sustained by carved columns such as are seen in the church of Saint Mark in Venice, where they are very beautiful and in a good state of preservation. The ciborium in the church of Saint Ambrose at Milan is square and is sustained by four elegant columns of porphyry; the front of the dais is sculptured and represents Our Saviour between Saints Peter and Paul. Later on, in the thirteenth century, these ciboriums were ornamented with mosaics, which give them a very rich appearance. The episcopal thrones were also highly worked; they were usually made of marble inlaid with ivory and precious marbles. At Ravenna the figures of Saint John the Baptist and the four Evangelists are

beautifully carved on the episcopal throne; the baptism of Christ is also represented, so that it is pretty well covered with carvings.

The pulpits were also objects of much care and of artistic handling. The most beautiful are at Ravenna. In the church of Saint Apollinarius the pulpit is raised on delicate columns. A very rich one, in good state of preservation, is in Saint Mark's in Venice. In Naples, in the Church of "Santa Maria in Principio," there is a large pulpit the sides of which are elaborately carved with the history of Saint Janvier, as well as some scenes from the New Testament. The one at Siena is of the thirteenth century; it is most highly ornamented.

The churches were also provided with delicately wrought communion railings made of gilt bronze, of silver, and of worked iron. At Ravenna the railings are of white marble; and in Saint Mark's, at Venice, they are most beautiful bits of ancient sculpture, dating further back than the church itself: fruits, flowers, animals and arabesques of all sorts are carved in the marble. We also find in the churches choir-stalls of carved marble, but more often made of oak highly worked; scenes from the Old and New Testaments are often carved on the backs and arms of these seats. You learn from all this, that Christian art is a very important study; a visit to one of these old churches I have men-

tioned would be very instructive to those who wish to become serious art students.

Are the early Christian sculptors known by name?

What did they do?

Describe the ciboriums of that time.

Where are the finest to be found?

How did they ornament them later?

Where are the finest episcopal thrones?

Of what were the communion railings made?

How were those of the church of Saint Mark made?

Why would a visit to one of these churches be instructive?

NICHOLAS OF PISA, DONATELLO, Ghiberti, LUCA DELLA ROBBIA, Sansovino.

THE first of these early sculptors whose name has been handed down to us, was Nicholas of Pisa, called the Giotto of sculptors, and to him we are indebted for the beautiful pulpit at Siena. After Nicholas of Pisa, we hear of his son Giovanni, and of his pupil Arnolfo, who both worked in stone and marble for the decoration of churches.

Lorenzo Ghiberti (1378-1455) is known especially on account of the bronze gates of the baptistry

in Florence, on which he worked forty years and where he represented a great number of scenes from the Old and New Testaments. Michael Angelo said they were worthy of being the gates of Paradise.

Donatello (1383-1466) was a very celebrated sculptor. Strange to say, unlike most artists of any age, he preferred to hear the truth, no matter how unpleasant it was, rather than to hear praise of himself and of his talent. He sculptured a figure of Saint John the Baptist, a Saint Mark in marble, and David, the Conqueror of Goliath, all of which are in Florence.

Luca della Robbia (1400-1481) was a sculptor of a different kind; he modelled clay, which he hardened, colored, and then glazed, producing often most charming pieces of terra-cotta.

He had religious inspiration as well as talent; his Madonnas are very full of grace and tenderness. He seldom modelled statues; his work is called bas-relief; the composition is made on a flat surface as a picture is, only that the marble, stone, or plaster is raised and not flat. It is especially in Florence that Luca della Robbia can be fully appreciated. A few museums only possess specimens of his talent; in the Louvre, for instance, there is a Saint Sebastian by him, as well as the Blessed Virgin adoring the Infant Jesus.

Sansovino lived in Florence at the end of the fifteenth century. He went to Rome to work for

the Pope, Julius II., and it is there that his celebrated Madonna of San Agostino is to be found. He soon returned to Florence, saying that a republic was more to his taste. He also worked in Venice and made for the sacristy of Saint Mark's the bronze gates, which rival those by Ghiberti.

What are the names of the early Christian sculptors?

When did Ghiberti live?

What is his great work?

When did Donatello live?

What can you tell me about him?

What are the dates of Luca della Robbia's birth and death?

What sort of work did he do?

Where can his work be seen to the best advantage?

What is a bas-relief?

When did Sansovino live?

What is his principal work in Venice?

MICHAEL ANGELO AS A SCULPTOR.—BENVENUTO CELLINI.

YOU have already studied about Michael Angelo as a painter, and know therefore that he was born in 1474 and died in 1564, and that, still very young, he became the favorite of Lorenzo

the Magnificent, who took him into his palace as one of his family.

His first piece of sculpture was that of a fawn. He often began a composition, then left it, finding the marble not to his mind; thus we have many unfinished statues by him, which are precious for students, for they show how Michael Angelo went to work. Many of his sculptures, as well as paintings, have disappeared; such, for instance, as the bronze statue of the Pope, Julius II., which the people of Bologna, then in a state of open revolt, broke to pieces; a picture of Leda, sold to Francis I., which was burned a hundred years later. His most celebrated work as a sculptor is to be found in Florence, in the sacristy of the Church of San Lorenzo: on one side is the tomb of Giulio di Medici, where the duke's statue is guarded by two recumbent statues, known as Night and Morning. On the other side is the tomb of Lorenzo the Magnificent, which is a masterpiece of sculpture, and is known under the name of "Il Penseroso," on account of the reflective attitude of the man.

It was in Rome that Michael Angelo passed the second part of his long career; and there, in the Church of Saint Peter, is the statue known as "Our Lady of Pity," which he made at the age of eighty-four, and in the church of San Pietro in Vincolo we find the tomb of Pope Julius II., with the colossal statue of Moses, which is very grand.

Benvenuto Cellini (1500–1570) was engraver, sculptor and chiseller. He engraved some remarkable coins for Pope Clement VII., and also for Alexander di Medici. He made the statue of Persius cutting off the head of Medusa, which is in Florence, and he chiselled great numbers of masterpieces in precious stones. Besides all that, he was a writer; he has left treatises on chiselling and on the use of metals, as well as memoirs of his strange life.

Was Michael Angelo only a sculptor?
 When did he live?
 Which of his works have disappeared?
 What are his best works of sculpture?
 What is there by him in Rome?
 When did Cellini live?
 What did he do?
 Was he only a sculptor?

Sculpture in Spain.

THE Arabs of Spain were always noted for their clever iron and bronze works; and their chiselled gold and silver ornaments attained great perfection. In the churches we find many votive crowns of highly worked precious metals; besides these there are quantities of censers; some are so immense, it would be difficult to use them, as they sometimes are two yards in height. There are also beautiful bronze and iron railings, and in the Church of Cordova there are, as well, two knockers, or hammers, more than half a yard in height, wrought with arabesques in the Moorish style. In the archæological museum of Madrid there is a superb altar lamp of great beauty.

Sculptured ivory was also a favorite church ornament, and some of the ivory crucifixes are beautifully finished, although the realistic sentiment is almost too painful to be admired. The Spanish artists from the first were very realistic in their conceptions of religious art. There is, however, in the Cathedral of Seville an ivory statue of the Blessed Virgin which is sweet in expression and highly esteemed.

It is especially the wood work and wood carving, in Spain, which excites admiration. The palaces and sacristies were often ornamented with ceilings of carved or inlaid wood, beautifully finished with arabesques and geometrical figures. The massive doors of carved wood are also most artistic, such as those in the Alhambra of Granada, in Cordova and in Seville.

The wood work which greatly pleases visitors to that country are the choir-stalls, which are to be found in nearly all the churches. Here the artists signed their work. Doucart worked in 1478 at the stalls in the Cathedral of Seville. Gomar, of Sarogossa, is the author of the beautiful stalls in the Cathedral of Tarragona, where the figures and ornaments are so delicately carved. Felipe Borgoña worked in the Cathedral of Burgos, where the stalls are among the very finest in Spain; in this cathedral we find quantities of figures, delicate columns, bas-reliefs and ornaments of all sorts, an immense work executed by one pair of hands. Borgoña also worked in the Toledo Cathedral, helped this time by Berrugente (1448-1561). It was at Toledo that Borgoña died; Berrugente was fortunate enough to go to Italy, where he studied under the direction of Michael Angelo. On his return from Italy he became court sculptor to Charles V. He left a great number of works in wood, stone, and marble.

In the sixteenth and seventeenth centuries it became the fashion to color wooden statues; the wood was covered with a certain liquid preparation, which gave it a look of enamel, and this in turn was gilded and painted. This was done in 1562 by Francisco Comontes, who painted large crucifixes. Then came the two brothers Miguel and Geromino Garcia, painter and sculptor; one brother did the carving and the other the painting.

-
- For what were the Arabs of Spain noted ?
 Where are the votive crowns, censers, and lamps ?
 Was ivory carved for churches ?
 Is the wood carving in Spain celebrated ?
 Where are the most celebrated choir-stalls ?
 Which of these artists can you mention who signed their work ?
 When did Berrugente live ?
 Did he leave Spain ?
 Who made him court sculptor ?
 What change was there in the wooden statues in the sixteenth and seventeenth centuries ?
 Who were the three men who spent their lives making colored statues ?

ALONZO CANO.

ALONZO CANO is known as the Michael Angelo of Spain, not that his talent resembles that of the great Italian sculptor, but because he is the best of Spain's sculptors, and because he also cultivated the three arts of sculpture, painting, and architecture. He was born in Granada in 1601, and died there in 1667. His father was an artistic carpenter and was much employed in making those vast wooden altar pieces called reredos, which to our ideas are not attractive.

Alonzo Cano studied antique statues of Greece and Italy, or reproductions of these masterpieces; his work often resembled them, by the simplicity of attitude and the nobleness of form. His master was a sculptor of no mean talent, by name Montañes. Cano's statues are to be seen in Granada, Cordova, Seville, and Toledo; he made a marvelous statuette of St. Francis of Assisi, and some years later his pupil Pedro di Mena made another, imitating his master's work in many respects. The Saint Francis now in the Toledo cathedral was long supposed to be by Alonzo Cano; it is certainly beautiful enough to have been modelled by the master, but it is now said to be by Mena; the original statuette by Cano found its way to France, and is in a private collection. The two statuettes represent Saint Francis in the habit

of his Order, the hood over his head, and the eyes turned up to heaven. After the death of Alonzo Cano the art of sculpture in Spain was nearly entirely neglected; those who did a little sculpture exaggerated the realistic tendency to such an extent that their work is often very repulsive.

What is Alonzo Cano called?

When did he live?

Where was he from?

Who was his master?

Where are his works to be found?

What can you tell about the two statuettes representing Saint Francis?

Where are these two statuettes?

Did sculpture in Spain flourish after the death of Alonzo Cano?

Embroideries in Spain.

A FEW words on the artistic stuffs fabricated and embroidered in Spain will lead us naturally to the school of painting.

The Moors of Granada were great manufacturers of silk tissues; they had great love of color and also the secret of blending different tints, so as to make a beautiful combination, very pleasing to the eye; from them the Spaniards learned that difficult art. These gorgeous fabrics were embroidered in silks and gold and were real works of art; the compositions were drawn with a sure hand, and the workmanship was fairy-like. Several cathedrals show with just pride drawer after drawer full of these marvellous stuffs which were made into vestments and church ornaments. One vestment in particular, in the Toledo cathedral, represents "The Visitation" and another "The Annunciation," worked in tiny stitches. The effect is so like painting that it is only a very close examination which enables one to distinguish these stitches. The Cathedral of Seville has also a very rich collection of these vestments and church ornamentations.

Besides these vestments, there are banners on which entire compositions are embroidered.

Who made the first silk fabrics in Spain?
What use did the Spaniards make of these tissues?

Where are the richest collections of these vestments?

In what do they differ from ordinary vestments?

Painting in Spain.

SPANISH paintings were quite different from those of the Italian masters. In Italy all artists studied antiques, that is to say, the fine statues and paintings made before Christ. These ancient works of art were unknown in Spain, so that Spanish painting is less classical in form and composition than that of Italy.

The first notions of decoration and painting were brought to Spain by the conquering Moors, who had oriental tastes, and delighted in barbaric effects of color, often very harmonious, but often also violent in effect. This love of color we find all through the sixteenth and seventeenth centuries, which is the period of the Spanish Renaissance.

Why are the Spanish paintings so different from those in Italy?

What is meant by the word "antiques"?

Who brought to Spain the first ideas of painting?

What is the period of the Spanish Renaissance?

LUIS DE PARGAS, LUIS DE MORALES, AND JUAN DE JUANES.

LUIS DE PARGAS, in Seville; Luis de Morales, in Badajoz; and Juan de Juanes are the three Spanish painters to whom due honor should be paid, for they roused the indifference of their fellow-citizens and proved to the world that there was some good to be found in the cultivation of the fine arts.

These three men were all saints; they lived to paint and to pray; the most rigid and austere practices delighted their religious enthusiasm.

Luis de Pargas (1502-1568) studied in Italy and returned with much knowledge, but with his Spanish nature unchanged. It was on his return from Italy, in 1555, that he painted "The Nativity," still in the Cathedral of Seville.

Luis de Morales' taste (1509-1586) leaned rather to the Flemish school than to the Italian. There are several of his compositions at Badajoz, in the Church of the Conception. In the latter part of his life, the figures he painted became more elegant; he had a most attractive way of painting hair, giving it a silky, fluffy look, very rare at that time.

Juan de Juanes (1523-1579), like Pargas, went to Italy, and like him also returned more Spanish than ever. He found employment in the convents

and churches; he had personal ambition; his one desire was to paint the visions which he said heaven sent him, and to satisfy this taste he required no princely patrons. His compositions often recall those by Morales; the works of Juanes are, however, more remarkable. Six of his pictures are to be seen in the Madrid Gallery, representing the life and martyrdom of Saint Stephen, and these give an excellent idea of his talent.

He opened a school of painting, and was very successful as a master; his best pupils were his two sons and two daughters.

Who are the three painters who first roused the indifference of their fellow citizens?

When did they live?

What sort of men were they?

Where did Luis de Pargas study?

Where is his principal work?

What did Luis de Morales paint especially well?

Where did Juan de Juanes study?

Who were his best pupils?

COELLO, EL MUDO, ROELAS, AND RIBERA.

WE now have to study about a group of men who also went to Italy in their youth; they are the last of the Italo-Spanish artists. They were Coello, El Mudo, Roelas, and Ribera.

Alonzo Coello (1515-1590) was the favorite painter of the sombre Philip II. He travelled with the king and was able to the last to remain in favor. He greatly admired the Dutch and Flemish paintings, which he saw when in the Netherlands, and he tried to imitate the style of the northern artists; "The Marriage of Saint Catherine" is a good specimen of his religious compositions. He painted many portraits; among others, that of the founder of the Jesuit Order, painted from a wax mask made after death; it is supposed to be the best likeness of Saint Ignatius of Loyola in existence.

El Mudo (1525-1579), called so because he was deaf and dumb, went to Italy while quite young; on his return in 1568 he became court painter, with a salary of two hundred ducats a year. His religious compositions, fortunately for him, pleased Philip II.; some of these are in the Madrid Gallery, such as "Saints Peter and Paul," and "The Baptism of Christ."

Roelas (1558-1625) was born at Seville, and is supposed to be the son of an admiral of that name. His finest works are in the Cathedral of Seville; these are "Saint James delivering the Christians" and "Death of Saint Isidore." In the Seville University there is a "Holy Family" by him which is quite effective. His color is sometimes in the Venetian style.

Ribera (1588-1656), after having studied under Juanes, left Spain for Italy, very poor and with no great hope of success. He had a style of painting all his own, where the contrasts of light and shade were very marked, sometimes quite effective, but often displeasing.

He settled in Naples; his first success was "The Martyrdom of Saint Bartholomy," which he had put to dry, after painting it, outside his painting room. The passers-by crowded to see it, and their cries of admiration were heard by the vice-king of Naples, the duke of Ossuna; he ordered the painter to be brought to him; he also admired his picture and named Ribera his court painter. From that time his fortune was assured. He painted many dramatic compositions.

- Who were the last Italo-Spanish artists?
 When did Alonzo Coello live?
 With whom did he travel?
 Whose portrait did he paint?
 When did El Mudo live?
 Where are his principal compositions?
 Give the dates of Roelas' birth and death.
 Where are his principal works?
 What can you tell me about Ribera?
 Where did he go?
 What was his first success?
 What is the characteristic trait of his painting?

FRANCISCO DE HERRERA AND FRANCISCO
 ZURBERAN.

WITH Francisco de Herrera and Francisco Zurberan begin the real Spanish painters.

They were men who understood that the Spanish genius had nothing in common with that of Italy, and who worked in Spain and produced original compositions. Herrera was a sombre man, who had had a joyless childhood; he was, in consequence, unsociable. He despised all that was small in character as well as in painting. He frescoed the cupola of the church of San Buenaventura in Seville.

Herrera opened a studio, where he had many pupils; the most brilliant of these was Velasquez, the greatest of Spanish painters. His pupils aided him often in his many religious compositions. He worked hard all his life and died in Madrid at the age of eighty.

Zurberan studied under Morales and Roelas, but he soon acquired a manner of his own. His greatest admiration was for Spanish monks, and these he painted in every possible attitude. His painting was full of simplicity, the habits of the monks fell in broad folds, which defined the anatomy of the figure. His favorite subject was Saint Bruno, which he always succeeded in depicting

remarkably well. He painted a good deal for the Cathedral of Seville.

He fought a duel, the cause of which is unknown; in consequence he was ordered by the king to retire to a monastery, and from that time he wore the habit which he had so often painted in his compositions.

Who are the two artists who began real Spanish painting?

When did Herrera live?

What sort of a man was he?

Where are his principal works?

Whose master was he?

What do you know about Zurbaran?

What sort of pictures did he paint?

When did he die?

VELASQUEZ.

VELASQUEZ was born in Seville in 1599 and died in Madrid in 1660. His first master was Herrera, from whom he learned to paint with force and energy; he left this strange, proud man to work under Pacheco, who was a great contrast to his first master, being a man of high breeding, and not only a painter, but a poet, and a sociable, pleasant man.

Velasquez, whose painting is often violent and

full of energy, was himself like Pacheco—amiable and sociable. At twenty he went to Madrid, where the Duke Olivares, minister of Philip IV., took a fancy to him and presented him to the king. His first success was a portrait of Philip IV., who was certainly not a great king, but he loved the arts and loved especially Velasquez, who became court painter, and was in consequence all the fashion.

Rubens, the great Flemish painter, came to the Spanish court and became one of Velasquez's great admirers; the two painters appreciated each other.

Velasquez was called to Rome to paint the Pope, Innocent X.; this portrait, which is a masterpiece, is one of the greatest ornaments of the Doria Gallery. Philip IV. recalled him to Spain, as he could not bear to be separated from his painter. On his return, he painted the taking of Breda. The picture is known under the name of "The Lances;" Spinola is in the act of receiving the keys of the town.

Velasquez painted every sort of subject and succeeded in all. His religious compositions are few in number, as at court he was kept too busy painting portraits, which are marvels of art. However, in the Madrid Gallery there are two of his religious compositions, "The Martyrdom of Saint Stephen" and "Christ on the Cross." He represented

Our Saviour with the head down and the hair falling over the face; the figure stands out on a plain background; the whole treatment of the scene is very effective.

Velasquez died on the 7th of August, 1660. All the grandees of Spain and the entire court assisted at the funeral. His widow died of grief some days later.

When did Velasquez live?

Who were his masters?

What sort of a man was he?

Did he remain in Seville?

Who presented him to Philip IV.?

Who was the Flemish artist who visited Madrid during Velasquez's life?

Did Velasquez go to Rome, and what did he paint there?

What celebrated picture did he paint on his return to Spain?

In what branch of art was he most celebrated?

What religious compositions of his are in the Madrid Gallery?

ALONZO CANO AS A PAINTER.

WE have already seen that Alonzo Cano (1601-1667) was a sculptor, but we must not forget that he was also a distinguished painter. He studied painting with Pach-

eco, at the same time as Velasquez. He was a proud man, not pleasing to the world at large, but his talent was such that he was nevertheless appreciated.

He went to Madrid, where he painted many religious compositions. The churches and convents were nearly all adorned by his hand. Many of these works have perished, for at present there are but few specimens of his painting to be seen in the different museums. The compositions which remain are firm in drawing and very sweet in expression, but the effect is a little cold.

In the Madrid Gallery there is a picture representing the Blessed Virgin with the Infant Jesus; the two figures are placed in a pretty landscape, which is full of air and light; the mother's face is a little too full, but the child is very pretty in color; the whole composition seen at a little distance is most attractive. In the University of Seville there are two small heads of Saint Francis and Saint Ignatius, which are full of energy and life.

At the age of fifty he went to Granada and took minor orders; he was given an immense room in one of the towers of the cathedral as his painting room, and there he worked all the rest of his life. He died in Granada the 3d of October, 1667, and was buried in the choir of the cathedral.

- Was Alonzo Cano only a painter?
 When did he live?
 What sort of a man was he?
 Did he paint much?
 Are his paintings numerous at present?
 What does the picture by him in the Madrid
 Gallery represent?
 Where did he spend the latter part of his life?

—•—
 MURILLO.

ESTEBAN MURILLO (1618-1682) was born in Seville, and it is in that city that he must be seen to be thoroughly appreciated. His first artistic efforts consisted in banners, which he painted for religious processions.

While he was still quite young there came to Seville a painter by the name of Pedro de Moya, who had been in England, where he had studied the paintings by Van Dyck. His was a novel way of painting, and so delighted Murillo that he determined to travel to England and the Netherlands, and to see Italy also.

He painted everything he could think of: religious subjects, landscapes, flowers, and sold the entire stock for an insignificant sum, and with his small earnings he started, thinking he would visit foreign lands; but when he reached Madrid and saw the wonderful paintings contained in the royal

palaces, which were full of works by Titian, Rubens, and Velasquez, he concluded he could see nothing better in the world; so in Madrid he remained. Velasquez gave him advice, and helped him to become a great painter.

Murillo returned to Seville in 1645, where his pictures pleased every one. He was a pious man, who delighted to spend an hour now and then rapt in prayer. During these meditations he seemed to get glimpses of paradise, which on returning to his painting-room he tried to reproduce. Certainly he succeeded better than any painter had yet done in giving a yearning look of divine love to his holy monks. These are mostly represented in their humble cells ravished and transported by visions of heavenly visitors. He succeeded as well with a monk in ecstasy as in a complicated composition. But on the other hand his brush did not disdain to paint a beggar in his rags.

All his pictures are intensely Spanish in type and sentiment, and in consequence they touched the passionate nature of his country-people. They were in such demand that it was quite impossible to satisfy all purchasers. His greatest work is in the Cathedral of Seville. It represents Saint Antony kneeling in his cell, somewhat turned from the spectator, the side face only being seen; the expression is that of intense rapture; his arms are extended to receive the infant

Jesus, who is standing in mid-air, attended by a band of angels, one more lovely than the other. The lower part of the picture is dark, whereas the upper part is glowing with color and glory.

There is a gallery in Seville where his pictures form nearly all the collection. The most important of these pictures are Saint Antony of Padua, Saint Thomas giving alms, and Saint Felix holding the infant Jesus in his arms.

In Madrid there are also five of his works : among these is "The Immaculate Conception," where the Blessed Virgin stands in a glory of light, feathery clouds, the very type of girlish innocence, cherubs at her feet; this is a more artistic picture than "The Immaculate Conception" by the same painter, which is in the Louvre.

Murillo went to Cadiz to paint "The Marriage of Saint Catherine" for the Capuchin monks; the scaffolding was built so that he might paint the picture in place. Wishing to examine his work at a little distance, he went one step too far and fell backward into the church. He was much injured, and was taken back to Seville. The rest of his life was spent in suffering and in praying. He died the 3d of April, 1682.

When did Murillo live?

Whose painting gave him a desire to travel?

How far did he go?

Who helped him to become a great painter?

When did he return to Seville?

Had he success there?

What sort of pictures did he paint?

Which is his most celebrated work?

Are there many of his works in Seville?

Are there any in Madrid?

What was his adventure in Cadiz?

CLAUDIO COELLO.

CLAUDIO COELLO (1630-1693), no relation to Alonzo Coello, was the last of the celebrated Spanish painters of the seventeenth century. He was very clever, and had the experience of his predecessors to guide him, but inspiration was wanting. He frescoed the cupolas of many churches; he painted the triumphal arches ordered for the arrival in Madrid of Maria Louise of Orleans, first wife of Charles II. of Spain. He was then named court painter, and all honors were showered upon him. This industrious painter died in the midst of unfinished work the 20th of April, 1693.

When did Claudio Coello live?

Why was he not a great artist?

What did he paint?

Did he succeed in life?

Painting in Holland and Flanders.

AFTER having cast a rapid glance at the placid Madonnas of Italy and the more dramatic religious pictures of Spain, we must journey to the North and try to understand the character of painting in the Netherlands. Not that Dutch work has much in common with Christian art, but because the men who painted in Holland were great artists.

The Dutch painters had a very different idea of art to that which prevailed in Italy and Spain. There is a want of imagination in their work; nothing mysterious about it. It is an honest, matter of fact painting, which went well with the burly persons of their painters. Theirs are usually small pictures, where every detail is as finished as is the principal figure, and the whole picture is softly lighted and very harmonious in color.

The Flemish artists, although living so near their Dutch brethren, had quite another way of painting. Belgium had remained Catholic; the Flemish churches required large compositions, which were banished from Protestant temples.

In Flanders we find Spanish architecture and in the Flemish pictures a glow of color which may also have been brought from Spain by the conquerors.

There are names in both schools which must be remembered, for they are the names of very great painters.

What schools of painting are we about to study?
Are Dutch pictures religious compositions?
Did the Dutch have the same idea of art as that shown in Italy and Spain?

What sort of pictures did they paint in Holland?
Do the Flemish pictures resemble those of Holland?

LUCAS VON LEYDEN.

LUCAS VON LEYDEN is looked upon as the father of Dutch painting. He was born in the town of Leyden in 1494, and died there in 1533.

As a child he took naturally to drawing, and he became a very clever engraver. Later his taste for painting equalled his love of engraving. His pictures are stiff and hard in color; they are rare, many having been destroyed by time and accident.

There is a "Last Judgment" by him in the town-hall of Leyden, and in the Munich Gallery there is a picture representing the Blessed Virgin

with her Son and Mary Magdalen, which is his sweetest composition.

In 1527, having made money enough, Lucas took it into his head to see the world. He travelled with Mabuse, another painter of talent. They enjoyed themselves, and on their return Lucas fell ill and declared that his fellow artist, jealous of his success, had poisoned him. He died at the age of thirty-nine.

Who was Lucas von Leyden?
 When did he live?
 What sort of pictures did he paint?
 Was he only a painter?
 Did he ever leave his country?

SCHOOREL, MORO, MIERVELT, RAVENSTEYN,
 LASTMAN.

IN the Netherlands, as well as in Spain, there were men who fancied that a journey to Italy would suffice to endow them with the gift of painting. Of these men we will mention Schoorel, who not only went to Italy but also to the Holy Land. On his return he painted many religious compositions in the Italian style, to which he added primitive Dutch stiffness, making a very peculiar sort of combination.

He opened a school, where young students could

learn to draw. His most celebrated pupil was Antonio Moro, who soon surpassed his master.

Moro was born at Utrecht in 1512 and died in Antwerp in 1581. He seemed to know by instinct how to paint, and Charles V. of Spain at once appreciated his talent and induced him to become his court painter; he sent him to Portugal to paint a portrait of the Infanta, the affianced bride of his son Philip. Later he was sent to England to paint the portrait of Mary Tudor, Philip's second wife.

The queen of England often sat to him; one of the portraits then painted is now in the Madrid Museum. Here she is represented seated wearing a rich costume and a Mary Stuart cap edged with precious stones; the hands are most carefully painted. This remarkable work can be taken as a specimen of Moro's talent.

Philip II. became very fond of Antonio Moro; but the jealousy excited at court was so great that the artist thought it prudent to return to the Netherlands. He settled at Antwerp, where he became painter to the Duke of Alva, governor of the Netherlands.

After Moro there were in Holland many portrait painters, whose names are unknown. The Dutch had a wonderful gift for catching a likeness; the heads are very living and full of character. It is greatly to be regretted that in the galleries there

are so many masterpieces the authors of which are unknown.

All these painters lived between 1560 and 1600, so that they were nearly all grown men when Rembrandt was born, and yet to this day these unknown artists are supposed to have been pupils of the great Dutch painter, whereas they were his forerunners. A few names, however, are well known, such as Miervelt (1568-1641), who painted William of Nassau, called the Taciturn.

Ravensteyn, who made historical pictures of his portraits and who painted with great firmness, was most successful as an artist. He lived and died at the Hague.

Lastman, who is known as the master of Rembrandt, on his return from Rome opened a studio, which became popular. He painted in 1632 a "Resurrection of Lazarus," in which the light and shade are treated much in the Rembrandt style.

Did many of the painters of the Netherlands go to Rome to study?

Mention one of these artists.

What sort of pictures did he paint?

Who was his most celebrated pupil?

When did Moro live?

Who took him to Spain?

What did he paint?

Did he go to England?

Why did he leave Spain?

Where did he settle?

In what sort of art did the Dutch excel?

Are all their painters known?

Were these unknown painters, as is often supposed, pupils of Rembrandt?

When did Miervelt live?

Whose portrait did he paint?

What did Ravensteyn paint?

Whose master was Lastman?

What did he paint?

TERBURG, GERARD DOW, METSU, PETER DE HOOGH.

WE now come to the pictures which largely represent the Dutch school, such as home scenes: a girl taking her music lesson; men and women taking their—I was going to say, "five o'clock tea"—but in those days they drank, instead, yellow wine out of dainty glasses. These pictures are the type of what is known as *genre* painting; they represent the life and costumes of that day and thus they become interesting historical compositions; there is nothing dramatic or exciting about them, but they are most pleasing to the eye, so full of soft color and of tranquil contentment. These pictures were painted by Terburg, Gerard Dow, Metsu, and Peter de Hooch.

Terburg (1608-1681) went to Spain, where he was a great favorite with Philip IV., but love of home soon forced him back to Holland, and it was on his return that he painted the pictures which have made him famous. These nearly all represent dignified ladies and courteous gentlemen assembled in handsome rooms, massively furnished.

The most celebrated of these little pictures is in Amsterdam, and is called "The Paternal Rebuke." The daughter stands before her father and mother, who seem to rebuke her very gently.

Gerard Dow (1613-1680) was a pupil of Rembrandt, and although the two natures were very dissimilar, the two men remained good friends.

Gerard Dow was greatly esteemed in his day. His pictures are always highly finished, without being hard—but his work is a little too much like porcelain painting. In his familiar and often homely scenes the charm of light and shade is well rendered. He must have been very industrious, for he painted slowly, and yet his works are to be seen in nearly all public galleries. His masterpiece is in the Louvre; it is called "The Dropsical Woman." Here we are introduced into a room as handsome as those painted by Terburg; we see an invalid attended by a young girl and the doctor. This picture is painted with great richness of color.

The scenes he usually painted were of a far more humble class of people than that represented

by Terburg, such, for instance, as "The Young Tailoress" in the Hague, which is a charming picture.

Metsu (1615-1667) was a shy, retiring man of a sensitive nature. He never left Holland, he never became a favorite of king or regent; his whole life was passed in hard work, which to him was happiness and recreation as well as work. His little pictures are to be found in most public galleries; one of the very best is in the Louvre. It represents a young woman receiving a young officer; the inevitable Metsu dog is also in the picture. His compositions often resemble those by Terburg; yet, on examination, those by Metsu will be found more refined.

Peter de Hooch (born in 1635; the date of his death is unknown), like all the painters of his day, was tormented by the great problem of light and shade; his painting shows us strong sun-light, with its wonderful effects of reflected light. His pictures represent the interior of humble Dutch homes; sometimes he introduces us into an elegant room, with marble floor, massive fire-place, and rich furniture; whatever the picture represents, it is sure to be flooded with sunshine. His pictures are found in the Hague, Amsterdam, Paris, and London. In the Buckingham Palace there is a good specimen of his talent, called "The Card Party."

What sort of pictures largely represent the Dutch school of painting?

What are such pictures called?

Mention four artists who painted *genre* pictures?

When did Terburg live?

Did he leave Holland?

Which is one of his most famous pictures?

When did Gerard Dow live?

Whose pupil was he?

What sort of pictures did he paint?

What picture of his is in the Louvre?

When did Metsu live?

What sort of a man was he?

Are his pictures rare?

What sort of a painter was Peter de Hooch?

When did he live?

Where are his principal works?

BRAUWER, VAN OSTADE, AND JAN STEEN.

THERE were other painters in Holland, who also had great talent, and whose taste led them to depict tavern and farm life; such men as Brauwer, Van Ostade, and Jan Steen.

Brauwer (1608-1641) was a pupil of Franz Hals, who made him work for his benefit, until the boy, learning from his comrades that he had talent enough to work for himself, ran away, and had many adventures. He made money easily, but he

spent it freely, and was always in want. His debts in Amsterdam became so heavy that he left that city and found his way to Antwerp, where Rubens came to his aid, and took him to his house; but regular life in a well-kept home seemed monotonous to him, and he again ran away. He died in a hospital in 1641. His pictures usually represent people of the lower classes eating and drinking; the figures are always thoroughly well drawn and well lighted. The gallery in Munich is the richest in Brauwer's pictures; there are some in England. His little masterpieces are somewhat rare.

Adrian van Ostade (1610-1685) placed his humble scenes usually in the open air, where the light is most artistically arranged, softened often by the shade of large trees. Beauty of face or form, however, is not to be seen in his compositions; neither must one look for sentiment or poetry. He was a pupil of Frans Hals in Haarlem; later he settled in Amsterdam, where he opened a successful art-school. One of his best pictures is the "Organ-grinder," in the Berlin Museum. His compositions are to be seen in Amsterdam, the Hague, London, and in most public galleries.

Jan Steen (1636-1689) was a good-natured, pleasure-loving Dutchman, endowed with real talent, but who was never a very dignified person. He spent half his time drinking and joking with his friends, and the other half in painting his very

clever pictures. In these he often represents the folly of dissipation, as if he himself had been the strictest of moralists, whose duty it was to rebuke his erring country-people. To do him justice, we must say, that he did so not cruelly, but gayly and wittily.

This careless young man sometimes handled his brush with a delicacy of touch which quite rivals that of Terburg or Metsu; unfortunately his style is not always equally perfect, the execution is even at times hard and dry, and the color crude.

One of his best pictures is in Amsterdam; it represents a graceful young woman reaching up to a bird-cage, which hangs from the ceiling, a group of people to the right, and a woman to the left occupied with cooking.

Who are the three painters mentioned who painted tavern and farm life?

When did Brauwer live?

What sort of a life did he lead?

Did he paint well?

What can you tell about Van Ostade's life and works?

Which of his pictures is in Berlin?

When did Jan Steen live?

What sort of a man was he?

What do his pictures often represent?

Did he always paint equally well?

Which one of his celebrated pictures is in Amsterdam?

CUYP, WOUVERMAN, POTTER.

There is a group of painters we must not overlook, as they are a great glory to Holland. These are the celebrated landscape painters Cuyp, Wouverman, Vandervelde, Potter, Hobbema, and Ruysdael.

Cuyp (1606—about 1672) was born in the pretty town of Dordrecht, and there he died. This painter, now admired all over the world, was but little known during his life-time.

He painted his peaceful pictures amid the sounds of war, but they give no evidence of any excitement; the characteristic sign is the clearness and warmth of the atmosphere and the superb light which fills the composition. His figures and animals are sometimes defective or superfluous, but the landscapes themselves are always full of charm.

His pictures are not very numerous on the Continent, although there are some good specimens in the Hague and in Antwerp; his best are in England, and it is at Dulwich that he is seen to the greatest advantage.

Wouverman (1620—1668) was the painter of

elegant out-door life; his horses, as well as their riders, are aristocratic; the women who figure in his pictures are often amazons, carrying a hooded hawk, or a fine lady waving a good-bye to the horsemen assembled in the court of her castle.

His greatest pleasure consisted, however, in a display of horses, and invariably he painted in each picture a superb gray or white horse in contrast to a fine dark bay.

He was a shy man who, in spite of his great facility in painting and of his great industry, had difficulty in bringing up his family. His pictures are in most of the public galleries.

Paul Potter's (1625-1654) delight was to work in the open air; he never went out without taking with him his sketch-book (one of them is in the Berlin Museum), and dotting down instantly an effect of sky or tree which might be of use in some composition.

Admirable as some of his landscapes are, they only serve as a background for the animals he painted so well; his oxen, cows, and horses are celebrated. When he introduced men or women they were usually awkwardly painted.

His famous picture of a life-size bull is at the Hague; and in the same collection there is also a small landscape, with animals drinking, which is wonderfully fresh in color. His pictures are somewhat scarce.

Did Holland produce celebrated landscape painters?

Mention six of them.

When did Cuyp live?

Was he well known during his life?

What are the characteristics of his painting?

Where are his best works?

What sort of a painter was Wouverman?

When did Paul Potter live?

For what qualities are his pictures celebrated?

Where is his life-size bull?

Are his compositions numerous?

—◆—
WILLIAM AND ADRIAN VANDERVELDE,
RUYSDAEL, HOBBEA.

WILLIAM and Adrian Vandervelde lived in the latter part of the seventeenth century.

They were brothers; and although William painted sea-pieces and Adrian landscapes, there is much in their talent which is alike. William painted battle-scenes, but his greatest successes were obtained in sea-pieces, such as a dead calm in the ocean, where not a breath of air stirs the water.

Adrian was not only able to paint trees and skies; his pictures seem to exhale the fresh salutary odors of the country, and the animals painted by him

were as carefully studied as the landscapes themselves.

These two artists were born in Amsterdam. Adrian remained in Holland, but William went to England, where Charles II., by his liberality, induced him to remain.

Ruysdael (1625-1682) and Hobbema (1638-1700) were friends, perhaps drawn to each other by the difference of their natures.

Both artists were great draughtsmen; they are supposed to have studied at Haarlem, under the guidance of Solomon Ruysdael, a brother some twenty years older than the celebrated landscape painter.

Hobbema painted clear, serene landscapes; the composition of his pictures is not complicated: a large tree in the foreground, with perhaps a cottage and its inmates on one side, and a clearing in the centre showing a well-lighted effect of distance.

His pictures are somewhat scarce. In Amsterdam there is the celebrated "Watermill," and in the National Gallery there are several of his works; the most remarkable is the avenue of trees at Middleharin, where the perspective is extraordinarily well painted; the avenue itself is full of sunshine.

Ruysdael studied to become a doctor, but his love of art was greater than his love of science, and he abandoned the lancet for the brush.

His talent was not appreciated during his life-

time, so that he never knew the joy of success; he worked hard and well, but he did not hit the taste of the day, and therefore he was not the fashion. He painted sombre forest scenes where often an angry cascade adds to the grandeur of the composition. He ended his days in Amsterdam, and died in a hospital.

His finest pictures are in Dresden; they are less scarce than the landscapes by Hobbema.

Who were William and Adrian Vandervelde?
 What sort of pictures did they paint?
 Where did they live?
 When did Ruysdael and Hobbema live?
 What sort of pictures did they paint?
 Under what teacher did they both study?
 Where are Hobbema's most celebrated pictures?
 Was Ruysdael successful?

FRANZ HALS AND VANDERHELST.

FRANZ HALS and Vanderhelst represent two classes of portrait painters quite distinct one from the other.

Franz Hals (1584-1666), although born in Flanders, established himself in Haarlem while very young, and there he passed his life. He is supposed to have been idle and dissipated, but his numerous portraits as well as his large composi-

tions now at Haarlem make this legend a very unlikely one.

Van Dyck is said to have sat to him for his portrait. Van Dyck so admired the young artist's marvellous talent, not only for catching the likeness, but for expressing in the face, hands, and position the character of his model, that he offered to take him to England, where he might have shared his own success; but Hals loved only Holland, and there he remained.

His most luminous and dashing work is to be seen at Haarlem, and there only can he be fully appreciated; there it is evident to all that he was one of the greatest artists of Holland.

Vanderhelst (1611-1670) was the fashionable painter at the time that Rembrandt was looked upon as an innovator and an artist not to be depended upon. One is apt to blame Vanderhelst for the admiration so blindly lavished upon him, and yet his work is full of talent; there is no inspiration to be found in it, however.

His portraits are good likenesses, the color usually agreeable, and yet they lack character. One feels that his work was not always truthful or sincere; he flattered his sitters, and in some of his large canvases, where he represented a whole guild or association, each member was placed so as to show as much of his person as possible, quite regardless of the rules of composition, which require some to

be in the background, so as to give air and space to the picture.

He showed his real talent when he painted a single figure on a canvas; then he proved himself to be a truly fine portrait painter; the heads, hands, costumes and accessories are thoroughly studied.

His large compositions are in Amsterdam, and portraits by him are found in many galleries.

What did Hals and Vanderhelst paint?

When did Hals live?

Who proposed to take him to England?

Where are his large masterly compositions?

When did Vanderhelst live?

Did he succeed?

Why is he not ranked among the first painters of Holland?

What did he paint best?

Where are his large pictures?

REMBRANDT.

REMBRANDT'S (1606-1660) early and constant preoccupation was the great problem of light and shade. He spent his whole life trying to paint pictures which he thought resolved the problem; sometimes the contrast of strong light and deep shadow seems to us exaggerated, but the effect is always most striking.

He was a man without personal ambition, who painted for painting's sake; he was independent to a fault; of a sensitive nature and of uncongenial humor; a man who never brooked interference from outsiders.

His mother was a woman of unusual shrewdness and intelligence. She encouraged her son in his artistic efforts and was herself his first model; her features appear in many of his pictures and engravings.

His sombre life was made light during eight years by the charm of his wife, whose pretty face smiles at us from many of his compositions. Unfortunately she died young, leaving her husband most desolate. After her death he lost his fortune; his beautiful collections of pictures and engravings were sold, and he became a poor man. His energetic, truthful pictures were not appreciated. He never, however, lost courage, and he worked faithfully at his art until the very last.

Rembrandt is about the only Dutch artist who painted religious compositions, and these have a very material aspect, in comparison with Italian and Spanish pictures; the members of the Holy Family look much like the worthy people he saw about him. His figures of Christ, however, sometimes show a very touching expression. I know no picture more full of sorrow on the part of Christ and of more faith on the part of Saint Peter than

that called "The Disciples of Emmaus," a small and most effective composition, which is in the Louvre. It certainly is one of his masterpieces. He also painted a "Crucifixion" and a "Descent from the Cross," which are in the Munich Gallery; but as a rule his religious compositions are more human than divine.

Rembrandt was essentially a portrait painter. Even his large compositions, such as the "The Night Watch" and "The Syndics of the Cloth Hall," both in Amsterdam, are very cleverly grouped portraits, paintings such as no one else was capable of producing. His most celebrated portraits are those of the Burgomaster Six, in the Hague, and Madame Bas, a superb portrait of an elderly lady, in Amsterdam.

No painter has ever imparted such individuality and earnestness to portraits as did Rembrandt.

When did Rembrandt live?

What was his great preoccupation?

What sort of man was he?

Did he marry?

Did he paint religious compositions?

Do they resemble the Italian pictures?

Which is one of his most celebrated religious compositions, and where is it?

Was he a portrait painter?

Mention some of his portraits.

HUBERT VAN EYCK AND JOHN VAN EYCK.

THESE two brothers (1366-1426; 1386-1440) are called the fathers of Flemish painting. Hubert was twenty years older than his brother, and instructed him from his childhood in his art.

They are early painters, and yet the colors they used had all the brilliancy obtained by artists of a later date. They were the first Flemish artists who introduced landscapes into their backgrounds; they often placed their figures in superb edifices of elaborate architecture, as, for instance, in the picture in the Louvre which represents the Blessed Virgin holding her Son on her lap. She is placed in a vast hall, with open arches, through which is seen an extensive landscape. Again, in Antwerp, we see her seated on a handsome throne surrounded by figures of three saints; this throne is in a hall, where beautiful columns support the ceiling.

The Madonnas, those especially painted by the younger and more brilliant brother, all have fair hair falling over their shoulders; they wear long, ample garments, often edged with gold; the faces are long with very high foreheads, and the expression is full of sweetness and purity.

After the death of Hubert, John became the favorite painter of Philip the Good, duke of Bur-

gundy, who appreciated, not only his talent as a painter, but on several occasions sent him on diplomatic missions.

A painter so much in favor at court was greatly in demand, and his pictures found their way to Sicily, to Italy, and to Spain. Pupils came to him from all parts, so that his life must have been a very pleasant one.

The elder brother began the picture called the "Mystical Lamb," which is at Ghent; he worked many years upon it, but died before it was completed; he left it to John to finish. The upper part is entirely by Hubert, but the lower part, which is more modern in treatment, is by John. It is a mystical composition, where the Lamb is adored by all martyrs and saints, who appear holding palm leaves; angels with censers kneel in adoration. In the foreground there are bishops and monks kneeling or standing. The color is very fresh and pleasing, but it looks much more primitive than the works painted entirely by John Van Eyck.

When did the brothers Van Eyck live?

What sort of pictures did they paint?

Whose painter did John become?

Was he successful?

What celebrated picture was painted by the two brothers?

Where is it? and what does it represent?

JOHN MEMLING, QUENTIN MATSYS, AND
JOHN GOSSAERT MABUSE.

THE pictures painted by Memling (1425-1495) are full of charm, the color is most harmonious, the compositions graceful, the expression of his Madonnas and saints winning, serene, pure, and poetical.

Very little is known of this painter. He was the pupil of Roger Van der Weyden, who himself was the favorite pupil of John Van Eyck. The two men, Memling and his master, travelled together, and went as far as Rome. Some of their compositions have Roman ruins and landscapes as background.

Memling painted first for Philip the Good, and later for Charles the Bold. He is best appreciated by those who have seen his paintings at Bruges, where he lived and worked most of his life. It is in the hospital that his works are gathered together; here the reliquary of Saint Ursula is covered with most delicate miniature painting, and all around the room in which the reliquary is placed are large religious compositions painted by his hand.

He was a portrait painter as well as a painter of religious subjects. There is a small one of him-

self in the National Gallery in London painted with great care and finish.

With Quentin Matsys (1460-1531) and Mabuse (1447-1533) we find the transition from the old style of painting, so well executed by Van Eyck, to the modern painting represented by Rubens. The movements of the figures are freer and more natural, the coloring good, but there is a want of expression in the faces, which was not the case either in the old or in the new style.

Quentin Matsys began life as an iron-forgery; the charming iron-work of the Antwerp Well is supposed to have been forged by him.

Tradition tells us that he wanted to marry the daughter of a painter, who refused his consent, wishing his daughter to marry some celebrated painter. Matsys determined to become that painter; he travelled in Germany and England, and thanks to hard work and natural talent became successful in his ambitious project, and married the young girl.

His first pictures, a head of Christ, and a Madonna, which are in Antwerp, show that he was still a timid artist. His best work, which is also in Antwerp, represents "The Entombment of Christ." This Entombment was the boldest composition and painting as yet produced by a Flemish artist; but the defects are numerous: it is lacking in poetry as well as in beauty. The expression

of sorrow on the faces, and the color, make it Quentin Matsys' best picture.

John Gossaert Mabuse, before going to Italy, painted religious compositions, where the figures are stiff and ugly, such as "The Four Marys Returning from the Tomb of Christ," to be seen in the Antwerp Museum.

After his sojourn in Italy, his manner changed, the movements became easier, and the draperies better arranged. His best work is at Malines; it represents Saint Luke painting the Blessed Virgin; here Italian influence is very strongly felt. Some of his works have found their way to England.

Mabuse had a good deal of success during his life; he was encouraged by the different members of the Duke of Burgundy's family. He married, and worked long and well. He died at Antwerp on the 1st of September, 1533.

When did Memling live?

What sort of pictures did he paint?

Whose pupil was he?

Where are his most celebrated pictures?

Did he paint portraits?

When did Matsys live?

What does tradition say about him?

Which is his most celebrated work? and where is it?

When did Mabuse live?

Did he leave Flanders?

Which is his best picture? and where is it?

Did he have success?

PETER PAUL RUBENS.

No artist has been more written about, more criticised, more adored, and more disliked than Rubens (1577-1640).

Looked upon from a purely artistic point of view, he seems almost to have attained perfection; from a spiritual and refined standard, he may be judged with some severity. His was a nature full of life, of strength, and of realistic tendencies. In his pictures one often sees women too exuberant in form and often of a coarse beauty; his men are too muscular. We must not expect to find in his works etherealized saints, refined almost to shadows. Rubens' saints are all of this world, full of health and vigor.

This point once settled, we can admire his marvellous facility, his inimitable gift, so rare at all times, of representing life; one can almost fancy he sees the blood coursing through the veins, and the men and women he represented seem almost to breathe.

Rubens painted many religious compositions, which can be seen in most galleries; but it is in Antwerp that his finest works are to be admired.

Without leaving the Cathedral of Antwerp one can learn to appreciate the diversity of his genius. Over the high altar there is "The Assumption of the Blessed Virgin," delightfully fresh in color. On one side of the choir hangs "The Raising of Christ on the Cross," on the opposite side, "The Descent from the Cross." Both of these pictures have shutters also painted by Rubens. The Assumption is painted in the master's sweetest manner: the Blessed Virgin appears young and triumphant; whereas "The Raising of the Cross" is a composition full of vigor, of movement, and of dramatic horror. "The Descent from the Cross" is more severe in color and composition, and the movements are less violent. This picture was painted after Rubens had returned from Italy, and it bears the mark of Italian influence.

In the museum of Antwerp there is "The Education of the Blessed Virgin," which is full of charm; the youthful virgin is a vision of beauty.

It would take pages to give even the names of Rubens' works; he painted wherever he happened to be; all the rich and powerful people of the day were eager to employ this brilliant artist. Never perhaps was there a more popular painter; and as he was a careful man, he made a large fortune, and lived like the princes of his country.

His father left the Netherlands at the time the Duke of Alva arrived as governor, sent to Brussels

by Philip II. of Spain. Rubens, the father, thought it prudent to leave a land so full of bloodshed and of horrors. He settled in Germany, some say in Cologne, and it was during his exile that his son Peter Paul came into the world. After the death of her husband, the widow returned with her children to Antwerp; happily she was something of a business woman, and was able to bring up her family in comfort.

Rubens studied painting first with Van Noort, a man celebrated at that time for his fine color; after four years Rubens entered Otto Venins' art school; he was a painter who imitated the Italian school, who taught his young pupils little painting, but whose beautiful manners so impressed Rubens that he learned from him the courteous ways which went so well with his handsome face and figure, and which later made him such a favorite.

In the year 1600 Rubens started for Italy; there he remained eight years, painting beautiful pictures for all the nobility, and studying the Italian masters for his own instruction and pleasure.

He returned to Antwerp in 1608, having learned that his mother was ill; she died, however, before he could reach home.

Rubens was often employed in diplomatic missions by the archdukes; but his greatest delight was in his painting, and finally he refused to meddle in politics. It was on one of his diplomatic

journeys to Spain that he had the happiness of seeing Velasquez.

Rubens was a man of regular habits; he rose early, heard Mass, took his daily walk, and then worked all the rest of the day. His friends were princes as well as learned men, who sought his society. He married twice; both wives were beautiful women, whom he painted in many of his pictures. His home was a palace, filled with statues, pictures, tapestries, bronzes, and curiosities of all sorts.

After having lived a very happy and successful life, he died on the 30th of June, 1640. His funeral was magnificent; all classes of society mourned the loss of so great a painter.

When did Rubens live?

What sort of religious compositions did he paint?

Where are his most celebrated pictures?

What do they represent?

Did Rubens have success during his life?

Did he leave Flanders?

What celebrated painter did he meet in Spain?

What were Rubens' habits?

What sort of a home had he?

When he died, was he regretted?

ANTONY VAN DYCK.

VAN DYCK (1599-1641) was Rubens' best pupil; like his master, he was elegant, well made, and very handsome. Although he was the son of enriched trades-people, he had all the distinction of a nobleman and, besides the graces of person, he was gifted with a talent second only to Rubens'.

From his master he learned how to draw, and he imitated his gorgeous coloring; his palette, however, was more subdued, and his painting never attained the dash and brilliancy so characteristic of Rubens. Van Dyck was fastidious in his choice of models; coarse beauty never attracted him; indeed, his portraits are all of refined ladies and gentlemen.

His religious compositions are often full of feeling; he succeeded perhaps best with the difficult subject of the Crucifixion, giving to the head of Christ a peculiarly touching look of suffering and resignation.

He painted "The Elevation of the Cross" for the monks of Courtray, which is still to be seen in the Church of Notre Dame of that town; here the expression of Christ is full of resignation and of love of mankind.

His Madonnas are a little wanting in simplicity; they are, however, very sweet and attractive.

There is one of his earliest compositions in the church of the village of Saventhen, near Brussels, where Saint Martin, sharing his cloak with the beggar, is a portrait of the young artist himself.

Van Dyck, although he painted numberless religious subjects, is better known as a portrait painter; a portrait by him is usually recognizable at first sight, on account of the elegance of the models, and also from the beauty of the hands; he certainly painted hands admirably, but, toward the end of his career, they became too much alike; it can scarcely be supposed that all his sitters had the same sort of long, thin, white, tapering fingers.

Van Dyck entered Rubens' studio in 1615; his master soon employed him in the painting of his numerous compositions, and the pupil showed himself equal to the task.

After leaving Rubens, Van Dyck painted many religious compositions and many portraits; everyone saw in him the successor of Rubens, and he was at once given many orders. The longing, however, to see Italy, was stronger than the desire to make money.

While in Italy the study of the masterpieces was of great use to him. But he did not lead only a student's life; he was employed by many rich Italian families. Indeed, he had almost as much success as Rubens had had before him. It was only in Rome that he met with opposition, and

that came from his own countrymen, who, jealous of his success, made life unpleasant for him in the Eternal City; he therefore returned to Antwerp in 1626.

The first picture he painted on his return represents Saint Augustine in ecstasy, a masterpiece of expression; it is now in the Church of Saint Paul, in Antwerp.

Van Dyck's best friend at that time was the Earl of Arundel, whose admiration for his painter friend was so great, that he induced him to accompany him to England, where he presented him at court. Charles I. was at once fascinated by his talent, and, naturally, all the court followed the king's example.

The king sat to Van Dyck in different costumes, and, thanks to his skilful brush, we know exactly the aspect of Charles I.; the most perfect of these portraits is in the Louvre. There is in Windsor Castle a collection of Van Dyck's brilliant works, and many of his finest portraits are scattered in different English homes.

His life in England was one continuous success; he was admired for his talent and for the charm of his manners. He became very rich, but he spent money even faster than he made it—it is said that he spent large sums in search for the elixir of life.

Van Dyck often visited his native land, but he

lived in England, and it was there he died on the 9th of December, 1641.

-
- Where did Van Dyck live?
 Who was his master?
 Did his painting resemble that of Rubens?
 What sort of religious pictures did he paint?
 Was he a portrait painter?
 Is there anything peculiar about his portraits?
 What do you know about his life?
 Who was king of England when Van Dyck went there?
 Did he live and die in Flanders?
-

DAVID TENIERS, THE YOUNGER.

IN Teniers' (1610-1694) compositions we see a faithful representation of Flemish country life,—the people smoke, drink, play cards and dance, some before their houses, others in taverns or at popular fairs, where men and women, girls and boys have a merry time. The merry-making is less common than in the pictures by Van Ostade; laughter is more general and less full of vulgarity.

The great charm of his compositions is not the subject or the models chosen—it is in the well-arranged perspective, where plenty of air is felt; in

the delicacy of color, and the lightness of touch in handling his brush.

It might easily be conjectured that Teniers lived among the scenes he painted so cleverly, but he was, on the contrary, a gentleman, who lived in a beautiful castle near Antwerp. His greatest friends were Don John of Austria, and the Archduke Leopold, both governors of the Netherlands, who not only admired his talent, but who bought his pictures and who became his pupils; like their master, they only painted low life—boors enjoying a rustic dance, or drinkers in a tavern.

Once or twice only did Teniers undertake religious compositions, in which he showed that he was quite capable of elevated sentiment and of painting all subjects with equal success. One of these compositions is "The Crowning of Thorns;" in this work he gave a wonderful look of patience and sorrow to the face of Christ. This picture belonged to Cardinal Fesch and was sold after his death to an Italian nobleman.

One of Teniers' very best pictures is in the Louvre; it is called "The Prodigal Son." Here all is perfect: expression, landscape, as well as every detail; the color has that silvery aspect peculiar to this great artist.

David Teniers, the younger, was the son of a painter of some renown, who in his day was quite celebrated; the son's superior talent, however, soon

eclipsed that of the father. Up to the age of fifteen the boy painted under his father's guidance. Rubens one day walked in to see his old friend, and was so struck by what the son was doing that he predicted great glory for the boy; he encouraged him and gave him the best lessons that could be obtained. Teniers married Anne Breughel, daughter of the artist of that name; he painted himself surrounded by his family, showing us his pretty wife and his children.

He was not only a remarkable painter, but a good business man; he understood the secret of selling his works at a high price; this, indeed, was necessary, as life at the Castle of the Three Towers, as he called his home, was one of lavish extravagance.

He seems during his long life to have been contented, and to have had the gift of making those about him happy.

When did Teniers live?
 What sort of pictures did he paint?
 Why are they so highly esteemed?
 Did he live among peasants?
 Who were his pupils?
 Did he ever attempt religious subjects?
 What do you know about his life?
 Who first encouraged him?

Painting in Germany.

THE early German painters, whose names are unknown, belonged in reality to the Dutch or Flemish schools.

Their religious compositions, which we see in some of the old churches, have a very primitive aspect; the figures are stiff and the color crude.

Martin Schongauer (1420-1488) is known as the father of German painting; some of his works have been attributed to Albert Dürer, and to Hans Holbein.

Wohlgemuth is another early German painter, whose greatest merit lies in the fact that he was the master of Albert Dürer.

To what schools of painting did the early German artists belong?
 What is the aspect of their painting?
 Where are their works found?
 Who was Martin Schongauer, and when did he live?
 Whose master was Wohlgemuth?

eclipsed that of the father. Up to the age of fifteen the boy painted under his father's guidance. Rubens one day walked in to see his old friend, and was so struck by what the son was doing that he predicted great glory for the boy; he encouraged him and gave him the best lessons that could be obtained. Teniers married Anne Breughel, daughter of the artist of that name; he painted himself surrounded by his family, showing us his pretty wife and his children.

He was not only a remarkable painter, but a good business man; he understood the secret of selling his works at a high price; this, indeed, was necessary, as life at the Castle of the Three Towers, as he called his home, was one of lavish extravagance.

He seems during his long life to have been contented, and to have had the gift of making those about him happy.

When did Teniers live?
 What sort of pictures did he paint?
 Why are they so highly esteemed?
 Did he live among peasants?
 Who were his pupils?
 Did he ever attempt religious subjects?
 What do you know about his life?
 Who first encouraged him?

Painting in Germany.

THE early German painters, whose names are unknown, belonged in reality to the Dutch or Flemish schools.

Their religious compositions, which we see in some of the old churches, have a very primitive aspect; the figures are stiff and the color crude.

Martin Schongauer (1420-1488) is known as the father of German painting; some of his works have been attributed to Albert Dürer, and to Hans Holbein.

Wohlgemuth is another early German painter, whose greatest merit lies in the fact that he was the master of Albert Dürer.

To what schools of painting did the early German artists belong?
 What is the aspect of their painting?
 Where are their works found?
 Who was Martin Schongauer, and when did he live?
 Whose master was Wohlgemuth?

ALBERT DÜRER.

WE know from Albert Dürer's portrait, in which he represented himself with long hair, a cap and dress of the middle ages; that he looked like the hero of Wagner's opera, "Lohengrin."

He was born at Nuremberg in 1471; his father was a gold- and silver-smith of repute. Albert worked with him and with Wohlgemuth some years before becoming conscious of his own talent. His first engraving is dated 1497, and his own portrait, now in the Florence Portrait Gallery, is his first painting, dated 1498.

He went to Italy, where Bellini and the other Venetian artists greatly admired his talent, so different from their own; many of these painters became jealous of his increasing influence, so that Dürer, who was kindness and goodness itself, was much grieved and hurt. He returned to Nuremberg, where he married a beautiful girl, who, however, made him most unhappy. He died on the 6th of April, 1528. It is in Munich his best pictures are to be seen, such as "Christ on the Cross," "The Descent from the Cross," and the life-size figures of some of the apostles.

When did Dürer live?

What do you know about his life?

Did he leave Germany?

Where are his best works?

What do they represent?

HANS HOLBEIN.

HOLBEIN (1498-1554) was born at Augsburg; at eighteen he went to live at Basel, where he was fortunate enough to become the friend of Erasmus, whose portrait he painted several times.

While in Basel, he painted the celebrated Madonna now in the Dresden Gallery; it is a great contrast to the Madonna by Raphael in the same gallery. They are entirely unlike, and both are masterpieces; Raphael represents the mystical, and Holbein the realistic school. Holbein's Madonna is a small whole length figure, standing and dressed in black; she holds a suffering infant in her arms, and is surrounded by the family come to beg for the cure of the last child. Whether the Blessed Virgin has taken the suffering baby in her own arms to cure it, or whether the infant Jesus has taken upon Himself the suffering of the sick child, is a question each one must answer according to his ideas. The picture is full of feeling, and is wonderfully drawn.

Holbein went to England, where he was most

successful; he became court painter to Henry VIII., whose portrait he painted, as well as those of Sir Thomas More and of several of Henry's wives.

The other German painters were principally portrait painters—painters of talent, but who did nothing for the glory of Christian art.

When did Holbein live?

Where was he born and where did he settle?

Where is his celebrated Madonna?

What does the composition represent?

Where did Holbein go later in life?

Whose portraits did he paint while in England?

Were there other painters in Germany after Holbein?

Why are they not mentioned in this book?

UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN

DIRECCIÓN GENERAL DE BIBLIOTECAS

