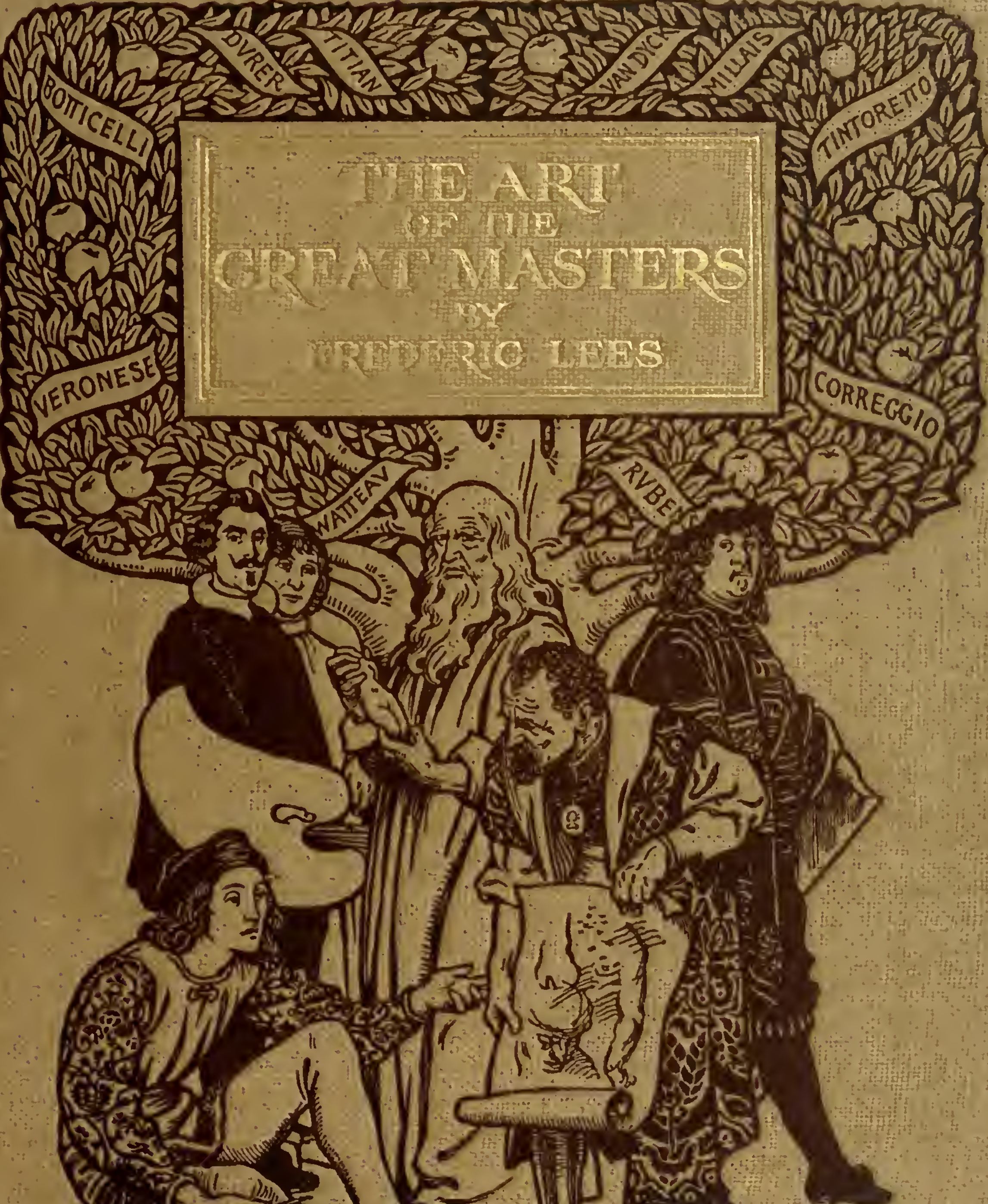
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THE ART
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GREAT MASTERS
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THE ART OF THE GREAT MASTERS

PORTRAIT OF A MAN

[illegible] School of the North[illegible] [illegible]

THE ART OF THE GREAT MASTERS

AS EXEMPLIFIED BY DRAWINGS IN THE COLLECTION OF EMILE WAUTERS, MEMBRE DE L'ACADÉMIE ROYALE DE BELGIQUE

BY

FREDERIC LEES

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INTRODUCTION

To discover the springs of a painter's activities, to trace the progress of his methods, to foreshadow the orbit of his flight and unfold his biography by the aid of the preparatory studies for his finished handiwork—what more exhilarating task than this could a student of art be set? Think of his joy at having a collection of original drawings and sketches by the old masters placed before him, and being told to examine and investigate; think of his gladness on perceiving some fresh glimpse of an artist's personality, his delight at each fresh discovery of an idea which blossomed into a masterpiece.

Some pages of sketches by Michelangelo first come under his hand. Thought and research reveal the fact that they are the painter's initial studies for the figure of the cross-bearer in his *Last Judgment* and for the ceiling of the Sistine Chapel, in Rome. A study by Correggio is discovered to be one of the apostles of the dome of the Cathedral of Parma, a page of pen-and-ink sketches by Paolo Veronese to be the great Venetian's first ideas for the Verona *Martyrdom of St. George*, a composition by Van Dyck to be the one he made before painting the Brussels *Martyrdom of St. Peter*. But what have we here? Surely a Rubens: one of the original sketches, unless we are greatly mistaken, for his *Coup de Lance* in the Antwerp Gallery. And that this series of pen-and-ink studies are by Rembrandt (there is no mistaking his free and lifelike draughtsmanship) is as clear as that this other work is a Holbein—a drawing for the famous *Dance of Death* series, and the only one of the forty which is known to exist; or, again, that this spirited drawing is by Teniers: the preliminary sketch—with numerous variants of devils and fantastic animals—for the Berlin *Temptation of St. Anthony*.

This illuminating method of studying the drawings of the old masters is one which might be more widely adopted by students and writers on art. Applied with critical judgment, it is wonderful how it enhances our interest in these precious works. We feel that they are no longer detached documents, but component parts of the lives of the men who produced them. We feel that we are being brought into closer personal touch with these great artists—that we are, as it were, being admitted to their studios and allowed to witness the making of masterpieces.

But it is not every collection, by any means, which lends itself to this instructive reading of the history of art. Though it is quite true that every sketch by a master, however slight it may be, is a thing to be treasured, many collections of old drawings throw little light on the personality and methods of the artists represented there. It is rare, indeed, to find one so rich in works of biographical and historical interest as that containing the original sketches for the many celebrated pictures I have mentioned above.

The reason for this clearly lies in the fact that the connoisseur who has brought it together is himself an artist. M. Emile Wauters possesses, in addition to the ordinary qualities which go to make a good collector, that trained eye of the draughtsman which enables a man to detect instantly the hall-mark of a drawing of genius, and that intimate knowledge of the history of art which leads him to select, instinctively as it were, what is most essential to a clear understanding of the work of the great painters. As far back as 1868, when he spent a year in Rome, he was already a fervent admirer of the drawings of the old masters. Day after day he spent his time studying and copying them, and his albums are filled with the copies which he made in all the great treasuries of art. Few drawings by the old masters were then reproduced by photography. Nevertheless, when he returned to Belgium he had already collected a large number of reproductions, and it

was the study of these and his own copies which gave him the idea of forming a collection of ancient drawings of his own. Commenced at Brussels, it was largely increased on coming to live in Paris, and since then it has never ceased to grow. There are few *brocanteurs* in the French capital he has not visited in search of these precious old drawings. At the same time he enriched the collection of materials which have enabled him to authenticate his "finds," and thus his library of reproductions and documents of all kinds is, I believe, one of the completest to be consulted anywhere. When, in addition to this, we remember that M. Wauters' technical knowledge has been acquired by using his pencil during more than half a century, it is clear that his knowledge and judgment are established on the most solid of foundations.[1] How many collectors can say that they possess an eye, trained by fifty years of study and observation, for all the varied styles of the great masters, both ancient and modern, and, almost at a glance, can distinguish the minute shades of difference which so often exist between the work of one and that of another member of a given school? It is evident that the opinion of a connoisseur of this type—like that, moreover, of a few other eminent Parisian *confrères* of his who are likewise enthusiastic collectors of drawings of the old masters—is infinitely more valuable than that of the mere theorist, however deep his knowledge of the history of art may be.

No one who has visited this eminent Belgian painter's studio in the Rue Ampère, in Paris, and has seen his fine collection is ever likely to forget the privilege. In that treasury of art, side by side with ancient tapestries, quaint carved Madonnas in stone and wood, inlaid lutes and viols which carry us in memory to the land of poetry and music,

[1] See in the Musée at Brussels his fine series of drawings of Egypt, Morocco, Luxembourg, Switzerland, Brittany, and Normandy. This gallery also contains his celebrated picture entitled *La Folie d'Hugues van der Goes* (one of the *clous* of the Paris Exhibition of 1878), his huge canvas representing *Sobieski devant Vienne*, and his remarkable life-size portraits of Princess Clementine of Belgium and Baron Lambermont, the great Belgian statesman.

there are drawings by Raphael, Leonardo da Vinci, Andrea del Sarto, Tintoretto, Titian, Signorelli, Mantegna, Rubens, Rembrandt, Jordaens, Van Dyck, Dürer, Van Ostade, Holbein, Ruysdael, Cuyp, Potter, Watteau, Boucher, Ingres, Delacroix, and nearly all the great representatives of the various schools of painting. Many of them, as the marks in the corners show, have already figured in celebrated English and French collections—those of Alphonse IV. d'Este, the Duke of Buccleuch, Sir Joshua Reynolds, Sir Thomas Lawrence, William Esdaile, Nathaniel Hone, Valori, Goldsmid, Utterson, Denon, Ravaison-Mollien, &c.; others, and not the least interesting, are M. Wauters' own discoveries.

In bringing some of the principal works of this choice collection to the notice of English and American connoisseurs, I have not attempted to do more than lightly touch on the chief characteristics of the great masters, and indicate the schools to which they belonged. My object has been, not to draw a complete picture of the revival and progress of art, which would have been impossible within the compass of a single volume, but to arouse interest in one of the most fascinating of subjects, and thus to send my readers to the standard works by Vasari, Condivi, Van Mander, Fiorillo, Crowe and Cavalcaselle, Bürger, Müntz, Bode, Ruskin, Hofstede de Groot, Fromentin, Edmond and Jules de Goncourt, Michel, Symonds and others.

It has been my aim, too, to suggest a systematic and profitable method of studying the art of these skilful draughtsmen—that of placing their preliminary drawings, whenever it is possible, side by side with their finished works, and noting the admirable patience and conscientiousness with which they built up their compositions. We would do well, in these days of retrograde movements, to consider the high standard of such men as Raphael, Titian, Dürer, Holbein, Rembrandt, Rubens, and Van Dyck; and to ponder over the significance of the words which Dürer wrote on the drawings which had

been sent him by the great leader of the Roman School. "These figures," he said, "Raphael drew and sent to Albert Dürer in Nuremberg, to show him—what? Not his invention, nor his beauty of expression, but 'sein Hand zu weisen'—'To show him his hand.'"[1]

History repeats itself in art as in other branches of human industry, and I am much inclined to believe that we are now face to face with a situation similar to that which confronted Ingres when, revolting against the art to which his fellow-artists were resigned, he discovered nature—which remains the inexhaustible source of beauty—through the masters of the Renaissance, Masaccio and Raphael. He felt the necessity, as he himself put it, of "striking the hydra to the ground" once for all. The hydra was all those more or less romantic deformities in paint which had appeared at the salons since 1822. And, in fact, as his biographer, M. Henry Lapauze, says, "The severe discipline which Ingres introduced into art, and to which he himself so strictly adhered, his return to nature after the dry abstractions of David, the admirable integrity of his drawing, had on all those who came afterwards a mighty and secret influence. From that time onwards every good production in art was due, more or less, to him, and his strong figure barring, with imperious gesture, paths that were dangerous prevented many from going astray."

There are some writers nowadays, who, in their enthusiasm for the works of certain French painters, whose drawing is as poor as their colouring is execrable, would have us believe that "l'art commence à la déformation." It is against such dangerous theories as this, and those who uphold them on canvas, that we must be on our guard; for they constitute that modern hydra which every true artist regards with mingled sadness and contempt. Should these notes and reflections do something, however little, towards its extinction, I shall be more than content.

[1] Ruskin: *Oxford Lectures.*

I must not omit, in conclusion, to acknowledge my great debt to the enlightened connoisseur whose name is attached to the collection described in these pages. In addition to allowing me to examine and ponder over his treasures, the result of so many years of search and study, M. Emile Wauters often aided me with learned and judicious observations, and helped to fill me with that fine enthusiasm which contact with the works of the great masters never fails to arouse.

FREDERIC LEES.

CAGNES, ALPES MARITIMES, *March* 1912.

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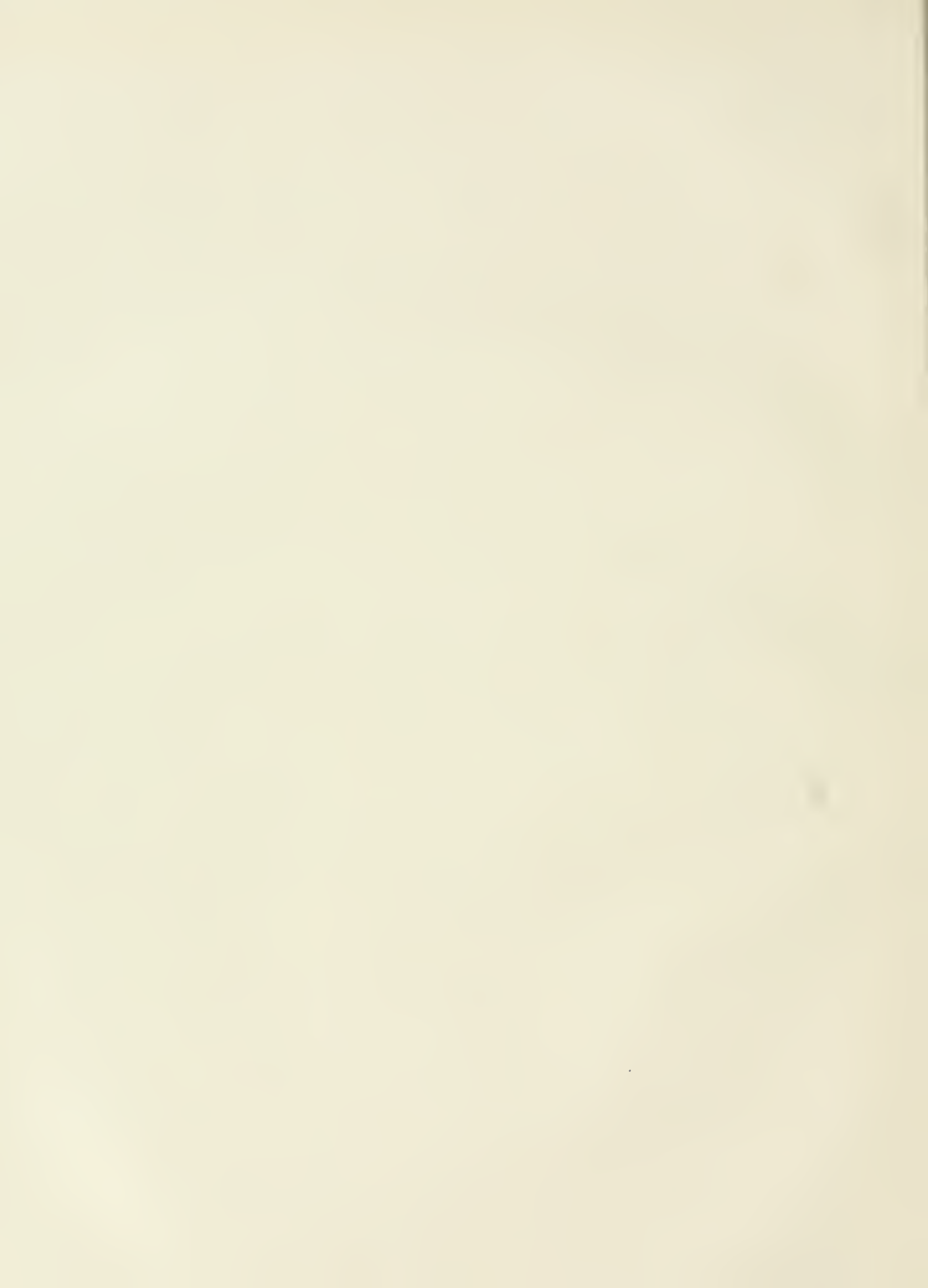

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FIG. 2

THE VIRGIN IN PRAYER. BY PIERO DI COSIMO

THE ART OF THE GREAT MASTERS

CHAPTER I

THE DAWN OF ITALIAN ART

IN this *promenade autour d'un atelier* we shall naturally linger, first of all, in front of a little group of works which carry us back to the time when the resources of Italian art were still in their infancy. Under these precious drawings—rarer, in some cases, than finished works by the same masters—are the names of many of the men who belonged to the period of Cimabue and Giotto—the period of the Quattrocentisti, who, in laying those solid foundations upon which the progress of the Renaissance was afterwards based, shook off the trammels of convention and ancient precedent.

There is Agostino of Siena, whom Giotto himself praised and counted among his friends; Orcagna, one of the most distinguished of the immediate successors of the great Tuscan painter; Cosimo Tura, the strong master of Ferrara; Luca Signorelli, Antonio Pollajuolo

and Piero di Cosimo, contemporaries of the two Lippi; Mantegna, the founder of the School of Mantua; besides others whose names are now surrounded by doubt, but who, judging by the excellence of their draughtsmanship, were undoubtedly leading representatives of the Schools of Northern Italy and Florence in the fifteenth century.

In comparison with the works of the golden age of art, much that these early Italian artists did was, of course, as yet imperfect. Their knowledge of anatomy is at times open to criticism; it is impossible to deny that some of them paid little attention either to perspective or chiaroscuro. The art of imitating Nature to perfection had yet to be thoroughly mastered. Still, what a charm there is in these imperfections. How full of feeling is their simple, naïve work—how clear is their endeavour to have recourse to the only true source of art! For, to paraphrase some words which Vasari applies to Giotto, these pre-Renaissance artists were "not so much the pupils of any human master as of Nature herself;—in addition to their splendid natural gifts, they studied Nature diligently, and were always contriving new things and borrowing ideas from her." [1]

Agostino of Siena (1269-1340?) was a sculptor and architect rather than a painter. But, with the versatility which characterised so many of the men of his age, he could, when need be, take up his pencil or brush and handle it with the dexterity of the most skilled. There can be little doubt that, in collaborating with his brother Agnolo, with whom he had studied under Giovanni and Niccolo Pisani, it was often essential for him to express his ideas on paper. Details of sculpture—such as the twelve high-reliefs on the tomb of Guido, the Bishop of Arezzo, which they were commissioned to execute through the recommendation of Giotto—would frequently demand graphic representation, either for the purpose of assisting them in the elaboration of their work, or as a guide to those who aided them with the mere manual labour of carving the marble or stone. That such was the origin of the little sepia drawing by Agostino which is before us is clear (Fig. 3). These four fantastic figures, drawn in line and wash on parchment—these curious animals with the heads of men and women—were manifestly intended to serve as indications for ornamentation; and, in fact, if we go to Siena and examine the base of the columns, the capitals, and the carved friezes of the Duomo, which Agostino and Agnolo helped to build in 1317, we shall find similar strange conceptions.

[1] Giorgio Vasari's *Le Vite de' piu eccellenti pittori, scultori e architetti*, Florence, 1550.

Fig. 3

Studies. By Agostino of Siena.

To face p. 2

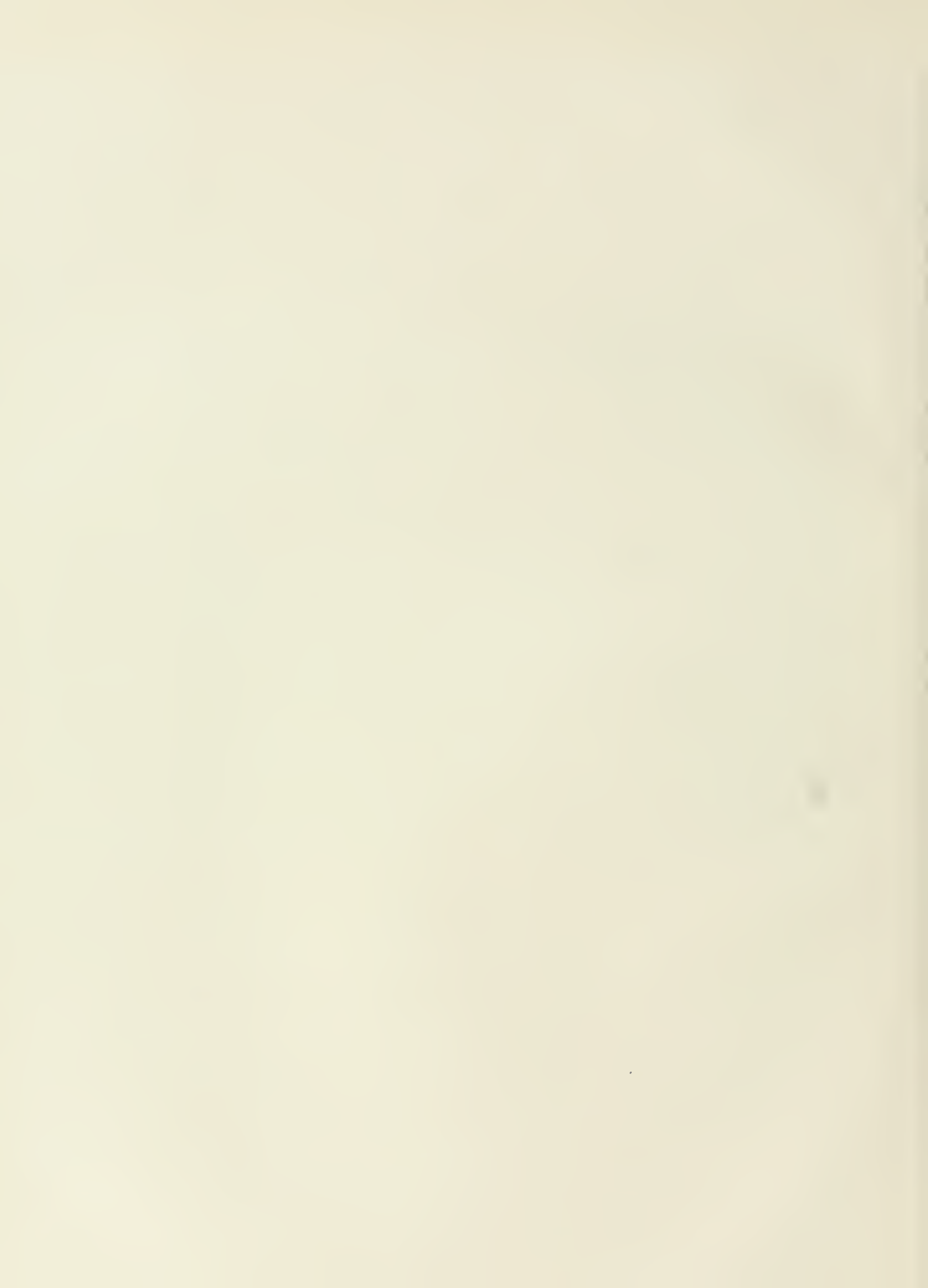


Fig. 4

Studies of Saints. Attributed to Orcagna

Fig. 5

Studies of Saints. Attributed to Orcagna

It is to Pisa or Florence that we must travel if we would attempt to establish the authorship of the exceedingly rare drawings which hang next to Agostino of Siena's strange myths. At first sight these freely draped figures of saints (Figs. 4 and 5) remind one of the work of Masolino da Panicale, that charming master whose frescoes are to be seen at St. Clement's, in Rome, and whose heads and draperies, "falling in elegant folds," are highly praised by Vasari. But, on closer study, one becomes convinced that it is more judicious to attribute them to Orcagna (1329-1389). There is a grace in these feminine figures which bears a striking resemblance to the suavity in the lines of his groups of saintly women in the *Paradise* which he painted on one of the walls of the Strozzi Chapel in Santa Maria Novella, in Florence; whilst, on turning to Pisa and examining the celebrated *Triumph of Death*, which the Governors of that city commissioned him to paint on the south wall of the Campo Santo,[1] we find, in the upper portion of the composition, a figure which is almost identical with the aged, haloed hermit of one of the drawings, besides similarities of style—notably in the heads and the folds—which further strengthens our opinion.

FIG. 6

ST. CHRISTOPHER. BY COSIMO TURA

In the Berlin Gallery

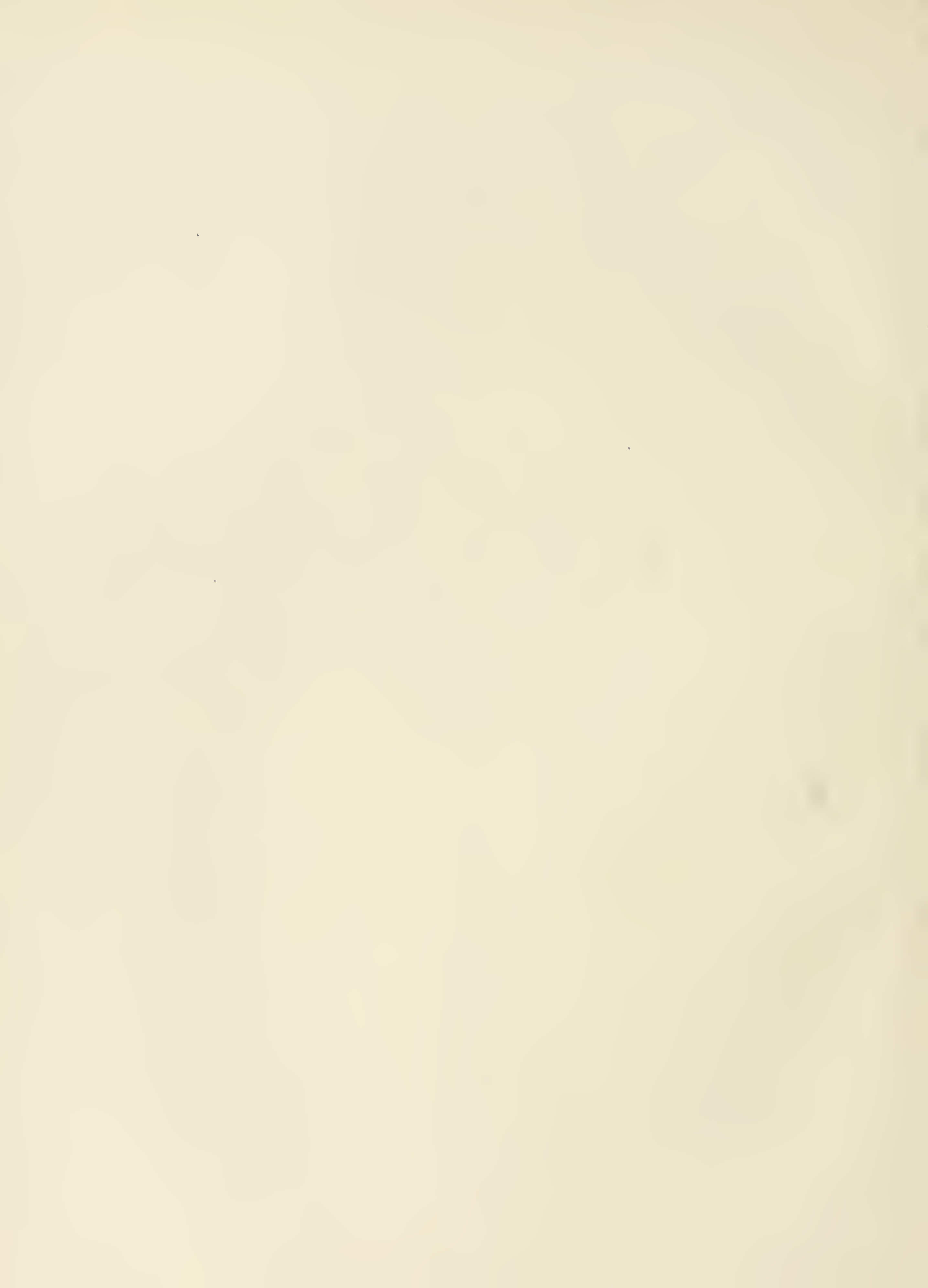
But whatever doubt may be attached to the name of the man who

[1] I am aware that doubt has been thrown by certain modern investigators on Vasari's statement, and that this fresco is sometimes attributed to the Lorenzetti. The point does not here call

Fig. 7.

HERCULES KILLING THE LION.

By Cosimo Tura.



drew these very characteristic figures—and caution is not the least of the virtues of the true connoisseur—can we for a moment hesitate over the attribution of this magnificent *Hercules killing the Lion* (Fig. 7)? Surely no other hand than that of Cosimo Tura could have produced it?

Cosimo Tura (1418–1481?) was born at Ferrara and was the pupil of Galasso Galassi. He succeeded Pietro della Francesca as painter to the Duke of his native town, and executed a number of frescoes at the Palace of Schivanoja, near St. Andrea, for Duke Hercules. They are said to have represented the exploits of his brother, Duke Borso;[1] but is it not likely that the painter also flattered his patron,—if only by depicting his heroic namesake? This indirect compliment would have been quite in the Italian spirit, and it is by no means improbable that this little drawing was one of the studies for the Schivanoja frescoes.

However that may be, there is no denying that the work is a masterpiece. How well the figure of Hercules expresses the idea of superhuman energy, what vigour is displayed by his contracted muscles and by the action of using his foot (an idea never before adopted by painters of this subject) to open the lion's mouth! Only in the work of Albert Dürer, who produced a very fine wood-engraving which bears a general resemblance to Tura's drawing, can we find such an example of overwhelming energy. The lion—Roman and archaic—reminds us of the apocalyptic lions at the base of the marble or stone columns which ornament the peristyles of so many Italian churches; we can imagine it, fashioned in marble or in stone, at the entrance to the Roman church at Verona, or at that of the curious basilica of Borgo San Donino.

Tura's style is so personal that there is no mistaking his drawings. The knotty appearance of the arms and legs, their rather exaggerated muscular development, is to be seen in nearly all his works—notably in the *St. Christopher* of the Kaiser Frederic Museum, in Berlin (Fig. 6), and in the *Pieta* of the Correr Gallery, in Venice. Another characteristic sign

for discussion, though I cannot resist quoting the judicious words which M. Pierre Gauthiez, in his work on Luini, uses under somewhat similar circumstances—"que l'on devait perdre la manie de contredire par système les contemporains et ceux du pays même, lesquels devaient voir et savoir mieux qu'un théoricien arrivé trois ou quatre siècles après."

[1] Many of these frescoes have disappeared, but in 1840 Signor Campagnoni discovered seven of them under the whitewash which covered the walls of the old palace. See Count Laderchi's *Descrizione dei dipinti di Schivanoja*, Ferrara.

is the very pronounced reflected light which surrounds the line of the limbs in the penumbra.

At the top of the drawing is written the word "Gosmo," evidently intended for "Cosimo." "Tura," in all probability, followed on a portion of the paper which has been torn off and replaced by a fresh piece.

Fig. 8

Studies for the "Last Judgment." By Luca Signorelli

In the Uffizi Gallery

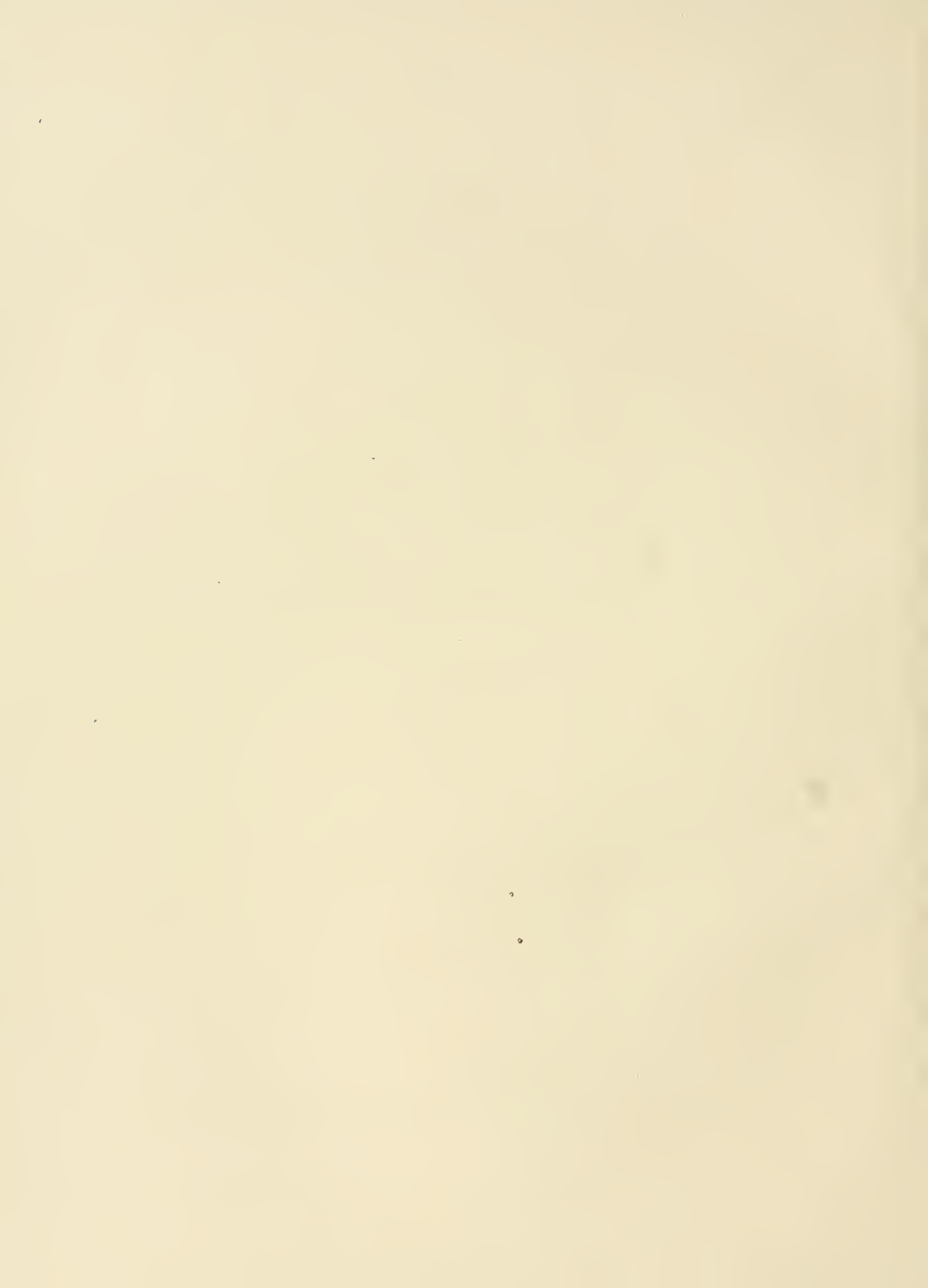
Tura is one of those masters whose drawings—owing to their excessive scarcity—are prized every bit as much as their paintings. Few private collectors possess examples, and even the Pitti Gallery and the British Museum can boast of but three or four.

Among that brilliant group of masters who were contemporary with Fra Filippo and Filippino Lippi there are three whose drawings are before us. We will take them in the order of their importance.

Luca Signorelli of Cortona (1441–1524)—one of those artists whose works contributed most towards the great era of art which immediately followed the close of the fifteenth century, and whom Vasari and others have indicated as the immediate precursor of Michelangelo—is represented by a page of sketches depicting two episodes in the life of a saint (Fig. 9). Was this work a preliminary study for one of his numerous frescoes—those, for instance, which he did in 1472 in the Chapel of St. Barbara, at Arezzo? Do not these naked, gesticulating men also call to mind the energetic groups representing the Cursed in his *Last Judgment* in the Duomo of Orvieto, and the drawings of which,

FIG. 9

STUDIES BY LUCA SIGNORELLI



in the Uffizi Gallery and in the Louvre, have so much interested us? Nothing can be more instructive, in studying the work of this powerful master, than to compare this rough sketch with one of the masterly drawings preserved in the Uffizi (Fig. 8). It is curious to note how, in the case of the former, Signorelli's mind has been engrossed with the problem which was ever a dominant one with him—the exact representation of the anatomy of the human figure. As in the fine studies which he made for the Orvieto frescoes, the muscling is already powerfully indicated. He has felt the need of showing every muscle, and, in addition to doing this, has succeeded in an astonishing manner in rendering the impression of muscles in action. Note these prominent shoulder-blades with their many ramifications; these solid thighs and somewhat exaggerated calves. He also displays, by the wild yet expressive movements of his men, a desire to express himself violently—passionately; he overflows in the expression of their movements and feelings, as in their forms and the manner in which he has drawn them. I might also point, by way of comparison, to another large drawing in the Uffizi—that representing naked figures, demons and animals, which are likewise wonderfully full of action; to the well-known drawing in the Louvre of the back view of an executioner in the act of striking, a work of extraordinary and powerful grandeur, as well as to other similar drawings. But enough has been said on the subject of the Michelangelesque side of Signorelli's genius. That it was many-sided we know. He could be graceful and supple, as in the robed figure on the left of our drawing, as well as overflowing with vitality. His frescoes in the Sistine Chapel, in Rome, depicting the life of Moses, are in quite a different manner to those we have been considering: certain feminine figures are in a taste and style that is charming, and a sense of calm and beatitude reigns over the whole composition.

In his love of painting scenes of violence and of displaying muscles at their fullest tension Luca Signorelli was, I believe, equalled only by Antonio Pollajuolo (1430 1498). For an intimate knowledge of anatomy possibly the palm must be given to Antonio, since, according to Vasari, he was the first who had recourse to dissection for the purposes of art. What fine drawings of the nude he has left us! His *David with the Head of Goliath* in the Kaiser Frederic Museum is a masterly work; his *Hercules and the Hydra* in the Uffizi is a splendid representation of force; and his *Martyrdom of St. Sebastian* in the National Gallery bears out, in its good natural drawing of the figures, that which his biographer

says of him,—that "he always copied nature as closely as possible."[1] But it is not to this class that the little drawing to which I would now draw attention belongs. This draped figure of Christ, with the chalice at His feet (Fig. 10), is in the calmer style of his charming *Tobias and the Angel*, in the Pinacoteca, in Turin, and must be classed with the series of saints, including St. Peter, St. Andrew, and St. Paul, which can be seen in the Uffizi.

What finer quality could a painter possess than that of being at once forceful and gentle? Judging by the works of other artists than the two to whom I have just referred, it would seem to have been a common one among the Italian masters of the fifteenth century. Piero di Cosimo (1440-1521)—that eccentric artist whose life is described so entertainingly by Vasari and who was the master of Andrea del Sarto—could paint a monster every bit as successfully as a Venus. "Endowed with a subtlety for investigating curious matters in nature," and possessed of "a capricious and extravagant invention," he spent his time between the most fantastic creations—fearful to behold—and the most graceful of compositions. The two small drawings in the collection we are visiting—pen-and-ink sketches of the Virgin and an Angel, drawn on both sides of the paper (Figs. 2 and 12)—were done when he was in the same mood in which he painted his pictures of the Madonna and the Conception. How full of religiosity is the figure of the kneeling Virgin, and how close is the resemblance, in technique and style, to the work of Botticelli and Filippino Lippi! There is a sketch in the Albertina, in Vienna, of the Virgin and the two Angels kneeling before the Child, which is very closely related to these delightful little works.

There is no need for a signature in the case of some of the great masters; the personal note is so pronounced that almost at a glance we can identify their works. This other drawing by Mantegna (1430–1506)—a full-face view of a sleeping soldier, with his lance and shield (Fig. 11)—is signed, but even if we were sure that the signature was the artist's own—and we are far from certain of that—it is so characteristic a work that the fact would appear almost to lose its importance. It is a very carefully executed study, and especially as regards the soldier's dress and armour, over which Mantegna was ever punctilious, as can be seen from the nine cartoons of the *Triumph of Cæsar*, preserved at Hampton Court, or from the frescoes of Padua, which, with the Mantua frescoes,

[1] Vasari.

FIG 10

CHRIST & THE CHALICE BY ANTONIO POLLAINOLO

TO FACE P 8

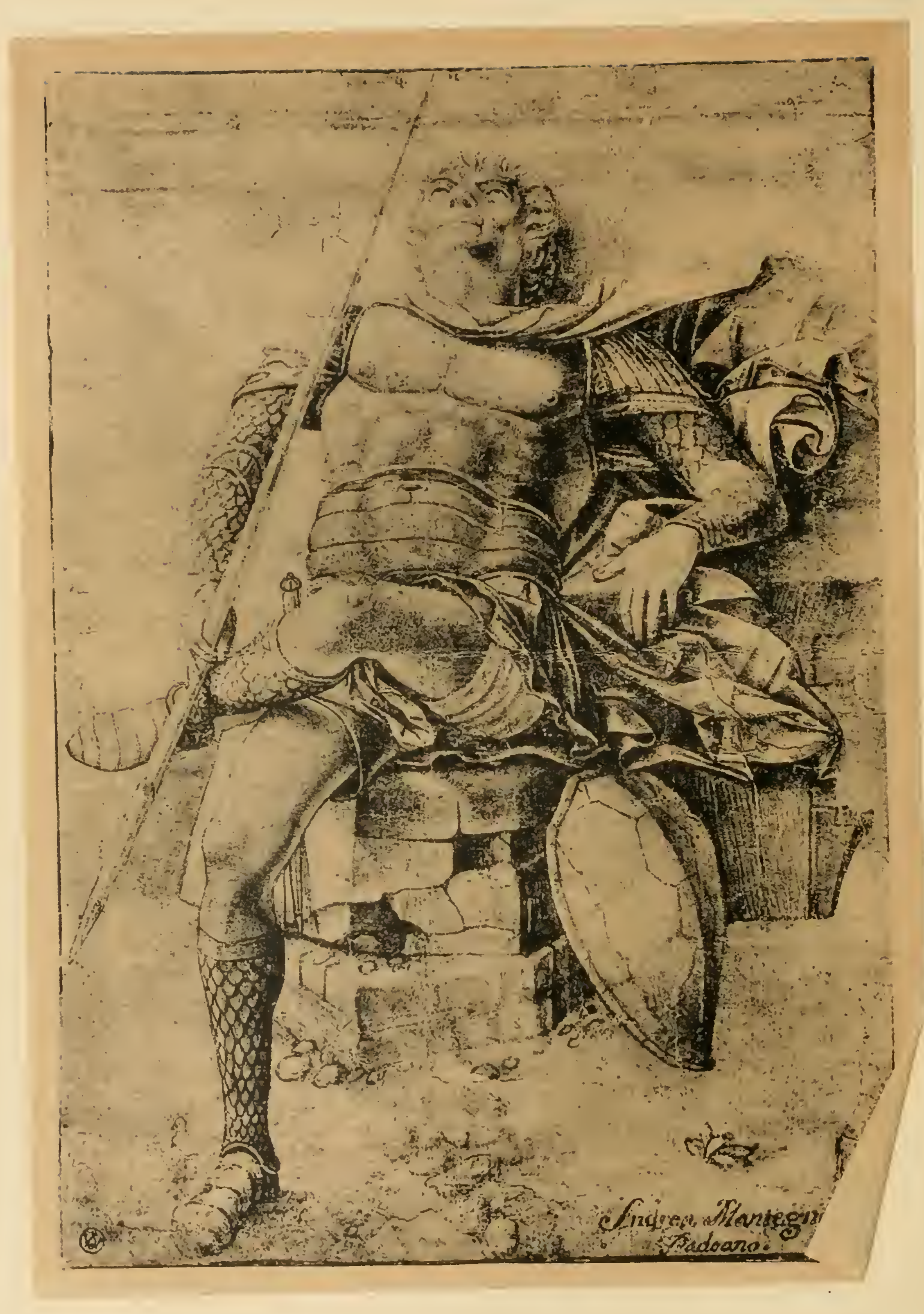


Fig. 11

A Sleeping Soldier. By Mantegna

To face p. 9

are his most important works. Though displaying the tendency of the school in which he was educated—a school that drew a great deal of its inspiration from ancient bassi-rilievi, it is distinguished for that full and vigorous development of form which Mantegna was the first among his contemporaries to master. It is interesting to note that our soldier's shield, the shell of a tortoise, is similar to that in one of his engravings representing the burial of Christ; and the fact that the soldier's costume, his leg-armour and shoulder-straps are almost identical with those of the soldiers in an engraving of the *Flagellation*, leads one to suppose that this masterly study served in the preparation of one of Mantegna's large compositions—probably a Resurrection.

Before closing this brief review of the work of some of the Quattrocentisti, who so ably led the way to the perfect development of painting, there are still two drawings which it will be well worth our while to examine with the care and love of a connoisseur. One belongs to the School of the North of Italy, and dates, presumably, from the first half of the fifteenth century; the other must be classed with works of the Florentine School of the end of the century.

There is something about the first—this portrait of a man in profile with a large bonnet pulled down over his head as far as his eyes (Fig. 1)—which reminds us of the fine portrait of Ludovico the Moor by Boltraffio in the Trivulzi collection in Milan. It is undoubtedly by a painter of the same sincere and severe school. Drawing of such purity and firmness is rare. The curious head-dress, it may further be noted, appears in many pictures of the Venetian School, and the very original manner in which the hair is cut figures in numerous medals and *plaquettes* of that brilliant period, as well as in various pictures, including a painting by Francesco Cossa (whose frescoes, side by side with the works of Cosimo Tura, adorn the walls of the Palace of Schivanoja) in the collection of M. Gustave Dreyfus, in Paris.

One can fancy this fine portrait—so full of character, so impressive in its simplicity—as once hanging in the private room of some Venetian or Milanese nobleman, and can imagine how enhanced its appearance must have been by the large gilded or many-coloured frame in which, undoubtedly, it was originally placed. Those who have travelled in Italy, where such portraits and their original frames are still numerous, will call to mind the beautiful *cornici*, ornamented with figures or pilasters, and either polychromatic or simply gilded, to which I refer, and can understand how great is the charm which these veritable works

of art add to the portraits they enframe. That the portrait before us was once so enframed is clear from the manner in which the worm-eaten mahogany panel on which the drawing is pasted has been sawn. Originally this panel and the frame were in one piece.

The drawing of the Florentine School is a picture of Jesus, standing with joined hands, and may justly be considered to be a study for a picture of the Baptism of Christ (Fig. 13). Is it the work of Perugino, who, as can be seen at the National Gallery, in Vienna, at Foligno and elsewhere, so often treated this subject, and whose naïve

Fig. 12

An Angel. By Piero di Cosimo

Jesus invariably bears a striking resemblance to the one before us? Certainly this pose is extremely familiar. It is very often to be found, for instance, in the pictures or frescoes of Verrocchio, Ghirlandajo, Piero di Cosimo, Lorenzo di Credi, Pinturicchio and others. How many times the figures of St. John and St. Sebastian in Perugino's pictures remind one of the structure (if I may use the word) of this portrait of the Man of Sorrow? Moreover, it is full of a religious and ecstatic sentiment which Perugino's work possesses in a particularly marked degree. It is but proper, however, to point out that the *Baptism of Christ* in the Sistine Chapel is attributed either to Perugino or to Pinturicchio, and that the *facture* of the drawing we are considering

Fig. 13

Study for a Baptism of Christ. Attributed to Pinturicchio

To face p. 10

is much nearer that of the latter than the former. If we compare it with Pinturicchio's fine drawing of a *Knight and his Pages* in the Uffizi—a study which, like the one before us, is drawn on a similarly prepared paper, and also with one in the Louvre representing knights in armour, we shall see that the technique is in both cases the same. The manner in which the legs, hands, and hair are interpreted is identical. But the art of these two masters—as indeed was the case with all who studied under Perugino—was so alike that their work is often almost indistinguishable. Even Raphael himself, until he came under the influence of Fra Bartolommeo, painted completely in the style of his master Perugino.

Fig. 14

Sibyl and a Cupid. By Michelangelo

CHAPTER II

THE RENAISSANCE—THE SCHOOL OF FLORENCE

Slowly but surely during the fifteenth century art had progressed. With the works of Pietro della Francesca and Paolo Uccello perspective had reached a high state of perfection. A proper understanding of light and shade had been shown by Masolino da Panicale, and with the coming of his pupil the great Masaccio, who was the first to free himself from the hardness and imperfections of the art of the day, "movement, vigour, and life" had been introduced into the attitudes, "giving the figures a certain appropriate and natural relief that no painter had ever succeeded in obtaining before."[1] Fra Filippo and Filippino Lippi, Benozzo Gozzoli, Pollajuolo and Ghirlandajo, Signorelli and Piero di Cosimo, Andrea Verrocchio and others had each contributed his share towards the establishment of the modern school of art. But, until the days of Leonardo da Vinci, Fra Bartolommeo, Michelangelo, Raphael, Correggio, Giorgione, Tintoretto, Titian, and Paolo Veronese, painting had still to attain its perfect development—the combination of individuality with the highest possible excellence in composition, chiaroscuro, colour, and perspective.

The collection we are studying is rich in examples of the drawings of

[1] Vasari.

the great masters of the Cinquecento Schools. Let us take these schools in their natural order—the one that best explains the development of art in the golden age: first, the Florentine School; secondly, the Roman School; thirdly, the Schools of Lombardy; and, lastly, the Venetian School.

Among the four works which exemplify Leonardo da Vinci's skill in design—a quality for which he was almost without a rival—the first to attract our notice is a little portrait in sanguine which seems strangely familiar (Fig. 15). And well it may be, for though this haloed head represents God the Father, or one of the Apostles, the features are apparently those of the artist himself. Of this there is little doubt. The firm mouth with its thin drooping lips—the underneath one slightly protruding, the deep-set eyes with pouches underneath, the heavy eyebrows, the protruding cheekbones, the wrinkles and, to a great extent, the nose and skull are all characteristic of portraits of Leonardo. Compare the drawing with the portrait which is in the Royal collection, in Turin (Fig. 16)—an incontestable work—and you will see that the two are almost identical. We find this same energetic and powerful head, this long white hair, descending and commingling with a majestic beard, in nearly all the great European collections, but notably at Windsor, where there is a fine portrait in profile.

As to the manner in which this study is drawn, there is no mistaking the precious draughtsmanship of Leonardo. As Vasari records, he drew preferably with the point of the brush, and ever with great care and delicacy, and as, according to his friend Luca Pacioli, he was left-handed, the majority of his drawings are executed in lines which go from left to right[1]—lines which, in the shadows, are parallel and crowded together.

The drawing of heads, especially when they were curious and adorned with fine rich hair, greatly delighted him. "He would follow about any one who had thus attracted his attention for a whole day, acquiring such a clear idea of him that when he went home he would draw the head as if the man had been present."[2] The exclusive study of nature, without hardly looking at the antique at all—that was the feature of the whole of his artistic career. "From his earliest days," says Sir Sidney Colvin, "he had flung himself upon that study with an unprecedented delight and curiosity. In drawing from life he had

[1] His writing, in the oriental mode, ran from right to left—another indication that he was left-handed, though some authorities have attributed this peculiarity to his love of mystification, or to a fashion acquired during his sojourn in the Levant.

[2] Vasari.

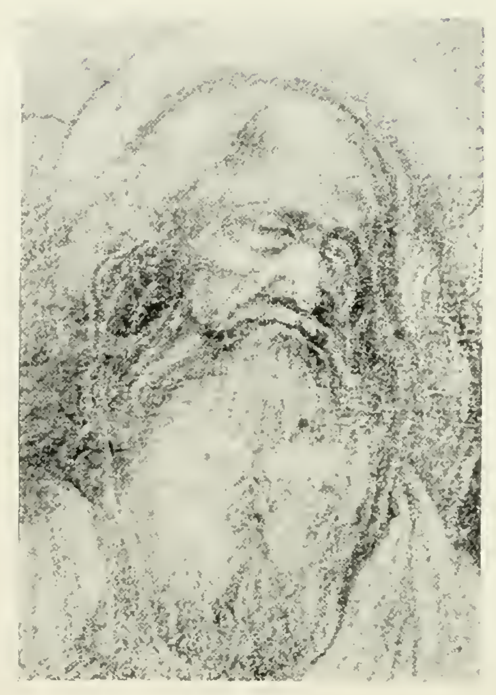


Fig. 15

An Apostle—a supposed Portrait of Leonardo da Vinci. By Himself

From a sanguine drawing in the Wauters Collection

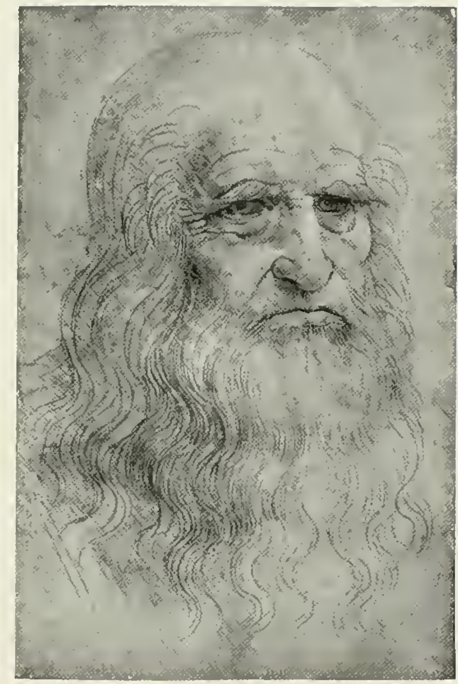


Fig. 16

Portrait of Leonardo da Vinci by Himself

From a drawing in the Royal Collection, Turin

found the way to unite precision with freedom, the subtlest accuracy of definition with vital movement and flow of line, as no draughtsman had been able to unite before. He was the first painter to recognise light and shade as among the most significant and attractive of the world's appearances and as elements of the utmost importance in his art, the earlier schools having with one consent neglected the elements of light and shade in favour of the elements of colour and line. But Leonardo was not a student of the broad, regular, patent appearances only of the world; its fugitive, fantastic, unaccustomed appearances attracted him most of all. Strange shapes of hills and rocks, rare plants and animals, unusual faces and figures of men, questionable smiles and expressions, whether beautiful or grotesque, far-fetched objects and curiosities, these were the things which he most loved to pore upon and keep in memory."[1] There was one type of face in particular which he held in great affection, and was never tired of repeating; it is that of an old man with a protruding under lip, a dilated eye, and round bald head. This head—an example of which is owned by M. Wauters (Fig. 21)—became a veritable formula with Leonardo, hence all the large collections, such as those in the British Museum, in the Uffizi, and in the Ambrosian Library at Milan, contain repetitions. In the London sketch the lines run from right to left, but in the Ambrosian heads—two of which are here reproduced for the sake of comparison (Figs. 20 and 22)—the work, as in the Wauters drawing, is that of a left-hander.

Vasari also speaks, in describing Leonardo's celebrated *Battle of the Standard* cartoon, which, with Michelangelo's cartoon of Pisa, served as a model to the art-students of their generation as the frescoes of Masaccio had served to those of earlier generations, of his "incredible mastery of form and line in dealing with horses, which he made better than any other master, with their powerful muscles and remarkable beauty." No one, indeed, was a greater lover and student of horses than he, and it is said that he would never be without some of these noble animals in his stable. In the Royal Library at Windsor are preserved a series of small experimental studies which he made for the equestrian monument of Francesco Sforza (Fig. 17)—studies which would lead one to believe, as Sir Sidney Colvin remarks, that he first proposed to represent his hero as mounted on a charger violently prancing or rearing above a fallen enemy. How well these sketches and the energetic studies of horses' hoofs in the Budapest Gallery

[1] *Encyclopædia Britannica*, vol. xiv., ninth edition.

display Leonardo's profound knowledge of horses, and how clearly they prove to us that the next sketch which calls for our attention—a study of an armoured knight in a flowing mantle, mounted on a caparisoned charger (Fig. 18)—belongs to the same fine series.

Fig. 17

Study for the Equestrian Monument of Francesco Sforza. By Leonardo da Vinci

From a sketch in the Royal Library at Windsor

Does not this little sketch, drawn with his favourite tool, a brush, and in his favourite medium, liquid sanguine, show that Leonardo had nothing to learn as regards the attitudes and movements of horses? The bearing of this solidly built and fiery charger, kept well under control by the energetic hand of its rider, is truly superb. The way in which the impression of movement has been rendered is perfect.

Fig. 18

Study of a Knight. By Leonardo da Vinci

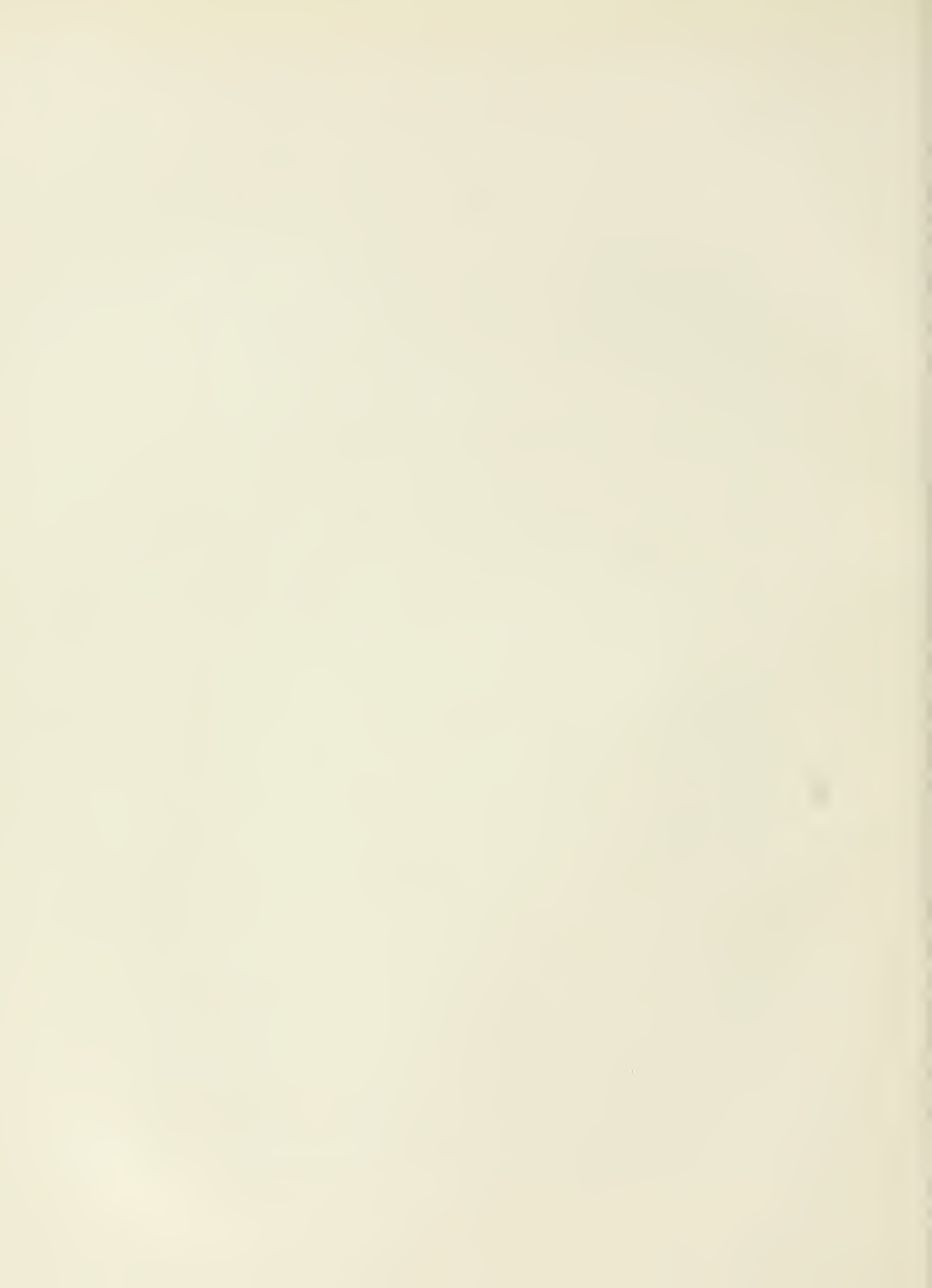
After "regeneration

Fig. 19

Study of a Knight. By Leonardo da Vinci

Before "regeneration"

To face p. 16



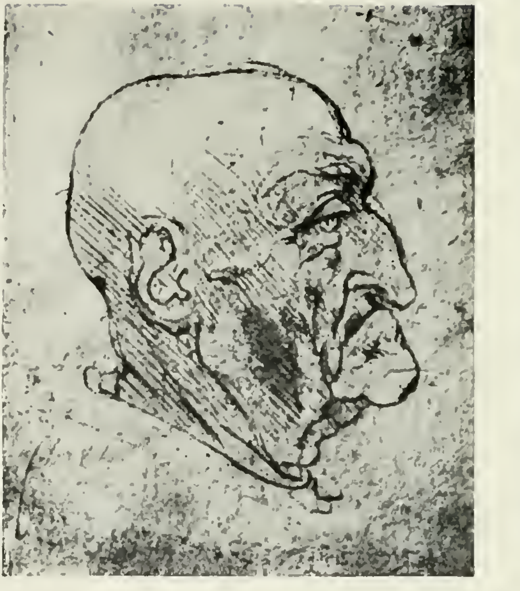


Fig. 20

Head of an Old Man. By Leonardo da Vinci

From a drawing in the Ambrosian Library, Milan

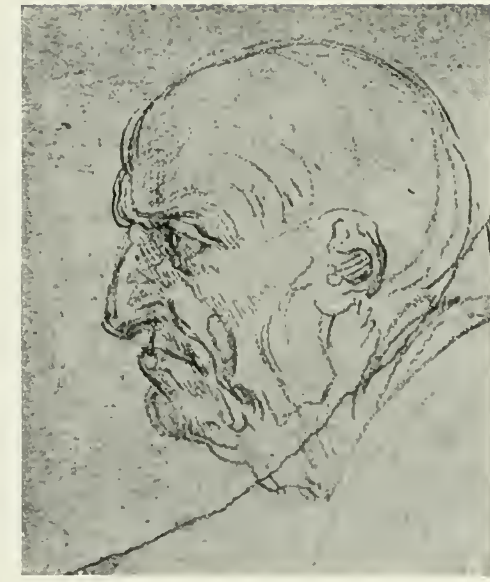


Fig. 21

Head of an Old Man. By Leonardo da Vinci

A sanguine drawing (Wauters Collection)

Fig. 22

Head of an Old Man. By Leonardo da Vinci

From a drawing in the Ambrosian Library, Milan

We can almost imagine we hear the rise and fall of the cavalier in his saddle as he dashes forward with his ample mantle floating in the wind —the horse's heavy breathing and the cadenced thud of its hoofs on the ground! The composition, too, leaves nothing to be desired : all the movements are well balanced, nobly and artistically condensed. We might imagine that the whole subject had been conceived and executed with the brain and hand of a sculptor, and that Leonardo had seen the bas-reliefs of the Parthenon or the sarcophagus of Alexander with their diminutive horses, and huge horsemen, whose long legs reached far below the chests of their steeds.[1]

Although our next page of studies by Leonardo (Fig. 23) is much damaged by damp, which has thickened the lines drawn in ink, I have thought fit to reproduce it as an example of one of those numerous sheets of drawing-paper over which he was accustomed to scatter his preliminary ideas. Side by side with these sketches (which admirably display the fertility of his mind and his artistic judgment) I place two sketches from the British Museum and Oxford collections—one the figure of a man (Fig. 24) and the other a strange allegory (Fig. 25). Comparison is ever extremely instructive from the point of view of this master's technique, since these works show that it was indifferent to him whether he used the right or the left hand when drawing. I know of no other artist who has left us drawings executed with the left hand. The small study of a man, though drawn with the right hand, is identical as regards technique with the Siren on our page of sketches, whilst the Allegory is executed in the same manner as the fine central figure, which, though the helmet and shield are effaced, appears to represent a Minerva. Nothing is more revelatory than these pages of fugitive sketches. One might say that it is possible to reconstruct the whole of Leonardo da Vinci's artistic and intellectual life by studying the sketches for his *Last Supper* at Windsor, those representing arms and engines of war in the Valton collection at the

[1] This beautiful little drawing is an instructive example of the value of a mechanical process of "regeneration" which M. Emile Wauters has applied with very wonderful results—as will be seen in the next chapter—to a hitherto unknown cartoon by Raphael. Signor Colorada Ricci, the Director-General of Fine Arts for Italy, and an eminent writer on art, said, on seeing a photograph of this drawing by Leonardo da Vinci (Fig. 19), that, in his opinion it was a poor but ancient copy of a work by this master—a very judicious pronouncement when we consider the state in which the drawing then was. For this was before its beauties had been brought to light. In its previous faded and worn condition few critics would have ventured on declaring it to be a true Leonardo da Vinci. In order to demonstrate the value of M. Wauters' ingenious process, I have placed a reproduction of a photograph of this work side by side with the one taken after its "regeneration."

Fig. 23

A Page of Pen-and-Ink Sketches. By Leonardo da Vinci

To face p. 19

École des Beaux Arts, in Paris, those illustrating his scientific writings at the University of Oxford, those in the Galichon collection at the Louvre, done for his *Adoration of the Kings*, and the scores of others which are at Venice or in private collections.

It has been said that Baccio della Porta—or to give him the name

Fig. 24

A Study of the Nude. By Leonardo da Vinci

From a sketch in the British Museum

Fig. 25

An Allegory. By Leonardo da Vinci

From a sketch at the University of Oxford

under which he is better known, Fra Bartolommeo di S. Marco (1469-1517)—was an imitator of Leonardo da Vinci, but this is hardly just to a painter of such excellent and original qualities. True, he came under the influence of the great Florentine master, but his own contribution to the progress of art was so great as to make us almost forget what he owed to others. Can we ever lose sight of the fact

that he made the acquaintance of Raphael in Florence in 1504 and, whilst learning the rules of perspective, gave the younger artist the most invaluable lessons in colouring and the handling of draperies? He was especially remarkable for the admirable style in which he depicted draperies, due, it is declared, though I believe erroneously, to his use of a lay-figure, which until his day is said to have been unknown to artists. I very much doubt whether this was the reason for his grand and noble style. But this, after all, was only one of his many good points. If you would judge of the full extent of the science and knowledge displayed in the healthy, honest art of this brilliant Florentine, go to the Uffizi and study the magnificent collection of his drawings in *pierre d'Italie*, sanguine and pen-and-ink. His figures—full of a touching and almost indescribable charm, exhaling a feeling of religious mysticism that is extremely personal—prove that he saw forms in masses, in their dominant lines only. General appearance and bearing was everything to him, hence the details in most of his drawings are only summarily indicated.

Fig. 26

Studies in the Uffizi. By Fra Bartolommeo

There are two drawings in the Wauters collection which exemplify these and other fine qualities of the Dominican painter. One is the figure of an apostle, seen full face and draped in an ample cloak, with his right hand raised as though in the act of blessing—a figure reminding us of the Christians of the catacombs, which is presented in the style of the severe figures of the Roman mosaics of Ravenna and is full of a noble religious spirit (Fig. 28). As in the case of all the drawings of Fra Bartolommeo, its technique is simple : the head is sketched in by means of broad masses, the hands and their action are but summarily indicated, and the shadows, suggested in a very personal manner, consist of parallel lines running in the same direction as the flowing folds of the draperies. The other drawing (Fig. 27) is a full-length profile portrait of St. John when a child—a study for which Fra Bartolommeo made a preliminary sketch, now in the Uffizi (Fig. 26).

The severe grandeur and sublimity of invention of Michelangelo

FIG [illegible]

ST. JOHN AS A CHILD BY BACCIO DELLA PORTA

(FRA BARTOLOMMEO)

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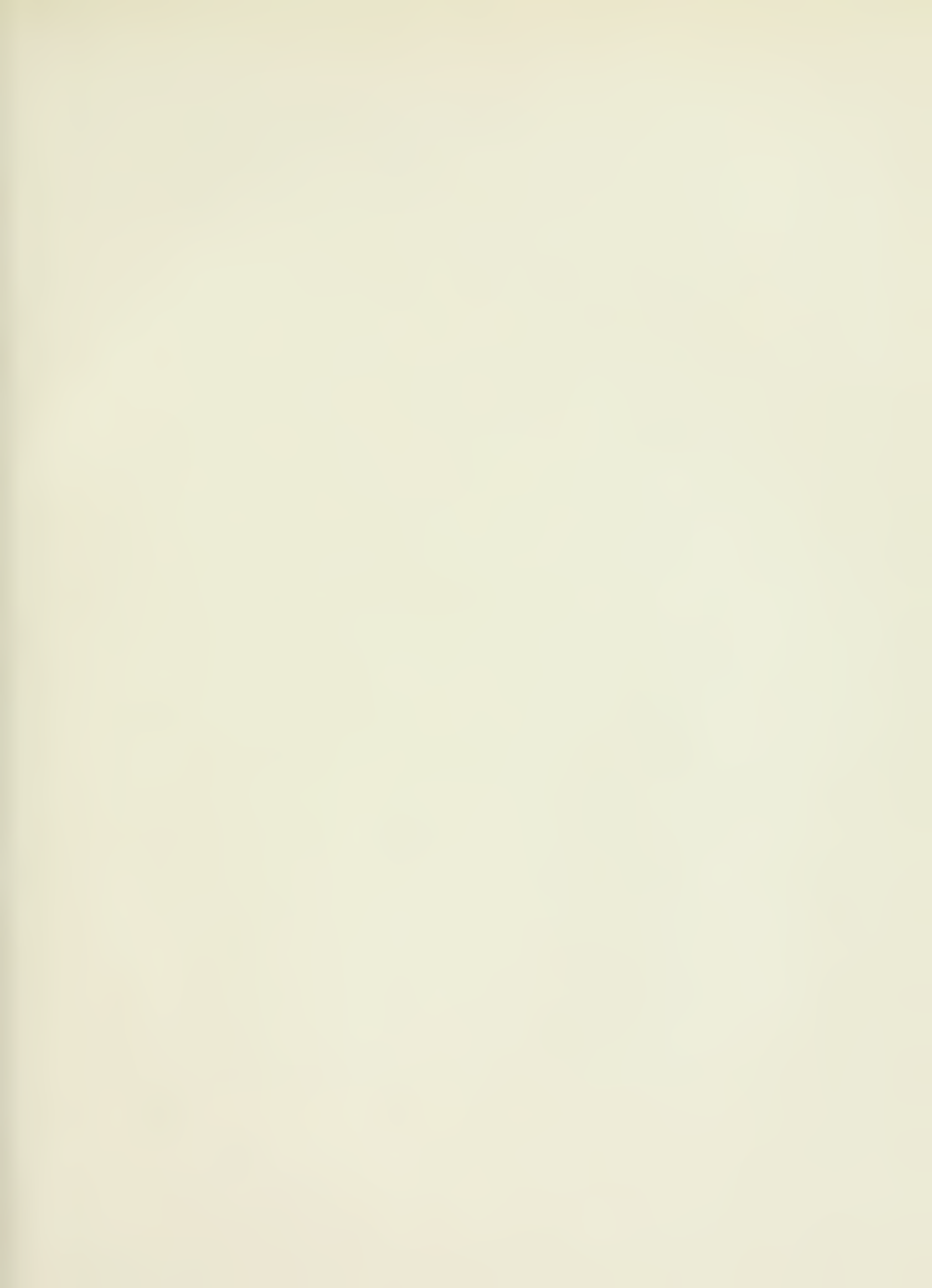

Fig. 28

Study for the Figure of an Apostle. By Fra Bartolommeo di S. Marco

To face p. 21

(1475-1564), who completely revolutionised painting, not only in Florence but throughout Italy, may now be evoked by the studies for his two finest works—the ceiling of the Sistine Chapel and the celebrated *Last Judgment*.

In the preparation of these works Michelangelo, as on every occasion when he was working on a masterpiece, produced a very large number of preliminary drawings. From the many different projects which he made for this or that *chef d'œuvre*, we realise that he was one of those great artists whose ideals are placed on so high a pinnacle that they are hardly ever satisfied. A sketch which to us appears to be the acme of perfection they reject without hesitation, to produce something else which comes a little nearer to their sublime ideas. Looking at such a collection of studies as these, we are lost in admiration at the indefatigable care and fertility of invention which has been shown, the facility with which the hand of the artist has transcribed his ideas on paper, and the *insouciance* with which he abandons a project that has been carefully thought out to seek for something else which is still greater, more gigantic, and more noble.

His first ideas for the ceiling of the Sistine Chapel are particularly interesting, since, of the two paintings mentioned above, this is the one in which Michelangelo's poetical feelings are most fully shown, in which his genius and imagination are most expanded. "The style and cast of the figures have nothing of common nature," says one of his biographers, "but a character of grandeur peculiar to themselves, proceeding from his own mind, without appearing to partake of the previous associations of other men. His sibyls and prophets exhibit with variety and energy the colossal powers of his mind ; yet great as is the display of invention which he has there shown, and which is to be seen through the whole of the ceiling, no part exhibits or more strikingly marks the range of his genius than the smaller domestic compositions in the lunettes, where, to the most homely and familiar scenes, he has given an air of greatness, without extravagance or diminution of their natural simplicity, in a style which defies competition."[1] In pondering over the preparation of this great work, Michelangelo filled two sides of a sheet of drawing-paper (which M. Wauters had the good fortune to find in the portfolio of a Parisian *brocanteur*), and, compared with the sketches in other important collections, they show many instructive

[1] Duppa's *Life and Works of Michelangelo*. Translated by William Hazlett. London : H. G. Bohn, 1856.

differences. On one side is a sibyl with a cupid holding the tables and books and a study of the drapery for this group ; on the other, Adam's left arm, the torso—much effaced—of the kneeling sacrificer in the scene

Fig. 29

Studies for the Ceiling of the Sistine Chapel, Rome.
By Michelangelo

From a page of sketches in the British Museum

representing the leaving of the ark, and one of the projects for the architecture of the ceiling (Fig. 30).

In the British Museum is a page of sketches (Fig. 29) which must belong to absolutely the same period and are the complement of some

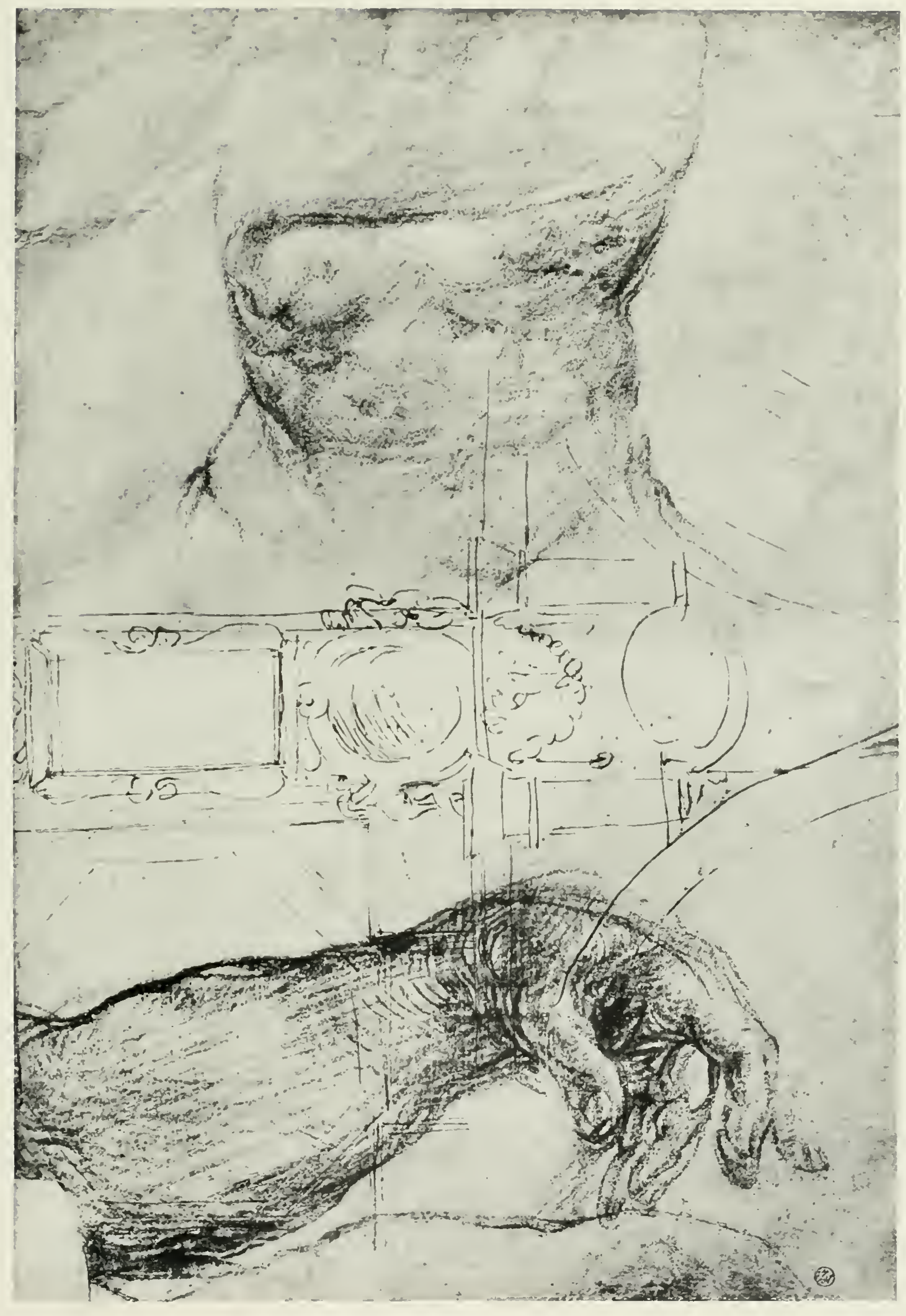

Fig. 30

Studies for the Ceiling of the Sistine Chapel, Rome. By Michelangelo

To face p. 22

of M. Wauters' studies, so we will consider them together. It should first of all be noted that, whereas, in the case of the finished ceiling, the finger of Adam's arm is stretched out to rejoin that of the Creator, in both the sketches it is still curved and lifeless. Doubtless Michelangelo's primary idea was to depict an Adam to whom life had not yet been entirely communicated by contact with God. The fingers in the British Museum drawing denote an almost entire lack of life, whereas in the other sketch the artist has already indicated his thought more clearly: Adam's finger is nearer to that of the Creator. These details, which at first seem to be of little importance, prove, nevertheless, that the master was still searching, and that with each fresh drawing he strengthened his idea. This subtle progression in his work is very instructive and well worthy of being pointed out. Both these pages, curiously enough, bear architectural details, drawn in ink, for the vaulting of the ceiling of the Sistine Chapel. These are little more than rough memoranda, hastily transmitted to paper, but, by the various interpretations of the same subject, they again prove to us how perseveringly he sought to attain perfection. Adam's arm, drawn with *pierre d'Italie*, has, unfortunately, lost much through the deterioration of the medium;—time has dealt hardly with it, and it is no longer very exact as regards form. Underneath is a linear and muscular rectification.

Like many of Michelangelo's drawings owned by the King, the British Museum, the University of Oxford, the Uffizi and other galleries, the studies on the other side of M. Wauters' sheet present a rather confused ensemble; some of the sketches are even made one above the other. A few, however, are very clear and well preserved—for instance, the Sibyl and the Cupid (Fig. 14), an idea which the artist did not utilise in his finished work, though, as we see, he carefully studied the drapery which was to cover the sibyl's legs (Fig. 40). The fine technique of this drapery—executed with a pen—is noteworthy: these clear, regular hatchings are characteristic of all Michelangelo's draperies.

The page of studies (Fig. 32) for the *Last Judgment*, which Michelangelo executed in the Sistine Chapel thirty years after the completion of the ceiling, consist of a head, an arm, and a foot—undoubtedly those of the cross-bearer in the upper right-hand portion of the fresco (Fig. 31). Here we have a first-class example of the strength, sureness of hand, and anatomical knowledge of the master. The head is especially characteristic: it presents the same character and conformation as the head of

that slave with raised arm which he executed in sculpture and repro-

Fig. 31

A Cross-bearer in the "Last Judgment." By Michelangelo

ductions of which are now to be seen everywhere. Other familiar features

Fig. 32.

STUDIES FOR THE FIGURE OF THE CROSS-BEARER IN THE LAST JUDGEMENT OF THE SISTINE CHAPEL.

By Michael Angelo.

Fig. 33.

STUDIES FOR A HEAD.

By Michael Angelo

To face page 25

which we find in these three strong studies are the large space between the big toe and the second toe and the position of the little finger of the hand which is supporting the lower portion of the cross—characteristic details in the work of the illustrious Florentine.

FIG. 34

TRACING OF A HELMETED PROFILE ON A PAGE OF SKETCHES. BY MICHELANGELO

At the University of Oxford

When we have carefully studied the work of Michelangelo and become acquainted with his mannerisms, we have no great difficulty in recognising his work. Take, for instance, these other studies—pen-and-ink sketches of the head of a man wearing a most original helmet (Fig. 33)—and tell me if there can be any mistake about their authorship. I have a recollection of having seen a similar helmet at the University of Oxford on a page of sketches that might have been conceived, as it seemed to me, by Pieter Brueghel the Elder or Jerome Bosch.

In the midst of a confused mass of sketches representing crabs, skulls, giraffes, and cripples—with here and there the long phrases which Michelangelo often wrote across his sheets of drawings—are two such helmeted profiles with absolutely similar ornaments. A tracing of one of them is here reproduced (Fig. 34). These helmets, as can be seen on comparing them with the sketch of the Wauters collection, were evidently the artist's first rapidly executed designs; as regards their form, silhouette, and ornamental details they are the same as the drawing we are considering. That is indisputable. Another sketch (Fig. 35) shows that Michelangelo was fond of ornamenting the caps of his figures with fine bunches of feathers. I have selected this sketch, which, however, is mediocre in its technique, from a superb page of pen-and-ink drawings in the Louvre, so it is inadmissible to contend, as certain theoretical critics are only too disposed to do in the

FIG. 35

PEN-AND-INK SKETCH. BY MICHELANGELO

From a page of drawings in the Louvre

case of undoubted works by Michelangelo, that it was produced by a pupil of the great master.[1] The sketches of a man and a woman with a child, from the Louvre collection, are also instances of the same technique (Fig. 36). The manner of indicating the eye, the throat, and the nose is identical. I have placed these various sketches side by side with the Wauters drawing in order that my readers may clearly understand Michelangelo's manner and his methods of work.

FIG. 36

PEN-AND-INK STUDIES. BY MICHELANGELO

In the Louvre

In studying the work of Michelangelo as a painter, we should never forget that he was also a great sculptor. Let me call attention, therefore, before concluding these only too brief notes on the work of one of the giants of the Renaissance, to a page of sketches which

[1] The German critic, Professor Karl Frey, on reproducing three of the drawings of the Wauters collection in a work entitled *Die Handzeichnungen des Michelagniolo Buonarroti*, gives expression to a number of theories and hypotheses which I cannot leave unanswered. In his opinion the pen-and-ink sketches for the ceiling of the Sistine Chapel are undoubtedly by the master, but the studies in *pierre d'Italie* on the same sheet must be "by a pupil"! Though it is almost needless to attempt to show the unsoundness of this contention, let us ask ourselves—is it likely that Michelangelo, one of the greatest artists of the world, would have permitted a pupil to apply his pencil to a sheet of paper to which he had transmitted his first ideas for one of his most important works? Certainly such a thing is unheard of in the studios of modern masters of painting, and we may reasonably conclude that it was the same in the past. Dr. Frey's theory, however, falls to the ground on another score, for, in the opinion of artists who are competent to give judgment regarding technique, the hand of Adam on the British Museum sketch, and which Dr. Frey admits is by the master, is much inferior, as regards execution, to that on the Wauters sketch, which the critic attributes to a pupil.

In the case of the drawings at the back of the letter (which Dr. Frey consents to recognise is in the handwriting of Michelangelo) his reasoning is the same. The figures are "too long" to be anything but the work of a pupil—a statement which shows that he has failed to take into consideration the changes which time and the sun have effected (see Note, p. 27), a fact which should always be taken into account when conscientiously studying the drawings of the great masters.

Dr. Frey affirms, moreover, that the fine sanguine studies for the cross-bearer of the *Last Judgment* are not the work of Michelangelo. In answer to this view, I would point out that, in the opinion of those who possess more than a mere theoretical knowledge of draughtsmanship, and who have compared these studies with the superb sketches for the Lybian Sibyl in the Beruette collection and with a charcoal drawing of Christ in the Uffizi—the one in which He is full face and succumbing—they are undoubtedly by the same hand. But, what is particularly

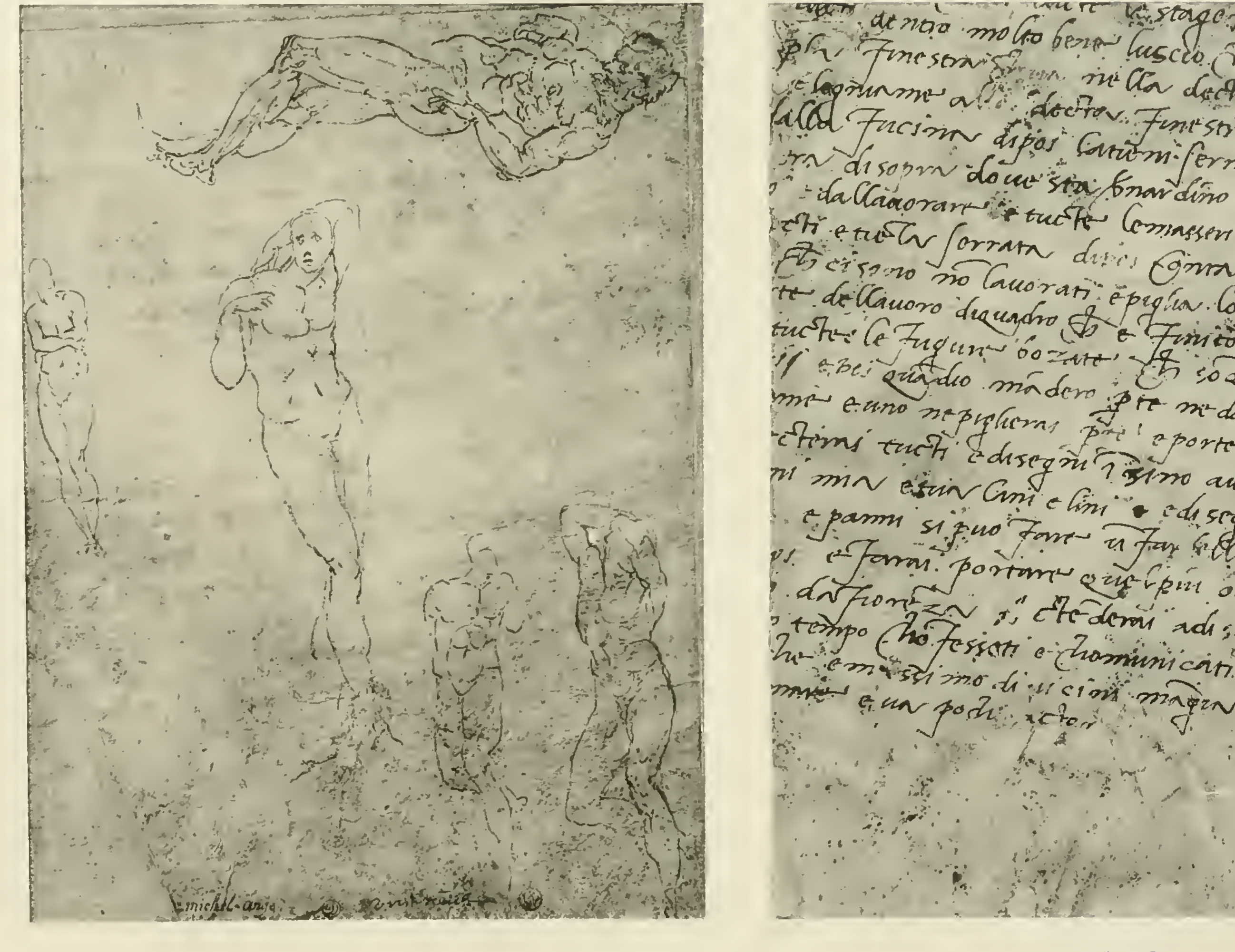

Fig. 37.

SKETCHES FOR THE PRISONERS ON THE TOMB OF JULIUS II.

Fig. 38.

FAC-SIMILE OF A PORTION OF AN AUTOGRAPH LETTER.

By Michael Angelo.

To face page 27.

forcibly remind us of his greatest undertaking in sculpture (Fig. 37). They represent the figures of five prisoners, and they were drawn at the time that Michelangelo was designing the mausoleum of Pope Julius II., which was to be crowned by his immortal *Moses*. Vasari, in telling us the fascinating story of this celebrated tomb, says that "Michelangelo wished it to stand isolated in order to make it appear larger, showing all four sides, twelve braccia on one and eighteen for the other two. About it he arranged a series of niches separated by terminal figures clothed from the middle downwards and bearing the first cornice on their heads, each one having a nude prisoner in a curious attitude, and bound, resting on a projection from the basement. These prisoners were to represent the provinces subdued by the Pope and rendered obedient to the Church. Other statues, also bound, represented the sciences and fine arts doomed to death like the Pope who had protected them. At the corners of the first cornice were four large figures, Active and Contemplative life, St. Paul and Moses. Above the cornice the work was on a smaller scale, with a frieze of bronze bas-reliefs and other figures, infants and ornaments. As a completion there were two figures above, one a smiling Heaven, supporting the bier on her shoulders, with Cybele, goddess of the earth, who seems to grieve that the world has lost such a man, while the other rejoices that his soul has passed to celestial glory." The great sculptor long worked at this project, and, in studying his work as a draughtsman, we are constantly coming across one or other of the figures with twisted bound bodies, or with their arms raised above their heads. Certain figures on M. Wauters' page of sketches[1] are similar, as regards technique and

Fig. 39

Pen-and-ink Sketch of a Prisoner or Slave. By Michelangelo

From a page of sketches in the Louvre

astonishing is the fact that Dr. Frey has abstained from stating in his work that the Wauters drawings are claimed—and, I contend, rightly so—to be studies for the *Last Judgment*. Why omit so essential a detail—one which would have enabled connoisseurs to make comparisons and draw their own conclusions?

[1] It will be observed that the proportions of some of these figures, which are drawn on the back of a portion of a letter written by Michelangelo, are defective. This is due to the disappearance of certain lines drawn with the pen and washes of sepia. Faint traces of work which have been absorbed by the light show that formerly the drawings were very complete studies. Michelangelo's letter (Fig. 38), unfortunately incomplete, was written from Florence to a confidential assistant. The sculptor gives him various instructions concerning his house, provisions,

action, to a sketch on the back of a drawing in the Louvre (Fig. 39). Two of these prisoners are known to exist in sculpture. Has not every art student, in the early stage of his career, drawn Michelangelo's *Slave?*

inventory, and works of art, and advises him to proceed to Florence, or else send certain objects to him. The *figure bossate* (sculptures in the round) referred to are the slaves for the tomb of Julius II., and for which there were "four blocks of marble in Rome." These are the figures of which we have drawings, on the back of the letter. The letter was not written to Bernardino di Pierro Basso, but to another assistant, for "the bodily and moral well-being" of whom Michelangelo is much concerned. The plague was then endemic at Rome. As there exists a letter of August 19, 1514, stating that Sylvio Falconi was in charge of Michelangelo's house and employés, it is very probably to him that this letter was written.

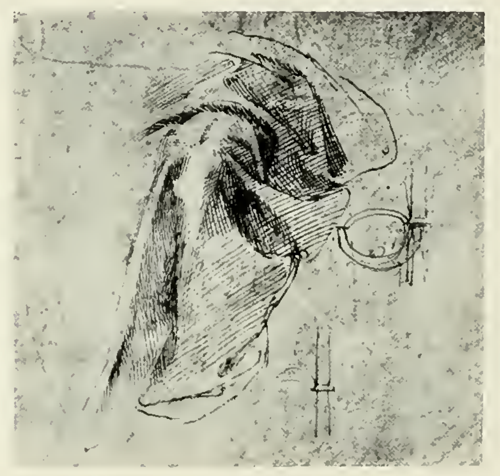

Fig. 40

A Study of Drapery for the Sibyl of Fig. 14. By Michelangelo

Fig. 41

Two Wrestlers. Attributed to Raphael

CHAPTER III

THE RENAISSANCE—THE SCHOOLS OF ROME, LOMBARDY, AND VENICE

With Raffaelo Sanzio (1483-1520) we reach the period when the Roman School attained its highest dramatic development. It is to this side of the genius of the sublime master that I would specially draw attention, since the Wauters collection possesses a cartoon which is of so dramatic a nature that it may almost be said to throw a new light on Raphael's work. Before presenting this cartoon to my readers I would speak, however, of two pen-and-ink compositions which cover both sides of a sheet of ancient paper, creased and torn and repaired—compositions which I think may be said to be the work of Raphael, although the

catalogue of the collection of the engraver Desperet (sold in 1865) merely attributes them to the master of Urbino. On one side is an *Entombment* (Fig. 43), on the other two nude figures—possibly those of Jacob and the Angel—wrestling (Fig. 41). In any case, if my contention

Fig. 42

The Entombment. By Raphael

appears to be contestable, it cannot be denied that these two sketches, admirable in their technique and showing a knowledge of anatomy which is rarely to be found, must be the work of either Raphael or Michelangelo, for we find in them the masterly qualities of these two immortal rivals. Moreover, the few lines of careful writing (possibly the beginning of sonnets or madrigals) which appear on the second drawing

Fig. 43

Study for an Entombment. Attributed to Raphael

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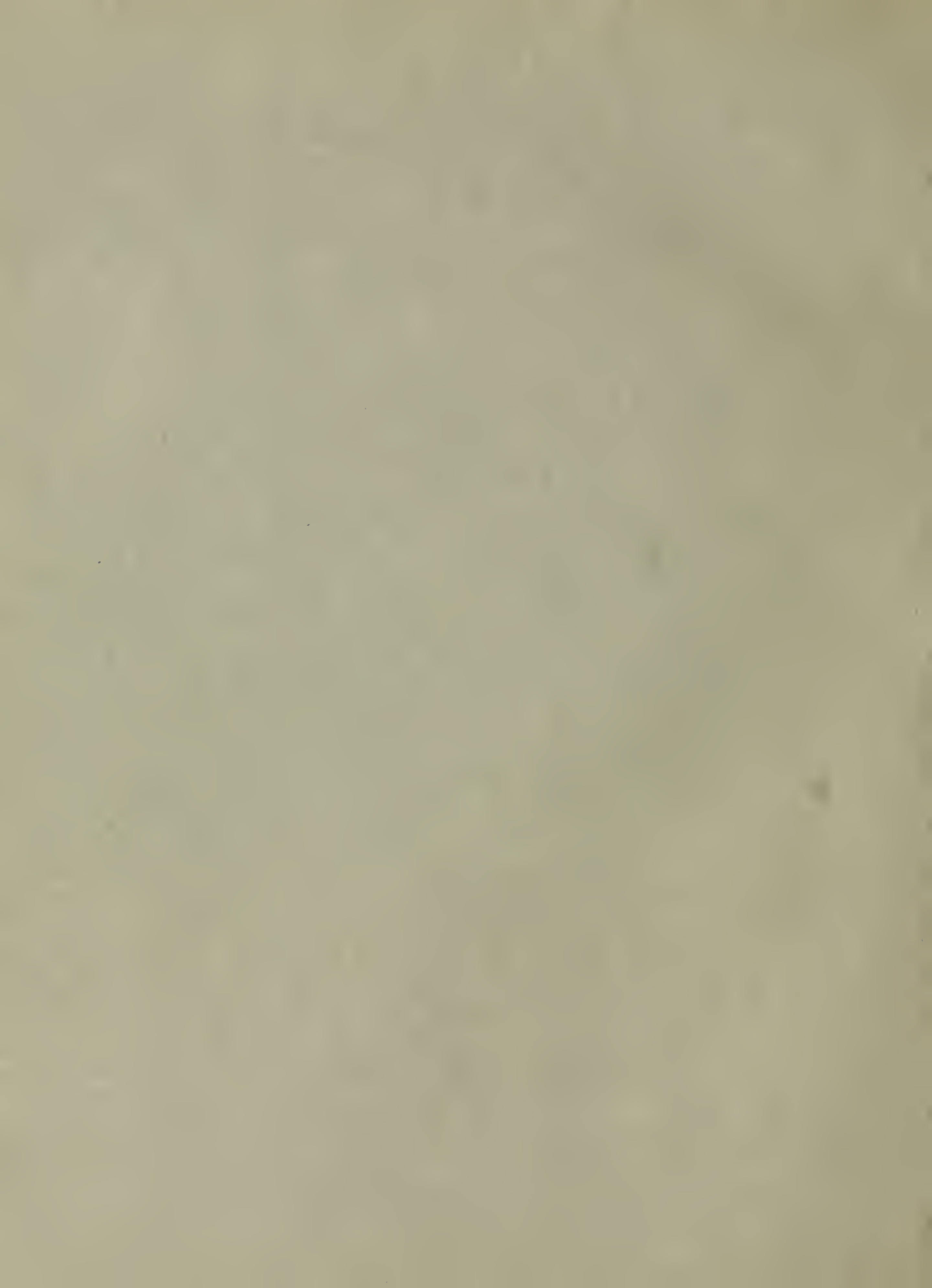

contain letters which may have been written by either of these masters, although they closely resemble the writing of the great Florentine.[1]

Raphael painted his famous picture of the *Entombment* (Fig. 42), which is in the Borghèse Palace, in Rome, in 1507, but its origin dates

FIG. 44

STUDY FOR "THE ENTOMBMENT." BY RAPHAEL

From a drawing at the University of Oxford

back to his sojourn in Perugia. "It was commissioned by a lady of the celebrated Baglioni family," says Eugène Müntz. "Donna Atalanta Baglioni, in ordering the picture, wished to immortalise the recollection of her sorrow at the death of her son, and at the same time hoped to find consolation in the sight of the sorrow of another mother. Never before

[1] See Ascanio Condivi's *Vita di Michel Angelo Buonarotti*. Antonio Blado, Rome, 1553.

did Raphael prepare the composition with such care. Innumerable studies witness to his efforts. An *Entombment* by Perugino was before his eyes when he began the first series of his studies. A drawing at the University of Oxford proves that Raphael had his master's composition before him. The body of Christ is resting on the knees of his mother and those of Mary Magdalen ; on the left three women are supporting or consoling the tearful Virgin ; on the right is a group composed of Joseph of Arimathæa, St. John, and two other disciples."[1] Now, precious though this pen-and-ink sketch of the Oxford collection (Fig. 44) undoubtedly is, how much more interesting is M. Wauters' study! Whereas the former bears but a faint resemblance to the finished picture, the latter is from many points of view strikingly similar.

In the *Two Wrestlers* I also find Raphael's admirable skill in drawing. The *facture* of the sinewy legs of these two men, with their violent movements, this hand thrown into the air, are to be found in Raphael's studies of warriors at the University of Oxford. None of the master's pupils drew with this power and science, and although history tells us that Giulio Romano[2] could imitate his work to perfection, I do not know of a single drawing of his that can be compared to those of Raphael. Neither Gianfrancesco Penni, nor Pierino del Vaga, nor any of the others ever approached that excellence of drawing which Müntz so ably sums up in the following words: "The lines, now delicate, now vigorous, but ever deeply felt, the hatchings, remarkable in general for their regularity, form a whole of indescribable power and harmony; express a charm that is essentially musical."[3]

Let me, however, conclude my remarks on this drawing with a confession. If, in the presence of these *Two Wrestlers*, I am reminded of Raphael's studies of warriors at Oxford, they also call to my mind Michelangelo's strong sketches for his *David*, in the Louvre, and, in spite of everything, I remain perplexed.

There is little of the personal charm referred to by Müntz, which dates from the end of Raphael's Florentine period, in a pen-and-ink drawing of a monk, seen in profile (Fig. 45). This sketch was evidently executed under the influence of Perugino, who terminated all the folds of his draperies with an accentuated knot, which gave his drawings a metallic and somewhat disagreeable appearance. His pupils, Pinturicchio and Raphael, adopted this formula, and it was only by slow degrees

[1] *Raphael: sa vie son œuvre et son temps.* Paris: Hachette et Cie, 1900.
[2] See the very complete series of drawings by this pupil in the Louvre. [3] *Loc. cit.*

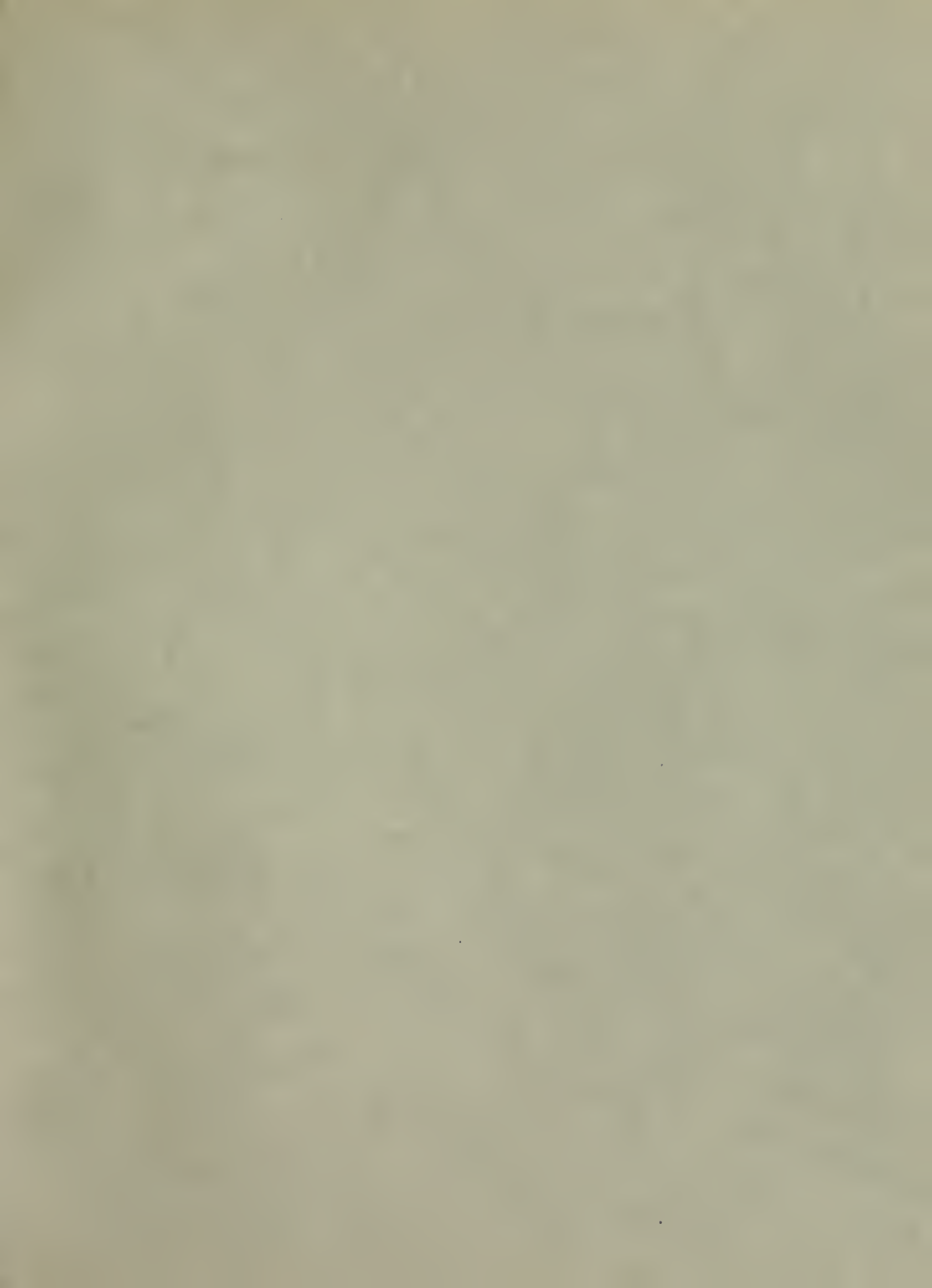

Fig. 45

Study of a Monk. By Raphael

To face p. 33

that it disappeared from the work of the latter. It is still evident in his *Nicolas de Tolentino* (Fig. 46) of the Frankfort collection (a work which, in every respect, this portrait of a monk greatly resembles), as

Fig. 46

"Nicolas de Tolentino." By Raphael

In the Stadel Institute, Frankfort

in many other sketches in the Uffizi, and especially as in his early studies in the Academy at Venice.

But let us hasten to examine the most important of the Raphaels of the Rue Ampère—the hitherto unknown cartoon whose discovery is

due to the perspicacity of its owner. I cannot do better than give the remarkable story which is connected with it in M. Wauters' own words —those which he uses in a study he has communicated to me.

"The Musée du Louvre possesses," he says, "a pen-and-ink drawing representing the discovery of Joseph's cup in Benjamin's sack. This drawing—a general sketch of the subject (Fig. 47)—is mentioned as by Raphael, the attribution which it already bore in 1696 when Jean Prioult, the *commissaire-examinateur*, drew up an inventory of the drawings in the Louvre and placed his initials (still visible to-day) in the left-hand bottom corner of the work. This *Coupe de Joseph retrouvée dans le sac de Benjamin*, which without a doubt was in the celebrated Jabach collection, sold to Louis XIV. with other drawings of the master, is described, under No. 94, in the inventory of that sale; it cannot have been bought at the Crozat Sale, as Passavant alleges, since this latter collection was not sold until 1741—that is, forty-five years after the preparation of the Louvre inventory. The execution of this drawing is weak; it does not possess the serious qualities which we find in the master's early drawings, preserved in the Academy of Venice; it must, therefore, have been produced at the very outset of his career.

"At the sale of the Marquis de Valori's collection of drawings by the old masters it was my good fortune to obtain a cartoon, or, more correctly speaking, the central portion of a composition, which is a faithful reproduction of the *Joseph's Cup* of the Louvre. It has all the imperfections as regards movement, all the errors in anatomy of the drawing; but, what is most astonishing, the composition is *reversed, with all its outlines pricked as though for the purpose of a tracing*, a fact which leads me to presume that this composition, which measures one metre ten centimetres in length, was used for the preparation of either a painting or an engraving.

"This cartoon (Figs. 49, 50, 51, 52 and 53) must have been in a complete state of dilapidation when, to keep it together, it was pasted on to a strong sheet of paper, for we can clearly detect a number of ancient tears (due to the little resistance that was left in a paper that had been punctured), various portions pieced together, the trace of the teeth of rodents, and the usual creases which are found on documents that have long been rolled and become brittle with age. All these deteriorations, which can easily be noted on looking at the photograph inserted in the catalogue of the Valori Sale (Fig. 48), were consolidated by Raphael, and he it was who replaced the missing parts by a paper tinted with

Fig. 47

"La Coupe de Joseph retrouvée dans le sac de Benjamin." By Raphael

A drawing in the Musée du Louvre

The dotted lines enclose the portion of the composition reproduced on the cartoon of the Valori Sale

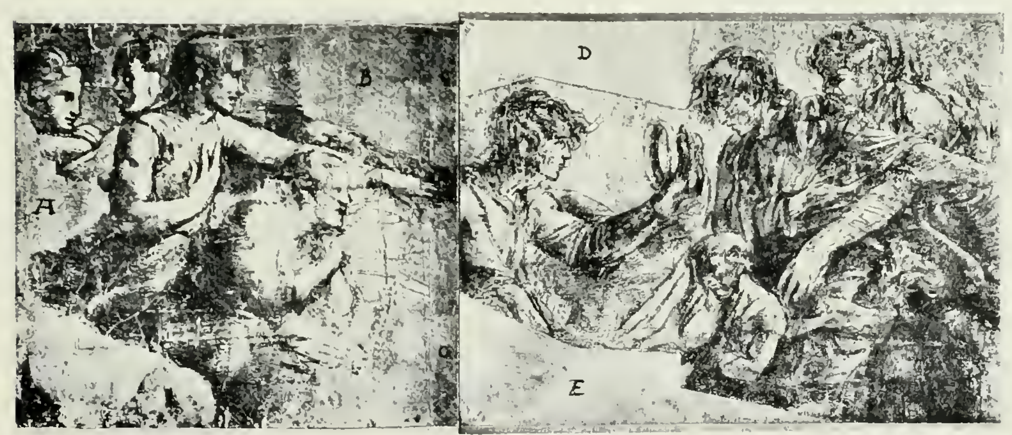

Fig. 48

The Cartoon of the Valori Sale

The letters A, B, C, D, and E indicate the pieces of paper which Raphael added to complete the missing portions of the damaged drawing

water-colour to match the yellow tone of the cartoon. I insist on the advanced state of deterioration of the drawing since it proves beyond all doubt that it had been executed *many years* previous to its restoration.

"On this cartoon coming into my possession I noted to what an extent it was covered with faint brownish lines, which, at first sight, seemed to be partial corrections. But I soon discovered that they were by no means corrections. . . . On this old paper—yellow, worn and repaired—on these lifeless figures, drawn with *pierre d'Italie*, Raphael had drawn in sepia, which time and the Italian sun had entirely absorbed, a dramatic and grandiose scene.

"Discovering that the brownish lines which crossed the cartoon was the residue of the gummy matter which served as a medium for the sepia, I began to ask myself if it were not possible to restore the work by means of certain processes, such as those which Professor Cavenaghi employed when restoring several deteriorated portions of the famous fresco of Leonardo da Vinci at Sainte Marie des Grâces, at Milan. To attain this result it would first of all be necessary to attempt to soften this gummy residue, in order, afterwards, to infuse into it, by a purely mechanical process, the colouring matter which had been volatilised by the light. If this operation was successful the corrections made in the work ought certainly to be re-established. Now, after long and patient application of this method, I succeeded, and discovered that, far from being mere corrections, this work constituted an entirely new conception, which even began to make its appearance on the pieces of paper which I thought were untouched.[1]

"I saw this ruined cartoon undergo a complete transformation, and from its parchment-like fragments rise, one by one, these most characteristic faces, traced with a strong and skilful pencil; these figures with muscular arms, enveloped in ample flowing draperies; and finally, in the centre of the composition, this astonishing figure of Joseph's messenger, bending under the weight of his gigantic helmet, loaded with precious ornaments,—a strange conception, which reminds us of the tall helmets, loaded with ornaments, which we see in Perugino's picture *Strength and Temperance*, as well as of the no less curious ones which Filippino Lippi introduced into his frescoes of Santa Maria Novella, at Florence, in 1496.

[1] There are five or six drawings in the Wauters collection which have been submitted to the ingenious process that was applied with such astonishing results in the case of this cartoon by Raphael. In the case of three of them I have begged M. Wauters to allow me to show their appearance both before and after "regeneration." Comparison cannot fail to be interesting and instructive.

To face p. 36

IAEL

ADDENDA

THE accompanying reproductions of the Raphael cartoon represent the first states of the work "regenerated" by M. Wauters. Thanks to a discovery which he has recently made in the domain of photography, he has since been able to complete the "regeneration" of the cartoon and reveal its beauties still more. This scientific discovery was presented and commented upon at the Paris Academy of Sciences on May 26 by M. Gabriel Lippman, the inventor of colour photography; and on June 7, at the Brussels Academy of Sciences, the Belgian savant, M. Crismer, completed M. Lippman's announcement by explaining the theory which is at the base of the process employed by M. Wauters. The discovery in question having been so recently made, the publishers regret that they are unable to reproduce in these pages the "regenerated" photograph of the pen-and-ink drawing of the Louvre, but they would state that the composition which has been brought to light by the application of M. Wauters' method is identical with that of the cartoon—an additional proof that this work is by the great master of the Renaissance. As the *Secolo* of Milan, in an interesting article announcing M. Wauters' discovery, recently said, "It is a gift which chemistry has made to the patrimony of art."

Art of the Great Masters
To face p. 36

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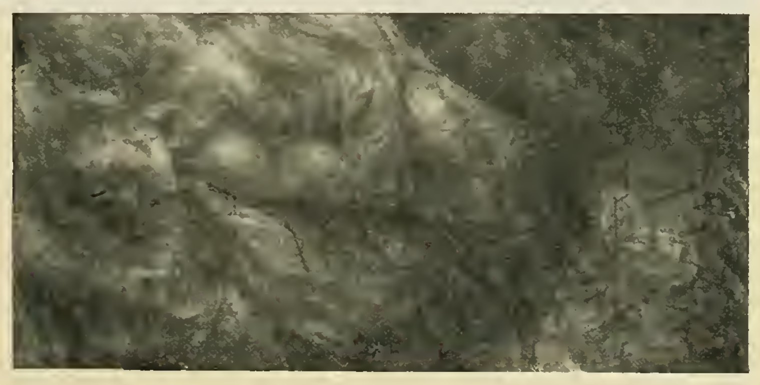

water-colour to match the yellow tone of the cartoon. I insist on the advanced state of deterioration of the drawing since it proves beyond all doubt that it had been executed *many years* previous to its restoration.

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Fig. 49

Discovery of Joseph's Cup in Benjamin's Sack. The Central Portion of a Cartoon by Raphael

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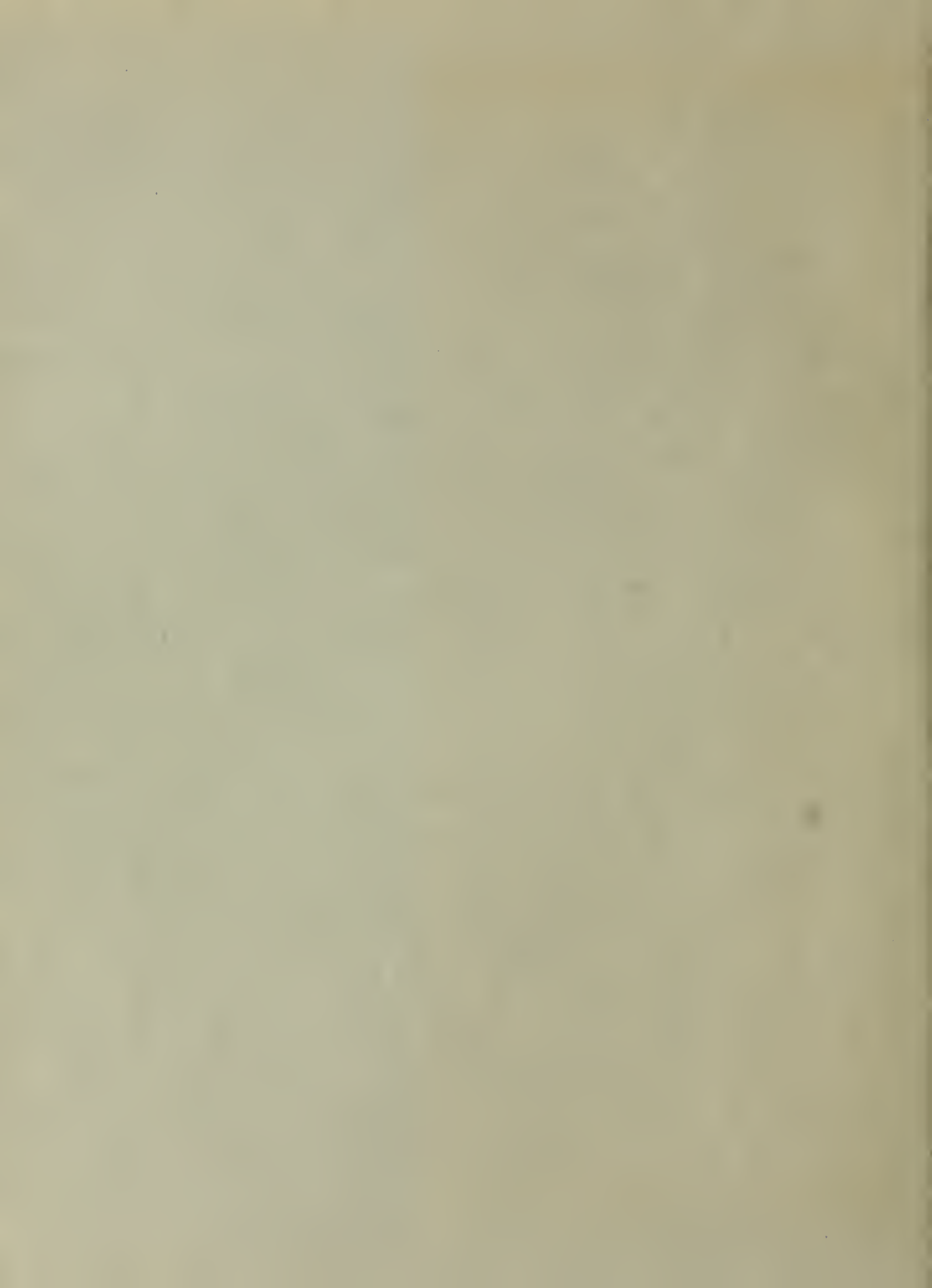

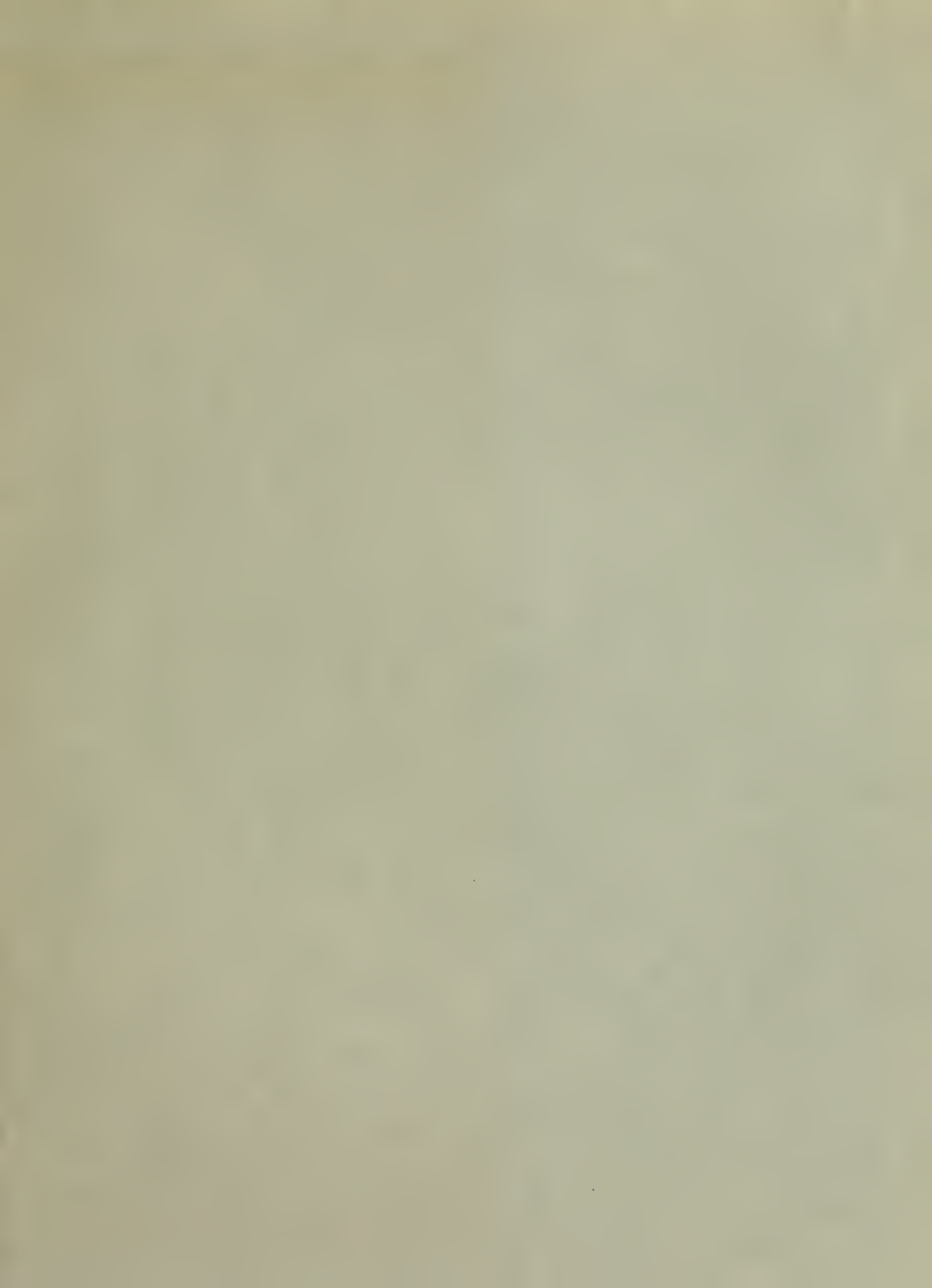

Fig. 50

Discovery of Joseph's Cup in Benjamin's Sack. Detail Left-hand Side. By Raphael

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"In working on his damaged cartoon Raphael preserved *absolutely intact the arrangement of the composition, the action of each figure and the position of all the heads.* But he communicated to the whole an heroic ardour, amplifying the movements, accentuating the main lines, and bringing out the effects by an entirely novel lighting. It is from the golden cup of the saviour of Egypt that he produced the rays of light which are to illuminate, in the darkness of the night and amidst the storm, the virile faces of the children of Jacob. Each figure then becomes heroic, each head expressive and typical. The beautiful flowing draperies astonish by the boldness of the conception. What a wealth of strange and original ideas! These actors, who seem to have stepped out of a drama by Glück or Wagner, are almost superhuman.

"We are far from Raphael's early interpretation—his cold and immobile figures, such as those on certain panels of the Loggie. Consequently, it is with his passionate and energetic conceptions, such as those of *Heliodorus* and the *Incendio di Borgo*, that we must class *Joseph's Cup*, this unknown and never-before-mentioned cartoon.

"It was under broad washes in sepia that Raphael buried his early figures. He then strengthened these washes by a conscientious work consisting of parallel lines and hatchings, with very pronounced thicker strokes in the vigorous shadows. Although the cartoon is very much deteriorated, we can still follow, in many places, the trace of these parallel lines, which follow the folds in sinuous lines, and outline them both in the shadows and in the lights. This work—an extraordinary example of volition and patient labour—is considerable, and assuredly shows that the great artist intended to use his drawing for an engraving.

"We know that Raphael, filled with enthusiasm by the engravings of Albert Dürer, decided to reproduce his works also, and that, about 1510, he taught the art of engraving to Marc Antonio Raimondi, who, under the master's direction, engraved several fine drawings. We also know that among the pupil-engravers who reproduced his works were Marc di Ravenna, Augustin the Venetian, and Ugo da Carpi. The last named was both a painter and an engraver, and, says Félibien, 'full of fine inventions engraved on wood, and had discovered the secret of producing on his prints those effects of light and shade which are washed into drawings.' The Italians considered him to be the inventor of chiaroscuro, with which, however, the Germans were acquainted long before Ugo's day.

"Raphael has taken pleasure in producing in *Joseph's Cup* one of

those special effects in which light and shade dominate—effects which we are not accustomed to find in his works, unless it be in the Vatican fresco of 1514, *St. Peter delivered from Prison*, in which, as in the cartoon before us, there are three luminous centres—the angel, the torch, and the moon. This picture was, according to Passavant, 'one of the first examples in Italy of this kind of effect, and it excited universal admiration.'

"The preceding remarks have enabled me to make certain comparisons both in regard to the engraver for whom Raphael made the drawing and the date of its execution.

"Ugo was the principal wood-engraver in Italy, and many of his prints, executed in three shades by means of three separate blocks, have become celebrated. There is reason to believe, therefore, that, as he was living at Rome, in company with Raphael, the latter produced the cartoon in order to have it executed by his pupil *on the wood, as the technique of the drawing and its special lighting indicate*. . . . Up to the present I have been unable to discover the engraving for which this composition was made, but I do not despair of succeeding, or at least of placing my hand on some portion of this important work.

"I have reason to believe that the master drew this cartoon about 1515, at the time when, as Müntz has said, he was especially preoccupied with 'the grandiose and terrible side of the scenes of the New Testament.' This work, therefore, forms part of the evolution which manifested itself in the artist after he had been filled with admiration for the decoration of the Sistine Chapel. It was certainly there that he took inspiration from the grandiose side of Michelangelo's paintings.

"Our drawing, which possesses so many points of comparison with the works of the closing years of Raphael's life, has none with those of his youth—those of the Peruginesque period, so full of sweetness and tenderness; nor, either, with those of the period when, still in his youth, he painted the *School of Athens* and the *Dispute of the Sacrament*.

"We find, moreover, the style and character of several of our figures in the frescoes of the *Incendio di Borgo* and in his *Heliodorus*. And is not the mantle of the Knight in the *Deluge* of the Loggie executed in the same manner as the draperies which are being blown by the tempest about the heads of our figures? Finally, our cartoon benefited by the special studies which Raphael made for his fresco representing *St. Peter delivered from Prison*. Having succeeded in a new and original effect, he wished to reproduce it by once

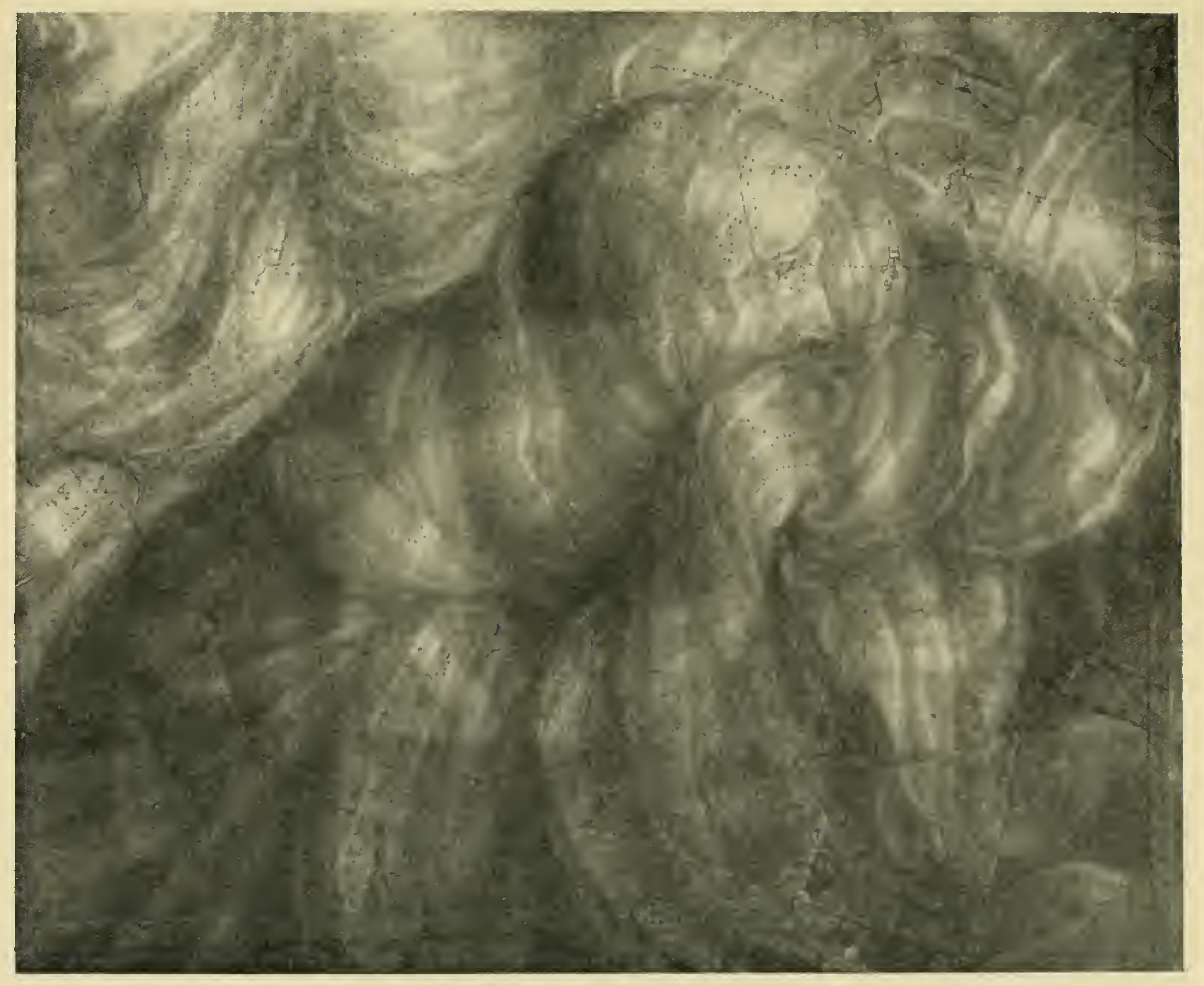

FIG. 51

DISCOVERY OF JOSEPH'S CUP IN BENJAMIN'S SACK. DETAIL LEFT-HAND SIDE. BY RAPHAEL

To face p. 38

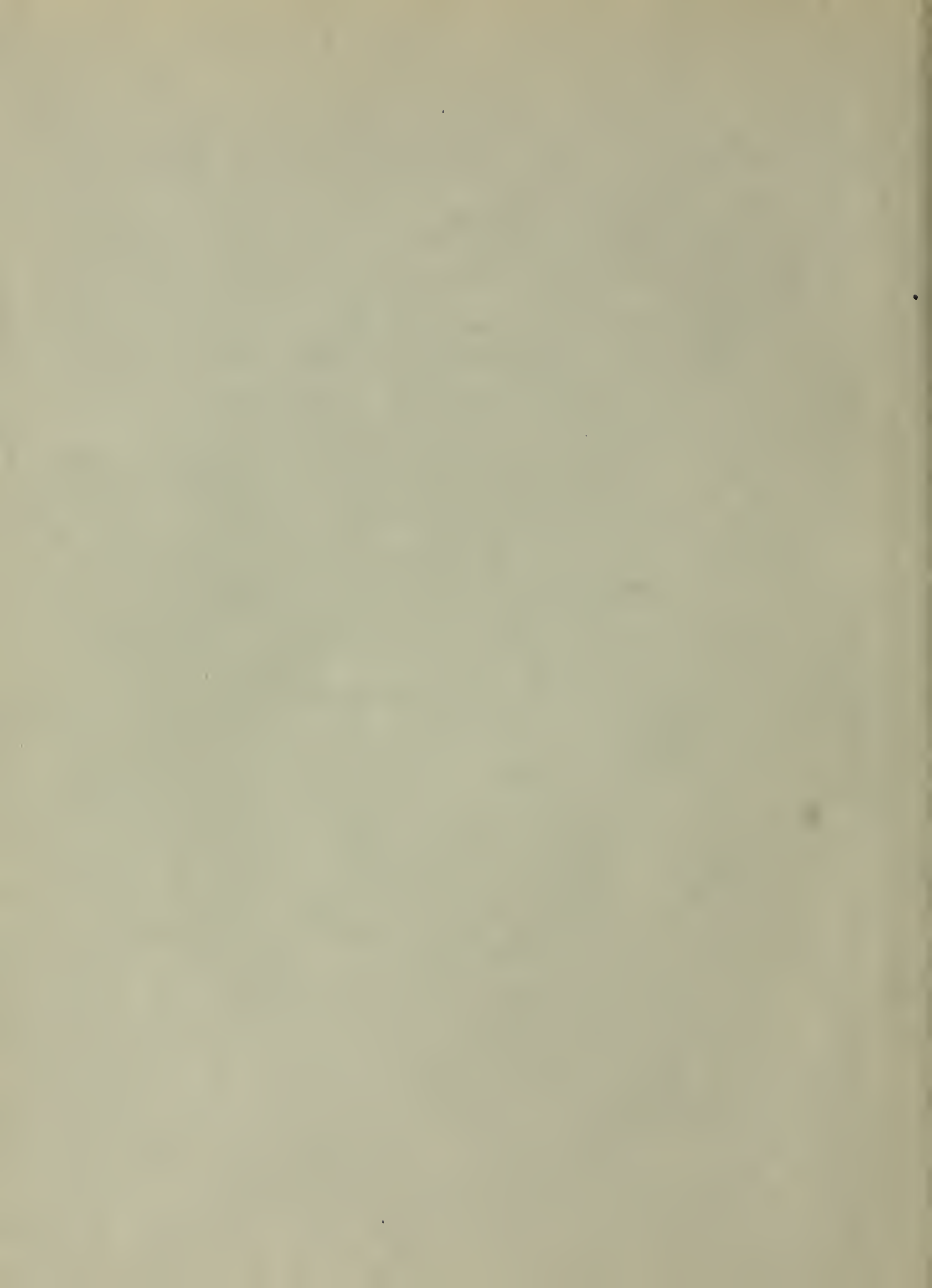

Fig. 52

Discovery of Joseph's Cup in Benjamin's Sack. Detail Centre Portion. By Raphael

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more establishing the three luminous centres lighting up the nocturnal drama.

"*Joseph's Cup* is a document of great interest in the history of Raphael and especially in the history of his school of engraving. As far as I am aware, no drawing of this importance, executed with the technique of an engraver, has been handed down to us. This work by Raphael contains, moreover, a particularly strange idea for which it is impossible to find a parallel. In altering a mediocre work of his youth, the great artist, then at the height of his maturity, gave free rein to his rich imagination, haunted by the recollection of the brilliant Florentine School of the fifteenth century.

"It is much to be regretted that this drawing, in which the feeling for dramatic effect reaches so high a level, forms only a part of the original composition. Within their present restricted limits these floating draperies appear to be crushed; they are even, as in the case of the crest of the helmet and its enormous feather, difficult to understand. Had the composition been complete, these draperies would have been sharply silhouetted on the dark mass of a nocturnal sky and would have been quite in keeping with the figures of the composition.

"If, more than two hundred years ago, Raphael's name remained attached to the Louvre sketch, this great honour was certainly not due to its artistic value. It is clearly evident, therefore, that there formerly existed a masterly work by the immortal master of Urbino representing the same composition and all trace of which had been lost. I experience an immense joy in discovering it."

It is evident that, after a lapse of hundreds of years, we cannot expect to find these ancient drawings absolutely intact; the deterioration not only of the paper but of the gummy medium employed with the pigment necessarily leads to confusion and inexactitude in the values. Moreover, in the case of this cartoon by Raphael, the lines for the guidance of the engraver, which are in certain places still apparent, gives the work a somewhat uneven and "woody" aspect, and often it is necessary to endeavour to decipher the master's meaning. In spite, however, of the damaged condition of the work, it is incontestable that, thanks to the remarkable process employed by M. Wauters, it remains one of Raphael's most curious creations. I cannot call to mind any other composition of

his which is more original or dramatic. This new lighting, so artistic in its interpretation, is a veritable godsend. There is nothing commonplace, moreover, in this strange and quite unexpected interpretation: each figure, each head possesses a well-defined originality. The dramatic side of the composition is still further heightened by the scene being represented as taking place at night and amidst the tempest. In brief, on carefully studying this fine cartoon (some important portions of which are unfortunately lacking) we can easily discover those high artistic qualities which are not at first, perhaps, immediately discernible.

From Raphael we pass to Correggio, the brilliant colourist who, in the presence of the work of the immortal master of Urbino, cried, in a noble outburst of pride, "Anche me sono pittore"—"I also am a painter."

Antonio Allegri (1494-1534), commonly called Correggio, must be studied in Parma if you would have a correct idea of what John Addington Symonds calls his "fulness, largeness, and mastery." For there alone Correggio "challenges comparison with Raphael, with Tintoretto, with all the supreme decorative painters who have deigned to make their art the handmaid of architecture."[1] Though there are many examples of his genius in the little Lombardy town, his completest work is the *Assumption of the Virgin* on the dome of the cathedral. Christ, in the centre of the cupola, is represented as descending to meet the Virgin, who is borne up from the earth by a group of angels; the Apostles, painted between the windows in the lower part of the dome, look on in admiration and wonder. Saints and angels and cupids are there in profusion—a vision of lovely and sensuous forms, so dramatically foreshortened that he has often been criticised for this striking peculiarity. These paintings, in spite of their sad state of preservation—which was partially remedied by the patience of Paolo Toschi, who copied and engraved them—display all the skill and artistic honesty of the illustrious master; and you may safely be recommended when you are next in Italy to go to Parma and study all these figures. But especially would I have you direct your attention to those of the Apostles—and for this reason, that the next drawing we are to consider is one of Correggio's preliminary studies (Fig. 55).

Comparison with one of Toschi's faithful water-colour copies (Fig. 54)

[1] *Sketches in Italy*. Article on Parma. Tauchnitz edition, p. 145.

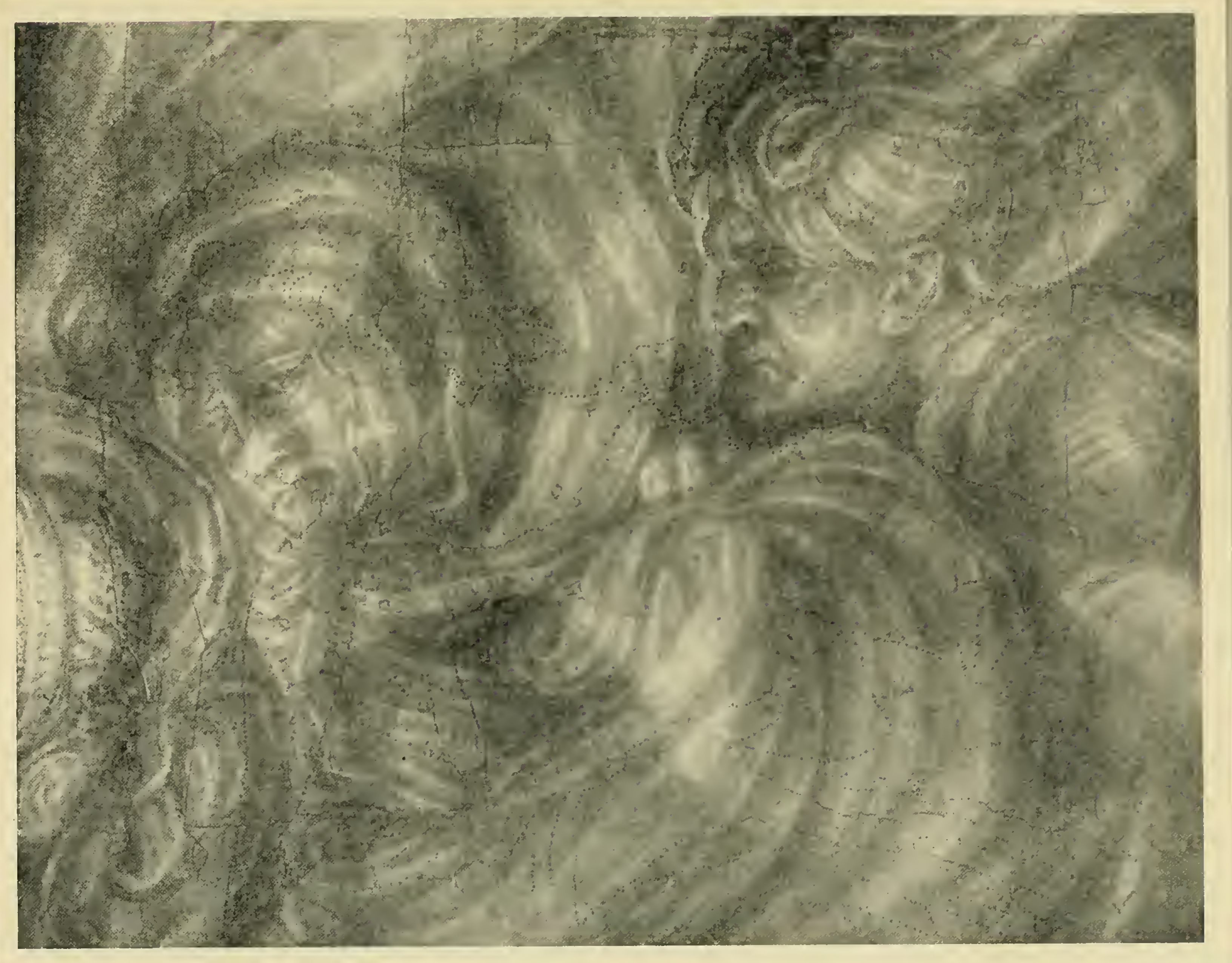
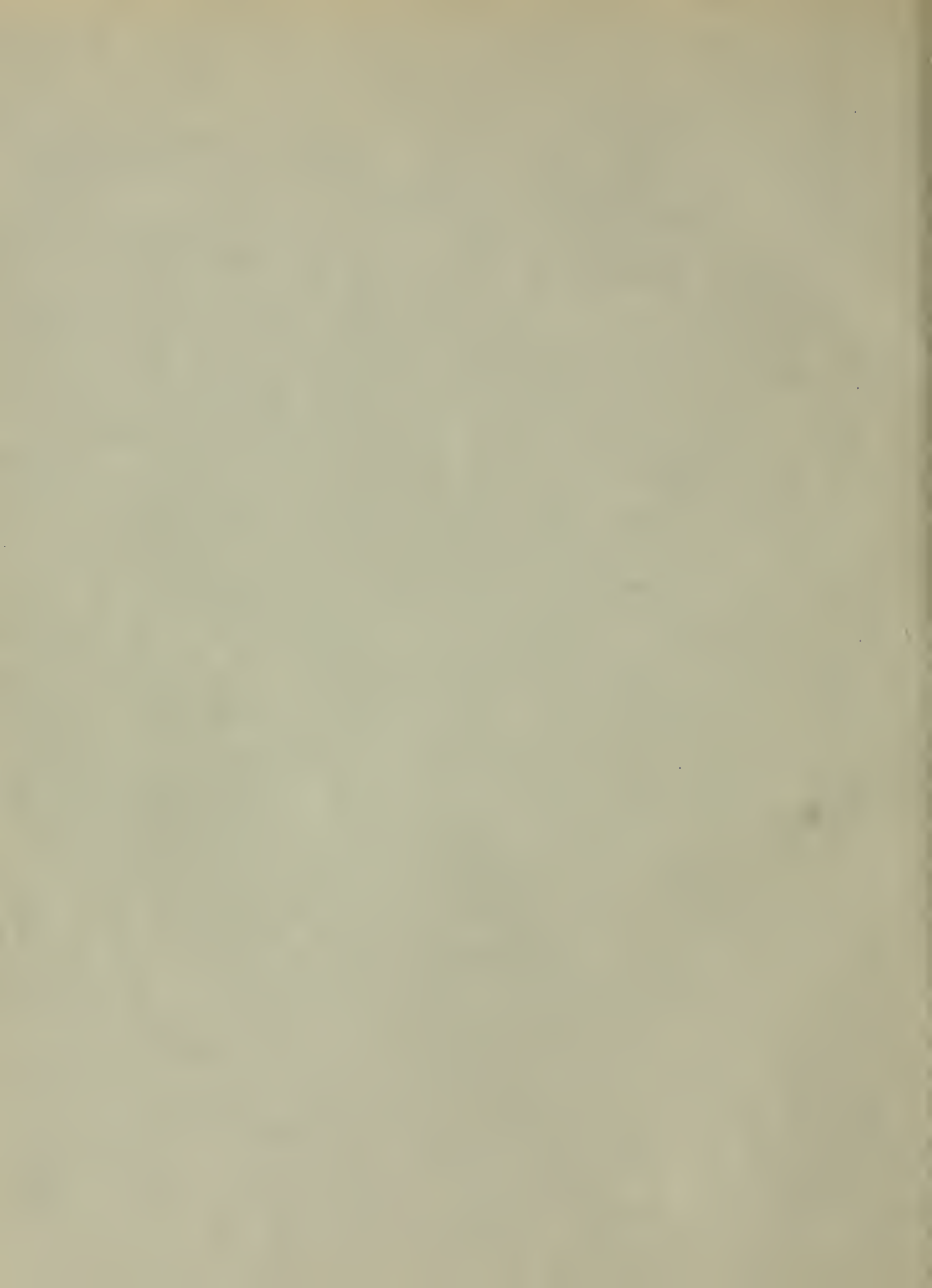


Fig. 53

Discovery of Joseph's Cup in Benjamin's Sack. Detail Right-hand Side. By Raphael

To face p. 40



shows that, though the general appearance is the same, there are a number of important differences between the study and the finished work. It is on this very account, however, that the drawing is so interesting a one. This draped and admirably foreshortened figure,[1] noble in bearing, with eyes turned heavenwards and right hand extended, is, in fact, Correggio's first conception, which he hastily but surely threw upon paper with his *pierre d'Italie* whilst in the heat of inspiration. When this had been done he began to amend and amplify his sketch with washes in sepia. Time and the strong sunlight of Italy have long since absorbed these washes, leaving the first sketch intact, but sufficient traces of the gummy medium with which the sepia was mixed are left to enable us to judge of the artist's endeavour to give greater action and expression to his drawing. Here are clearly evident alterations to the left arm and several happy modifications of the folds, and there is even an indication of the Apostle's beard. How many drawings by the great masters have thus been modified, and how often we find reappear in the place of faded washes these instructive early thoughts traced with pencil or with pen! On the other hand, Correggio executed numerous drawings with washes of liquid sanguine which have resisted the assaults of the sun and time;—there are several in the Louvre which retain all their original freshness.

Very interesting, too, is this page of sketches by Correggio for a *Holy Family* (Fig. 56). The Holy Family, which remind us of the figures on another page of sketches in the Budapesth Gallery, executed in pen-and-ink, are interpreted in a rather original manner. This idea of St. Joseph handing Jesus a cup I have never seen treated before. And what is also very curious is this—that the child is in exactly the same pose as the one in the *Mystic Marriage of St. Catherine* of the Louvre. The sketches of children in various poses scattered over this page of studies will captivate all who love to follow the painstaking studies of the great masters. These children and groups were carefully studied by Correggio, who corrected and completed them with sepia. Undeniable traces of his corrections can still be distinguished.

Rubens, by the bye, filled with admiration for Correggio's genius, made many copies of this master's works, including some of the Apostles of the Parma Cathedral. There are several of these studies, executed with sanguine, in line and wash in the Louvre. We might even say

[1] A sketch of the head and body of this same Apostle, side by side with the figures of angels, is in the collection of the Grand Duke Ferdinand, in Vienna.

that his work retains something of Correggio's large manner of expressing action and of treating draperies.

The Venetian painters were in the main exponents of colour. They felt that something more was needed than the religious dignity of Bellini and the romantic sentiment of Carpaccio, so for nearly half a century all their efforts were concentrated on the development of this new element in art. The recent introduction of oil as a medium for

FIG. 54

THE APOSTLES IN CORREGGIO'S "ASSUMPTION OF THE VIRGIN"

On the dome of the Cathedral of Parma

their colours greatly aided them in their work. With the coming of Giorgione (1477–1511) this characteristic of the school reached an exceedingly high point. Indeed, he may be said to have been the founder of the new style, since, in addition to his more perfect design and his keener sense of the beauties of nature, he introduced a colouring that was more ardent and harmonious than that of any of his predecessors.

Giorgio Barbarella, as this painter is often styled, had a particularly short artistic career—it extended over not more than fifteen or sixteen

Fig. 55

Study for the Figure of an Apostle. By Correggio

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Fig. 56

Sketches for a "Holy Family." By Allegri da Correggio

years; and the pictures which he painted could certainly not have been so numerous as those which are attributed to him. The caution which we should show in considering his painted works we should do well to observe in our examination of so-called Giorgione drawings. Was this fine study of the nude—prepared, in all probability, for a picture of Salome—traced by his pencil (Fig. 57)? I will not be affirmative, but content myself by indicating how strangely it resembles his work. This nude figure of a woman possesses the well-known characteristic line of Giorgione's women—their robustness and sloping shoulders, their round plump backs, their powerful, well-formed legs, and their twisted hair, done up into a chinon. This back is to be seen in the figure of the seated woman of his beautiful *Concert* in the Salon Carré, in the Louvre; there is the same indefinite modelling, the same soft outlines melting into the background. It is remarkable how the technique of the brilliant Venetian colourist resembles what we find here. To use an expressive term of the Parisian *ateliers*, this is exactly his *pâte*, his manner of painting *grassement*. There is a strong outer line, a vigorously drawn silhouette, yet all the suppleness of the human form is present. The artist's pencil, caressing and at the same time strong, has expressed all the softness of human flesh. It is a masterpiece.

There are several drawings by Titian, the friend and rival of Giorgione, in the Wauters collection. Here is the most important one —a page of pen-and-ink sketches of a standard-bearer and some crouching prisoners (Fig. 58).[1] He was fond of depicting standard-bearers, generally with their arms akimbo, as in this other drawing from the Reynolds collection (unfortunately damaged and therefore not here reproduced) representing St. George. This same pose is seen in the celebrated portrait of the Duke of Atri, in the Cassel Gallery.

Few great painters have given to their works such an air of grandeur and distinction. The *Man with the Glove* in the Louvre, the *Portrait of Paul III.* in Naples, and that of the *Doge Andrea Gritti* in the Czernin Gallery are unrivalled examples of portraiture. His *St. Peter Martyr*, painted in 1528, was also one of his most complete works. The presentation of the subject was truly majestic, the bearing of the figures noble in the extreme, and by the grandeur of his landscape, the silhouette of his trees, he succeeded in making the scene still more eloquently dramatic. We felt, on looking at this master-

[1] Strong and rapidly executed drawings, witnessing to the hand of an engraver, and comparable to the fine group of men in the *Miracle of St. Anthony* in the Frankfort Gallery.

Fig. 57

A Study of the Nude. Attributed to Giorgione

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Fig. 58

A Page of Sketches: By Titian

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Fig. 59

Study for the "Martyrdom of St. Stephen." By Tintoretto

To face p. 45

piece, that Titian had put all his soul and genius into its preparation. Though this famous work no longer exists (it was destroyed by fire in the Church of SS. Giovanni e Paolo in Venice in 1867) the preliminary studies which he made for it are in the Uffizi, in the Albertina, in the Musée Wicar at Lille, at Chantilly and elsewhere to prove to us, so infinite are the poses which he studied, how great was his endeavour to produce a work of the highest excellence.

As a landscape painter Titian was an innovator of the highest order. The earliest Italian picture expressly designated as "landscape" was one which he sent in 1552 to Philip II., and, as his biographers have pointed out, he was almost the first painter to exhibit an appreciation of mountains, mainly those of a turreted type, exemplified in the Dolomites. He chose his points of view with the eye of a dramatist. Invariably with distant horizons and seen from a height, his landscapes, inspired by the district which led from the hill-summits of his native Cadore to the queen-city of the Adriatic, are always full of grandeur. In the Musée Condé, at Chantilly, there is a pen-and-ink study of some mills on the edge of an impetuous stream, in the midst of a mountainous wooded landscape and with the sun setting in a cloudy sky, which is a marvel of bold technique. No wonder that Van Dyck, whose albums were found to contain many sketches of his works, diligently studied him, and as many of his pictures show, came under his mighty influence.

But many before Van Dyck's day felt and acknowledged the greatness of Titian, and none more so than his pupil and rival Jacopo Robusti (1518–1594), known, generally, as Tintoretto. You know the words which he is said to have written on the walls of his studio as a guidance in his work: "Il disegno di Michelangelo ed il colorito di Tiziano"—"The colour of Titian with the design of Michelangelo." Some have contended that his paintings showed neither the one nor the other; but, though he may not have been constantly correct in his drawing and may have failed to attain his master's chief excellence, no one can now deny that as a draughtsman, a colourist, and an executant he takes a very high place among the masters of the Venetian School. Ruskin, in his *Stones of Venice* and other works, has established his fame on the soundest of foundations.

In this fine drawing of the *Martyrdom of St. Stephen* (Fig. 59)—a subject which Tintoretto treated, it is said, no fewer than six times—we have many of this master's characteristics. We see his audacity and intrepidity, his fine inventive power and ability to present a strong

central idea, and in his figures that unmistakable suppleness and largeness which he always showed when representing action and movement.

Fig. 60

St. Justine and the Three Treasurers. By Tintoretto

The anatomy of the men who are stoning the saint is clearly the same as that of the figures in the drawing in the Uffizi, made for his *Crucifixion*

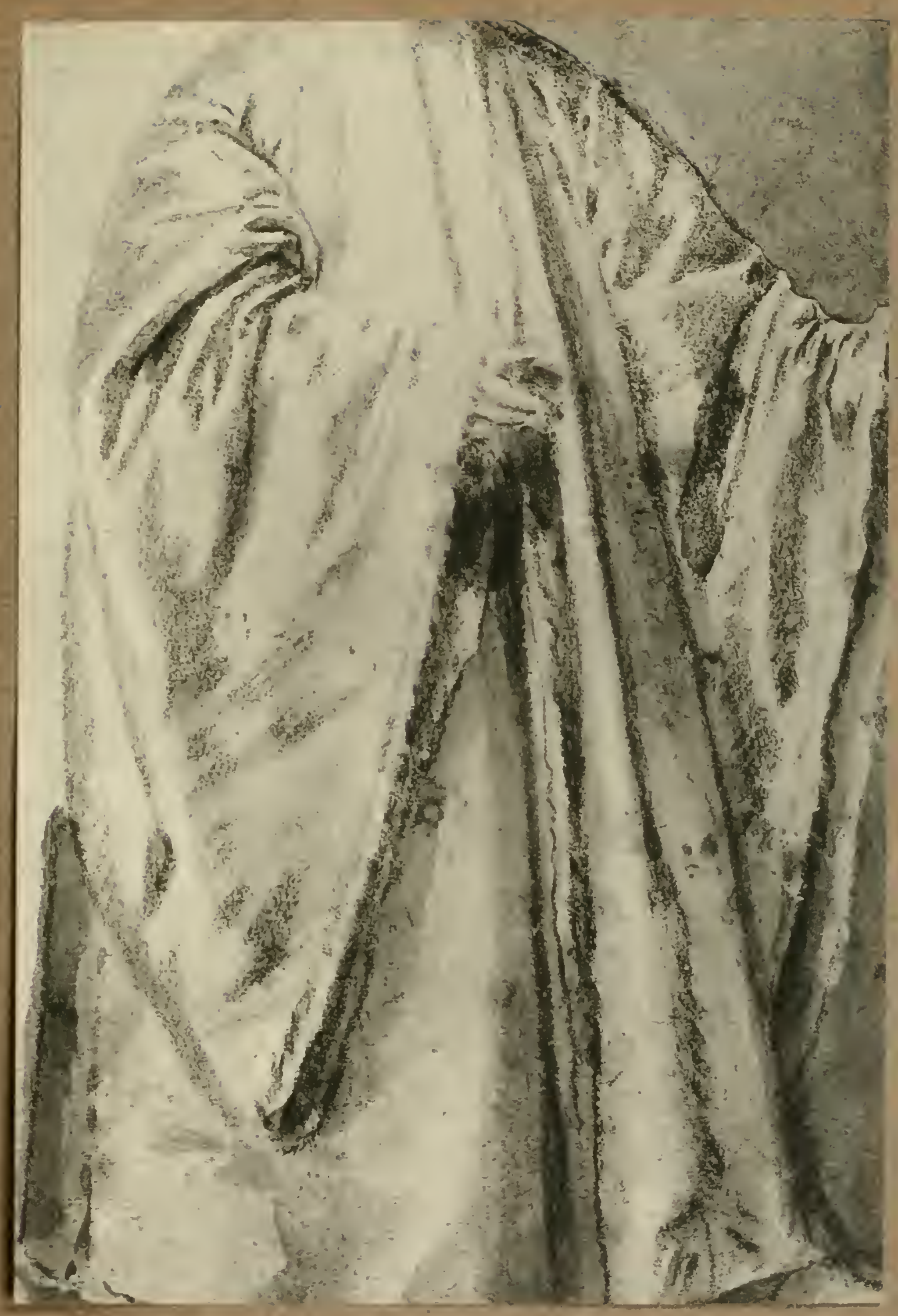

Fig. 61

Study for the Robes of a Venetian Senator. By Tintoretto

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in S. Rocco, in Venice, and the Paradise in the semicircle, at the top of the sketch, is quite in the note of the *Paradise* in the Doges' Palace and in that of the picture in the Louvre.

We have no difficulty either in detecting the authorship of this study for the robes of a Venetian senator (Fig. 61). Tintoretto reproduced this costume in many of his portraits and pictures, as in his *St. Justine and the Three Treasurers* of the Academy of Fine Arts, in Venice (Fig. 60). Close examination of this study and comparison with other drawings by the master is extremely instructive. A portion of the greyish-blue paper on which it has been drawn has been prepared with *gouache* and light washes of sepia. On this foundation the artist, with his *pierre d'Italie*, has drawn the folds of the robe with his usual firmness of hand, energy, and impetuosity. The same technique is apparent in one of his drawings in the Albertina—that of two Apostles; and in addition to this, these two studies, owing to the effects of time and to the pencil having badly adhered to the washes of sepia, have deteriorated in identically the same manner. Finally, this study for the robes of a senator calls to mind the two imposing portraits in the Academy in Venice—those representing four senators, two in each frame, side by side, and enveloped in their ample deep red robes trimmed with ermine. How their grandeur and simplicity attracts us, and how their expression, so living and so profound, recalls the Republic of Venice of the sixteenth century! The whole history of the Doges and the Council of Ten returns to the memory when we are in the presence of these four severe and tragic figures.

"Black and white, as developing form, are the best of colours" was one of Tintoretto's numerous dicta on art. Here are two little drawings which to a certain extent bear out what he says—one a study for a picture of *God Striking the World with His Magic Wand* (Fig. 62), the other a small composition representing *Jesus and the Woman taken in Adultery* (Fig. 63). The former is drawn on tinted and oiled paper, with the high lights put in with white paint, which strongly emphasises the muscling. The pose of the nude figure is very characteristic of this master. We are continually finding it in his work—for instance, in his *Martyrdom of St. Mark* and in a fine drawing of the nude in the Academy at Venice. This drawing of *God Striking the World* passed, in the course of a few years, through the hands of three English painters—Richardson, Hudson, and Reynolds, who have left their marks on the study. The British Museum recently acquired a large number

Fig. 62.—God Striking the World with His Magic Wand. By Tintoretto

Fig. 63.—Jesus and the Woman taken in Adultery. By Tintoretto

of similar drawings by Tintoretto. *Jesus and the Woman taken in Adultery* is executed with the same nimbleness as a drawing of the *Adoration of the Shepherds.* The scene is depicted with refreshing simplicity, and the two principal figures could hardly have been more touching and poetical. We have here a very good example of Tintoretto's manner. He sketched his compositions by roughly transmitting to paper large masses of shadow in sepia, side by side with large white masses, and thus sought only the most brutal and decorative aspect of what he wished to obtain in his picture. The silhouettes of his figures are easily distinguished.

Crowded assemblies of the most sumptuously dressed personages, so artistically arranged that they give not the slightest impression of confusion, magnificent architectural backgrounds—often a richness of colouring such as can be found only in the works of the great Titian, an ability that was all his own for finding graceful poses—and last, but not least, that which Tintoretto rightly called "the foundation of a painter's work," good draughtsmanship: such are a few of the characteristics of the artist with whom we close this review of the masters of the Renaissance. But it is principally with the drawing of Paolo Veronese (1528–1588), the last of the great cycle of painters of the Venetian School, that we are concerned, since I have no fewer than five of his sketches—all of a high quality, and some of exceptional interest—to bring to your notice. The drawing of Paolo Caliari of Verona was, in truth, exceptionally good (to some extent, perhaps, the result of his work as an engraver on copper); and it is in his case in particular that we can follow the fascinating occupation of tracing the progress of a great artist's ideas, of noting the manifestations of his brain, and of scrutinising the motives which made him modify his early sketches for well-known pictures in this or that respect.

What an eloquent example of artistic conscientiousness have we here in Paolo Veronese's first sketches for his Verona *Martyrdom of St. George* (Fig. 65)! With what art, on this living page, has he sought to find the best arrangement for the various groups of his composition! At the top we see the Virgin and the Child, surrounded by St. Paul and St. Peter. The numerous angels' heads which appear behind them in the picture (Fig. 64) are here indicated by a few rapid curved strokes—in this case a mere annotation. Below we see the bound figure of the saint, his executioners, and some pagan priests, with numerous corrections and parts strengthened by washes of sepia. The orderer of the

Fig. 64

The Martyrdom of St. George. By Paolo Veronese

FIG 65

SKETCH FOR THE MARTYRDOM OF ST GEORGE OF VERONA BY PAUL VERONESE.

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execution, who is on horseback, on the right, has had his marshal's baton placed in three different positions already. Near the executioner, Veronese, who delighted in the negro's picturesqueness, has written the word "moro" (moor), to remind him that there must be placed his favourite black man, whom we find, in fact, in the picture, by the side of the executioner. On the left the group of musicians is indicated, in the centre that of the flying angels and saints; and in the top left-hand corner, underneath what appear to be stenographic signs, the painter has written in Italian some words which probably refer to one of his dominating thoughts in art—beauty in unity. We find all these groups in the picture, all these early ideas, and though many of the figures are suppressed, or slightly different in pose, the arrangement remains the same. The man on horseback presents a three-quarter view in the sketch, but he is full face in the picture.[1] M. Wauters, by the bye, has had the good fortune to find one of the large sanguine studies which Veronese made for this horse, and from the energetic alterations (executed with a brush in liquid sanguine) with which it is covered it is evident how infinitely careful the master was to give a true idea of the action of the animal, which is seen slightly from below and foreshortened.

There are two other sketches in pen-and-ink, strengthened here and there with washes in sepia, which bear the same character as these executed for the *Martyrdom of St. George*. They are on both sides of a letter which, as the superscription shows, was addressed to "Sig. Caliari Veronese," and they are likewise annotated in the handwriting of the master. On one side, in addition to various studies of the nude, is the *Decapitation of Holofernes* (Fig. 66); on the other, the figure of David, who has just killed Goliath, kneeling by the side of his victim and offering up thanks to Heaven, whilst the Philistines flee to right and left (Fig. 67). In the grouping of these figures, in their action and bearing, in the manner in which the effects of light and shade are indicated, how the hand of the master is revealed!

After looking at these two little pages of sketches for compositions which Veronese probably never carried out, since we find neither of them among his works, we turn to a fine study of a young woman

[1] It may further be pointed out that Veronese habitually placed the point of sight low down. By this means he amplified the lines of his composition, rendered the movements more eloquent, accentuated the perspective of his fine monuments, and especially gave a greater air of majesty to his figures.

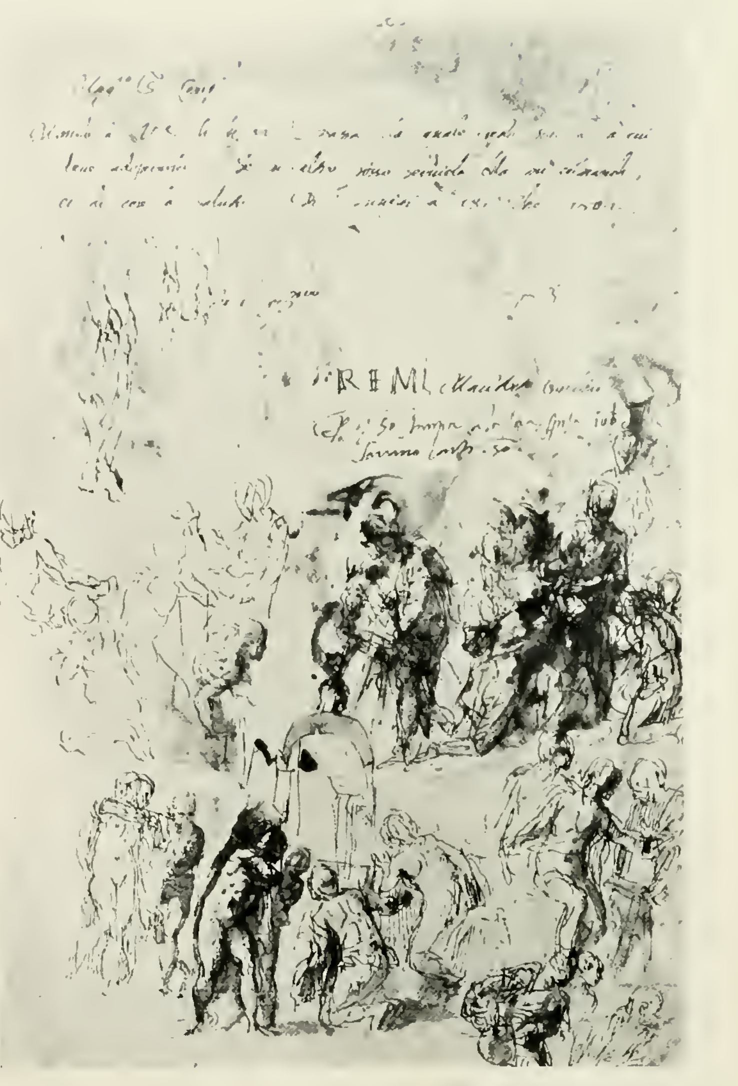


Fig. 66

Pen-and-ink Sketches. By Paolo Veronese

Fig. 67

Pen-and-ink Sketches. By Paolo Veronese

(Fig. 70). She is standing with her back to us, her face slightly in profile, and her hair is tressed and ornamented with flowers in a very familiar manner. All Paolo Veronese's women have their hair more or less as we see it here. This graceful leaning attitude, this flowing garment, these full sleeves, and this laced corsage—how many times we find them in the works of the great Venetian! Figures in analogous poses—so picturesque, so well-balanced—and with the same details of costume, the same naked shoulders, round arms and plump dimpled hands, are to be seen in an exquisite little work in the National Gallery in Madrid, *The Saving of Moses*; and there is this movement of the half-uncovered back in the *St. John Preaching* of the Borghèse Gallery. Was this study prepared for the first of these subjects, one so often treated by Veronese? It may be; for the lightly-sketched object in the woman's left hand appears to be an infant. This drawing, of which there now remains only the beautiful and elegant silhouette, drawn with *pierre d'Italie* on prepared paper, must have been one of Veronese's most marvellous studies, highly finished at one time with line and wash in sepia. Traces of the master's laborious work are still everywhere visible on the paper.

Another well-known Veronese type of head, with curly hair and half-open mouth, large smiling eyes and a slightly aquiline nose, is that reproduced as a tail-piece at the end of this chapter (Fig. 71). It is the study for a Venus on the ceiling of the Villa Giaconelli, at Maser, and the master introduced this type of blonde Venetian beauty into many of his pictures, among others the *Mary Magdalen* of Madrid, the *Marriage of Cana* of Dresden, and the *Saving of Moses* of Madrid and Dresden. The frequency with which this captivating face appears in his work leads one to ask if it may not have been that of his wife.

I believe that it may be said of Paolo Veronese that, like Velasquez, he had "a pencil at the end of his brush." Gifted with a sureness of hand and eye such as only the greatest of the artists of the Renaissance possessed, his work often seems to pertain to the marvellous, and we can well understand Ruskin's enthusiasm when, in lecturing to the students of Oxford on the draughtsmanship of the great masters, he said: "The day's work of a man like Mantegna or Veronese consists of an unfaltering, uninterrupted succession of movements of the hand more precise than those of the finest fencer: the pencil leaving one point and arriving at another, not only with unerring precision at the extremity of the line, but with an unerring and yet varied

course—sometimes over spaces a foot or more in extent—yet a course so determined everywhere that either of these men could, and Veronese

Fig. 68

The Adoration. By Paolo Veronese

often does, draw a finished profile, or any other portion of the contour of a face, with one line, not afterwards changed."[1] Possessed of a

[1] *Loc. cit.*

Fig. 69

Study for the "Adoration of the Magi" of the National Gallery. By Paolo Veronese

To face p. 54

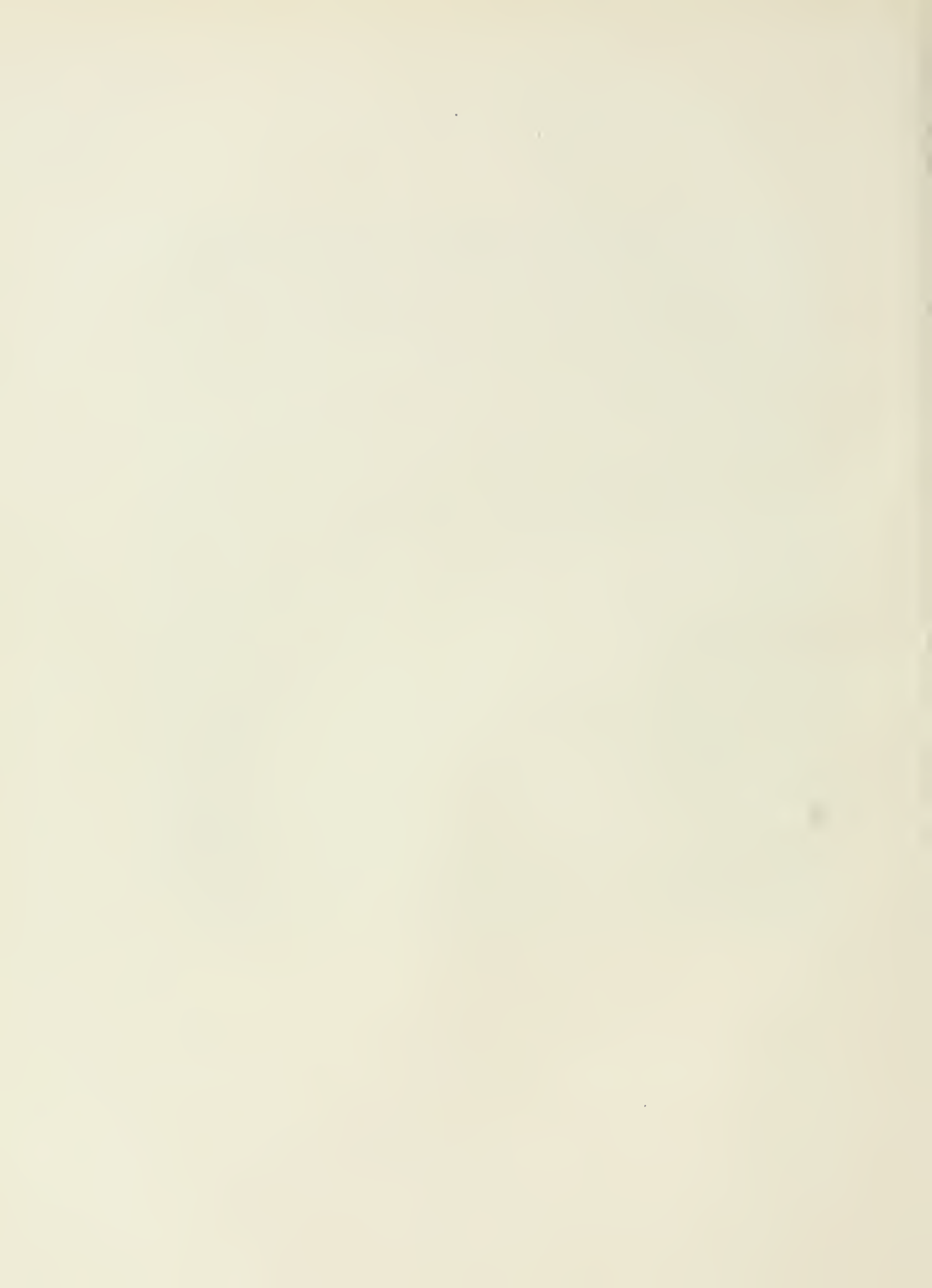


Fig. 70

Study of a Woman. By Paolo Veronese

mastery so supreme as this, Veronese could often carry out his ideas with great rapidity and produce a study of a figure so accurate in posture and detail that, without hardly a change, it had but to be dropped into its place in the picture. Such, for instance, is his sketch for one of the kneeling Magi in the *Adoration* of the National Gallery (Fig. 69). Pose and expression, you will note, on looking at the finished picture (Fig. 68), are identical, and the difference in the hair and the folds of the cloak is so slight as to be practically negligible.

When we thoroughly comprehend the amount of skill that is required to produce such a spirited sketch as this, we cannot help wondering that Paolo Veronese still felt it necessary to make so many preliminary researches before beginning separate studies for his figures. But that was part of the spirit of his age. Artistic conscientiousness was a trait in the character of all the men of the Renaissance.

Fig. 71

A Study for the Venus of the Villa Giaconelli, at Maser. By Paolo Veronese

Fig. 72

Studies of Heads. By Albert Dürer

CHAPTER IV

THE EARLY TRANSALPINE SCHOOLS

Whilst art in Italy, principally owing to the Latin conquest of Constantinople in 1203 and the freer intercourse which necessarily followed between the Italians and the Greeks, was in slow process of evolution during the thirteenth century, and whilst, in the fourteenth, fifteenth, and sixteenth centuries, it rose to its highest point of perfection, similar phenomena were occurring in Germany and the Netherlands. In considering the early years of this separate and simultaneous movement, we are met, however, with the same difficulty which confronted us when studying primitive Italian art—that is to say, between the obscurity which envelops the early art history of the north and that which surrounded the lives and works of primitive artists of the south of Europe there is nothing to choose.

The little we know, moreover, we know but vaguely. Charlemagne, the builder of many magnificent palaces, including one at Aix-la-Chapelle—which was regarded as a second Rome—seems to have been a protector of the arts. The names of certain artist-monks of German convents have been handed down to us by chroniclers and poets, and from one of these ancient writers, Wolfram of Eschenbach, we learn

that there were renowned painters at Cologne and Maastricht. There was a Meister Wilhelm von Cöln, a Meister Stephan von Cöln, and a Meister Israel van Meckenen, whose name, in one form or another, appears in many old books. And in the case of these three artists we have the advantage of knowing more than their mere names, for at Cologne and Munich are paintings which—probably quite correctly—are attributed to them.[1]

History tells us, too, that in the thirteenth century art was springing into being in Flanders. The frescoes which decorate the walls of the Hôpital de la Biloque, in Ghent, and those in the former Chapelle de Leugemete, in the same town, belong to that period.

In the following century, on the formation of numerous guilds of artists, art received a further impulse, and soon the whole of Flanders, Hainault, and Brabant were full of producers of "pourtraittures et ymaiges." Every prince or duke had a painter attached to his court. Jean Van Woluwe worked in Brabant; Jehan de Bruges was at the Court of France, then under the suzerainty of Flanders; Jehan de Hasselt occupied a similar position with Louis de Male, Count of Flanders; and Melchior Broederlam was painter to the Duke of Burgundy. During two centuries these and numerous other artists whose names only have come down to us, contributed their share towards the revival of art—a revival that was to result in so splendid a culmination with the Van Eycks and have an immediate influence on the schools of Germany—on Albert Dürer and his contemporaries.[2]

Whatever may have been the very early relations between the north and the south of Europe—and here, again, we enter on one of the dark paths of history—there can be no doubt of one thing: the art of Germany and the Netherlands was a genuine national production. Italian art was at home in the whole of Europe except in two countries—Belgium and Holland. "If it lived on good terms with Spain," says Eugène Fromentin, "and reigned in France, where, at any rate as far as historical painting is concerned, our best painters have been Romans, it met in Flanders two or three very great men—men of a high, indigenous stock—who were in supreme authority and fully determined not to share their empire with any one."[3]

On this occasion, indeed, it was the south which owed a debt to

[1] J. D. Fiorillo: *Geschichte der Zeichnenden Kunste in Deutschland und den Vereinigten Niederlanden.*

[2] A. J. Wauters: *La Peinture Flamande.* Paris: A. Quantin, 1883.

[3] *Les Maîtres d'Autrefois.* Paris: Plon-Nourrit et Cie.

the north. Can we forget that it was Hubert and John Van Eyck (1366-1441) who were the inventors of oil-painting, and that it was not until the close of the fifteenth century that the new medium was revealed to the Italians?

The Early Transalpine Schools are fairly well represented in the Wauters collection. If the works are not so numerous as those of the Italian Revival and Renaissance, they are, at any rate, of capital interest.

Of the School of the Van Eycks there are two examples, one of which —this portrait of a man in a large hat (Fig. 73)—is certainly a study by John. It belongs to the family of his portraits in the National Gallery and in the Hermanstadt Gallery, to that of his drawings in the Louvre and in Dresden, and it may even be grouped with the portraits of all those good citizens who appear on the left of the *Worship of the Lamb*, although I am inclined to believe that practically the whole of this celebrated altarpiece was the work of the elder brother. Its technique is much harder, more material than that of John; its coloration is less rich, less delicate than that of the painter of the Turin *Stigmatisation of St. Francis*. Was there painted, during the whole of the fifteenth century, a more refined picture than this—one whose tonality was more realistic? Is there in the background and in the general appearance of the *Agnus Dei* the light and the depth which we find, for instance, in the *Madonna and the Canon* of the Louvre? In all his pictures John Van Eyck displayed much greater harmony and richness than his brother; his tones are more precious, his stuffs more brilliant, his flesh and head more lifelike; and, as in his *St. Francis*, the feeling expressed by his figures is more profound and penetrating.

The attitude and expression—so full of sadness, so touching—of this little *Mater Dolorosa* (Fig. 74) are also those of John Van Eyck's work. This charming *grisaille*, painted in distemper, may be compared with the back of one of the panels (likewise painted in grey monochrome) of the Reisealtärchen of Dresden. The manner of arranging the draperies, the bearing of the head and the technique are the same. In any case, if we cannot be affirmative, we can at least say that the fine artistic qualities of this delightful little creation are closely allied to this master's work. On the back of the sketch is a study of draperies which also reminds me of his skilful technique.

But here is a page of drawings over whose attribution we need have no hesitation whatever. They are pen-and-ink sketches by John Van

Fig. 73

Portrait of a Man. By John Van Eyck

Fig. 74

"Mater Dolorosa." School of John Van Eyck

Eyck's pupil, Roger Van der Weyden of Brussels (*c.* 1400–1464)—the master whom Vasari calls Ruggieri da Bruggia. At the top Christ is represented as handing the keys to St. Peter; at the bottom are the kneeling figures of the Pope, a Cardinal, a Bishop, an Emperor, and two other monarchs in armour (Fig. 75). We have here a very good example of this master's technique. Side by side with it we place one of three drawings by Van der Weyden from the Musée Condé which is identical in subject and treatment (Fig. 76). It is probable that M. Wauters' sketch at one time formed part of the Chantilly series, and that, like the other studies, it was enframed within an architectural border.

This other pen-and-ink sketch of a saint (doubtless St. Gudule), holding in her left hand an open missal and in her right a lantern to which a little devil is clinging (Fig. 77), also bears much of the character of Van der Weyden's work. These shadows formed by fine close vertical lines and this dry angular structure of the hands appear in many of his portraits, as in the two at Frankfort—especially in that of his wife, and in his *Dead Christ* of the Valton collection at the École des Beaux Arts in Paris. But, since Van der Weyden had many pupils, including Gerard Van der Meire, Hugo Van der Goes, and Hans Memling, it will perhaps be more judicious to ascribe it merely to his School.

Looking at these studies of heads, full of great artistic charm (Fig. 78), we immediately call to mind a similar page of four heads of young women, almost of the same size, which the Louvre bought last year at the Lanna Sale at Stuttgart. I say immediately advisedly, although these feminine heads—the work of Gerard David, that delightful Flemish master who belonged to the brilliant School which produced the two Van Eycks, Memling, Van der Goes, Van der Weyden, Petrus Cristus, Dirk Bouts, and many other masters—possess neither the technique nor the severe character of these drawings of the Wauters collection.

The period which saw the rise of so large a number of great artists has, unfortunately, left us very few drawings to enable us to make comparisons. It is, therefore, very difficult nowadays, when a connoisseur has the good fortune to come into the possession of one of these studies, to authenticate it. There are very few of these drawings in public galleries, and pictures are but an imperfect guide from the point of view of technique. Nevertheless, thanks to a close study of the pictures

Fig. 75

A page of Studies. By Roger Van der Weyden

Wauters Collection

Fig. 76

Pen-and-ink Studies. By Roger Van der Weyden

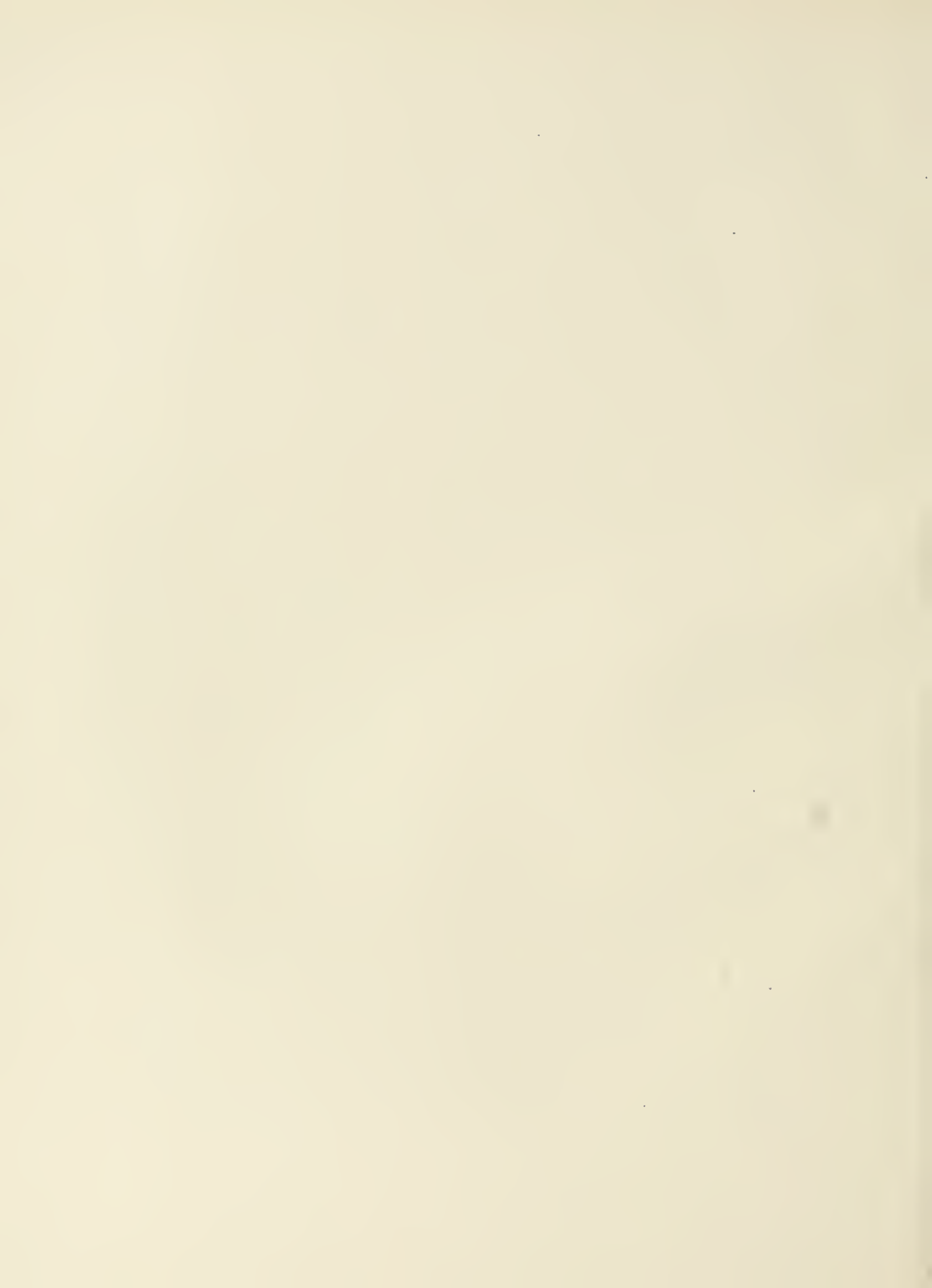
In the Musée Condé, at the Château de Chantilly

Fig. 77.

STUDY OF A SAINT.

By an Artist of the School of Roger Van der Weyden.

To face page 62.



of the masters whose names I have mentioned and comparison with those of Memling, it is possible to attribute these very interesting studies of heads to the great Flemish master, Hans Memling (*c.* 1430–1494), whose work possesses certain characteristics which we do not find in that of his contemporaries. In the *Presentation au Temple* of the Prado Gallery, Madrid, we find, for example, a very typical head of a monk with lowered eyes, which is strikingly similar to the one in the left-hand bottom corner of our page of studies. These eyes, too, are to be found in the water-colour drawing in the Louvre—the only one by Memling which the French national gallery possesses. Moreover, if the head we see before us had been turned the other way, we might almost have believed that it was the study for Memling's *St. Benoit* of the Uffizi Gallery, for they are very similar in type. I would point out the sharply defined manner in which the eyes and eyelids are outlined, and especially the position of the ear, which Memling ever placed too high in his heads. This is a very characteristic feature in his work.

Fig. 78

Studies of Heads. By Hans Memling

There is no denying that the design of these four heads, and especially the two principal ones, is extremely pure and complete. It is such fine, well-thought-out technique as this which immediately reveals the hand of a great artist. Certainly the immortal author of the relic-case of St. Ursula, in the Hospital of St. John at Bruges, and of the madonnas of London, Chatsworth, and Bruges, never drew with more precision and love of his art.

Let us pass on, however, for I am anxious to introduce you to an artist whose great influence on the development of Flemish art has only of recent years been fully recognised. In Vasari's brief account—at the end of his monumental work—of "Divers Flemish Artists,"

there is mention of a certain Jerome Hertoghen Bos, "whom Pieter Brueghel of Breda imitated." This is indeed scant notice for the most original of all the early artists of the Netherlands! But, thanks to Justi and other perspicuous critics,[1] justice has now been done to Jerome Bosch, the "Faizeur de Dyables" of Bois-le-Duc, the creator of the fantastic *genre* in painting, the precursor of the Elder and Younger Pieter Brueghel, Callot and Teniers, and whose strange personality forms such a striking contrast to "the rather monotonous physiognomy of the successors of Van Eyck."

The real family name of this painter, who for three centuries has been known under various forms of the pseudonym (Jerominus Bosch) with which he signed his works, was Van Aken. He was born about 1450 at Hertogenbosch (Bois-le-Duc), then the finest town in the north of Brabant, and he died in 1516. The early years of his artistic career were occupied over work in the cathedral of his native town that is, from 1494, when he designed the first stained-glass windows, until 1502, the year in which he decorated the altar. In 1504 Bosch received a commission from Philip the Fair to paint a *Last Judgment*,—a proof that he had already attained a considerable reputation in the Netherlands; and from the fact that two-thirds of his paintings, including a fine *Adoration of the Magi* in Madrid, are preserved in Spain, it has been concluded that he spent no fewer than ten years in that country. The *Last Judgment*, the *Temptation of St. Anthony*, and the *Fall of the Damned*—these were his favourite subjects, since they allowed him to give full scope to his singularly audacious imagination and love of the fantastic. Demons, monsters, and phantoms testify, in their bewildering and terrifying number, to an artistic temperament which is unique in the history of the early schools of the Netherlands; whilst his dwarfs, cripples, and aged grimacing peasants show an equally remarkable sincerity.

Bosch's work reveals two very noteworthy facts—his love of realism and his deep-rooted belief in the supernatural. He was a realist in the strictest sense of the word, and in this respect he belongs to the splendid race of artists which began with the Van Eycks and ended with Rubens. He possessed the power of observation in its highest form. "The precision of his line, his picturesque choice of attitudes, gestures, and physiognomies shows," says his most recent biographer, "that he always worked from nature, from sketches made rapidly—and his drawings are

[1] Maurice Gossart's *Jérôme Bosch : "Le Faizeur de Dyables" de Bois-le-Duc*, Lille, 1907, and M. Pinchart's contribution to the *Archives des Arts*, vol. i. p. 267.

a proof of this—in the street, in the country, at fairs, on public places, and, it may be, at the window of his house."[1] He had a predilection for depicting human wretchedness and misery. Beggars and especially cripples presented an ever-fascinating object of study, as can be seen from some sketches in the Albertina, in Vienna, or from the page of studies before us (Fig. 79).[2] He loved to deform the human face and figure as much as possible, and even when representing, in the midst of his haunting groups of demons, a saint or the Eternal Father, he often added a touch of extravagance to the expression of the face or the pose of the head. How he would have loved to have painted the portraits of Quasimodo, Rigoletto, and all the other dwarfs or fools of sovereigns and princes! At the same time the symbolic and fantastic side of his art was a reflection of the superstitious beliefs of the Middle Ages. His diabolical visions were inspired by the legends, prophecies, and popular beliefs which are to be found in the narratives of Tondale, Owen, and St. Brandan;—they must not be considered as mere drolleries, but as genuine interpretations of the artist's beliefs. And here we have the difference between the work of Bosch and that of his imitators. "Le Faizeur de Dyables," as the old chroniclers used to call him, was a firm believer in the Devil and the supernatural; whilst they who came later—about 1550, when new ideas had definitely triumphed over the mysticism of the Middle Ages—were perfectly well aware, in painting their pictures of Hell, the Judgment Day, and similar subjects that demons and monsters were but figments.

For a long time Bosch was known more as an engraver than as a painter, but it now appears to be certain that he never used a burin. A large number of engravings of his compositions were made by Cock, and a second edition of a certain number of these were published under the name of Pieter Brueghel. Hence a good deal of confusion.

His drawings are exceedingly rare. There are three in the Albertina—a page of sketches of beggars, cripples, and blind men, a carnival scene, and another that is satirical. In the Louvre are some pen-and-ink studies—finely drawn and extraordinarily original in their conception—for a *Temptation of St. Anthony;* and in the British Museum is a pen-and-ink drawing of a fat man being shaved. The authenticity of the last, however, has been contested. M. Wauters' drawing may be profitably

[1] Maurice Gossart. *Loc. cit.*

[2] With praiseworthy caution M. Wauters merely attributes these sketches to Bosch, but I think we may have no hesitation in unreservedly accepting them as the work of this master.

Fig. 79

A Page of Studies. Attributed to Jerome Bosch

compared with the sketches in Vienna: the cripples are common to both. In Bosch's *Christ Mocked*, a very lifelike picture in the Escurial, we also find a similar hat to that worn by the peasant on the left-hand side of this page of studies, but pierced by an arrow, not a spoon.

The influence of Jerome Bosch on the art of his period was enormous. Pieter Brueghel the Elder and other countrymen of his were by no means the only artists who appreciated his genius; his fame spread far and wide, and it is probable that Stephen Lochner, Martin Schöngauer, Grünewald, Jörg Breu, and other German painters of the fifteenth century, who likewise had a fondness for the fantastic, owed something to him.

Pieter Brueghel the Elder (1526–1569) studied in Antwerp, first under Pieter Coucke and then with Jerome Cock, the landscape-painter and engraver. But neither these masters nor the Italian ones with whom he came into contact during his visit to Rome and Naples left any impress on his work. If he can be said to have formed himself on anyone at all, it was on Bosch. But Brueghel was essentially a student of Nature, and on his return from Italy, where he had sufficient strength of character to resist the temptation of following the example of his contemporaries, who contented themselves with slavishly imitating Raphael, he found in the people of the town and district of Antwerp the material for an extensive series of masterpieces. The port, the wine-shops, the fairs, and similar meeting-places of the populace, these were his studio. After evoking, with Bosch, the witchcraft of the Middle Ages, he became, during the second half of the sixteenth century, "the great comic artist of the Flemish School; he attached himself, by the bonds of a paternity of which he was in ignorance, to the family of all the merry souls of the period; he belonged to those who used gaiety as though it were a mask, to hide (but letting the secret sometimes be conjectured) the uneasiness and the melancholy of a day when human life counted for so little, when every mind and heart was in a ferment."[1]

This period when "Peasant" Brueghel went from kirmess to kirmess in search of scenes in the life of the people, and thus gained his surname, is recalled by our next drawing. These two old peasants (Fig. 80) are familiar to all students of his work. You will find them in the Imperial Gallery in Vienna, where his famous *Wedding Feast* and *Massacre of the*

[1] Paul Mantz: Introduction to the History of the Painters of the Flemish School in *L'Histoire des Peintres de toutes les Écoles.*

Innocents are to be seen, in his pictures of feasts and fêtes. They wear fur or velvet caps, thick tight-fitting jackets, and top-boots ; and they are painted in flat tints, all red or all yellow, in accordance with the notes which, as we see, this conscientious artist was in the habit of making on the sides of his drawings.

Brueghel, who venerated his art, was perhaps the finest of all the Flemish colourists. His palette consisted of an infinite variety of yellows, reds, pinks, browns, greys, blues, lilacs, and whites, delicate and harmonious in the extreme. No uselessly thick paint was employed. In his *Massacre of the Innocents* the snow-covered ground consists of thinly rubbed on colour, whilst in his *Village Fête* it is the sky which is lightly scrubbed on. Such and such a group, forming a fine harmony in brown, is hardly covered with colour, and yet what solidity and refinement there is in the tones!

But, before beginning to paint, Brueghel made a careful drawing on his panel (for he especially painted on panels of wood), this enabling him, without loss of time and useless fatigue, to devote all his faculties as a brilliant executant and colourist to the task before him. With what care and precision are all these little figures studied! The smallest accessories are worked out in detail. Everything is in its place. Nothing is out of tune in this brilliant orchestra.

We can have no better proof of the excellence of the school of the Van Eycks than the fact that it influenced the schools of Germany. Ulm, Colmar, Nuremberg, and other centres of art all looked towards Flanders for guidance and inspiration. One of the earliest of the masters of these schools, Martin Schöngauer (*c.* 1450–1488), was a pupil of Van der Weyden, and one of the very few pictures which can with certainty be attributed to him [1]—the altarpiece of the *Virgin and Child*, crowned by angels and with a background of roses, in the Church of St. Martin, at Colmar—is somewhat in the Flemish spirit of his master. His school of engraving at Colmar made his rare feeling for beauty and dignity of pose known far and wide during the latter half of the fifteenth century. "Bel Martino" and "Martino d'Anversa," as the Italians called him, was well known in Italy, and in Vasari we have a little story of Michelangelo, as a youth, making a copy of his engraving of *St. Anthony Beaten by the Devils* and colouring it.

Was Schöngauer the author of this impressive drawing of an emaciated saint, seated and enveloped in an ample cloak (Fig. 81)?

[1] The *Death of the Virgin* in the National Gallery is said to be the work of a pupil.

Fig. 80.

STUDIES OF PEASANTS.

By Pieter Brueghel, the Elder.

To face page 68

Fig. 81.

STUDY OF A MAN.

Attributed to Schongauer.

To face page 69

Let us take no heed of the date, 1486, which was a guess possibly on the part of some former owner, but devote our entire attention to the style of the work. There is a very great affinity between it and a full-length draped figure of a saint, drawn with pen-and-ink, in the Louvre. The drawing of the feet and the draperies is similar. This type of saint, however, is a very pronounced one and has little that is Flemish about it. As regards character, this head might very well pass for one by Van der Weyden. Yet there can be no doubt that the technique is German: the pen-work and the style in which the draperies is executed are clear indications.[1] Though certainly many German masters worked, more or less, in this manner -- as Wolgemuth, for example—that of Schöngauer appears to me to be most closely allied to it.

Fig. 82

A Holy Woman. German School of the XV Century

The true representative artist of Germany — the one whose works unite all the qualities of the spirit of that country—Albert Dürer (1471–1528), was an admirer and, at the outset of his career, an imitator of Schöngauer. It had, indeed, been his father's intention to apprentice him to Martin,

[1] There is a considerable difference in the manner in which the German and Flemish masters rendered draperies, as will be seen on looking at a drawing of *A Holy Woman* (Fig. 82) by an artist of the German School of the fifteenth century. The folds of the draperies are more angular and broken than those in works by Flemish artists. The way in which the shadows are rendered is also quite different; it is that of all the wood-engravings of the German School.

and, at the close of his term of three years with Michael Wolgemuth, the painter and engraver of Nuremberg, he travelled to Colmar, where, however, Schongauer had died a short time before. In the autumn of 1505 he set out for Venice, possibly to protect his rights in certain engravings which had been unlawfully copied and signed with his name, but certainly to find a market for his work. From his correspondence with Willibald Pirkheimer it is evident that by this time Dürer had already attained a considerable reputation. Pirkheimer was his friend and life-long companion, the one whom we so frequently find represented in his work,[1] and I have a particular reason for mentioning him, since, side by side with the Dürer drawings of the Wauters collection, is a profile portrait of this faithful protector. It is a green enamelled terracotta medallion by G. Schweigger of Nuremberg, who likewise made portraits of Maximilian, Erasmus, Luther, Melanchthon, and Dürer himself.

Dürer made innumerable drawings and they form perhaps the most interesting part of his work. He drew in charcoal, with *pointe d'argent* and *pierre d'Italie*, with pen-and-ink combined with washes of bister, in water-colour and even with liquid sanguine. The paper on which he drew was often specially prepared with gouache and in the most delightful tones—greys, pinks, and greens. One of his finest drawings, a *Crucifixion*, in the Louvre, is drawn with *pierre d'Italie*, sharpened to a very fine point, and is on paper that has been coloured to the most exquisite emerald green. His *Little Passion* of 1504, in the Albertina, is known as the *Green Passion*, on account of the colour of the paper on which it is drawn.

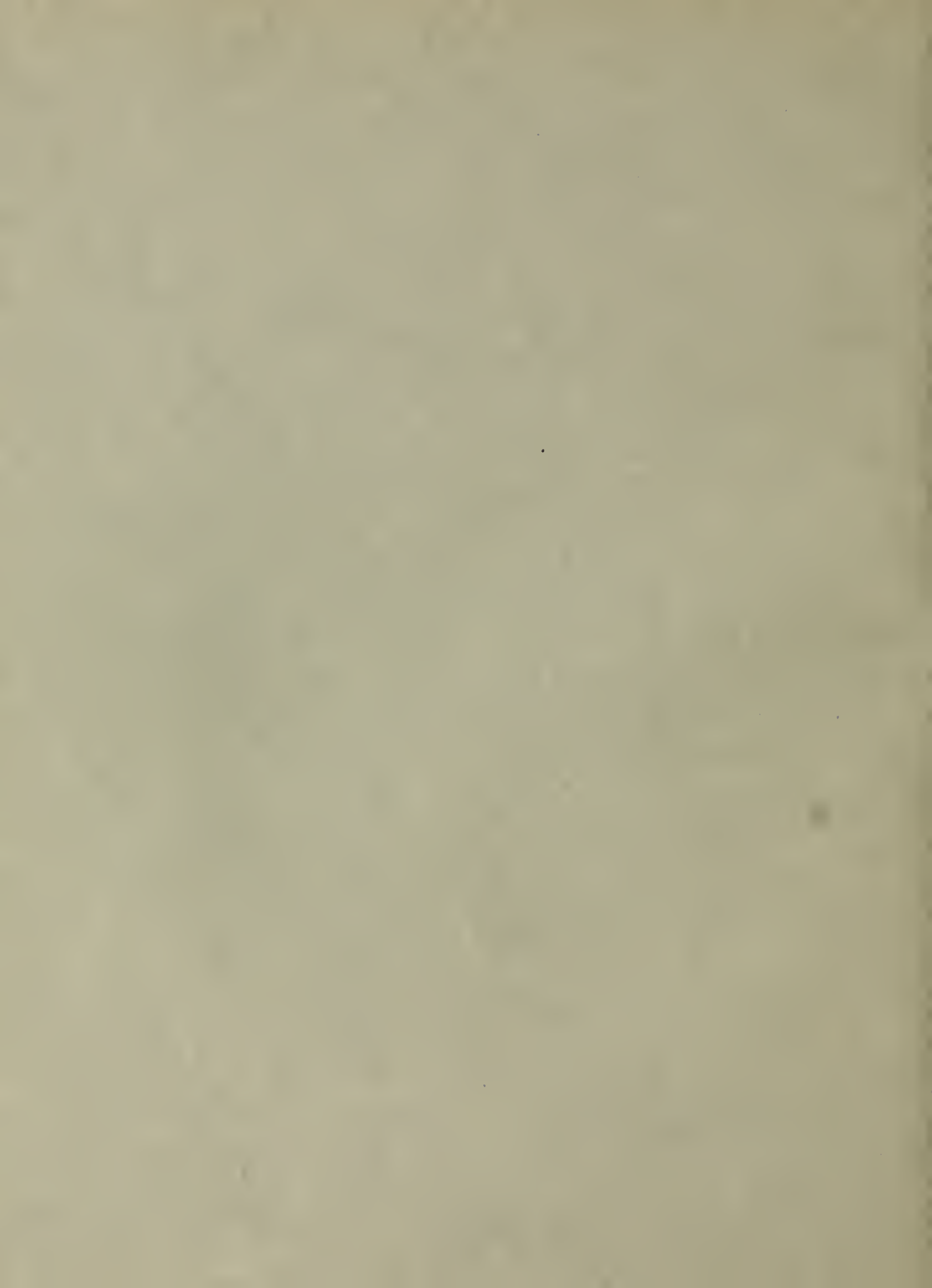
Like the *Christ* of the Louvre, one of M. Wauters' Dürer drawings —representing a young woman with face and attitude expressive of sorrow, probably the lawful mother for a *Judgment of Solomon*—is executed with *pierre d'Italie* (Fig. 83). Its technique is absolutely the same, and the paper on which it is drawn has been prepared with grey-green gouache. The master's line is everywhere impeccable, so pure and so sure that we are amazed. The hand of the engraver is visible everywhere. Compare the arms of Christ with those of this young woman, and note the modelling of the flesh. As in the *Christ*, again (we cannot choose a finer and more artistic example), the high-lights

[1] As in the *Feast of Rose Garlands*, one of his best compositions, which he painted whilst in Venice for a Brotherhood. Later it was taken by Rudolf II. to Vienna. It is now in the Monastery of Strachow, near Prague, but is in a greatly injured state.

FIG. 83

A STUDY. BY ALBERT DÜRER

To face p. 70



in white gouache are laid on discreetly, without exaggeration, and contribute in the most delicate manner to the modelling. These arms, so pure in their form, these solid breasts are made to live with a mere nothing.

This drawing, which bears the master's monogram and the date 1520, belongs to his finest period. It was executed almost at the same time as the Albertina *Temptation of St. Anthony*, the model for the woman of which must have posed for both. Head, form, and structure are the same in each case. As to technique, it is likewise identical.

Fig. 84

A Woman with a Chalice. By Albert Dürer

With what *brio* Dürer worked when producing his pen-and-ink drawings, and how much he could express in a few lines! In this little sketch of a young woman holding a chalice (Fig. 84) his pen has merely, as it were, caressed the paper. The line is flexible and delicate; nowhere has it gone astray. Everything is in its place, and the face is charming in its grace. The monogram, of course, is present. There are few of his drawings which do not bear this characteristic mark. The two little heads reproduced as a heading to this chapter (Fig. 72), and similar to drawings in the Albertina, is also a good example of his pen-and-ink work.

But here is a work of even greater rarity. It is a little page of studies in liquid sanguine, executed with a brush—a study with a triple effect of light and, in the left-hand corner, an aged woman's head (Fig. 85). Is this his wife Agnes? She wears a cloak, to the corner of which is attached

a large ribbon fixed by a cockade, and a special head-dress which I have not seen before. We find somewhat similar head-dresses, however, in his sketches of Agnes and in other works. On the right-hand side is a philosophical allegory—a child leaning in a meditative pose on a skull and with one foot already enveloped by a shroud. A large A.D. and the date 1525 complete the work.

In producing this work Dürer first of all used a red chalk pencil, but afterwards developed his primary idea with a brush and liquid sanguine.[1] The result was a very advanced drawing, as finished as an engraving. In many places, here and there, we can still discover traces of his work. But time and sunlight absorbed many of the washes and lines. On examining the work before its "regeneration" by M. Wauters (Fig. 86) no one would have supposed that this sketch was by Dürer; the head was still covered with lines in liquid sanguine and was very Italian in its appearance. Although, unfortunately, the brush work has not come out with absolute clearness, the drawing is of very great interest from many points of view. It is, first of all, one of Dürer's few drawings in liquid sanguine. There is that of the Lichtenstein collection of 1503, but it is broader in its technique than the work under consideration. It is rare, also, on account of its triple effect of light—an effect which I cannot remember having seen in Dürer's work, whether engraved or drawn.

This large head of a man (Fig. 87) with a round beardless face (one would say that it is that of a peasant) is drawn with *pierre d'Italie* and is in the same note as the fine head of an old woman, with a turban-like bonnet, that is in the Louvre. There are certain German critics, by the bye, who attribute this Louvre drawing to Burgmair; but I fail to see on what ground their attribution is based. I do not know, in Burgmair's work, of a drawing so pure, so refined, or so supple. Burgmair was far from being so good a draughtsman as Dürer. In the drawing before us the strong work on the hair is a sure indication of the master's hand.

[1] Several instructive instances of this method of work are brought to the student's notice in these pages—Leonardo da Vinci with his mounted knight (p. 16), Correggio with his Apostle (p. 41), and Van Dyck with his studies for the "Vierge aux Donateurs" (pp. 109 and 111). All these artists, and Dürer also, transmitted their first ideas to paper with the pencil, and then developed and corrected them with the brush, charged with either sepia, liquid sanguine, or Indian ink.

There is reason to believe that Dürer obtained his knowledge of how to work in liquid sanguine on the occasion of his journey to Italy. The great masters of Venice, Florence, and Rome—Giovanni Bellini, Bartolommeo, Leonardo da Vinci, Michelangelo, and, later, Veronese, Titian, and Correggio—were very fond of this medinm.

Fig. 85

Studies. By Albert Dürer

After regeneration

Fig. 86

Studies. By Albert Dürer

Before regeneration

To face p. 72

Fig. 87

Study for the Head of a Man. By Albert Dürer

All means and methods were, as we see, brought into requisition by Dürer in his endeavour to express his splendid artistic ideas. What a fertile imagination was his, and with what consummate skill he interpreted it! Could we have a greater wealth of ideas or richer decoration, for instance, than those we find in his *Triumph of Maximilian*—a pen-and-ink drawing, enhanced with water-colour, of a car drawn by six caparisoned horses, led by beautiful young women? In studying his subjects and in the care which he devoted to his work he was indefatigable. Plants, birds, horses, bats, rabbits, and all the things of nature received his loving attention. Pisanello and the Japanese artists did not show greater care than he did when depicting these various special groups. His drawings, often beautified with adorable washes of water-colour, show that he studied his subject through and through, and was determined to leave nothing to chance. There is a water-colour sketch of a hare in the Albertina, a work of 1502, which is a perfect marvel of realism.

Dürer's drawings have of recent years reached a phenomenal value. At a recent sale in Stuttgart his pen-and-ink, wash and sepia drawing of *Adam and Eve*, belonging to the Lanna collection, was sold for £3200, whilst the Berlin Gallery acquired another for £2000. New drawings by the master are no longer to be found: all are now known and classified in public or private collections.

Only one other artist of this period can be said to be Dürer's equal, namely, Hans Holbein the Younger (1497–1543), who belonged to that school of painting at Augsburg which, in his father's day at any rate, had cultivated art after the fashion of the Flemings.

I have only one work by this consummate master to show you. But what a treasure it is! It is a pen-drawing in sepia, with washes, for the *Child* in his celebrated *Dance of Death* series, which, in a little book entitled *Le Simulacre de la Mort*, published in Lyons by Treschel Frères in 1538, appeared in the form of wood-engravings. Close upon seven hundred drawings by Holbein are in existence, yet this is apparently the only one of the most famous of all his designs which has been handed down to us. He is said to have made from forty to forty-two drawings for the first edition of the book; later, five to six more; and, finally, on the publication of a new edition, fifteen others.

This curious drawing (Fig. 91), which differs in format and in many details from Hans Lützelburger's engraving in the *Simulacre*, is a very spirited one. The figure of Death is traced with extraordinary sprightli-

ness. At first sight the work reminds us of seventeenth century art—of Rembrandt or of Jordaens; but this first impression is largely due to the dress of the poor folk who are losing their child—a costume which belongs to all ages.

Now, though this impulsive technique does not exist in the majority of Holbein's drawings, which are almost always executed with the most scrupulous care, it is possible, on carefully studying his work, to find instances of it in certain works, such as his *Parnassus* of the Berlin Gallery,

Fig. 88

A Portion of the Frieze "The Three Peasants." By Hans Holbein
In the Basle Gallery

his sketches of swords, his King Rehoboam on a throne surrounded by courtiers, his three peasants of 1518, and his very seventeenth century friezes, but especially in his pen-and-ink sketches of two centaurs in the Basle Gallery (Figs. 88 and 89). These last, still more seventeenth century in their manner (we might imagine they were by Annibale Carracci), are identical as regards technique with the drawing of the *Child*, and this as much from the point of view of the pen-work and the laying on of the washes as from that of the rough manner in which the heads are drawn in.

It is to be presumed that Holbein made only such summary sketches as this for *Le Simulacre de la Mort*. Perhaps, some day, other sketches

belonging to this series will come to light and support my argument.

FIG. 89
CENTAURS. BY HANS HOLBEIN THE YOUNGER
In the Basle Gallery

The master's work, in this case, was, in my opinion, merely to supply the general idea, allowing the engraver a certain amount of latitude. This, moreover, is clear from Hans Lützelburger's interpretation—the small additions which he made, the change in the action of the arms, the compressing of the composition—due to the format of the book—and the alteration in the background. Placing the drawing side by side with the engraving (Fig. 90) we cannot but conclude that the engraver did his work in none too skilful a manner. He failed to understand the summary indications with which the great artist supplied him. Note, for instance, this fine pilaster of the mantelpiece, which has been interpreted as smoke. In short, it seems to me that, of all the engravings for the *Dance of Death*, this one of the *Child* is the clumsiest and least successful.

FIG. 90
THE "CHILD" IN HOLBEIN'S "DANCE OF DEATH"
Engraved by Hans Lützelburger

Fig. 91

Study for the Child in the "Dance of Death." By Hans Holbein

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In his important works Holbein could carry realism and care in draughtsmanship to a point which is amazing. You have all, doubtless, heard of his painting on a large table at Zurich, signed "Hans Ho," and executed in 1515, and on which an open letter lies so naturally that many people are said to have attempted to pick it up. As an example of his drawing when he was at his best, you cannot do better than look at the sketches in silver pencil in the Basle collection, which he made for his portraits of Burgomaster Meyer and his wife, Dorothea Kannegiesser. In that of the Burgomaster the curly hair is wonderfully drawn, and on the margin of both sketches, as on the original sketch in the same gallery for his picture of Sir Thomas More's family and on the Windsor drawings, are notes, referring in this case to the colour of the hair and eyes, by which means the artist, it is said, saved his sitters many weary hours. It is especially in his portraits that his drawing is impeccable. His line is truly astonishing in its purity. There is rarely a correction, and in the case of few artists do we find this sureness of hand.

It is a curious and noteworthy fact, by the bye, that Holbein painted few life-size heads. Almost all his portraits are small. His largest, such as the picture of his own family in Basle, is barely three-quarters nature. His fine collection of sovereigns, princes, and nobles at Windsor are all half or three-quarters nature.[1]

What a magnificent historical document this gallery of portraits constitutes! How all these faces live! What powerful and sincere expressions do we see here! We feel that the painter has studied his sitters until he knows them both physically and morally. Look at this superb water-colour drawing of Sir John Godsalve and, after noting the penetration and vitality of his look, think of with what simple materials Holbein produced this masterpiece. Would it be possible, again, to impart more nobility and distinction to a figure than is done in his portrait at The Hague of Robert Cheseman, the falconer of Henry VIII.?[2]

[1] It is interesting to point out that in the Rheims Picture Gallery is a collection of seventy-five portraits of princes and others by Louis Cranach (1472-1553), one of the great painters of Germany at the time of the Reformation, which is comparable to the Holbeins at Windsor, the Clouets and Dumoustiers at the Château de Chantilly, and the portraits of the Bibliothèque Nationale, in Paris. Cranach's position as a portrait-painter ranks very high. His sincere and realistic works form an invaluable contribution to the history of his period.

[2] In concluding these notes on the work of Holbein, I would observe that I cannot agree with those who find that this master was "accustomed to crowd his compositions and ever left little space between his figures." This, it appears to me, is but a theory, for, in passing Holbein's work

Side by side with the fine collection of works in the Basle Gallery by Dürer, the two Holbeins, Martin Schöngauer, Hans Baldung Grün, and other masters of the old German School, are a number of drawings and paintings by a Swiss artist named Deutsch, who was distinguished for the "boldness and originality of his conceptions, for his feeling for beautiful forms, but especially for the grace in pose and gesture of his feminine figures, and the ardour of his warriors."[1] These drawings, executed with pen-and-ink, in wash, with silver pencil and in charcoal, &c., testify to the tastes of a soldier. There are few biblical or saintly subjects, but, on the other hand, many war scenes, German and Swiss soldiers, old men duped by courtesans, and studies of the nude. And, as though to show that he had once followed a military calling, their author has in some cases added to his monogram the rough sketch of a dagger.

This artist, Nicolas Manuel, surnamed Deutsch, or the German, drew our next picture, that of a lansquenet (Fig. 92). This fine German foot-soldier, with his slashed hose and plumed hat, stands in a characteristic martial attitude. There are at least three drawings at Basle which are practically identical. He did many similar ones as models for stained-glass windows. With one hand on the hilt of his sword, the other resting on his hip, all Deutsch's lansquenets present, in spite of their theatrical pose, a very fine soldier-like appearance. The careful pen-and-ink drawing—German in its technique—still further heightens the richness of their dress and arms, and when this precise work is on specially prepared paper—brown, blue, or green—with the high lights in white body colour, the ribbons, plumes, and the hilts of the powerful swords stand out admirably.

Deutsch, who was the natural son of a lady named Marguerita Frickart and a chemist of Italian origin named Emmanuel de Alemanis, was born at Berne about 1484. He belonged to that fine group of German and Swiss artists who did such splendid work at the beginning of the sixteenth century—Mathias Grünewald, Wolf Hüber, Hans von Kulmbach, Urs Graf, Hans Baldung Grün, Albrecht Altdorfer, Hans Burgkmair, Hans Schauffelein, and Hans Leu. All possessed the

in review, we find, side by side with compositions which are undoubtedly crowded, others in which there are many spaces. Look, for instance, at his *Samuel and Saul*, his *King Rehoboam*, &c., &c., but especially at his illustrations to the Old Testament and that for Erasmus' *Praise of Folly*. In all these compositions the figures move with perfect freedom, and as in the sketch of the Wauters collection, they have plenty of air and space.

[1] *Gazette des Beaux Arts*, 1890, p. 315.

Fig. 92

Lansquenet. By Nicolas Manuel Deutsch

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FIG 93

THE VIRGIN AND THE DEAD CHRIST BY HANS LEN

TO FACE P [illegible]9

special technique of the German School, so picturesque, so attractive, so agreeable to the eye.

In addition to Deutsch's works—original though they are, reminding us of the German School—there is a certain analogy between his draughtsmanship and that of Holbein. But the influence of the latter is, of course, inadmissible, since Holbein the Younger did not go to Switzerland until 1515, when Manuel's characteristic style was already fully formed. Indeed, it may be that Holbein, who was his junior by thirteen years, came under the influence of Deutsch. Where Nicolas Manuel learnt design and painting is unknown. It has been claimed that he was a pupil of Titian, but it is by no means certain that he went to Italy to study art. If he crossed the Alps in his youth it was probably as a soldier in the pay of the King of France, into whose service every young Swiss then aspired to enter. Certain it is, however, that, later in life, he took part in one of the campaigns of Francis I. against the Duke of Milan ; and this is perhaps the explanation for the presence of a dagger side by side with his monogram.

In addition to his studies and drawings, Nicolas Manuel painted many pictures that can still be seen in Basle to-day. The *Decapitation of St. John the Baptist* and the *Judgment of Paris*, remarkable for their fine colour and curious presentation, are the two principal ones.

Unfortunately, Deutsch's artistic career was short. On his return from Italy in 1522 he obtained a post under the Government, and in 1528 became a member of the Council of the Republic of Berne and Gonfalonier of the town. Between 1528 and 1530 he took part in more than thirty political missions, conferences, and deputations ; and this hard work on behalf of the interests of his town so exhausted him that, seized with illness, he died in the second half of April 1530. One of his sons, Hans Rodolphe, who was born in 1525, was, as some works in the Basle collection show, a skilled engraver.

An example of the work of Hans Leu, a painter and engraver of the school to which Deutsch belonged, hangs near to the drawing of the lansquenet. It is a full-length representation of the Virgin Mary standing by the side of the dead Christ, who is stretched at her feet (Fig. 93). It bears the artist's monogram and is dated 1519.

Hans Leu was born about 1485 and died in 1531 at the battle on the Zugerberg, near Zürcher. He was the son of Hans Leu the Elder, of Zurich, and he worked under the influence of Dürer and Baldung—especially the latter, since he was one of his pupils. He made many

drawings for painters of stained-glass windows and wood-engravers, but he was also a painter of great ability, as some canvases and panels—notably an *Orpheus* and a *St. Hieronymus*—in the Basle Gallery show. Like his master and inspirers, he worked in the very original style of the German School. The drawing of Mary is on dark emerald green paper.

The work is less skilful than Dürer would have produced, and, as in the case of Baldung, the drawing is less supple than that of the great master. Yet, though the forms are a little heavier than his, the work exhales a fine feeling and is full of grandeur. The silhouette of the Virgin is beautiful and she is well draped.

Leu is represented at the Albertina by two fine drawings, one, on dark blue paper, representing *Death and a Young Woman*, and the other depicting a group of drinkers at table, drawn on dark brown paper. In these examples of his work the forms are likewise heavy, but the general aspect is again very picturesque and charming. His *Lansquenet* in the Lichtenstein collection, although reminding one of Manuel Deutsch's German foot-soldiers, does not possess the martial and distinguished air of the master of Berne, who knew how to impart more style to his figures. His *Madonna under a Tree* in the Basle Gallery, drawn with pen-and-ink on white paper, is a delightful work, approaching very near to Dürer's refined technique. Like his masters, Leu employed all the methods of the German and Swiss Schools. He died comparatively young, and thus his work is, I believe, not very common. At any rate, one thing is certain—this Virgin on dark green paper is one of his most severe works.

Among the transalpine masters who, probably through the circulation of Marcantonio's engravings after Raphael, found their way to Italy and eventually became Italianised, was a Dutch painter and engraver named Hendrik Goltzius (1558–1617). He was born at Mülebrecht, in the Duchy of Juliers, and, after studying under Dirk Volkertsz Coornhert, a Dutch engraver of no high order, settled down in Haarlem in a business of his own. He left for Italy in 1590 and came under the influence of Michelangelo, whom he imitated in such a manner as to draw from Fuseli, in one of his lectures in the Royal Academy in 1801, the scathing criticism that his work was a "bloated excrescence of diseased brains, which in the form of man left nothing human, distorted action and gesture with insanity of affectation, and dressed the gewgaws of children in colossal shapes." Goltzius, however, must not

be judged entirely by his eccentric imitations of Michelangelo. He was a portraitist of the very highest order. Many of his works, as this little portrait of a man in a ruff and doublet, drawn with a *pointe d'argent* on parchment and signed with the artist's monogram, shows (Fig. 94), were miniatures of the most exquisite finish, not unworthy, so fine were they as studies of individual character, of being called masterpieces. It represents the features of Pieter D. Z. Haselarr, a captain of Haarlem in 1573, and it is the original drawing for a full-length portrait which was engraved and is described in Bartsch's *Peintre-graveur*. Goltzius' work as an engraver was, both artistically and historically, invaluable. His prints, numbering more than three hundred—fully described by Bartsch and in Weigel's supplement to that work—form a really precious contribution to the history of the Netherlands in the sixteenth century.

Fig. 94

Portrait of Pieter Haselarr.
By Hendrik Goltzius

Fig. 95

Pen-and-ink Study of a Tree.
By Claude Lorraine

CHAPTER V

ITALIAN ART IN THE SIXTEENTH, SEVENTEENTH, AND EIGHTEENTH CENTURIES

It was inevitable that art, having reached so high a state of perfection under Raphael and the other giants of the Renaissance, should come under the action of the law which, sooner or later, operates in the case of every branch of human endeavour and brings about a decline. The troubles which harassed the Papacy under Adrian IV.,—the gathering of the storm which was to culminate in the great schism, and the calamity which overtook Rome in 1527, when the city was sacked, as we read in Benvenuto Cellini's Memoirs, by the soldiers of Charles V., were little conducive either to further progress in the arts or to the maintenance of the position they had already attained. Even before Michelangelo had completed his paintings in the Sistine Chapel, decadence had already

set in, and, great painter though he was, he himself may be said to have contributed to it. His *Last Judgment*, with its many nude figures and the remarkable anatomical knowledge which they displayed, gave rise to a school of painters who were little better than mere imitators, and whose copies, moreover, often contained gross exaggerations of those very peculiarities for which Michelangelo has been criticised. Raphael, too, was followed by a host of mannerists, so that both in Florence and in Rome taste became corrupt and painting deteriorated.

There was one painter, however—and with him we must include several of his pupils—who succeeded in striving against the tendency of the age, and produced works which for purity of drawing, harmony of colour, and suavity generally were worthy of being placed side by side with those of the greatest artists. Andrea del Sarto (1487–1531)—to whom Michelangelo, in speaking to Raphael, once referred in the words, "There is a little fellow in Florence who will bring sweat to your brow if ever he is engaged in great works"—was born in Gualfonda, Florence, and he derived the sobriquet under which he is known from the fact that his father Agnolo was a tailor—in Italian, *sarto*. After studying under a wood-carver and painter named Gian Barile, with whom he remained until 1498, he became a pupil of Piero di Cosimo, who encouraged him to study the famous cartoons of Leonardo da Vinci and Michelangelo. He stopped with Piero for some years, but at last, unable any longer to support the old painter's growing eccentricity, was forced to leave him and set up on his own account in partnership with his friend Francia Bigio. The two artists, either in collaboration, as at first, or separately, as later, worked for the Florentine Compagnia dello Scalzo and the Brotherhood of the Servi, painting pictures but especially frescoes representing such subjects as the *Baptism of Christ*, scenes in the life of S. Filippo Benizzi, the *Death of St. Philip*, the *Annunciation*, the *Nativity of the Virgin*, and the *Procession of the Magi*. Andrea soon came to be regarded as the best fresco-painter of central Italy. He had also produced a number of pictures, including a *Pietà*, which had spread his fame beyond the borders of his own country, and in 1518 that patron of the arts, Francis I., invited him to the Court of France. About June of that year he journeyed to Paris, accompanied by one of his pupils, Andrea Sgnazzella, but leaving his wife Lucrezia (the beautiful widow of a Florentine hatter whom he had married on December 26, 1512) in Florence. Received with the greatest cordiality and handsomely remunerated for his work, Andrea saw his fortunes distinctly on

the increase, and he would certainly never have had reason to regret this visit to France had it not been for his wife. Lucrezia, whom Vasari —probably with reason—describes as a faithless, jealous, and overbearing woman, wrote to her husband, begging him to return home. He did so; but before leaving Paris promised Francis that he would soon be back, and on this understanding received from the French king a sum of money for the purchase of works of art. But Francis saw neither the painter nor his money again. On returning to Florence, Andrea spent the money in building a house, and, though he afterwards attempted to make amends, the French king refused to receive him back into his favour. This incident in the life of Andrea del Sarto was made the subject of a play by Alfred de Musset, but the poet drew his main characters with perhaps too free a hand and certainly distorted one of the facts of history. The painter soliloquises over his weakness in squandering the money which was to purchase a hundred masterpieces, assist a hundred poor artists, and thus "rallumé le feu sacré des arts prêt à s'éteindre à Florence," over jewels for his wife and a year of futile pleasures; Lucrezia, who is as fickle and self-conscious as the heroine of a Parisian love-story, is enamoured of a pupil, Cordiani, and, after the usual murder and duel of French tragedy, flees with her lover, leaving the husband to die by his own hand. As a matter of fact, Andrea died on January 22, 1531, of an infectious pestilence which followed on the siege of Florence. It is true that he was neglected and finally abandoned by his wife, but she held aloof through fear of infection.

De Musset, however, was correct in regard to two points—Andrea's great love for Lucrezia and a certain weakness in his character. Vasari tells us that "he never painted a woman without using her as a model, and, owing to this habit, all the women's heads which he did resemble her." His biographer, in speaking of his qualities as a painter, also does much towards explaining his faithlessness towards Francis I.; he was, we are told, a man of simple nature, and this, combined with timidity of spirit, "prevented him from exhibiting a vivacious ardour and dash that, joined to his other qualities, would have made him divine. This defect deprived his work of the ornamentations, grandeur, and copiousness of style seen in many other painters. None the less, his figures are simple and pure, well conceived, flawless and perfect in every particular. The heads of his women and children have a natural and graceful expression, and his young and old men possess a marvellous vivacity and vigour; his

FIG. 96.—STUDY FOR THE FIGURE OF CHRIST IN THE "LAST SUPPER" OF FLORENCE. BY ANDREA DEL SARTO

Wauters Collection

FIG. 97.—STUDY FOR THE FIGURE OF CHRIST IN THE "LAST SUPPER" BY ANDREA DEL SARTO

Uffizi Collection

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draperies are remarkable and his nudes well managed, and though his design is simple, his colouring is truly divine."

As a general description of Andrea del Sarto's work this is fairly accurate. To make it more complete, we might add that his form was inspired by Michelangelo when this master was at his best, that his colour was derived from Fra Bartolommeo, and that Lombardy and Venice each contributed something to his style.

Some of his finest works, in which these qualities are reflected, were executed during the nineteen years which were still left to him (and he continued to improve in his art until the very end) after his return to Florence from France. These included a *Faith and Charity*, the *Dance of the Daughter of Herodias*, the *Beheading of St. John the Baptist*, the *Presentation of his Head to Herod*, an allegory of *Hope*, the *Apparition of the Angel to Zaccharias*, a monochrome of the *Visitation*, and the *Birth of John the Baptist* at Lo Scalzo; his celebrated fresco named the *Madonna del Sacco* (so called from the sack on which Joseph is reclining) in the Convent of the Santissima Annunziata at Florence, and his *Last Supper* at St. Salvi near Florence.

This *Last Supper*, the crowning glory of his life, was executed with his customary facility. It was finished, says Vasari, "in a very few months, doing a piece at a time, at his leisure, and it is considered the most facile work in the brightest colouring and best design that he ever did or that could be done. He endowed the figures with infinite grandeur, majesty, and grace, so that I cannot do justice to its merits, every one who sees it being amazed. Thus it is no wonder that it was allowed to stand during the siege of Florence in 1529, when the soldiers were directed to destroy everything in the quarters outside the city, and monasteries, hospitals, and all buildings. They had destroyed the church and campanile of St. Salvi, and were beginning to attack the convent, but on coming to the refectory where the *Last Supper* is, and perhaps having heard of the marvellous painting, they stayed their hands, resolving not to touch it unless absolutely obliged."

When preparing to paint the figure of Christ in his *Last Supper* Andrea del Sarto would seem to have taken extra care, since he made two studies. One of these is in the Uffizi (Fig. 97), the other in the Wauters collection (Fig. 96). These two sketches—in which the figures are nude—are almost identical, only that of the Rue Ampère is undoubtedly the completer. The authenticity of both cannot be contested. In the Uffizi study, to the right of the head of Christ, is the nude

shoulder of an Apostle ; in the drawing of the Rue Ampère the Apostle is almost complete. It is to be presumed, therefore, that Andrea del Sarto, dissatisfied with his first study, threw it aside to begin afresh, and this view is supported by the fact that the Uffizi sketch is the poorest of the whole series ; all the others show well-conducted figures drawn with the master's customary firmness of hand.

The most brilliant of all Andrea del Sarto's numerous pupils, who, as I have already said, were much less led away by the prevailing bad taste of the day than their Florentine contemporaries, was Jacopo da Pontormo (1494-1557). He had previously been apprenticed to Leonardo da Vinci and had also been in Piero di Cosimo's *bottega ;* but at the age of eighteen he became a journeyman to Andrea, and it was to him that he owed much of what was good in his work. He it was who was chosen, while still in his youth, to continue Andrea del Sarto's frescoes in the cloister of the Servi, and "by these and his other works," says Vasari, "Jacopo took rank beside Andrea del Sarto and Francia Bigio, who had laboured there." Among these "other works" was a representation, painted in the chamber of a Florentine nobleman named Borgherini, of Joseph in Egypt receiving his father Jacob and all his brethren—a picture with a number of small figures which showed his "genius in the vivacity of heads." Among these figures was a portrait of Agnolo Bronzino, his pupil, then a child, "a marvellously vivid and beautiful figure." Portrait-painting was indeed his forte. He was much more successful in this branch of art than in the painting of large frescoes, such as those which he did in the Church of San Lorenzo, Florence. He did many likenesses of members of the Medici family, including that of Duke Alessandro, which was executed "with as much care as an illumination."

Fig. 98

Studies for the Dress of a Lady. By Angiolo Bronzino

Fig. 99

Studies. By Angiolo Bronzino

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Fig. 100

Study for a Portrait. By Jacopo da Pontormo

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The next drawing I have to show you was undoubtedly the study for one of these official portraits, but which member of the great Florentine family it represents it is impossible to say. The fine attitude and authoritative gesture of this man seated in a large Italian chair (Fig. 100) are, however, those of a person of considerable importance, and it may well be either a portrait of Ottaviano the Magnificent or his son Alessandro.

During eleven years, at the time he was working on the San Lorenzo frescoes, representing the Creation of Man to the Deluge, and closing with the Last Judgment, Pontormo came under the spell of Michelangelo's genius. These works, which Vasari admits were not "in his usual style" and lacked that "singular grace and excellence which used to afford such pleasure," were the object of general disappointment and disparagement, and it has been said that the painter, on leaving them incomplete, died of grief at his ill success, though probably his earliest biographer is more correct when he says that "he was old and worn out in making portraits, clay models and fresco work, and he died of dropsy, aged 65."

These San Lorenzo frescoes, which now no longer exist, unless they lie beneath a thick coating of whitewash, were completed by Jacopo da Pontormo's favourite pupil Angiolo Bronzino, the brilliant portraitist of Cosimo I. There are two drawings by this master—so frequently mentioned by Vasari—in the collection of the Rue Ampère.

Sir Joshua Reynolds, as his mark shows, formerly owned the more important: the nude figure of a young man who, with head thrown back, has collapsed between the lightly-sketched-in knees of another figure (Fig. 99). In the bottom corner is a complete study of the head. The work is distinguished for elevation of style. Simple and honest in its technique, it reminds us of the severe work of Ingres. What can this figure represent and where is the picture for which it was executed? The study has been squared off; therefore we may presume it has been utilised in the production of an important composition. Can it have been a drawing for a Dead Christ, resting on the knees of the Virgin?

The second drawing, a study for the dress of a lady (Fig. 98), is in the same unmistakable technique. This pair of full sleeves are especially characteristic of sixteenth-century Italian dress, and we find them, like these long flat hands, in the master's superb portraits of Eleonora of Toledo and her son and of Lucrezia Panciatichi in the Uffizi.

A decided spirit of unrest prevailed among Italian artists in the sixteenth century. Pontormo showed it in his fondness for new and odd experiments both in style and in method. But it was at Bologna that the desire for change was manifested the most. A School of painters, headed by Lodovico and his cousins Agostino and Annibale Carracci, arose who attempted to form a style which should combine the excellences of the painters of Rome, Florence, Parma, and Venice. Their aims were, generally speaking, embodied in the famous sonnet which Agostino wrote, as follows :—

" Chi farsi un buon pittor brama e desia,
Il disegno di Roma abbia alla mano,
La mossa coll' ombrar Veneziano,
E il degno colorir di Lombardia.
Di Michelangiol la terribil via ;
Il vero natural di Tiziano ;
Di Correggio lo stil puro e sovrano,
E di un Raffael la vera simmetria.
Del Tibaldi il decor e il fondamento,
Del dotto Primatticcio l'inventare,
E un po di grazia del Parmigianino :
Ma senza tanti studi e tanto stento,
Si ponga solo l'opre ad imitare
Che qui lasciocci il nostro Niccolino." [1]

It is extremely doubtful, of course, whether Agostino intended these lines to be taken seriously, but as they sufficiently explain the aims of the Eclectic School of the Carracci we may profitably commentate upon them. In speaking of "the design of Rome," reference is probably made to the works of ancient sculpture. "The dignified colouring of Lombardy" is an allusion to Luini, Gaudenzi Ferrari, and other masters of their school. The allusions to Michelangelo, Titian, Correggio, and Raphael are clear. But the other four masters who are mentioned call for explanation.

Pellegrino Tibaldi, whom the Carracci called the Reformed Michelangelo, was born at Bologna in 1527. He studied for a short time under Bagnocavallo, and then, in 1547, went to Rome, where he spent

[1] "He who would become a good painter, let him acquire the design of Rome, Venetian shade and action, and the dignified colouring of Lombardy ; Michelangelo's terrible manner, the natural truth of Titian, the sovereign purity of Correggio's style, and the true symmetry of a Raphael ; the decorum and fundamental knowledge of Tibaldi, the invention of the learned Primatticcio, and a little of Parmigiano's grace. But without so much toil and study, he need only imitate the works which our Niccolino has left us here."

three years studying the frescoes of the Sistine Chapel. His works in the Institute at Bologna display Michelangelo's influence only too plainly. Invited to Spain in 1586 by Philip II., he painted a number of fine frescoes in the Escorial. In the church he executed a number of paintings, and, on the ceiling of the Library, the composition which, above all others, established his reputation,— a decoration in which the Arts and Sciences, &c., are personified with great force and expression. After a stay of nine years in Spain, Tibaldi, richly rewarded and with the title of Marquis, returned to Milan, where he died about the year 1600.

Francesco Primaticcio (1490–1570) was also a native of Bologna, and Bagnacavallo likewise gave him his start in art. Later he became a pupil and assistant of Giulio Romano. Obtaining great celebrity during the six years that he was with this master, he was invited by King Francis to Fontainebleau to continue the decorations commenced by Il Rosso. This was about 1541, the year in which Rosso, who was a Florentine imitator of Michelangelo, committed suicide. The greater part of Rosso's paintings were destroyed by Primaticcio to make room for his own frescoes, which were chiefly executed by Niccolo dell' Abate,—the Niccolino of Agostino Carracci's sonnet.

Francesco Primaticcio, of whose work we have a fine example,—a sanguine drawing with the high-lights put in with gouache (Fig. 101),—possessed a style compounded of the Roman and Florentine styles, with some of the characteristics of ancient sculpture. His admiration for the work of the ancients was particularly high, and we read in the fascinating Memoirs of Benvenuto Cellini, who worked in Paris and at Fontainebleau during the same period and came into intense rivalry with him, largely through the instigation of Mme. d'Estampes, that he made a special journey to Rome to make drawings of the Laocoon, the Cleopatra, the Venus, the Commodus, the Apollo, and the Zingara. His draughtsmanship—as even the impetuous Cellini himself admits—was excellent: ever noble and serious, and often dramatic. A remarkable series of his drawings in sanguine and sepia in the Louvre prove how high was his conception of art, and it is not astonishing that Rubens, as a large water-colour sketch of Primaticcio's *Olympia* in the same collection shows, was attracted by his work. The drawing owned by M. Wauters, representing three warriors marching in a row, whilst a draped allegorical female figure in the clouds encourages them, as it were, to take part in the strife, is high art in the strictest sense of the

word. Was this group designed for one of the series of paintings, depicting the life of Ulysses, with which Primaticcio decorated the Salle d'Ulysse at Fontainebleau—the room which was destroyed by fire?

But let us return to the Carracci. Lodovico (1555-1619) was the one who projected the opening of a school of painting in his native place, and he induced his two cousins, Agostino, who was a goldsmith, and Annibale, who was following his father's trade of a tailor, to assist him. After putting them through a course of study under Fontana and himself, and later sending them to Venice and Parma, where they copied the works of Titian, Tintoretto, and Correggio, who had inspired him in his own work, he opened his academy in 1589, and quickly attained success. The three painters worked together until 1600, when Annibale and Agostino went to Rome to paint the gallery of Cardinal Farnese. A year later Agostino, who, through the jealousy of his cousin, had been dismissed to Parma to paint the great saloon of the casino, died there, when on the point of finishing his celebrated painting of Celestial, Terrestrial, and Venal Love. Annibale, on concluding his works in the Farnese Gallery, for which he was very poorly remunerated, left—a disappointed and embittered man—for Naples, where he died of fever in 1609. Lodovico continued his work at Bologna and painted many famous pictures which may still be seen in the chapels of that city.

Though much in the work of these three men is admirable,[1] we cannot but recognise that there was something erroneous in the principle which guided them. Eclecticism, at once the result and a symptom of the decadence which followed the Renaissance, was doomed to failure.

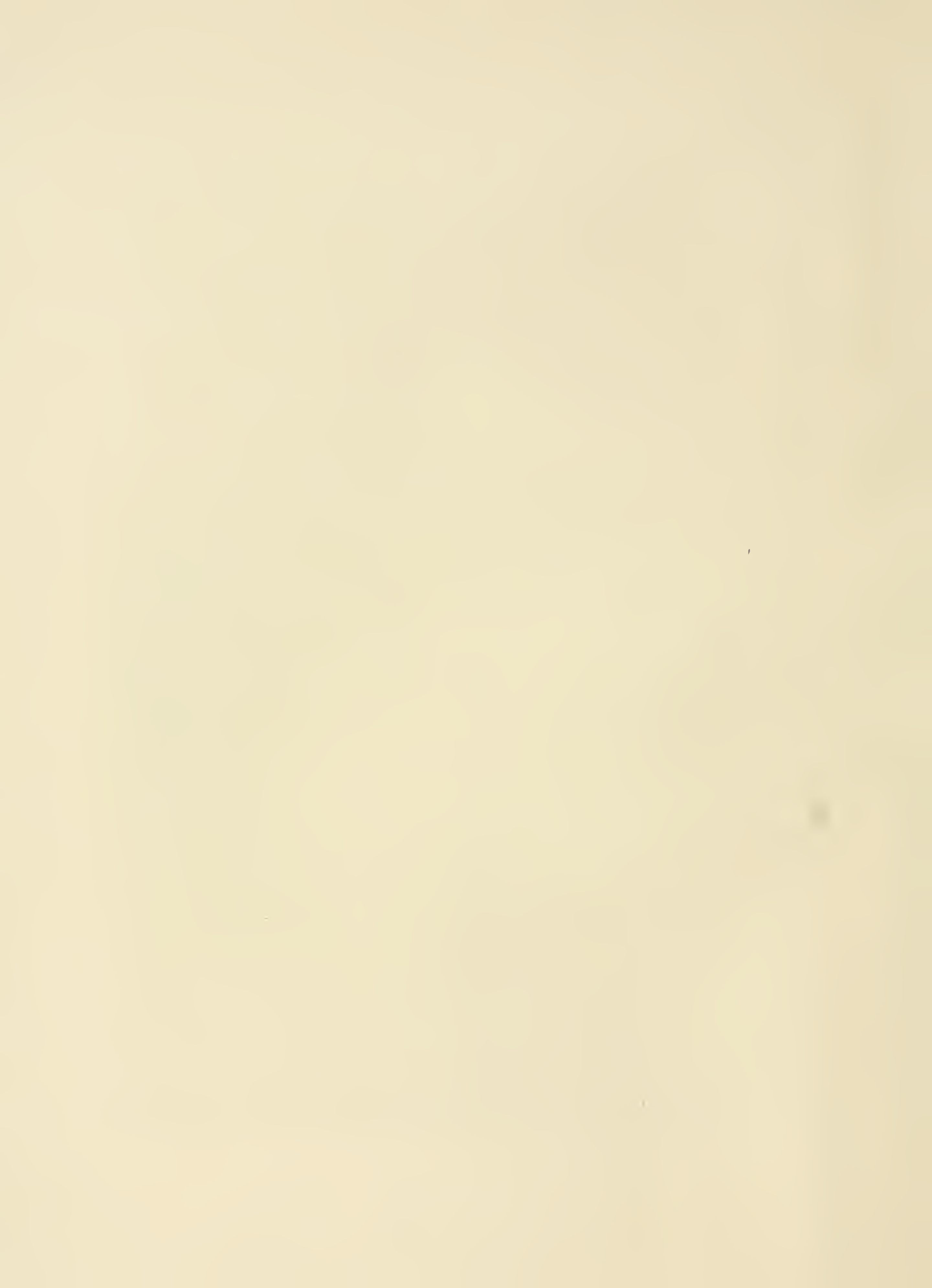
Pellegrino Tibaldi, Niccolo dell' Abate, the three Carracci, and Guido Reni, who studied in the celebrated academy of Bologna, are all represented in the Wauters collection, but as their drawings are less interesting

[1] The Farnese frescoes were preferred by Nicolas Poussin to all the works in Rome, after those of Raphael; and Sir Joshua Reynolds has expressed high admiration for the work of Lodovico. "Style in painting," he says, "is the same as in writing, a power over materials, whether words or colours, by which conceptions or sentiments are conveyed. And in this Lodovico Carracci, I mean in his best works, appears to me to approach the nearest to perfection. His unaffected breadth of light and shadow, the simplicity of colouring, which, holding its proper rank, does not draw aside the least part of the attention from the subject, and the solemn aspect of that twilight which seems diffused over his pictures, appear to me to correspond with grave and dignified subjects better than the more artificial brilliancy of sunshine which enlightens the pictures of Titian: though Tintoretto thought that Titian's colouring was the model of perfection, and would correspond even with the sublime of Michelangelo, and that if Angelo had coloured like Titian, or Titian had designed like Angelo, the world would once have had a perfect painter."

The Louvre possesses numerous drawings by the Carracci. There is a series of nudes by Annibale which are of the highest order,—truly the work of a great decorative artist.

FIG 101

STUDIES OF WARRIORS BY FRANCESCO PRIMATICCIO



than others which are to be described we will pass on to the works of three masters who, although not Italian by birth, may be included among the Roman painters of the seventeenth century.

In Sandrart's *Teutsche Academie*, published at Nuremberg in 1675, we read the following words: "Poussin, at the outset of his sojourn in Rome, often saw us other foreigners, and always came when he knew that the sculptor Duquesnoy, Claude, and myself were together, for it was our custom to communicate all our plans to each other. Poussin was a fine talker and recorded in his notebook everything which seemed to him to be striking. . . ." It is pleasant to think of these four foreign painters—Nicolas Poussin, of Les Andelys, in Normandy, François Duquesnoy, the Fleming, Claude Gelée, of Lorraine, and Sandrart, the German—thus meeting, say on the terrace of the Pincio, on still Italian evenings, when the day's work was over, to talk over their affairs and seek mutual encouragement in the struggle towards fame which each was then having.

Of this little group of artists, which included Claudine Stella, Valentin, Algarde, and the Dutchman Pieter Laer, whom the Italians nicknamed Il Bamboccio on account of the banditti, beggars, and other low types which he introduced into his pictures, the two closest friends were undoubtedly Poussin and Duquesnoy. Both of the same age (they were born in 1594), they formed a sort of partnership about the year 1625, assisting each other in their respective departments of painting and sculpture. Duquesnoy, Algarde, and Poussin were ever to be seen together, ceaselessly studying, moulding, and measuring the finest antiques that Rome could offer. Poussin, the fine draughtsman whom Delacroix rightly called "an innovator of the rarest description," since he it was who, breaking with convention, prepared the way for the modern School of French painting, taught Duquesnoy the correct manner of drawing; whilst Il Fiamingo—as the Italians called Duquesnoy—initiated the French painter into the art of reproducing ancient sculpture in relief. Those were the days when, through the death of his patron the Chevalier Marini, Poussin was in great distress, the period of that illness which led to his being received into the house of his compatriot Dughet, whose daughter Anna Maria, who tenderly nursed him, became his wife in 1629. By this year he had definitely turned the corner and entered on that successful career which was not to end until 1665.

Throughout his life Poussin maintained a position of great independence. He stood aloof from the purely decorative art of his native

country, taking his inspiration from the Renaissance and ever consciously referring to classic work as the standard of excellence. Both he and Claude Lorraine were free men in the midst of slaves—"Claude through ignorance and Poussin through the exercise of will power. Both were innovators: the latter owing to the majesty of his line, the former by reason of his enchanting atmospheric effects. In the case of the father of the French School the dull colour of his skies shows the fine disdain of the historical painter for subtle atmospheric changes; with the prince of landscape painters the style tends towards triteness in the foregrounds, but the lighting divinizes the backgrounds. Poussin produces the illusion of light by means of grandeur; Claude attains style by means of light. The elder master assumes the character of a sage—his art is a philosophy, the triumph of reason; the younger is a painter,—his art proclaims a marvellous sensibility and the power of instinct. The French School will lay claim to the theorist; but modern landscape will recollect the poet. Poussin is a thought; Claude a look."[1]

Fig. 102

Pen-and-ink Sketch. By Nicolas Poussin

Poussin continued to hold his pen or pencil, so great was his love of art, until almost the last day of his life, and to me one of the most touching, most revelatory drawings of the collection of the Rue Ampère is one of a number of little sketches which he made with the trembling hand of an old man (Fig. 102). But though the lines are lacking in firmness, the master's long-acquired science did not forsake him; it is a drawing in which everything is in its place,—a true *dessin de maître*.

Thanks to Poussin, François Duquesnoy could draw as skilfully as he could model. He was accustomed, before modelling the charming little cupids with plump dimpled cheeks and arms for which he was celebrated, to express his ideas on paper, and the drawing I have now to show you (Fig. 103) was made for one of these works in marble,

[1] Raymond Bouyer: *Claude Lorrain.* Paris: Henri Laurens.

Fig. 103.—"Cupid." A Chalk Drawing. By François Duquesnoy

Fig. 104.—"Cupid." Sculpture. By François Duquesnoy

now in a private collection in Florence or Rome.[1] It is drawn with chalk on bluish paper, the high lights being put in with gouache, and is almost the same size as the piece of sculpture (Fig. 104). In some respects this drawing is better than the modelled cupid. The sloping shoulders, the form of the head, and the *laisser aller* of the right leg are more agreeable; there is greater suppleness in the movement of the body; everything is a little less stiff and more spontaneous, as so often happens in the case of a work which has been produced in the first burst of inspiration.

Drawings by this master sculptor are rare. He was born at Brussels in 1594. His father, a sculptor and architect, gave him his first lessons, and from a very early age he showed a marked aptitude for modelling. Some statuettes which he executed in ivory and sold to the Archduke Albert brought him the protection of this prince, who supplied him with the means of studying in Rome. Duquesnoy arrived in Italy about the end of 1618, and, in addition to meeting the artists whom I have named, made the acquaintance of his compatriot Rubens. From the correspondence which passed between them, and in the course of which the great leader of the Flemish School even asked Duquesnoy to show solicitude towards his favourite pupil Van Dyck, it is evident how high he held the sculptor in esteem. Towards the end of 1640, Cardinal de Richelieu, through the intervention of Poussin, invited Duquesnoy to come to France, Louis XIII. having appointed him as court sculptor. He was to receive a salary of 3000 livres, his works were to be paid for, and he was to be lodged in the Louvre, where, with twelve young artists, he was to form an academy of sculpture. Duquesnoy, accompanied by his brother Jerome, who was also a sculptor of talent, set off from Rome, but was in such a weak state of health that he had to break his journey at Leghorn; and it was there that, having rapidly got worse, he died on July 12, 1642. He was buried in the church of the Friars Minor at that place, but neither monument nor epitaph mark his grave. A portrait of this admirable sculptor, most of whose works are in Italy, was painted by Van Dyck.[2]

[1] Plaster copies are to be found everywhere. This work is one of a very well-known series of *bambini*.

[2] This portrait formed part of the collection of the late King of the Belgians, and was purchased by Leopold I. for 7000 francs. When Leopold II., some three years ago, sold his works by the great masters, the portrait of Duquesnoy was among them and was about to be taken to the United States. This caused a great commotion in Brussels, especially at the Musée, for Duquesnoy was a native of that city and this was the only portrait of him in existence. So the Museum committee approached the king on the subject. The reply which they received was that His Majesty would "kindly consent to dispose of the work" to the Musée for the small sum of 175,000 francs!

Fig. 105

An Italian Landscape. By Claude Lorraine

To face p. 94

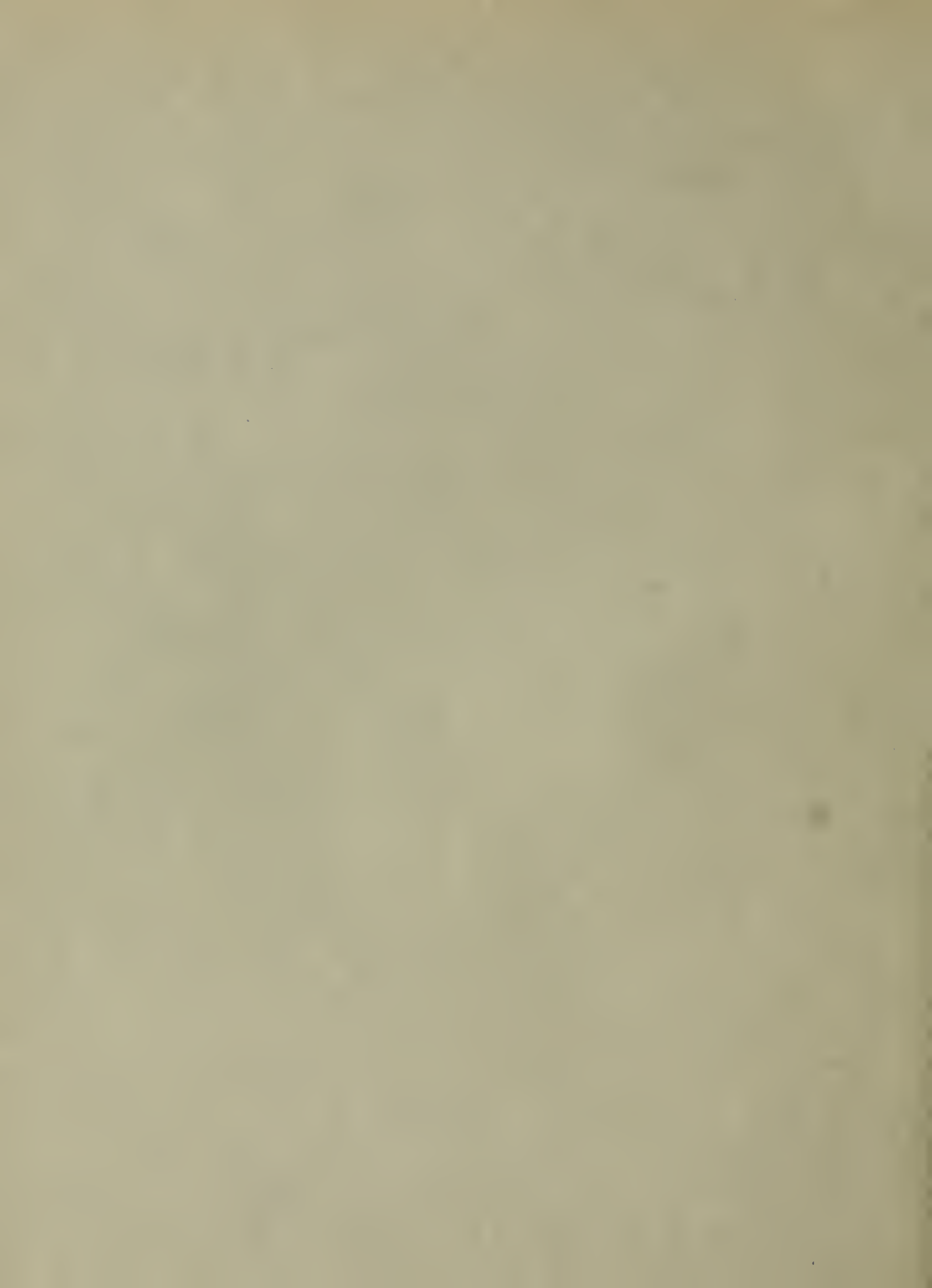


Fig. 106.

DESCENT FROM THE CROSS.

By Giambattista Tiepolo.

Claude Lorraine's great excellence in aerial perspective and the general management of light have already been indicated, so we may pass on to a consideration of his work as a draughtsman. A careful and incessant student of nature, he made his studies in the open fields, as this little sketch of a tree indicates (Fig. 95, chapter-heading), and Sandrart records that they often went out together, sometimes accompanied by Poussin, to the waterfalls of the Tiber and to Tivoli to draw and paint. Was this landscape of the Wauters collection drawn whilst on one of these excursions? As an inscription at the back states, it was executed at Rome on April 16, 1660, the end of Claude's best period, and it clearly represents the banks of the Tiber at the Ponte Molle (Fig. 105); for there is an almost identical sepia drawing in the British Museum showing the banks of the river, with a similar bridge and a tower.[1] How powerfully expressed are the clumps of trees in this fine study, and how well their masses of shade are understood and silhouetted. We can see at a glance that it is an interpretation of nature by a great artist. The masses are well balanced; the washes of sepia are deep and expressive. It belongs to the family of that magnificent series of drawings in the Louvre and which must have been produced at the same period, since all possess this grandeur and this masterly execution. Another of Claude's finest drawings is in the Valton collection at the Ecole des Beaux Arts,—a drawing whose luminous sky the master has made intensely dramatic. Claude's sepia possessed a warm, vigorous, and transparent coloration like that of Poussin.[2]

Fig. 107

View of the Grand Canal, Venice. By Guardi

The most brilliant painter of Italy in the eighteenth century was Giambattista Tiepolo. Possessed of the richest palette of his day, he

[1] The British Museum and Mr. Heseltine possess a veritable treasury of landscape studies made by Claude in Italy: trees, ruins, boats, villages, and even figures, almost all powerfully drawn in sepia.

[2] Poussin produced a fairly large number of landscape sketches in the style of his compatriot and friend. Many of his drawings must have been mistaken for works by Claude, for their technique is often the same. See the drawings of these two masters in the Louvre, placed side by side.

made use of it with surprising skill. His drawings, which were produced either with *pierre d'Italie*, on blue paper, or with pen-and-ink, with washes of sepia, were ever executed in an extremely individualistic manner. He had a somewhat brutal though amusing fashion of emphasising certain features and characteristics. He has left us a very large number of sketches. The example before us—a *Descent from the Cross*—is a large drawing in pen-and-ink and sepia (Fig. 106). Christ is resting on the knees of the fainting Virgin, in the midst of her companions, and the foot of the cross is surrounded by scoffing Pharisees. In nearly all Tiepolo's drawings there is a suggestion of the influence of Veronese, and like him he was a lover of pomp, rich costumes, and fine architecture, flooded with light. We feel that his work was produced joyfully and without fatigue. A second study by this master—that for a ceiling decoration (Fig. 108)—is reproduced below.

Side by side with the work of Tiepolo, that of his son-in-law Guardi may well be placed. This master has identified his name with Venice, so it is appropriate that the drawing I have to show you is a view of the Grand Canal and the Church of Santa Maria della Salute (Fig. 107).[1] What a delightfully delicate little work it is! With a few deft strokes of his pen and a few light washes in sepia, Guardi has succeeded in rendering all the movement and atmosphere of the great Venetian waterway, with its gondolas and boats, its picturesque cupolas silhouetted against the cloudless Italian sky, and its ever varying panorama of ancient palaces.

[1] Guardi may be called the painter of the Grand Canal:—his pictures and sketches of it are innumerable.

Fig. 108

Study for a Figure on a Ceiling. By Giambattista Tiepolo

Fig. 109

Study of a Dog. By Frans Snyders

CHAPTER VI

RUBENS, VAN DYCK, AND JORDAENS

When the fame of the Van Eycks brought Antonello of Messina to Bruges to learn with what medium Giovanni da Bruggia—as Vasari called the younger of the two Flemish painters—had produced the wonderful impasto picture of the Annunciation, which he had seen in the possession of King Alfonso I. of Naples, no one could have suspected how far-reaching were to be the results of this opening up of relations between the Transalpine Schools and those of Italy. As far as Flanders was concerned, these relations were to last for close upon two hundred years, first one and then the other country benefiting by the exchange of ideas. During the period of the Van Eycks, Roger Van der Weyden, and Memling, the south was distinctly the one to gain. Probably through René, Duke of Anjou, who was also King of Naples, the style of John Van Eyck was introduced to the south of the peninsula, and a certain number of pictures by masters of the early Neapolitan School, such as Solario (1450) and Simone Papa (*c.* 1430–1488), bear a much greater analogy to those of Bruges and Brussels than to those of Rome or Florence. The latter painter's *St. Michael*, with its Flemish landscape, might easily be mistaken for a work by a pupil of Van der Weyden or of Memling. On Antonello of Messina returning home he took with him the secret of oil-painting—the secret of how to paint pictures with brilliancy and consistency, and that would bear the test of time. The

Bellini in Venice, Domenico in Florence, and Giovanni Borghese in Naples were each initiated into the methods of the north; whilst Antonello himself, in addition to being the first to employ them, was so taken with the realistic style of Flemish painting and introduced this quality into his pictures to such a degree that even works which are now known to have been painted by the masters of Bruges were once attributed to him.

This period when Italy looked towards the north for advice and inspiration was followed by one when Flanders, having reached a critical moment in its art life, turned towards the south. Just as Rome and Florence, in the time of their need for expansion of art, had sought inspiration in the works of antiquity, so did Flanders seek inspiration in the great art centres of Italy. "The first who left," says Eugène Fromentin, in that masterpiece of art-criticism, *Les Maîtres d'Autrefois*, "was Marbuse[1] about the year 1508. Then Van Orley not later than 1527, then Floris, then Coxcie, and the others followed. For a century there existed in the midst of the classic land a Flemish Academy which formed some good pupils and a few good painters, which nearly stifled the School of Antwerp by means of a culture without much real greatness and lessons either well or badly learnt, and which finally served to spread the unknown. . . . These scholars, to give them a name which does honour to their masters,—these disciples, to give them a better name, in accordance with their enthusiasm and their merits, were various and variously impressed by the spirit which from afar spoke to them all and near at hand charmed them, according to their disposition. There were some whom Italy attracted but failed to convert, like Mabuse, who remained Gothic both in spirit and in technique, and who brought back from his excursion merely a love for fine architecture—and even then that of palaces rather than that of chapels. There were those whom Italy retained, those whom she sent away, more supple, more spirited, and even too fond of agitated attitudes, like Van Orley; others whom she directed towards England, Germany, or France; and others, finally, who returned unrecognisable, notably Floris, whose cold, turbulent manner, curious style, and insignificant work were hailed as an event in the School and brought him the dangerous honour of forming, it is said, one hundred and fifty pupils. It is easy to recognise, in the midst of these deserters, the rare obstinate ones who remained sincerely and firmly

[1] Jean Gossaert, long known under the name of Mabuse or Marbuse, an altered form of Maubeuge, a town of the ancient province of Hainault, where he was born about 1470.

attached to the native land, who dug it and discovered there something new, as witness Quentin Matsys, the blacksmith of Antwerp, who made his début with the wrought-iron well which is still to be seen opposite the main front of Notre Dame, and later, with the same naïve, precise, and strong hand—the hand of a chaser of metals, painted the *Banquier et sa Femme* of the Louvre and the admirable *Entombment* of the Musée of Antwerp."

Apart from the lustre of the Italian Schools and a certain taste for travel that had been engendered by pilgrimages to Rome, one of the principal causes for this emigration was the terrible religious and social revolution which broke out during the reign of Philip II. On the Netherlands being formed, in 1598, into a so-called independent State under the administration of the Archduke Albert, the ex-Cardinal of Toledo, and Philip's daughter, the Archduchess Isabella, Flemish art became more and more Italianised. Many of the fine portrait-painters of the previous century, the little painters of interiors, kirmesses, and landscapes had successively disappeared, some having died and others having been driven from their native country through Spanish despotism.[1] Slowly but surely national art was dying out, and there can be little doubt that it would ultimately have succumbed had it not been for a wholly unexpected event, the return from Italy of a young and ardent Flemish painter, Peter Paul Rubens, who at last brought back "the fine flower of Italian lessons, all that the art of his country, truth to tell, could reasonably endure."[2]

It is not my intention to attempt the impossible task of relating in a few pages the brilliant and romantic life of the man whom Sir Dudley Carleton well called the prince of painters and of gentlemen. The circumstances which led to his birth at Siegen, in Prussia, on June 29, 1577; his student days at Antwerp under Tobie van Haecht, the landscape painter, Adam Van Noort, and Otho Vaenius; his departure for Italy in 1600 and his eight years' work in the service of Vincenzo Gonzaga, Duke of Mantua; his visits to Rome, Venice, Milan, and Genoa to study and copy Titian, Correggio, and Leonardo da Vinci; his return to Antwerp in 1608 on hearing of the serious illness of his mother; his nomination as court-painter to the Archduke, and the production of an incredible number of masterpieces, including the *Lion Hunt* of the Munich Gallery, the *Communion of St. Francis* of Antwerp, his *capo d'opera* in the opinion of Fromentin, the *Coup de Lance* of the

[1] A. J. Wauters. *Loc. cit.*

[2] Fromentin. *Loc. cit.*

same gallery, and the twenty-four pictures of the Galérie des Médicis; his work as a diplomatist at the courts of Philip IV. of Spain and Charles I. of England; his popularity in this country, as shown by his knighthood and being granted the honorary degree of Master of Arts by the University of Cambridge; his second marriage with the beautiful Helena Fourment, with whom his pictures have made us so well acquainted; his production of a further series of masterly works, such as the *Feast of Venus*, the portrait of his wife, the magnificent *St. Ildefonso* of the Vienna Gallery, and the *Martyrdom of St. Peter* of Cologne, which he just finished before his death on May 31, 1640,—these and the thousand and one other details which made up his picturesque life can be read in a multitude of biographies. The characteristics of his genius as a painter and draughtsman concern us more than biographical facts.

What strikes us most forcibly, perhaps, in looking at the work of this master, who, in addition to being a consummate artist, excelled all the other painters of his day in erudition, dignity, and great good sense, is his extraordinary versatility and prodigious facility in execution. There was no branch of painting in which he could not succeed. His religious pictures—the *Calvary* of the Brussels Gallery, the *Crucifixion* and the *Descent from the Cross* at Antwerp, besides other works in galleries and churches all over Europe—prove that he could successfully rival the greatest masters of the Italian Renaissance. The numerous portraits of his wife, those of his two sons in the Lichtenstein Gallery, and those of Mary de' Medicis which he has introduced into his allegorical pictures in the Louvre proclaim him as a portraitist who, occasionally, could come near to the highest excellence. Such works as *Castor and Pollux abducting the Daughters of Leucippe*, in the Munich Gallery, show that in the painting of mythological subjects he was also entirely at home; whilst the Dresden *Wild Boar Hunt* displays him in the character of a first-class animal-painter. Religious or civil history, allegory and mythology, portraiture, animal and flower painting, and landscape—all were one to him, and the rapidity with which his facile and masterly brush produced these works is at times incredible. No painter before his day or since has displayed such marvellous fertility. His works, according to the report of the Antwerp commission which was charged in 1879 to collect the work of Rubens in the form of engravings or photographs, number no fewer than 2719, of which 2335 are pictures and sketches, and 484 are drawings.

In comparing the work of the chief of the Flemish School with that

Fig. 110.

CUPIDS.

By Peter Paul Rubens.

of other great masters, critics have reproached Rubens with many weaknesses. He is said to have possessed neither Raphael's drawing nor Titian's quality of restraint, to have shown neither the naturalism of Velasquez nor Rembrandt's genius in the rendering of light and shade. It is owing to the very fact, however, that he did not copy others, but was wholly himself, that he became so great an artist. His studies of Italian art had in no way led him back either to the *Quattrocentisti* or to the *Rafaeleschi*—he was essentially a man of his time, a Fleming to the backbone, and he expressed himself with a grandeur of form and a richness of colour which raised him to the highest pinnacle of art.

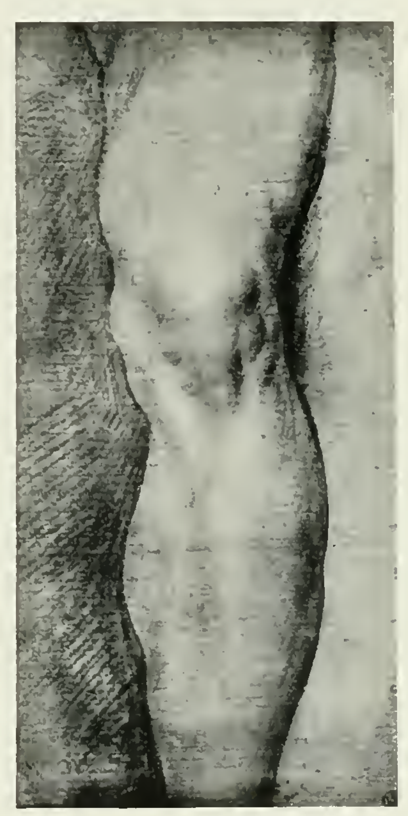


FIG. 111

STUDY OF A LEG. BY PETER PAUL RUBENS

But let us study the draughtsmanship of Rubens in the light of the six magnificent drawings which are waiting to be described. By their variety they enable us to judge of his methods of drawing when rendering different subjects, and in studying them we cannot help wondering how, notwithstanding the rapidity with which his finished works left his studio, he found time to make so many preliminary studies, and these, moreover, often highly finished ones. Note the careful drawing of this *Study of a Leg* (Fig. 111), and the wholly admirable manner in which he has given the impression of strength and solidity. Unlike the unsubstantial limbs which we see in the pictures of certain modern painters, there is here a correct rendering of bone and muscle. The characteristic thoroughness of the race to which he belonged is likewise visible in these two cupids (Fig. 110), drawn in charcoal, with here and there lines accentuated with sepia and the high-lights put in with gouache. The lighting is from the rays of the sun and below, and the delicate light and shade reveals once more the subtle eye of a master.

This drawing of *Christ on the Cross* (Fig. 113) was probably one of

his numerous studies[1] for the Antwerp *Coup de Lance* (Fig. 112), which Viardot considered was Rubens' masterpiece, but over which Fromentin is not quite so enthusiastic. "The *Coup de Lance*," says the celebrated painter-critic, "is an incoherent picture with big empty spaces, harsh lines, large and somewhat arbitrary spots, fine in themselves but in doubtful agreement. Two large reds, too complete and badly supported, astonish because they are out of tune. The Virgin is very fine, although there is nothing new in her gesture, the Christ is insignificant, the St. John is very ugly, either much altered or much repainted. As often happens with Rubens and with painters of picturesque and passionate subjects, the best portions are those with which the artist's imagination has accidentally fallen in love, such as the Virgin's expressive head, the two thieves writhing on their crosses, and perhaps, after all, the helmeted soldier in black armour, who descends the ladder which rests against the cross of the bad thief and is turning round, with raised head. The grey and bay horses, silhouetted against the sky, form a magnificent harmony. On the whole, although we find in this picture parts which are of high quality, a temperament of the first order, and every moment the hand of the master, the *Coup de Lance* appears to me to be an incoherent work, in a manner conceived by fragments, which, taken alone, would give an idea of one of the painter's finest pages."

Fig. 112

The "Coup de Lance." By Rubens

In the Antwerp Gallery

There is a difference between the Christ of the picture and that of the drawing—the latter being more in profile. But it is clearly the

[1] There are lines on the drawing which indicate that Rubens had an idea of bending the Saviour's legs

Fig. 113

Study for "Christ on the Cross." By Rubens

To face p. 102

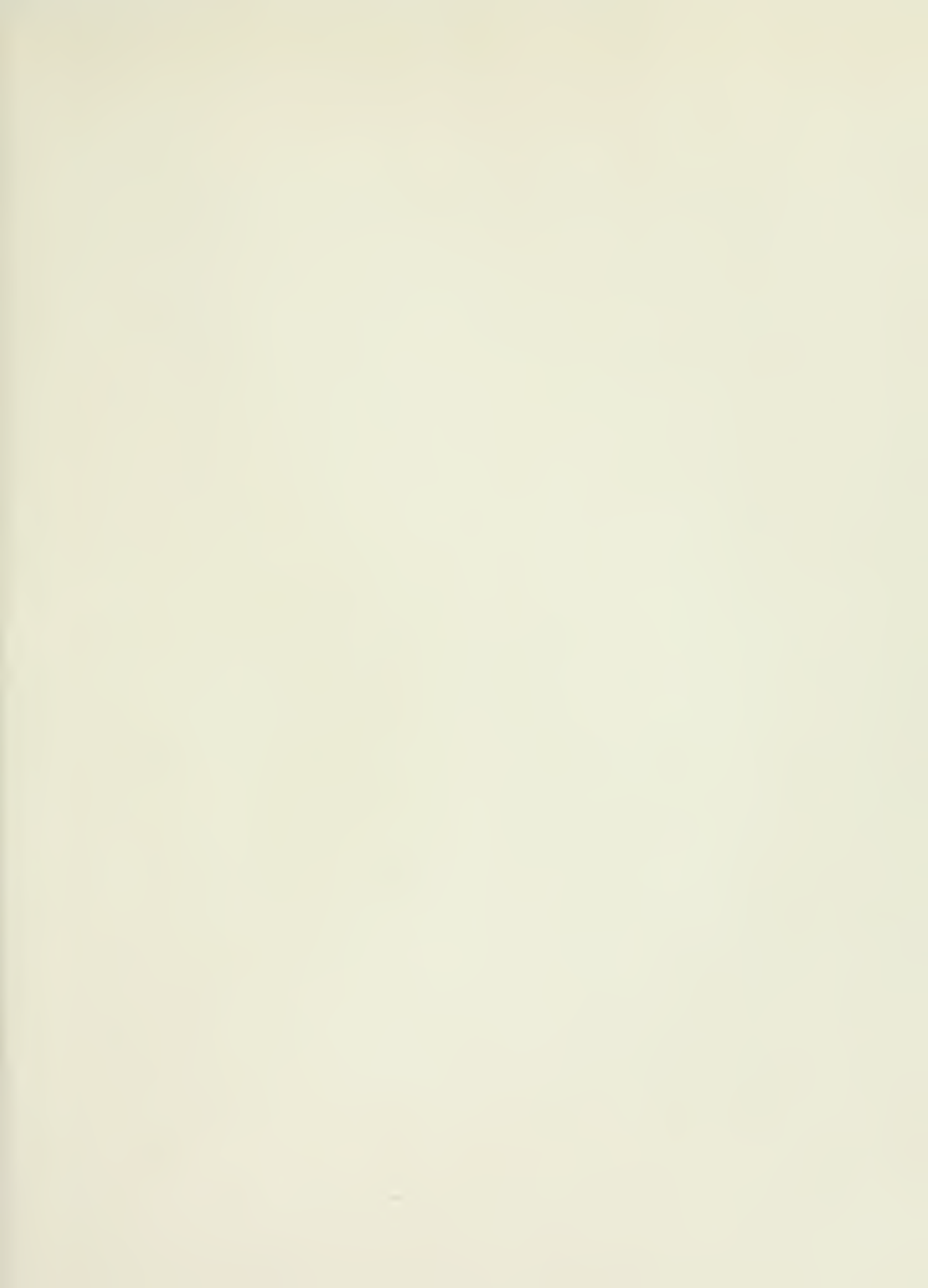


Fig. 114

Studies of Horses. By Peter Paul Rubens

To face p. 103

same head, with the hair hanging down over the forehead, and the action of the arms and legs is identical. This action is, by the bye, admirably indicated—we can feel that this is a body of flesh and blood, hanging with all its weight on the cross. It is not a drawing *fait de chic;* we are sure that a model has posed. How finely everything is expressed and how well these washes of sepia, strongly applied, consolidate the anatomy of the torso and legs.

As a reminder of Rubens' skill in another branch of his art, a page of studies of horses may next be examined (Fig. 114). These are not, however, the work of his prime; like a sketch of a harnessed horse in the Louvre, they date from the early years of his career, when he prepared an album of studies of horses which were, I believe, engraved. "His horses are perfect in their kind," said Sir Joshua Reynolds, and the tribute may well be made to include all the other animals which he frequently introduced into his pictures. His lion pictures in the Hermitage Gallery in St. Petersburg, his magnificent *Lion Hunt* in the Munich Gallery, with the fine forms of the rearing horses, besides many other pictures in which dogs, wild boars, tigers, and even the hippopotamus and the crocodile appear, must be reckoned among the finest specimens of art. These animals, in which life and nature are displayed with wonderful power, were probably drawn from life in zoological gardens or during visits of menageries to Antwerp, and very possibly when he came to paint his energetic lion and tiger hunts he had in mind Leonardo da Vinci's cartoon of the *Battle of the Standard*,—a cartoon which we know he studied, since his copy of it is in the Louvre.

In many of the works of this class he was assisted by Frans Snyders (by whom there is a study of a greyhound in the Wauters collection—Fig. 109, chapter-heading), and a very valuable collaborator he found him. Snyders was two years younger than Rubens, and before entering the studio of Henri Van Balen had been, from the year 1593, a pupil of Pieter Brueghel the Younger. He never received any lessons from Rubens. He was recognised to be a master in 1602; travelled in Italy from 1608 to 1609, and on returning to Flanders married, in 1611, the sister of the painters Cornelis and Paul de Vos. He is said to have been a great favourite with his brother-artists, including Van Dyck, who many times painted his portrait. The similarities between Rubens and Snyders were many, and the fusion of their talent was so perfect, as Emile Michel has pointed out, that it is often impossible to tell which

is the work of the one and which that of the other. "They have the same manner of handling the colour, of laying on the high-lights, of giving, by sureness of touch, the idea of relief and a striking impression of life."[1] Rubens could always count on being understood when he reserved for Frans Snyders the execution of animals or fruit or similar accessories in his pictures.

Rubens was very fond of representing Bacchus, Silenus, and satyrs, either drinking or in a state of drunkenness. Here is a masterly study of a seated satyr, drawn in pencil and indian ink, with the shadows put in with sepia (Fig. 115), such as we find in a number of celebrated pictures. At Munich is a very similar satyr and a drunken Bacchus in almost the same pose; at Dresden it appears in *Diana setting out for the Chase;* and in the National Gallery, in the allegory of War and Peace, the same satyr is represented distributing fruit.

Rubens was not, in the strict sense of the word, a great portraitist. Compared with Titian, Van Dyck, Rembrandt, Holbein, and especially Velasquez, he falls short of the standard required. However, he was the author of many good portraits: that of himself, which is in the Vienna Gallery; that of Mary de' Medicis, in Madrid; those of Albert and Isabella, in the Musée at Brussels; that of Helena Fourment hiding her charms beneath her dark cloak; and especially that of the same Helena, represented full face in the Munich Gallery. The last-named is one of the most lifelike and captivating portraits I know. Rubens has depicted her with a smile upon her lips,—we can imagine she is about to speak; the pose of her head is exquisite; her look full of frankness, of charm. And in what an exquisite scheme of delicate colours it is carried out! If Rubens did not always succeed in revealing the personality of his model (and the rapidity with which he found it necessary to work had something to do with this), it is certain that in this particular portrait of Helena Fourment there is both life and soul. Many of the apostles' heads in his pictures of the *Assumption* in the Antwerp, Brussels, and Lichtenstein Galleries—heads of which I am reminded by this study of a bearded old man (Fig. 116)—are also very striking. This head, drawn so simply and with so sure a hand, was one of Rubens' favourite types, and possibly that of a favourite model.

But though Rubens cannot be classed among the great masters of portraiture, one of the innumerable pupils whom he formed attained to the position of the greatest portraitist of the seventeenth century.

[1] *Rubens: sa vie et ses œuvres.* Paris: Hachette et Cie, 1900.

Fig. 115

Study of a Satyr. By Rubens

To face p. 104

Fig. 116.

STUDY FOR THE HEAD OF AN OLD MAN.

By Rubens.

Anthony Van Dyck (1599–1641) entered the busy Antwerp studio at the age of about fifteen. In 1620, after a visit to London, he set out, warmly recommended by Rubens, on the customary pilgrimage to Italy, visiting Genoa, Rome, Florence, Venice, Turin, and Palermo. Whilst in Rome, working for the Barberini and the Colonna, he painted the full-length portrait of Cardinal Bentivoglio, now in the Pitti Palace, Florence, and with so fine a result from the point of view of individuality, attitude, and costume, that his reputation may be said to have been made with a stroke of his brush. "La Superba" holding out her arms to him, he returned to Genoa and remained there two years, painting the portraits of the Marquis Antoine Jules Brignole-Sala, the Marquise Pauline Adorno Brignole-Sala, the Marquise Catherine Durazzo, and other members of the great families of the Mediterranean port to the number of fifty, all of which can still be seen to-day in the Bianco, Rosso, Durazzo-Pallavicini, Spinola, and other palaces. More than a hundred works date from this first period of his career,—all executed before he had attained his twenty-sixth year. Antwerp saw him again at the beginning of 1625, and it is from this year that his most important works date. Numerous *Holy Families*, *Madonnas*, and *Crucifixions* were next painted for the churches of Antwerp and other cities of Flanders, but portrait-painting attracting him the most he devoted almost all his energies to this branch of art and quickly became the recognised portrait-painter to the Flemish, Spanish, and French nobility. At the same time, however, he worked on his Iconography, that celebrated series of engraved portraits of men of note—particularly artists—which are so invaluable to the historian.[1] This work may be said to mark the close of the second period of his life. The third began with his second (or, as some think, his third) visit to London in 1632 and his brilliant life at Whitehall as Sir Anthony Van Dyck, court-painter to Charles I. and Queen Henrietta. During seven years, apart from a sojourn at Brussels and at Antwerp in 1634, Van Dyck and his pupils worked indefatigably. No fewer than thirty-eight portraits of Charles I. and thirty-five of the Queen are known. Great Britain possesses a greater number of his works than any other country,—in all 350. Van Dyck died in London

[1] The first edition of Van Dyck's Iconography was published in three series, without either title or date, between about 1632 and 1641 by Martin Van den Enden, at Antwerp. The second edition was a folio volume, issued at Antwerp in 1645 under the title *Icones Principum virorum doctorum, etc. etc. numero centum ab Antonio Van Dyck pictore ad virum expressae eisq. sumtibus aeri incisae*. Seventeen editions were published between 1632 and 1759, containing, in all, 190 different portraits of warriors, statesmen, scholars, and artists.

in 1641, prematurely worn out by hard work, coupled with the pleasures which the gay life of the times held out to him.

Possessed of a most refined palette,—gifted with a faculty for seizing the noble characteristics of the human face and expressing them, loyally and deftly, on canvas, Van Dyck joined to these two essentials of a portraitist that third indispensable quality of a great artist: an incomparable knowledge of design. It is especially in his work as an etcher that we see his excellence in this particular. Many of the works in his Iconography are masterpieces of engraving, and the same may be said of the copies of pictures which were produced under his guidance by Vorsterman, Pontius, &c.

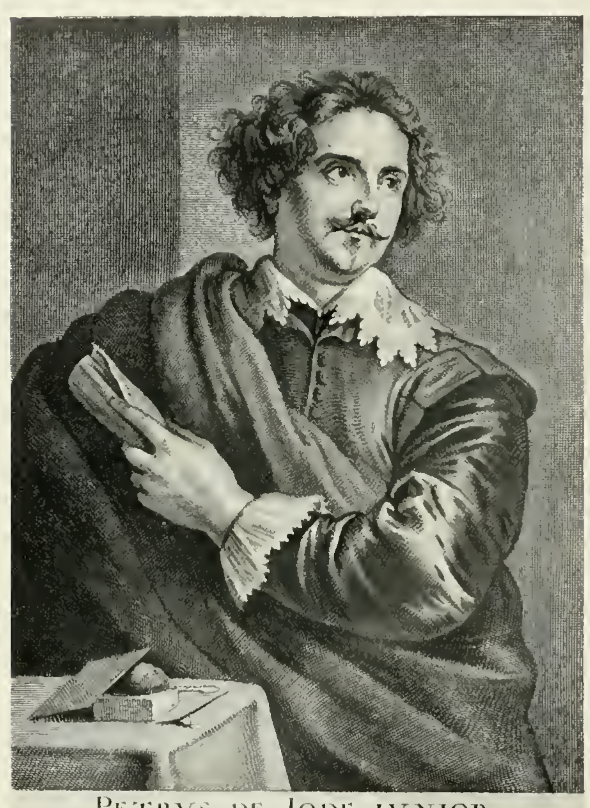


Fig. 117

Portrait of Peter de Jode. By Van Dyck

Engraved by the former

The *grisailles* and drawings which he made for this gallery of illustrious men witness to his mastery. We are fortunate in being able to find one of these sketches in the Wauters collection: the study in *pierre d'Italie* which he made for the portrait of the engraver Peter de Jode the Younger (Fig. 118),—a portrait which this artist engraved (Fig. 117). The portrait of the two brothers De Jode is at the Capitole. In this group Peter de Jode the Younger is represented in the same pose as in the drawing before us, but there is a slight variation as regards the manuscript in the sitter's left hand. Did De Jode, in making his engraving, follow this portrait, or is there another portrait of him by Van Dyck? His engraving is hard and material. He has imparted to it

Fig. 118

Study for the Portrait of the Engraver, Peter de Jode, the Younger.
By Anthony Van Dyck

To face p. 106

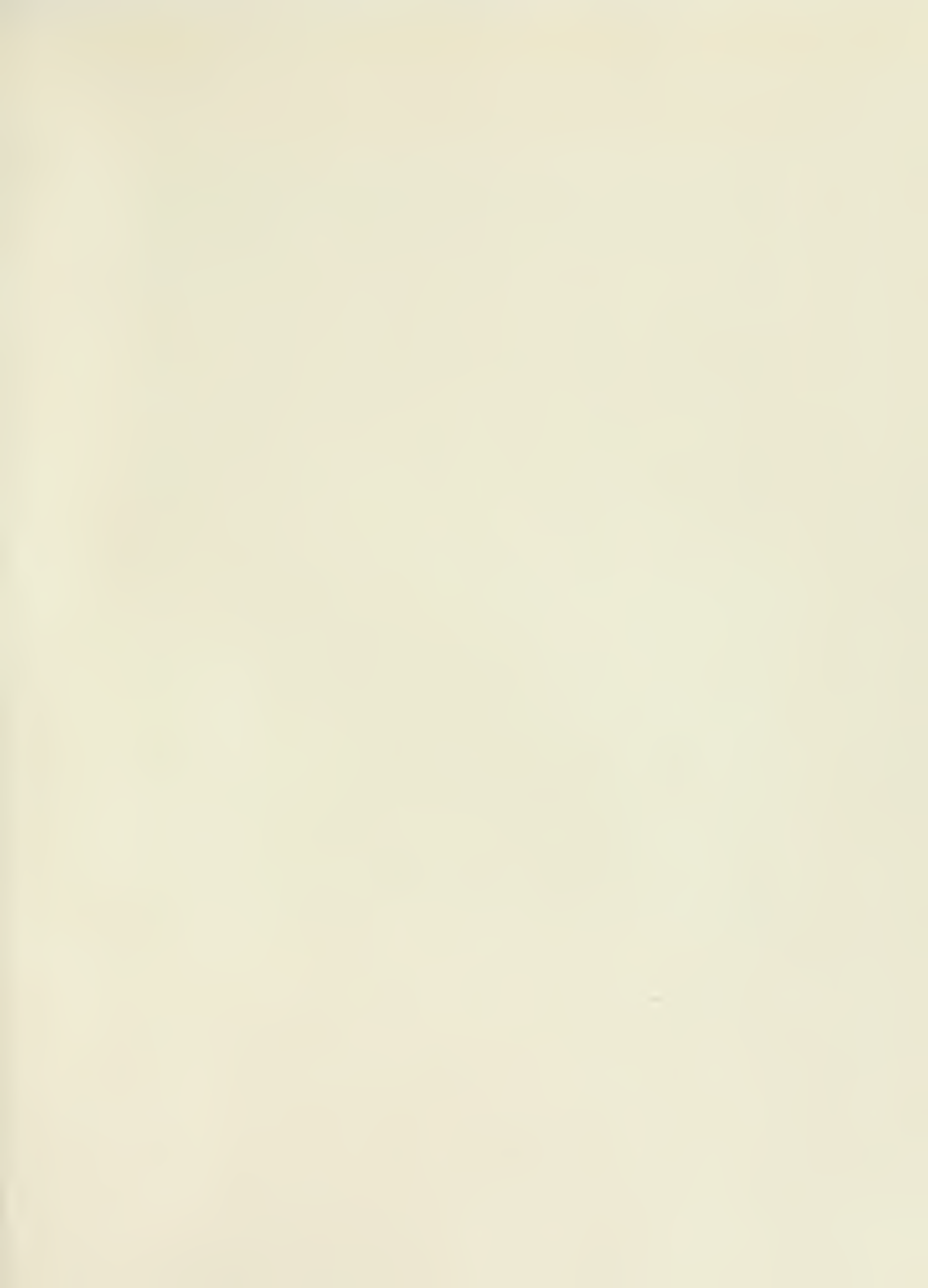


Fig. 119

Study for the "Coup de Lance" of the Church of St. Michael, Ghent. By Van Dyck

To face p. 107

neither the suppleness and softness of the drawing, nor the attitude, so finely and so simply rendered by Van Dyck.

Let us look, now, at this other sketch—a pen-and-ink and sepia drawing for his *Coup de Lance*, in the Church of St. Michael, at Ghent—and note in what a masterly manner he has produced the extremely dramatic sky effect. There is a similar sketch for the

Fig. 120

The Brussels Study for the "Coup de Lance" of Ghent. By Van Dyck

same picture in the Brussels Gallery,—a grey camaieu, and it is very instructive to place these studies side by side, since they are variants (Figs. 119 and 120). The Wauters sketch is similar in character to a powerful sepia drawing in the Valton collection at the Ecole des Beaux-Arts, representing the *Conversion of St. Paul*. Only, the *ensemble* of the latter work is still more dramatic, and the masses of light and shade, in order to give more relief and effect to the composition, are arranged even more artistically. That fine composition,

Fig. 121

Study for the "Vierge aux Donateurs." By Van Dyck

the *Death of Polyxena*, in the British Museum, is likewise similar in execution to these two sketches for the *Coup de Lance*.

The *Coup de Lance* of Ghent is not one of Van Dyck's greatest pictures. But his *Vierge aux Donateurs* in the Louvre is a masterpiece; and here, again, we have the preliminary sketches for the picture (Figs. 121 and 122). *La Vierge aux Donateurs* and the portrait of *Charles I. at the Hunt* are two of the finest Van Dycks in the French national collection. There is a harmony about the former picture (Fig. 123) which, once you have looked upon it, never fades from the memory. How admirable is the execution! How life-like are the heads of these two kneeling figures, and what an indescribable charm the painter has introduced into the beautiful face of the Virgin and the exquisite gesture of the child! The sketches which Van Dyck made for this picture were two in number, one on the back of the other: a somewhat summary *croquis d'ensemble* and a study of the Virgin and Child alone. They are drawn with *pierre d'Italie* on a bluish paper,

Fig. 122

Study for the "Vierge aux Donateurs." By Van Dyck

Fig. 123

"La Vierge aux Donateurs." By Van Dyck

In the Louvre

Fig. 124

Study for the "St. Sebastian" By Van Dyck

with the high-lights in gouache, and at one time, in all probability, washes of sepia, which have faded, made them highly finished studies. Slight though these drawings now are, we cannot deny that they are full of charm.

This St. Sebastian (Fig. 124), signed by the master and executed in charcoal on bluish-grey paper, with the high-lights in gouache, is evidently an early study for the famous picture in the Hermitage (Fig. 125). Van Dyck has made hardly any modification whatever, — pose and action are identical. The influence of Titian, whom he studied and copied in Italy, is here fairly apparent. There is something of the great Venetian master's style in this picture. Studies of the size of this sketch (one of the finest that I have seen and to an artist especially instructive) are rare.

Fig. 125

St. Sebastian. By Van Dyck

In the Hermitage Gallery

There was a third great Flemish master in the seventeenth century worthy of ranking with Rubens and Van Dyck, and Balthazar Gerbier, the painter and diplomatist, rightly recorded the fact when, on June 2, 1640, he wrote from Brussels to London to announce the death of the leader of the School of Antwerp. "Peter Rubens died three days ago," he said, "so that Jordaens becomes the leading painter here."

Jacob Jordaens (1593-1678) was then at the height of his power. His *St. Martin* of the Brussels Gallery—painted with masterly exuberance—had just been completed. Trained in the studio of Adam Van Noort, one of Rubens' masters, but never, in spite of what has been said by some writers, either the pupil or collaborator of Rubens, he

showed an independence and originality in the exercise of his art of which few who came under the irresistible influence of Peter Paul could boast. This may partly have been due to the fact that he did not make the customary journey to Italy. Absorbed in the contemplation of his native country and at the same time in the beauties of his master's daughter, Catherine Van Noort, whom he married in 1616, he remained at home to paint those pictures—rich in colouring and full of the exuberant naturalism of Flanders—which have made his name almost as famous as that of Rubens. It has been said that he sinned against good taste,—that he displayed a deplorable coarseness in his work; but I must confess to a liking for his refreshing frankness. At any rate, in his religious and historical pictures, such as the *St. Martin* and the *Triumph of Henry of Nassau*, an immense composition at La Hague,[1] he is as noble and imposing as either Rubens or Van Dyck. Side by side with these masterly works may be placed his sumptuous *Abondance* of the Brussels Gallery, a magnificent display of solid, fresh female figures painted in full sunlight with effects of chiaroscuro and delicate reflections which Jordaens alone, I believe, succeeded in rendering with such brilliance. His *Satyr and the Peasant* of the Munich Gallery is in the same sunny note, and is painted with the same *entrain* and good humour.

There is one feminine type in the work of Jordaens which is celebrated,—that of a beautiful woman who is often represented with a child at her side or on her knees. The model for this figure was his wife, Catherine Van Noort, who occupies in his work the same position that Helena Fourment does in that of Rubens. Many of these portraits are known, the finest being that which is called the *Girl with a Parrot*, and which is in the possession of the Darnley family. "Ah! what a beautiful creature!" cried W. Bürger, on seeing this portrait at an exhibition in Manchester. "It is the triumph of the Flemish School in all its generosity. . . . Her hair is like a sheaf of ripe corn, her cheeks are as rosy and as firm as an apple. The true women of Flanders, when they are beautiful, have always something about them of the forbidden fruit."[2] The accompanying drawing by Jordaens, the original study for the woman and child in the centre of his picture *Le Roi boit*, very probably represents Catherine Van Noort

[1] The sketch for this work is in the Brussels Gallery and is one of the finest I know.

[2] W. Bürger, the writer of these lines, was the assumed name of a Frenchman named Thoré. He was a charming writer on art, the author of *Musées de la Hollande* (1858–60), *La Galérie Suermondt* and *La Galérie d'Arenberg*, and to him is due the honour of having first called attention to the genius of the "Sphynx of Delft," Jan van der Meer (1632–1675).

FIG. 126.—STUDY FOR "LE ROI BOIT." BY JACOB JORDAENS

FIG. 127.—"LE ROI BOIT." BY JACOB JORDAENS

In the Louvre

and her little daughter (Figs. 126 and 127). In the picture Catherine wears a fine velvet cap ornamented with a feather. On the left-hand side of the drawing we read the words: "de green by de rood," Flemish for "the green near the red."

Drawings by this brilliant colourist are very numerous, and he used all processes in executing them. His most remarkable works as a draughtsman are some large and vigorous water-colours in which he has taken a delight in multiplying the effects of light and shade. I have a vivid recollection of seeing two of these—works of the very first rank—in a certain private collection: one representing Samson fighting on a bridge against the Philistines, a new and original conception of astonishing audacity, and the other *Abondance*, a gem from the point of view of the refinement of its tones. He was particularly fond of this latter subject, doubtless because it enabled him to give full rein to his realistic imagination. There are two *Abondances* in the Wauters collection. One depicts two women with a cow, a goat, and a quantity of fruit; the other a group of women in sanguine, and, in the centre, a group of children surrounding a goat, which is vigorously drawn in black lead pencil, with a result that is curious and new in its effect.

Fig. 128

Christ and the Piece of Money. By Van Dyck

FIG. 129

A DUTCH LANDSCAPE. BY REMBRANDT

CHAPTER VII

REMBRANDT

AT the commencement of the seventeenth century painting was as active in Holland as it was in Flanders. Various Schools of painters sprang into being, some distinguished for their minute exactness of imitation, others for their faithful representation of the scenes of everyday life. The most important of them all was what has been called the Subjective School, the founder of which was Rembrandt Harmens van Rijn.

"The Shakespeare of Holland," as Rembrandt has been well called, on account of the originality and power of his imagination, the severe and touching character which he imparted to his subjects, is so well represented in the Wauters collection as to make it possible to study one of the most interesting sides of the art of this great figure. His strong individuality, his marvellous faculty for representing light and shade, his diversified methods of work, even his personal tastes and his home life—all these are strongly reflected in his work with brush, pen, and pencil. Several brilliant English painters, including Reynolds, Lawrence, and Landseer, were enthusiastic collectors of Rembrandt's

drawings; and we cannot but participate in this enthusiasm on discovering in all these precious documents the noble side of the artist's thoughts, which he expressed with so much charm, emotion, and simplicity.[1]

It would be difficult, if not impossible, to establish here the exact chronology of his numerous drawings, as he did not date them, or very rarely, and which are now all classed in great galleries and private collections, among which there is ever the keenest competition when, at long intervals, fresh drawings come into the market.

On studying his works in Paris, Vienna, Berlin, London, Amsterdam, Dresden, and other art centres, we find that he worked with black pencil, pen—and especially a reed pen, of which he was very fond—brush, or red chalk with equal facility.[2] Black and red pencil were often used in combination. Sometimes he employed liquid sanguine or water-colour. His methods were, in short, most varied.

His most expressive drawings, and those which make him best known to us, were produced in the heat of inspiration. Most individual are his pen work and the hasty manner in which he threw his washes of sepia upon the paper. He has seen some incident or other in the streets of Amsterdam, and on returning to his studio he would transfer it to paper without delay. Not a moment is to be lost or the impression will be gone! So he seizes his pencil or his pen, and on the nearest piece of paper makes his rough yet eloquent record. Two of his well-known drawings were made on the backs of invitations to a

[1] No very definite information is known as to Rembrandt's masters, though it is recorded that he worked under Jacob van Swanenburg for three years. But he owed little or nothing to any one, beyond the general practical elements of drawing and painting. Probably the painter who influenced him most—through Pieter Lastman of Amsterdam and Jacob Pinas of Haarlem, with whom he is said to have studied for a short time—was Adam Elsheimer of Frankfort. Elsheimer had a great influence on the Dutch painters at the beginning of the seventeenth century, among these being Lastman, Pinas, Bramer, Moeyaert, Honthurst, and Ravesteyn. It is worthy of note that in the Print Room of the Städel Gallery, at Frankfort, are some albums of sketches by Elsheimer (recently acquired in England) which prove that Rembrandt was inspired by his style and manner of interpreting his subjects. This German artist was a true realist; he was fond of sketching the life of the people among whom he lived, and thus his albums in Frankfort are filled with sketches made in the streets—groups of men and women, processions, soldiers, beggars, &c.—invariably very interesting in their grouping, and very picturesque, but executed in a technique which is comparatively heavy to the expressive and seductive manner of his pupil, the great Dutch master.

[2] In addition to the drawings in all the important public galleries of Europe, there are some very fine examples of Rembrandt's work in the private collections of M. Bonnat, M. François Flameng, Mr. Walter Gay, M. Mathey, and M. A. Vollon, in Paris, the Duke of Devonshire, Mr. Fairfax Murray, Seymour Haden, and Mr. Heseltine, in London, and M. Hofstede de Groot, at The Hague.

Fig. 130.

A PAGE OF SKETCHES.

Fig. 131.

TWO TURKS WALKING.

By Rembrandt.

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Fig. 132.

TWO MEN SEATED AT A DOORWAY.

By Rembrandt

To face page

funeral. Nearly all artists, whether ancient or modern, are the same in these matters. To my own knowledge, Henner so set down his fleeting impressions: the only sketches he ever made for the majority of his pictures were little sketches in charcoal and white chalk, on any chance scrap of brown paper he could find, or, in lieu of that, the inside of a large slit-open envelope that had already passed through the post.

In his early days Rembrandt could not take too much care over the finish of his drawings: he worked on them with that same diligence which he applied to his splendid copies of works by the Italian masters. But as he grew older his outlook became broader, his pen lines became freer and more rapid, his interpretation clearer. To the real he was then able to join the supernatural—that is to say, poetry to realism, and it is this which forms the basis of his genius and his seductive power.

Rembrandt's drawings may be divided into two categories: his studies from nature and his compositions. Examples of each class of work, all executed with the pen and several with washes of sepia, are to be found among the sketches which I am able to present to my readers. They were exhibited at the Bibliothèque Nationale, in Paris, on the occasion of the three hundredth centenary of the great Dutch painter, and how admirably they illustrate the master's work will be vividly remembered by all who saw them at that memorable exhibition.[1]

These two silhouettes of a man standing and a woman sitting down, surrounded by women's heads (Fig. 130), are marvellously skilful; the master's pen has barely touched the paper when drawing the figure of this little thick-set man!

The sketch of two men seated at a doorway (Fig. 132) is more

[1] In 1909. More than three hundred and fifty drawings were on view. But, though these were undoubtedly all authentic works, we should beware, I think, of accepting all so-called Rembrandt drawings as the work of the master. It is extremely difficult to recognise the special characteristic of his line work, to discover the subtle shades in his art and distinguish it from that of his pupils or skilful imitators. Some of his pupils succeeded so well in adopting his technique and style that even experts are sometimes puzzled to know to whom to ascribe certain works. Nicolas Maas, Philip de Koning, Eeckhout, Ferdinand Bol, and others, all, at times, produced sketches which differ from those of their great master only in the smallest degree. His landscapes, so full of delicacy and with such beautifully graduated distances, have been the most difficult to imitate. The large landscape of the Pereire collection, exhibited at the Bibliothèque Nationale, is doubtless his finest work in this branch; it is full of light and air, and superb in its execution.

laborious in its execution. The artist has sought to express with more conviction the action of his figures and his energetic corrections are emphasised.

Is not this portrait of a mendicant (Fig. 142, tail-piece), with a much-worn mantle thrown over his shoulder, the typical beggar whom we find in all his drawings and engravings, seated or standing, walking or begging? We might easily imagine we had before us one of his tiny etchings, so much do the lines look as though they were engraved.

The *Two Turks walking* (Fig. 131), drawn with a reed pen, are heavier in their execution; the lines are thick. The sketch is evidently a summary one,—we might even say a caprice.

Much more delicate is the technique of this *Sleeping Man* (Fig. 133). How well he rests and how intelligent is the indication of the supple body under its draperies! The suggestion of the right foot is spirituelle in the extreme.

The *Woman binding up her Foot* (Fig. 134) is similar in its execution, the whole being well constructed and admirably expressed.

An important sub-section of Rembrandt's drawings from nature is that embracing his numerous studies of animals. Horses and lions were frequently introduced into his early pictures, and in 1641 he produced a number of etchings representing the latter. But these, in the opinion of leading authorities, are far from perfect as regards drawing, and it was not until some years later that Rembrandt attained perfection in this branch of his art. About 1650 he began to devote considerable time to the study of animals, and with signal success.

"The horses in his *Bon Samaritain* and *Concorde du Pays*," says M. Emile Michel, "bear witness to the decisive progress which he made in the representation of these animals. . . . We may also point out that the drawing of the asses, oxen, or cows in the sketches, engravings, or pictures of this period is more correct than in his first works. Finally, it was likewise about this time that Rembrandt had occasion to study lions. We have already stated with what clumsiness these beasts were depicted in his *St. Jerome* and the *Hunting Scenes* of the outset of his career. The sojourn of a menagerie at Amsterdam having probably enabled him to observe them near at hand, he passionately set to work to draw them, and there exists more than twenty studies of lions made at this time. It would appear, however, that

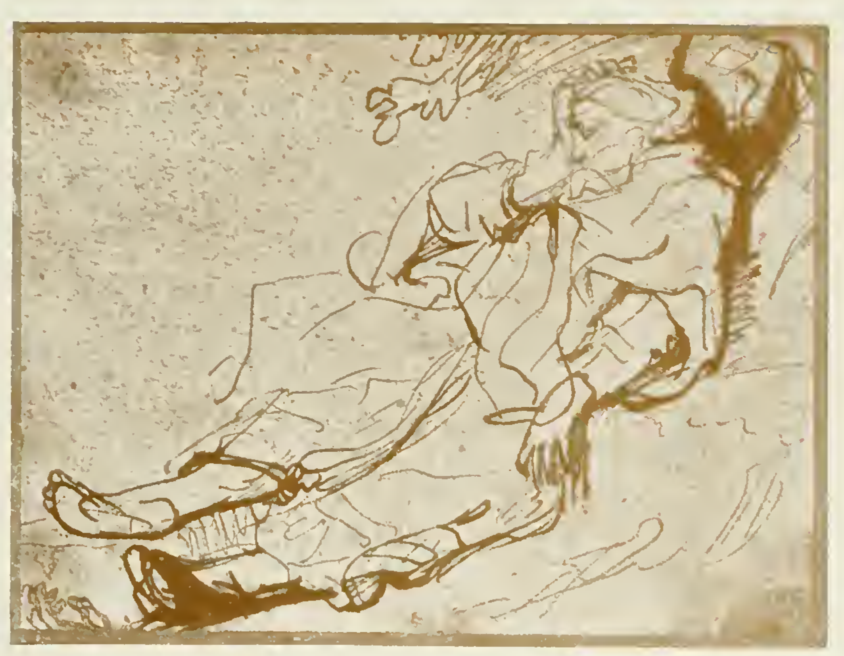

Fig. 133

A Sleeping Man. By Rembrandt

Fig. 134

Woman Binding up her Foot. By Rembrandt

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FIG 135.

STUDY OF A LION BY REMBRANDT

TO FACE P 119

he had some difficulty in familiarising himself with their forms, for some of these drawings are still rather insignificant and give one no idea whatever either of the nobility of the movements or of the majesty of the appearance of these animals. In others, on the other hand, their character is rendered in a striking manner. Such, for instance, are those two crouching lions owned by M. Bonnat—drawings formerly celebrated in England, and which Landseer was never tired of studying at the house of Mr. Russell, in whose possession they then were; or that lion with eyes voluptuously closed and in the act of crunching a bone which he holds between his paws; or else, at the British Museum, that other lion, emaciated by the trials of captivity, but whose sadness and persistent dignity well agree with the two Latin verses inscribed at the bottom of the master's sketch:

> 'Jam piger et longo jacet exarmatus ab aevo;
> Magna tamen facies et non adeunda senectus.'

The lioness eating and the ones in repose, which also belong to the British Museum, are no less remarkable."

The last two I have seen, and certainly they are very lifelike studies; but I have sought in vain for the drawing with the Latin inscription, and it does not seem to be known to the attendants in the Print Room of our national museum. However, whatever may be the qualities of the sketch to which M. Michel refers, it can hardly be finer than this magnificent *Study of a Lion* (Fig. 135) possessed by M. Wauters. Its merits are far in advance of any of the drawings shown me at the British Museum, and I may add that it is certainly much finer than those of the Louvre and the Albertina. The animal is lying down, with its head in the penumbra. The half tones, washed in with sepia, have all the velvety quality of an etching—they are delicate in the extreme. The hind-quarters and the tail are most powerfully drawn. We can almost hear the growling of the beast as it lashes the ground with its tail. Neither Barye nor Swan ever better rendered the powerful form of the king of the desert.

A *Persian Hunter and his Cheetahs at a Fountain* (Fig. 136) was more rapidly executed; the feline movements of the two animals were

so fugitive that they had to be transmitted to paper on the spur of the moment. Yet how keen was the master's eye and how skilful and decisive his line! It is exactitude itself.

Here is a drawing of a nature which is uncommon in this master's work as a draughtsman. It represents a farmyard scene (Fig. 139): a flock of sheep drinking at a trough, whilst a woman pumps water. The scene is rapidly dashed off with the pen, the rough and jerky lines being completed by a few light washes in sepia. This little corner of Holland, full of peace and poetry, he once transported to the East, as witness at the Albertina his *Saint Eleazer at the Fountain.* The strange—almost apocalyptic—sheep of the sketch which is before us are assuredly the same as those in that work.

Another quiet little corner of Holland hangs near this farmyard scene—it is a little sketch of a mill and some cottages near a canal (Fig. 129—chapter-heading), a mere nothing, a few strokes with a pen, yet singularly accurate. It is quite sufficient to remind us of the master's mill, his love for the country and for Saskia, who occupied such a prominent place in his heart and work. Saskia van Uylenborch, the daughter of Rombertus van Uylenborch, a distinguished jurisconsult, became the artist's wife in 1634; she sat for his picture of the *Jewess Fiancée,* which is in the Hermitage Gallery, and for countless other works; and her death in 1642 was one of the greatest blows that the painter could have received. It has been suggested that this loss, and also the state of health of his little son Titus, who needed country air, drew him towards landscape-painting: he sought consolation, as so many have done, in "fresh woods and pastures new"; and there is this to be said in support of the argument, that after the death of Saskia his landscape studies became much more numerous.

We now come to the studies which Rembrandt made for his biblical compositions. Every one knows that the Bible was the artist's source of inspiration throughout the whole of his career. The story of Samson, that of the return of the prodigal son, that of the flight into Egypt, that of St. Jerome, that of the good Samaritan, and that which we may read in the Book of Tobit, in the Apocrypha, exercised such a powerful influence over his imagination that he returned to them again and again. With the exception of the first two, we find them all in the Rue Ampère. There is a masterly *St. Jerome in the Desert* (Fig. 137), and a no less interesting *Flight into Egypt* (Fig. 138),

Fig. 136

A Persian Hunter and his Cheetahs at a Fountain. By Rembrandt

To face p. 120

Fig. 137.—St. Jerome in the Desert. By Rembrandt

Fig. 138.—The Flight into Egypt. By Rembrandt

in which the Virgin, wearing Saskia's large hat, is represented as having descended from the ass and in the act of resting on Joseph, who is carrying the Child. Side by side with this charming study is hanging a sketch of *Jacob at Isaac's Bedside* (Fig. 140), finely illustrating the most dramatic moment in that well-known scene —that at which Isaac says: "Come near, I pray thee, that I may feel thee, my son, whether thou be my very son Esau or not." And not far from this moving work, which recalls a similar one in the Fodar Gallery in Amsterdam, are the two remaining drawings—*Tobias' Mother and the Angel* and the *Departure of Tobias* (Fig. 141). Here, once more, is the genius of Rembrandt set forth for the joy of our eyes: his power to depict with the pen some of the most touching episodes in holy history. The means employed are again extremely simple, the master's hand has been astoundingly sure.

In studying the fascinating work of this great master there is one fact we should bear in mind—that Rembrandt made very few sketches, and especially few studies for the pictures which he had to paint. We find in the Dresden Gallery a pen-and-ink sketch for the *Ganemede* of the same museum, and for his *Manoah*, also in that city, summary sketches in Berlin and Stockholm. One of the figures for his *Ronde de Nuit*—a pen drawing—is in the collection of Mr. Walter Gay, and a sepia study for the Munich *Adoration of the Magi* is in the Heseltine collection. The Louvre possesses two fine, strong sanguines: one for the picture of St. Jerome, and the other for the *Philosopher* of the Berlin Gallery. There we have a rough enumeration of his drawings for paintings. If we now examine his work as an engraver, in which he was equalled only by Dürer, we note: for his Hundred Guilder print a very sprightly sketch in Berlin; for his portrait of Sylvius a sepia drawing at the British Museum, and in the same Print Room a similar study for his *Renier Anslo*. As far as I am aware there are not very many more.

Rembrandt did not, therefore, follow the example of his illustrious predecessors and contemporaries, the great Italian and Flemish painters, and make special studies for the figures of his pictures. We encounter in his work none of those instructive pages, covered with studies of heads, hands, feet, &c., which almost all the great masters, apart from Velasquez and Franz Hals, have left us. It

Fig. 139

A Farmyard Scene. By Rembrandt

To face p. 122

Fig. 140

Jacob at Isaac's Bedside. By Rembrandt

To face p. 123

Fig. 141

The Departure of Tobias. By Rembrandt

was upon the canvas itself, amidst the *frottis* and the *pâtes*, that Rembrandt, like the true painter that he was, created his figures, which his marvellous brush then gradually and laboriously enveloped with air and light.

Fig. 142

A Mendicant. By Rembrandt

Fig. 143

A Skating Scene in Holland. By Aart van der Neer

CHAPTER VIII

LESSER FLEMISH AND DUTCH MASTERS OF THE SEVENTEENTH CENTURY

The fondness of the painters of the Netherlands for depicting little scenes in the ordinary everyday life of the people—scenes representing them at home and in the street, at work and at play—became especially prominent in the seventeenth century. Jerome Bosch had taken the lead at the end of the fifteenth, and during the next hundred years the growing taste for pictures with subjects inspired by the life of the nation had been fostered by a small group of half Dutch, half Flemish artists, the chief of whom were Pieter Brueghel, Aartzen, Beuckelaer, and the Van Cleves. But it was not until the age of Rubens, Van Dyck, and Rembrandt that the painting of *genre* pieces reached its highest state of perfection, as though to prove that the stage could hold them all, both the great and the lesser masters, and that a picture need not necessarily be large to be a masterpiece.

These painters of *genre*—conversation, music, play, all the laughter and merriment of the nation compressed into diminutive canvases of

exquisite finish—made their appearance in the north and the south almost simultaneously. There was David Teniers the Younger (1610–1690), whose pictures, reflecting the naïveté of old Brueghel, tell us the whole life-history of the Flemish peasant of the seventeenth century: bargaining at the country markets, milking the cows, dancing and singing at the kirmess, drinking and philandering at the inn. Adrian Brouwer (1606–1638) and Jesse van Craesbeeck (*c.* 1606–*c.* 1655) found inspiration in the same milieu, but made their strolling musicians, barbers, and rustic tooth-drawers even still more realistic—as full of life and drollery as are the personages of Teniers himself. After these three great painters came numerous pupils or imitators: Gilles van Tilberg, Pierre de Bloot, and two of the four David Ryckaerts, a family of painters who flourished between the middle of the sixteenth and the end of the seventeenth century. Flanders also produced about this time a host of painters of conversation and society pictures. Christopher van der Lamen took a delight in painting banquets, concerts, and gatherings of fashionable people; his pupil, Jerome Janssens, had a particular fondness for balls and fêtes; Gonzales Coques—an artist of real merit who, unfortunately, produced few pictures—made a speciality of family groups, assembled in drawing-rooms or in gardens, and with numerous accessories, all painted in great detail and with almost the finish of a miniature. In Holland the development of *genre* painting was even more remarkable. A veritable host of great painters sprang up,—masters *par excellence*, each possessing an originality and a power of interpretation that was all his own. In addition to this, all had an artistic eye of great accuracy and delicacy, joined to the finest technique that one could desire. These marvellous artists were realists in the strictest sense of the word; having learnt their trade before thinking of practising their art, just as they had learnt to copy nature before thinking of interpreting her, their outlook was sane and noble. Adrian van Ostade (1610–1685) painted the peasant; Jan Steen (1636–1689) interior scenes—often gross; Gabriel Metsu (1615–1658) *scènes d'intérieur* also, but of a more refined nature; Gerard Terburg (1608–1681) similar conversation pieces but especially full-length portraits, which, though of small dimensions, were ever great works; and Van der Meer of Delft the picture which still remains a masterpiece for power and colour. Then there was a large group of poet landscape-painters, interpreters of light and the open air: Albert Cuyp (1605–1683), Jacob and Salomon Ruysdael, Meyndert Hobbema (*c.* 1638–1709), Jan van Goyen, Peter

Molyn, and a multitude of others who painted birds, still-life, fruit and flowers in a manner that is often effective almost to the point of illusion.

And now, having introduced you to nearly all of the *petits maîtres* of the Netherlands, let us look a little closer into the life and work of some of the greatest among them, in the light of the fairly representative series of drawings which have been placed at my disposal.

Somebody called Teniers, Craesbeeck, and Brouwer "the three jolly blades" of the Flemish school. The last two were the closest of friends. Brouwer, the pupil of Franz Hals, made Craesbeeck's acquaintance in Antwerp, where the latter carried on the prosaic occupation of a baker. It was not long, however, before Craesbeeck, whose artistic education is believed to have been greatly advanced by their friendship, said good-bye to his kneading-trough, and, almost invariably in Brouwer's company, sought inspiration for his works in all the inns and low-class resorts of the Flemish town. The predilection of these two masters for the society of drinkers and gamblers has brought them a rather ill reputation. Both have often been assimilated to the drunken roisterers who appear in their pictures. It has even been said that Brouwer was never in a state of perfect sobriety. But in this they may very possibly have been maligned. Though Brouwer died young (the sad result of a life of debauchery, say the moralists) we know that he was a member of a society, not, it is true, where temperance was advocated, but where rhetoric was studied, and that he never once missed paying his subscription; whilst his friend Craesbeeck could boast of having the name of the highly respected Alderman Daems of Antwerp on the list of his patrons. It is not always safe to judge of an artist's character and morality from his works. Teniers, the friend of kings and princes, and who died at the good old age of eighty, was also the interpreter of the life of the wine-shop.

Yet there is no denying that there is something about this sketch of *Peasants Dancing* (Fig. 144) which lends a certain substance to the statement that Brouwer produced his best works when in a state of intoxication. The walls and windows of the cottage look as though they had been drawn by a very trembling, very uncertain hand. Was this unsteadiness of line due to the fact that the artist was intoxicated, or must we attribute it to artistic intention? Did Brouwer intend the drawing of his walls and that of his figures to form a contrast, or did he seek to indicate, in a particularly subtle manner, how objects—tottering and indefinite in their outline—appeared to the inebriated brains of these lively dancers? However that may be, this is certain: Adrian Brouwer,

drunkard or not, was a great artist. These figures—drawn with a brush, mark you, and in sepia—are placed on paper with a sureness of hand and eye which could only be the result of long training and observation.

Fig. 144

Peasants Dancing. By Adrian Brouwer

They are depicted with the same good humour and incisiveness as the two accompanying studies (Figs. 145 and 146) from the collection of the master's drawings in Stockholm.

Craesbeeck has put as much furious violence into this *Quarrel in an Inn* (Fig. 147) as Brouwer did drunken joy into his village bacchanal.

Here, again, we see that this is no imaginary scene—it is a genuine *chose vue*. The artist was an eye-witness of the battle and noted with rapid pencil one of its most dramatic episodes. The action of the man who is about to strike and that of the one who is holding back the chair could not be rendered better.

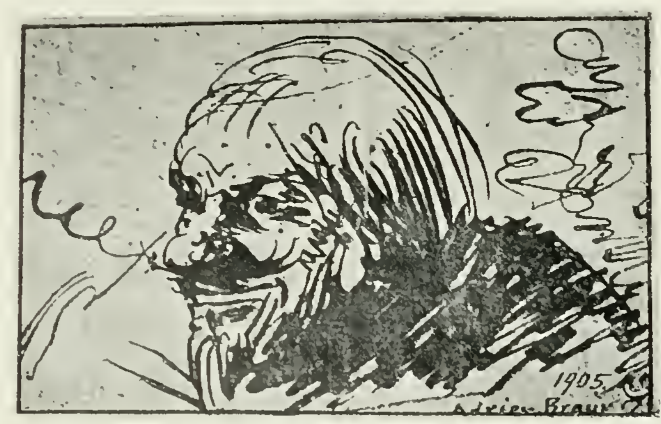

Fig. 145

Study of a Head. By Adrian Brouwer

In the Stockholm Gallery

Whether it was a case of expressing joy or anger, Brouwer and Craesbeeck, as their sketches of drunken or amorous peasants in the Albertina demonstrate, were supreme. It is the Flemish *bête humaine* in all his coarseness whom they present to us, and ever with the most brutal exactitude. On the other hand, Teniers was more reserved. His figures are not so loutish as those of the other two "jolly blades"; they are drawn with less truth to nature; and if their *gestures* are often gross, the *manner* in which they are interpreted is less so. We realise that the artist is more a man of the world, that he possesses a gloss of distinction of which he cannot rid himself even in the wine-shop. Place his *Peasants Dancing* of the Albertina side by side with Brouwer's sketch of the same subject and you will see how lifeless the former become. Teniers' figures are not carried away by the effects of drink. Similarly his *Peasants Drinking* in the same collection are lacking in the animation of men who are in a state of intoxication. We

Fig. 146

Study of a Head. By Adrian Brouwer

In the Stockholm Gallery

cannot hear their heavy shuffling feet, their oaths, and their immoderate laughter. Theirs is a sad sort of drunkenness, and whatever they may have been drinking it has certainly not been the heady foaming beer of Flanders.

All Teniers' peasants are of the same family. But, as soon as he had to create the strange beings which strike terror into the heart of St. Anthony, his imagination became bolder. The *Temptation of*

FIG. 147

A QUARREL IN AN INN. BY CRAESBEECK

St. Anthony here reproduced (Fig. 148) is a study in pencil with washes of Indian ink for the well-known picture in Berlin (Fig. 149). These groups of devils and goblins, although analogous to the fantastic creations of Bosch and Brueghel, are curious and amusing. In the picture the figures of the central group have been transposed and those on the left considerably simplified. Teniers produced numerous variants of this study, but always surrounded the saint with identical monsters. Bosch, Callot, and Teniers all depicted the story of St. Anthony, which enabled them to give full rein to their fondness for what was strange and supernatural.

Fig. 148.—Study for the "Temptation of St. Anthony." By David Teniers the Younger

Fig. 149.—The Temptation of St. Anthony. By David Teniers the Younger

In the Berlin Gallery

Fig. 150

A Pig Market. By Adrian van Ostade

Adrian van Ostade may be called the biographer of the peasants of Holland, for there are few sides of their life which, with Brouwer's truth to nature, he has not represented. Here, first of all, is a picturesque representation of various animated episodes at a *Pig Market* (Fig. 150), an oblong composition in which, contrary to the majority of this master's productions, his figures, finely drawn with a pen and washes of Indian ink, are very small. In this page of studies in pen-and-ink and wash of

Fig. 151

Studies of Peasants Drinking. By Adrian van Ostade

peasants drinking or drunk, &c. (Fig. 151), we can also see that he has drawn from life—all the passing movements of these drinkers, so natural and so spontaneous, have been noted by Van Ostade's unfailing eye and hand. Our third example of his art—a quaint knife-grinder's barrow and wheel (Fig. 160, tailpiece)—is a very slight sketch, but nevertheless a charming one, naïve and sincere in its execution.

Van Ostade's drawings are very complete and most varied. In the Albertina is a very fine series, including several in water-colour, and a few—such as his *Players at Bowls*—carried to a very advanced

Fig. 152

A River-side Landscape. By Salomon Ruysdael

stage. He also produced numerous sketches, partly in water-colour, of separate little figures in various poses. Some very charming examples of these are in the Budapest Gallery. But where he particularly excelled was in his rustic interiors, peopled by peasants, surrounded by objects of all sorts, thrown here and there in indescribable disorder. His *Family of Dutch Peasants*, in the Budapest collection, is an excellent example of this side of his art.

A number of his paintings give, perhaps, an impression of fatigue,—his *pâte* is sometimes laboured and heavy. On the other hand, there are farm interiors of his, executed with thinly-rubbed-on paint, which are exquisite for their transparency and atmospheric effect. And often how beautifully he has drawn in his little figures, so delicately shaded that they mingle with the mysterious backgrounds! Van Ostade's work as a painter is somewhat unequal; his palette cannot be compared to those of Van der Meer and Jan Steen, those two rich colourists who, in the brilliant Dutch school, rank after Rembrandt and Franz Hals.

We will now turn to the drawings of five representative landscape-painters of Holland—all of them, assuredly, born poets and, as the choice of their subjects shows, passionate lovers of nature. Take, for instance, this river-side scene by Salomon Ruysdael (Fig. 152). Is it not, in its great simplicity, truly poetic? A thick clump of willows hides a distant village whose church steeple can be seen on the horizon. In the foreground two boats and the skeleton of a dead tree are vigorously indicated, whilst the background is delicately washed in in half-tones with Indian ink, the different planes being admirably observed. The water murmurs under a northern breeze. We can almost imagine that we are breathing the air and can detect the smell of the sea. Simple though this little drawing is, we can see in it the whole of Salomon Ruysdael's work—his fine qualities as a colourist and as an observer, and we are strongly reminded of his large works in London, Brussels, and Paris, with their luminous skies, their large trees bending towards the river, and their long, dark boats, loaded with people and animals, floating on the delicate grey and limpid water. If this master did not possess the grandiose conception of Jacob Ruysdael, he had, at any rate, this brilliant landscape-painter's healthy eye and rich palette.

Jan van Goyen, who, with Jacob Ruysdael and Hobbema, occupied a position of the first rank in Dutch landscape-painting, was certainly the most productive of all these masters. His work as a draughtsman is enormous; the number of his pictures is a mere nothing compared to

Fig. 153

A Dutch River. By Jan Van Goyen

that of his drawings. Who does not remember having seen those varied works of his in which an infinite number of little figures, skilfully drawn in pencil,—very rarely with a pen but sometimes in water-colour or sepia,—are represented : his skating scenes, his river-side roads with carts and carriages surrounded by horsemen, his coaches in front of isolated inns, his rivers with their boats and villages, animated by groups of workers? The scene here reproduced (Fig 153) is one for which he had a special affection ; these tumble-down cottages buried amongst the trees, these boats moored to the bank of the stream, and these fishermen are in his most poetical note.

Fig. 154

Cottage on a Roadside. By Peter Molyn

Peter de Molyn showed the same taste as Van Goyen in his choice of subjects. But, in spite of his more careful technique, he lacked the vigour and raciness of the man under whose influence he undoubtedly came. To the trained eye there is a considerable difference in the work of these two artists. One has but to compare Molyn's *Cottage on a Roadside* (Fig. 154) with Van Goyen's more living sketch.

Scenes on the ice, such as the little drawing in Indian ink by Aart Van der Neer (Fig. 143, chapter-heading), found great favour in the eyes of the Dutch landscape-painters. Avercamp, Cuyp, Isaac van Ostade, Molyn, Ruysdael, Van Goyen, and nearly all the others occasionally painted them, and ever in the most lively manner. But with Van der Neer they became a speciality. Skaters and ball-players on the frozen Maas are as common in his work as the moonlights and sunsets on canals and estuaries which he was never tired of introducing into his pictures. He showed great skill in representing the ice-bound watercourses about Amsterdam, Haarlem, Leyden, and Dort, and also in combining two different lightings : the lurid glare of a conflagration with the pale light of the moon. There is a picture at Cologne which shows this love of extremes ; it represents a smithy, with figures alternately lighted by the sun and the blacksmith's fire. Bürger tells us that he inspired the unfortunate Van

der Poel with such a love of midnight fires that this artist was induced to burn incalculable numbers of cities and hamlets. Van der Neer occasionally worked in collaboration with Albert Cuyp, whose home, Dort, is sometimes recognisable in his pictures.

Cuyp was the most sincere *luministe* of his school. His early morning effects, landscapes bathed in sunlight, are astonishingly true to nature. He loved to paint fields of the most tender green with rich golden-coloured or black cattle enveloped in the mists of morning. His group of cows and a man on horseback of the National Gallery is a masterpiece in this respect. When freshly painted, Cuyp's canvases must have been dazzlingly splendid. They are now somewhat yellow.

But it is not because of its light that this *Corner of a Dutch Farm* (Fig. 155) is remarkable; it is attractive because of its sincerity and strength. The pencil work is as firm and decided as the washes of sepia are vigorous. It is a *dessin de peintre* in the strictest sense of the word.

In the collection placed at our disposal are several drawings by Paul Potter—that animal-painter who unfortunately died so young. The study chosen to represent him is that of a young bull—a thick-set animal drawn in *pierre d'Italie* with remarkable skill (Fig. 156). The pencil work—thick and supple according to the forms which the artist had to indicate—is extremely instructive. Here and there a muscle or an attachment is energetically indicated, and ever without hesitation. The drawing is a very advanced one—so much so that we are almost inclined to conclude that it was executed as a model for an engraving. The lines in the shadows and the hatching have already the appearance of being engraved. The head and the attachment of the neck to the shoulder are admirably established and irreproachable in their modelling.

Potter's drawings are rather rare. The Louvre possesses two, including one which is of the very first order: a pig represented in profile, broadly seen and executed. The large head of a cow in the Albertina—a sketch noteworthy for its bold and sure pencil-work—is also one of his finest studies.

The painter of the "celebrated" *Bull* of The Hague (a much overrated picture, as Fromentin rightly points out) was above all a superb draughtsman, and artists, in general, prefer the work of his pencil to that of his brush.

I have kept for the conclusion of this chapter one of the most captivating of the masters of this brilliant Dutch school, an artist worthy of ranking with Van der Meer, Jan Steen, Pieter de Hooch, and Metsu.

Fig. 155

A Corner of a Dutch Farm. By Albert Cuyp

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Fig. 156

Study of a Bull. By Paul Potter

Gerard Terburg, or Ter Borch, who painted in imitation of the works of the last-named artist—and somewhat in his style—interior scenes in which the subject was only an excuse for producing certain effects of colour, finely executed, was also an admirable portraitist. If in the *Concert* of the Berlin Gallery, the *Officer reading a Despatch* of the Dresden Gallery, the *Officer and a Young Woman* of the Louvre, the *Despatch* of The Hague, and the *Letter* of the National Gallery, we admire without reserve the finish of the heads, the iridescence of the stuffs, the exquisite harmony of the colours, the skilful arrangement of the scenes and the rendering of the aerial perspective, we must confess that in the presence of Terburg's little full-length portraits, full of austerity and majesty, our admiration is even still greater. These portraits, all of them painted in the most harmonious yet severe tone, are unequalled for distinction and power of expression. We might imagine that they were works painted for the artist's personal satisfaction, whereas his *genre* paintings were produced for the public. His *Portrait of a Young Man* of the Berlin Gallery and that of himself at The Hague (Fig. 157) are masterpieces which, once seen, are never forgotten. As has been well said, we have here *la grande peinture dans un petit cadre.*

Fig. 157

Portrait of Gerard Terburg. By Himself

Musée de La Hague

If we compare with this celebrated portrait of The Hague the fine pencil study of a head here reproduced (Fig. 158) we shall detect a very marked resemblance, both in the features and in their character, although

Fig. 158

Portrait of Gerard Terburg. By Himself

To face p. 140

Fig. 159.—A Child at Prayer. By Gerard Terburg or Ter Borch

the former work represents a somewhat older man. The eyes are, indeed, almost identical; the mouth, with its slight moustache, has the same expression; and the cut of the long curly hair, parted in the middle, is analogous. If the nose appears to be shorter in the drawing, this is easily explained by the fact that it is foreshortened. In any case, this pencil study constitutes one of the finest examples of his drawings, now divided amongst all the great galleries of Europe. Those in Weimar, Dresden, and Vienna, especially, contain some very beautiful studies of his—seated figures drawn with the *verve* which we find in this sketch of a *Child at Prayer*, seated with crossed legs and a rosary placed on the crown of his broad-brimmed hat (Fig. 159)—a work full of the most tender feeling. Would that I were able to say that this also was a portrait of Terburg: a biographical document bearing on his boyhood days at Zwolle, in the province of Overyssel!

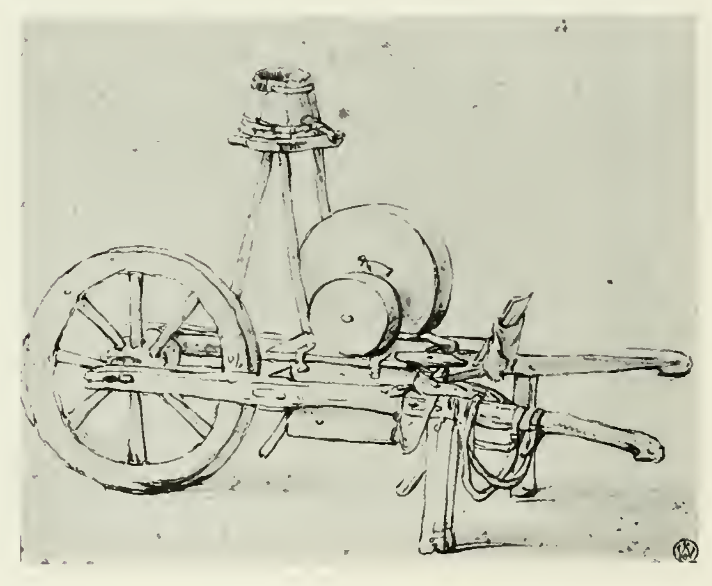


Fig. 160

A Knife-grinder's Wheel and Barrow.
By Adrian van Ostade

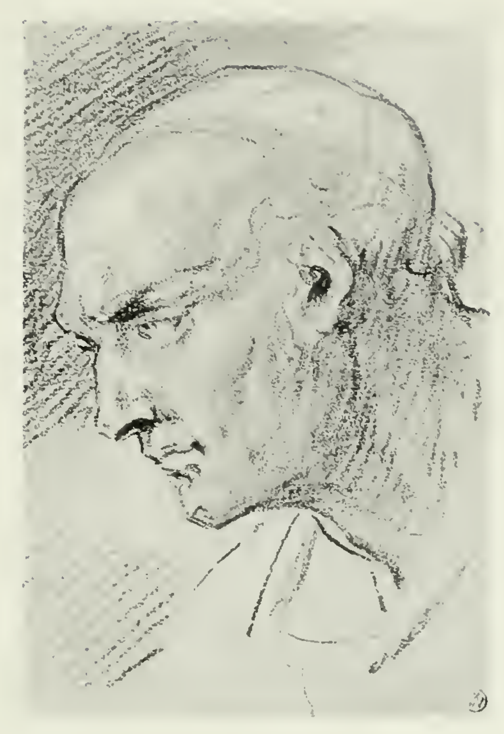


Fig. 161

Study of a Head. By Antoine Watteau

CHAPTER IX

EIGHTEENTH CENTURY ART IN FRANCE

Every collector of works of art—however catholic he may be in his tastes—has a tendency to specialise, showing a preference, more or less, for this or that period, to the inevitable detriment of some other. Thus among the drawings of the Wauters collection there are the blanks which we find in all cabinets, whether private or public. As a rule, however, these gaps are of little importance; they do not interfere with our study of the really great periods of artistic activity. As regards French art, which up to now we have somewhat neglected, the only masters whom we really miss are those who formed a glorious exception to the Italianised school of the sixteenth century: the Clouets, the Du Moustiers, and the Quesnels.

It is true that the portraits of these marvellous draughtsmen have now become unfindable;—it is to the important collections of their works in the Louvre, in the Bibliothèque Nationale, and at the Château de Chantilly that we must go to study and admire them.

Apart from these brilliant artists and those to whom we referred in Chapter V., art in France did not become extremely interesting until the period when Watteau, Largillière, Chardin, Boucher, Greuze, La Tour, Perronneau, and others threw a brilliant light on the French school of the eighteenth century.

What a fascinating picture even the mere names of these artists call up! Was ever more poetry and grace crowded into a single century? Antoine Watteau (1684-1721), the painter of *fêtes champêtres*, the great poet of the eighteenth century, is alone sufficient to shed immortal glory over the whole of that brilliant century. As a draughtsman—and it is that side of his genius which interests us most—he was the finest that France ever produced. He himself, according to his friend and biographer, the Comte de Caylus, took more pleasure in drawing than in painting, and preferred even the least perfect of his drawings to his pictures. "What other draughtsman put into rapidly executed sketches that indescribable something which we find in Watteau's work? Who possesses the grace of his piquant pencil? Who has put so much intelligence into the indefinite outline of a profile, the tip of a nose, or a hand? The hands of Watteau!—everybody knows these tactile hands, so beautifully slender, so coquettishly entwined around the sticks of a fan or the handle of a mandoline, and the animated life of which the master's pencil interpreted so lovingly,—hands, as Henri Heine would have said, which have something intellectual about them." The classic study by Edmond and Jules de Goncourt[1] from which these words are quoted should ever be your vade mecum when reverently standing in front of the work of Watteau. Page after page apply to the five drawings which are before us. All are distinguished for that technique which belonged to Watteau alone,—"a technique which has no need of a signature," so full is it of individuality and those thousand and one trifles "which count for everything in art": a sort of *piétinement* which his pencil has left on the heads of his men and women, little doubled lines, accentuations and other lively minutiæ with which the artist was inspired in the model's presence, and which, animating the

[1] *L'Art du XVIIIme siècle: première série.* Paris: Eugène Fasquelle.

FIG. 162

STUDY OF A YOUNG WOMAN. BY ANTOINE WATTEAU

To face p. 144

drawing, "almost vivify the flat tint of the flat paper." Note how expressively, in the *coiffures* of his women, he renders "the silkiness and curliness of hair," and the manner in which he has interpreted the folds of their elegant *négligés*, "sometimes delicately drawn with a lead pencil sharpened as fine as possible, sometimes superbly indicated by broad free lines." And observe, too, "this beautiful sinuous contour in thick sanguine,"—Watteau's favourite medium, not merely because it enabled him to obtain counter-proofs which were useful in the composition of his pictures, but especially on account of "its tonality and warmth."

Look at this portrait in sanguine of a young woman seated (Fig. 162), and then read the sparkling pages which the De Goncourts have devoted to Watteau's genius for interpreting the charm of woman. He was the renewer, they tell us, of feminine grace. His was no longer the grace of classic days; it was grace itself, that indefinite something which clothes a woman with a beauty far exceeding mere physical perfection. His works are a poem in praise of woman: the suppleness of her body, the coquettishness of her attitude and gesture and dress;—a poem, too, in praise of love and music and amorous couples in gardens made beautiful by fountains and statues, overgrown with roses.

But Watteau was not exclusively the interpreter of feminine grace. He depicted with the same fidelity the movements and gestures of elegantly dressed gallants, sometimes bending or lying down in amorous poses, sometimes playing on the flute or guitar. It is at the Louvre and British Museum, and in the galleries of MM. Groult and Michel Levy, in Paris, that we can most profitably study Watteau's wonderful skill in rendering the *sveltesse* and elegance of the fine gentlemen of his period. In the case of his portrait of the actor Poisson, in the British Museum, it has well been said that one can *voir courir le crayon sur le papier*. Everywhere his line is incisive. The sheen of his sitter's silk or satin clothing is rendered by numerous thick lines on the chest; the shape of his jacket and calves is vigorously emphasised; and to give piquancy and life to the head he has added touches of black-lead pencil to the hair and hat. The marvellous Mezzetin of the Heseltine collection is no less finely placed on paper, no less full of *esprit*.

The other Watteaus of the Wauters collection—all of them sanguines—are executed after the manner of the above-mentioned examples of this master's work. The gallant who is taking hold of the slender, graceful hand stretched towards him (Fig. 163) is one of Watteau's

favourite models; we are often coming across him, as in a drawing in the collection of Mr. Walter Gay, in which he is represented playing the flute. The same may be said of the study of a head (Fig. 159, chapter-heading), which we find, in the character of Gilles or Harlequin, in numerous pictures, including that entitled *Amour au Théâtre Italien*. This characteristic, Italian profile, drawn in red and black pencil, was once set off with washes of sanguine, but these have been absorbed by the light. Another sanguine study represents the figure of a cook with outstretched ladle (Fig. 164).

Watteau was a passionate admirer of Rubens and Veronese, whom he copied. He was fascinated, in the case of the former, by his plump and powerful feminine forms; in the work of the latter, by the richness of his costumes. He must have been thinking of the Venuses and nymphs of the great Flemish master when he painted his *Diane au bain* and *Amour désarmé*, and of the exquisite harmonies of the brilliant Venetian's *Saving of Moses* when he executed his *Leçons d'amour* and *Amours paisibles*.

When Claude Audran, the janitor of the Luxembourg, enthusiastically offered him hospitality, Watteau spent his time "ceaselessly drawing the trees" of the palace garden,[1] and later, when the guest of Crozat, the great collector, he admired and depicted on canvas the finest landscapes of Montmorency. It was whilst at the house of this friend and protector of artists that Watteau, able to consult a unique collection of drawings by the old masters, came under the charm of the landscapes of Titian and Campagnola, and though the Comte de Caylus says that he "contented himself with admiring them," I cannot but think that he must sometimes have copied their drawings. For the influence of these Italian masters is often to be detected in the picturesque backgrounds of his scenes of country life.

There will be something familiar in this southern landscape (Fig. 165), executed in sanguine with astonishing skill, to all who know the work of the master of Valenciennes—they cannot fail to discover in it the characteristic towers and buildings of several of his finest pictures.

Some Parisian critic, whose name escapes my memory, wittily said, "On se grise avec Watteau; on se plâit avec Lancret" The phrase admirably expresses our impression on seeing the works of these two masters side by side. Nicolas Lancret (1660-1743), gifted

[1] Comte de Caylus, *La Vie d'Antoine Watteau*, published in the work of the De Goncourts.

Fig. 163

Fig. 164

Studies in Sanguine. By Antoine Watteau

To face p. 146

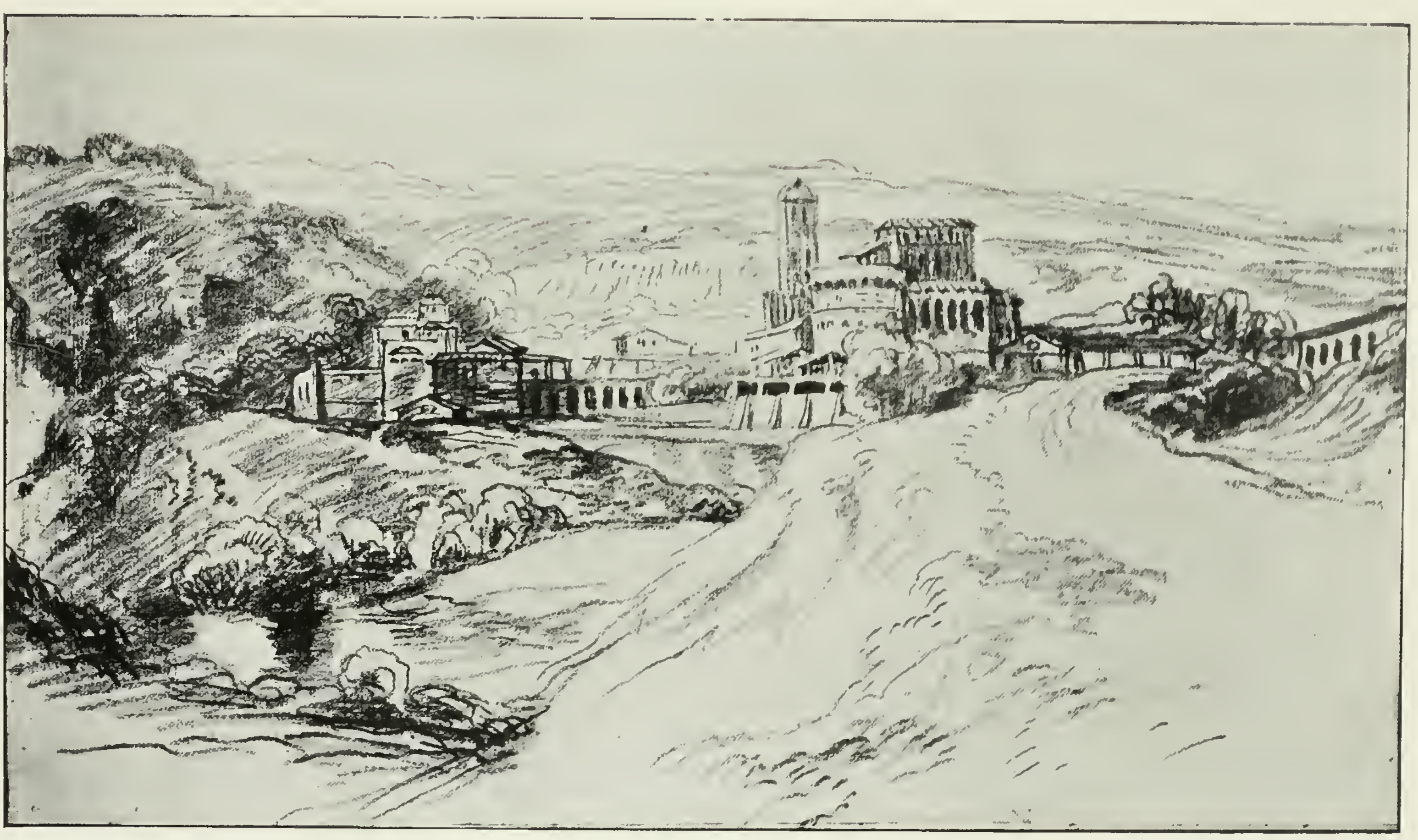


Fig. 165

A Southern Landscape. By Antoine Watteau

though he was with a remarkable knowledge of the technique of his art, fell far short of the standard of the man in whose footsteps he walked so frankly. His training with an engraver gave him a good deal of his sureness of hand in drawing, but he lacked Watteau's poetical nature, originality of mind, and delicacy of touch, both in design and in painting. Compare the drawing of the hands of the master of Valenciennes with those of Lancret, and you will at once see what a distance separates them. It is difficult, nowadays, to understand how a picture by the one could have been mistaken for a work of the other. But perhaps there is no foundation for the story that Watteau was complimented as the author of two paintings which Lancret had exhibited on the Place Dauphine, in Paris, with great success—a *maladresse* on some one's part which is said to have been the cause of an estrangement between the two artists. However, there is no denying that Lancret was a very delightful, very intelligent imitator, that he was a skilful draughtsman, and that at times there is a good deal of charm in his work.

This drawing of *Harvesters* (Fig. 166), in black-lead pencil, with the high lights in gouache, is, though not one of Lancret's most successful studies from the point of view of execution, one of his sincerest and truest. In the picture entitled *L'Eté*, in the Louvre, for which they have served, these figures are assuredly the most natural (Fig. 167). The group of dancers is cold and stiff. This picture of *Summer* is not, however, one of Lancret's best works. It will be noticed that the painter has utilised only two of his figures—those on the right.

"It was his drawings, every bit as much as his pictures, which made Boucher popular," say the De Goncourts. "Up to his day drawings by French masters—rough sketches from nature, ideas hastily transmitted to paper in moments of inspiration—had neither a commercial value nor were appreciated by the public. On most occasions they were cast into an old portfolio—the method of Watteau, Lancret, Oudry, and others. Or else, loose sheets nailed on the wall, in a corner of the studio, they were carelessly kept by the artist as a souvenir, the first sketch for a canvas—as a document, a source for a composition, a *Book of Truth*. They hardly ever left the painter's, unless they were carried off by an enthusiastic friend, generally of the same calling, or, at the death of the artist, were sold in bundles for a few pence, and thus scattered to the four winds. Boucher was the first

Fig. 166

"Harvesters." Studies for "L'Eté" in the Louvre. By Nicolas Lancret

To face p. 149

who made drawings a branch of commerce for the artist, who launched them among the public, who made them worth money and fashionable. The sheets of paper on which he scattered his studies and fancies appeared from the portfolios of those who were exclusive collectors of drawings to figure on panels and enter into the decoration of the richest interiors. They took their place in boudoirs, drawing-rooms, and bed-

FIG. 167

"L'ETÉ." BY NICOLAS LANCRET

In the Louvre

rooms in familiar conjunction with pictures. Women desired them. The Joullains and the Basans bought them. It was 'the thing' to possess drawings by Boucher."[1]

The drawings which thus made François Boucher (1703–1770) popular during the fleshly age of Louis XV. were very decorative and individualistic sketches similar to this *Cupid and Doves on the Car of Venus* (Fig. 168), executed with *pierre d'Italie* and washes of Indian

[1] *Loc. cit.*

ink and gouache. He had a gift for reproducing these groups of fair plump children ; he had nothing to learn as regards their proportions, their movements, and their grace. How many exquisite groups of chubby dimpled cupids he has left us on ceilings and decorative panels ! His *L'Amour Moissonneur* and *L'Amour Oiseleur*, engraved by Lépicié and the first of an innumerable series of pictures of cupids, are little marvels, exquisite in their presentation and arrangement. The figures of children, which he treated in painting as Duquesnoy did the same subjects in sculpture, were his first love in art. Before introducing them into his compositions in which Venus was the principal personage, before transforming them into allegorical pictures of the *Elements* and the *Seasons*, he published six *Livres de groups d'Enfants*, which were engraved by Aveline, La Rue, and Huquier *fils*. The subject entitled *La Balançoire* is perhaps one of his most delightful compositions. In the Albertina are a number of his sanguines dating from this period, and one of them, four cupids' heads, is masterly in its execution.

Boucher's work as a draughtsman is enormous. His biblical, allegorical, and mythological compositions, his groups of nude women and cupids, his landscapes and his *paysanneries*, his country scenes and his idyls, have been reproduced far and wide and in every manner. No one ever showed a finer eye than he did for composition when, on tinted paper, he drew with charcoal, sanguine, and white chalk his groups of nude female figures, gracefully reclining on banks of clouds. His *Venus Couchée* of the Albertina is one of his most admirable works in this respect. No one, I believe, has expressed better than he the charm, the softness, and delicacy of the form of woman, and at the same time her seductiveness. His pencil possessed a caressing suppleness which is unique in the art of the eighteenth century, and was capable at times, as this study for a frieze-panel shows (Fig. 169), of being both tender and energetic.

The protection which Mme. de Pompadour accorded to Boucher, who, as the De Goncourts remark, seemed to have been born expressly to become the courtier, poet, and historian of the King's favourite, is strikingly brought home to us by our next two illustrations (Figs. 171 and 172). They represent drawings, in *pierre d'Italie* and gouache, inspired by the fourth scene of the fifth act of Corneille's tragedy of *Rodogune*, and illustrating the words : " Seigneur, voyez ses yeux déjà tous égarés, troublés et furieux." In the drawing on the right are a warrior and a woman in a cloak, expressing surprise or fright by their

Fig. 168

Cupid and Doves on the Car of Venus. By François Boucher

To face p. 150

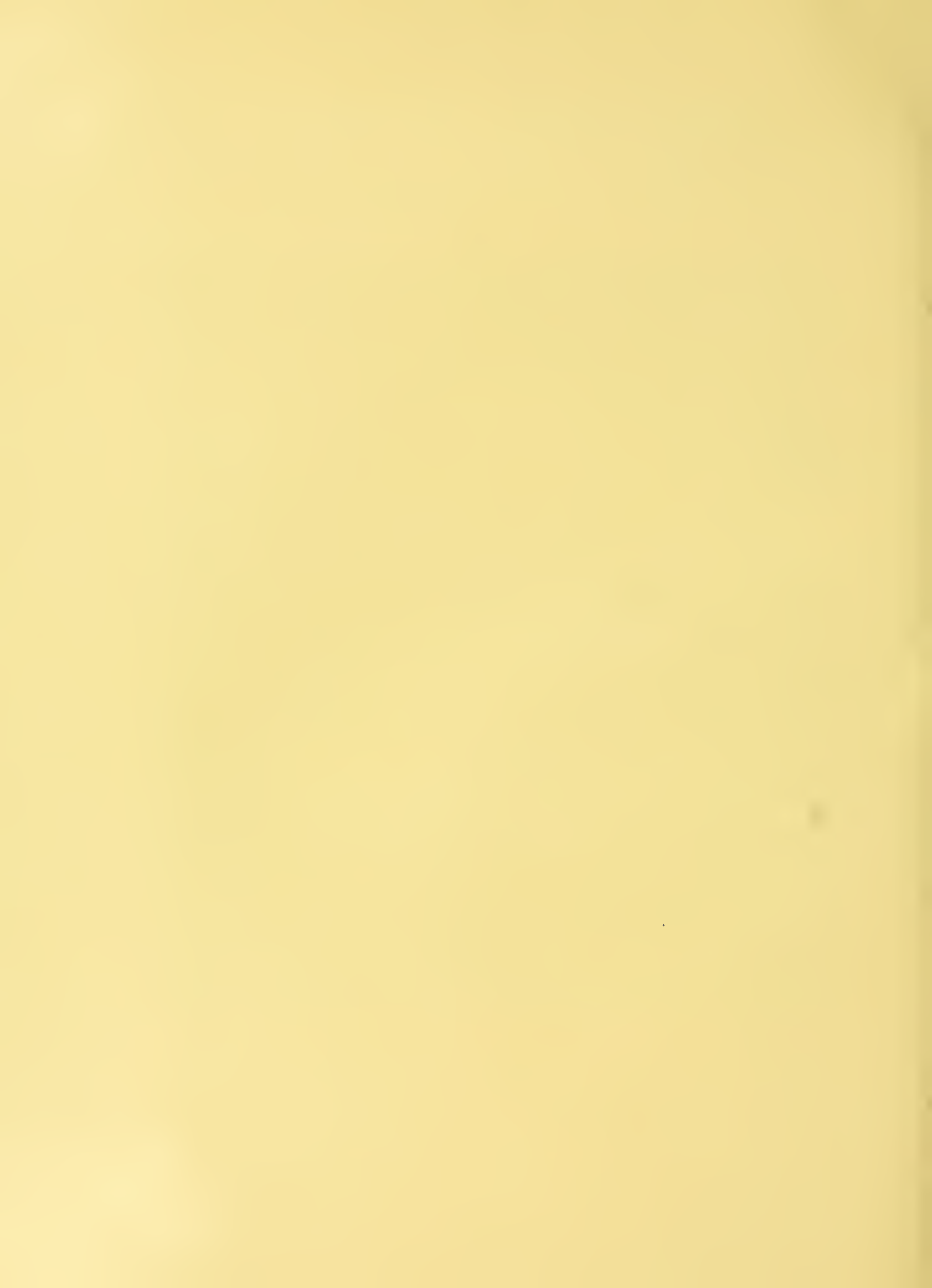


Fig. 169

Study for a Frieze Panel. By François Boucher

To face p. 151

gestures; in that on the left is a young woman enveloped in an ample cloak and supported by her attendant.

The scene is theatrical—and rightly so—in its rendering, with a fine breadth in the action. Boucher drew these two pictures for a special edition of *Rodogune* printed at Versailles in 1759 under peculiarly interesting circumstances, which Mme. de Pompadour's brother, M. de Marigny, recorded in an autograph note written in a copy of the tragedy.[1] "One day my sister was curious to see how printing was done," runs the note, "so the King summoned a small detachment of the Royal Printing Works, and this tragedy of *Rodogune* was printed in Mme. de Pompadour's bedroom at Versailles and in her presence. As my sister's apartment was situated on the northern side of the palace the place where the edition was printed has been stated as 'au nord.' She herself engraved, after Boucher's drawings, the plate which serves as a frontispiece to the volume."

But Mme. de Pompadour did not do all the work herself; Cochin very opportunely came to her assistance and retouched the engraving (Fig. 170).[2]

This was not the only occasion on which Louis XV.'s mistress amused herself with the burin; she also copied Boucher's *Petite Montreuse de Marmotte*, *Le Faiseur de Bulles de Savon*, and *Les Buveurs de Lait*.

In the *Mémoires inédites sur la vie des membres de l'Académie Royale* we read the following amusing anecdote: "Wishing to learn the opinion of the principal members of this body, Chardin resorted to an innocent artifice. He placed his pictures, as though by chance, in a little room, and waited in an adjoining one. M. de Largillière, an excellent painter, one of the best colourists and the most learned of theorists on questions of effects of light, arrived. Struck by these pictures, he stopped to look at them before proceeding to the second

[1] Edmond and Jules de Goncourt, *Madame de Pompadour*. Paris: Charpentier, 1881, p. 333.

[2] A quarto copy of this edition of *Rodogune*, bound in morocco and containing an original pen-and-ink drawing for the frontispiece by Boucher, was recently sold at the Hôtel Drouot, in Paris, for 14,000 francs (see *Le Temps*, May 20, 1911, report of a sale of illustrated books of the eighteenth century owned by M. de Montgermont). Though I have not had the opportunity of seeing this duplicate work, I think I am probably correct in surmising that it is a general sketch of the subject, with the background and everything complete as in the engraving, and that it was specially executed for Mme. de Pompadour in accordance with the two preliminary studies of the Wauters collection. It will be noticed that these studies slightly differ from the engraving: an arm-chair has been added in the foreground, and changes have been made in the pose of the figures in the background.

room of the Academy, where the candidate was standing. 'You have there,' he said, on coming towards Chardin, 'some very fine pictures, painted, assuredly, by some good Flemish painter. The Flemish

Fig. 170

Frontispiece for an Edition of "Rodogune." Engraved by Mme. de Pompadour, and retouched by C. N. Cochin

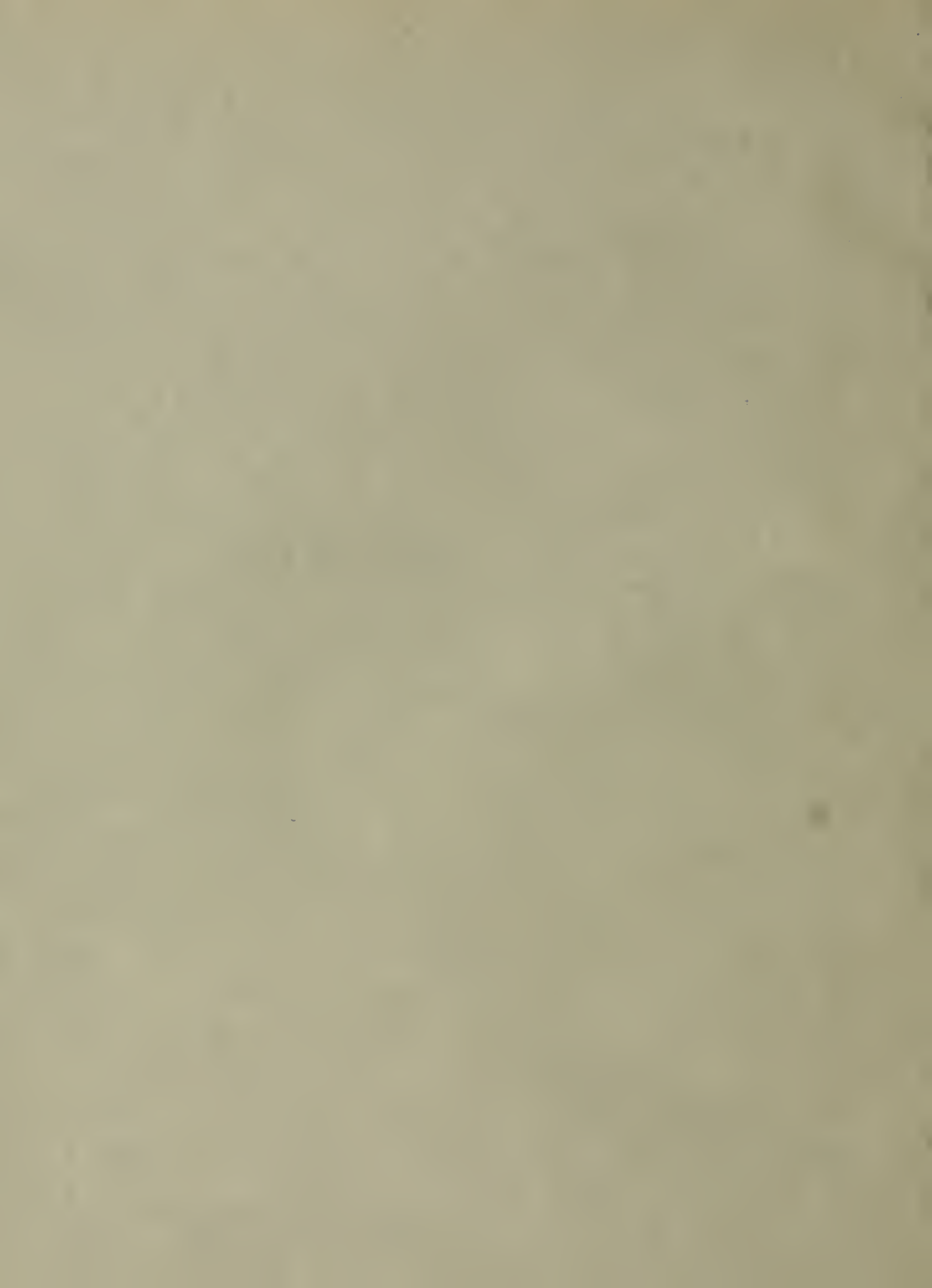
school is an excellent one for colour. But let us have a look at your own works!'—'Monsieur,' replied Chardin, 'you have just set eyes upon them.'—'What!' exclaimed Largillière, 'these are the pictures?—'Certainly, monsieur.'—'Oh, in that case,' said the famous painter, 'present yourself to the Academy, my friend, present yourself without

FIG. 171

FIG. 172

STUDIES FOR THE FRONTISPIECE OF AN EDITION OF THE TRAGEDY OF "RODOGUNE." BY FRANÇOIS BOUCHER

To face p. 152



delay.' M. Cazes, his former master, deceived by this same little trick, also praised the pictures, little suspecting that they were by his pupil. It is said that he was a little hurt by the incident, but he immediately pardoned him and undertook to present him. And thus M. Chardin was received amidst general applause."

This careful little study of hands (Fig. 176) is by Nicolas Largillière (1656-1748), a master who has left very few drawings, but all so fine in their *facture* that they might well be signed with the name of Van Dyck. This admirable portraitist was trained in the studio of Goubeaut in Antwerp, and was the friend of our Peter Lely, who employed him for some years at Windsor. His portraits—noteworthy for their great distinction and excellent technique—are much sought after nowadays. Certain groups of the Lacaze Gallery, at the Louvre, are worthy of ranking side by side with the finest portraits of the French school.

The study of an elegant young woman (Fig. 173), executed in red chalk with great sureness of hand, is attributed to the man, Jean Baptiste Siméon Chardin (1699-1779), whose paintings Largillière took to be by a master of the Flemish school. For its technique somewhat resembles that of the authenticated drawings by this master-painter. It was sold to M. Wauters at Brussels nearly forty years ago, and bears the name of Chardin, written in old characters, on the mount. I may add that the *ensemble* of this figure greatly resembles that of the woman who is hanging out the washing in Chardin's fine *Blanchisseuse* of the Stockholm Gallery.

Drawings by Chardin are exceedingly rare, and for the very good reason that he rarely made any. His admirable still-life and figure pictures were painted, as Mariette tells us in his *Abecedario*, direct from nature,—from the time he roughly drew in his subject on the canvas to the moment he put on the last touch of colour. The signed sanguine study of the upright figure of a young man in the Louvre and those at Stockholm—*Les Joueurs de Billard* and *La Chaise à porteurs*—are undoubtedly by his hand, but those in the Albertina appear to be doubtful.

Chardin and Greuze,—what a contrast! In the pictures of the former no ethical teaching is obtruded,—they are full of the real poetry of the life of the *petite bourgeoisie* of Paris of the eighteenth century; in those of the latter, sentimentalism is often carried to a point that is nauseating. Look at the drawing in the Albertina of the *Well-beloved Mother*, with her six children hanging round her neck, and tell me whether it does not deserve the scornful criticism which Mme. Geoffrin launched against a picture with the same subject when she

described it as a "fricassee of children." Observe the exaggerated sorrow and despair of the figures in the picture in the Louvre, *Le Fils Puni*, and the sickly sentimentality of *Rêve d'amour*, *Tendre désire*, *Volupté*, *Flore*, *L'Effroi*, *La Pudeur*, and many other similar works. But there is another side to the art of Jean Baptiste Greuze (1725-1805). A true artist by temperament, his studies of heads are often splendid examples of design, and here is one (Fig. 174), full of great character, which is worthy of ranking with his finest drawings. This head must have been that of a favourite model, for we find the same type of face in many of his pictures, including *L'Accordée du Village* and *Le Fils Puni*. Greuze often reproduced his drawings several times, and—curious fact!—his studies of heads were very often much larger than nature. The accompanying study, superbly executed in sanguine, is an instance in point. With what energy he has drawn the ear and hair! Greuze's technique is very individualistic, and it is astonishing that, with so firm a *facture*, he thought it necessary to complete his modelling by a network of little indecisive lines—comparable to a spider's web—which have the effect of detracting from the breadth of his manner.

Greuze, like all the great masters, carried sincerity in art to its farthest limits. Each figure in his pictures was studied with the most praiseworthy conscientiousness. Many of his sentimental or tearful young women—important figures in his compositions—he first of all posed nude, in order to obtain an exact rendering of their bearing and action. Several of these sanguine studies of the nude are in existence, and prove how great was his mastery over the difficulties presented by beautiful feminine forms. The heads of his plump, rosy-cheeked children, and those of his naive, smiling maidens also possess an undeniable charm, and even to artists, who are exacting in their demands and instinctively repelled by his sentimentalism, they are sweet and alluring.

La Tour and Perronneau, the most brilliant pastellists who ever existed, each possesses qualities of a very personal character. The former knew how to impart to his sitters a truly extraordinary intensity of life and expression; the latter—a visionary with an eye infinitely more subtle, and possessed of a technique much more interesting, if not more masterly—gave them a greater charm. After admiring La Tour in the St. Quentin Gallery and Perronneau in the Louvre (his admirable portrait of Laurent Cars, a symphony in subtle greys, is a veritable triumph in this branch of art), these masters can best be studied in the Groult and Doucet collections in Paris.

Fig. 173

Hanging up the Washing. Attributed to Jean Baptiste Siméon Chardin

To face p. 154

Perronneau borrowed from Franz Hals a rather characteristic formula: he emphasised the principal features of a physiognomy with

Fig. 175

Portrait. By J. B. Perronneau

certain clear, nervous touches, and also similarly strengthened the expression of the mouth and nostrils and the penetration of the look. His

technique in oil-painting was no less fine, as witness his masterly portrait of the painter Oudry in the French Room at the Louvre.

The only important and well-known drawing by this master pastellist is the one here reproduced (Fig. 175),—a study in *pierre d'Italie*, heightened with gouache. This man's costume is curious. Was the sitter an official of the north of France? For this work was found at Valenciennes. Perronneau's mastery over pastel is recognisable in the drawing; here also, with a few strong touches of his pencil, he emphasises the principal features of the face.

J. B. Perronneau was born in Paris in 1715 and died at Amsterdam in 1783. A pupil of Natoire and Laurent Cars, he became painter to the King of France in July 1746. Among his principal works, in addition to those already mentioned, are the portraits of Charles de Baschi, Marquis d'Aubais, Mdlle. Lenormand d'Etioles (a water-colour of a young girl and a cat), Julien le Roy, clock-maker to the King, Gerardus Meerman of Rotterdam, the Right Hon. Henry Earl of Rochford (engraved by Val Green), and, finally, in the collection of M. Groult, the three-quarter length portraits in oils of the artist himself and his wife. This great Parisian collector had the good fortune, some twenty years ago, to find these last-named works not far from Bordeaux, and still in their original carved and gilded wooden frames. Such finds as this are, alas! almost unheard of nowadays.

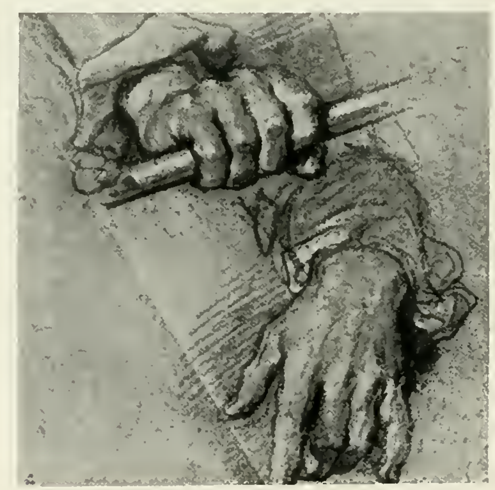


Fig. 176

Studies of Hands. By Nicolas Largillière

Fig. 177

"La Stratonice." By Dominique Ingres

At the Château of Chantilly

CHAPTER X

PAINTERS OF THE NINETEENTH CENTURY

The nineteenth century, disturbed though it was by many an artistic crisis, produced a number of painters who are eminently deserving of being included among the great masters who preceded them. Let us study these brilliant representatives of the schools of France, Germany, and England by the aid of the drawings placed at our disposal.

The first series of works which come under our notice carry us back to the days of the rivalry between the classic art of David and the romantic tendencies of Delacroix and Géricault. Once more we witness the revolt which took place in the Parisian world of art in the early part of the last century and the division of connoisseurs into two rival camps: one in favour of Delacroix, the other an upholder of Ingres. We see the arrival of young Eugène Delacroix (1799–1863), son of a former member of the Convention and the predecessor of Talleyrand as Minister of Foreign Affairs under the Directory, in Paris, and his admission to Guérin's academy of painting. Two of his fellow-pupils were Théodore Géricault (1791–1824) and Ary Scheffer (1795–1858), both of whom were to aid him in the coming revolution. But it was to Géricault that Delacroix felt drawn

the most, and the two were often in each other's company, exchanging ideas, telling each other their plans, finding nurture for their budding genius. Especially did they become close friends after Géricault's expulsion from the school—the result of a practical joke. A bucket of water, placed on the top of a door and intended for Champmartin, one of the professors, fell upon the head of the wrong person, no other than Guérin himself, and Géricault, thrown on his own resources, had to retire to his attic studio to try to make a name by painting a great picture. Delacroix, a frequent visitor, found him one day working on an immense canvas, the *Naufrage de la Méduse*,[1] and, fired in his turn with a desire to give full rein to his romantic spirit, set to work to produce his first important composition, *La Barque de Dante*, which is still one of his finest pictures.

"Ah! young man," said Gros, on Delacroix meeting him one day in the Rue de l'Ancienne Comédie, opposite the famous rendezvous of literary men and artists, the Café Procope, "it's you who painted that . . . boat? Well, when you did that picture you produced a masterpiece. . . . It is Rubens reformed." The final words were somewhat an exaggeration, yet Gros saw who had inspired Delacroix. But there was another great master who, by his own confession, influenced him perhaps more than Rubens did. "All that I know," Delacroix once said, "I owe to Paul Veronese." If Rubens taught him how to obtain grandeur and breadth in his lines and action, it was from Veronese that he learnt the great effects of decorative colours. And these effects, in his eyes, were more important than anything else. Certain writers have expressed a regret that he did not possess the draughtsmanship of Ingres;—had he but possessed this master's fine qualities, they say, he would then have been a perfect painter! In that case, however, he would no longer have been Delacroix, for his exuberant temperament could never have united with the impeccable yet cold design of Ingres. Delacroix possessed a manner of drawing which was entirely his own; it was part and parcel of himself, in perfect harmony with his method of interpreting a given subject; and an alliance between the draughtsmanship of another and his own fashion of painting would have resulted in nothing that was good.

[1] Now in the Louvre and one of the finest works of the school of 1830. It is said that Delacroix posed for one of the figures on the raft. The picture was bought by a wealthy collector for 6000 francs and sold to the French Government for the same price, though double the amount had been offered for the masterpiece by an American connoisseur. Delacroix's *Barque de Dante* brought the artist an even smaller sum—1200 francs. What a contrast to the present times, when huge prices are often paid for the most unworthy paintings!

There was ever a misunderstanding between these two great personalities, whom people called the two "maîtres ennemis." Delacroix was blinded to Ingres' very great qualities largely through the violence of the criticisms which had been directed against his own works by the upholders of the artistic theories dear to his illustrious rival. Though at times he could be impartial towards artists who had other ideals than his, he was at heart a revolutionary, and with a revolutionary's exaggeration he was inclined to condemn all who were in the slightest degree connected with David. "Ingres confuses colouring with colour," he declared. "He knows no more on this subject than his janitor. Have you ever noticed that, in *La Stratonice*, there is a very ingenious, very elaborately studied, and very iridescent luxury of colouring which does not produce the least reflex of colour? There is a mosaic floor drawn with an amazing exactitude. From the first to the last plane there are perhaps a thousand little lozenges of the most rigorous exactitude. But this does not prevent the pavement from looking as upright as a wall. It shines like a mirror. . . . With however little *true colour*, his floor would have receded into the distance and he would have had no need of these hundreds of little lines. . . . The dull and discoloured tones of an old wall by Rembrandt produce an infinitely finer effect than this prodigality of dazzling tones plastered on objects which will never be connected the one with the other by their necessary reflexes, and which remain crude, isolated, cold, and clamorous."[1]

About the same time, Henry Mürger gave expression, in an entertaining *conte* entitled "Comment on devient coloriste," to this rather amusing sally: "In fact, René was one of the most austere disciples of a school to which modern art owes the *Apotheosis of Homer* and *Stratonice*, two admirable ancient bas-reliefs which some people imagine are pictures."

These sweeping criticisms show the spirit in which the members of the various schools of those days regarded the works of that admirable draughtsman, Jean Auguste Dominique Ingres (1780–1867)—a man who had a deeper knowledge of the beauties of the human form than any of them. After all, Ingres was an innovator like Delacroix; he succeeded, thanks to his brilliant imagination, in summing up before us, in his dramatic picture of *La Stratonice*, all the adorable grace and severe beauty of ancient Greece. . . . But enough! This quarrel of the rival schools is over now, and one might almost say that

[1] Report of a conversation with Delacroix in Georges Sand's *Impressions et Souvenirs*, p. 74.

the two masters are reconciled to each other. Side by side with *La Stratonice* at Chantilly hangs Delacroix's fine picture *Les Deux Foscari*, as though to prove how futile are all these theoretical discussions which so often divide men of the highest understanding and aspirations.

Delacroix's style in design may be called volcanic, for his exuberant nature led him into frequent exaggerations: certain peculiarities of pose, expression, and action which make his work easily distinguishable. In this large drawing, *La Bataille de Dreux* (Fig. 178), which bears the best known of Delacroix's signatures, we find, in addition to the master's habitual impetuosity, certain of these exaggerations. Better than in any of his battle pictures—those painted during his most romantic period—he has here expressed the fierce struggle and confused hand-to-hand conflict of the soldiers of two opposed armies. The central group, in which Condé, the leader of the Protestant army, is being made prisoner by the Connétable de Montmorency, is composed with infinite art and is truly remarkable for its *mise en scène*. It is virile in the extreme; we feel that we are in the presence of the work of an artist possessed of a temperament beyond comparison. Delacroix shows us here how powerfully he was influenced by the art of Rubens. The great Flemish master taught him how to increase the grandeur of a scene by amplifying its principal lines, and in observing certain of these lines—around which he has grouped his figures in a manner that is quite Rubenesque—we are irresistibly reminded of the *Erection of the Cross* of Antwerp and the *Battle of the Amazons* of Munich. Note, too, how well the horses are drawn. No other artist of his school, with the exception of Géricault, knew how to depict their movements with this skill. But there is a fairly notable difference between their work, as between the types which they represented. Géricault, although he sometimes painted racehorses, had a predilection for the robust steeds of the people, the heavy chargers of the battlefield; Delacroix, through his visit to Morocco, a love for the Arab thoroughbred. He loved its elegance, its nervousness, and preferred to see it displaying the whole of its energy and fire.

When we examine Delacroix's lithographs of the *Giaour and the Pasha*, his "Faust" series, his *Vercingetorix* and the various dramatic scenes which he depicted, it is easy to perceive a great affinity between them and the *Bataille de Dreux*. The technique is the same, there is the same comprehension of the forms, the same expressions; so that we may

FIG 178

LA BATAILLE DE DREUSE BY EUGENE DELACROIX

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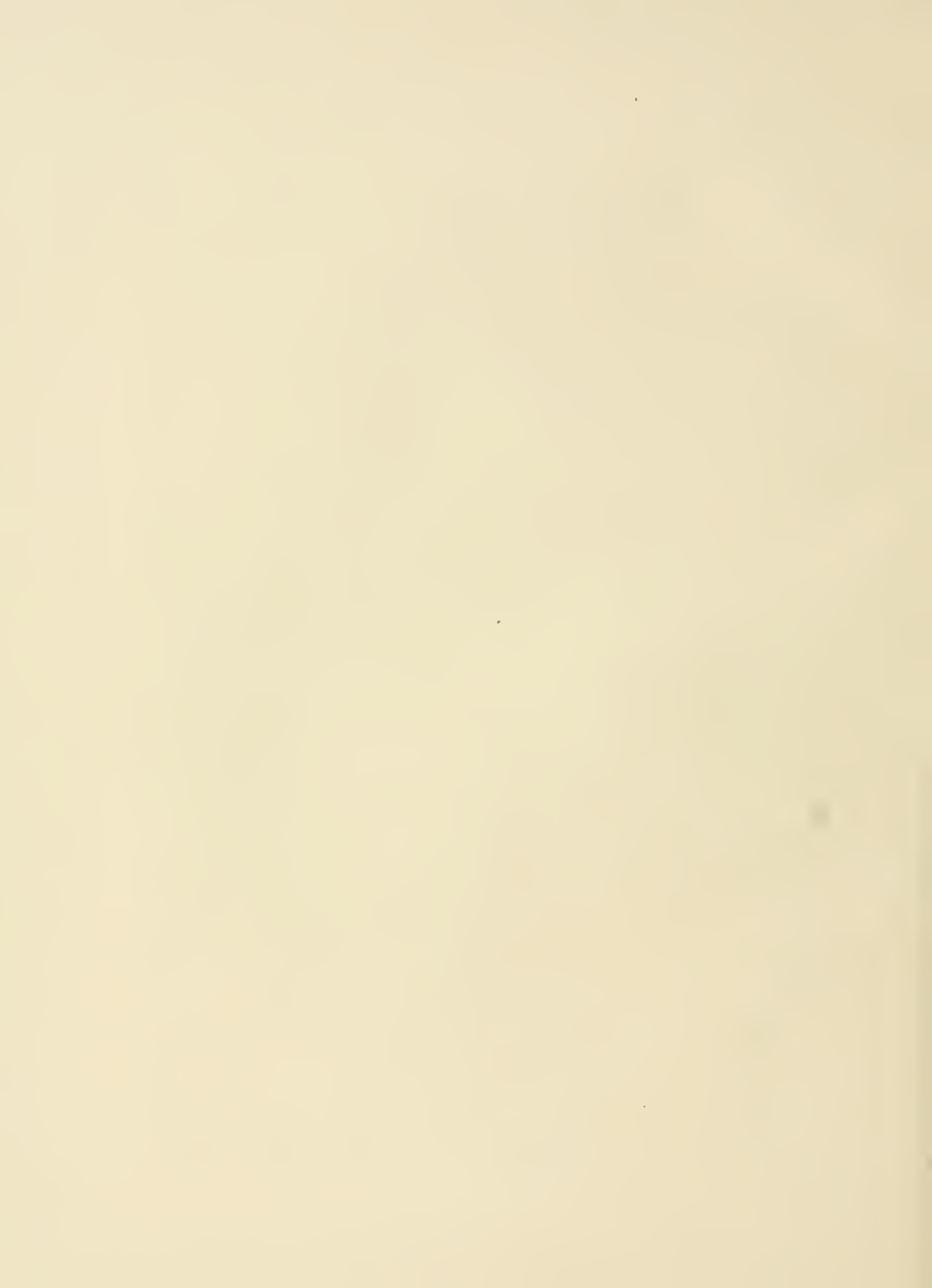

safely say that it was about the same period that all these compositions were created. To show this I have placed together with the *Giaour* (Fig. 179) and certain heads from the "Faust" series (Figs. 180 and 181), two of the expressive heads from this drawing of the *Bataille de Dreux* (Figs. 182 and 183). In 1843, when Delacroix was publishing his lithographs illustrating the life of Hamlet, his style had become severer.

Fig. 179

A Portion of Delacroix's Lithograph "The Giaour and the Pasha"

It is interesting to point out that Alfred Robaut, in his book on the work of Delacroix, does not mention the *Bataille de Dreux*. There is reason to believe that this drawing, executed in pencil, &c., was given by the artist to a friend, in whose family it remained until recent years. It must have been produced about 1830, at the time when the master was painting his Nancy, Poitiers, and Taillebourg battle-pictures. I imagine that it was a *sujet de concours* for the Musée de Versailles (with which Louis Philippe was then actively occupying himself), and if so this would account for its more than usually careful draughtsmanship.

Fig. 180

A Portion of One of the "Faust" Lithographs. By Eugène Delacroix

In studying the work of the master who has been styled the French Rubens, we are sometimes forced to conclude that he was more successful in the representation of animals than human beings. What artist has displayed bolder and surer pen-work than he who drew these studies of panthers (Figs. 184, 185, and 186), whose fierce growling we can almost imagine we hear. How well he has depicted the animals' muscling and their movements! Ingres might have drawn these wild beasts with a clearer, more impeccable line, but assuredly he would not have imparted to them that intense animation which Delacroix knew how to render with his hasty yet genial pen-work. The only artist who attained his perfection

in this branch of art was Rembrandt. Much better than *La Bataille de Dreux* do they express the art of Eugène Delacroix, for they were executed when, in full possession of his powers, he saw nature through a ripened temperament. In *La Bataille de Dreux* we see the young, promising, and passionate artist, but in these studies of panthers we can read the entire life of a master who has never for a moment ceased to admire and to scrutinise nature.

"The death of the admirable Géricault," wrote Delacroix in a manuscript which is reproduced by one of his biographers, "must be counted among the greatest misfortunes that the arts of our period have

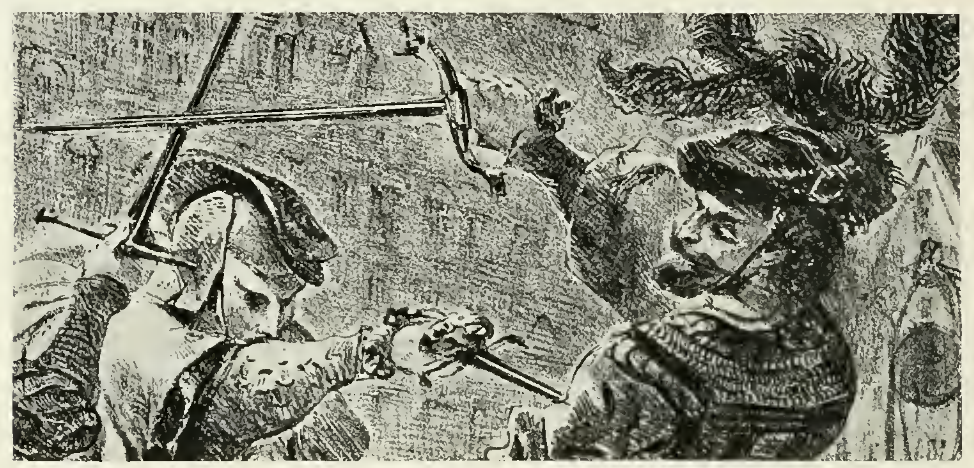

Fig. 181

A Portion of One of the "Faust" Series of Lithographs. By Eugène Delacroix

suffered. He wasted his youth. He was extreme in everything. Fond of riding, stallions alone pleased him, and then the most fiery he could find. Many times have I seen him when he was about to mount into the saddle, and this he could do in hardly any other way than by taking his steed by surprise. He was barely in the saddle before the animal carried him away. One day, when I was dining with him and his father, he left us before dessert to go to the Bois de Boulogne. He was off like a flash of lightning, before either he had time to turn round to say *bonsoir* or I to sit down to table again with the old man. In ten minutes' time we heard a great noise. It was Géricault returning at a gallop, minus one of the tails of his coat, which his horse had torn off I know not where. An accident of this sort was the indirect cause of his death. For several years past, accidents, the result of the ardour

which he displayed in love as in everything else, had horribly compromised his health. Nevertheless, he did not entirely deprive himself of the pleasure of riding. One day, during a ride at Montmartre, his horse ran away and threw him. He had the misfortune to fall in such a manner as to cause a deviation of one of the vertebræ. For a fairly long time this caused him merely pain, but which was not sufficient to warn him of the danger. Biot and Dupuytren perceived it when the ill was already almost without a remedy, and Géricault was condemned to remain in bed. Less than a year afterwards, on January 28, 1824, he died." [1]

Fig. 182
A Head from Delacroix's "Bataille de Dreux"

There is something of the impetuosity of this great animal-painter in this fine sepia drawing of an artilleryman leading his two horses into the field (Fig. 187). With what a speed they are rushing along, and how superbly Géricault has given us the impression of the rhythmic thud of their hoofs on the ground and their heavy breathing! It was not for nothing that he had been a lifelong student of horseflesh, beginning with his boyhood days in his native Rouen, when he used to wait outside the private houses to see the beautiful ladies leave, his eyes intent, not on their fine eyes and hair, but on their equipages,[2] and ending with those in Paris and in England,

Fig. 183
A Head from Delacroix's "Bataille de Dreux"

[1] Jules Claye: *Eugène Delacroix, sa vie et ses oeuvres.* Paris: 1865. [2] Rosenthal's *Géricault.*

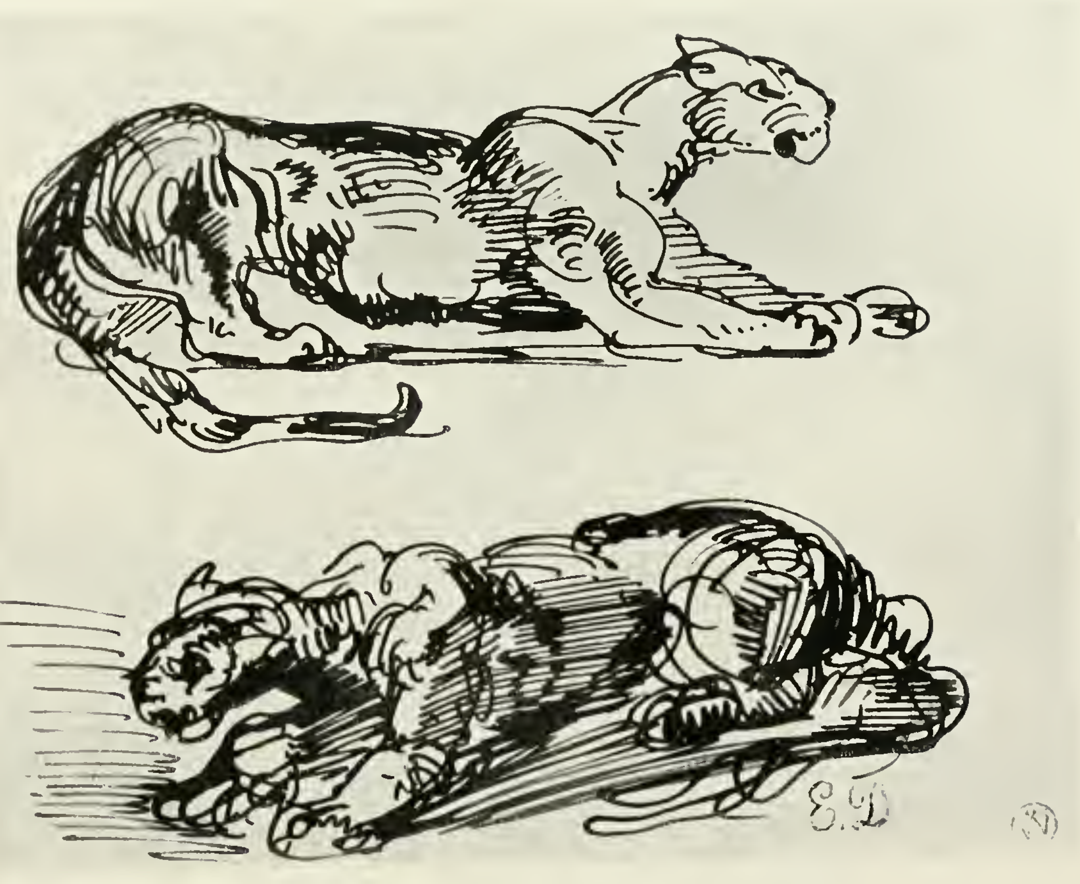

Fig. 184

Studies of Panthers. By Eugène Delacroix

Fig. 185

A Study of a Panther. By Eugène Delacroix

Fig. 186

A Study of a Panther. By Eugène Delacroix

Fig. 187

Artilleryman leading his Horses into the Field. By Théodore Géricault

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where, only a few years before his death, he painted his celebrated picture of the Derby. His knowledge of the horse, with all its multitudinous and subtle movements, was greater, I am inclined to think, than that of any of his contemporaries. A splendid and enthusiastic horseman, he had a practical knowledge of the anatomy of the horse, and, being at the same time endowed with the finest artistic sense and technical skill, he almost invariably found the means of beautifying and ennobling the gait of his animals. Drawn with broad and powerful washes of sepia, laid on, without hesitation, with the point of the brush, fully charged with pigment, these two horses, passing like a whirlwind, stand out in magnificent relief.[1]

The exhibition of Ingres' work, held in Paris in 1911, was a veritable apotheosis for the illustrious artist. There was to be seen there not only his well-known pictures from public and private galleries—works which have been popularised by engravings and photographs—but collections of unrivalled portraits and drawings which showed how great had been the thought and labour expended by the great and honest master. Design, said Ingres, is *la probité de l'art.* His whole life proved that he kept to this dictum, and we cannot but admire him for his staunchness. If it is true that Ingres was a somewhat mediocre colourist—that his *Apotheosis of Homer* is (if I may use the term) a pictorial cacophony—that the tonality of his *Stratonice* is crude, we must at once confess that, on the other hand, he possessed qualities of grandeur and style which amply compensated for those which he lacked. Delacroix, the chief of the Romantic School, could not or would never understand Ingres' austere style and the simple, sculptural action which he put into his work. To him it was cold, dry, *sans air*, and devoid of charm.

Is this eclecticism? Were the qualities which he possessed the only ones permissible in art? Ought we not to look for something more in a picture than enthusiasm, fine masses of colour, and circumambient air? Are such qualities as distinction, elegance, and style no longer to be appreciated? Are we to regard grace, the original arrangement of draperies, purity and firmness in design, and all the

[1] Géricault's most remarkable drawings are in the Louvre. His *Lion attacking a Horse* is a group displaying rare energy and must have filled Barye (who certainly never produced anything finer) with enthusiasm. His composition for the *Courses du Corso* is broadly seen and rendered; —the horses' movements are full of nobility. And as to his studies of draught horses, one may say that it would be impossible to indicate with more strength and vigour the action of these robust animals.

other fine qualities which we find in Ingres' work, as so old fashioned that they must henceforth be banished from art?

Ingres' laudable conscientiousness is best revealed perhaps by his *Stratonice* (Fig. 177), a work which he painted several times, and for which, with untiring perseverance, he made numerous studies. Sometimes they were for the figure of the dying Antiochus, sometimes for that of the daughter of Demetrius Poliorcetes, whose attitude he rendered with so much grace, whose gesture is so natural, and whose draperies are so elegantly arranged. We find sketches and drawings for these two figures at the Montauban Gallery, at the Louvre, and in several private collections. In the collection of reproductions of Ingres' drawings by the engraver Gatteaux there are two very fine studies for the figure of Antiochus; in the Wauters collection there are three, including a hasty sketch (Fig. 188). The pose of this figure gave the artist, as we see, a good deal of trouble.

Ingres painted *La Stratonice* twice: one picture is in the Montpellier Gallery, the other in the Musée Condé, at Chantilly. The studies here reproduced (Figs. 189 and 190) were for the latter work, which he painted at Rome for the Duc d'Orléans, at the time he was director of the Académie de Peinture. The scene is executed in the opposite way to that of the other picture.

This annotated study for his St. Symphorien of the Cathedral of Autun (Fig. 191) is one of those sketches which he did not utilise;—he drew it to represent the figure which supports the saint's mother, who stretches out her arms towards her son as he walks away to be executed. In the picture the master has replaced this figure by another much less in view. Now, on the right of our study, above the address of a model, Ingres has sketched a very fine neck, an energetic study which coincides with the neck of the figure we find in the finished picture.

The Orleans family commissioned Ingres to carry out the decoration of the stained-glass windows of the Chapelle de Dreux. As models for these windows he produced twenty-five coloured cartoons, several of which are now in the Louvre. Of this series of saints, those which have most character are the figures of St. Francis (Fig. 192) and St. Raphael. Ingres has imparted a very deep religious feeling to the former, and, as can be seen from this other study in the collection we are examining (Fig. 193), he thought it once more necessary to depict the saint—this time in the nude.

It is in his numerous portraits drawn in pencil (which he produced,

Fig. 188

Study for the Figure of Antiochus in "La Stratonice." By Dominique Ingres

Fig. 189

Fig. 190

Studies for "La Stratonice" of the Chantilly Collection. By Dominique Ingres

it is said, for a living) that we must also admire the precision of the draughtsmanship of this valiant master. The heads of these works are ever most carefully executed, whereas the clothes are more summarily

Fig. 191

Study for the Picture of St. Symphorien. By Dominique Ingres

but very artistically indicated. The whole of one's interest is thus centred on the physiognomy. The Bonnat collection, consisting of more than eighty drawings by Ingres, contains a series of these portraits, the finest he produced, and among them are several admirable family groups.

In concluding these brief notes on the greatest French draughtsman of the nineteenth century, I cannot do better than quote the words of a critic who recently, in a Parisian journal, addressed certain scathing remarks to those painters—veritable manufacturers of pictures—whose reputations are in a great measure due to the enterprise of the dealers. "Did the great artists of former days likewise abase their glory to the dull industry of a painter of pictures for the bazaars?" he asked. "Ingres was once scoffed at. . . . But let us admire the nobility of the master who, at eighty years of age, still retouched the *Bain Turc* which he had painted in his youth. And that is why I consider that we ought to make a distinction between art and business."

Fig. 192

Study for the St. Francis of the Stained-glass Window of the Cathedral of Dreux. By Dominique Ingres

Just as Dominique Ingres was the most skilful master of design in France during the first half of the nineteenth century, so was Adolf Menzel (1815–1905) the greatest draughtsman in Germany during a period of more than fifty years. He was a very small and almost deformed man, with a large prominent forehead, deep-set eyes, hard energetic mouth, and strong, square, close-shaven chin, underneath which was a beard which gave him the appearance of a Dutch sailor. Accompanied by the celebrated Hungarian painter Munkacsy, M. Emile Wauters visited him for the last time in 1894, when Menzel was close upon eighty years of age. The old artist, after allowing his *confrères* to examine several albums of drawings, showed them a sketch which he had made on the previous evening, a sketch representing some toilet articles on a table; whereupon M. Wauters expressed surprise that he still worked incessantly. "Ah!" responded the laborious master, "I'm making haste, for I shall be obliged soon to

Fig. 193.—Study for the St. Francis of the Cathedral of Dreux. By Dominique Ingres

take a rest." This intense love of his art is shown by another anecdote. It is related in Berlin that on one of his pupils, who had been away from his studio for some weeks, making his reappearance, Menzel expressed astonishment at his absence. The young man explained that his father had had to undergo a terrible operation, which had necessitated the presence of five surgeons. "I hope that you made some drawings," cried Menzel with enthusiasm!

We may be certain, after reading this, that, in the eyes of Menzel, anything was a subject for a drawing or a sketch. The finest studies which he made for his pictures were those produced for *The Forge:* figures of workers, naked to the waist and with powerful biceps, whose attitudes and movements he studied with the same resolution which he applied to these sketches of street arabs (Fig. 194), who, in his picture of the Verona market, are turning summersaults before a group of English tourists. As one can readily see, Menzel, like Ingres, Watteau, and all really great painters, strove to attain the highest degree of perfection. In his work as a draughtsman—and the number of his drawings is possibly the largest on record in the case of any one artist—we are well able to judge of his iron will and indefatigability. In 1866 he followed the German army in Bohemia and made innumerable sketches on battle-fields, and in his masterly pictures[1] illustrating the life of Frederic the Great he did for one of the most important periods in German history that which, later, Meissonnier did for the Napoleonic era. In the evening, in the cafés of Berlin, he was ever to be seen with a pencil in his hand, and there he remained, busily making sketches, until the hour came for closing. Meissonnier, by the bye, had a great admiration for Menzel, and about the year 1885 organised an exhibition of his drawings at the Ecole des Beaux Arts, in Paris, which had an immense success. This German master bequeathed to the Berlin Gallery a large collection of his finest drawings.

Here is an intimate and touching bed-side drama (Fig. 195). Two young women, in tears and with their faces hidden, are kneeling by the side of a dead or dying person. A powerful flood of light illuminates this dramatic scene. The dark background is produced by vigorous washes of golden sepia, and the shadows, intelligently arranged, strengthen the luminous effect. No attempt has been made to depict

[1] One of these works, an immense canvas representing an important battle of the Seven Years' War, hangs in the Kaiser William's study at Potsdam.

Fig. 194.

A PAGE OF SKETCHES.

By Adolf Menzel

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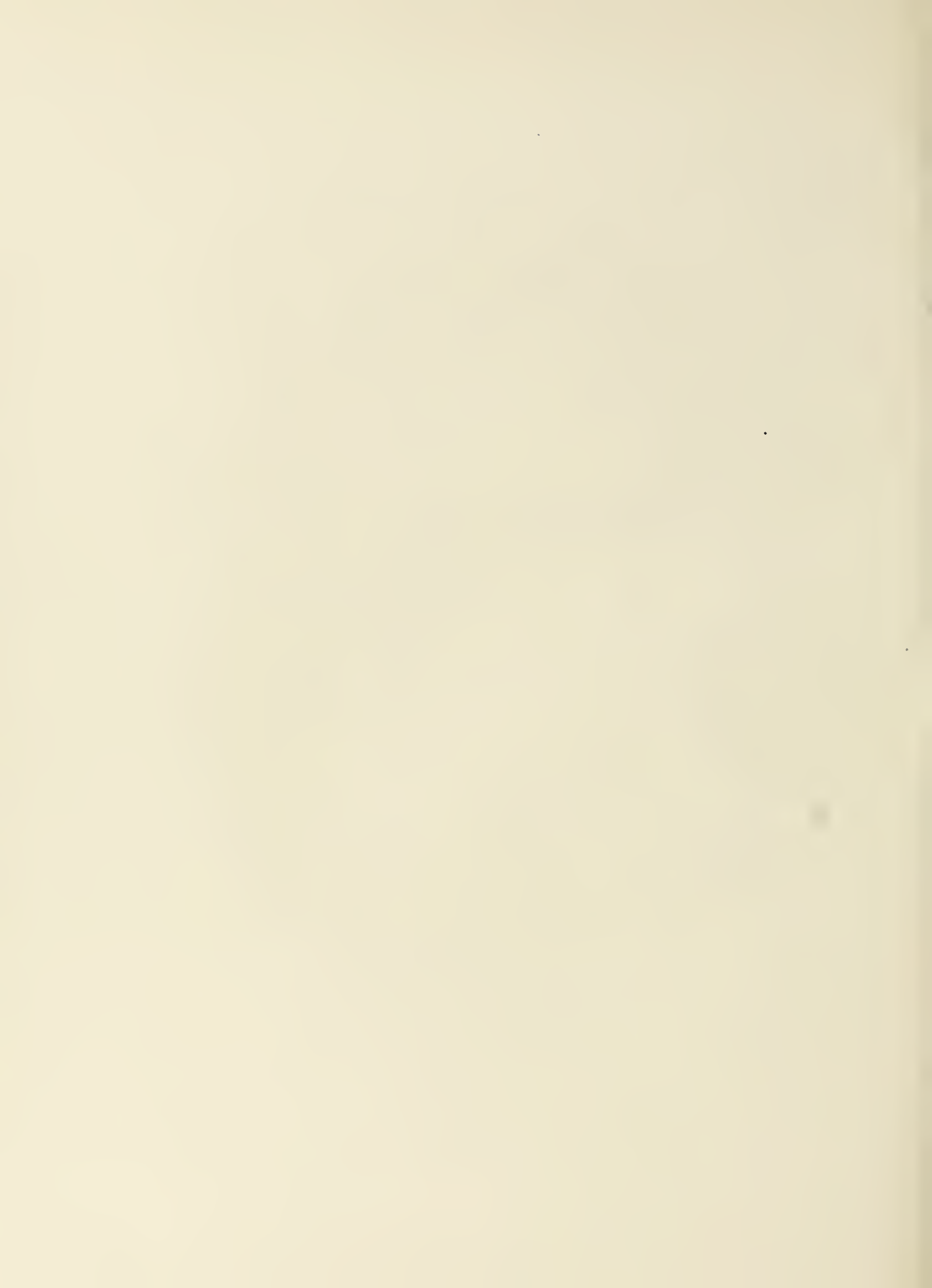

Fig. 195

A Deathbed Scene. By Richard Parkes Bonington

expressive faces, and the artist has dispensed with exaggerated gestures. The scene, presented with so much sincerity and with this concentrated lighting, is simple and great,—impressive in the extreme.

Only a great artist could have produced so fine an effect with means so simple. But that was one of the strong points of Richard Parkes

Fig. 196

St. Stephen. By Sir John Millais

In the Tate Gallery

Bonington (1801–1828), the celebrated English painter who, unfortunately for art and his native country, died before he had had time to express all that was within him. Bonington loved to paint small pictures inspired by stories in the histories of France and England,—anecdotal scenes which he treated broadly and *grassement*, and, especially when painting fine satins and rich brocades, with a charming play of colours. He loved to depict luminous beaches covered with fishing-boats and

Fig. 197

A Study of the Nude. Attributed to Sir John Millais

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peopled with numerous figures, which he brilliantly drew in amidst the mass of his colours. No canvas ever better gave the impression of atmosphere bathed in light than his little sea-shore picture in the Louvre. He painted Rouen, with its narrow picturesque streets, gothic houses, and imposing cathedrals. He painted Versailles—its *parterres*, fountains, walks, and statues—with an astonishing *brio*, a sprightliness which was unknown to the painters of his day and which was the announcement of the advent of impressionism in its finest and healthiest form. Bonington's influence on French landscape-painting cannot be insisted on too often. Many were the artists in France who were astounded, as Paul Huet [1] once said, with the power and the colour of the works of Constable and Bonington exhibited at the Salon of 1824. To them it was an absolutely new art. From that day the cause of "academic landscape" was hopelessly lost. Theodore Rousseau, as certain studies which he made in Normandy show, clearly took his cue from the luminous canvases by Bonington which, in the days when he was struggling to obtain recognition,[2] were being offered in the shops of the picture-dealers for the price of an old song.

In M. Wauters' portfolios is to be found a very fine study of the nude, that of a young man dying (Fig. 197), which, at first sight, might be taken to be a drawing by an artist of the school of Correggio. It is on ancient paper and bears two unknown collectors' marks. There is a special reason for reproducing this work, for it is almost identical as regards pose and action with the celebrated canvas by Sir John Millais (1829–1896), *The Martyrdom of St. Stephen*. On looking at the picture (Fig. 196), we can easily see that the supple and harmonious pose is the same. True the action of the right arm differs, but do we not find a summary indication of the position it takes in the picture in the left-hand corner of the sketch? Although everything seems to indicate that the great English master was the author of this work, I hesitate to state it as a fact, seeing that the sketch is a sanguine (a medium which it is alleged Millais never employed) and on a paper which appears to date from the seventeenth century. Yet,

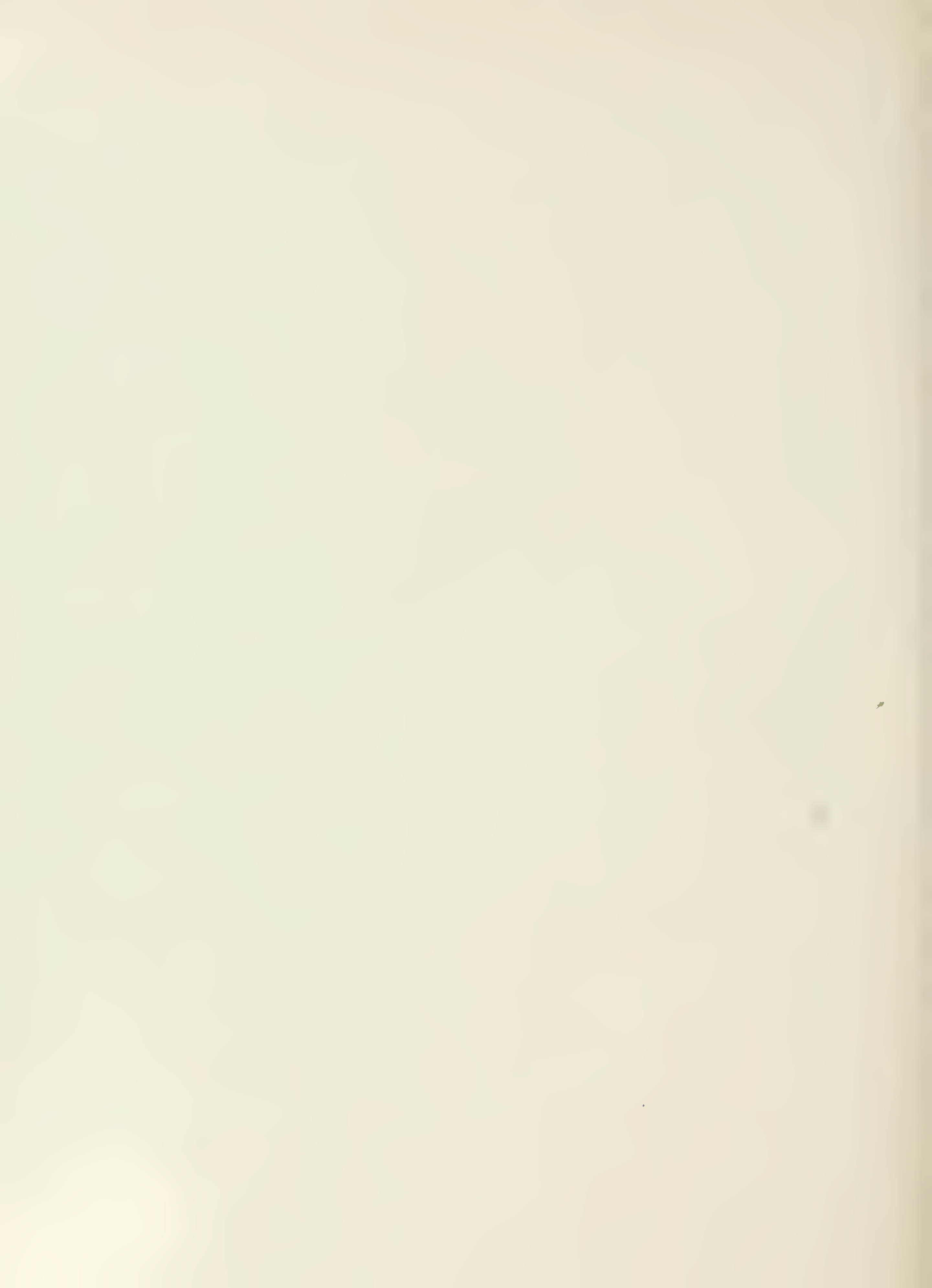
[1] Paul Huet (1803–1869) himself did much to prepare the way for modern French landscape-painting. His work is intermediate between the artificial formula of the old classical landscape-painters and the fervent realism of the Barbizon School. He was a close friend of Delacroix, whom he met in Gros' studio, and Bonington, who gave him precious advice at the time he was beginning, at the Ile Séguin, at St. Cloud, his first studies from nature.

[2] Richard Wallace came to his assistance, and Bonington painted for him numerous copies of ancient portraits, especially those by Van Dyck.

can we be quite certain that Millais did not leave a few studies in red chalk behind him? Every artist whose career has been long and laborious has employed, if only once, the various technical processes which are at the disposal of painters. I am aware that the drawing is worn, but if it dates from Sir John Millais' youth (about 1851) there would be nothing astonishing in this; it must have passed through the portfolios of many dealers before it was discovered in one of them by M. Wauters. It will be noticed, moreover, that the study has been squared off, an indication that it has been placed upon canvas. Was that picture *The Martyrdom of St. Stephen?* Until he has proof to the contrary M. Wauters is disposed to answer in the affirmative. This method of massing the shadows seems to him to be a characteristic of certain drawings by Sir John Millais.

And now, having reached the end of our inspection of this fine Parisian collection, let me say a few concluding words on the subject of this fascinating hobby of collecting drawings and studies for famous paintings by the old masters. It is probable that it dates back to the sixteenth century, when the Princes of France formed collections of drawings composed for the most part of *crayons* executed by the Clouets, the Du Moustiers, and the Quesnels of those days—*crayons* which these skilful artists almost invariably reserved for their patrons. But these collections disappeared and no trace of them was left. It was not, indeed, until the seventeenth century that the taste for forming large collections with science and eclecticism became strengthened, and it was incontestably in England that this taste became most pronounced. Charles I, who, with Queen Christina of Sweden, was the most celebrated collector of the seventeenth century, brought together, after infinite care and expense, a very large number of precious pictures, drawings, and statues. He took advantage of the profound knowledge of the two illustrious painters who were at his Court to acquire a number of unique drawings, including the celebrated cartoons in the possession of Rubens which Raphael had designed for tapestries. At Charles's death all these precious works of art, accumulated in his many palaces and country houses, were brought to the hammer, and the sales lasted for three years. Some of these works went to form the nucleus of that unique collection which was made by Jabach, the great Parisian financier, and by which the Louvre greatly profited when financial reverses compelled the collector to dispose of his treasures.

More than five thousand drawings, including forty by Raphael, figured in the inventory of that celebrated sale. Later, it was the financier Crozat who formed a no less splendid collection—the delight of Watteau when that master became the guest of the great collector. About the end of the eighteenth century, Mariette, the last of a family of men devoted to the arts, died in Paris. Their marvellous collection, like that of Crozat, slipped through the fingers of the King's advisers and was sold by auction. England then once more took the foremost place in the world of collectors. A number of our great painters—the two Richardsons, Hudson, Reynolds, and later Thomas Lawrence—formed collections which must be counted among the most renowned. William Esdaile, Utterson, Samuel Woodburn, Bouverie, and others were also enthusiastic amateurs, and in our own day the Heseltine and Fairfax-Murray collections are every bit as fine as those which preceded them in this country. In France to-day the completest collections are also those which have been made by artists. That of Léon Bonnat, which contains an extraordinary number of drawings by Rembrandt and Ingres, is the most important. A great part of this collection is now on view at the Musée of Bayonne, the native town of the eminent French painter. Let us render homage to all these enlightened collectors who, with love, patience, and knowledge, have brought together documents of inestimable value to the history of art, and who have thus saved them from neglect, perhaps even from destruction.



APPENDIX

PART I

DIMENSIONS, ORIGIN, ETC., OF THE DRAWINGS OF THE WAUTERS COLLECTION HERE REPRODUCED

Fig. 1.—"Portrait of a Man," by an artist of the Milanese school of about the middle of the fifteenth century. 21 by 29 centimetres. Pencil drawing, on grey paper, the modelling done with indian ink, the dark background with sepia.

Fig. 2.—"The Virgin in Prayer," by Piero di Cosimo. 9 by 10 cent. Pen-and-ink sketch. Formerly in the Valori collection.

Fig. 3.—"Studies," by Agostino of Siena. 10 by 13 cent. Pen drawing, with washes in sepia, on parchment. Formerly in the Valori collection.

Figs. 4 *and* 5.—"Studies of Saints," attributed to Orcagna. 14 by 20 cent. Drawn with a silver point and with gouache on both sides of a grey-blue *papier plâtré.* Formerly in the collections of Thomas Banks, R.A., 1781; Baron Henri de Triqueti, 1874; and M. Rodriguez.

Fig. 7.—"Hercules killing the Lion," by Cosimo Tura. 15 by 21 cent. Brush drawing in sepia, with the high lights in gouache, on *papier plâtré,* tinted brick-colour. Formerly in the Valori collection.

Fig. 9.—"Studies," by Luca Signorelli. 12 by 25 cent. Sepia drawing in line and wash, with the name "Luca Signorelli," in ancient Italian writing, on the old mount. Formerly in the collection of Baron de Triqueti.

Fig. 10.—"Christ and the Chalice," by Antonio Pollajuolo. 7 by 16 cent. Pen-and-sepia drawing. Formerly in the collection of William Mayor.

Fig. 11.—"A Sleeping Soldier," signed "Andrea Mantegna, Padoano," apparently a contemporary and authentic signature. 19 by 27 cent. Wash drawing in sepia. Formerly in the Valori collection.

Fig. 12.—"An Angel," by Piero di Cosimo. 9 by 10 cent. Pen-and-ink sketch. Formerly in the Valori collection.

Fig. 13.—"Study for a Baptism of Christ," attributed to Pinturicchio. 13 by 28 cent. Drawn with gouache on *papier plâtré,* tinted pink. Formerly in the Valori collection.

Fig. 14.—"Sibyl and a Cupid," by Michelangelo. Pen-and-ink drawing.

Fig. 15.—"An Apostle—a supposed Portrait of Leonardo da Vinci," by himself. 5½ by 7½ cent. Drawn with a brush in liquid sanguine.

Fig. 18.—"Study of a Knight in a Tournament," by Leonardo da Vinci. 10½ by 12 cent. Drawn with a brush in liquid sanguine. "Regenerated."

Fig. 19.—"Study of a Knight," by Leonardo da Vinci. The same drawing as the preceding one before "regeneration."

Fig. 21.—"Head of an Old Man," by Leonardo da Vinci. 7 by 9 cent. Sketch in red chalk.

Fig. 23.—"A Page of Pen-and-Ink Sketches," by Leonardo da Vinci. 13 by 16 cent. Formerly in the Valori collection.

Fig. 27.—"St. John as a Child," by Baccio della Porta. 16 by 28 cent. Drawn with *pierre d'Italie* on *papier gouaché*. Formerly in the collection of J. C. Robinson.

Fig. 28.—"Study for the Figure of an Apostle," by Baccio della Porta (Fra Bartolommeo di S. Marco). 12 by 23 cent. Sketch in red chalk on yellow paper.

Fig. 30.—"Studies for the Ceiling of the Sistine Chapel, Rome," by Michelangelo. 25 by 37 cent. Drawn with a pen and *pierre d'Italie.*

Fig. 32.—"Studies for the figure of the Cross-bearer in the Last Judgment of the Sistine Chapel," by Michelangelo. 19 by 26 cent. Drawing in red chalk.

Fig. 33.—"Studies for a Head," by Michelangelo. 12 by 14 cent. Pen-and-ink sketch. Formerly in the Valori collection.

Fig. 37.—"Sketches for the Prisoners on the Tomb of Julius II." by Michelangelo. 16 by 22 cent. Pen-and-ink sketches on the back of a letter written by the master. Formerly in the Desperet collection.

Fig. 38.—"Facsimile of a portion of an autograph letter" by Michelangelo.

Fig. 40.—"A Study of Drapery," by Michelangelo. Pen-and-ink drawing prepared for the figure of the above-mentioned Sibyl (Fig. 14).

Fig. 41.—"Two Wrestlers," possibly Jacob and the Angel, attributed to Raphael. 18 by 24 cent. Pen-and-ink sketch on the back of the "Study for an Entombment" (Fig. 43). A few partly effaced phrases in Italian appear on the right of the drawing—fugitive thoughts such as "My God, in his anger, does not believe me."

Fig. 43.—"Study for an Entombment," attributed to Raphael. 18 by 24 cent. Pen and sepia drawing. Formerly in the collection of the Marquis de Valori and the engraver Desperet.

Fig. 45.—"Study of a Monk," by Raphael. 12 by 20 cent. Pen drawing. Formerly in the Portalis collection.

Fig. 49.—"The Discovery of Joseph's Cup in Benjamin's Sack," the central portion of a cartoon by Raphael. Length 1 m. 10 cent. "Regenerated."

Figs. 50, 51, 52, *and* 53.—Portions of the preceding cartoon.

Fig. 55.—"Study for the figure of an Apostle," by Correggio. 26 by 37 cent. Drawn with *pierre d'Italie* on stout yellow-grey paper, with traces of wash in sepia.

Fig. 56.—"Sketches for a Holy Family," by Correggio. 24 by 34 cent. Drawn with *pierre d'Italie.*

Fig. 57.—"A Study of the Nude," attributed to Giorgione. 14 by 26 cent. Drawn with *pierre d'Italie*, on yellow-grey paper, and gouache.

Fig. 58.—"A Page of Sketches," by Titian. 14 by 20 cent. Pen and sepia drawing. Formerly in the collection of Charles Troyon.

Fig. 59.—"Study for the Martyrdom of St. Stephen," by Tintoretto. 23 by 27 cent. Pen-and-ink drawing, with washes of sepia, on yellow paper. Formerly in the Habich (Cassel) collection.

Fig. 61.—"Study for the Robes of a Venetian Senator," by Tintoretto. 20 by 29

cent. Drawing prepared with sepia and gouache on a grey-blue paper and strengthened with lines drawn with *pierre d'Italie*.

Fig. 62.—"God striking the World with His Magic Wand," by Tintoretto. 16 by 21 cent. Drawn on tinted and oiled paper, with the high lights in white. Formerly in the Richardson, Hudson, and Reynolds collections.

Fig. 63.—"Jesus and the Woman taken in Adultery," by Tintoretto. 12 by 15 cent. Wash drawing in sepia and gouache, on grey-blue paper.

Fig. 65.—"A Sketch for the Martyrdom of St. George of Verona," by Paul Veronese. 23 by 27 cent. Pen-and-ink sketch, with washes of sepia.

Figs. 66 *and* 67.—"Sketches," by Paul Veronese. 20 by 28 cent. Pen drawings, with washes of sepia, on a letter bearing the address: "Al S. Paulo Caliari, Veronese."

Fig. 69.—"Study for the Adoration of the Magi, of the National Gallery." 16 by 16 cent. Drawn with *pierre d'Italie* and gouache on a grey-blue paper.

Fig. 70.—"Study of a Woman," by Paul Veronese. 32 by 41 cent. Drawn with *pierre d'Italie* on a prepared paper, and at one time highly finished with washes of sepia, which have disappeared.

Fig. 71.—"Study for the Venus of the Villa Giaconelli, at Maser," by Paul Veronese. 13 by 20 cent. Drawn with a brush in liquid sanguine.

Fig. 72.—"Studies of Heads," by Albert Dürer. 5½ by 7½ cent. Pen drawing. Formerly in the Vallardi collection.

Fig. 73.—"Portrait of a Man," by John van Eyck. 6½ by 9 cent. Drawn with a silver point on a prepared paper. Reproduced under No. 1407 in Dr. J. Meder's *Handzeichnungen alter meister aus des Albertina und ander sammlungen*. Formerly in the Lanna collection.

Fig. 74.—"Mater Dolorosa," by an artist of the school of John van Eyck. 4 by 11½ cent. *Grisaille*, painted in distemper on a prepared paper. Collector's mark unknown.

Fig. 75.—"A Page of Studies," by Roger Van der Weyden. 6 by 12 cent. Pen drawing.

Fig. 77.—"Sketch of a Saint," by an artist of the school of Roger Van der Weyden. 11 by 19 cent. Pen drawing.

Fig. 78.—"Studies of Heads," by Hans Memling. 6½ by 7½ cent. Silver point drawings on paper prepared with gouache.

Fig. 79.—"A Page of Studies representing Various Persons," attributed to Jerome Bosch. 18 by 26 cent. Pen drawing with washes of sepia.

Fig. 80.—"Studies of Peasants," by Pieter Brueghel the elder. 13 by 19 cent. Pen drawing with annotations referring to the colours of the clothing.

Fig. 81.—"Study of a Man," attributed to Schongauer. 12½ by 17 cent. Pen drawing.

Fig. 82.—"A Holy Woman," by an artist of the German school of the fifteenth century.

Fig. 83.—"A Study presumably for one of the Mothers in a Judgment of Solomon," by Albert Dürer. 14 by 17 cent. Drawn with *pierre d'Italie* on a paper prepared with grey-green gouache, and bearing a somewhat effaced monogram and the date 1520.

Fig 84.—"A Woman with a Chalice," by Albert Dürer. 7 by 15 cent. Pen drawing with the master's monogram. Formerly in the collection of J. C. Robinson.

Fig. 85.—"Studies," by Albert Dürer. $9\frac{1}{2}$ by $13\frac{1}{2}$ cent. Drawing in liquid sanguine with the master's monogram and date 1525. "Regenerated."

Fig. 86.—"Studies," by Albert Dürer. The preceding work before its "regeneration."

Fig. 87.—"Study for the Head of a Man," by Albert Dürer. 16 by 21 cent. Drawn with *pierre d'Italie* and signed A.D., 1508, but both monogram and date are apocryphal.

Fig. 91.—"Study for 'The Child' in the 'Dance of Death,'" by Hans Holbein the younger. 12 by 17 cent. Pen drawing with washes in sepia. Engraved on wood in the "Simulacre de la mort," Lyons 1583. Formerly in the Valori collection.

Fig. 92.—"Lansquenet," by Nicolas Manuel Deutsch. 14 by 27 cent. Pen drawing, bearing the artist's monogram and figure of a dagger.

Fig. 93.—"The Virgin and the Dead Christ," by Hans Leu. 20 by 27 cent. Coloured drawing on a specially prepared emerald green paper, the shadows finely put in with indian ink and the lights in gouache. Signed with the artist's monogram and dated 1519. Formerly in the Weigel and Lanna collections. Reproduced under No. 1221 in Dr. J. Meder's *Handzeichnungen alter meister aus der Albertina und ander sammlungen.*

Fig. 94.—"Portrait of Pieter Haselarr," by Hendrik Goltzius. 4 by 5 cent. Drawn with silver pencil on parchment and bearing the artist's monogram. Formerly in the collection of Baron Lanna, Prague.

Fig. 95.—"Study of a Tree," by Claude Lorraine. 19 by 25 cent. Pen drawing. Formerly in the Desperet and Jules Dupré collections.

Fig. 96. "Study for the figure of Christ in the 'Last Supper' of the Church of San Salvi at Florence," by Andrea del Sarto. 16 by 23 cent. Red chalk drawing.

Fig. 98.—"Studies for the Dress of a Lady," by Angiolo Bronzino. 19 by 24 cent. Drawing in *pierre d'Italie* on yellowish paper. Formerly in the Valori collection.

Fig. 99.—"Studies," by Angiolo Bronzino. 22 by 28 cent. Drawing with *pierre d'Italie* on paper tinted yellow-brown. Formerly in the Reynolds collection. The name "Allori," in old writing, appears at the bottom of the drawing.

Fig. 100.—"Study for a Portrait," by Jacopo da Pontormo. 26 by 36 cent. Drawing in *pierre d'Italie* on thick yellow-grey paper.

Fig. 101.—"Studies of Warriors," by Francesco Primaticcio. 22 by 29 cent. Sanguine and gouache drawing on a reddish paper.

Fig. 102.—"A Sketch," by Nicolas Poussin. 19 by 25 cent. Pen drawing. Formerly in the collection of Jonathan Richardson, junior.

Fig. 103.—"Cupid," by François Duquesnoy. 13 by 17 cent. Chalk and gouache drawing on bluish paper.

Fig. 105.—"An Italian Landscape," by Claude Lorraine. 20 by 30 cent. Pen and sepia drawing. Formerly in the Galichon collection, as shown by marks at the

back of the study. An inscription at the back states that this work was executed at Rome on April 16, 1660.

Fig. 106.—"Descent from the Cross," by Giambattista Tiepolo. 28 by 43 cent. Pen and sepia drawing.

Fig. 107.—"View of the Grand Canal, Venice," by Guardi. 15 by 31 cent. Pen drawing with light washes of sepia.

Fig. 108.—"Study for a Figure on a Ceiling," by Giambattista Tiepolo. 16 by 17 cent. Sepia drawing.

Fig. 109.—"Study of a Dog," by Frans Snyders. 13 by 33 cent. Pencil and wash drawing.

Fig. 110.—"Cupids," by Peter Paul Rubens. 25½ by 43 cent. Pencil and gouache drawing on yellowish paper.

Fig. 111.—"Study of a Leg," by Rubens. 12 by 25 cent. Pencil drawing.

Fig. 113.—"Study for Christ on the Cross," by Rubens. 15 by 31 cent. Pencil and sepia drawing.

Fig. 114.—"Studies of Horses," by Rubens. 20 by 30 cent. Red chalk drawing.

Fig. 115.—"Study of a Satyr," by Rubens. 26 by 37 cent. Drawing in pencil, indian ink, and sepia.

Fig. 116.—"Study for the Head of an Old Man," by Rubens. 27 by 37 cent. Black-lead pencil and red chalk drawing.

Fig. 118.—"Study for the Portrait of the Engraver, Peter de Jode the Younger," by Anthony Van Dyck. 27 by 37 cent. Drawing in *pierre d'Italie*.

Fig. 119.—"Study for the 'Coup de Lance' of the Church of St. Michael, Ghent," by Van Dyck. 25 by 30 cent. Pen drawing with washes in sepia. Formerly in the Habich collection.

Figs. 121 *and* 122.—"Studies for the 'Vierge aux Donateurs' of the Louvre," by Van Dyck. 21 by 29, and 29 by 34 cent. Pencil and gouache drawings on bluish paper, once finished with sepia, which has been absorbed by sunlight.

Fig. 124.—"Study for the 'St. Sebastian' of the Hermitage Gallery," by Van Dyck. 41 by 54 cent. Charcoal and gouache drawing on bluish-grey paper. Signed: "Ant Van Dÿck f."

Fig. 126.—"Study for 'Le Roi boit' of the Louvre," by Jacob Jordaens. 17 by 20 cent. Drawn with black-lead pencil, red chalk, and gouache. Annotation in Flemish: "de green by de rood"—"the green near the red."

Fig. 128.—"Christ and the Piece of Money," by Van Dyck. 9 by 10 cent. Pen and sepia sketch.

Fig. 129.—"A Dutch Landscape," by Rembrandt. 8 by 18 cent. Pen and sepia drawing. Reproduced by Hofstede de Groot.

Fig. 130.—"A Page of Sketches," by Rembrandt. 13 by 13½ cent. Pen and sepia drawing. Reproduced in Hofstede de Groot's work on the drawings of Rembrandt.

Fig. 131.—"Two Turks walking," by Rembrandt. 10 by 13 cent. Pen and sepia drawing. Reproduced by Hofstede de Groot.

Fig. 132.—"Two Men seated at a Doorway," by Rembrandt. 16 by 19 cent. Pen and sepia drawing. Formerly in the Reynolds and Richardson collections. Reproduced by Hofstede de Groot and in the *Studio* of December 1910.

Fig. 133.—"A Sleeping Man," by Rembrandt. 9 by 11 cent. Pen and sepia drawing. Reproduced by Hofstede de Groot and the *Studio.*

Fig. 134.—"Woman binding up her Foot," by Rembrandt. 9 by 12 cent. Pen and sepia drawing. Formerly in the collection of E. Utterson. Reproduced by Hofstede de Groot and the *Studio.*

Fig. 135.—"Study of a Lion," by Rembrandt. 14 by 20 cent. Pen and sepia drawing. Formerly in the Denon, Thomas Lawrence, and Esdaile collections. Reproduced by Hofstede de Groot and the *Studio.*

Fig. 136.—"A Persian Hunter and his Cheetahs at a Fountain," by Rembrandt. 19 by 21 cent. Pen and sepia drawing. Reproduced by Hofstede de Groot and the *Studio.*

Fig. 137.—"St. Jerome in the Desert," by Rembrandt. 14 by 16 cent. Pen and sepia drawing, signed by the artist. Stamped with the marks of F. Abbott and Robert Dumesnil.

Fig. 138.—"The Flight into Egypt," by Rembrandt. 12 by 14 cent. Pen and sepia drawing, a study for the water-colour drawing of the Albertina collection. Formerly in the Duke of Buccleuch and Hone collections. Reproduced by Hofstede de Groot.

Fig. 139.—"A Farmyard Scene," by Rembrandt. 16 by 20 cent. Pen and sepia drawing. Formerly in the collections of J. D. Böhm and J. de Vos. Reproduced by Hofstede de Groot.

Fig. 140.—"Jacob at Isaac's Bedside," by Rembrandt. 17 by 21 cent. Pen and sepia drawing. Formerly in the Ravaison-Mollien collection. Reproduced by Hofstede de Groot and the *Studio.*

Fig. 141.—"The Departure of Tobias," by Rembrandt. 12 by 17 cent. Pen and sepia drawing, bearing at the back the mark of the collector Neville D. Goldsmid, of The Hague. It is described in Vosmaer's work on page 505. Formerly in the collection of E. W. J. Bayclaar (1837), who engraved it, and P. O. van der Chijs (1868), when it was sold for 20 florins to Neville Goldsmid. Reproduced by Hofstede de Groot, the *Gazette des Beaux-Arts* for June 1909, the *Studio*, and Armand Dayot's *Grands et Petits Maîtres Hollandais au XVIIe Siècle* (George Petit, Paris, 1912).

Fig. 142.—"A Mendicant," by Rembrandt. 5 by 11 cent. Pen and sepia drawing.

Fig. 143.—"A Skating Scene in Holland," by Aart Van der Neer. 13 by 20 cent. Drawing in indian ink.

Fig. 144.—"Peasants Dancing," by Adrian Brouwer. 27 by 28 cent. Brush drawing in sepia.

Fig. 147.—"Quarrel in an Inn," by Craesbeeck. 12 by 26 cent. Pencil drawing.

Fig. 148.—"Study for the 'Temptation of St. Anthony' of the Berlin Gallery," by David Teniers the younger. 23 by 28 cent. Pencil drawing, with washes of indian ink.

Fig. 150.—"A Pig Market," by Adrian van Ostade. 15 by 34 cent. Pen drawing with washes of indian ink.

Fig. 151.—"Studies of Peasants drinking," by Adrian van Ostade. 13 by 19 cent. Pen drawing with washes of indian ink, bearing the monogram A.V.O.

Fig. 152.—"A River-side Landscape," by Solomon Ruysdael. 16 by 21 cent. Pencil drawing, with washes of indian ink.

Fig. 153.—"A Dutch River," by Jan van Goyen. 17 by 27 cent. Drawn with *pierre d'Italie* and signed V. G. 1653. Formerly in the collection of William Mayor.

Fig. 154.—"A Cottage on the Roadside," by Peter Molyn. 15 by 20 cent. Pencil drawing.

Fig. 155.—"A Corner of a Dutch Farm," by Albert Cuyp. 18 by 24 cent. Pencil drawing with washes of sepia. Formerly in the Habich collection.

Fig. 156.—"Study of a Young Bull," by Paul Potter. 17 by 20 cent. Pencil drawing.

Fig. 158.—"Portrait of Gerard Terburg," by himself. 13 by 16 cent. Pencil and gouache drawing on light yellowish paper.

Fig. 159.—"A Child at Prayer," by Gerard Terburg. 18 by 27 cent. Pencil drawing on greyish-yellow paper.

Fig. 160.—"A Knife-grinder's Wheel and Barrow," by Adrian van Ostade. 13 by 15½ cent. Pen sketch.

Fig. 161.—"Study of a Head," by Antoine Watteau. 12 by 17 cent. Red and black pencil drawing.

Fig. 162.—"Study of a Young Woman," by Antoine Watteau. 15 by 23 cent. Red chalk drawing. Formerly in the Valori collection.

Figs. 163 *and* 164.—"Studies," by Antoine Watteau. 11 by 20 and 15 by 20 cent. Red chalk drawings formerly in the Beurdeley collection.

Fig. 165.—"A Southern Landscape," by Antoine Watteau. 19 by 21 cent. Red chalk drawing.

Fig. 166.—"Harvesters"—studies for "L'Eté" of the Louvre, by Nicolas Lancret. 25 by 39 cent. Pencil and white chalk drawing on dark yellow paper.

Fig. 168.—"Cupid and Doves on the Car of Venus," by François Boucher. 31 by 32 cent. Drawing in *pierre d'Italie*, indian ink, and gouache. on yellowish-grey paper. Signed by the artist.

Fig. 169.—"Study for a Frieze Panel," by François Boucher. 21 by 29 cent. Drawn with *pierre d'Italie* and a stump.

Figs. 171 *and* 172.—"Studies for the Frontispiece of an edition of the tragedy of 'Rodogune,'" by François Boucher. Each drawing 21 by 31 cent. Drawn in *pierre d'Italie* and gouache. Engraved by Madame de Pompadour. Formerly in the Graaf collection, 1820.

Fig. 173.—"Hanging up the Washing," by Jean Baptiste Siméon Chardin. 18 by 31 cent. Red chalk drawing on yellowish-grey paper.

Fig. 174.—"Study of a Man's Head," by Jean Baptiste Greuze. 32 by 38 cent. Red chalk drawing.

Fig. 175.—"Portrait," by J. B. Perronneau. 30 by 36 cent. Drawing in *pierre d'Italie* and gouache on bluish-grey paper. Reproduced in Léandre Vaillet and Paul Ratonis de Limay's *J. B. Perronneau: Sa vie et son œuvre* (Frédéric Gittler, 2, Rue Bonaparte, Paris).

Fig. 176.—"Study of Hands," by Nicolas Largillière. 14½ by 18 cent. Pencil drawing. Formerly in the Chennevières collection

Fig. 178.—"La Bataille de Dreux," by Eugène Delacroix. 41 by 61 cent. Pencil drawing, the shadows stumped, and here and there a touch of colour. Signed E. Delacroix.

Figs. 184, 185, *and* 186.—"Studies of Panthers," by Eugène Delacroix. Framed together. 14 by 32 cent. Pen drawings, bearing the stamp of the Delacroix sale.

Fig. 187.—"Artilleryman leading his Horses into the Field," by Théodore Géricault. 23 by 45 cent. Brush drawing in sepia on yellow paper.

Fig. 188.—"Study for the Figure of Antiochus in 'La Stratonice,'" by Dominique Ingres. 23 by 36 cent. Pencil drawing.

Figs. 189 *and* 190.—"Studies for 'La Stratonice' of the Chantilly Collection," by Dominique Ingres. Each 14 by 20 cent. Pencil drawings.

Fig. 191.—"Study for the Picture of St. Symphorien," by Dominique Ingres. 24 by 24 cent. Signed pencil drawing.

Fig. 193.—"St. Francis,"—a study for a stained-glass window at the Cathedral of Dreux. 14 by 38 cent. Signed pencil drawing. Formerly in the collection by J. E. Gatteaux.

Fig. 194.—"A Page of Sketches,"—studies for the picture of the Verona market, by Adolf Menzel. 21 by 40 cent. Pencil drawing with the artist's monogram.

Fig. 195.—"A Deathbed Scene," by Richard Parkes Bonington. 11 by 13 cent. Brush drawing in sepia. Formerly in the Coutan-Hughet collection.

Fig. 197.—"A Study of the Nude," attributed to Sir John Millais, and possibly a sketch for the "St. Stephen" of the Tate Gallery. 16½ by 23 cent. Red chalk drawing, bearing a collector's mark (a heraldic lion over a V.C.) which is recorded by Fagan's *Collectors' Marks* as unknown.

PART II

COLLECTORS' MARKS FIGURING ON DRAWINGS OF THE WAUTERS COLLECTION

(2) *Abbott.*—F. Scotch collector.

(24) *Banks.*—Thomas, R.A. 1735–1781. Sculptor.

(54) *Barnard.*—John. English collector who died in 1798. The sale of his collection was begun in London on April 16, 1798, and lasted twenty-seven days.

(36) *Beurdeley.*—A. Three days' sale in March 1905, at the Galérie Georges Petit, in Paris, of drawings, water-colours, and gouaches of the eighteenth century, 305 nos.

(55) *Böhm.*—Josef Daniel. 1794–1865. Manager of the Vienna Mint. His collection was sold in Vienna on December 4, 1865. His mark is to be found on several drawings in the Louvre.

(5) *Bouverie.*—E. 1767–1858. Delapré Abbey, Northamptonshire. Sale at Christie's on July 20, 1859.

(7) *Burty.*—Philippe. English author who resided in Paris. His collections were sold at Sotheby's in 1862, 1876, and 1878.

(11) *Chennevières.*—Charles Philippe, Marquis de. Born in 1820. Former Directeur des Beaux-Arts in Paris. His collection contained works of the highest order: Michelangelos, Raphaels, Veroneses, and Rubenses, which had been purchased at the Mariette sale. With the exception of certain rare drawings which went to Berlin, they were purchased in 1880 by M. Wyatt Thibaudeau of London.

(9) *Cosway.*—Richard, R.A. 1740–1821. Celebrated miniature-painter. Sale at Stanley's, on February 14, 1822. His mark was also used by Christine of Sweden, who made a fine collection.

(27) *Delacroix.*—Eugène. 1799–1863. Painter. Collection sold in 1864.

(22) *Denon.*—Baron Dominique Vivant. 1747–1825. Directeur-Général des Musées Impériaux. We read in the catalogue of the Denon sale (February 12, 1826–27) the following:

"Toutes les pièces portent dans le coin du bas à droite, une estampille extraordinairement petite, qui est la marque de M. Denon; elle est composée des lettres D. N., avec un crible, renfermées dans un ovale: allégorie à la patience continuelle d'un amateur, qui doit rejeter tout ce qui ne peut être utile."

(18) *Desperet.*—E. Died in 1865. Celebrated French engraver. His collection, containing a very large number of drawings belonging to the Italian schools, was sold in Paris on June 7, 1865.

(16) *Dumesnil.*—A. P. F. Robert. 1778–1864. Author of *Le Peintre-graveur français* (Paris, 1835–1850) in 8 volumes. A great collector of etchings and prints. Numerous were the sales in Paris of the works which he collected: the first April 1836, the last in 1864.

(38) *Dupan.*—Jules. Collector of Geneva.

(25) *Dupré.*—Jules. French painter of the nineteenth century.

(37) *Esdaile.*—William. Banker, 1757–1837. Celebrated collector who possessed many drawings from the collection of Sir Thomas Lawrence, and notably drawings by Rembrandt, Titian, and Claude Gellée.

(39) *Este.*—Alphonse IV. d', Duke of Modane and Reggio. 1634–1662. He possessed 2300 drawings.

(53) *Flury.*—Hérard. Second Empire.

(47) *Fries.*—Comte Moris de. 1777–1827. A Vienna banker. He had collections of books, paintings, engravings, and drawings. They were sold in various towns. Sir Thomas Lawrence purchased 150 drawings.

(10) *Galichon.*—Emile. 1829–1875. Editor of the *Gazette des Beaux-Arts.* The sale of his collection began in Paris on May 10, 1875, and lasted for five days.

(14) *Gasc.*—Charles. A functionary (Sous-Préfet) under the 2nd Empire. Collection sold in Paris in 1860. He had several marks.

(30) *Gatteaux.*—Jacques Edouard. 1788–1881. French sculptor and engraver. Member of the Institute. A fire in Paris on May 24, 1871, destroyed the greater part of his collection. He bequeathed to the Louvre an important part of his collections. He published a collection of 125 reproductions of drawings by Ingres, whose friend he was.

(34) *Goldsmid.*—Neville D. Collector of The Hague. His drawings were sold in Paris on May 4, 5, and 6, 1876.

(6) *Graaf.*—J. B. de. His collection was sold in Amsterdam on February 19, 1820.

(19) *Habich.*—Edward. Born in 1818. Well-known collector of Cassel, Carthauser Strasse.

(8) *Hone.*—Nathaniel, R.A. 1718–1784. His collection was sold in London in 1787.

(32) *Hudson.*—Thomas. 1701–1779. Portrait-painter. The sale of his collection took place in March 1779 and lasted twelve days.

(41) *Hughet.*—Coutan. His collection, containing a large number of works by Bonington, was sold in Paris about 1893.

(26) *J. B.*—Mark of an unknown English collector.

(3) *Lagoy.*—Marquis de, Louis Roger Xavier de Meryan. 1789–1860. Collector of Aix, in Provence. Membre correspondant de l'Institut de France. Collections sold in Paris in 1824 and 1834.

(49) *Lankrink.*—Philip Henry. Pupil of Sir Peter Lely and page to Charles I. Died in 1692.

(56) *Lanna.*—Baron Albert von. Celebrated collector of Prague. Two days' sale at Stuttgard in May 1910, 608 nos., especially examples of the German schools of the fifteenth and sixteenth centuries.

(35) *Lawrence.*—Sir Thomas, Knt., P.R.A. 1769–1830. His collections were sold at Christie's in 1831. Works from this collection are stamped with two marks, one of them within an oval. The T. L. which is not enframed by an oval was placed on the drawings by Woodburn after he purchased them in 1835.

(13) *Lely.*—Sir Philip, Knt. 1617–1680. Portraitist. His collection of drawings was sold on April 11 and 16, 1689.

(43) *Lempereur.*—Jean Denis. 1710–1760. Jeweller and Alderman of the City of Paris. Collection sold in 1796.

(51) *Mariette.*—Pierre Jean, 1694–1774. Contrôleur général de la Chancellerie de France and membre honoraire amateur de l'Académie de Peinture. Celebrated Parisian collector whose art treasures were sold in Paris in 1775 and 1776. These sales produced the sum of 375,000 francs. Many of his drawings—1300 in all—were purchased by the Louvre for 52,000 francs. On the subject of this collector's mark and his method of framing the drawings of his collection, it is interesting to read the following details given in M. L. Clement de Ris' *Les Amateurs d'Autrefois* (Paris, 1877, p. 340):—"Il fixait lui-même sur des feuilles de cartons bleu (des dessins) encadrées d'un filet d'or et d'une teinte rappelant la couleur dominante. Le nom de l'artiste était inscrit dans un cartouche dessiné avec goût, et la pièce frappé d'une estampille microscopique portant un M initiale dans un cercle. La monture était si habilement choisie, qu'après bien des tentatives infructueuses, c'est encore à elle qu'on a dû recouvrir pour encadrer convenablement toute espèce de dessins."

(4) *Mayor.*—William. English collector who died in 1875. His collection of drawings was sold immediately after his death and was resold on March 17, 1882.

(29) *Portalis.*—Baron Raymond. Author of a work in two volumes on Fragonard. Two days' sale in Paris in February 1911, 214 nos.

(20) *Reynolds.*—Sir Joshua, Knt., P.R.A. 1723–1792. His magnificent collection of drawings and pictures by the great masters—among the largest ever made—were sold in April 1792, in 1795, and in 1798, and realised large sums.

(31) *Richardson.*—Jonathan, senior. 1665–1745. Painter. The sale of his collections lasted eighteen nights in 1746 and 1747, and produced £2003, 4s. 6d.

(23 and 28) *Richardson.*—Jonathan, junior. 1694–1771. Well-known English painter who formed two collections. The drawings of the first (sold during his lifetime) were marked with the monogram J. R. Those of the second (sold on February 5, 1772) are marked with an R. only.

(46) *Robinson.*—John Charles, F.S.A. Her Majesty Queen Victoria's surveyor of pictures. The sale of his collection of drawings was held in Paris in May 1868, and lasted two days.

(57) *Rodriguez.*—E. Parisian advocate, 40 Rue de Berlin. A collector in particular of drawings of the early German school.

(44) *Sandby.*—Paul, R.A. 1732–1809. His collection was sold in 1785, 1799, 1812, and 1817.

(21) *Spencer.*—George John, Earl. 1758–1834. His collections were sold at Philips's on June 10, 1811, and the seven days following.

(15) *Triqueti.*—Baron Henri de. 1802–1874. Parisian sculptor. Possessed a fine collection of Italian Primitives.

(45) *Troyon.*—Charles. Painter of the school of Barbizon. Collection sold in Paris.

(42) *Unknown.*—Presumably the mark of an Italian collector.

(50) *Unknown.*—English mark. It appears on the drawing attributed to Sir John Millais (Fig. 195).

(33) *Utterson.*—Edward V., F.S.A. His collection was sold in December 1820 and April 1852.

(12) *Vallardi.*—Pietro Giuseppe. 1784–1863. Possessed a very important collection. He was a Print Dealer in Milan, but at the same time Consultatore artistico della Biblioteca Ambrosiana and Curator of the Archinto collection. The fine collection of works by Pissano in the Louvre came from his cabinet.

(17) *Valori.*—Marquis de. Two days' sale in Paris in November 1907, 260 nos.; two days' sale in February 1908. The collection contained examples of all the schools, especially the Italian.

(52) *Vos.*—Jacobs de. Collection sold at Amsterdam in 1883.

(40) *Warwick.*—The Earl of. Well-known English collector of works by all the masters. Collection sold in May 1896—a two days' sale—by Christie, Manson & Woods.

(48) *Wauters.*—Emile. Painter and collector, 57, Rue Ampère, Paris.

(1) *Westcombe.*—Sir Anthony. English collector who died in 1752.

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