

## THE WIFE IN ART

"LEARN ONE THING EVERY DAY"

No. 2. **LUCREZIA BUTI**, by **FRA FILIPPO LIPPI**  
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THE painter of divine beauties, Filippo Lippi, or as he is often called, Fra Filippo Lippi, was not himself a handsome man. He had a rather full face, large features, and thick lips. Laziness and love were always interfering with his work. As a result of extravagance he was usually in debt, and not always careful to get out honestly. Yet the people of his time were kind hearted enough to overlook boyish faults in an artist who brought so much renown to their country.



Lucrezia Buti was born into a Florentine butcher's family about 1462, and his father died soon afterward. He seems to have had little care from his mother, who may, however, have died during his infancy. An aunt took care of him; but, finding the

boy too great a burden for her slender means, turned him over to be educated by the Carmelite friars. The abbot was lenient; for he had the wisdom to see that a boy who drew pictures all over the walls and on his books when he should have been studying would probably become an artist. Artists were highly thought of those days, when the church taught by means of pictures. Filippo therefore never learned to write good Latin. He studied the frescoes of the chapel instead. Later, when he had finished his studies and gained a name for himself among painters, the abbot granted him permission to leave the monastery in order to give his genius full scope. Monks who had learned to paint were often allowed this privilege.

So Fra Filippo became a great painter. When he went to Prato and saw Lucrezia Buti he was already nearly 50 years old, while she was hardly more than twenty. She was also an orphan. Her father, who had been a silk merchant in Florence, left his daughters in the care of Antonio Buti; evidently a harsh guardian, for he put Lucrezia and Spinetta, both beautiful girls, into the convent of Santa Margherita against their will, in order to save himself some expense. Filippo saw her, used her as a model, and later married her by permission of the Pope. The virgins and saints of his paintings had a new spiritual radiance after he saw Lucrezia's face. He used her for all manner of subjects, from the Virgin to the "Dancing Daughter of Herodias," changing her features to suit as many different characters.

No. 3. **HELENA FOURMENT**, by **PETER PAUL RUBENS**.

THE extraordinary beauty of Helena Fourment won for her the love of a world famous painter when she was only sixteen years old. Peter Paul Rubens married this girl, and immortalized her charms on many a precious canvas.

It was a most fortunate match. Helena was not only beautiful; she had also every attraction of nature and education, and belonged to a wealthy family. Rubens was a widower, and one of the most celebrated painters in Europe. More than that, he was a distinguished and successful statesman.



Fortunate throughout his life, brilliant, handsome, and of good family, Rubens was never in doubt of his future. His talent for painting showed itself in boyhood. At the age of twenty-three he went to Italy, where he soon attracted the notice of the Duke of Mantua. Partly as an expert, partly as a diplomat, he went in the Duke's service to all the important cities of Italy. He spent eight years in that country, sometimes painting for his patron, but more often travelling on political missions.

Recalled to Antwerp by the serious illness of his mother in 1608, Rubens arrived too late to see her again alive, and, no doubt, feeling the strength of his ties, resigned from the service of the duke immediately. His positions and great honors awaited him in his native city. His fame grew year by year.

Isabella Brandt became his wife in 1608. She is described as a rather heavy Flemish woman, and her face and figure appear frequently in Rubens' work of that period. After her death and before his second marriage he was called upon to arrange terms of peace between England and Spain. It was the most important event of his life. In Spain he met Velasquez and earned the friendship of King Philip. He was honored in England by Charles I, who presented him with a string of valuable diamonds in appreciation of his services. The painter also strengthened a friendship al-

ready established with the Duke of Buckingham.

After the successes abroad Rubens retired to a home in the country, devoting himself more than ever to the work of painting. An alchemist went to him one day, claiming to have discovered the philosopher's stone, which turned everything it touched into gold.

"But," objected Rubens, "I have discovered it myself."

"The philosopher's stone?" exclaimed his visitor.

"Yes, and you shall see it," answered the painter.

Leading the astonished guest into his studio, Rubens showed his palette.

Helena Fourment was still young when Rubens died. She did not remain long in widowhood; but married the Count of Bergeyck, with whom, so far as is known, she lived in peace and happiness.

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Resources.	
Loans and Bonds	\$436,185.75
U. S. Bonds to secure circulation	100,000.00
Real Estate, Furniture and Fixtures	80,000.00
Cash and Sight Exchange	378,878.98
<b>Total</b>	<b>\$995,064.73</b>

Liabilities.	
Capital Stock paid in	\$100,000.00
Surplus and Undivided Profits	15,350.62
Circulation, outstanding	97,500.00
Deposits	782,214.11
<b>Total</b>	<b>\$995,064.73</b>

### STATEMENT OF CONDITION OF

## FLANAGAN & BENNETT BANK

MARSHFIELD, OREGON.

AT THE CLOSE OF BUSINESS AUGUST 9, 1913.

Resources.	
Loans and Discounts	\$521,082.10
Banking House	50,000.00
Cash and Sight Exchange	311,699.76
<b>Total</b>	<b>\$882,781.86</b>

Liabilities.	
Capital Stock Paid in	\$ 50,000.00
Surplus and Undivided Profits	62,788.31
Deposits	769,993.55
<b>Total</b>	<b>\$882,781.86</b>

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