

# Madonna and Child The World's Best Beloved Subject of Masterpieces of World's Greatest Artists.

Back of Christmas Festival Stands the Birth of Jesus— Art Grew From Attempts to Portray Mother and Child— Every Great Artist Has Painted His Madonna

A Murillo Mother and Child



BY WILLIAM A. HERTON DU PUY. THERE stand back of Christmas the Mother and Child. The modern mother and child are the moving impulse of the festival today, wherever a stocking is hung or a cedar set in a corner.

Yet this mother of 1913 years ago is, of them all, the mother who has touched the hearts of men by the millions and through the centuries. She it is who has been the patron saint of all the households of the Christian world. She it is who has been the inspiration of the artists of the ages. She it is who has been more pictured than any individual since the world began, and whose charm never fails. Her name has followed European civilization around the world and been established as the best-loved among the Bushmen of Australia, the Inca of the Andes, the Eskimo of the Arctic, the immigrants of Ellis Island, the farmers of Kansas, the palaces of Fifth avenue, the courts of kings.

Wherever this civilization has gone, the likeness of the Madonna has taken its place on the wall of the humble cot or the extravagant mansion and there has remained as a reminder of the sanctity of motherhood and the font of the Christian faith.

The fidelity of the artists of the world to the Madonna has been most remarkable. The Holy Mother and Child, of all the events of the world, have most inspired these users of the brush. When their work has been done and when the mechanical processes of a later time made it possible to broadcast the results of their labors, the Madonna has been the most common and no picture in history has ever reached so far. There was in it motherhood, most revered of consummations, and religion in the purity of its conception.

The first picture of the Madonna and Child of which a record has remained, was drawn upon the tomb of a martyr in Rome in the early years of the Christian era. After Saints Peter and Paul had brought the new religion to the West and had given up their lives because of it, martyrs followed them by the thousands. Then it was that those secret burying places of Christians in the catacombs came into being and here were laid the remains of uncounted men and women who died for their belief. It is above the tomb of one of these that the first Madonna and Child was cut into the stone. As time passed this representation found a place on many tombs and soon made its impression upon the hearts of the people.

When Constantine, in the fourth century, built himself a new capital of the East and called it Constantinople, and encouraged the development of Christianity there, the Madonna and Child immediately became popular and in painting and sculpture reached a high degree of perfection. In fact they grew so beautiful that it was found that the people were worshipping the likeness instead of the things for which they stood. It was then that the iconoclasts arose and destroyed these works of art that had become or were threatening to become idols.

Yet the Madonna and Child survived in the stern form given them by the church of Greece and in the thirteenth century had followed this likeness has been produced for all the Greek churches by a single monastery. It is located at Mount Athos in the South of Turkey which has of late appeared in news dispatches from the scenes of the bloody war.

Inception of Italian Art. This was the extent to which the Madonna came to be pictured in the early days. Then followed nearly a thousand years, before the figures again took life and their first subsequent portrayal was an event of no mean importance in all the history of art.

There lived in Florence at this time a man of noble birth, by the name of Cimabue, in whose breast religion was deep set and art seethed without satisfaction. Italy had not then produced the likeness of people and things by the use of paint, except in frescoes. No portable painting had as yet been made. Cimabue executed the first painting that the inhabitants of Florence, the birthplace of art had ever known. That first picture was the Madonna and Child. When Cimabue had completed his picture it was officially carried through the streets so that all the people might see. So overjoyed were they with it that they have ever since called the section of the town in which it was shown the Happy Quarter.

This was toward the close of the 13th century. Cimabue was contemporary with Dante, and an intimate of that man of sorrow. He was the first of the great Italian artists, and to his inspiration is due much of the glory that followed. Cimabue one day walked upon the hills and saw the broad-shouldered boy, Giotto, drawing on a stone. The artist recognized the latent talent of the boy and begged him from his mother and taught him art. Giotto improved on



Dolce's Madonnas were Come like in Their Perfection to Detail

the art of his master, and the two learned many new things. When Giotto died in 1336 he left much behind him as an inspiration to artists that were to follow, for he was the first master. Incidentally he painted little else than Madonnas and the lives of the saints.

Then, half a century later, came Fra Angelico, the artist monk. Many are the Madonnas that he left behind him. Prominent among them is the Madonna of the star which was stolen from the Mona Lisa was stolen in Paris and Rembrandt's Night Watch was cut in Amsterdam and the picture, Battle of Lake Eran, was slit by vandals in our own capital at Washington. So does given sort of vandalism seem to simultaneously become worldwide. Lippi, the runaway monk, followed Fra Angelico, as did many others who lent greatness to this Florentine early school of artists.

The Madonnas of Venice. So was art born in Florence, and so was the Madonna the inspiration of it. What Florence had learned it bequeathed to Venice, and from the surroundings of this city of beauty came the idea of colorings, rich and rare. About the time that Fra Angelico died the first of the Venetian artists began work. Here appeared Bellini, a man of many new ideas. The first addition he made to the art of Venice was through the enriching of the somber colors that had been formerly used. This he did successfully. Then a second idea occurred to this man of resource, and he it was of them all in the art world who first used the faces of his models in these religious pictures. The artists before him had merely painted the vision that they had in their minds, but Bellini painted a portrait for the figure he sought to represent. This Edison of the art world heard, also, that there was a certain painter from Messina who mixed paints in a new way that got unheard-of results. Disguising himself as a laborer, he spied upon the painter and discovered that, instead of mixing his paints with water or the white of an egg, he used oil. Bellini employed oil, and so the oil painting came into being.

At about this time, also, appeared Titian, of the school of Venice. Titian ran riot in the colors that the school of Venice initiated. Even today when there appears a theatrical star of a peculiar, colorful sort of blondness, she is referred to as Titian-haired. This great artist lived for 53 years and for 50 of it he was busily painting. He painted Madonnas almost without number. Most of his subjects, as were those of his contemporaries, were still sacred. The greatest of his paintings and one of the greatest pictures of all time was "The Assumption," which still hangs in the Academy in Venice and is viewed by the hordes of Americans who regularly tour Europe. But Titian, the aged man, died of plague, deserted by his servants and relatives, and, as he was dying, vandals rushed in and bore away his precious pictures and otherwise rebbed his house. But many Madonnas survive.

Perugino, who is of importance in the world of art because he was the teacher of Raphael, was a contemporary

of Titian. Batticelli appeared in the school of Florence and introduced the classical figure. Cupids and Venuses and Mercuries began to find a place in painting and have ever since been popular. His Madonnas likewise take high rank.

The Culmination of Art. Then came the greatest art era that the world has ever known. Never since time began have such artists lived as were working at the end of the fifteenth century. There were then no less than six men, contemporaries, who were doing such work as had never been done before and such as has never been done since. The centuries that have followed have failed to produce a single artist who has been as great as any one of these just as they have failed to produce the equal of Shakespeare, who was also contemporary.

Leonardo da Vinci, Michelangelo, Raphael, Correggio, were then all at work, as still was Titian. Albert Durer, the great German, was then plying the greatest brush outside of Italy. Leonardo and Michelangelo were two of the most remarkable men that the world has ever known. Both were unsurpassed as painters, both were great sculptors, great architects, great poets. Michelangelo has been referred to as the most titanic genius of all the ages. Yet Leonardo is held by some to have been a greater man. Desperate rivals they were always at each other's throats. Michelangelo painted the Last Judgment, said to be the greatest of pictures. Leonardo painted a rival, the Last Supper. The latter also painted the Mona Lisa, recently stolen. He was popular in France, where the King did him homage. Leonardo's versatility was shown when he even built fortifications for the Duke of Milan. Michelangelo retaliated by building St. Peter's in Rome. Both contributed to the art treasures of Rome. Finally in their rivalry these two masters entered a contest to decide which was the superior. Each chose to depict a huge battle scene with great numbers of figures in action. The result was the production of great amounts of the best drawing the world has ever known, but circumstances prevented a decision as to who was master.

Raphael was a younger man than these and lived to be but 37 years of age. Michelangelo assailed him, being jealous of his increasing popularity. He picked an obscure young artist who, he argued, was a greater painter than Raphael. He got them matched in a contest. Then Michelangelo painted the central figure in the obscure man's picture. When the paintings were shown everybody recognized the heavy, muscular strength that typified Michelangelo and Raphael declared himself complimented that so great a man should thus oppose him.

Raphael was the sweetest of characters and his death at so early an age was greatly mourned. He was buried in the Pantheon in Rome, beside his betrothed, who died but shortly before. In the brief span of his working life he had painted 120 Madonnas. Of all the Madonnas that have ever been painted, Raphael's have probably been the most popular. His Madonna of the Chair, copied by all the world and broadcasted in every form down to the cheapest chromo, is probably fa-



Madonna of the Chair by Raphael



A Modern Madonna by Vermeer



First Painting of the Madonna by Cimabue Which Marked the Birth of Italian Art



Raphael's Madonna of the Chair Best Known of them All



The Madonna in Titian's Assumption One of the Greatest of All Paintings

the scene at the manger. In this picture the light all comes from the Babe. It illuminates the faces of the different figures of the picture until these shield their eyes from its brilliance. It is one of the very greatest of the manger pictures. The Holy Day, in which the figure of St. Jerome appears, shows a similar scene with a different light effect, the light coming from without.

Some Later Madonnas. Then came Carlo Dolce, who refined his painting to such an extent that his Madonnas are like miniatures that appear perfect on the closest inspection. Guido Reni also labored in these times and his face of the Madonna, Mater Dolorosa, is one of the art treasures of the ages.

Later appeared Murillo, in Spain, and the Madonnas he painted are without end. Murillo was the first of the artists whose designs reached out for American dollars. He worked as late as 1682 and in these days Spanish adventurers were returning from the West laden with the gold of the new land. To these he sold his Madonnas at good round prices. These Madonnas found their way to the churches of Mexico, Cuba, California and South America. They were broadcasted throughout the world. At the time the

greatness of Murillo was not appreciated, but the worth of his pictures later came to be realized. For a hundred years past, some individual has been occasionally coming into possession of a painting from some odd corner of the world, it having been despoiled from some ancient church. Then this individual finds that he possesses one of the original Murillo Madonnas, greatest and a painting such as has not been put on canvas in 200 years. Among the moderns there appears an occasional painter who puts on canvas a Madonna that is almost worth while. Bouguereau, the Frenchman, is well liked in America, and one of his best Madonna pictures is owned by John Wamamaker and used to hang in his salon in Washington when he was Postmaster-General.

The moderns, however, fail to get the spirituality, the softness of the earlier pictures. This is probably due to an absence of religious feeling that existed at the time when the best Madonnas were being produced. The artist's painting must first be in his heart and in the hearts of moderns there is no such fervor as characterized these days when devotees tortured themselves for their sins and offered up their lives for their religion. (Copyright, 1912, by W. A. Du Puy.)

## AMERICAN TRADE SPIES

(CONTINUED FROM PAGE THREE.)

which to conquer a good share of the trade of the universe."

"Are any foreign manufacturers successfully competing in this country with our manufacturers?" I asked. "Plenty of them," Mr. Baldwin answered. "We don't stop to think that Congress annually appropriates about \$1,000,000,000 with which to pay the expenses of the National government, and that a large part of the money is collected at our ports on goods brought here from other countries to be disposed of in our markets. Germany pays the freightage across the Atlantic and the customs duty besides on \$3,000,000 of cheap hose which are sold in American stores to American customers. France ships us great cargoes of wine and manufactured silk. Japan sells us copper ingots, matting and pottery, not to mention nearly all of its tea and \$45,000,000 of its raw silk. In plain, well made and ingenious things we can hold our own against the rest of the world. In some cheap things, however, we are at a disadvantage because of our higher scale of wages. Then we are lacking in artistic ability, and so rich Americans go abroad for pottery, the silks and miscellaneous merchandise that is high in price."

"The Secret of German Success." "You spoke of Germany awhile ago," I said. "Yes, and I should like to speak of it again," Mr. Baldwin replied. "The Germans are making extraordinary headway industrially. We think they are very remarkable business men—that they are brilliantly progressive, sagacious and scientific. It is a thankless task, I suppose, to uncover a superlatively, but the fact of the matter is that Germany has won its commanding place in industry simply through the unromantic agency of organization. Its people were emigrating by the shipload and it was losing its population because of the economic pressure that I have already mentioned.

Something had to be done to stop the drain, to keep the people at home. Statesmanship saw what was needed, and thus the German government itself became the chief instrumentality for the promotion of German industry and trade. Helping it are the schools, manufacturers, bankers, scientists and commercial bodies. There is team work, as has been players say, all over the nation. Money is the national watchword, and emigrant ships leaving German ports are now empty of natives.

"A German manufacturer can go to his local board of trade and get the route and freight to any point in civilization or heathendom. The state railway will give him a special rate to the nearest port on the seacoast. His bankers will finance his shipment, will loan him the money to manufacture his product or to carry out his contract, and then through its German banking connection will finally collect the bill from his debtor. Business in Germany is a national policy. In this country it is more individual.

"One of our commercial agents found two German chemists experimenting with native essential oils at an isolated spot in the heart of China. Germans are everywhere. I was going to say that they probably have more commercial agents in the United States than there are in our entire service. Moreover, they are as skilled in the making of imitations as are the Japanese. An American safety razor that sells for \$5 has been cheaply reproduced by a German company and can be bought in Spain, where patent laws are inoperative, for 50 cents. Nor is that all of the story. The razors bear the name of the American inventor, and are represented to have been made in this country.

"While the German man of business is ubiquitous, still the United States has the money and the goods and the brains, and can outsell the world in most things, as I believe, if it is willing to make the effort." (Copyright, 1912, by James B. Morrow.)

Similar to more people than any picture that the world ever produced. Of the Madonnas of this school, Correggio produced several that still rank high in the masterpieces of the world. Most noted of these is the Holy Night,