

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.

THESSE 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?