

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 Sixtine 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 Sixtine 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?