such an Arabist as Reiske; and, though for many years the most famous teacher of Semitic languages in Europe, he had little of the higher philological faculty, and neither his grammatical nor his critical work, highly praised as it then was, has left a permanent mark, with the exception perhaps of his text-critical studies on the Peshito.[1] His tastes were all for *realia*—history, antiquities, especially geography and natural science; in his autobiography he half regrets that he did not choose the medical profession. Here he found a field hardly touched since Bochart, in whose footsteps he followed in the *Spicilegium geographiæ Hebræorum exteræ post Bochartum* (1769–80). To his impulse we owe the famous Eastern expedition of Von Haven, Forskål, and Niebuhr. He prepared the instructions for their journey, and drew up a series of questions and elucidations to guide their researches, which place in strong relief his comprehensive grasp of all that was then known of the East, and the keen delight in the knowledge of tangible and natural things, paired with a sober and patient judgment, which was his chief intellectual characteristic. The best part of this knowledge was turned to the profit of Biblical study; in his exegetical writings, for example, one of the main features is what was then the novelty of illustrations from Eastern travel. In spite of his doctrinal writings—which at the time made no little noise, so that his *Compendium of Dogmatic* (1760) was confiscated in Sweden, and the knighthood of the North Star was afterwards given him in reparation—it was the natural side of the Bible that really attracted him, and no man did more to introduce the modern method of studying Hebrew antiquity as an integral part of ancient Eastern life. The permanent influence of his works indeed has not been great, and many of them are now hardly readable; for, with all his historic tastes and learning, he had no large historic conceptions, and, what is closely akin to this defect, was singularly deficient in imagination and poetic sympathy. But the vivacity of his mind, his manysidedness, his singularly attractive though discursive method of lecturing, and above all his power of feeling and inspiring interest in every kind of fact, was a potent stimulus much needed in the Germany of that age, and did not soon die. Different as the three men are, there is a true historic nexus between the three great Göttingen Orientalists, Michaelis, Eichhorn, and Ewald.

The personal character of Michaelis can be read between the lines of his autobiography with the aid of the other materials collected by the editor Hassencamp (*J. D. Michaelis Lebensbeschreibung*, &c., 1793). To understand the secret of his enormous influence, it is not enough to read his books, now for the most part dull enough to us; we must see the upright vivacious laborious man, with a good deal of worldly prudence and a good deal of temper, much absorbed in his manifold academic activities in the university and Royal Society of Göttingen, yet ever full of interest in the larger world, and of shrewd judgments and lively talk, with a strong sense of his rights and dignity, yet with a good and warm heart; shining especially in the lecture-room, where he dealt forth knowledge with discursive hand from a full store, displaying the methods as well as the results of his all-sided research, not without a touch of the vanity of the polyhistor, and loving to leave the chair under a storm of applause at a parting bon-mot which he acknowledged at the door in a backward glance of triumph. The same volume contains a full list of his works. Besides those already mentioned it is sufficient to refer to his New Testament *Introduction* (the first edition, 1750, preceded the full development of his powers, and is a very different book from the later editions), his reprint of Lowth's *Prælectiones* with important additions (1758–62), his German translation of the Bible with notes (1773–92), his *Orientalische und Exegetische Bibliothek* (1775–85), and *Neue O. and E. Bib.* (1786–91), his *Mosaisches Recht* (1770–71), and his edition of Castle's *Lexicon Syriacum* (1787–88). His *Litterarischer Briefwechsel* (1794–96) contains much that is interesting for the history of learning in his time. (W. R. S.)

formed with the officers, that procured him the Paris MS. from which he edited Abulfeda's description of Egypt.

[1] *Curæ in Actus Apostolorum Syriacos*, 1755.

MICHAUD, Joseph (1767–1839), French historian and publicist, was born of an old family on June 19, 1767, at Albens, Savoy, was educated at Bourg-en-Bresse, and afterwards engaged in literary work at Lyons, where the events of 1789 first called into activity the dislike to revolutionary principles which manifested itself throughout the rest of his life. In 1791 he went to Paris, where, not without danger, he took part in editing several royalist journals. In 1794 he started *La Quotidienne*, for his connexion with which he was arrested after the 13th of Vendémiaire; he succeeded in escaping his captors, but was sentenced to death *par contumace* by the military council. Having resumed the editorship of his newspaper on the establishment of the Directory, he was again proscribed on the 18th of Fructidor, but at the close of two years returned to Paris when the consulate had superseded the Directory. His Bourbon sympathies led to a brief imprisonment in 1800, and on his release he for the time abandoned journalism, and began to write or edit books. Along with his brother and two colleagues he published in 1806 a *Biographie moderne, ou dictionnaire des hommes qui se sont fait un nom en Europe depuis* 1789, the earliest work of its kind; in 1808 the first volume of his *Histoire des Croisades* appeared, and in 1811 he originated the *Biographie Universelle*. In 1814 he resumed the editorship of the *Quotidienne*, and in the same year was elected Academician. In 1815 his brochure entitled *Histoire des quinze Semaines ou le dernier règne de Bonaparte* met with extraordinary success, passing through twenty-seven editions within a very short time. His political services were now rewarded with the cross of an officer in the Legion of Honour and the modest post of king's reader, of which last he was deprived in 1827 for having opposed Peyronnet's "Loi d'Amour" against the freedom of the press. In 1830–31 he travelled in Syria and Egypt for the purpose of collecting additional materials for the *Histoire des Croisades*; his correspondence with a fellow explorer, Poujoulat, consisting practically of discussions and elucidations of various important points in that work, was afterwards published (*Correspondance d'Orient*, 7 vols., 1832–35). The *Bibliothèque des Croisades*, in four volumes more, contained the "pièces justificatives" of the *Histoire*. Michaud died on September 30, 1839, at Passy, where his home had been since 1832. His *Histoire des Croisades* was published in its final form in six volumes in 1841 under the editorship of his friend Poujoulat (9th ed., with appendix, by Huillard-Bréholles, 1856). Michaud along with Poujoulat also edited and in part wrote *Nouvelle Collection des Mémoires pour servir à l'Histoire de France*, 32 vols., 1836–44. See Sainte-Beuve, *Causeries du Lundi*, vol. vii.

MICHAUX, André (1746–1802), a French botanist, best known for his works on the flora of North America and as a botanical traveller. In 1779 he spent some time botanizing in England, and in 1780 he explored Auvergne, the Pyrenees, and the north of Spain. In 1782 he was sent by the French Government on a botanical mission to Persia. His journey began unfavourably, as he was robbed by Arabs of all his equipments except his books; but he gained influential support in Persia, having cured the shah of a dangerous illness. After two years he returned to France with a fine herbarium, and also introduced numerous Eastern plants into the botanic gardens of France. In 1785 he was sent by the French Government to North America, and travelled through Canada, Nova Scotia, and the United States as far west as the Mississippi. The outbreak of the French Revolution deprived him of means to continue his work in America, and in 1796 he returned to France. He was shipwrecked, and lost most of his collections on the voyage. In 1800

he went to Madagascar to investigate the flora of that island, and died there in 1802. His work as a botanist was chiefly done in the field, and he added largely to what was previously known of the botany of the East and of America. He also introduced many plants into European botanic gardens. He wrote two valuable works on North-American plants,—the *Histoire des chênes de l'Amérique Septentrionale* (1801), with 36 plates, and the *Flora Boreali-Americana* (1803), 2 vols., with 51 plates.

MICHAUX, François André (1770–1855), son of the preceding, was, like his father, employed by the French Government to explore the forests of North America with a view to the introduction into France of trees valuable for their wood or other products. He was very successful in carrying out this object. He published in 1810–13 a *Histoire des Arbres forestières de l'Amérique Septentrionale*, in 3 vols., with 156 plates, a work full of information on the characters, uses, distribution, and other points of interest in the various species. In 1817–19 a translation of it appeared under the title *North American Sylva*. He also wrote a *Voyage a l'ouest des Monts Alléghanys*, 1804, besides articles in scientific magazines.

MICHELANGELO (1475–1564). Michelangelo Buonarroti, best known simply as Michelangelo, the last and most famous of the great artists of Florence, was the son of Ludovico Buonarroti, a poor gentleman of that city, and of his wife Francesca di Neri. Ludovico was barely able to live on the income of his estate, but made it his boast that he had never stooped to add to it by mercantile or mechanical pursuits. The favour of the Medici procured him employment in some minor offices of state, and in the autumn of 1474 he was appointed resident magistrate of Caprese, in the Casentino, for a period of six months. Thither he accordingly repaired with his family, and there, on March 6, 1475, his second son Michelagniolo or Michelangelo was born. Immediately afterwards the family returned to Florence, and the child was put to nurse with a marble-worker's wife of Settignano. His mother's health had already, it would seem, begun to fail; at all events in about two years from this time, after she had borne her husband two more sons, she died. While still a young boy, Michelangelo determined in spite of his father's opposition to be an artist. He had sucked in the passion, as he himself used to say, with his foster-mother's milk. After a sharp struggle, his stubborn will overcame his father's pride of gentility, and at thirteen he got himself articled as a paid assistant in the workshop of the brothers Ghirlandaio. Domenico Ghirlandaio, bred a jeweller, had become by this time the foremost painter of Florence. In his service the young Michelangelo laid the foundations of that skill in fresco with which twenty years afterwards he confounded his detractors at Rome. He studied also, like all the Florentine artists of that age, in the Brancacci chapel, where the frescos of Masaccio, painted some sixty years before, still victoriously held their own; and here, in a quarrel with an ill-conditioned fellow-student, Torrigiani, he received the blow of which his face bore the marks to his dying day.

Though Michelangelo's earliest studies were directed towards painting, he was by nature and predilection much more inclined to sculpture. In that art he presently received encouragement and training under the eye of an illustrious patron, Lorenzo dei Medici. On the recommendation, it is said, of Ghirlandaio, he was transferred, before the term of his apprenticeship as a painter had expired, to the school of sculpture established by Lorenzo in the Medici gardens. Here he could learn to match himself against his great predecessor, Donatello, one of whose pupils was the director of the school, and to compare the works of that master and his Tuscan contemporaries with the antiques collected for the instruction of the scholars. Here, too, he could listen to discourses on Platonism, and steep himself in the doctrines of an enthusiastic philosophy which sought to reconcile with Christian faith the lore and the doctrines of the Academy. Michelangelo remained a Christian Platonist to the end of his days; he was also from his youth up a devoted student of Dante. His powers of mind and hand soon attracted attention, and secured him the regard and favour of his patrons in spite of his rugged, unsociable exterior, and of a temper which at best was but a half-smothered volcano.

Michelangelo had been attached to the school and household of the Medici for barely three years when, in 1492, his great patron Lorenzo died. Lorenzo's son Piero dei Medici inherited the position, but not the qualities, of his father; Florence soon chafed under his authority; and towards the autumn of 1494 it became apparent that disaster was impending over him and his adherents. Michelangelo was constitutionally subject to dark and sudden presentiments: one such seized him now, and, without awaiting the popular outbreak which soon followed, he took horse with two companions and fled to Bologna. There, being now in his twentieth year, he was received with kindness by a member of the Aldovrandi family, and on his commission executed two figures of saints, and one of an angel, for the shrine of St Dominic in the church of St Petronius. After about a year, work at Bologna failing, and his name having been included in his absence on the list of artists appointed to provide a new hall of assembly for the Great Council of Florence, Michelangelo returned home. The strange theocracy established by Savonarola was now in force, and the whole character of civic life at Florence was for the time being changed. But Michelangelo was not left without employment. He found a friend in another Lorenzo, the son of Pierfrancesco dei Medici, for whom he at this time executed a statue of the boy St John. Having also carved a recumbent Cupid in imitation of the antique, it was suggested to him by the same patron that it should be so tinted and treated as to look like a real antique, and sold accordingly. Without increasing the price he put upon the work, Michelangelo for amusement lent himself to the counterfeit, and the piece was then actually sold for a large sum to a Roman collector, the cardinal San Giorgio, as a genuine work of antiquity,—the dealer appropriating the profits. When presently the cardinal discovered the fraud, he caused the dealer to refund; but as to Michelangelo himself, it was represented to the young sculptor that if he went to Rome, the amateur who had just involuntarily paid so high a tribute to his skill would certainly befriend him. He set forth accordingly, and arrived at Rome for the first time at the end of June 1496. Such hopes as he may have entertained of countenance from the cardinal San Giorgio were quickly dispelled. Neither did the banished Piero dei Medici, who also was now living at Rome, do anything to help him. On the other hand Michelangelo won the favour of a Roman nobleman, Jacopo Galli, and through him of the French cardinal Jean de Villiers de la Grolaie, abbot of St Denis. From the former he received a commission for a Cupid and a Bacchus, from the latter for a *Pietà*, or Mary lamenting over the body of Christ,—works of which probably all three, the last two certainly, are preserved.

Michelangelo's stay in Rome at this time lasted five years, from the summer of 1496 till that of 1501. The interval had been one of extreme political distraction at Florence. The excitement of the French invasion, the mystic and ascetic regimen of Savonarola, the reaction which led to his overthrow, and finally the external wars and internal dissidences which preceded a new settlement, had all created an atmosphere most unfavourable to art

Nevertheless Ludovico Buonarroti, who in the troubles of 1494 had lost a small permanent appointment he held in the customs, and had come to regard his son Michelangelo as the mainstay of his house, had been repeatedly urging him to come home.

A spirit of family duty and family pride was the ruling principle in all Michelangelo's conduct. During the best years of his life he submitted himself sternly and without a murmur to pinching hardship and almost superhuman labour for the sake of his father and brothers, who were ever selfishly ready to be fed and helped by him. Having now, after an illness, come home in 1501, Michelangelo received the request from the cardinal Francesco Piccolomini to adorn with a number of sculptured figures a shrine already begun in the cathedral of Siena in honour of the most distinguished member of his house, Pope Pius II. Four only of these figures were ever executed, and those not apparently, or only in small part, by the master's hand. A work of greater interest in Florence itself had diverted him from his engagement to his Sienese patron. This was the execution of the famous colossal statue of David, popularly known as the Giant. It was carved out of a huge block of marble on which another sculptor, Agostino d'Antonio, had begun unsuccessfully to work forty years before, and which had been lying idle ever since. Michelangelo had here a difficult problem before him. Without much regard to tradition or the historical character of his hero, he carved out of the vast but cramped mass of material a youthful, frowning colossus, which amazed every beholder by its freedom and science of execution, and its victorious energy of expression. All the best artists of Florence were called in council to determine on what site it should be set up, and after much debate the terrace of the Palace of the Signory was chosen, in preference to the neighbouring Loggia dei Lanzi. Here accordingly the colossal David of Michelangelo took, in the month of May 1504, the place which it continued to hold ever afterwards, until ten years ago, in 1873, it was removed for the sake of protection to a hall in the Academy of Fine Arts. Other works of sculpture by the same indomitable hand also belong to this period: among these another David, in bronze, and on a smaller scale; a great rough-hewn St Matthew begun but never completed for the cathedral of Florence; a Madonna and Child executed on the commission of a merchant of Bruges; and two unfinished bas-reliefs of the same subject.

Neither was Michelangelo idle at the same time as a painter. Leaving disputed works for the moment out of sight, he in these days at any rate painted for his and Raphael's common patron, Angelo Doni, the Holy Family now in the Uffizi at Florence. And in the autumn of 1504, the year of the completion of the David, he received from the Florentine state a commission for a work of monumental painting on an heroic scale. Leonardo da Vinci had been for some months engaged on his great cartoon of the Battle of Anghiari, to be painted on the wall of the great hall of the municipal council. The gonfaloniere Soderini now procured for Michelangelo the commission to design a companion work. Michelangelo chose an incident of the Pisan war, when the Florentine soldiery had been surprised by the enemy in the act of bathing: he dashed at the task with his accustomed fiery energy, and had carried a great part of the cartoon to completion when, in the early spring of 1505, he broke off the work in order to obey a call to Rome which reached him from Pope Julius II. His unfinished cartoon showed how greatly Michelangelo had profited by the example of his elder rival, Leonardo, little as, personally, he yielded to his charm or could bring himself to respond to his courtesy. The work of Michelangelo's youth is for the most part comparatively tranquil in character. His early sculpture, showing a degree of science and perfection unequalled since the antique, has also something of the antique serenity. It bears strongly the stamp of intellectual research, but not by any means that of storm or strain. In the cartoon of the Bathers, he on the other hand appropriated and carried further the mastery, which Leonardo had first asserted, over every variety of violent action and every extreme of energetic movement. In it the qualities afterwards proverbially associated with Michelangelo—his *furia*, his *terribilità*, the tempest and hurricane of the spirit which accompanied his unequalled technical mastery and knowledge—first found expression.

With Michelangelo's departure to Rome early in 1505 the first part of his artistic career may be said to end. It will be convenient here to recapitulate its principal results in sculpture and painting, both those preserved, and those recorded but lost.

SCULPTURE.—Florence, 1489–94. *Head of a Faun*, National Museum, Florence (?). Condivi describes Michelangelo's first essay in sculpture as a head of an aged faun with a front tooth knocked out, this latter point having been an afterthought suggested by Lorenzo dei Medici. The head is commonly identified with one in the National Museum at Florence, which, however, bears no marks of Michelangelo's style, and is in all probability spurious. *Madonna Seated on a Step*, Casa Buonarroti, Florence. This bas-relief is a genuine example of Michelangelo's early work in the Medicean school under Bertoldo. It is executed in low relief in imitation of the technical style of Donatello; but the attitudes and characters of the figures, and the long-drawn, somewhat tormented folds of drapery, recall rather the manner of Jacopo della Quercia. *Centauromachia*, Casa Buonarroti. A fine and unquestionably genuine work in full relief, of probably somewhat later date than the last-mentioned; Michelangelo has followed the antique in his conception and treatment of the nude, but not at all in the arrangement of the subject, which occurs frequently in works of ancient art.

Bologna, 1494–95. *Kneeling Angel*, supporting the shrine of St Dominic. This is the figure, with crisp hair, short resolute features, and drapery clinging to show the limbs, on the right-hand side of the spectator as he fronts the altar. The prettier and more engaging figure at the opposite end was long taken to be Michelangelo's work, but is really that of Niccolò dell' Arca. Michelangelo also finished the figure of St Petronius on the cornice of the same altar, begun by the same Niccolò, and executed one of St Proculus which has perished.

Florence, 1495–96. *St John in the Wilderness*, Berlin Museum. During the year between Michelangelo's return from Bologna and his first departure to Rome he executed, as has been narrated above, a statue of S. Giovannino for Lorenzo di Pierfrancesco dei Medici. This had for centuries been supposed lost, when in 1874 it was declared to have been found in the possession of Count Gualandi-Rossalmini at Pisa. Vehement and prolonged discussions arose as to the authenticity of the work, and at last it was bought for the Berlin Museum, where its genuineness is with apparently good reason maintained. The stripling saint stands naked but for a skin about his loins, holding a honeycomb in his left hand and lifting to his mouth a goat's horn full of honey with his right. *Restoration of an antique group of Bacchus and Ampelus*, Uffizi Gallery, Florence. This interesting restoration of an antique torso, by the addition of a head, the lower part of the legs, and the accessory figure of an attendant genius, a plinth, and mask, is not one of the works traditionally ascribed to Michelangelo; but has lately, and as it seems rightly, been claimed for him on internal evidence. *Recumbent Cupid*, bought by the cardinal San Giorgio as an antique. This work, which played an important part in Michelangelo's history, is unfortunately lost.

Rome, 1495–1501. *Kneeling Cupid*, South Kensington Museum, London. This beautiful statue of an athletic youth kneeling on the right knee, looking over his right shoulder, with the right hand lowered and the left raised, and having a quiver on the ground beside him, is acknowledged on internal grounds as an early work of Michelangelo. There is some ambiguity about the character and action of the personage; but the work is usually identified with the Cupid which Michelangelo is recorded to have executed at this time for Jacopo Galli. *Bacchus and Young Faun*, National Museum, Florence. This is unquestionably the "Bacchus" commissioned by the same patron. The finely-framed but soft-limbed youthful god, his weight supported somewhat staggeringly on the left leg, holds up a wine cup in his right hand, and with his loosely-hanging left hand holds a cluster of grapes, at which a child-faun standing a little behind him grasps and nibbles. The surface highly finished and polished, as in the Berlin St John. *Virgin Lamenting the Dead Christ*, St Peter's, Rome. This group, executed for the French abbot of St Denis, is the finest of the

Michelangelo's early sculptures, and one of the finest of his life. It still recalls the ideals of some of the earlier Tuscan masters, especially Jacopo da Quercia; but the execution is of a mastery and nobility unprecedented in Italian art. The Virgin, in drapery of magnificent design, with her left knee somewhat raised and her right hand slightly extended, sits holding on her lap the dead Christ,—a figure of splendid frame and modelling as well as of admirable pathos and dignity in expression.

Florence, 1501–6. *Four Saints decorating the Shrine of Pius II.*, in the cathedral of Siena. These figures represent the only part which Michelangelo ever completed of his contract with the cardinal Piccolomini and his heirs. They are evidently carried out by the hand of pupils only. *Virgin and Child*, Liebfrauenkirche, Bruges. This pleasing group has been since the days of Albert Dürer attributed to Michelangelo, and bears the manifest stamp of his design, though its execution may be partly by inferior hands. It is placed close to the tombstone of a member of the Moscheroni (or Moskeron) family. We know that Michelangelo executed at this time, for one of this very family, a work which the ancient biographers describe as having been in bronze,—a medallion in that metal, says explicitly Vasari; but it is probably really the marble group in question. *Virgin and Child*, Royal Academy, London. This beautiful unfinished circular relief is identified with one recorded to have been executed by the master for Taddeo Gaddi. *Virgin and Child*, National Museum, Florence,—a similar relief, also unfinished, originally ordered by Bartolommeo Pitti. *Youthful David*, Academy of Arts, Florence. Of this colossal work, which in spite of its scale and subject has still, in grace of pose and style, a considerable artistic affinity with the earlier Bacchus and St John, enough has been said. *Figure of David*, a small statue in bronze. Several extant works have been pointed out as probably identical with this lost statue; but the claims of none have been generally acknowledged.

PAINTING.—*Holy Family*, Uffizi, Florence. This circular picture, painted for Angelo Doni, and mentioned by the earliest biographers, is the only perfectly well-attested panel-painting of Michelangelo which exists. His love of restless and somewhat strained actions is illustrated by the action of the Madonna, who kneels on the ground holding up the child on her right shoulder; his love of the nude by the introduction (wherein he follows Luca Signorelli) of some otherwise purposeless unfinished figures in the background. *Virgin and Child with Four Angels*, National Gallery, London. This unfinished painting, marked by great grace as well as severity of feeling and design, was formerly attributed to Domenico Ghirlandaio, but is now commonly held to be the earliest extant picture by Michelangelo. Of his manner, especially in the design and treatment of the drapery, it bears evident marks; but the execution seems like that of some weaker pupil or companion, perhaps Ridolfo Ghirlandaio or Granacci. *Entombment of Christ*, National Gallery, London. This picture, also unfinished, has in like manner been much contested. Its composition is unfortunate; weaker hands have disfigured some portions of the work; but the extraordinary excellence of other portions, and the grandeur of some of the actions, render it probable that the work is one begun and afterwards abandoned by Michelangelo himself. *Cartoon of the Battle of Anghiari.* Of this famous lost work (begun, though apparently not completed, in the period now engaging us) the only authentic record is contained in two early engravings, one by Marcantonio and the other by Agostino Veneziano. An elaborate drawing of many figures at Holkham Hall, well known and often engraved, seems to be a later *cento* destitute of real authority.

Michelangelo had not been long in Rome before Pope Julius devised fit employment for him. That capacious and headstrong spirit, on fire with great enterprises, had conceived the idea of a sepulchral monument to commemorate his glory when he should be dead, and to be executed according to his own plans while he was still living. He entrusted this congenial task to Michelangelo. The design being approved, the artist spent the winter of 1505–6 at the quarries of Carrara, superintending the excavation and shipment of the necessary marbles. In the spring he returned to Rome, and when the marbles arrived fell to with all his energy at the preparations for the work. For a while the pope followed their progress eagerly, and was all kindness to the young sculptor. But presently his disposition changed. In Michelangelo's absence an artist who was no friend of his, Bramante of Urbino, had been selected by Julius to carry out a new architectural scheme, commensurate with the usual vastness of his conceptions, namely the rebuilding of St Peter's church. To the influence and the malice of Bramante Michelangelo attributed the unwelcome invitation he now received to interrupt the great work of sculpture which he had just begun, in order to decorate the Sixtine chapel with frescos. Soon, however, schemes of war and conquest interposed to divert the thoughts of Julius, not from the progress of his own monument merely, but from artistic enterprises altogether. One day Michelangelo heard him say at table to his jeweller that he meant to spend no more money on pebbles either small or great. To add to the artist's discomfiture, when he went to apply in person for payments due, he was first put off from day to day, and at last actually with scant courtesy dismissed. At this his dark mood got the mastery of him. Convinced that not his employment only but his life was threatened, he suddenly took horse and left Rome, and before the messengers of the pope could overtake him was safe on Florentine territory. Michelangelo's flight took place in April 1506. Once among his own people, he turned a deaf ear to all overtures made from Rome for his return, and stayed throughout the summer at Florence, how occupied we are not distinctly informed, but apparently, among other things, on the continuation of his great battle cartoon.

During the same summer Julius planned and executed the victorious military campaign which ended in his unopposed entry at the head of his army into Bologna. Thither, under strict safe-conduct and promises of renewed favour, Michelangelo was at last prevailed on to betake himself. Julius received the truant artist kindly, as indeed between these two volcanic natures there existed a natural affinity, and ordered of him his own colossal likeness in bronze, to be set up, as a symbol of his conquering authority, over the principal entrance of the church of St Petronius. For the next fifteen months Michelangelo devoted his whole strength to this new task. The price at which he undertook it left him, as it turned out, hardly any margin to subsist on. Moreover, in the technical art of metal casting he was inexperienced, and an assistant whom he had summoned from Florence proved insubordinate and had to be dismissed. Nevertheless his genius prevailed over every hardship and difficulty, and on the 21st of February 1508 the majestic bronze colossus of the seated pope, robed and mitred, with one hand grasping the keys and the other extended in a gesture of benediction and command, was duly raised to its station over the church porch. Three years later it was destroyed in a revolution. The people of Bologna rose against the authority of Julius; his delegates and partisans were cast out, and his effigy hurled from its place. The work of Michelangelo, after being trailed in derision through the streets, was broken up and its fragments cast into the furnace.

Meanwhile the artist himself, as soon as his work was done, had followed his reconciled master back to Rome. The task that here awaited him, however, was after all not the resumption of the papal monument, but the execution of the series of paintings in the Sixtine chapel which had been mooted before his departure. Painting, he always averred, was not his business; and he entered with misgiving and reluctance upon his new undertaking. Destiny, however, so ruled that the work thus thrust upon him remains his chief title to glory. His history is one of indomitable will and almost superhuman energy, yet of will that hardly ever had its way, and of energy continually at war with circumstance. The only work which in all his life he was able to complete as he had conceived it was this of the decoration of the Sixtine ceiling. The pope had at first proposed a scheme including figures of the twelve apostles only. Michelangelo would be content with nought so meagre, and furnished instead a design of many hundred figures, embodying all the history of creation and

of the first patriarchs, with accessory personages of prophets and sibyls dreaming on the new dispensation to come, and, in addition, those of the forefathers of Christ. The whole was to be enclosed and divided by an elaborate framework of painted architecture, with a multitude of nameless human shapes supporting its several members or reposing among them,—shapes mediating, as it were, between the features of the inanimate framework and those of the great dramatic and prophetic scenes themselves. Michelangelo's plan was accepted by the pope, and by May 1508 his preparations for its execution were made. Later in the same year he summoned a number of assistant painters from Florence. Trained in the traditions of the earlier Florentine school, they were unable, it seems, to interpret Michelangelo's designs in fresco either with sufficient freedom or sufficient uniformity of style to satisfy him. At any rate he soon dismissed them, and carried out the remainder of his colossal task alone, except for the necessary amount of purely mechanical and subordinate help. The physical conditions of prolonged work, face upwards, upon this vast expanse of ceiling were adverse and trying in the extreme. But after four and a half years of toil the task was accomplished. Michelangelo had during its progress been harassed alike by delays of payment and by hostile intrigue. The absolute need of funds for the furtherance of the undertaking had even constrained him at one moment to break off work, and pursue his inconsiderate master as far as Bologna. His ill-wishers at the same time kept casting doubts on his capacity, and vaunting the superior powers of Raphael. That gentle spirit would by nature have been no man's enemy, but unluckily Michelangelo's moody, self-concentrated temper prevented the two artists being on terms of amity such as might have stopped the mouths of mischief-makers. Once during the progress of his task Michelangelo was compelled to remove a portion of the scaffolding and exhibit what had been so far done, when the effect alike upon friends and detractors was overwhelming. Still more complete was his triumph when, late in the autumn of 1512, the whole of his vast achievement was disclosed to view.

The main field of the Sixtine ceiling is divided into four larger alternating with five smaller fields. The following is the order of the subjects depicted in them:—(1) the dividing of the light from the darkness; (2) the creation of sun, moon, and stars, and of the herbage; (3) the creation of the waters; (4) the creation of man; (5) the creation of woman; (6) the temptation and expulsion; (7) an enigmatical scene, said to represent the sacrifice of Cain and Abel, but rather resembling the sacrifice of Noah; (8) the deluge; (9) the drunkenness of Noah. The figures in the last three of these scenes are on a smaller scale than those in the first six. In numbers 1, 3, 5, 7, and 9 the field of the picture is reduced by the encroachments of the architectural framework and supporters. These subjects are flanked at each end by the figure of a seated prophet or sibyl alternately; two other prophets are introduced at each extremity of the series, making seven prophets and five sibyls in all. In the angles to right and left of the prophets at the two extremities are the Death of Goliath, the Death of Judith, the Brazen Serpent, and the Punishment of Haman. In the twelve lunettes above the windows, and the similar number of triangular vaulted spaces over them, are mysterious groups, or pairs of groups, of figures, which from Michelangelo's own time have usually been known as Ancestors of Christ. The army of nameless architectural and subordinate figures is too numerous to be here spoken of. The work represents all the powers of Michelangelo at their best. Disdaining all the accessory allurements of the painter's art, he has concentrated himself upon the exclusive delineation of the human form and face at their highest power. His imagination has conceived, and his knowledge and certainty of hand have enabled him to realize, attitudes and combinations of unmatched variety and grandeur, and countenances of unmatched expressiveness and power. But he has not trusted, as he came later to trust, to science and acquired knowledge merely, neither do his personages, so far as they did afterwards, transcend human possibility or leave the facts of actual life behind them. In a word, his sublimity, often in excess of the occasion, is here no more than equal to it; moreover it is combined with the noblest elements of grace and even of tenderness. As for the intellectual meanings of his vast design, over and above those which reveal themselves at a first glance or by a bare description,—they are from the nature of the case inexhaustible, and can never be perfectly defined. Whatever the soul of this great Florentine, the spiritual heir of Dante, with the Christianity of the Middle Age not shaken in his mind, but expanded and transcendentalized, by the knowledge and love of Plato,—whatever the soul of such a man, full of suppressed tenderness and righteous indignation, and of anxious questionings of coming fate, could conceive, that Michelangelo has expressed or shadowed forth in this great and significant scheme of paintings. The details it must remain for every fresh student to interpret in his own manner.

The Sixtine chapel was no sooner completed than Michelangelo resumed work upon the marbles for the monument of Julius. But four months only had passed when Julius died. His heirs immediately entered (in the summer of 1513) into a new contract with Michelangelo for the execution of the monument on a reduced scale. What the precise nature and extent of the original design had been we do not know, but the new one was extensive and magnificent enough. It was to consist of a great quadrilateral structure, two courses high, projecting from the church wall, and decorated on its three unattached sides with statues. On the upper course was to be placed the colossal recumbent figure of the pope under a canopy, and beside it mourning angels, with prophetic and allegoric personages at the angles,—sixteen figures in all. The lower course was to be enriched with twenty-four figures in niches and on projecting pedestals:—in the niches, Victories trampling on conquered Provinces; in the pedestals, Arts and Sciences in bondage. The entire work was to be completed in nine years' time. During the next three years, it would seem, Michelangelo brought to completion three at least of the promised figures, and they are among the most famous of all existing works of the sculptor's art,—namely, the Moses now in the church of S. Pietro in Vincoli at Rome and the two "Slaves" at the Louvre.

The Moses, originally intended for one of the angles of the upper course, is now placed at the level of the eye, in the centre of the principal face of the monument as it was at last finished, on a deplorably reduced and altered scale, by Michelangelo and his assistants in his old age. The prophet, heavily bearded and draped, with only his right arm bare, sits with his left foot drawn back, his head raised and turned to the left with an expression of indignation and menace, his left hand laid on his lap and his right grasping the tables of the law. The work, except in one or two places, is of the utmost finish, and the statue looks like one of the prophets of the Sixtine ceiling done in marble. The "Slaves" at the Louvre are youthful male figures of equally perfect execution, nude but for the band which passes over the breast of one and the right leg of the other. One, with his left hand raised to his head and his right pressed to his bosom, and his eyes almost closed, seems succumbing to the agonies of death; the other, with his arms bound behind his back, looks upward still hopelessly struggling. There is reason to believe that all three of these figures were finished between 1513 and 1516. The beginnings of other figures or groups intended for the same monument are to be found at Florence, where they were no doubt made and then abandoned some years later,—viz., four rudely blocked figures of slaves or prisoners, in a grotto of the Boboli gardens, and the so-called Victory in the National Museum, an unfinished group of a combatant kneeling on and crushing to death a fallen enemy; with these may be associated a wax model known as Hercules and Cacus in the South Kensington Museum, and the figure of a crouching man at St Petersburg.

By this time (1516) Michelangelo's evil star was again in the ascendant. Julius II. had been succeeded on the papal throne by a Medici under the title of Leo X. The Medici, too, had about the same time by force and fraud re-established their sway in Florence, overthrowing the free institutions that had prevailed there since the days of Savonarola. Now on the one hand this family were the hereditary friends and patrons of Michelangelo; on the other hand he was a patriotic son of republican Florence; so that henceforward his personal allegiance and his political sympathies were destined to be at conflict. Over

much of his art, as has been thought, the pain and perplexity of this conflict have cast their shadow. For the present the consequence to him of the rise to power of the Medici was a fresh interruption of his cherished work on the tomb of Julius. Leo X. and his kinsmen insisted that Michelangelo, regardless of all other engagements, must design and carry out a great new scheme for the enrichment of their own family church of San Lorenzo in Florence. The heirs of Julius on their part showed an accommodating temper, and at the request of Leo allowed their three-years'-old contract to be cancelled in favour of another, whereby the scale and sculptured decorations of the Julian monument were again to be reduced by nearly a half. Unwillingly Michelangelo accepted the new commission thus thrust upon him for the church façade at Florence; but, having once accepted it, he produced a design of combined sculpture and architecture as splendid and ambitious in its way as had been that for the monument of Julius. In the summer of 1516 he left Rome for Carrara to superintend the excavation of the marbles.

Michelangelo was now in his forty-second year. Though more than half his life was yet to come, yet its best days had, as it proved, been spent. All the hindrances which he had encountered hitherto were as nothing to those which began to beset him now. For the supply of materials for the façade of San Lorenzo he had set a firm of masons to work, and had himself, it seems, entered into a kind of partnership with them, at Carrara, where he knew the quarries well, and where the industry was hereditary and well understood. When all was well in progress there under his own eye, reasons of state induced the Medici and the Florentine magistracy to bid him resort instead to certain new quarries at Pietrasanta, near Serravalle in the territory of Florence. Hither, to the disgust of his old clients at Carrara and to his own, Michelangelo accordingly had to transfer the scene of his labours. Presently he found himself so impeded and enraged by the mechanical difficulties of raising and transporting the marbles, and by the disloyalty and incompetence of those with whom he had to deal, that he was fain to throw up the commission altogether. The contracts for the facade of San Lorenzo were rescinded in March 1518, and the whole magnificent scheme came to nothing. Michelangelo then returned to Florence, where proposals of work poured in on him from many quarters. The king of France desired something from his hand to place beside the two pictures he possessed by Raphael. The authorities of Bologna wanted him to design a facade for their church of St Petronius; those of Genoa to cast a statue in bronze of their great commander, Andrea Doria. Cardinal Grimani begged hard for any picture or statue he might have to spare; other amateurs importuned him for so much as a pencil drawing or sketch. Lastly his friend and partisan Sebastian del Piombo at Rome, ever eager to keep up the feud between the followers of Michelangelo and those of Raphael, besought him on Raphael's death to return at once to Rome, and take out of the hands of the dead master's pupils the works of painting still remaining to be done in the Vatican chambers. Michelangelo complied with none of these requests. All that we know of his doing at this time was the finishing a commission received and first put in hand four years previously, for a full-sized statue of a nude Christ grasping the Cross. This statue, completed and sent to Rome in 1521 (with some last touches added by subordinate hands in Rome itself), stands now in the church of Sta Maria sopra Minerva; there is little in it of the Christian spirit as commonly understood, although, in those parts which Michelangelo himself finished, there is extreme accomplishment of design and workmanship.

The next twelve years of Michelangelo's life (1522–34) were spent at Florence, and again employed principally in the service of his capricious and uncongenial patrons, the Medici. The plan of a great group of monuments to deceased members of this family, to be set up in their mortuary chapel in San Lorenzo, seems to have been formed, and preparations to have been made by Michelangelo for its execution, as early as 1519. It was not, however, until 1524, after Leo X. had died, and his successor Adrian VI. had been in his turn succeeded by another Medicean pope, Clement VII., that any practical impulse was given to the work. Even then the impulse was a wavering one. First Clement proposed to associate another artist, Sansavino, with Michelangelo in his task. This proposal being on Michelangelo's peremptory demand abandoned, Clement next distracted the artist with an order for a new architectural design,—that, namely, for the proposed Medicean or "Laurentian" library. When at last the plans for the sepulchral monuments took shape, they did not include, as had been at first intended, memorials to the founders of the house's greatness, Cosimo and Lorenzo the Magnificent, or even to Pope Leo X. himself, but only to two younger members of the house lately deceased, Giuliano, duke of Nemours, and Lorenzo, duke of Urbino. Michelangelo brooded long over his designs for this work, and was still engaged on its execution—his time being partly also taken up by the building plans for the Medicean library—when political revolutions interposed to divert his industry. In 1527 came to pass the sack of Rome by the Austrians, and the apparently irretrievable ruin of Pope Clement. The Florentines seized the occasion to expel the Medici from their city, and set up a free republican government once more. Naturally no more funds for the work in San Lorenzo were forthcoming, and Michelangelo, on the invitation of the new signory, occupied himself for a while with designs for a colossal group of Samson and the Philistines, to be wrought out of a block of marble which had been rough-hewn already for another purpose by Baccio Bandinelli. Soon, however, he was called to help in defending the city itself from danger. Clement and his enemy Charles V. having become reconciled, both alike were now bent on bringing Florence again under the rule of the Medici. In view of the approaching siege, Michelangelo was appointed engineer-in-chief of the fortifications. He spent the early summer of 1529 in strengthening the defences of San Miniato; from July to September he was absent on a diplomatic mission to Ferrara and Venice. Returning in the middle of the latter month, he found the cause of Florence hopeless from internal treachery and from the overwhelming strength of her enemies. One of his dark seizures overcame him, and he departed again suddenly for Venice. Not cowardice, but despair of his city's liberties, and still more of his own professional prospects amid the turmoil of Italian affairs, was the motive of his departure. For a while he remained in Venice, negotiating for a future residence in France. Then, while the siege was still in progress, he returned once more to Florence; but in the final death-struggle of her liberties he bore no part. When in 1530 the city submitted to her conquerors, no mercy was shown to most of those who had taken part in her defence. Michelangelo believed himself in danger with the rest, but on the intervention of Baccio Valori he was presently taken back into favour and employment by Pope Clement. For three years more he still remained at Florence, engaged principally on the completion of the Medici monuments, and on the continuance of the Medicean library, but partly also on a picture of Leda for the duke of Ferrara.

The statues of the Medici monument take rank beside the Moses and the Slaves as the finest work of Michelangelo's central time in sculpture; moreover, though some of the figures are unfinished, they constitute as actually executed a complete scheme. They