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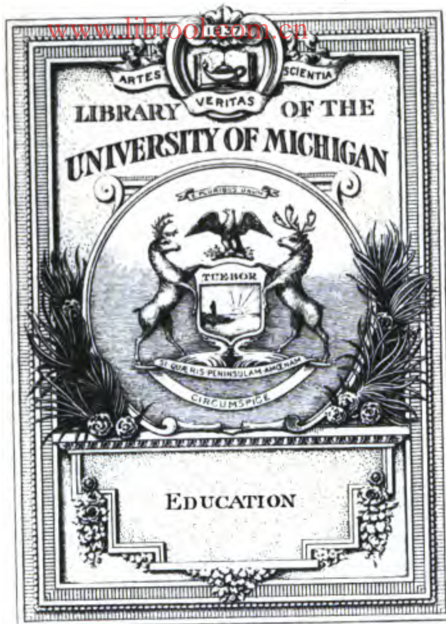
# HOW TO SHOW PICTURES TO CHILDREN

By

Estelle M. Hurll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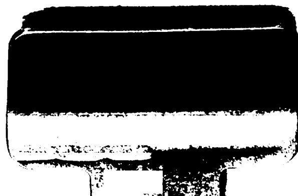

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# HOW TO SHOW PICTURES TO CHILDREN

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BY

ESTELLE M. HURLL

AUTHOR OF THE RIVERSIDE ART SERIES

BOSTON, NEW YORK, CHICAGO, SAN FRANCISCO

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To J. C. H.

WHOSE HELP, ENCOURAGEMENT AND CRITICISM

HAVE MADE THE IMPOSSIBLE POSSIBLE

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# PREFACE

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THE first suggestion for this little book came from Miss Elizabeth McCracken, editor of *Home Progress*, whose enthusiasm and sympathy have been a constant inspiration. In her wide correspondence with mothers in regard to the training of children, she discovered the need of a book giving practical advice about pictures for children. A similar report came from the libraries, where the same need had long been noticed at the consulting-desks. The call from art educators and public school teachers has been equally urgent. As the custom of hanging pictures in the schoolroom has become almost universal, the demand has arisen for helpful information in matters of art. I am especially grateful to Mr. Henry Turner Bailey, editor of the *School Arts Magazine*, and Mr. James Frederick Hopkins, director of the Massachusetts Normal Art School, for their words of encouragement and counsel. My chapter on the "Use of Pictures in the Schoolroom" owes much to valuable advice from some experienced teachers. Miss Mary Austin, of the New Bedford High School, a pioneer in the use of pictures to illustrate historical study, has shown me how much can be done in this line. Miss Josephine B. Stuart, supervisor of the Primary Schools in New Bedford, has coöperated cordially in pointing out the many advantages of pictures in the lower grades. To her, and to Miss Lucy Bedlow, director of drawing in

New Bedford, I am indebted for the privilege of putting methods and theories to a practical test in the schoolroom.

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I have had three aims in preparing the following chapters: first, to answer some theoretical questions concerning the hows, whys, and whatabouts of pictures; second, to offer practical suggestions to mothers and teachers about showing pictures to children; third, to supply information about the most desirable picture material for children. The repertory of the art dealers is constantly increasing, and the time will no doubt soon come when all the important pictures of public collections will be available in popular reproductions.

ESTELLE M. HURLL.

WATERTOWN, MASS.,
May, 1, 1914.

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# HOW TO SHOW PICTURES TO CHILDREN

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## I

### INTRODUCTION

In preparing the Riverside Art Series for publication some years ago, I first came to a full realization of what a picture may mean in a child's life. It is like a magic carpet transporting him to distant realms, or like Aladdin's lamp bringing him for the time being his heart's desire. No figure is too fanciful to express the wondrous capacity it has for quickening the imagination and giving joy. We can hardly overstate its influence upon the mind and character. It is sometimes said that this is a mechanical age and ours is a mercenary, not an art-loving, people. But this is not the testimony which comes from the home and school. The children all love pictures, love to look at them, love to hear about them, love to possess them. And we, who have the shaping of their youthful tastes, are eager to guide them aright. We want to consider what pictures our children like best, and why; what pictures we want them to like, and why; how we can cultivate their taste for the best art, and where we can find the material. Such questions concern the deep issues of life. If the child's single moment of pleasure were all that was to be con-

sidered, the matter would be simple enough. The very fact that the imagination needs so little to set it going, and supplies so many deficiencies, makes his elders a bit careless about the pictures they give him. If a poor thing affords him as much enjoyment as a masterpiece, why bother to get anything better? As well give him a comic supplement as a Raphael's Madonna, and trouble no more about it. But the faithful educator is concerned with the child's future, and the object of all culture is rounded development. Everything in the child's environment is chosen for this end, and the pictures should be among the most carefully selected of all his surrounding influences.

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It is an almost cruel fact of psychology that a lack of youthful training can never be fully made up in after years. We see the inexorable law illustrated in the lives of hundreds of people about us, in manners, speech, and taste. So if children are surrounded by sentimental or meretricious pictures, they are seriously handicapped in after life in their susceptibility to noble art. On the other hand, the young mind fed only on the best pictures will by and by turn naturally to the good and reject the inferior. If the taste is cultivated in the impressionable years, it will become as sensitive to æsthetic impressions as a delicately adjusted instrument to atmospheric conditions. The theory is clear enough, but there have been many difficulties in its practical application. For obvious reasons graphic art is not nearly so widely understood or appreciated as literature. It is over four centuries since the printing press brought

books into general circulation, but it is less than half a century since photography brought good pictures within general reach. It is no wonder, then, that many who are well versed in reading are still more or less ignorant of art. Some of us whose childhood fell in the seventies were brought up among well-filled bookshelves, while the home pictures were few in number and crude in quality.

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The last twenty-five years have seen a complete revolution in this matter. The home and the school may now be decorated with the same art treasures that millionaires enjoy, and all through the magic of process reproduction. The photographer has carried his camera into every corner of the earth and has photographed all the wonders of nature and architecture. Without setting foot out of doors we may travel all around the world in imagination by covering our walls with photographic views. Even more remarkable is the photographic work done in all the great galleries of painting and sculpture, reproducing for us the world's masterpieces. The Greek marbles of the Vatican and the British Museum, and the works of Michelangelo, may now be as familiar to the children of America as they once were to the children of Athens and of Florence. The paintings of Raphael and Titian, of Holbein and Dürer, of Rembrandt and Frans Hals, of Rubens and Van Dyck, of Velasquez and Murillo, of Reynolds and Gainsborough, of Corot and Millet, of a multitude of contemporary painters, French, German, Dutch, Italian, Scandinavian, English, and American, are all within our

reach, if we will put forth our hands to take them. Besides photographic prints, there are all sorts of so-called process pictures, photogravures, half-tones, and so on, ranging in price from several dollars to one cent each. The reproductions are in delicately shaded grays and browns, some even in facsimile colors, interpreting the original beauty of the pictures with wonderful accuracy. With such treasures at our command, the coming generation ought to become as familiar with good pictures as with good books, and should be able to discriminate as correctly in artistic as in literary matters. Educators and parents are striving towards this end.

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A child's pleasure in a picture is greatly increased by the sympathetic companionship of an older person. Though his imagination is keener than his elder's, his powers of observation are presumably less developed. His natural impatience to turn the page of a book, or hurry on to the next room of a gallery, can be restrained by pointing out the details of the composition. In forming habits of observation, the memory is trained to retain distinct images of the pictures worth knowing. It is surprising how vague our ideas are of many supposedly familiar things. The Sistine Madonna, for instance, is probably one of the best known pictures in the world, but if one were called upon to describe it fully, how many recall the foreshortened hand of the Pope, the crossed legs of the Child, the Virgin's bare feet, and other similar details? A clear memory image of a masterpiece is a sort of touchstone to carry about as a test for other pictures.

The first rule in all our dealings with children is not to talk down to them, and this is especially true in selecting their pictures. Nothing is too good for them. Some pictures may treat subjects beyond a child's comprehension, but none are beyond him in artistic excellence. The best children's pictures were not made for children at all. Only the illustrators of children's books have consciously addressed a juvenile audience. The great masters worked in obedience to their own heavenly vision, and it is one of the tests of success when a picture appeals equally to all ages and all sorts and conditions.

Pictures are primarily intended for pure æsthetic joy, and it is a thousand pities to assume a didactic tone in showing them to children. Let them be, like the stories we tell, among their dearest delights. Above all things else we must avoid mechanical methods of instruction as the most deadly blight to the imagination. We cannot be too careful lest the child's perception be dulled by prosaic influences, or his taste vitiated by unworthy material. For the imagination is the key by which we unlock the doors of beauty. While the divine gift is still unspoiled, the child is most keenly alive to the joys of life.

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## II

### THE CHILD AND THE PICTURE

IN selecting pictures for children we must take the child's point of view. He likes a picture for what it shows him. His interest is in the subject, not in the art. He does not know or care whether it is beautiful, or cleverly treated, rare or famous or what not. He wants to know what it is about. If it represents something which pleases him, that is enough. He has reasons of his own for his preferences, apparently growing out of very simple psychological principles. It is for us to study and gratify these childish preferences, making them a stepping-stone for the higher appreciation of art.

I recently asked a young mother what pictures her little boy likes best. "Animals," was the prompt reply. Glancing around the nursery, I saw a perfect menagerie of toys: horses, dogs, cats, sheep, etc., in every imaginable material from rubber and china to the most realistic imitations in skin and fur. The father had begun in the child's infancy to bring home toys of this sort, and it was a natural transition from toy to picture. A baby girl's first toy is commonly the doll, and from this the natural transition is to pictures of babies. If daddy happens to be fond of yachting, the boy's first toys are likely to be boats, and from these he is ready for shipping scenes. If mother has

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From carbon print by Braun, Clément & Co. John Andrew & Son, Sc.

THE HOLY NIGHT (DETAIL)

*Dresden Gallery*

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Mansell, Photo.

John Andrew & Son, Sc.

PENELOPE BOOTHBY

a fad for gardening, the little girl, brought up among flowers, will naturally like pictures of flowers. Both boys and girls spontaneously point out other children as soon as they begin to "take notice." Naturally enough, then, the pictures of children secure their immediate response. In short, the child's first pleasure in pictures seems to consist largely in the principle of recognition. He is proud and pleased to be able to identify an object. You arouse his interest in a picture by pointing out the familiar features. The other day I dropped a bank-book which opened on a small woodcut of the "Institution for Savings," a very uninteresting edifice. My four-year-old nephew fell upon it eagerly. "See the cunning house," he exclaimed, gazing at it with the rapture of Ruskin before the cathedral of Amiens. This plainly was the sheer joy of recognizing a familiar thing in miniature.

The child's first favorites, then, in the way of pictures, are from the subjects most familiar to him in his toys and surroundings. These are easy to supply, and should be in the best possible form, artistically and mechanically. They should represent large, plain, simple objects, making what educators call a "unit." Many designs intended for children are made in a decorative style to please the illustrator, and are not at all suitable for the young. Intricacy of line is confusing to the child's eye. A figure must emerge well from the background to be clearly distinguished. Impressionism is not for children. At first the pictured object is not so satisfying as the

real thing, because it cannot be handled. The pictured baby cannot be hugged, nor the pictured animal dragged about the nursery floor. In the course of time, however, pictures make a place of their own in the child's affections. They are perhaps the most restful of all his playthings. Certainly they afford his most quiet amusement — much to the mother's relief.

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Next to the principle of recognition in the child's picture experience comes the element of curiosity. He is eternally asking questions and trying to increase his stock of ideas. Pictures like all other objects will contribute to this end. From pictures of domestic pets so easily identified, he passes with awe and curiosity to pictures of wild animals which have never come into his ken: elephants, camels, and lions; and from these again to mythical beasts like the dragon. From pictures of houses and churches, such as he sees daily, he turns with inquiring eyes to views of splendid public buildings such as he has never known. From children of his own class, in dress and appearance like his own, he advances to the child life of other periods and lands. In these cases the new thing is enough like the old to seem halfway familiar, and still so unfamiliar as to stimulate new interest. The child must begin with what he can understand, but his thirst for knowledge gives him a zest for something beyond, not so far beyond, however, that it is in outer darkness. The universal rule of progress is by one step at a time.

It is singular how the opposite pleasures of recognition and curiosity alternate and balance each other

in a child's likes and dislikes. All boys and girls have a strong conservative element in their make-up, the girl clinging tenaciously to her battered old dolls, and the boy loyal to his dismembered dogs and horses. At the same time they are always teasing for some new toy or amusement. So with pictures. At times they seem interested only in something familiar, and again they utterly refuse to look at the "tiresome old" picture book they "know by heart." I have a box of miscellaneous prints which tests the caliber of many an unsuspecting little visitor. While I am busy at my desk, this box is explored, and the discoverer brings me the special treasures selected. I remember one little girl whose amusement consisted in counting out the pictures she herself happened to have. Another surprised me very much by finding a few old photographs I had entirely forgotten. They were Nativity subjects by some early Italian painters, quite archaic in style and supposedly unattractive to a child. But in this case they were the reminder of a happy hour in the schoolroom, and the child poured forth to me the story of the manger as she had heard it from her teacher. All the charming modern children's pictures counted for nothing beside these which suggested a familiar train of thought. Children of a different temperament choose the striking and unusual things to have them explained. "What is the giant [St. Christopher] going to do with the baby on his shoulder?" "Why does a little boy [Prince Charles] wear a lace bonnet, or a little girl [Penelope Boothby] lace mittens?"

As soon as the child is capable of grasping more than one object at a time, or, in other words, of relating the various elements of a composition, he progresses from the single object, or unit, to the story picture. His pleasure is now of a higher order than mere recognition or curiosity: it is the awakening of the imagination. This faculty once aroused needs only the right touch to transport him into a paradise of joy. The good story picture is the great desideratum. This may be illustrative of a text or anecdotic in itself. In either case his lively fancy finds plenty of exercise in reading the story into the picture or the picture into the story. The story subjects he likes best at first are those drawn from his own little world, but he soon grows to new interests. As kindergartners so well understand, children enjoy seeing things done, and those pictures are ever popular which portray the primitive tasks of life like spinning, knitting, sewing, churning butter and feeding hens, sowing the seed and gathering the harvest. Other subjects follow in due order, and go far towards widening the horizon of the child's mind.

There are certain classes of subjects to which the child remains long indifferent. He has no use for adult portraits, generally speaking, unless they are connected with some story. They are all very well to vary the monotony of a history lesson, but taken by themselves, they are dull and uninteresting. This is natural enough. What normal, wide-awake child enjoys sitting in a company of silent grown-ups?

Landscape art pure and simple does not interest

the average child to any extent. The love of nature in early years is due in a measure to the exhilarating effect of air and sunshine. The great out-of-doors is a glorious playground in which the child delights to sport like any other healthy young animal. As his mind develops, the latent æsthetic impulses are awakened. He rejoices in the "shout of color to glad color," and his heart leaps up at the sight of the rainbow in the sky. Though beauty must make its first appeal to the senses, it finds its way at last to the inner spirit, quickening the imagination, and creating a joy which is quite of its own kind. We can never draw a hard-and-fast line between the sense experience and the underlying æsthetic joy, but we come to recognize the signs of the deepening experience in our children's maturer years. In the mean time we can hardly expect a pictured out-of-doors to produce the same effect that the world of nature does on the child. It lacks the stimulating influence of sun and air. Nature pictures like nature poetry must bide their time. We need not be discouraged if our children fail to respond to Corot and Inness, but we can please them best by giving them photographs of the woods and meadows associated with their own summer outings. They usually respond more quickly to actual views of natural scenery than to ideal landscape. Subjects representing the unusual and striking in nature, like Niagara Falls and the majestic peaks of the Alps, also arouse their interest. Another opening wedge to the appreciation of pure landscape art is the animal picture with landscape setting, like some

of the Dutch or French cattle subjects. It has been a capital idea in some schoolroom decorations to arrange a series of such subjects to follow the sequence of the seasons. This correlation of landscape art and nature study makes a pleasant introduction to an otherwise uninteresting subject. In schools where pupils are taught to recognize the forms of trees, I am told that landscape pictures take on a peculiar interest if they contain well-defined tree examples.

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Besides the subjects which the children do not themselves like are those which we do not want them to like. The vulgar and the sensuous should, of course, be eliminated from their repertory. The imagination should be fed only on the pure and clean. The beauty of the human figure should be taught chiefly through the ideal forms of great sculpture. The child familiarized with the austere and chaste nobility of the Greek gods will be embarrassed by no impure suggestions. The repugnant and the horrible should likewise be kept from children. We pride ourselves that we have traveled a long way from the mediæval period when churches were decorated with the martyrdom of saints and the last sufferings of the Saviour. In their place we have moving-picture shows which display all the details of disaster and crime as if actually taking place before our eyes. Philanthropists are trying to save the children from patronizing these places, and we must avoid a similar element in illustrated newspapers and magazines and in prints. If a child is attracted by such things, he

shows a morbid taste which should be repressed. If he shrinks from them, he should be carefully guarded from anything which will give a shock to his sensitive nature. I recently heard of a little boy of five who was convulsed with grief over the fate of a picture kitten — left alone on a rock in a stormy sea. A friend of mine once confessed to me that she had never quite recovered from the horror of a vivid picture of the Deluge shown to her in her childhood.

The grotesque often has a certain comic element in it which has its value in amusing the child, but the line is sometimes hard to draw between the grotesque and the gruesome. I have seen illustrated books of fairy tales in which the ogre who looks so funny to the grown-ups is a very alarming creature to the child. The children who are terrified by the circus clown — and there are not a few such — are of the kind whose pictures must be carefully chosen.

Pictures which are outside a child's range of interest should certainly not be forced upon him. If he is overdosed by zealous parents and teachers with subjects beyond his comprehension, or not appealing to his preferences, he may revolt altogether. Whatever a child likes to hear about, or read about, or look at in real life, that he enjoys in a picture. We must look, then, for the material which connects naturally with the average child's experience, and we should provide it in sufficient variety. Some of us recall with amusement a period in the nineties when the schools "discovered" the Madonna, so to speak, and the children were treated to the subject till they

were tired. A little girl I knew, coming home to lunch one day to find a dish she especially disliked, exclaimed wearily, "If there's anything I hate it's turkey soup and Madonnas." Boys and girls have different tastes, corresponding to their different interests. On the whole, however, we may be fairly sure that all children will like pictures of animals, pictures of child life, and pictures with story interest. Under these headings I have collected a quantity of available subjects for home and school use.

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In our collecting we must never forget to choose good art. Though the child himself finds his chief delight in what the picture is about, we must take pains to note how it is made. We remember that it is not for to-day merely, but for the future, that we are building. Let the first pictures be such as will last a lifetime, so that the man may never be ashamed of the treasures of his boyhood, enjoying them in increasing measure as he develops the higher appreciation of art.

The child's enjoyment of pictures is unhampered by any prejudices or preconceived ideas. There is a certain advantage in having nothing to unlearn. The motives which actuate the adult do not affect him at all. It means nothing to him that a picture is by Raphael or Titian, as he has never heard of these worthies. When his love of beauty is aroused, it is an unaffected joy. We must never force our own tastes and opinions upon him. It is better to admire the wrong thing sincerely than the right thing insincerely. As the child learns more about the principles

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ST. MICHAEL SLAYING THE DRAGON

*The Louvre, Paris*

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Fr. Hanfstaengl, photo. John Andrew & Son, Sc.

SHOEING
*National Gallery, London*

of art and craftsmanship, the critical faculties enter into his experience and enrich his pleasure. At a certain stage of his development we can help the child to understand and appreciate how the picture is made, as I try to explain in the next chapter. The whole tale of our art enjoyment is a threefold one: the perfect picture satisfies the senses, stimulates the critical faculties, and inspires the spiritual imagination. The body, mind, and spirit are all involved. The keener the senses, the more susceptible the imagination and the more extensive the technical knowledge, the greater will be the capacity to enjoy. The most encouraging thing about training the æsthetic sense is that if started right, and properly nourished, it will come to sure fruition.

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## III

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### HOW THE PICTURE IS MADE

If you are giving a child a cake, it adds nothing to his enjoyment to tell him that it came from an expensive caterer, that it contains certain ingredients and was made by certain rules, or that it will contribute to his nourishment. If it is good, he eats it and wants more, and your object is accomplished. The careful mother, however, must be sure that the cake comes from a trustworthy source, and is composed of wholesome materials, and if she is of the domestic sort, she knows pretty nearly how it was made. So in the matter of pictures: one need not worry the child by didactic explanations in regard to the artist or his art, converting his pleasure into a "lesson." Yet all that teacher and mother can learn about the making of the picture will enable them the better to choose those pictures which will foster the child's love of art. The critical knowledge, which increases so much our own æsthetic enjoyment, may little by little be imparted to the child as occasion offers. The more unconsciously he absorbs such instruction, the better. The art of teaching at its highest point is an art of concealing art.

How, then, is a work of art produced? By a mere haphazard process? Assuredly not. In the first place, the mere mechanical achievement of reproducing a

drawing or painting in the form of a print is a marvel. We accept this as a matter of course, as we do all other manufactured articles. In this age of industrial miracles, we have no time to praise one above another. Behind the machinery is the artist with his simple tools, pencil, brush, and color. Here is the wizard performance by which a few dexterous strokes will transform a blank sheet into a living creature, or fill vacancy with a fairy world. Outwardly the success of his work depends upon his craftsmanship. He must be master of a thousand technical details. He must know anatomy, perspective, the values of light and shade, modeling, drawing, the mixing of colors, and whatever else has to do with the manipulation of the raw materials. Of all that makes up the so-called technique of art the ordinary layman has little inkling. Only one who has tried his own hand at it has any notion that what looks so easy is really so hard. And just as a few elementary lessons in the use of any musical instrument give the amateur some faint idea of the skill represented in a great orchestra, so the drawing lessons of the public school train the eye to discriminate between fine and faulty draughtsmanship. It is a fashion in certain social circles to frequent the haunts of artists and pick up some of the studio vernacular, but it is a question how far this goes towards raising art standards. What will really help us to a more intelligent appreciation of a picture is to understand its structure. For every noble work of art is based on principles as well defined as the laws of nature,— principles which are common to all

the branches of the fine arts: painting, sculpture, poetry, music, and architecture. It is true that in the highest creative work, the artist acts as by inspiration, without conscious analysis. But when his work is done, it is tested by its conformity to certain laws of composition. The symmetry of a tree seems like a happy accident, but as a matter of fact there are phyllotactic laws governing the position of every branch. The stars seem scattered over the sky as carelessly as the leaves on a tree, yet each one is a world revolving in a fixed orbit by immutable laws. Nothing "happens" either in nature or art.

"Composition means literally and simply putting things together so as to make one thing out of them, the nature and goodness of which they all have a share in producing." This is Ruskin's definition in the *Elements of Drawing*, and I have never found a better one. It means that in a true art composition there is a reason for everything. Not a single line or spot of color is superfluous or meaningless. Every touch contributes to the whole effect. The architect, sculptor, painter, musician, and poet shape their materials into a complete and perfect oneness — a unity. The methods of reducing variety to unity constitute the laws of composition.

To begin with, a picture contains some one feature to which all others are subordinate. This is Principality, and by this law every means should be taken to fix attention upon the supreme point of interest. In some cases the scheme of color brings the important element into prominence. Again the method of

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lighting is the artist's device for emphasizing his leading idea. In a portrait by Rembrandt the wonderful high light in the face illumines the very soul of the sitter, and is intensified by the heavy shadows from which it emerges. In most pictures the principal features are shown by the use of a diagram or framework, so to speak, on which the linear composition is built. One can trace the structural form by connecting the strongest lines of the picture. Notice, for instance, how carefully the four figures are placed in Landseer's Shoeing. On the left side the three heads — the horse's, the donkey's, and the dog's — are all in line. On the right, the blacksmith stands so that his entire figure will come compactly within the diagram.

Oue of the commonest compositional forms is the pyramid, which was a favorite device with the Italian masters, especially Raphael. Some of his Madonna pictures and Holy Families, referred to in my lists, are in this style. Murillo used this form a great deal in arranging his groups, the Children of the Shell being an excellent example. The lamb is lying in such a position that a line drawn from the Christ-child's head to the left corner forms one oblique side of the pyramid, and the diagram is completed on the other side by a line running along the back of the kneeling St. John. The two Fruit Venders also lean towards each other in attitudes which bring the figures within a pyramidal outline. Sir Joshua Reynolds, who, like Murillo, derived much from the Italians, arranged many portraits in pyramidal style. Miss Bowles is an

instance, the spreading dress on one side and the spaniel on the other helping to produce the desired effect. Many of Millet's peasant figures, like the Milkmaid, the Man with the Hoe, and the Woman Churning, are posed in a way to suggest the pyramidal outline. In all these cases, of course, the apex of the pyramid is the focal point of the picture, the point the painter wishes you to see.

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Some beautiful elliptical designs are illustrated in compositions by Botticelli, the Lippi, and Michelangelo. The Delphic Sibyl of the Sistine Chapel ceiling is drawn in this form. Trace the curve described by her scroll and continue it along the edge of her robe to form an arched line on the left side. This meets the complementary curve of her back and makes a complete ellipse. Even more wonderful, perhaps, is the Italian *tondo*, or circular design, so perfectly consummated in Botticelli's Incoronata and Raphael's Chair Madonna. Here the lines flow around in concentric circles, producing a charming effect which has been likened to the clustering petals of a rose. Titian had a way of bisecting his space with a diagonal line, as in the Pesaro Madonna, where the draperies fall in a sort of cascade across the picture. The portrait of Lavinia is designed in the same way, the foundation line being the long curve running diagonally across the canvas from upper left to lower right corner. Van Dyck and Rubens, who were Titian adorers, imitated this method with great success. Van Dyck's St. Martin dividing his Cloak with a Beggar is constructed in

this way, and Rubens's Descent from the Cross is a masterly example of the same idea. These academic methods of older artists have become a standard for later art, though with less geometrical exactness. The aim in every case is to bring one object before the eye as the leading idea of the picture. In describing a picture to one who has not seen it, or in showing a picture to a child, we are unconsciously guided by this law of Principality in picking out the most important feature of the picture at the first glance.

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Next to Principality let us note the law of composition most pleasing to the child: Repetition. No one who reads or tells stories to children can fail to observe the gurgle of delight which greets the recurrence of some repeated line. How eagerly the little listener waits for the catch phrase. The oldest story-tellers made abundant use of this principle, as we see in the Old Testament literature, and it is the most captivating quality in popular verse and song.

Repetition is the simplest element in decorative design. One of the child's never-failing amusements is to pick out the repetitive feature in the rugs and wall hangings. The first lessons in designing are based on this principle, and teachers often use the Doge's Palace in Venice to illustrate the beauty of this device. Repetition occurs in a picture in many forms: in color, mass, or line. We see it illustrated in a very simple way in Landseer's composition of the Newfoundland Dog where the cloud forms repeat the ripples in the water. A clever example of Repetition is found in the favorite school picture of Prince

Baltasar on his pony (Velasquez). How charmingly the boy's scarf and sash, and even his baton, emphasize the diagonal line described by the pony's spirited attitude. Without any suspicion of the reason, the child catches the buoyant sense of the forward motion expressed in the whole picture. Precisely the same idea is carried out in Guido Reni's Aurora in a succession of parallel curves across the composition. Long before either of these pictures was painted, however, Raphael had set the example in St. Michael and the Dragon. In this composition the uplifted spear of the warrior angel makes a line parallel with that running the length of his right side and along the right leg, while his sword swings back in a line parallel with the left leg. These devices add to the spirited effect of the attitude.

Repetition is offset, compositionally speaking, by Contrast. This principle, as the word implies, means a direct opposition of elements, light to dark, the perpendicular to the horizontal, the convex to the concave, etc. The main diagonal line of St. Michael and the Dragon (running from upper left to lower right) is offset by the diagonals running directly across them. These contrasting lines may be traced, one across the left arm and left wing of the angel, and another across the outstretched arms of the prostrate victim. In exactly the same way the curve of Lavinia's uplifted arm cuts across the curve of her swaying body and Diana's right arm cuts the long line extending from her left hand to her right foot. The drawing of Millet's Sower is on a similar plan. The predomi-

nant curve of the Aurora is similarly counterbalanced by a series of shorter lines curving in the opposite direction.

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Contrast comes into effective play where a good many figures are brought together: youth offset by age, gayety by seriousness, motion by repose. The angelic beauty of Raphael's St. Michael is contrasted with the ugliness of Satan; the rugged strength of St. Christopher by the infantine face of the Christ-child; the aristocratic sleekness of the horse in Landseer's Shoeing by the shaggy coat of the plebeian donkey. Such devices, however, must not be too pronounced. They are held in check by the laws of Consistency and Continuity. In other words, the elements of a good composition are homogeneous, and hold together well, so to speak. All the color should conform harmoniously with the one scheme and the flow of line should be complete and satisfying.

It is obvious that the art of a picture may be considered quite apart from the subject, and that we may admire the composition as such, either in color or line, whether the subject is "pretty" or not, and whether we like or dislike the theme. The word "art" is not a synonym for prettiness or sentimentality, though the popular taste so often calls for these qualities. Some of the noblest pictures contain figures which are far from "pretty" in the general acceptance of that term, like Millet's Milkmaid, or Water Carrier, or the Man with the Hoe. Van Eyck's famous portrait of the Man with the Pink represents an almost ludicrously ugly subject treated with con-

summate artistry. Rembrandt's Anatomy Lesson, which repels the average person, is one of the world's masterpieces. It is often with pictures, as with novels, whose cleverness we are bound to admit, but whose themes are unpleasant or objectionable. A Drunken Bacchanal by Rubens may delight us for its color, or a Tavern Brawl by Teniers or Brouwer attract us for its life and action, however disgusting we may think the subject. The distinction should be kept clearly in mind between subject and art. Nevertheless, the perfect picture is that which unites noble ideals with strong craftsmanship. Such should be the art we set before our children.

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No hard-and-fast rules can be laid down about the age at which the child may be taught the artistic qualities of a picture, so much depends upon the natural aptitude. Generally speaking, children are curious to hear how things are made. They like to see the wheels go round, and they are pleased to learn that even pictures have secrets. Repetition and Contrast are the most readily noticed of all qualities. Often without any hint from an elder the child points out in a picture one, two, three spots of red, or a curved line here and another like it there. The pupil who is fond of drawing may very likely ask questions which will open the way naturally to simple explanations. He is quick to see how his lessons in design may be applied to the structure of a picture.

I knew a boy of fourteen who became much interested in Raphael's compositions as a help in his camera work. He had attended an art lecture only

for the fun of hearing his sister speak in public, but when the diagrams of the various Madonna groups were explained, he observed at once their application to the arrangement of figures in photographs. An intelligent lad who has a definite motive like this can learn a great deal by placing tracing-paper over the photograph of a good composition, and outlining in pencil the strongest lines. I am confident that ingenious mothers and teachers can make a great deal of picture-posing or tableaux to show the children how much better the effect is when the figures are properly related. The boy taking the exact pose of Millet's Sower, and the girl posing *à la* Lavinia must get some notion of the rhythmic flow of line in these masterpieces. Another chapter is given to the full explanation of this subject.

When the botanist analyzes a flower he must needs leave it in fragments, but the process once over, he ever after remembers the blossom in its entirety. The critical analysis of a picture would be a sad process if it were the end and object of our interest. Whatever we see in the beauty of its make-up should help us to enjoy it better as a whole. For the true work of art, like one of God's flowers, is made first and foremost to delight the heart of man.

REFERENCE BOOKS: —

M. S. EMERY. *How to Enjoy Pictures.*
JOHN C. VAN DYKE. *Art for Art's Sake.*
CHARLES H. CAFFIN. *Guide to the Study of Pictures.*
JOHN RUSKIN. *Elements of Drawing.*
ARTHUR W. DOW. *Composition.*
GEORGE LANSING RAYMOND. *The Genesis of Art Form.*

## IV

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### HOW TO MAKE PICTURES TELL STORIES

A CHILD'S insatiable thirst for stories is one of the demands which every mother has to meet as best she may. The story-teller's gift is a special endowment not vouchsafed to many. The most of us have to cultivate it assiduously for the benefit of the little ones. We rack our brains for new ideas, or look through many books in search of interesting subjects. Even when we have a good story to tell, we begin haltingly, failing in the power to express ourselves fluently, and unable to produce a vivid impression. Now here is where a certain class of pictures can help us out amazingly. The picture which illustrates a dramatic situation, in other words, the anecdotic or story picture, has undreamed-of possibilities in the way of story entertainment. It furnishes us a subject and puts the story into our very mouths, so to speak. All children take naturally to pictures, and we secure their attention at once when we produce a print or open an illustrated book. Usually, however, their interest quickly flags, unless guided by an older companion. The young mind, untrained to concentration, flits from subject to subject, as a butterfly from one blossom to another. But let the mother begin to talk about the picture, and the child fixes eager eyes upon it, and follows every word with breathless atten-

tion. And "talking about" a picture is simply letting the picture talk, provided, of course, that it is the right sort of picture. The artist does all the work: one has only to follow his thought. No descriptive phrases are needed: the objects describe themselves. The process of unfolding the story becomes more and more fascinating as we go on, and the teacher usually learns more than the pupil.

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Suppose the child comes with the familiar request at a moment when the mother is too weary for any new invention. Her eyes fall upon Guido Reni's Aurora hanging over the mantelpiece. It is one of the colored reproductions so many people bring home from abroad and which our large art stores now sell. Here is a story ready to hand. She begins in this wise: Every morning the sun god Apollo starts forth on a journey across the sky. Aurora gives him the signal and leads the way, floating in the air and scattering roses on the sleeping world which lies far below. Apollo sits in his chariot and guides his horses four abreast, as they dash along so swiftly that the wind fills out his fluttering garments and blows back his golden curls. The little winged love god Cupid flies through the air just over the team carrying his flaming torch, for wherever the sun shines, love and joy are sure to follow. Apollo is accompanied by all the hours which fill the day, each one beautiful, no two alike, and every one bringing the right time for some special duty or pleasure. First come the maidens of the morning in the delicate colors of early daylight, their faces full of anticipation. Then follow the

glowing noontide hours in warm colors, when life and strength are in their fullness, and then the waning hours of afternoon in pale tints and with pensive faces. All are linked hand in hand, keeping perfect step, none missing and none delaying. So the procession moves along, and presently the world awakens to welcome the Dawn, and to follow the course of the chariot across the sky. If you look out of the window and gaze up towards the sun, you may see how far Apollo has gone on his way, and you know that the horses are still speeding onward that every hour may have its turn in blessing the world.

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A very simple world-old tale is this, which you might never have thought of putting in this way if the Italian painter had not composed it for you.

In homes which are decorated with good works of art the natural beginning is with the subjects on the walls. When the children come to love the pictures with which they are surrounded, they will hold fast to these ideals all their lives. The "silent influence" of good art is all very well in its way, but it will be greatly strengthened by a little judicious story-telling. I was rather shocked one day when a charming young girl, halfway through college, professed that she knew nothing at all about any of the beautiful pictures with which her home was filled. I have a small boy friend, only five years old, who could quite put her to shame with all he knows about the pictures in his home. He is on familiar terms with Titian's Lavinia and Sir Joshua Reynolds's Miss Bowles, and likes to tell of the little English maid's frolics with her

spaniel in the great park where we see them. He loves the Sistine Madonna and explains how the beautiful mother, with her baby boy upon her arm, hearing from afar the call of the suffering and sorrowful, came out of the dim angel hosts of heaven and hastened forth with shining eyes to bring her child to help people in their trouble. I shall be much disappointed if this promising child does not grow up to discriminate between Raphael and Bouguereau, between Reynolds and Greuze, between the strong and sincere in art, and the weak and sentimental.

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If we have good success with our picture storytelling, it will gradually take a place of its own in the home life. The "Children's Picture Hour" should be a regular institution corresponding to the "Story Hour," and perhaps alternating with it at certain intervals. The mother should keep a good supply of pictures on hand, with some always in reserve for a surprise. They are easier to get than books, and cheaper, too. The art dealers have excellent lists of penny, nickel, and dime prints, and if we wish something more expensive, we may get fine photographs from original paintings both at home and abroad. Files of old magazines are a rich storehouse of treasures. From their pages we may cull pictures by famous illustrators, like Howard Pyle, E. A. Abbey, Maxfield Parrish, Boutet de Monvel, Jessie Wilcox Smith, and many others.

The typical child's collection contains plenty of animal pictures, and these are a prolific source of story material. Landseer's Shoeing is just what we

want to explain the blacksmith's occupation and tell a story about the bay mare standing at the forge. Her name is Betty, a fine, high-bred creature with www.libtool.com.cn straight legs, arching neck, and a pure white star on her forehead. Her master, Mr. Bell, takes pride in having her rubbed down till her glossy sides fairly shine. She is so intelligent that when the time comes for her regular visit to the blacksmith she walks off of her own accord to the familiar spot. The bloodhound Laura, her boon companion, has followed her here. No halter is necessary to keep her standing, but she takes her place quietly as if perfectly at home. A shaggy little donkey is also there waiting his turn very meekly. When Betty appeared at the shop, the blacksmith first removed her old shoes and pared and filed her feet. Then he chose new shoes as near the right size as possible and shaped them one by one. Holding the shoe in his long tongs, he thrusts it into the fire while he fans the flame with the bellows. Thence it is transferred, a glowing red crescent, to the pointed anvil near the window. Now the workman swings his hammer upon it with ringing strokes and the sparks fly up in a shower. The soft metal is shaped at will, the ends are bent to form the heels, the holes pierced for the nails, and the shoe is ready to try on. If it is a satisfactory fit, it is thrust hissing into a barrel of cold water, and when it is hardened, it is nailed to the hoof. Betty is now having the left hind shoe fastened in place. The blacksmith holds her foot between his legs against his leather apron. Laura thrusts her nose out inquisitively as if super-

intending the job. This outline of a story can be filled in with many details in regard to each of the four figures in the picture. The blacksmith's tools and even the birdcage may come in for a share of attention.

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The picture of Prince Baltasar Carlos on his pony (by Velasquez) carries a story which any one may read on the surface, but which may be greatly enriched by some historical information about the original of the young cavalier. The whole story runs something like this: In the country of Spain, nearly three hundred years ago, lived a prince name Baltasar Carlos. He was the first child of King Philip IV and Queen Isabella, and was therefore the heir-apparent to the throne of a great and powerful kingdom. The king was a sober, long-faced man, but the prince was a chubby boy, of sunny nature and winning ways. Great hopes were centered in his future, and he was his father's idol as well as the darling of the court. Whatever toys were to be had were of course supplied to him, but in those far-away times there were none of the wonderful mechanical inventions which are made nowadays for children's amusement. To entertain the little prince, a dwarf was employed as a playmate.[1] But Prince Baltasar liked animals better than toys, and playing with his pets was more fun than playing with a dwarf. This pleased the king very much, for he was himself a true sportsman, and the best horseman in Spain. He was determined to give his son every advantage of fine

[1] See picture of Prince and Dwarf in the Boston Art Museum.

physical training. The prince was sent to a riding-school when still a tiny child, and showed great skill and daring. His Uncle Fernando, with whom he was a favorite, was almost as proud as was the king, of the boy's sportsmanship. He made the prince fine presents of armor and dogs, and once sent him a spirited pony. By the time Prince Baltasar was six years old, he could ride his mount like a little man, sitting erect in the saddle with perfect ease. He had, of course, many fine clothes, as became a prince, and he liked to wear a certain green velvet embroidered jacket, with a bright-colored sash tied diagonally across his breast with the fringed ends fluttering behind. With this costume he had a high-crowned, broad-brimmed hat which was very jaunty. As a crowning touch, his gauntlets and riding-boots gave him a look of real manliness. Dressed in this way he had many a fine gallop along the country roads, exercising the plump little pony, which was so well fed in the royal stables that it needed a brisk gallop now and then. The pony was as playful as his rider, and knew how to please his master.

Of course a prince could not ride unattended. His riding-master or some courtier followed at a suitable distance to see that no harm befell the boy. Sometimes this attendant would go on ahead, wheel around, and watch the little cavalier approach. Then how proudly the six-year-old boy would square his shoulders and sit at attention. To teach him how to bear himself as a king, he was given a baton, the symbol of authority, and told how to carry it, and

how to use it to give orders. It was like playing he was field marshal at some great military occasion. The pony seemed to enter into the spirit of the game, by leaping forward with great effect.

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The king had a court painter named Velasquez, of whom he was very fond. Velasquez had become much attached to the royal household, and liked nothing so much as to paint the portrait of the young prince to please the king. He had visited the riding-school to watch the boy's progress in horsemanship, and often saw him on his country rides. The inspiration came to him that he could make a splendid picture of the scene, and he threw himself into this task with unusual enthusiasm. He used a large canvas, which made the subject seem very real and lifelike. The king was so proud of it that he kept it in his favorite palace, and it has been handed down to our own day in all its original beauty.

The highest aim of every faithful parent is to impress upon the children the necessity of fighting against temptation. So great is the power of evil in the world that we have come to speak of it in personified form as a terrible beast going about seeking whom he may devour, or in Biblical phrase as the fallen angel Satan, the arch-deceiver, who makes wrong-doing attractive and lures the weak to destruction. The old legend of St. George and the Dragon is really an allegory in which the soul's victory over sin is expressed. An attractive picture of this subject, like Raphael's or Carpaccio's, will be a great help in the home in teaching the desired moral. The subject

of St. Michael slaying the dragon is even better, and Raphael's spirited composition is an admirable illustration from which to tell the story. St. Michael is described in the book of Revelation as one of the archangels, the warrior who leads the angelic hosts to victory in the great conflict between the powers of light and the powers of darkness (Rev. IX, 7). Swift as a flash of lightning is his motion through space, his aim is unfailing, his arm powerful. At his coming the Evil One falls prostrate and writhing, his courage vanishes — for he is really a coward; he knows there is no hope for him, the end has come. With one strong, sure stroke the avenging spear does its work, and the enemy is put down forever. No anger mars the victor's serene countenance, for his is a holy cause. His face shines with heavenly glory. He is eager to be on his way as a messenger of peace rather than an avenger. The world beyond is waiting for him, and he scarcely pauses for his work; his wings are spread, and his body poised for immediate flight. And so we, having put down once and for all the tempting thought, go on our way rejoicing to the good deeds of the day.

In making a picture tell its story, our aim is to lead the child to look as well as to listen. If we do all the talking ourselves, his attention will wander from the object before him. A few questions will help him to draw out some of the story for himself. If he points out the salient features as we mention them, his interest is quickened and his powers of observation stimulated. By and by he will know the picture by

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heart, and is proud and pleased to retell the story. He will then clamor for another, but he is always faithful to his first favorites.

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The joyous pastime of making pictures tell stories is quite as feasible in the school as in the house, except that here with a larger audience the picture must be large enough for all to see. Almost every modern schoolroom, especially in the primary grades, boasts at least one such treasure.

Millet is a prime favorite, and one of the most familiar schoolroom subjects is the so-called Feeding her Birds. This is the kind of picture which tells its own story so readily that the children know it by heart and never tire of it. The baby brother is the pet of the two sisters. They have been playing together in the yard, and it was for him that the rude cart was made which now lies discarded during the lunch-time. They have played so hard that they are glad to sit down in the doorway to rest. Their funny wooden shoes make a noisy clatter when they are moving about, but now all is still save for the clucking of the hens which run up in the hope of getting some crumbs. Father is still hard at work in the garden and mother never rests but in this feeding-time. How hungry they all three are, yet the sisters generously let the little brother have the first taste. The younger of two girls can hardly wait, but watches the spoon with open mouth. Usually it is broth which French peasant families make the chief article of a meal, nourishing and appetizing. And the warmth is agreeable, too, we may be sure. For though the

weather is mild enough for gardening, it is not so warm but that close caps and high-neck dresses are worn.

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If the school supply of pictures is rather limited, the enthusiastic teacher may supplement it with borrowed prints of large size from outside sources, — library collections and private houses. Who would not be glad to lend a favorite picture to a schoolroom for a week, that the picture might tell its own beautiful story to the children? So much has been said and written of late about the value of story-telling in the schools, as a means of recreation and education, that it is superfluous in this place to present any arguments in its favor. Our teachers all believe in it heartily, but many are timid in their experiments, and lack confidence in their ability. Good pictures will fortify them wonderfully for the task and furnish the necessary material.

It will be seen that making pictures tell stories is somewhat different from the so-called "picture reading" used in some schools as a part of the language work. The latter is apt to be fabrication rather than interpretation, and leads the child far afield. Is it not taking a great liberty with a fine work of art to tack an entirely extraneous story upon it? One could so easily spoil a good thing in this way. The child grown to years of discretion may wish with all his heart he could forget some of the foolish tales of his own invention about some masterpiece.

Picture story subjects may be of various kinds, dealing with child life or ranging over all the world

interests, dealing with the life of the home or with outdoor pursuits, illustrating history, legend, or mythology. In another chapter I have classified some of the material most available and desirable for the purpose. Many of us believe that the most important story subject we can possibly present to the children in our homes is the life of Christ. This is the story, too, which many mothers find the hardest to tell at their own initiative. The New Testament narrative is a little beyond the child's early understanding, and is somewhat lacking in the explicitness which the child loves. The artist's imagination here comes to our aid with his wonderful magic. With a wealth of illustrations to draw from, we have only to set the pictures before our children and the story unfolds itself with very simple interpretation on our part. We need not be troubled about theological explanations, or stumble over difficult Biblical phrases. The picture does all the story-telling. It shows how the angel Gabriel came to tell Mary of the high calling of her coming babe; how the young mother bent rapturously over her child as he lay on a bed of straw; how the shepherds came from the fields, and the wise men from the East, with their gifts; how the mother carried her babe in her arms as she rode on a donkey into Egypt, with Joseph leading the way; how the twelve-year-old boy astonished the learned doctors in the Temple by his wise questions; how Jesus, come to manhood, was tempted in the wilderness and baptized in the river Jordan; how he went about doing good, gracing the wedding feast, blessing the

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children, encouraging the fishermen, healing the sick, and raising the dead; how he was transfigured before three of his disciples; how he sat at supper with the twelve on the eve of his betrayal; how he was arrested, falsely accused, brought before Pontius Pilate, and crucified; how he rose again from the dead, appeared to Mary in the garden, ate supper with two of his friends at Emmaus, and finally ascended into heaven.

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Some of the print manufacturers have complete sets illustrating the life of Christ from good works of art. These are desirable possessions alike for the home and Sunday School. I am inclined to think, however, that a child prizes most a collection which has been accumulated slowly rather than bought as a whole, especially if he adds to it by his own exertions. Illustrations may be cut out of magazines, religious weeklies, and advertising literature of various kinds and supplemented by bought prints and post-cards.

I must here tell of the little nine-year-old girl to whom I once gave a scrapbook of my own making containing good Christ pictures arranged in chronological order, which became her chief delight. We began by reading the story together as the pictures unfolded it. How eagerly we passed from page to page till we reached the glorious climax. It was not long before she preferred to tell the story all by herself, and I can still hear the little voice falter sorrowfully over the picture where his "cruel enemies crucified him," lingering tenderly on the next page where the loving women prepared him for burial, then breaking out joyously, "But he rose again from the

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PRINCE BALTASAR CARLOS ON HIS PONY

*The Prado Gallery, Madrid*

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MADAME LE BRUN AND HER DAUGHTER

THE SOWER

FAMOUS PICTURES AS POSED BY SCHOOL CHILDREN

dead and finally ascended into heaven." The child, now grown a woman, still keeps the tattered "Jesus book" among her cherished treasures. What the child's mother thought of the book may also be of interest. It came at a moment when she most needed it — longing as she was to have her little girl know and love the Christ story, but feeling shy and incompetent to tell it in her own words. The pictures gave her confidence, and literally furnished her vocabulary. The same sort of testimony came to me some years later when I published the *Life of Our Lord in Art*. A woman who was almost a stranger stopped me in the street one day to tell me how she used the book as a means of telling the Christ story to her children. "I did n't know just how to begin," she said, "and the pictures solved the problem for me."

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A picture story program for Christmas-time can be arranged as a very acceptable entertainment either in the home or school. In the larger gatherings a stereopticon or radiopticon is more effective, but the mother talking in her own home circle can use any sort of prints. The Nativity story can be made up in a series of pictures from the Old Masters, each one interpreted by verses or old carols. Good Christmas poetry is as abundant as good Christmas art, and it is pleasant to match the subjects, making the poet tell the story of the picture. From my own collection I have arranged a list something like this: —

1. Luini's Nativity in the Cathedral at Como. (A choir of angels overhead.) Interpreted by a verse from Richard Watson Gilder's Christmas hymn: —

"Tell me what is this innumerable throng
Singing in the heavens a loud angelic song?
These are they who come with swift and shining feet
From round about the throne of God the Lord of Light to greet."

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2. Correggio's Notte of the Dresden Gallery, or Fritz von Uhde's Holy Night. Interpreted by Alice Archer Sewall's poem, "How Love Came": [1]—

"The night was darker than ever before
(So dark is sin)
When the Great Love came to the stable door
And entered in.

"And laid himself in the breath of kine
And the warmth of hay
And whispered to the stars to shine,
And to break, the day."

3. Van Dyck's Presepio, Corsini, Rome (child asleep on mother's lap). Interpreted by G. K. Chesterton's Carol: —

"The Christ-child lay on Mary's lap."

4. Bouguereau's Repose (angels playing on musical instruments and baby asleep). Interpreted by the Benediction Carol (Dyke's): —

"Sleep, Holy Babe, upon thy mother's breast;
Great Lord of earth and sea and sky,
How sweet it is to see thee lie
In such a place of rest.

"Sleep, Holy Babe, thine angels watch around,
All bending low with folded wings
Before the incarnate king of kings,
In reverent awe profound."

[1] From *Ode to Girlhood and Other Poems*, copyright 1899, by Harper and Brothers.

5. Three Wise Men on the Way, by Portaels, or Three Magi, by La Farge (Boston Art Museum). Interpreted by the old hymn, "We three kings of Orient are," or by the third stanza of Richard Watson Gilder's Hymn.

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6. Ghirlandajo's Adoration of Kings, or Burne-Jones's Star of Bethlehem. Interpreted by Burdett's Carol, the second stanza of which tells, —

> "How they opened all their treasures
> Kneeling to that infant King;
> Gave the gold and fragrant incense
> Gave the myrrh in offering."

7. Lotto's Adoration of the Shepherds (at Brescia, Madonna kneeling). Interpreted by this verse by Estelle M. Hurll, in *Christian Endeavor World*, Christmas, 1911: —

> "Upon her knees before the Holy Child
> The mother falls adoring. This is He
> Whom prophets have foretold, the Undefiled,
> Whose coming all the world has longed to see.
> A heavenly messenger proclaims his birth,
> Angelic voices loud hosannas sing:
> She humbly prays and bows herself to earth,
> The first to worship him as Christ the king."

8. Raphael's Chair Madonna. Interpreted by an old carol: —

> "When I see the mother holding
> In her arms the heavenly boy,
> Thousand blissful thoughts unfolding
> Fill my heart with sweetest joy.

. . . . . . . . . . . . .

> "Each round other fondly twining
> Pour the shafts of mutual love,
> Thick as flowers in meadows shining
> Countless as the stars above."

9. Botticelli's Madonna in the Louvre. Interpreted by Alice Archer Sewall's poem, "Madonna and Child":[1] —

> "Little Son, little Son, climb up to my breast,
> And lie amid its warmth at rest."
> But shut those stranger eyes from me,
> My Rose, my Sorrow, my Peace divine,
> And call me 'mother' and not 'Mary,'
> Although thou art not mine.

. . . . . . . . . . .

> "It is I would climb to thy little breast.
> O, hold me there and let me rest!
> It is I am weak and weary and small,
> And thy soft arms can carry me.
> So put them under me, God, my All,
> And let me quiet be."

10. Raphael's Sistine Madonna, as a climax to the program, is best interpreted by some single verse expressing the devotional spirit of the Christmas story. Some suitable ones from old church hymns are: —

> "Good Christian men, rejoice
> With heart and soul and voice;
> Now ye need not fear the grave:
> Peace! Peace!
> Jesus Christ was born to save.
> Calls you one and calls you all
> To gain his everlasting hall:
> Christ was born to save."

or

> "Praise to Jesus, Holy Child,
> Gentle infant meek and mild;
> Who can fill all hearts with peace,
> Who can make all sorrows cease.
> Hail the messenger of love
> Sent to man from God above."

[1] From *Ode to Girlhood and Other Poems*, copyright 1899, by Harper and Brothers.

# V

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## THE GAME OF PICTURE-POSING

Of many delightful ways of familiarizing our children with good art, the game of picture-posing is one which captivates the child's fancy at once. It is an attempt to "act out" or reproduce a famous picture. The child "plays" he is the figure in the picture, and assumes the same pose and gesture to the best of his ability. The game is a somewhat modernized version of one of the most popular of old-time amusements, the *tableau vivant*. In days when most of our pleasures were home-made, "tableaux" were next in favor to amateur theatricals. They were a favorite pastime in stormy days indoors, when we invented our own subjects as we went along. The multiplication of children's amusements has relegated this fashion to the background, but it is now being revived in new form. The idea of reproducing famous masterpieces has usually been associated with the more ambitious efforts of public entertainments. To adopt it as a children's game is a comparatively new departure, just as it is a new thing for children to get masterpieces in penny prints. The plan is well worth working out both in the home and the school.

The theory is perfectly simple. What could make children look at a picture more attentively than the suggestion that they are to reproduce the action of

the figures? To get the pose and arrange the drapery correctly, they have to make a careful study of the lines and masses of the composition. While they are having a great deal of fun, they are unconsciously learning something of pictures. They are surely not likely to forget the make-up of a picture they have handled in this way. Quite aside from the art standpoint, such a game is a means of developing self-expression. On this ground it is of special interest to the primary teacher. It connects closely with the dramatic games now growing in popularity in the schoolroom. Apparently it accomplishes similar results helping the child towards flexibility and freedom, while it gives him something worth remembering all his life.

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Some wonderful and never-to-be-forgotten mornings of picture games have strengthened my confidence in this new educational method. I had the privilege of visiting a primary school, to try a program with the children, and the experiment succeeded beyond my fondest expectations. Besides my parcel of pictures, the rest of the apparatus was of the most limited kind. The teacher and I had hastily collected a few odds and ends in the way of properties. It is not necessary or desirable to introduce costumes and accessories into the schoolroom. In the home the conditions are altogether different and permit an expansion of the idea as I shall presently explain; but in the school the plan is on the simplest basis. Our selection of pictures had been made very carefully on this account. Pose rather than costume was the

guiding principle of choice. So we took the following six subjects: —

Millet's Sower;
Titian's Lavinia;
Murillo's Fruit Venders;
Madame Le Brun and her Daughter;
Rubens's Two Sons;
William M. Chase's Alice.

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My big parcel was eyed with eager curiosity, and every little face broke into smiles at the announcement of a new game. To prepare the way, the children first played one of their dramatic games, and while the runaway sheep were in the meadow, and the cows in the corn, little Boy Blue being fast asleep in the corner, we had a chance to pick out the boys and girls best adapted to the picture rôles. It was a slum neighborhood with a mixture of nationalities; most of the children were poorly dressed, and some were very dirty. It might seem an unfavorable field for an art experiment. But what we wanted most was responsiveness, and this good quality was found in abundant measure. The Portuguese children promised well for the Spanish types of Murillo's street children, and plenty of boys would do for the Sower, but how to match, among the ill-clad, anæmic little children of the poor, the plump, richly gowned Lavinia, or the elegant, high-bred sons of Rubens? However, we did not let such difficulties deter us. These sons of toil need the picture study, even more than the children of the rich, to bring beauty into starved lives. We had

come for their benefit, not to arrange an elaborate art entertainment for a cultured audience.

We began our program by fastening to the blackboard a large photograph of the Sower, and telling the familiar but ever new story of seed-time and harvest: how the sower carries in his bag the precious grain to feed many hungry folk; how the seed falls into the ground to soften and swell and push up a tiny shoot; how the blades grow into tall, strong stalks which bear the wheat-ears; how the grain ripens and is made into flour, and finally into fragrant loaves of bread. The sower's task is far-reaching in its results, and he regards the planting season very seriously. The story made every boy in the room want to be a sower, and we called up a little fellow to the desk and posed him just below the picture. The rest of the children formed an expectant audience, looking from picture to poser to pronounce upon the merits of the reproduction. The small sower was given a half-tone print to examine carefully, and then he manfully stepped forth as if to his task. The teacher's large shopping-bag was slung over his left arm and we taught him how to fling his right arm to and fro to scatter the seed, describing the arc of a circle in the motion. After repeating this action several times, we arrested his arm at the proper point to imitate the gesture of the picture. We were well satisfied with his success, and if his tremulous smile was not quite like the solemn dignity of the Norman peasant, it was certainly pleasant to see.

Titian's Lavinia now replaced the Sower on the

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Fr. Hanfstaengl, photo. John Andrew & Son, Sc.

LAVINIA

*Berlin Gallery*

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From a carbon print by Braun, Clement & Co. John Andrew & Son. Sc.

FEEDING HER BIRDS

wall, and the children listened to the story of the old Venetian painter's devotion to his motherless daughter. I told them how he loved to dress her in pretty clothes to make pictures of her; how he used to send for her when he was entertaining his guests in the garden and let her bring luscious fruits for their refreshment. When the question came, "Would any little girl like to play Lavinia?" every girl in the room was at our disposal. A little Jewess with kinky hair and round face came nearest to the type, but her "middy blouse" made her impossible. The child who wore the right kind of dress (as to cut) had little sticks of arms too weak to lift a tray of fruit. Here was a dilemma till the resourceful teacher hit upon the simple expedient of having the two exchange dresses for a few minutes. Lavinia advanced shyly, but forgot herself in the absorbing occupation of arranging the fruit just as in the picture. We had supplied a ten-cent silver tray for the purpose. Carefully but decidedly the child placed each apple, then set the lemon aslant in the foreground, and laid on top the pink cotton rose we gave her. Then she took a long, steady look at the picture, as she was bidden, lifted the tray to the level of the forehead, turned her face to the audience, and behold Lavinia in the flesh. With instinctive grace she had poised the tray in exactly the right way, her plump arms describing the same curve as the original Lavinia's. An immediate success like this is a rare inspiration. Perhaps one ought not to expect to reach perfection twice. When the photographer came the next week to catch

Lavinia in his camera, the long delay in setting up the instrument wearied the child, and stiffened her muscles. At the critical moment she clutched the tray bravely but awkwardly, and did not lift it high enough to produce the right effect. So our best picture of this little school Lavinia is only a memory.

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The story of the Fruit Venders appealed mightily to a class of children who themselves earn money by selling fruit, candy, and papers. As the photograph was pinned up, it brought forth a murmur of approval: the subject was within the experience of the audience. The girl of the picture has sold out her stock and is counting over her earnings, while the boy, who is but just setting forth, looks on with generous pleasure in her success. It is a charming tale of cheerful industry and good fellowship. We chose a boy and girl of the same relative ages, who were much in earnest to do their parts well. An empty waste-basket was rather an inadequate representation of the young merchant's large stock of Andalusian grapes, but it was of the proper size and shape for the pose, and happily the children's imagination was equal to the supply of this trifling deficiency.

Madame Le Brun and her Daughter requires no accessories, and of course we did not disrobe our model like the lady of the picture. The photograph brought forth the story of another idolized artist's daughter, the painter this time being a charming Frenchwoman. A picture or a story illustrating family love is always welcomed by the teacher as an opportunity to impress an obvious lesson. For this

group we arranged a teacher with an affectionate little girl who was only too pleased to embrace the object of her affection. The subject is not quite so easy as it looks: the lady must be seated at a height to require the child while standing to reach up a bit to bring her head to the mother's chin. The little arm must fall within the bend of the larger arm, to form a parallel curve. When the group is arranged the outline should describe the form of a pyramid.

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Rubens's Sons is a lovely presentation of brotherly companionship. When this picture was put up, I explained the rich velvet and satin costumes as the Flemish court dress of the seventeenth century. The artist was court painter to the Archduke Albert and Isabella, and was in high favor with royalties. So he gave his eldest son the name of his patron, and both boys enjoyed all the advantages of his wealth and station. But fine clothes did not seem to spoil them as they sometimes do less sensible lads; their frank round faces make them very likable. It happened that one of the boys in our school was an Albert, and he was eager to play the part of Albert Rubens. For the younger boy, whose name was Nicholas, we found a lad of proportionate height. The two took their places below the picture. Of course boys are not expected to wear velvet and satin in school, and our models were not at all embarrassed by their shabbiness. They were proud and pleased with the honor, and blissfully unconscious of any incongruity between their threadbare suits and the elegant attire of their prototypes. Indeed, for the time being they fancied

themselves dressed like the picture. As they looked at the print we asked each in turn, "How are the feet placed?" "Where is the right hand?" "Where the left?" and at every inquiry, the member in question assumed the proper position. A curious detail in the picture is the captive goldfinch whose perch is held by the younger boy. To secure a similar use of the hands we took a school ruler. It occurred to me afterwards that a more pictorial substitute would have been a small flag, or perhaps a whirling paper "windmill."

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The picture of Alice needs but little explanation to the average school girl. Skipping rope is one of the favorite games which never loses its fascination. To substitute a ribbon for a rope and draw it tightly across the back seems a simple matter. Yet the picture is hard to make satisfactory simply because it requires entire self-forgetfulness to free it from stiffness. The original Alice is having a delightful time with no thought of looking pretty. Our little Alice, when practicing privately in the school hall, threw herself into the game with charming abandon and grace, not unworthy of the original. But when the eyes of the schoolroom were focused upon her, she lost her charm. Only a *premiere danseuse* would feel at ease under such circumstances.

We carried the picture program from grade to grade, and in each room made a special hit with some one subject. With older classes we took more pains to explain the lines of the composition, illustrating the idea by simple diagrams on the blackboard. The

counterbalancing diagonals in the figure of the Sower, as well as of Alice, the pyramidal outline of the group of the Fruit Venders and Madame Le Brun and her Daughter, the curves of Lavinia's swaying body and uplifted arm, were all pointed out in the pictures and in the models. A six-subject program is inordinately long, and was permitted only for purposes of experiment. Under ordinary circumstances, in the schoolroom, a single picture at a time, like a single dramatic game or a story, is quite enough for an occasional exercise. A pleasant device for giving all the children a chance to take part is to have the girls all standing together for the Lavinia pose, and the boys all together for the Sower. A single girl and boy may then be called out to pose for the class.

When we see how much can be done with the game of picture-posing in the school, it is easy to imagine the almost endless possibilities for its enjoyment in the home. Here there is no need of haste, as in the schoolroom, and time and thought may go towards perfecting the result. Here, too, are facilities for accessories and costumes to complete the faithfulness of the reproduction. The repertory of subjects can be greatly enlarged. Many pictures, impracticable in the schoolroom for lack of theatrical properties, can be worked out easily in the home. With a large family of children or a neighborhood circle, it may be developed as far as one may wish. The effect is enhanced by the use of a frame.

It is important to hold the children to a strict ideal of accuracy in the essentials. For this reason a single

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picture should be done over and over again. We become fond of certain ones, as of certain oft-repeated songs. Every attempt ought to better previous efforts, and all the family must learn to be very critical. Every detail of the composition should be examined, remembering that nothing is too small to have a reason for its introduction. The angle at which a hat is set, the direction of the eyes, even the length of a ribbon, may seriously affect the success of the picture.

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Picture-posing opens a very interesting class of subjects for the amateur photographer. When his ingenuity is taxed for new ideas, he can find pleasure and profit in reproducing the compositions of the masters. If he has groups of figures to arrange, he may interest his sitters in posing *à la* some famous portrait group of an old master.

The subjects for picture games cannot be chosen at random. A great deal of thought must go into the selection. Millet's figures are admirably adapted to the purpose. They have the plastic qualities of sculpture, and by merely reproducing attitude and gesture, the poser suggests the essential quality of the original. Other artists have made much of costume, and the success of the reproduction depends upon the careful study of these details. This is the case with Van Dyck and Velasquez. The English and Spanish royalties whom they painted would never be recognized without their court finery, for there is little distinctive in their attitude or gesture. Many famous portrait heads by the old masters are

remembered for their quaint or fantastic headgear: the so-called Beatrice d'Este with her gold-meshed hair-net; Beatrice Cenci, with her big turban; Holbein's Jane Seymour, with her pointed cap; Botticelli's Lucrezia Tornabuoni, with the pearl festoons and strange aigrette. Some of Reynolds's child pictures are delightful subjects within reach of all. Penelope Boothby's mob cap and lace mitts, Simplicity's cap, and the Strawberry Girl's turban are easily imitated. Of course, the kind of portrait painting which depends upon psychological interest is quite beyond the province of our simple game.

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An elaborate landscape composition is also obviously impossible in house tableaux without painted scenery, and it is best not to be too ambitious in this direction, keeping to the simplest settings. An out-of-doors program may be arranged in the summer, making a unique entertainment. Then the Sower, and the Lark, Murillo's Beggar Boys, and some of Reynolds's portraits can be rendered with most satisfactory effect.

After a few experiments in picture-posing, children will enjoy selecting their own subjects, rummaging through illustrated books and magazines for their material. The following lists may be helpful as a beginning: —

Single Girl Figures —

Titian's Lavinia.
Chase's Alice.
Reynolds's Penelope Boothby, Age of Innocence, Miss Bowles, Strawberry Girl.

Bouguereau's Broken Pitcher.
Greuze's Broken Pitcher.
Madame Le Brun's Girl with Muff.
Hoecker's Girl with Cat.
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Breton's Lark, the Gleaner, the Shepherd's Star.

*Girl portraits requiring careful costuming* —

Old Italian — Beatrice d'Este.
Titian's Bella.
Van Dyck's Princess Mary (detail of the group of Children of Charles I).
Velasquez's Princess Margaret (bust in the Louvre).
Velasquez's Princess Margaret (full length in Vienna).
Velasquez's Princess Maria Theresa (full length in Madrid).

SINGLE BOY FIGURES —

Millet's Sower.
French's Minute Man (sculpture).
Velasquez's Mœnippus, Æsop.
Manet's Boy with a Sword.
Reynolds's Little Samuel.
Volk's Young Pioneer.
Sully's Torn Hat (head only).
Cuyp's boy head.

*Boy portraits requiring careful costuming* —

Gainsborough's Blue Boy.
Millais's Bubbles.
Watteau's Gilles of the Louvre (without accessory figures).
Van Dyck's William of Nassau.
Van Dyck's Prince Charles (detail of the group of Children of Charles I).
Van Dyck's Prince James or "Baby Stuart" (detail of the above group).
Paris Bordone. Boy's head.

TWO BOYS —

Rubens's Sons.
Millais's Princes in the Tower.

BOY AND GIRL —

Murillo's Fruit Venders.
Millet's Potato Planters, Angelus, and Going to Work.
Boughton's John Alden and Priscilla.
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Millais's Huguenot Lovers.
Van Dyck's Prince William and Princess Mary (elaborate costumes).

OLDER GIRL AND SMALL CHILD —

Bouguereau's Sister and Brother.
Millet's Knitting Lesson.
Madame Le Brun and her Daughter.
Sergeant Kendall's An Interlude.

OLDER GIRL AND TWO CHILDREN —

Abbot Thayer's Caritas and Virgin Enthroned.

# VI

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## PRACTICAL SUGGESTIONS TO THE MOTHER FOR THE CHILD'S PICTURE EDUCATION

To surround the child with good pictures chosen from subjects of greatest interest to him and in sufficient variety, to train his eye gradually in artistic discrimination and color feeling, to awaken his sense of joy in beauty, — this has been the burden of my little preachment. So may we wisely foster a love of art which will delight and enrich his life. The mother who has these aims in view always welcomes eagerly any helps towards carrying them out. Story-telling and the game of posing I have described at some length as two important picture pleasures of the home and school. It still remains to make a few practical suggestions to mothers who are anxious to provide every advantage for the child.

To begin with, the nursery decorations are of prime importance. The place should be a veritable picture gallery of delight to the little folks. For a child's symmetrical development, there should be as much variety as possible in the selections, both in subject and treatment. Delightful as are Sir Joshua's children, and beautiful as is the Madonna theme, the nursery should not be all Sir Joshuas and Madonnas. Where two Madonna pictures are hung they should represent quite dissimilar ideals: the Chair Madonna

contrasted with the Sistine, an Italian work with a German, or an old master with some modern picture. In methods of arrangement, some of the kindergarten ideas may be borrowed to advantage, as they are ingenious and practical. A frieze on the level of the child's eyes, made of separate prints and changed from time to time, is a pretty thing. Also a burlap screen on which pictures may be fastened temporarily. The color element should be decidedly prominent but should be carefully studied to harmonize with the scheme of decoration. The bright, crude prints once regarded as peculiarly adapted to children have given place to artistic process work in soft tints and low key, which the child soon learns to prefer. Anything that is good in itself may be pressed into service, however cheap the form, post-cards in harmonious colors, magazine supplements, artistic calendars, and what-not. But with all the cheap and transient material, let us have one truly great thing as a fixture in the nursery, as an inspiring influence to follow one from the cradle to the grave. A Madonna and Child, St. Michael and the Dragon, the Boy Christ in the Temple, the Children of the Shell, or the Guardian Angel are especially good for this purpose. For other subjects consult the lists of animal, child and story pictures. If the house is too small for a distinctive nursery, the living-room should contain at least one conspicuous picture which is of special interest to the child. One of Millet's subjects makes an excellent all-around family favorite.

Illustrated children's books should be chosen with

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great care. It is false economy to buy crude, poor books from the bargain counters in order to spend more money on toys and other less important nursery furnishings. A really good illustrated book is copyrighted and commands a good price, as it should, but it is worth the cost. Happy the nursery possessing any of Boutet de Monvel's priceless volumes, or Walter Crane's illustrated fairy tales, or Kate Greenaway's lovely designs.[1]

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Not the least attractive of illustrated nursery volumes are the children's scrapbooks of their own making. For this purpose the material should be accumulated gradually, as a delightful pursuit, the mother gently directing the collection that it may consist of really good things. It is best not to draw the lines too sharply to discourage a child, but so far as possible weed out inferior pictures from time to time. A scrapbook of miscellaneous pictures is best adapted to the little ones, but as children grow older they are more interested to specialize in their collections. Definite subjects may be chosen for their books: animals, child figures, mythology, chivalry, history, Italian art, American art, Bible story, the life of Christ, famous beauties, authors, royalties and so on. A very pleasing idea for boys and girls bearing historical names, or names of saints, is to find pictures of their famous prototypes. The Georges may look for

[1] Among present-day illustrators, Jessie Wilcox Smith, Millicent Sowerby and Arthur Rackham do charming work for children. A beautiful art treasure for children is Mrs. Isabel Anderson's *Great Sea Horse*, a collection of fairy tales with illustrations designed by the mural painter, John Elliott.

the subject of St. George and the Dragon, or for the figure of St. George in armor represented in so many old altar pieces. They will find also portraits of sovereigns, painters, and poets of that name, as well as a certain United States President. The Marys, Catherines, and Margarets will find charming pictures of saints of corresponding names among the works of old Italian masters. Coöperation and competition are the life of collections as of business. The children will keep up their interest much longer if the parents join with them in their search, and the fashion must spread through the neighborhood to give greatest zest to the game.

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Never throw away a good picture. A large box or drawer may be set apart for the purpose and the children taught to carry thither every print or card that falls into their hands, and which for the moment they do not know where to place. From time to time the contents may be examined and sorted. Some of the pictures will do for one kind of scrapbook and some for another. Some may be laid between the pages of books, as extra illustrations. Your books of history, travel, and biography may be greatly enriched in this way by portraits and views collected from various sources. Some of the tiny pictures may be put together for doll's scrapbooks. Some may be mounted on cards for Christmas or birthday gifts, decorated with appropriate inscriptions — or quotations from poetry. Growing boys and girls should be encouraged to fill their own rooms with pictures of their own choosing. Even if they make mistakes, the

experience will help towards forming their taste. They usually get together a medley of posters, souvenir programs, college pennants, valentines, and snap-shot photographs. But in the midst let us see that they have some really good picture which has come as a Christmas or birthday gift. Some strong and interesting heads for a boy's room are Michelangelo's David, Rembrandt's Officer, and Frans Hals's Laughing Cavalier. A girl of fine feeling likes the heads now commonly separated out by photographers from famous compositions of old masters (Luini, Perugino, Raphael, Titian, etc.); Angels, Saints, or Madonnas. Burne-Jones's Flamma Vestalis, or Rossetti's Blessed Damozel are also favorites. Other subjects of suitable kinds for our young folks' rooms are suggested in the various lists scattered through these chapters.

The practice of taking our children to art museums and exhibitions is one which cannot be too often urged upon parents. It is worth making a great effort and even going a long distance from time to time to afford the child this advantage.[1] Such a visit must be made a genuine treat, — not a disguised lesson, — planned and talked of beforehand as a festive occasion. Naturally it is a part of the festivity to have a car-ride and a luncheon. The first object is

[1] In the Metropolitan Museum, New York, delightful art lectures for children have drawn hundreds of juvenile visitors to the place and in Boston professional story-tellers are employed to conduct children's parties through the Museum. But these public methods, valuable as they are, should not be substituted for the visits of parents, with their own children, to study the pictures together.

to get impressions, and as the whole atmosphere of the place is unique, it cannot fail to produce some effect upon the imagination. One need not feel discouraged if the children come away without having apparently learned anything. A long time after they may refer to something you supposed they did not notice. A second visit brings a pleasant sense of familiarity. They enjoy recognizing something they saw before, and look at it now a bit more attentively. Little by little you may bring them around to look at your own favorites, or draw their attention to the best things. But you must begin diplomatically and bide your time. If a child is going to enjoy himself, you must not be too officious in leading the way. If you say, "Come, look at this," he may hang back a little. But if you suddenly leave him and start off on your own account to look at some picture, he is pretty sure to follow. There is absolutely no use in deciding beforehand what pictures you are going to show a child, or what he will like best. The one thing you can count on is that he will surprise you. I remember the first time I took a small boy to the Boston Art Museum bent on educational ends, I had hard work to get him out of the Japanese Garden, and as soon as he had dutifully followed me through the picture gallery he wished to return to this enchanted spot. A little friend whom I took to the American Old Masters room, for the express purpose of seeing the George and Martha Washington portraits, was so entranced with the antique pianos that he cast but a single languid glance at the Father of his

country. But he surprised me quite as much when we were hurrying through the next room, where I was sure there was nothing to interest him, by pausing before the great Velasquez, the Prince Baltasar and Dwarf, with sudden decisive approval, "That's a nice picture." And so it is. After all, what does it matter what the child likes best, pianos, pictures, or what-not, so long as it is something in this fairyland of art which will make him want to come again? That is the great desideratum. A picture gallery on a free day is a delightful resort for children. One can pick up many chance acquaintances there. The choosing game almost always meets a response. I have sometimes managed to make friends very quickly with stray young visitors by proposing that we all walk around slowly, and choose the picture we like best. The Modern Masters room at the Boston Museum has many favorites. I have seen boys there quickly choose Regnault's Horses of Achilles, the Boy with the Hurdy-Gurdy, and Tarbell's beautiful portrait of children on horseback.

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The use of the camera opens a valuable opportunity for training boys and girls in matters of art. The young photographer wants to learn to make pictures, and his experiments duplicate in a far-off way the experience of the great artists. His first care is to get the image in the right place on the plate. If he is taking a house, he must have enough sky above it, enough grass in the foreground, and enough space on each side to look well. Repeated attempts show him what different effects he gets by changing the dis-

tance and the point of view. He begins to realize that a landscape painter has a reason for every tree and rock in his picture. When there are figures to photograph, the arrangement of the lines, the position of the hands, the turn of the head, and the focus of the eyes are all points to notice. If the amateur is really anxious to do good work, the pictures of the masters suddenly become very interesting to him. The Raphaels, Titians, and Rembrandts, once regarded as very dull and grown-up subjects, are found worthy the study of every aspiring young photographer. What better arrangement for a mother holding a baby than in the Granduca Madonna (Raphael)? What pose more graceful than that of the Man with the Glove (Titian)? And when was a group about a table more beautifully planned than in the Syndics of the Cloth Guild (Rembrandt)? The young people whose camera work teaches them to appreciate such pictures have made an excellent beginning in art study.

The amateur's artistic progress depends very much upon the help of parents. Indiscriminate praise is almost as bad as indifference. Sympathetic criticism is just what is needed. The right-minded boy or girl is glad to learn how the work can be bettered.

In a home adorned with good works of art, where all the family are familiar with pictures, many little picture games may be invented to play with the children. There is one in which each by turn describes a picture for the others to guess the name. A half-hour of this easy guessing is very pleasant while sitting on the piazza in the dark of summer nights. The game is

made harder when the mother describes an altogether new picture, and the children listen intently in order to identify it among a mixed collection of picture postals and prints brought forth at the close of the description. Mothers will also find that a bedtime picture may occasionally be substituted for a bed-time story, the picture being vividly described, not actually seen. The love of pictures, like the love of books and music, binds parents and children together in delightful intimacy, and will permeate all the home intercourse.

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# VII

## THE USE OF PICTURES IN THE SCHOOLROOM[1]

In the modern schoolroom of the progressive type, pictures are among the most valued possessions. First of all, from the viewpoint of mere decoration, they add immeasurably to the attractiveness of the child's environment. Artistically considered their chief function is to minister to the sense of beauty, to create an atmosphere of culture, and to develop the taste for good art. This is indeed enough to ask of pictures. For purely artistic reasons, every school in the land, like every home, should be beautified with genuine works of art. But the latter-day teacher makes pictures serve many purposes besides their original æsthetic end, using them in a multitude of ways to enrich the course of study. Even these secondary uses have an indirect artistic value, for any method is praiseworthy which arouses a child's interest in good art. The work of the school grades begins with stocking the child's mind with certain fundamental concepts: ideas of animals, flowers, fruit, and the various phenomena of nature; ideas of the family:

[1] In many of our large cities there are societies to further artistic interests in the schools; The School Art League of New York; the Chicago Public School Art Society; the Buffalo School Art Association; and similar organizations in Columbus, Ohio; Evanston, Illinois; Houston, Texas; Washington, D.C.; and Worcester, Massachusetts. A great work has also been done by many women's clubs and High School Alumni associations in furnishing pictures for schoolroom decoration.

the relations of parents, brothers, and sisters; ideas of home life and occupations; ideas of the world's work, in the field and factory, on land and sea; ideas of the child's own interests, activities, and plays. What a storehouse of pictures is at the primary teacher's command to impress all these lessons upon the pupil's mind. If large pictures are not to be had, small prints are almost always available; if expensive prints cannot be afforded, the newspapers and advertisements come to our aid.

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As to the variety of animal pictures to be had, I speak at length in a special chapter. We have dogs and deer by Landseer and Rosa Bonheur; lions by Barye, Bonheur, and Rubens; horses by Bonheur, Dagnan-Bouveret, and many others; cows by Troyon and Van Marcke; sheep by Mauve; foxes by Liljfors and Winslow Homer. Let me urge again the importance of choosing really good animal art, pictures of animals which are alive, not stuffed; animals which show their real nature, not the caricatured half-human type.

In bringing out the happiness of family love all teachers find the Madonna pictures the most satisfactory expression of motherly tenderness. The strong maternal element in Raphael's Chair Madonna makes it a prime favorite, and Dagnan-Bouveret's Madonna of the Arbor is another making the same sort of appeal. Beautiful portraits of mother and child are Madame Le Brun and her Daughter, Romney's Mrs. Cawardine and Babe, and many examples by Reynolds, like the Duchess of Devonshire and her

Baby; Lady Spencer and Boy; Mrs. Payne-Gallway, and so on through a long list. Meyer von Bremen's Little Brother shows two children eagerly gazing on the newborn baby in the arms of the mother. Millet's First Step brings in the whole family, the mother supporting the baby toddler as he starts on his journey across the yard to the outstretched arms of his kneeling father. Bouguereau's Sister and Brother is used to show how the older child becomes a little mother to the younger, and Rubens's Two Sons charmingly illustrates brotherly love.

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To illustrate farm labor Millet and Breton furnish many subjects, from the sowing of the seed to the gleaning of the harvest. The spirit of play — simple gayety of heart — is delightfully illustrated in such subjects as Chase's Alice, Israels's Boys with a Boat and Murillo's Beggar Boys. How all these pictures may be used for story-telling and for the game of picture-posing I explain in separate chapters. The teacher may also have ways of her own for pointing out the lessons she wishes to inculcate.

The use of pictures in language work runs through all the school grades. The picture furnishes something to talk about or write about. It stimulates observation, starts up the thinking apparatus, and arouses the imagination. Among younger children teachers usually prefer story pictures, that is, illustrative or anecdotic compositions embodying a more or less dramatic situation. The pupil is drawn out by a series of questions: "When did the action take place, that is, at what time of the day or season of the

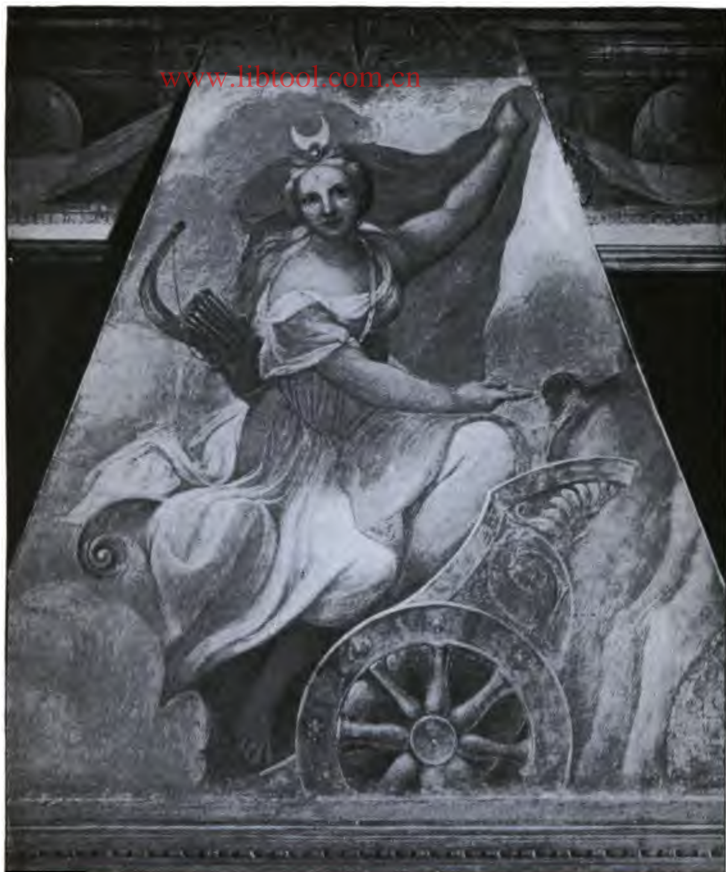
year?" "Where does the action take place, indoors or out, in city or country, and in what land?" "Who are the actors? and what are they doing?" This process is called picture-reading, and forms the basis of the pupil's story composition. The method is one which easily lends itself to exaggeration, if we go beyond the limits of these questions. It is best to keep our "reading" to just what is really written in the picture, merely getting out of it the meaning the artist put into it for our pleasure. When we build upon this foundation a long imaginary tale about the persons of the picture, the process is apt to lead far afield from the proper use of pictures. The sharp distinction which is made in language work between description and narration applies equally to pictures. Sully's Torn Hat, for instance, or Manet's Boy with the Sword, is a subject for description, while Blommers's Shrimp Fishers or Kaulbach's Pied Piper is really a story picture. A story picture may be treated in either way, descriptively or dramatically, but the non-story picture is less flexible, and should be merely described. A landscape, for instance, is not, properly speaking, a story picture, and in language work should be reserved for pure nature description. The chapters on "Animals," "Children's Pictures," and "Story Pictures" will suggest abundant material to the language teacher. The writer of a composition based upon a picture is bound to scrutinize the subject until every detail is stamped on the memory, and thus the child's art repertory is enlarged.

The uses of pictures in the study of literature are manifold. It is a long standing custom for teachers to familiarize their pupils with the portraits of the poets whose works they are taught to love. The benign countenance of Longfellow and the prophet-like head of Tennyson look down from many schoolroom walls. For nineteenth-century writers it is customary to use the accredited photographic portraits. For the celebrities of the older centuries we have many ideal heads. Raphael's two great frescoes in the Hall of the Segnatura (Vatican) called Parnassus and the School of Athens, contain some fine figures of the poets and philosophers of antiquity: Homer, Dante, Virgil, and Ovid, Socrates, Plato, Aristotle, etc. I always find high-school pupils greatly interested in these pictures, though I do not recall seeing them in any school hall or catalogue.[1] Two modern pictures giving vivid interest to the life story of the poets represented are Munkacsy's Milton dictating *Paradise Lost* and Dicksee's Swift and Stella.

A few illustrations of famous poems are specially adapted to schoolroom decoration, for the benefit of the literature classes. Such are: Hiawatha as a boy, by Elizabeth Norris; Walker's four lunettes in the Congressional Library illustrating the Boy of Winander (Wordsworth's *Prelude*), Adonis (Shelley), Endymion (Keats), and Comus (Milton); Landseer's Twa Dogs, to illustrate Burns's poem; Kaulbach's

[1] Since this was written I have seen with great pleasure a beautiful Arundel print of the Parnassus in the Waltham (Mass.) High School.

Pied Piper, for Browning's poem; Boughton's John Alden and Priscilla, for *Miles Standish;* Stothard's Canterbury Pilgrims for Chaucer's *Prologue.* For older classes, Rossetti's Dream of Dante, illustrating a passage in the *Vita Nuova;* the same painter's Blessed Damosel, illustrating his own poem, and Alexander's Pot of Basil, for Keats's poem, may be used, the languorous type of beauty in the pictures corresponding to the character of the verse. Two pictures illustrating the moment of Dante's first seeing Beatrice are by Ary Scheffer, and Holiday. On the whole, the world's great poetry has not been and indeed cannot be adequately illustrated. The pictures which a teacher can best use in literature study are those illuminating in a general way the subject treated. For instance, in studying the origin of the drama, a flood of light is thrown on the old Mysteries and Miracle Plays by the works of the contemporary Italian painters. The story of the Nativity and of the Saviour's Passion, first arranged in scenes in the cathedral and later acted in the public squares, was staged, so to speak, just as in the pictures by Giotto and Duccio. Later painters still adhered to the same traditions and a Nativity by Pinturicchio or Luini or the Crucifixion in the Spanish Chapel, Florence, would be excellent illustrative material of this kind. Tennyson's *Idyls of the King* are illuminated, but not directly illustrated, by Abbey's decorations in the Boston Public Library, which follow the *Morte d'Arthur* more closely than the poet. The statue of King Arthur from Charle-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Alinari, photo. John Andrew & Son, Sc.

DIANA

*Convent of S. Paolo, Parma*

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Alinari, Photo. John Andrew & Son, Sc.

THE DELPHIC SIBYL

*Sistine Chapel, Rome*

magne's tomb at Innsbruck fairly puts Tennyson's hero before us. Watts's Sir Galahad is a figure well liked in the schools. Any pictures embodying the spirit of chivalry throws light on the *Idyls*. I cannot think of anything better than Millais's noble work, Sir Isumbras at the Ford, where the gentle old knight carries the two children safely across the stream. A modern series of pictures by Blair Leighton gives the four stages of knighthood: The Vox Populi, or Acclamation; the Dedication; the Accolade; the Godspeed.

Pupils studying Shakespeare should be encouraged to collect pictorial Shakespeariana, a pursuit which may become so engrossing that they will follow it all their lives. The making of the Shakespeare scrap-book will work both ways, to fix the characters and plots in the memory, and cultivate artistic discrimination. The material consists, first of all, of course, of all the portraits one can find of the dramatist himself, as well as views of Stratford-on-Avon. Portraits of great Shakespearian actors are also of prime importance, and such a search offers endless possibilities. The list extends from the famous English tragedienne, Mrs. Siddons, whom Reynolds portrayed so superbly as the Tragic Muse, to the stars of our own generation, whom latter-day photography has represented in every pose and costume. There are besides many ideal pictures of Shakespearian characters from Reynolds's Puck to Millais's Portia. Ideal illustrations of Shakespearian scenes are not so easy to find, but should be added when possible. Abbey's series are of this class. The extra-illustrated Shakes-

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peare is a glorified form of Shakespearian collection, bringing text and illustration together — a scrapbook *de luxe*. One begins by laying in loose pictures here and there in a volume until the binding breaks with the strain. Then the book is taken to pieces, the pages interleaved with illustrations, and the whole collection rebound. It is a worthy ambition to stimulate in young people to be possessed of an entire set of single-play volumes, each one the basis of a picture collection.

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Connecting equally well with work in literature or history is the general subject of the evolution of bookmaking. Alexander's series of six lunettes in the Congressional Library illustrate this theme with remarkable success. Mounted in a single frame this row of photographs (or colored reproductions) is in high favor in schools. There are other pictures, too, of correlated interest showing the book customs of those far-away times before the printing-press. Old pictures of St. Augustine in his cell poring over his books, or of St. Jerome translating the Bible, give an idea of the library accessories in the time of the painters, Botticelli, Ghirlandajo, Bellini, or whoever it happened to be. A very pretty subject by Cabanel, called The Florentine Poet, is a garden scene of Renaissance Florence where a wandering story-teller relates to a group of young listeners a tale of love and adventure. Alma Tadema's Reading from Homer carries a similar subject into still more ancient times.

The domain of classic mythology is contiguous both to literature and to history. It is a fairyland of

dreams and visions beloved by children of every age. Not all the subjects lend themselves to art, but some have been beautifully illustrated, and such works are of immense interest in the schoolroom. The teachers of Greek and Latin need them as much as the teachers of literature and history. One must make the selections carefully, avoiding a certain line of subjects, like the amorous adventures of the gods, which are quite unsuited for use. It is through antique marbles that we get our highest conception of Greek divinities. The great sculpture museums of the Old World contain noble statues of Zeus (Jupiter), the sky father; and Hera (Juno), his spouse; of Athena (Minerva), the Queen of the Air; and Aphrodite (Venus), the beautiful; of Ceres, the mother of the race; of Apollo and Diana, rulers of sun and moon; of Hermes (Mercury), the messenger of the gods; and all the rest. Like the portraits of sovereigns, as a background of history, these sculptured figures form the background of our mythological lore, and should be made familiar to school children of higher grades either in plaster reproductions or in photographs of the originals. A few modern representations may be added to our collection of antiques, like Bologna's Flying Mercury and Vedder's Minerva.

Our list of pictures naturally begins with that universal favorite, Guido Reni's Aurora, representing the sun god driving his horses across the sky. Another good picture of the same subject is by Guercino. An appropriate companion picture is Correggio's Diana, the moon goddess, setting forth for the chase in a

chariot drawn by a stag. The fluttering veil and wind-blown hair and garments give an effect of breezy motion to the picture. A quiver full of arrows is slung across her shoulder, with the bow. The crescent moon gleams above her forehead. A charming picture of the same goddess sporting with her nymphs in a smiling landscape is by Domenichino, in the Borghese Villa, Rome. The fair shepherd Endymion, with whom Diana fell in love as he lay asleep among his flocks, is also treated in art. There is a little circular panel by the old Venetian painter Cima, in the Parma Gallery, and a lunette by Walker in the Congressional Library, both showing the youth asleep. As Diana is attended by nymphs, so Apollo, as patron of the arts, is surrounded by the nine muses. Thus we see them all circling around in a rhythmic dance in the picture by Giulio Romano, in the Pitti, Florence. Another picture of these figures may be had by isolating the central group in Raphael's famous fresco of Parnassus. Apollo's pursuit of Daphne is a subject painted by Giorgione (Seminario, Venice), but the figures are rather inconspicuous in a landscape. A graceful group by the late Italian sculptor Bernini is in the Borghese, at Rome.

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The Marriage of Bacchus and Ariadne is not an especially important incident in mythology, but it happens to be the subject of one of the finest works of the Venetian Renaissance. The picture is by Tintoretto, in the Venice Academy. Venus hovering in the air joins the hands of the lovers and marries them with a ring. Grace and poetry of motion, flow

of line, beauty of modeling, and harmony of color could hardly go farther, and the pure joy of living, which is the essence of the Greek spirit, is perfectly expressed here. Titian's Bacchus and Ariadne in the National Gallery, is also a celebrated and beautiful picture, showing the young god leaping from his chariot drawn by leopards, as he first sees Ariadne. Watts's Ariadne in Naxos (Metropolitan Museum) is a noble picture full of dignity and expression. The Birth of Venus from the Sea is a subject too often emphasized on the sensuous side, but Botticelli's famous and beautiful picture (Florence Academy) expresses the essential poetry of the myth. The goddess floats on a seashell towards the shore where she is welcomed by the Graces.

A mythical hero endeared to us in Hawthorne's *Wonder Book* is the gallant Perseus, who set forth to secure the Medusa's head and ended by the rescue of Andromeda. He was equipped for the adventure, as we all remember, by the sandals of Hermes and the helmet and shield of Athena. Burne-Jones has illustrated the whole tale in a series of five pictures, of which the best subject for school is the hero receiving the precious gifts from the sea maidens. The bronze statue by Cellini, which is one of the sights of Florence in the Loggia dei Lanzi, shows the victor standing on the body of Medusa holding aloft his gruesome trophy, the head with the snaky locks. Canova, in a later century, repeated the same subject in a more elegant but less vigorous figure in marble. The Rescue of Andromeda is the subject of a fresco by Guido

Reni, in the Farnesina at Rome, not a great work, but an excellent illustration. Old Cosimo Roselli made the story the subject of some quaint and delightful panels in the Pitti Gallery, Florence. The monster dragging his long body towards the fainting maiden is like Carpaccio's dragon in the story of St. George, a creature to produce delicious thrills of horror and amusement.

The tale of Europa's elopement on the back of the bull is one we might not be keen about but for its beautiful rendering in Venetian art. Veronese's opulent picture in the decorations of the Doge's Palace is one to remember, and the fine work of Titian, admired by Rubens, is one of the chief treasures of Fenway Court, Boston. Other mythological pictures in which young people will find pleasure and profit are Curzon's Psyche, bringing from Hades the casket of beauty to Venus, passing with bated breath the three-headed Cerberus (Louvre); Regnault's Automedon with the Horses of Achilles; Watts's Orpheus and Eurydice, full of tragic feeling; Atalanta's Race, by Poynter, showing the fleet-footed maiden stooping as she runs to catch up the fatal ball; and Titian's Three Graces. The Three Fates have been treated by several painters, and one can choose between the attractive modern pictures by Simmons and Thumann, or, if preferred, take the old Italian work once attributed to Michelangelo, representing the weird sisters as rather fearsome old women. Of kindred interest are the sibyls, so often referred to in classic literature and mythology. Among the series by

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Michelangelo on the Sistine Chapel ceiling two figures are of special interest in the schoolroom, the Delphic and the Cumæan. The Delphic Sibyl presided over the temple of Apollo in Delphi, as a sort of priestess. Here the people came to consult her and she delivered the message, or oracle, communicated to her by the god. The Cumæan Sibyl lived in a great cave at Cumæ, where, according to Virgil, Æneas came to enlist her aid to visit his dead father. At Wellesley College is a large painting by Elihu Vedder, often reproduced, showing the Cumæan Sibyl stalking across the desert, a fierce old creature, carrying her precious oracles to the Roman Emperor Tarquin.

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The purely classical spirit has never been more admirably expressed than in the works of the late Sir Frederick Leighton. Herakles wrestling with death for the body of Alkestis and the Captive Andromache at the fountain are among the few subjects commonly reproduced. When one reads the long list of classic subjects the painter treated, it seems much to be desired that such treasures should be known to us all. Some of the Homeric stories centering in Ulysses have sometimes been illustrated. By Guido Reni, in the Naples Museum, is Ulysses with Nausicaa and her Maidens; and by Pinturicchio, in the National Gallery, the Return of Ulysses to Penelope.

The history teacher, more than any other, perhaps, needs pictures. First of all she wants plenty of portraits as a background for the story of the nations. Unfortunately it is impossible to collect a series of uniform merit, and in trying to fill the gaps, there is

danger of mixing indiscriminately the good and the inferior. The following list of really fine works may be helpful: antique statue of the Emperor Augustus (Vatican, Rome); antique equestrian statue of the Emperor Marcus Aurelius (Capitol, Rome); Vischer's statue of King Arthur, from Charlemagne's tomb; Saint-Gaudens's statue of Lincoln, and the equestrian group of General Sherman led by Victory; Stuart's heads of George and Martha Washington; Sebastian del Piombo's Columbus, in the Metropolitan Museum; Titian's Francis I, Charles V, and Philip II; Velasquez's Philip IV and the young princes and princesses of his court; Goya's Charles IV of Spain; Henry VIII, from copies of Holbein's portraits, and Holbein's drawings of the statesmen of his court; Dürer's Maximilian; Antonio Moro's Queen Mary; Clouet's Elizabeth of Austria; Van Dyck's Charles I, Queen Henrietta Maria, many of their courtiers and statesmen, besides the young princes and princesses of the family; Sir Peter Lely's Charles II; Richter's Queen Louise (ideal); Rigaud's Louis XIV; Greuze's Louis XVI, and the Dauphin (son of Louis XII and Marie Antoinette), and Napoleon; Drouais's Les Enfants de France (Charles and Marie Adelaide, in the Louvre); Madame Le Brun's Marie Antoinette alone, and the same queen with her children, both pictures at Versailles; Lenbach's Bismarck. The pupil who gets an insight into a historical character by means of a fine portrait has gained something towards understanding the meaning of portrait art.

In the study of ancient history there is very great

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Fr. Hanfstaengl, photo. John Andrew & Son, Sc.

A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY

*National Gallery, London*

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Mansell, Photo. John Andrew & Son, Sc.

MISS BOWLES

need of a class of pictures which reconstruct the past, so to speak, and do this with trustworthy accuracy. An enthusiastic teacher once said to me plaintively: "After I have given my classes a glowing account of the glories of Rome, all I can show them is ruins!" It is surely too much to ask of the ordinary pupil to transform a collection of pillars and stones into the Roman Forum as it looked to Cicero. While a few architectural views are desirable, it is wiser not to multiply them, and especially not to choose those which are mere heaps of stones. Maccari's series of subjects, from the decorations of the present Roman Senate Chamber, is very useful; particularly those representing Cicero's Oration against Catiline and Claudius entering the Senate. Piloty's Triumph of Germanicus is a picture I have seen worked as a mine of historical information by a veteran history teacher. By the same painter is an interesting picture of The Last Moments of Julius Cæsar. Wagner's Chariot Race, Vernet's Roman Triumph, and Leroux's School of Vestals are all good reconstructions. Salvator Rosa's Conspiracy of Catiline and David's Oath of the Horatii (both in the Louvre) are standard works of the old school of classical painting. Two pictures by Gabriel Max, The Last Token and The Lion's Bride, illustrate the tragedies of the Roman persecutions of Christians.

In French history the most richly illustrated subject is the career of Napoleon. This suggests an excellent opportunity to a class to make collections or scrapbooks of pictorial Napoleonic material. Files

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of old magazines will yield many contributions, besides prints and photographs to be had from art dealers. I have seen one interesting collection of this kind in which I noted the following subjects: Meissonier's "1814"; Wilkie's Napoleon and the Pope at Fontainebleau; Statue of Napoleon, by Vela, at Versailles; the monument at Waterloo; photograph of the palace at Fontainebleau; photograph of the throne at Fontainebleau; photograph of Napoleon's tomb in Paris; many miscellaneous portraits of Napoleon, Josephine, and Marie Louise from magazine articles. Jeanne d'Arc is another character in French history whose life has been so fully illustrated that one can make charming collections of artistic material in this line. A friend of mine has such a scrapbook of many treasures. It contains, of course, Bastien-Lepage's Vision of Joan of Arc in the Metropolitan Museum; Frémiet's famous statue, the ideal figure by Ingres, and Rossetti's Jeanne d'Arc Kissing the Sword of Charlemagne. There are besides some subjects from the decorations of the Pantheon: Flandrin's Joan of Arc in prayer; and by Lenepveu, the Martyrdom of Jeanne d'Arc and Jeanne d'Arc at the Coronation of Charles VII. Others are Joan of Arc taken prisoner by Rowland Wheelwright, and Joan of Arc going into Battle, by Lionel Royer. Boutet de Monvel's fascinating child's illustrated Jeanne d'Arc is unhappily out of print, but may be seen in large libraries. Two popular pictures connected with French history are the Charlotte Corday of the Corcoran Gallery and Millais's Huguenot Lovers.

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In the study of English history the teacher finds rich illustrative material in the noble old buildings of England, — cathedrals, abbeys, and castles, — about which cluster the memories of so many epoch-making events. These views, together with the countless number of historical portraits from the English portrait painters, make a far better showing than the rather scarce and inferior anecdotic paintings of English historical events. In recent years an admirable contribution to English historical art for school use is the series issued by Longmans. There is one set of pictures in black and white, and another in color designed by H. J. Ford, intended for wall decorations. These are in use in the library and schools of Brookline, Massachusetts.

In our zeal for illustrating the history of our own nation, a good many pictures are often collected which have little or no artistic merit. The following list of subjects can be recommended to teachers: —

The Recall of Columbus, by George Augustus Heaton (Capitol, Washington).
Columbus at the Court of Ferdinand and Isabella, by Vacslav von Brozik (in the Metropolitan Museum).
George H. Boughton's many colonial subjects, including Pilgrim Exiles, Pilgrims Going to Church, the Return of the Mayflower.
French's statue of the Minute Man at Concord, Massachusetts.
Washington and Lafayette at Mount Vernon (Rossiter).
Trumbull's Signing of the Declaration of Independence.
Abbey's Reading of the Declaration of Independence, in the Capitol at Harrisburg, Pennsylvania.
Dallin's series of Indian equestrian subjects, the best, per-

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haps, being the Appeal to the Great Spirit. Others are the Signal of Peace; the Protest; the Medicine Man; an Indian Hunter.

Moran's series of historical marine subjects, about a dozen in number, in the Smithsonian Institution, Washington.

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Certain local historical subjects are being used by contemporary mural painters with good effect in the decoration of American public buildings. Such, for instance, is F. D. Millet's Treaty with the Indians, in the Capitol at St. Paul, Minnesota, and such the Edict of Lord Baltimore, by E. H. Blashfield, in the Baltimore Court-House.

It is in view of so many lesson uses of pictures that our schools have multiplied the prints on the walls in the last years, greatly beautifying the rooms. Educators and dealers have prepared carefully graded lists of subjects corresponding to the school grades. These are helpful and suggestive, but by no means final. No two schools, and no two homes, should be decorated alike. Mechanical monotony is to be avoided. There is danger, too, of letting the utilitarian view of art take precedence of the prime value of pictures as pure decoration and pure joy. The educator must be careful not to let the instructive element outweigh the æsthetic.

The wall pictures are only a part of the school picture equipment. The enterprising teacher makes portfolio collections on her own account, and encourages the pupils to collect prints in such ways as I have indicated. The stereopticon, the reflectoscope, or the radiopticon are also in wide use in school lec-

ture work. The teacher who has once caught the enthusiasm for pictorial lesson helps will leave no stone unturned to add to the repertory.

REFERENCE BOOKS: — www.libtool.com.cn

SEVERANCE BURRAGE AND HENRY T. BAILEY. *School Sanitation and Decoration* (second part).

M. S. EMERY. *How to Enjoy Pictures*. Chapter on "Pictures in the Schoolroom" (by Stella Skinner).

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# VIII

## ANIMAL PICTURES

FROM time immemorial children have loved animals, as pets and playfellows, as toys, as heroes of nursery tales, and as the subject of pictures. Without trying to analyze the psychological reasons, we all accept the fact. When other resources fail in amusing a child, we are always glad to fall back on this one absolutely sure subject of interest. In the school and in the home, animal pictures are much used to combine amusement and instruction. The teacher takes them to illustrate nature lessons, and the mother finds them helpful in pointing many a moral. One cannot begin too early to enlist the child's sympathy with the brute creation.

What constitutes a good animal picture? Correct drawing, certainly, but this is not enough. The animal must seem to be alive. He must show, too, his distinguishing characteristics. We know by his looks what manner of beast he is, gentle or fierce, sly, heavy or fleet-footed. It requires no mean ability to produce a real work of animal art. It means a faithful study of the nature and habits of the animal, and a special aptitude on the part of the artist. Two common faults are conspicuous in much of the animal art given to children. One is stiffness, or lack of vitality:

apparently some illustrators do all their work from natural history collections. The other is the humanizing of the animal character. This quality is doubtless the logical outcome of animal folk-lore, which attributes human sentiments to wild creatures. If we are zealous for good art, we must look out for these faults when making our selections.

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In the childhood of the race, as in the childhood of the individual, animals were the favorite art subject, as we see in the ancient sculpture of various peoples. Centuries before the age of painting, the figure decorations of temples and palaces consisted largely of lions and horses. Critics still visit the British museum to marvel at the lion hunt so realistically depicted on an Assyrian bas-relief, and the noble cavalcade of horses forming the frieze of the Parthenon. The best modern animal painters have something to learn from these. The painters of the early Christian centuries had very little idea of animal art. As their subjects were chiefly religious, animals were mere accessories to them, represented with childlike crudeness. In the old Nativity scenes the ox and the ass, standing (or kneeling) beside the manger, look like the wooden toys of a Noah's ark, and the horses in the procession of the Magi, or in the Crucifixion scenes, are stiff wooden models covered with gorgeous trappings. Only once in a while some painter with a keener eye for street scenes would catch a child with a pet dog and smuggle him into the corner of his picture. You find such a group in a great fresco by Botticelli in the Sistine Chapel, and another in Titian's

famous Presentation of the Virgin, as well as in his Ecce Homo. But these are exceptions. It was late in the history of painting when the animal came into his own, when the perfection of technique made every branch of art possible. We may date the beginning of modern animal art from the seventeenth century Dutch school. From this time on, the most mediocre artist could make a presentable animal picture. But it is only now and then that an artist has attained high distinction in the subject. There is perhaps a general idea that the animal world is not quite worthy the entire life devotion of a master, but a few have forcibly refuted this error and their work reveals undreamed-of possibilities in this direction. When you put the lion of the ten-cent picture book beside the lion of Barye, you see the difference between representing the outer skin and the real leonine nature. One is a stuffed museum specimen, and the other is the king of beasts.

The child's first animal pictures are single figures, as are his first pictures of children. The simple object, without accessories, appeals directly to him, and is most easily understood. Of course, it would be impossible to make a complete collection of single animal figures from masterpieces of art, but one can get a goodly number of subjects from Landseer and Rosa Bonheur. Landseer's Newfoundland, and the head My Dog are good examples. Some fine animal heads are among the works of Rosa Bonheur, as the shepherd's dog of the Wallace collection, the mastiff, Flambau, and the companion subjects

sometimes called "Peace" and "War," a horse and a lion.

The child's first favorites are his domestic pets, the dog, the cat, and the bird. Next come the farm animals which the kindergarteners describe as the child's friends, the hens which give him eggs to eat, and the cow which gives him milk to drink, the sheep which give their wool for his clothes, the horse which carries him to and fro, and the oxen which draw his heavy burdens. Then come the creatures of the woods, the rabbits, squirrels, fox and deer, the beasts of the jungle, the lion and the tiger, the strange creatures of polar regions and the mythical monsters of old poetry and legend.

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All children are delighted with pictures of children with their pets, like Hoecker's little Dutch girl with a kitten, who has won so many child friends. Such pictures are not strictly animal art, but often their chief charm to children is the pet — the first thing to exclaim over as they fall upon the picture with rapture. Many portrait painters have represented their juvenile sitters with their pets, notably Velasquez. The Prince Baltasar Carlos on his pony illustrates almost every quality we desire in a child's picture. We hardly know which is more charming, the sleek little animal with his plump round body or the joyous child astride him. The same young prince with his hunting dog is also a notable work in the Prado Museum. There is tremendous latent power in that big, lazy-looking creature lying beside his young master. Van Dyck several times painted his Prince Charles with a

dog, but the animal is rather a decorative accessory than a live and interesting creature. Reynolds treated the child's canine friends with more sympathy. The
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spaniel which little Miss Bowles holds in a choking embrace captivates us with his bright eyes, while the delightful poodle over which the baby Princess Sophia creeps divides favor with his young mistress. A lovely subject originated by Murillo is that of the child St. John Baptist with a lamb. It was this saint, as will be remembered, who referred to the Saviour as the "lamb of God," and for this reason it became a fixed tradition in sacred art to make the lamb a distinguishing mark of the saint. The idea is very pretty when used as Murillo used it to make the gentle little creature a playmate for the child. There are at least four pictures of this subject.

The child passes gradually from single figures of animals, and pictures of children with animal pets, to more elaborate compositions showing the many-sided life of the animal. It is only by multiplying examples that one can understand how many poses an animal can assume, or what variety of motions he is capable of. The statuesque pose of Landseer's Newfoundland is quite a different thing from the relaxed figure of the Sleeping Bloodhound. A majestic monumental lion is as far removed as possible from the fierce writhing and struggling beasts of Rubens's mighty scenes of the Lion Hunt. There are fifteen of these wonderful pictures. The royal dignity of Landseer's Monarch of the Glen is in striking contrast to the tragic agony of the fallen hero in the Hunted Stag

(National Gallery), while Rosa Bonheur's beautiful Deer in the Forest (Metropolitan) shows the graceful creatures in peaceful home surroundings. The sleek, high-bred driving-horse standing at the forge in Landseer's picture is at opposite poles to Dagnan-Bouveret's strong, rough cart-horses at the watering-trough. These quieter types again differ from the mighty horses of Achilles rearing and plunging, which Automedon holds in check, in Regnault's painting at the Boston Art Museum — or the "flying horses" of Géricault's famous Derby (in the Louvre). Schreyer's Arab horses are of a distinctive type, familiar in many compositions. Rosa Bonheur's Horse Fair is a veritable equine panorama showing many types of the animal in different moods. Two well-known paintings in the Metropolitan Museum show contrasting conditions in the life of the sheep: a flock peacefully grazing in the spring, by Mauve, and another caught in the fury of a snow-storm, by Auguste Schenck. The appealing weakness of baby animals is tenderly set forth by our William Morris Hunt, in the Belated Kid and Twin Lambs of the Boston Museum. It is a revelation in the life of the fox to see him in Winslow Homer's picture, Winter (Pennsylvania Academy), speeding over the field of drifted snow in his flight, chased by two great black crows. The two beautiful creatures ranging through the woods in Liljfors's painting (Buffalo) present another and more peaceful phase of the animal's life. Paul Potter's famous Bull at the Hague is unique among art animals, even in the land of cattle painters,

for the marvelous skill in which the creature's coat is reproduced and the character of his eye.

For pictures of cattle in the surroundings of the farm we have had two notable schools of art, the Dutch and the French. In the seventeenth-century Dutch group belong Cuyp, Adrian van der Velde, Berchem, Paul Potter, Du Jardin, and Wouverman. Examples of these masters are in all the galleries of the Netherlands, and the more important pictures have been reproduced by the large foreign photographers. The traditions of Dutch cattle painting have held their own in a remarkable way through the successive generations. The favorite animal is the cow, which a witty modern critic has described as the "omnipresent quadruped" of Dutch art, the "inexhaustible source of ideas re-created a hundred times, but always lending itself to fresh transformations." A group of nineteenth-century men have proved themselves worthy followers of the great seventeenth-century school. Conspicuous among them are Mauve and Maris. The Metropolitan has excellent examples of Mauve as well as of the Belgian Verboeckhoven.

Pictures from modern French animal works are widely circulated. Nearly all of us are familiar with Rosa Bonheur's Ploughing in Nivernais, where the huge oxen, three yokes for each of the two ploughs, plod patiently across the field drawing the primitive implement which upturns the soil for the planting. Pretty well known, too, are Troyon's Oxen going to Work and the Return to the Farm, companion subjects in the Louvre. Émile Marcke was a pupil of

Troyon, and his cattle pictures show much the same method of treatment. There are examples in various American collections which are familiar in reproductions. Dupré, who also belongs in this company, sometimes painted animal subjects; and still another member of the nineteenth-century French group was Charles Jacque, whose specialty was sheep. Pictures of sheep are very pleasing to children, and two favorites of the schoolroom and nursery are Millet's Shepherdess and LeRolle's Shepherdess. The pig, though a familiar figure in nursery tales, is not often encountered in the polite society of art, but George Morland's Midday Meal, in the Metropolitan Museum, is a pig picture worthy of admiration.

As I have referred frequently to Landseer, something should be said of the work of this famous animal painter. In the mid-nineteenth century he was the popular idol in England, admired equally at the court and among the common people. Engravings from his pictures carried his name and his art all around the world. Then came a reaction when critics began to scoff at his literary and anecdotic qualities, and compared him unfavorably with the new favorite, Rosa Bonheur. At the present time we can judge both painters more fairly and see their respective excellences. It is true that Landseer emphasized a dog's kinship with man rather than his characteristic animal traits. Instead of showing the bloodhound in search of his prey, his nose to the trail, he represented the noble creature waiting outside his wounded master's door in an agony of suspense. Instead of

showing the Scotch collie at his proper business of keeping the flock within bounds, he represents him grief-stricken beside the shepherd's coffin. In such subjects as Dignity and Impudence, and Jack in Office, the dog assumes an almost human pose which appeals to the sense of humor as a sort of caricature. This method tends to sentimentalize and overhumanize the dog, instead of representing him in his true function in the animal kingdom. But even if we count out all the pictures in which the painter catered to the popular anecdotic taste, there still remain a sufficiently large number beyond such criticism, to give him high rank as an artist. His technical facility is above praise: he reproduced cleverly the texture of the hair and the brightness of the eye, and had a fine sense of pose. The deer was practically his original discovery. Studying this noble creature in the Scottish Highlands, he interpreted his life with great fidelity and sympathy.

Rosa Bonheur's animal art covered a much larger range of subjects. She lived surrounded by a perfect menagerie of pets, ministering to them with touching devotion through their ailments and old age. Horses, dogs, cattle, deer, and lions were by turns her favorites, both as companions and art subjects. She knew the lion in every stage of his life from the soft cub, like the picture in Bowdoin College, to the old beast whose head was the model of "War." Though none knew better than she the friendly human side of all animals, she exercised admirable self-restraint in subordinating this element to the essential animal

nature. Her strong, sure technique is of high rank. There is nothing weak or effeminate in her style, but marked virility. Comparing her work with Landseer's, I should say in a general way that his animal figures are more often in repose, and hers in action. Perhaps she was a bit overpraised merely because she was a woman. It was something new in the nineteenth century for a woman to attain artistic distinction, and still newer to enter a field regarded as distinctively masculine. Her work, too, had the obvious qualities which make for popular favor, rather than the subtleties which appeal to the connoisseur. The very bigness of the Horse Fair and the Ploughing in Nivernais calls forth encomiums from the unsophisticated admirer. Severer critics find her lacking in the subtleties of modeling which Barye's work has taught us to look for, or in the dashing qualities of style and *verve* which Géricault exemplified.

Another woman devoting herself to animal art was Henrietta Ronner, born in Holland, and living after marriage in Belgium. For the last thirty years of her life she specialized in cats, and was liberally patronized by royalty and people of wealth. In the nineties she published two beautiful books with reproductions of her pictures. These illustrated volumes and some scattered magazine articles are the only means the general American public has had of knowing the wonderful work of this cat artist. It is to be hoped that time will open these treasures to us all. Some popular cat pictures in wide circulation among the dealers are by Adam and Lambert.

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If we cannot get hold of reproductions of good animal art, we can at least find photographs direct from life, and these are far better than copies of poor paintings, especially crudely colored lithographs. A poor color print is likely to be flat and wooden in effect, while the camera reproduces the delicate gradations of black and white which show the modeling of the body. Good magazine illustrations supply us with much excellent material. The source of the picture is of little consequence, so long as we see to it that the animal represented is true to life.

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MAX ROOSES. *Dutch Painters of the Nineteenth Century.* Chapter on Henrietta Ronner. London, 1898.

## LIST OF ANIMAL PICTURES

*Child with animal pet.*

Hoecker. Girl with Cat. (Dutch child with quaint cap.)

Velasquez. Prince Baltasar Carlos on Pony. Madrid Gallery.
Prince Baltasar Carlos (with hunting dogs). Madrid Gallery.

Reynolds. Miss Bowles (and spaniel). Wallace Collection, London.

Reynolds. Princess Sophia (and poodle).
Lady Spencer and Son (with dog, in the park).
Murillo. St. John the Baptist playing with the Lamb.
Examples in the galleries of Vienna, Madrid, and the National Gallery, London.
The Divine Shepherd. (Christ Child and lamb). Madrid Gallery.
William Morris Hunt. The Belated Kid. (Young girl carrying home the tired "baby.") Boston Art Museum.

*Cattle Subjects.*

*Dutch. Seventeenth century.*

Cuyp. Landscape with cattle. Metropolitan Museum, New York.
Landscape with cattle. Metropolitan Museum, New York.
Paul Potter. The Young Bull. The Hague Gallery.

*Dutch. Nineteenth century.*

Mauve. Spring. Metropolitan Museum.
Autumn. Metropolitan Museum.
Sheep on the Dunes. Buffalo.

*French. Nineteenth century.*

Troyon. Oxen Going to Work. Louvre.
Return to Farm. Louvre.
Holland Cattle. Metropolitan Museum.
On the Road. Metropolitan Museum.
Schenck. Lost. (Sheep in storm.) Metropolitan Museum.
Van Marcke. The Mill. Metropolitan Museum.
Farm Scene. Corcoran Gallery.
Herd. Pennsylvania Academy.
The Water Gate. Layton Gallery, Milwaukee.
Golden Autumn Day. Art Institute, Chicago.
Dupré. The Escaped Cow.
The Drinking-Trough.
Jacque. The Sheepfold. Metropolitan Museum.
Feeding Sheep. Louvre.
Pastoral. Buffalo.

*Miscellaneous animal subjects.*

William Morris Hunt. The Twin Lambs. Boston Art Museum.

Winslow Homer. The Fox. Pennsylvania Academy.
Liljfors. Foxes. Buffalo.
Géricault. The Derby. Louvre.
Dagnan-Bouveret. At the Watering-Trough. (Cart-horse and driver.)
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Regnault. Horses of Achilles. Boston Art Museum.
Schreyer. Halt in the Desert.
On the March.
Arab Scouts.
Rubens. Lion Hunt. (Seven men, three horses, lion and lioness.) Munich.
Lion Hunt. Dresden Gallery.

*Landseer's subjects.*

The Newfoundland Dog. ("Distinguished Member of the Humane Society.")
Shoeing.
My Dog.
King Charles Spaniels (lying on table). National Gallery.
Sleeping Bloodhound.
Monarch of the Glen. (Deer.)
The Challenge. (Deer.)
The Sanctuary. (Deer.)
Highland Shepherd's Chief Mourner. (Shepherd dog beside master's coffin.)
Suspense. (Bloodhound.) South Kensington Museum.
Twa Dogs. South Kensington Museum.
High Life and Low Life. (Bulldog and greyhound, companion subjects in National Gallery of British Art, London.)
The Nutcrackers. (Squirrels.)

*Rosa Bonheur's subjects.*

The Shepherd Dog. Wallace Collection, London.
Flambeau. (Dog's head.)
Deer in the Forest. Metropolitan Museum.
Lion Cub. Bowdoin College.
Peace. (Head of horse.)
War. (Head of old lion.)
Ploughing in Nivernais. Luxembourg, Paris.
Horse Fair. Metropolitan Museum.
Haymaking in Auvergne. Luxembourg.
Brittany Sheep.
Sheep of Berry.

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# IX

## PICTURES OF CHILDREN

A WISE mother is glad to have her child enjoy the companionship of other children. It makes for normal development that he should mingle with others of his own age in the home, in the school, and at his play. And it is simply an extension of the same principle that his first books and pictures are about children. Every little boy or girl he meets or hears about is interesting to him, and he welcomes a picture child as a new friend. Among very little ones, pictures of boys or girls are equally enjoyed, but the time soon comes when boys naturally take to their own kind and girls to theirs. We can hardly surfeit them with this class of subjects, and indeed no grown-up with a heart for children ever tires of good art of this sort. The popularity of such subjects is seen in the immense output of advertising material adorned with child pictures. Many of these reproduce photographs of real babies, and are by no means to be despised. Much of the artistic modern photography compares favorably with high art. Nevertheless, our repertory should not be wholly supplied from this source. It is desirable for the child's all-around education that his art world be peopled with children of many periods and nationalities. In the embarrassment of riches which are available for this purpose

the classified descriptive list at the close of this chapter will help mothers and teachers to make wise selections. The pictures referred to have been tested by much practical experience and found attractive and interesting to children.

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Technically the picture of a child is a far more difficult achievement than that of an adult. When the Italian primitives were struggling with the problems of the human figure they represented children as miniature grown-ups. The Christ-child in the arms of his mother, as old Cimabue and Giotto painted him, is a good deal like a doll. The real live baby was not born into the world of art till a much later date. Indeed, the very young baby has never been a common art subject, for the painter has naturally preferred the more attractive stages of childhood.

An inexhaustible storehouse of child pictures, as all the world knows, is that vast body of works to which we apply the Italian name "Madonna," because it was in Italy that the subject had complete historical development. It represents Mary, the mother of Jesus, with the Christ-child in her arms, and was the first artistic effort of the Christian era to portray childhood. The theme makes an instantaneous appeal to children of all ages, and will never outgrow popular favor. In making selections for our children, we do well to avoid the archaic paintings of the early centuries and all the more formal altar pieces, looking first for the elements of human interest and childish affection. The simplest compositions are best. From the great Renaissance Italians the best beloved mas-

ters are Andrea del Sarto, Raphael, Correggio, Luini, Bellini, and Titian. The German Holbein's Meyer Madonna also belongs in this period. From the seventeenth-century names I would add those of Carlo Dolce (with discrimination), Murillo (Spanish), and the two great Flemings, Rubens and Van Dyck. All these men understood well the representation of innocent, happy childhood. There are also many excellent modern Madonna pictures in the art stores by Gabriel Max, Bodenhausen, Dagnan-Bouveret, Sichel, Ferrari, and others.

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The children's special favorites among Raphael's works are the Madonna of the Chair and the Sistine Madonna. In innumerable schoolrooms all over the land hangs one or the other of these two pictures. Many stories are told by the teachers of the beneficent influence of these noble ideals of motherhood and childhood upon pupils of every race and creed. Such subjects may be considered entirely apart from their original ecclesiastical significance as a universal type of the tenderest of human relations. I heard of a young high-school girl, obliged to give up her course because of tuberculosis, who talked constantly of the beautiful picture which hung in the schoolroom. The mother found upon inquiry that it was the Sistine Madonna, a copy was procured, and the girl's last days were made happier by the gracious presence in her sick-room.

The two great Raphaels illustrate a contrast in motive which a child is quick to grasp. The child of the Chair Madonna nestles in his mother's protecting

arms, seeking shelter from danger, but the Sistine boy is like a little prince who is thinking of his people, and is setting forth to help the world. In the children's phrase one is "babyish," and the other "manly." I call the Chair Madonna the "Madonna of Love," and the Sistine, the "Madonna of Service." The central portion of the Sistine Madonna makes a picture complete in itself. In fact many of the most attractive Madonna subjects are made in this way, by photographing the central detail in a separate print.

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A subject closely akin to the Madonna and Child is Charity, a symbolic expression of that all-embracing spirit of love which gathers the children of the world in its care. A noble group by Andrea del Sarto treats this subject as a motherly woman seated, with a child at her breast, another on her knee, and another at her feet. Burne-Jones made a tall, narrow panel of Charity standing with a baby on each arm and four children at her feet. Abbot Thayer's painting in the Boston Art Museum is a third well-known example. Here Charity extends both arms as if to shelter all children beneath them, and two little ones stand at her feet nestling against her sides. Such pictures are admirably adapted to the nursery and the lower grade schoolroom. And perhaps here, better than anywhere else, should be mentioned that beautiful picture of kindred theme, Murillo's Guardian Angel.

The Holy Family is an enlargement of the Madonna subject by the introduction of other figures. A pleasant fancy of the old masters was to represent

the little St. John Baptist, cousin of Jesus, as a playmate of the holy child. Here are endless possibilities of story interest for a child's delight. An effective contrast is made between the swarthy, skin-clad Baptist and the fair-haired Christ-child. The sturdy St. John is the most affectionate slave of his cousin, bringing offerings of fruit and flowers or kneeling in adoration. Raphael was particularly felicitous in this subject, and examples are numerous also among his contemporaries. Single ideal portraits of either of the two boys are not very common, but are treasures worth picking up when they are to be found. Andrea del Sarto's St. John Baptist, the boy, is an exceptional picture, and a great favorite. Murillo's so-called Children of the Shell is a delicately conceived subject of the relation between the two cousins. They have been playing together with the lamb, when St. John becomes thirsty, and the Christ-child offers him to drink from a shell.

The several striking incidents of the infancy of Jesus have all been very often illustrated, and form a series of delightful pictures of child life. The birth in the Bethlehem manger, the visit of the shepherds to the newborn babe, the coming of the wise men with their Oriental gifts, the presentation of the babe in the Temple, the flight into Egypt, and the visit of the twelve-year-old boy in the Temple, have been made vivid by the art of many centuries. In choosing such pictures we must be careful to see that artistic beauty is united with good illustrative quality. It must be understood that none of the great painters of

the past made any attempt to represent Bible scenes with historical accuracy. They knew and cared nothing about the customs and topography of Palestine in the first century. Happily, however, our children have no archæological prejudices. Their interest centers upon the babe, who lies serenely on his bed of straw in the company of the ox and the ass, who receives his first gifts with eager delight, who is borne in his mother's arms on their long donkey ride into a far country, and who later discusses gravely with the gray-beards of the Temple the great volume of the Scriptures.

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Another class of attractive child pictures emanating from the old masters is the joyous company of angels who figure so conspicuously in religious compositions. They fill the heavenly spaces with their choirs and make music before the Madonna's throne. They sport playfully in the clouds or make themselves useful on the earth, companions and playmates of the Christ-child, or attendants upon sacred personages. And always, whether praying, adoring, singing, serving, they are the perfect embodiment of the eternal child spirit. Correggio is easily first in this peculiar field, as the creator of the most fascinating elflike sprites, bubbling over with mischief. The same elfin creature is by turns angel or cupid, playing with the helmet and sword of St. George, or sharpening an arrow by the couch of Danaë.

The child angel as a musician belongs especially to the Venetian art, placed at the bottom of a formal altar piece. Some of the best-loved figures of painting

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From a carbon print by Braun, Clement & Co. John Andrew & Son, Sc.

JESUS AND JOHN—"THE CHILDREN OF THE SHELL"

*The Prado Gallery, Madrid*

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*Painted by Van Dyck.* **John Andrew & Son, Sc**

CHARLES, PRINCE OF WALES

*Royal Gallery, Turin*

are these artless little creatures, bending over lute or violin with complete absorption. Bellini, Palma, and Carpaccio contributed some winsome examples. A few of the Florentines — notably Raphael and Bartolommeo — and the Bolognese Francia adopted the Venetian idea with characteristic variations. Other baby figures, or "putti," for all sorts of decorative purposes, are scattered freely through Italian Renaissance painting, carrying banderoles or cartouches, supporting pedestals or medallions. In the limited repertory of subjects in this period, these child ideals formed a sort of outlet for the artist's playful fancy.

Turning from these ideal child subjects of past centuries to the field of portrait painting, we find that real portraits of real children constitute a very interesting and attractive class of pictures for the little ones in our schools and homes. They make the home life of historic periods more vivid to us, they teach us how the boys and girls of olden times dressed, and, most of all, they show us that child nature is the same in all ages. With what wonder and curiosity do we gaze upon the monstrous skirts, the long, stiff corsets, and the elaborate finery which burdened little royalty of long ago. But that babies of four hundred years back played with rattles as they do now, and that children frolicked with pet dogs and clung to their mothers' knees, unites the past and the present very closely. Sometimes we come unexpectedly upon a style of dress which seems quite familiar — a plumed hat, a jaunty cap, a broad lace collar, a "Dutch cut" of hair, a "Russian blouse." The picture of a child

elicits the prompt demand for information about the original — where does he live, what is his name, etc. We must take pains to answer such questions intelligently and consistently. If we cannot learn much of the pictured child's real story, we may at least place definitely the nationality, the period, and the social class, so to speak, while the face tells us something of the particular temperament. A little experience makes us adept in the art of inference and teaches us to note every detail which may give the clue to the child's character. When a historical personage is represented, we have plenty of interesting material to connect with the portrait.

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Child portraits were rare articles in the Italian Renaissance, but of course we all know that there is no rule without exception. Now and again some painter — Ghirlandajo, Botticelli, Pinturicchio — pleased himself by turning off the portrait of a boy or girl whose face had caught his fancy. Occasionally a fond parent, like the great Duchess Isabella d'Este or a Medici prince, gave an order for the likeness of a beloved child. We can count these exceptional pictures on the fingers, but they are precious enough to cherish both for their artistic and historic value.

With the great portrait schools of the seventeenth century the child came into his rightful art place. From this time forward children's pictures occupy their proper proportion in the total product of any period and school of art. But with all this abundance of material one can never choose a child's picture at random. It is not given to all in equal measure to

understand the heart of a child. There is a certain touchstone of sympathetic imagination by which we must test the essential quality of the pictures. To begin with, let us look for something better than mere doll-like superficial prettiness. The child need not be pretty to be interesting or attractive. Just a plain little everyday kind of girl who looks like a nice play-mate, or a jolly good-natured sort of boy who is ready for any fun, makes the most delightful picture. A self-conscious, artificial child is as undesirable in a picture as in real life, and that artist is most successful whose work is most simple and natural. This is why Velasquez is so great, and Greuze often so weak, and Van Dyck so uneven. Where in the world of art can you match the simple babyish gravity of the infant Baltasar (Boston Art Museum), the pathetic timidity of Maria Theresa, or the sweet shyness of the Princess Margaret? Velasquez was free from the common fault of overmodeling the child's face, painting only what he saw. Never straining after effects, his perfect self-restraint was an element of his success. All their absurd and gorgeous court costumes cannot hide the true child nature of the little Spanish royalties.

Now the young girls of Greuze, with all their prettiness, are not really natural. They are consciously posing for your admiration. And as you come to look at them the second time, you see that they are not so young as they seem to be. Some of them are only make-believe little girls, with arch smiles. Even the charming maiden of the Broken Pitcher, so carefully

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made up with a rose in her hair and a nosegay in her corsage, is not quite convincing. While the picture has some fine qualities, the motive lacks sincerity and spontaneity, and I for one would give a good deal more for the wistful child with the apple in the London Gallery. Associated in our thoughts with the name of Greuze is that of Madame Le Brun, who began her art career by copying Greuze's heads. She was, however, more sincere, if less gifted, than he, and she added something to the treasures of child portraiture in the charming pictures of her little daughter. The Mother and Daughter in the Louvre is a fine and deservedly popular work.

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The child portraiture of Van Dyck is always sincere and serious, but the posing and grouping are not uniformly natural. The oft-repeated children of Charles I stand in rather stiff and uncompromising rows, but any such faults are forgotten for the splendid artistic qualities of the work. The heads are beautifully done and make complete separate pictures, particularly Prince Charles, and the inimitable "Baby James," the Duke of York, in his little bonnet. Princess Mary is a bit too prim to be really childlike. My own favorites among Van Dyck's child figures belong to the earlier periods when his inspiration had not lost its freshness, like the White Boy of the Durazzo Palace in Genoa, souvenir of his youthful Italian journey, and Richardot and his son,[1] from the Flemish groups. The child portraits of Cornelis de Vos should

[1] An illustration in the volume on *Van Dyck* in the Riverside Art Series.

be classed with those of Van Dyck, whose contemporary he was, and whose skill he closely rivaled. They represent his own engaging little daughters. The Dutch schools of the same day furnish us many valuable examples of the subtle art of child portraiture. It was a fashion there for well-to-do merchants to have group pictures painted of the entire family. From this custom we see in the galleries a wonderful array of these pictures showing well the solidarity of the Dutch home life. It goes without saying that Dutch children are always chubby and rosy, and the soberness of their costume gives them an air of quaint gravity. Besides the more common or typical works, we have a few priceless gems which every child-lover values.

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It was the glory of the English eighteenth-century art to develop the beauty of womanhood and childhood, and from this school came forth a host of picture children to delight the world. A characteristic quality is their animation. Contrasted with the staid and quiet figures of the little Italians, Spaniards, and Flemings of the previous centuries these English young folk are sparkling with life and gayety. In attitude, gesture, and expression we get the whole story of the child's individual temperament. Sir Joshua Reynolds was the head of the School. He was one of those rare spirits who win the complete confidence of a child. He was their boon companion, and while he romped with them as a playmate, his keen artist's eye noted their qualities as models. Delightful stories are told of that great octagonal room in Lei-

cester Square from which proceeded such shouts of laughter that none could have dreamed it was a painter's studio. From this enchanted castle were sent many masterpieces which have made the youthful originals household names, like Penelope Boothby and Miss Bowles. Not content with filling a multitude of orders, the painter seized every opportunity to make ideal or "fancy" subjects of children for his own amusement, using his little niece and grandniece as models. It is thus that we have the Strawberry Girl, the Age of Innocence, Simplicity, and Little Samuel. Gainsborough, like Van Dyck, inclined to the more poetic and serious aspects of child life, and therefore does not so readily win a child's attention. But the Blue Boy should be introduced to all our children as a notable work of art, and no one can fail to respond to the intimate charm of his expression. The works of the lesser painters of the English school, Romney, Opie, Hoppner, and Sir Thomas Lawrence, have not been widely enough reproduced to become familiar to the general public. But little by little, as they find their way to large collections, we may hope to add to our knowledge of this marvelous setting-forth of child life in its happiest and most wholesome vein.

When we come down to our own period in our art study, our troubles increase, as we try to collect reproductions of some modern masterpieces of child portraiture. Costly copyrighted photographs we cannot all possess, but we derive such satisfaction as we may from poring over chance cuts in magazines

and expensive illustrated books. Through these sources we learn how many children's pictures were made by the French Bouguereau and Boutet de Monvel, the English Sir John Millais and Burne-Jones. A few good contemporary pictures, like Shannon's Miss Kitty and Mr. Chase's Alice, are scattered through our American public collections, and are rapidly becoming known through the efforts of art dealers.

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And now for our lists: —

## List of Pictures of Children

*Madonna subjects.*

Raphael. Madonna of the Diadem. Louvre, Paris. (Baby asleep.)
Granduca Madonna. Pitti Gallery, Florence.
Tempi Madonna. Munich.
Chair Madonna. Pitti Gallery, Florence.
Sistine Madonna, Dresden Gallery.

Correggio. Madonna with Angels. Uffizi Gallery, Florence.
Kneeling Madonna. Uffizi Gallery, Florence.

Andrea del Sarto. Madonna of the Harpies. (So called from decoration of pedestal.) Uffizi Gallery, Florence. (Detail of mother and child.)

Botticelli. Madonna. Louvre, Paris.

Filippo Lippi. Madonna. Uffizi. (Mother seated, and angels holding babe.)

Perugino. Kneeling Madonna. National Gallery, London. (Central panel of triptych.)

Luini. Madonna of the Rose Hedge. Brera, Milan.
Madonna at Lugano. (Lunette. Christ-child playing with lamb, little St. John on other side.)

Bellini. Madonna of Two Trees. Venice Academy.
Madonna and Child. National Gallery.

Titian. Pesaro Madonna. Church of Frari, Venice. (Detail of mother and child.)
Madonna of Rabbit. National Gallery.

Giorgione. Madonna. Castelfranco, near Venice.

Palma. Madonna and Saints. Dresden.
Moretto. Madonna and St. Nicholas. Brescia. (Unique and charming. The old saint introduces two little boys to the Christ-child, two others following him.)
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Carlo Dolce. Madonna. Dresden. (Child asleep.)
Madonna. Pitti Gallery, Florence. (Child standing on mother's knee.)
Holbein. Meyer Madonna. Dresden Gallery.
Murillo. Madonna. Pitti Gallery, Florence.
Madonna. Corsini Gallery, Rome.
Van Dyck. Presepio. Corsini, Rome.

*The Holy Family.*

Raphael. Cardellino Madonna (Madonna of Goldfinch). Uffizi, Florence. (Mother with two children in landscape; St. John bringing goldfinch.)
Madonna of the Meadow. Vienna. (Mother and the two children in landscape.)
Belle Jardiniere. Louvre. (Mother with two children in landscape.)
Madonna dell' Impannata. Pitti. (Two mothers, Mary and Elizabeth, with the two children.)
Madonna of the Pearl. Madrid. (Four figures as above. Full of joyous domestic feeling.)
Pinturicchio. Holy Family. Siena Gallery. (Landscape. Mary and Joseph seated. The two children running across meadow to draw water from fountain. The children's figures are photographed separately.)
Titian. Madonna of the Cherries. Vienna. (Mother with the two children. St. John bringing fruit.)
Madonna with St. Anthony. Uffizi. (Mother with two children. St. John bringing flowers.)
Luini. Holy Family. Ambrosian Gallery. Milan. (Two mothers, Mary and Elizabeth, with the children.)
Andrea del Sarto. Holy Family. Two pictures in the Pitti, Florence.
Knaus. Holy Family. Metropolitan, New York. (Little angel peeping at babe in mother's lap. Joseph on donkey in rear.)
Rubens. Holy Family. Pitti, Florence.

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Fr. Hanfstaengl, photo. John Andrew & Son, Sc.

THE FRUIT VENDERS
*Munich Gallery*

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*Doge's Palace, Venice*

SAINT CHRISTOPHER

Van Dyck. Holy Family. Turin. (Two mothers and St. Joseph. Christ-child eagerly springing toward St. John.)

*Nativity.*

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Correggio. Holy Night. Dresden.
Luini. Nativity. Louvre.
Nativity. Como Cathedral.
Lorenzo di Credi. Adoration of Shepherds. Uffizi, Florence.
Lorenzo Lotto. Adoration of Shepherds. Brescia.
Murillo. Adoration of Shepherds. Madrid Gallery.
LeRolle. Arrival of Shepherds.
Burne-Jones. Nativity. Torquay.

*Adoration of Kings* (*or Magi.*)

Ghirlandajo. Foundling Hospital, Florence.
Gentile da Fabriano. Florence Academy.
Burne-Jones. Star of Bethlehem. Oxford, England.

*Flight into Egypt.*

Holman Hunt. Triumph of Innocents. (Circle of angels dancing about wayfarers.)
Correggio. Madonna della Scodella. Parma Gallery. (Mother dipping water from pool and St. Joseph plucking dates for Christ-child.)

*Presentation in Temple.*

Bartolommeo. Vienna. (Group of five figures, the aged Simeon holding the Christ-child.)

*Christ among Doctors.*

Holman Hunt. (Interior of Temple with many figures, Mary just discovering the lost child.)
Hoffman. (Group of six figures in three-quarter length. Boy Christ pointing to Scriptures.)

*Child Angels.*

*As parts of compositions.*

Botticelli. In the Incoronata, Uffizi, Florence. (Holding crown of stars over Madonna's head, and supporting her writing materials for inscribing the Magnificat.)

**Filippino Lippi.** In Holy Family, Pitti, Florence. (Adoring and scattering rose petals over child who lies on the ground.)

In The Vision of St. Bernard, Church of the Badia, Florence. (Four attendants of Virgin. One with folded hands is photographed separately.)

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**Leonardo da Vinci.** In the Baptism by Verrochio, Florence Academy. (Two kneeling attendants. Photographed separately.)

**Titian.** In the Assumption. Venice Academy. (Angelic throng upbearing ascending Virgin. Some groups photographed separately.)

**Correggio.** In frescoes in dome of Church of St. John Evangelist, Parma.

In ceiling decoration in Convent of S. Paolo, Parma. (Bearing implements of chase, to accompany Diana. Each figure in a medallion, photographed as separate picture.)

**Murillo.** In Immaculate Conception, Louvre, Paris. (Angelic throng upbearing Virgin.)

**Van Dyck.** Repose in Egypt. Pitti, Florence. (Circle of baby angels dancing to entertain Christ-child.)

**Raphael.** In Sistine Madonna, Dresden. (Two cherub heads at bottom of picture.)

In Foligno Madonna. Vatican Gallery. (Cherub holding cartouche at bottom of picture.)

In Jurisprudence fresco, Vatican, Rome. (Cherub in right corner.)

In Fresco of Sibyls, S. Maria della Pace, Rome. (Cherub.)

*As separate pictures.*

**Rubens.** Vienna Gallery. (Angels playing with Christ-child and lamb.)

Munich Gallery. (Angels playing with garland of flowers.)

**Rosso Fiorentino.** Uffizi, Florence. (Angel with guitar.)

**Andrea del Sarto.** Florence Academy. (Two angels with scroll.)

*Musical child angels in altar pieces, photographed as separate figures.*[1]

Bellini. In Frari Madonna, Venice. (Lute-player. Flute-player.)

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Vivarini. In Redentore Madonna, Venice. (Two baby lute-players.)

Carpaccio. In Presentation. Venice Academy. (Lute-player.)

Palma. In Madonna enthroned. Vicenza. (Violinist.)

Raphael. In Baldacchino Madonna, Pitti, Florence. (Two choristers.)

Bartolommeo. In Marriage of St. Catherine. Florence. (Guitar-player and violinist.)

Francia. In Madonna of S. Giacomo, Bologna. (Two girl musicians.)

*Child portraits.*

*Italian Renaissance.*

Pinturicchio. Dresden Gallery. (Boy. Bust.)

Ghirlandajo. Louvre. (Old man and little child.)

Francia. Federigo Gonzaga. Bust. Altman Collection, New York. (The boy was son of Isabella d'Este and the Duke of Mantua.)

Morone. Bergamo Gallery. (Little girl. Bust.)

Paris Bordone. Uffizi Gallery. (Bust of boy with plumed hat.)

Baroccio. Prince of Urbino. Pitti, Florence. (Baby in cradle.)

Tiberio Titi. Prince Leopold de' Medici. Pitti. (A baby.)

Bronzino. Don Garcia. Uffizi. (Fat baby boy with bird.)
Princess Mary. Uffizi. (Prim little girl.)

Titian. Lavinia. Berlin Gallery.

*Flemish. Seventeenth century.*

Rubens. Two sons. Vienna Gallery. (Full-length figures in rich costumes.)

Van Dyck. Children of Charles I.
Group of three (full length). Turin Gallery. (The group from which the separate heads

[1] La Farge's Suonatore in the Worcester Art Museum is a beautiful picture inspired by the musical angels of the old Italian altar pieces.

are taken, Charles, Mary, and Baby James.)
Group of three (full length). Dresden Gallery.
Group of five. Berlin Gallery.
Princess Mary and Prince William (her fiancé). Amsterdam.
Prince William of Nassau. St. Petersburg.

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Cornelis de Vos. Baby. Antwerp. (In high chair with toys.)
Two little daughters. Berlin Gallery. (Children richly dressed seated on floor. Bewitching.)

*Dutch. Seventeenth century.*

Cuyp. Boy's head. (Wearing broad-brimmed hat.)
Maes. Boy with hawk. Wallace Collection, London.
Frans Hals. Ilpenstein Baby. Berlin Gallery. (Richly dressed baby bubbling over with laughter. In arms of nurse.)
Moreelse. Princess. Amsterdam. (Half-length; dressed in stiff corset.)
Terburg. Helen van Schalke. Amsterdam. (Cabinet picture. Full-length figure. Dressed like a Quaker lady with reticule over arm. Very quaint.)
Ver Meer. Girl's head. Hague. (Wearing turban. Wonderful light on face.)
Lirens. Portrait of Boy. Berlin.

*Spanish, Seventeenth century.*

Velasquez. Princess Margaret. Louvre. (Bust.)
Las Meninas. Madrid Gallery. (Interior with little Princess Margaret in center, surrounded by attendants.)
Princess Margaret. Vienna Gallery. (Full-length figure similar to that in Las Meninas.)
Princess Maria Theresa. Madrid Gallery.
Prince Baltasar Carlos on his Pony. Madrid Gallery.
Prince Baltasar Carlos (with hunting dog). Madrid Gallery.
Prince Baltasar Carlos (with dwarf). Boston Art Museum.
Murillo. Boy at window. National Gallery, London.

*French.*

Greuze. Broken Pitcher. Louvre, Paris.
Child with apple. National Gallery, London.
Girl with lamb. National Gallery, London.
Innocence. Wallace Collection, London. (Girl with lamb.)

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Mme. Le Brun. Madame Le Brun and her Daughter. Louvre.
Girl with muff. Louvre.
Head of daughter. Bologna Gallery.

Fragonard. Head of child. Wallace Collection, London.

*English, Eighteenth century.*

Reynolds. Angel heads. National Gallery.
Age of Innocence. National Gallery.
Infant Samuel. National Gallery.
Lady Cockburn and children. National Gallery.
Duchess of Devonshire and baby.
Lady Spencer and son.
Simplicity.
Miss Bowles. Wallace Collection, London.
Strawberry Girl. Wallace Collection, London.
Penelope Boothby.

Gainsborough. Blue Boy. (Two versions. One at Grosvenor House, London. The other in collection of Mr. Hearn, from which reproductions have been made. Full-length figure in landscape. Dressed in blue satin.)
Eliza Linley and brother. Morgan Collection, New York.

Romney. Gower children. (Four little girls dancing in a circle. Tall girl striking tambourine.)

Sir Thomas Lawrence. Calmady children. (Two children's heads in circular composition, sometimes called "Nature.")

*Miscellaneous.*

Manet. Boy with sword. Metropolitan Museum. (Full-length.)

Sully. Boy with torn hat. Boston Art Museum. (Bust.)

Whistler. Rose of Lyme. Boston Art Museum. (Half-length of little girl.)

Sargent. Boit children. Boston Art Museum. (Interior with three children.)
Carnation Lily, Lily Rose. (Two little girls in garden lighting Japanese lanterns.)
Burne-Jones. Dorothy Drew. (Full-length figure of little girl seated.)
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Shannon. Miss Kitty. Pittsburg. (Full length.)
William M. Chase. Alice. Chicago Art Institute.
Frank Benson. My Daughter. (Bust portrait.)
Bouguereau. Sister and brother.
The Broken Pitcher.
George de Forest Brush. Mother and child. Boston Art Museum.

REFERENCE BOOKS: —

ALICE MEYNELL: *Children of the Old Masters: Italian Schools*. London, 1903.

A quarto volume with fifty-six beautiful plates. An essay in nine sections, covering about seventy pages and discussing the old Italian interpretation of child life, with some emphasis on the work of the Tuscan sculptors.

LORINDA MUNSEN BRYANT. *Famous Pictures of Real Boys and Girls*. London, 1912.

Arranged by countries: Italy, Spain, Germany, Holland, Belgium, France, England, and America.

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## X

### STORY PICTURES

A CHILD's love of stories is well-nigh universal, and no argument is needed to prove the value of gratifying this taste. Whether it is regarded from an educational standpoint, as a training for the mind, or merely taken for pure amusement, the story is the child's natural pabulum. How pictures may facilitate and enrich the story-telling process I have tried to explain in a previous chapter. It remains to make some suggestions in regard to story-picture material. For as there are stories and stories, some good for children, and some not, so there are pictures and pictures, from which to choose. Some subjects attract a child at once, and others make no impression on him. Some which appeal to him with an obvious story interest may be wretched specimens on the artistic or mechanical side. Some which interest an older person very much, deal with themes which a child is incapable of grasping. Worst of all, some have an unwholesome or artificial, sentimental or silly, story to tell. On the whole, it is much better to have a few good things than many inferior prints.

In one sense any and every picture is a story picture. An active imagination may weave a drama out of the most meager material. The figure of an animal, Landseer's Newfoundland Dog, let us say, may sug-

gest all sorts of exploits to form an endless tale. A portrait, like the head of Van Dyck's Prince Charles, may be the starting-point of the life-story of the Merry Monarch. This story use of the picture is perfectly legitimate, but it is not the original intention of the artist. A real story picture differs from one upon which a story may be based as the Adoration of the Shepherds differs from a simple Madonna, or Boughton's Pilgrims going to Church from Stuart's portrait of George Washington. The real story picture is dramatic in character and contains a story by implication, the story the artist meant to tell, and to draw this out is quite another matter than building one of our own upon a picture not designed for the purpose. The line cannot be rigidly drawn, but it seems to me well to keep the distinction clearly in mind. We do not want to fix the "literary habit" upon a child so that every picture necessarily means a story to him. In a real story or anecdotic picture, the position or action of the figures and the accessories of the composition all point out a story, and if the artist has done his part, we ought to read it easily.

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The first story subjects we give our children are naturally those dealing with child life. We begin by looking for pictures illustrating the doings of the average boy and girl in the home, with his playmates, and in the great outdoor world. Few artists have in any sense specialized in these lines, and we pick up our material among scattered examples from many countries and many periods. The most satisfactory

pictures of this sort are general and typical in character rather than local in interest. The good old stories which have been retold from time immemorial retain their hold upon us because they deal with the typical elements of human nature and child life. They have no local color to fix the time and place. So with story pictures. If they reach the heart of child life, they last forever, but if they depend too much upon transient elements, the next generation will not understand them. I can best explain my meaning by illustrations. About three hundred years ago the Spanish artist Murillo painted some groups of beggar boys playing in the street. They were ragged and unkempt, not particularly pretty and not over-clean, but they were full of the joy of life. Happy-go-lucky as the birds of the air, they are feasting on melons and grapes, and kings of the earth might envy them. There are at least eight of these subjects, the best-known being the group in the Munich Gallery, and they are among the most popular and delightful pictures in the world. Though painted three centuries ago in Seville, you can find their counterparts to-day in the streets of New York, or Boston, or Chicago. To the end of time boys will flock together to loaf in the sun, devour stolen fruit, and play games on the ground. Murillo's pictures will never need explanation and will never go by. Now many story pictures which seem very funny and clever at first sight lose their interest as time passes, because the details are too definitely localized. In the latter part of the nineteenth century there were vari-

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ous painters whose works had great vogue, but which are already going out of fashion. Meyer von Bremen's pictures of Swiss child life and J. G. Brown's of New York newsboys and bootblacks are of this class. They deal with local customs which are already passing. We speak of them as "old-fashioned"; but it never occurs to anybody to call the Spanish Beggar Boys old-fashioned. Fashion has nothing to do with them. Nor does the seventeenth-century setting prevent our enjoyment of the merrymaking in some of Jan Steen's Dutch pictures. This painter did more children's subjects than seems to be generally known. We debar, of course, any which are coarse in vein, but scenes of simple hilarity, even if it is of a boisterous kind, are good to have. Steen's contemporary, Peter de Hooch, is at opposite poles in his choice of subjects, gentle, quiet, refined, and poetic. His demure little girls helping their mothers about the housework are the pattern of dutifulness. One can scarcely imagine them doing anything naughty, but they are not too prim to be thoroughly childlike and lovable. Among modern painters the French Millet and the Dutch Israels seem to me the most natural and spontaneous in their delineations of children's occupations and amusements. In fact, the doings of country children seem to make a wider appeal than city subjects. It would be foolish to insist that a child's pictures should be only those which have stood the test of years. As well give up all magazines and newspapers. It is well, however, to keep in mind the difference between the permanent and the transient. The

pictures which we select as birthday and Christmas gifts for our little ones, pictures to keep as special treasures, should be of the higher order. For the rest we hail gladly any child pictures with good drawing, good story interest, and a natural rather than an artificial or forced situation.

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To limit a child's story pictures to subjects of child life would be a mistake which no wise educator is likely to make. It would be like shutting him up in a Lilliputian kingdom. We must help our children to grow up, and pictures are an invaluable means to this end. They should open to the young mind many avenues of thought and enjoyment. They may reflect the life of the workaday world about us, make the past vivid, or awaken visions of the fairyland of fancy. Sometimes they arouse an interest in something we should not otherwise care for by investing the subject with the glamour of art. It was the peculiar charm of the seventeenth-century Dutch school to interpret homely domestic themes. These painters were wonderful realists and clever story-tellers, with good dramatic sense and much humor. Their pictures suggest to the quick imagination endless stories of everyday life — the goldsmith weighing his gold, the old market-woman haggling over her fruit and vegetables, the lady at her piano, or the cavalier with his lute. We look into the parlor, the kitchen, the chamber, the banquet-hall, the tailor's shop, the market, and the inn, and imagine all sorts of pleasant things about the occupants. With Gerard Dow and Maes we see touching scenes among the poor, the old

woman saying grace over her frugal meal, or working at her spinning-wheel. With Terburg we get a glimpse of fashionable life, peeping into the homes of the wealthy, where slender ladies, in satin gowns, are completing their toilets, playing on musical instruments, or engaged in polite conversation. A French *genre* painter of the eighteenth century, whose domestic subjects are closely akin to those of the Dutch school, was Chardin. There is, however, a delicacy and sentiment about his work which distinguishes it from the Dutch. Even his cooks and housekeepers, with their coquettish frilled caps, have a vein of the poetic in their make-up.

It is because the occupations of daily life appeal so strongly to children that Millet is a great favorite with them. They are much interested in the simple French peasant-folk pursuing their common tasks in the house and field. The sense of strength and efficiency in these figures is an important element in their attractiveness, and there is usually a placid content in labor which is good to see. They take their tasks seriously, almost solemnly sometimes, as if performing a religious rite. The Potato Planters (man and woman), the Sheep-shearer, the Sower, and the Gleaners illustrate these qualities. The Angelus, the best-known, but by no means the greatest, of Millet's works, represents a man and woman in the field at the close of the day's labor, bowing in prayer at the sound of the Angelus bell. When the laborers lack facial beauty, their pose is as majestic as Greek sculpture. The Man with the Hoe, notwithstanding his stupid vacant

expression, has a monumental dignity and the plain-faced Milkmaid is as graceful as a caryatid. The Churner's beauty is in her vigorous handling of the dasher, and her satisfaction in the results of her work. Even the cat who rubs up against her feels the cheerful atmosphere of content which pervades the room. The Little Shepherdess and the Woman Feeding Hens are really pretty and are the children's special favorites. A wide horizon and a long vista are other features of Millet's pictures which make them restful and uplifting. One does not weary of such subjects.[1]

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Jules Breton is another French painter of peasant labor whom the children love. The Song of the Lark is a picture of a young woman at work in the field, pausing scythe in hand to listen to the wondrous bird at which she gazes transfixed. As in Millet's Angelus there is here a suggestion of the idealism which lightens toil. Companion figures to the girl of the Lark Song is the Gleaner, with a sheaf of wheat on her shoulder, and the Shepherd's Star, who carries a big bundle on her head. Other subjects relate to the close of the day's labor, like the End of Labor, and the Close of Day, and the Return of the Gleaners. It will be noticed that not one of these subjects shows the actual process of labor as in Millet's works. Some other French pictures to include in this group have to do with haymaking. In Bastien-Lepage's Haymaker a woman sits in the foreground at rest, with a man stretched full length behind her. Dupré's Before the

[1] All the pictures here referred to are illustrations in the volume on *Millet* in the Riverside Art Series.

Storm shows the haymakers hastening to load the wagon under a cloudy sky. Adan's End of Day shows a solitary haymaker tramping across the field, and in L'Hermitte's La Famille the entire family group sits in the hayfield in which the father is at work. With this class of pictures belongs Ridgway Knight's Calling the Ferry, a representation of French country life which shows the splendid physical development of the women who live and work out of doors.

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Horatio Walker is an American painter whose works are naturally compared with those of Millet as interpretations of farm labors. Such subjects as ploughing, wood-cutting, ice-cutting, feeding sheep, pigs, and turkeys have been treated very vigorously. These pictures are mostly in private collections, but a few are available as reproductions. For the most part we must go to the art of distant lands to show our children the primitive tasks of life. In our own country the use of modern machinery and the life of the factories have for the time being removed the subjects of labor from the field of art. It is for the artists of the future to interpret American industrial life in its modern form.

The story of the whaling industry, now rapidly becoming a thing of the past, was the special subject of the American painter, William Bradford, some of whose works have been reproduced in prints for schoolroom decoration. The Arctic Whaler and Homeward Bound are of this class. In more recent times Winslow Homer has done more than any other artist, perhaps, to show us the lives of the toilers of

the sea. In the Boston Art Museum are two of his famous pictures. In one we see the sailor at the lookout calling, "All's well," as the bell behind him swings out its measure of the hour. In the Fog Warning a fisherman in a dory pulls a strong oar to race with the fog which is just rising above the horizon. The Gulf Stream in the Metropolitan Museum is in a more tragic vein, where a wrecked fishing-boat is rolling in the trough of a heavy sea. Another very thrilling and more cheerful subject is the Life Line. Across the surging waters the rescuer carries his human burden, swinging from the cable on which they are both drawn to safety.

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Nearly all boys like pictures of ships which suggest romantic adventure. Turner's Fighting Téméraire is a great historic masterpiece which, rightly read, tells a thrilling tale of naval prowess. A stately old battleship, no longer fit for service, is towed to its last anchorage by a steaming little tug. A glorious sky gives dignity and distinction to the event, like a triumphal funeral march. The frigate Constitution, "Old Ironsides," corresponds to the Téméraire in our own American history, and this has been painted by a contemporary artist, Marshall Johnson, in two subjects, one showing the ship in full sail alone, and the other showing the victorious frigate in contrast to the dismantled Guerrière. A few other sea subjects are in our list.

A fascinating class of story pictures, and one which is very conspicuous in the art of the old masters, is that dealing with the lives of the saints, heroes, and

martyrs of Christianity. Here are some thrilling dramatic situations, and incidentally a "moral" which is plain enough to need no pointing out. I have previously spoken of the group of legends symbolizing the triumph of good over evil, the most important subjects being St. Michael and St. George. St. Margaret is the maiden counterpart of St. George. A wicked king had cast her into a dungeon where a dragon appeared and devoured her. Whereupon he burst open and she stepped forth unharmed and radiant, just as we see her in Raphael's charming picture in the Louvre.

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The gentle St. Francis, who preached to the birds, called all the beasts his brethren, and went about doing good, is a character whom children should be taught to love. The church at Assisi is full of quaint decorations by Giotto and other early Italians illustrating the life of the Saint. Some of these are very acceptable to children, but we need not go so far afield for the material, since Boutet de Monvel has given us the whole story in the series of designs for "Everybody's St. Francis." The story of St. Anthony of Padua, to whom a vision of the Christ-child was vouchsafed, makes a very tender picture which touches a child's heart readily. This was a favorite subject with Murillo, and in many schools and homes prints are to be seen from the Spanish painter's works, showing the good man kneeling with the precious babe in his arms. St. Christopher wading through the stream with the Christ-child on his shoulder is another favorite picture subject with the

children. They love to hear how the giant buffeted with the storm-tossed waters, as his burden grew heavier and heavier, till he set the child safely on the farther bank and learned that he had been carrying the Maker of the world.

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Of St. Cecilia, whose music drew the angels down from heaven to listen, of St. Ursula, who voyaged to distant shrines with ten thousand maiden attendants, and of St. Genevieve, the little French shepherdess whose name is revered in Paris, we also have many attractive story pictures.

From legend to allegory is but a step, and allegory is very common as a subject of mural decoration in public buildings. Such pictures are often very interesting and suggestive to children if properly explained, and possess a certain kind of story quality. The works of Puvis de Chavannes in the Boston Public Library are particularly appropriate for school, as they illustrate various branches of learning. The subjects in the Congressional Library, at Washington, are widely circulated and extremely popular for schoolroom. I refer to these more particularly in making recommendations for "The Use of Pictures in the Schoolroom." In that chapter, too, are included the story pictures which illustrate subjects of chivalry, classic mythology, and history.

Of all the world stories none is so important religiously or educationally as the story of the life of Jesus. The subject has been the inspiration of the noblest art of past centuries, so that no one can in any measure understand the history of painting without

studying this class of pictures. Happily all this material is available in many forms of prints illustrating the complete life from the promise of the angel to the ascension from Mount Olivet.

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## List of Story Pictures

*Stories of child life.*

Murillo. Beggar Boys. Munich. (Two ragged urchins seated by ruined wall, eating grapes and melons.)
Beggar Boys. Munich. (Two boys seated on a stone, eating, with dog.)
Fruit-Venders. (Boy and girl with fruit baskets seated on ground counting earnings.)
Dice-players. Munich. (Two urchins playing dice on flat stone. Child and dog watching.)

Chardin. Grace before Meat. Louvre. (Two little girls at table. Mother standing over them directing them to give thanks.)

Jan Steen. Feast of St. Nicholas. Amsterdam. (Dutch interior with family group on Christmas Eve, the children discovering the gifts in their shoes. Boy crying to find switch instead of gift. Very merry scene.)
The Cat's Dancing-Lesson. Amsterdam. (Dutch interior. Merry group about a table on which a boy holds the cat upright on hind legs. A girl plays accompaniment on flute and dog barks. Homely, simple amusement.)
Christening Feast. (Dutch interior, with many figures. Baby in cradle at left; little boy and girl dancing at right.)

Millet. Feeding her Birds. (Doorway of cottage with three children seated on sill, fed by mother from bowl.)
The First Step. (Dooryard. Mother steadying baby who tries to toddle toward father kneeling at a distance with outstretched arms.)
Knitting-Lesson. (Old woman teaching tiny girl how to manage knitting-needles.)

Millais. For the Squire. (Little girl in quaint quilted sun-bonnet carrying letter.)

**Millais.** Princes in Tower. (Illustrating historical incident of murder of sons of Edward IV. Two boys clinging together on stairway, hearing approach of murderer.)

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Sir Isumbras at the Ford. (A noble presentation of an aged knight riding a splendid horse, with two little children, a girl and a boy, whom he is carrying across the stream.)

Boyhood of Raleigh. (Two children sitting near the beach, one, the boy Raleigh, listening to the tales of a tramp sailor who points across the sea.)

**Israels.** Little Brother. (At the seashore. Boy wading ashore carrying small child pickaback.)

Interior of a cottage. (Mother sitting by cradle watching baby.)

Little seamstress. (Little girl sewing.)

Boy sailing a boat.

**Blommers.** Little Shrimp Fishermen. (Group of children in shallow water dragging for fish.)

**Curran.** Children catching minnows.

**Meyer von Bremen.** Little Brother. (Cottage interior. Mother standing with young babe in her arms stooping to show him to children.)

The Pet Bird. (Swiss interior. Four children gathered about table on which is open cage. Bird perched on boy's finger.)

**Renouf.** The Helping Hand. (Open boat with old sailor at oars, a little girl putting her hand over his to help.)

**Leighton.** The Music-Lesson. (Young mother and daughter seated side by side playing lute.)

**T. C. Gotch.** Pageant of Childhood. Liverpool Museum. (Procession of boys and girls in costume, marching by twos, graded in size.)

**T. Couture.** Day-Dreams. Metropolitan Museum. (Boy seated at table, leaning back in reverie, holding pipe from which he has been blowing bubbles.)

**P. A. Cot.** Paul and Virginia (also called the "Storm"). Metropolitan Museum. (Illustrating the story by Bernardin de Saint-Pierre. Youth and maiden fleeing before the storm.)

**Kever.** Sewing-School. (Two rows of little girls in chairs outside cottage, bending assiduously to their sewing tasks.)

**Kaulbach.** The Pied Piper. Illustration of Browning's www.libtool.com.cn poem. (Courtyard with flight of stone steps up which a crowd of merry children are rushing in pursuit of the piper.)

**Elizabeth Gardner.** Two Mothers. (Young mother and child, hen and chicks.)
Three Friends. (Two little girls and calf.)

**Peter de Hooch.** Interior, Metropolitan Museum. (Little girl bringing jug into house from outer door. Mother seated within. Dog.)
Storeroom. Amsterdam. (Little girl and mother.)
Courtyard. National Gallery, London. (Mother and little girl hand in hand.)

**Plockhorst.** Christ Blessing Little Children. (The Saviour seated with group of children pressing about him.)

**Titian.** Tobias and the Angel. S. Marziale, Venice. (Illustrating story in Apocrypha. Boy led by angel and accompanied by dog. Child carries fish for his father.)
Presentation of Virgin in Temple. Venice Academy. (Child Mary walking up long flight of Temple steps, at top of which High Priest is standing. Many spectators.)

**Tintoretto.** Presentation of Virgin in Temple. S. Maria dell' Orto, Venice. Same subject as above in different composition.

*Miscellaneous story subjects of home and outdoor life.*

Gerard Dou. Poulterer's Shop. National Gallery, London. (Young lady bargaining with market-woman for hare.)
Spinner's Dream. Munich. (Old woman saying grace at meal.)

**Maes.** Old woman spinning. Amsterdam.
Old woman paring apples. Berlin.

**Terburg.** Lady washing her hands. Dresden Gallery.

**Terburg.** The Concert. Berlin. (Two ladies, at violin and 'cello.)
Woman peeling apples. Vienna Gallery. (A pert-looking little girl stands behind table, with very modern wide-brimmed hat.)

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**Vermeer.** Woman at Casement. Metropolitan Museum.
Woman pouring milk from jug. Amsterdam.
Lacemaker. Louvre.

**Chardin.** The Cook. Lichtenstein Gallery, Vienna. (Young woman seated, with vegetables on floor and in dish beside her.)
The Housekeeper, or "Home from the Market." Louvre. (Young woman leaning against heaped-up serving-table, and carrying a large sack of provisions.)

**Millet.** Potato-Planters.
Woman churning.
Sheep-Shearer.
The Sower.
The Gleaners.
The Angelus.
The Shepherdess.
Woman feeding Hens.
Going to Work.

**Breton.** Song of the Lark. Chicago Art Institute.
The Gleaner. Luxembourg, Paris.
The Return of the Gleaners. Luxembourg. (Full of life and action.)

**Horatio Walker.** Spring Ploughing.
The Woodcutters. St. Louis Art Museum.

**Bastien-Lepage.** Haymakers.

**Dupré.** Before the Storm.

**Adan.** End of Day.

**L'Hermitte.** La Famille. Buffalo. (Hayfield, father at work, mother and babe, little girl and grandmother seated on ground.)

**Ridgway Knight.** Calling the Ferry.[1]

*Sea Subjects.*

William Bradford. Arctic Whaler.
Homeward Bound.

Winslow Homer. Lookout. Boston Art Museum.

Winslow Homer. Fog Warning. Boston Art Museum.
Gulf Stream. Metropolitan Museum.
Life Line.

Turner. The Fighting Téméraire. National Gallery, London.

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Marshall Johnson. The Constitution.
The Constitution and Guerrière.

Mauve. By the Sea. (Hull of a dismantled ship drawn on the shore by horses.)

Sadee. Portion of the Poor. (Women and children in shallow water picking up small fish cast away from the newly arrived fishing-vessel near by.)

*Illustrations of legends.*

Raphael. St. George and the Dragon. National Gallery, London.

Tintoretto. St. George and the Dragon. National Gallery, London.

Carpaccio. St. George and the Dragon. Church of S. Giorgio, Venice.

Raphael. St. Margaret and the Dragon. Louvre, Paris.

Raphael. St. Michael and the Dragon. Louvre, Paris.

Guido Reni. St. Michael and the Dragon. Church of Cappuccini, Rome.

Van Dyck. St. Martin dividing his cloak with a beggar. (Illustration in *Van Dyck*, Riverside Art Series.)

Murillo. Vision of St. Anthony. Berlin Gallery.
Vision of St. Anthony. Seville Cathedral.
Vision of St. Anthony. St. Petersburg.

Van Dyck. Vision of St. Anthony. (Illustration in *Van Dyck*, Riverside Art Series.)

Titian. St. Christopher. Doge's Palace, Venice.

Raphael. St. Cecilia. Bologna Gallery.

Carpaccio. Story of St. Ursula in series of paintings in Venice Academy. Special favorite: The Dream of St. Ursula.

Puvis de Chavannes and others. Life of St. Genevieve, in decorations of the Pantheon, Paris.

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# APPENDIX

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## LISTS OF BOOKS FOR A WORKING LIBRARY IN ART STUDY

NOTE: A collection of books for art study should contain: (1) a general handbook of the art of every country; (2) separate monographs devoted to the work of those individual artists selected for study.

Both classes of books are of two kinds: (1) the brief outline which simplifies and popularizes the subject, (2) the exhaustive special treatise, representing a study of original sources.

The following two lists are made up with these distinctions in mind.

### LIST I — FOR GENERAL READERS

#### GENERAL HISTORIES

Mrs. Jameson. *Early Italian Painters.* Revised and in part rewritten by Estelle M. Hurll.
H. H. Powers. *Mornings with the Masters.*
Symonds. *Renaissance in Italy.* Volume on the Fine Arts.
Julia Cartwright. *The Painters of Florence.*
Sir Walter Armstrong. *Art in Great Britain and Ireland.*
Sir Gaston Maspéro. *Art in Egypt.*
Louis Hourticq. *Art in France.*
Comm. Ricci. *Art in Northern Italy.*
Marcel Dieulafoy. *Art in Spain and Portugal.*
Max Rooses. *Art in Flanders.*
The last seven books are issued in the "General History of Art" series.
Eugene Fromentin. *Old Masters of Belgium and Holland.* Translated by Mary C. Robbins.
Charles H. Caffin. *Story of Spanish Painting.*
Charles H. Caffin. *Story of French Painting.*

John La Farge. *The Higher Life in Art.* (Treating the French painters of Barbizon school.)

Charles H. Caffin. *Story of Dutch Painting.*

Charles H. Caffin. *Story of American Painting.*

Isham. *History of American Painting.*

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G. H. Marius. *Dutch Painters of the Nineteenth Century.* Translated by Alexander de Matteo.

#### POPULAR ILLUSTRATED BOOKS

John La Farge. *Hundred Masterpieces.*

Esther Singleton's compilations: *Great Pictures,* and *Famous Paintings.*

Charles Barstow. *Famous Pictures.*

Henry T. Bailey. *Twelve Great Paintings.*

*The Children's Book of Art,* by Agnes Ethel Conway and Sir Martin Conway. London, 1909. (The selections are chiefly from the National Gallery and from private collections in England.)

#### BOOKS ON SEPARATE ARTISTS

Series: The Great Masters in Painting and Sculpture. Edited by G. C. Williamson. (Short biographical and critical monographs by reliable critics, carefully worked out, and made especially valuable by complete descriptive lists of the artists' works. Well illustrated.)

Riverside Art Series. By Estelle M. Hurll. Twelve volumes. (Each volume contains sixteen selected illustrations of an individual artist with simple descriptive commentary. A biographical outline and an essay summing up the artist's character and place in art history are special features.)

### LIST II — FOR SERIOUS STUDENTS

#### GENERAL HISTORIES

Vasari. *Lives of the Painters* (Italian). In four volumes. Edited by E. H. and E. W. Blashfield and A. A. Hopkins.

The original source of all our information about the

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