

The Crucifixion Louvre Gallery, Paris



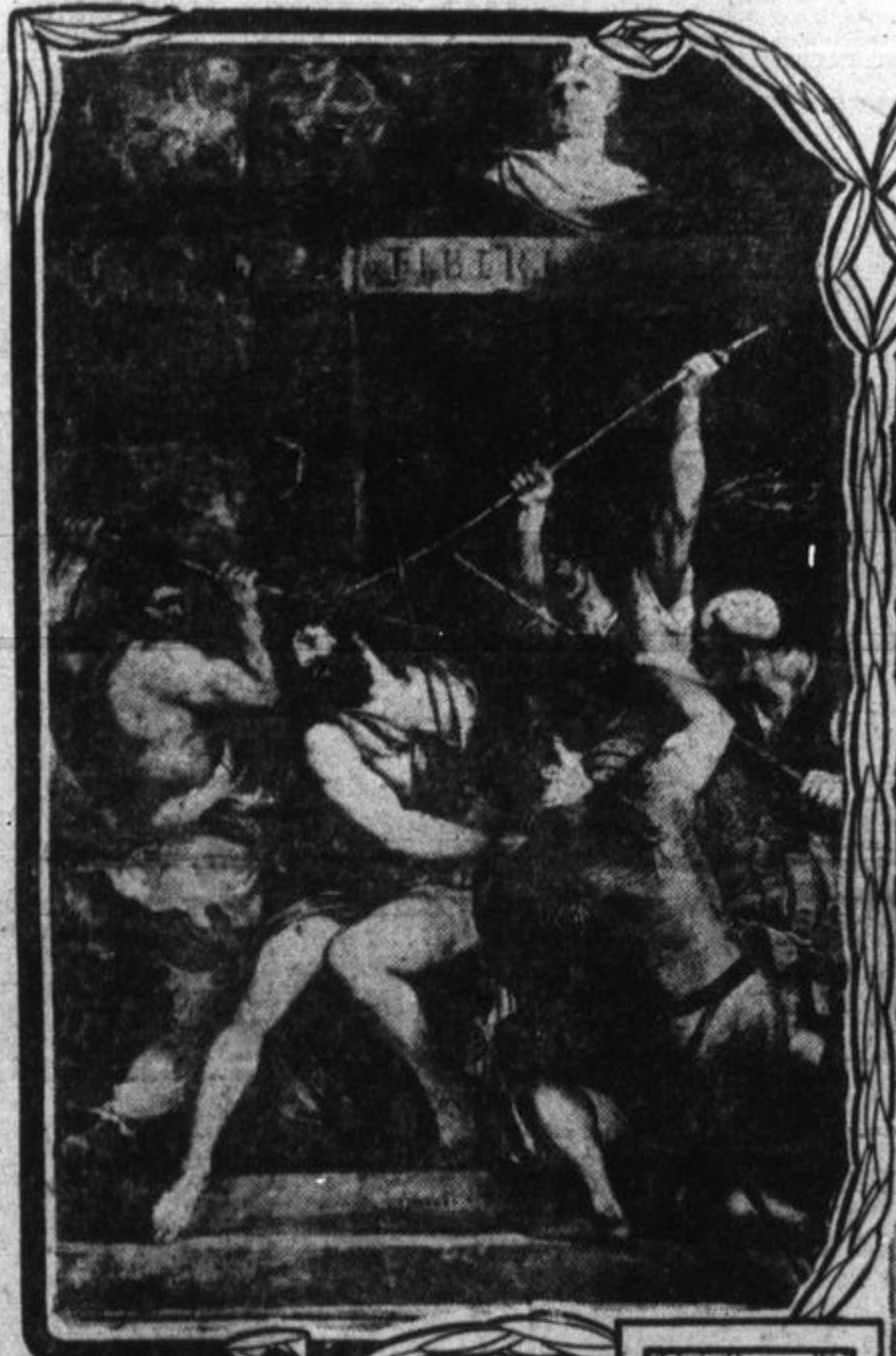
The Crucifixion - Paolo Veronese



Christ between a Roman soldier and Executioner - Titian



Christ Bearing the Cross - Domenico Ghirlandajo



Christ Crowned with Thorns - Titian

Sketches of the Lives of the Men Who Created These Masterpieces of Art, and a Description of the Pictures.

Few art galleries in the world equal and none excel the magnificent picture gallery of the Louvre in Paris.

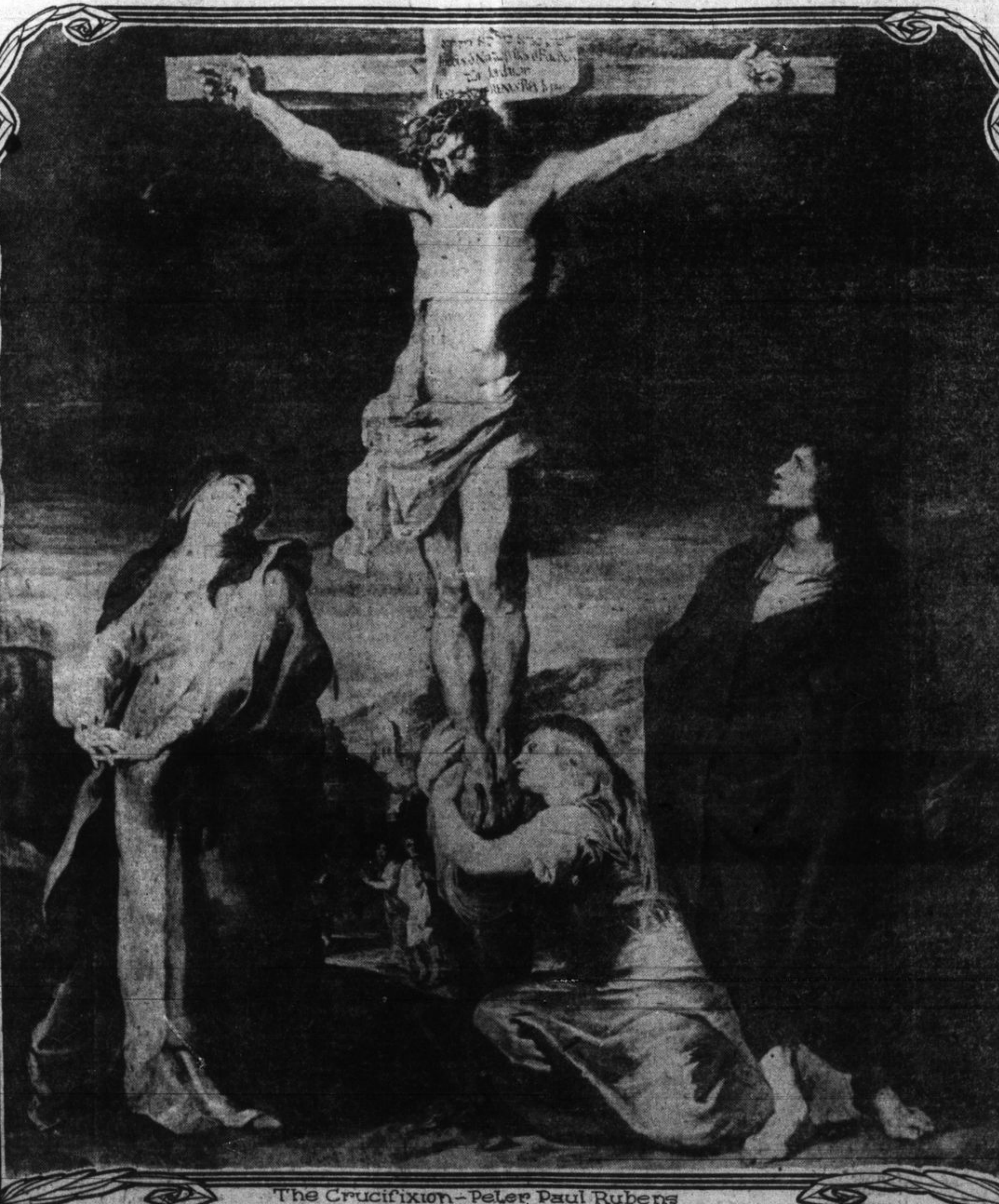
Peter Paul Rubens

There Peter Paul Rubens is seen at his best, for an entire gallery is given over to his largest paintings.

The Crucifixion, sometimes known as Christ on the Cross, is one of the greatest works of this prolific artist whose pictures adorn so many of the noted galleries of Europe.

John, the Disciple whom Jesus loved, stands gazing at the Master and the Cross, his face beaming with love for the Master and the death a feeling of sadness over the human countenance which breathes in its lines both sorrow and hope.

Peter Paul Rubens was born at Siegen, Westphalia, instead of Cologne as so many writers contend.



The Crucifixion - Peter Paul Rubens



The Crucifixion - Andrea Solario

1438. He studied art at Venice. His work shows the influence of da Vinci and Verocchio, especially in his paintings in the cathedrals of France. The Crucifixion in the Louvre is considered among his finest works.

Andrea Mantegna

The Crucifixion by Andrea Mantegna is one of the best known pictures of the scene of His death. It is painted on wood and possesses remarkable color effects. Here we find the long, angular figure which is not beautiful, but one forgets this when looking at the saintly beauty of the face of Christ in contrast with those of the thieves on either side.

Although he painted many pictures which found a ready market he was always in debt, and it is hinted that his death, at seventy-five was hastened by worry over his financial affairs.

As already stated one might spend days in the study of these great works of famous artists, each of whom had his own point of view, his own peculiar conception molded by his own religious bent and environment, thus producing a variety of this great scene which has both an educational and devotional value to all true lovers of art.

Necessarily Slow

A California youngster had been permitted to visit a boy friend on the strict condition that he was to leave there at 5 o'clock. He did not arrive home till 7 and his mother was very angry. The youngster insisted, however, that he had obeyed her orders and had not lingered unnecessarily on the way.

"Do you expect me to believe," said his mother, that it took you two hours to walk a quarter of a mile?" She reached for the whip. "Now sir, will you tell me the truth?" "Yes, mamma," sobbed the boy, "Charlie Wilson gave me a hand turtle—and I was afraid—to carry it in—so I let it loose."

on June 29th 1577, Rubens' father died several years later and the mother and children returned to her former home at Antwerp. From the start he showed remarkable talent and when Arch Duke Albert and the Infanta Isabella came to Antwerp, young Rubens was charged with the arrangement and decoration of the triumphal arches. He soon became a favorite with European Royalty, and his life reads more like fiction than fact. Before he was thirty-five his fame had spread over the continent of Europe. His death occurred in 1640.

Domenico Ghirlandajo

Christ Bearing the Cross by Domenico Ghirlandajo is remarkable for the perfect drawing and coloring of so many faces, every one of which stands out like a single portrait. The face of Christ could hardly be called ideal although it is one of the best conceptions of the suffering Christ. The Virgin and the Magdalen and Veronica with the towel are perhaps the best figures. The picture has all the queer coloring of the fifteenth century, and

there is fascination in studying the various emotions on the faces of the different characters—anger, hatred, pity and love are shown at their best.

The artist Domenico Ghirlandajo was the son of a silk weaver, and was born in Florence in 1449. As a youth he was apprenticed to the trade of his father but later took up art. He was a friend of the great Botticelli and the influence is seen in the Ghirlandajo pictures.

Titian

Christ Between a Roman Soldier and Executioner is the work of the Italian painter Titian, another of Europe's most prolific artists. Here the Man of Sorrows is seen just before he was nailed to the cross. The crown of thorns had been pressed down until great drops of blood are seen on his neck. The face itself tells the story of His suffering for all mankind. In the case of the executioner Titian has pictured a man who looks kindly upon Christ as one almost persuaded to accept His doctrine. The Roman soldier, however, seems to be yelling at the

crowd, apparently anxious to have the affair over. The picture is delicate in its tints and the faces are drawn with that rare skill for which Titian was so noted.

Christ Crowned with Thorns by the same artist shows a more vigorous handling of the subject, for there we see the torture of Christ—pain and sorrow are splendidly depicted on the face as the men bear down the thorns upon the sacred head. The canvas is a large one and well hung.

Titian, who was an Italian, was born in 1477. The son of a distinguished soldier, the little boy had an early talent for art developed, for as a child he painted a Madonna upon the walls of a house, using flower juice for coloring. While still very young he was sent to Venice to study art. Like Rubens his talent was so great that he soon sprung into fame and was called to Rome by the Pope. While there he painted a number of pictures, excelling in religious subjects—his portrayal of Christ being second to none. In any of his pictures painted in later life his favor-

able daughter, Lavinia, was his model in face and figure. He died in 1576—a victim of the plague which during that year claimed fifty thousand human beings. The real name of the celebrated artist was Tiziano Vecelli. His pictures are found in almost every gallery of note in Europe.

Paolo Veronese

The Crucifixion by Veronese is sometimes called by artists the profile view of that event. Surely, it is one of the oddest conceptions ever put upon canvas. The picture shows Christ between the two thieves, his head surrounded by a curious halo. The mother lies in a half-fainting condition at the foot of the cross, while the Magdalen, robed in white, bends over her. A Roman soldier, with his hand on the neck of a horse, is an interesting spectator. The picture tells its story of sadness by subtly depicted on the faces. The sky effect and the vista of Jerusalem in the distance add much to the beauty of the large, well-hung canvas. The artist, Paolo Veronese, was born at Verona in 1528, and was the son of a sculptor. He was educated

for that branch of art, but soon gave it up, preferring painting. He then studied with several artists at the Verona Art School. It had, however, never produced a painter of original genius until the works of Veronese were given to the world. Since that time many famous painters have been pupils there, but the originality of Veronese has never been equalled. He died in Venice in 1588.

Andrea da Solario

The Crucifixion by Andrea da Solario is what in the present day would be called a soft picture, for with the exception of the figure on the cross everybody seems to be moving. While the figure of Christ seems rather out of proportion, owing to the extreme length of the arms—the expressive faces of the Virgin, the Magdalen and John make up for this loss. The Roman soldiers throwing dice for the raiment of Christ are excellent. The robes in the background are covered with rich, green foliage, and the robes of the figures grouped about the cross are almost entirely in black. Solario was born near Milan in