

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 Guilio 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 Saragossa, 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 Berruguente (1448-1561). It was at Toledo that Borgoña died; Berruguente 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.

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- 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 Berruguente 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 marvellous 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.

 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?