

THE WIFE IN ART

"LEARN ONE THING EVERY DAY"

No. 4. SASKIA VAN ELENBURG, by REMBRANDT.
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REMBRANDT VAN RIJN and Saskia van Elenburg were married in 1634. Saskia, the daughter of a rubber wealthy purveyor, who had died some years before, had been living with one of her sisters, for they were all married except herself.



Once when she was in Amsterdam a relative, who was posing for a portrait, took her to Rembrandt's studio, where she met the sullen Hollander and saw him at his work. He must have been an odd figure in those days, awkward and shy, doing everything in his own queer way. Saskia returned again and again, making a deep impression on the artist. She posed for him several times. Once she was a queen, another time she was a flower girl. Rembrandt conferred his whole thought and energy upon her, and as he had just passed the first breathing spell of success they were soon able to marry.

Saskia thought only of her husband's happiness. He in turn was so deeply in love with her that he spent most of his leisure hours painting her portrait and much of his money buying jewels and gold ornaments and rich dresses of every description to adorn her.

No. 5. MARIA RUTHVEN, by VAN DYCK.

ANTHONY VAN DYCK'S marriage might be called one of convenience. He married Maria Ruthven, daughter of King Charles I. of England, wishing him to settle down, decided on a wife for him.

The courtly painter was a spendthrift. He loved company and entertainment, was handsome, refined, well dressed, and, all things considered, a thorough gentleman. He attracted to his society the greatest of English nobility. Gossip had him in love with so many of the court ladies that the king, fearing his portrait painter would get into serious difficulties, determined once for all to save him by a marriage with a Scottish beauty in the queen's retinue.



Van Dyck needed no objection. The lady, Maria Ruthven, was young and very beautiful. Although she brought no dowry except that given by royal appointment, she was considered a very good match for the artist, who came of a noble stock. Maria's family was related to the Stuarts, but had been for a long time in disgrace. Van Dyck's only claim to distinction was his art.

His talent as a portrait painter was in Antwerp, where Van Dyck was born in 1599. He was Antwerp's every opportunity to make up the art of painting. The boy was for several years a pupil of Rubens, whom he made a little jealous by his success in portrait painting. Some of his pictures were better than Rubens'. A few years in Rome gave Van Dyck a still higher position among artists. Some said he was the best portrait painter in Europe.

Yet in spite of his skill Van Dyck was disliked by most painters. They lounged around the taverns in ragged clothes, but on boisterous manners, and made fun of any kind of refinement. To this behavior he was entirely opposed. They called him the "Cavalier Painter" because he

up to the time of his marriage Rembrandt had been stubborn and morose, not caring for society or for ordinary pleasures. He was born on the outskirts of Leyden in 1607. His father, a miller, was hardly able to give the boy that education which is usually needed to become skillful in art. However Rembrandt did study under Van Swanenburch, who taught him to draw, paint and make etchings. He set up a studio in the mill, where he painted portrait after portrait of his mother, his sister and himself. The artist liked better than anything to paint a well known face over and over again, by new lights and with new expressions.

After his first success, "Lesson in Anatomy," Rembrandt moved his studio to an old warehouse in Amsterdam. His work became popular. The people of Holland fairly begged for sittings, and soon he was foremost among painters. Yet he paid little attention to anyone but Saskia, and his stubbornness offended patrons and made enemies of those who should have been his friends.

For nine years Rembrandt lived in happiness. Then came misfortune. Extravagance carried him into debt. His beloved children died, and soon after his beloved Saskia followed them. His enemies barred his pictures from exhibitions. At last all his property was sold to satisfy creditors. His paintings went out of fashion. Their owners even used the frames again by covering up Rembrandt's canvases, of incalculable value, with the work of some other artist whose pictures were in vogue at the time.

A law in Holland now forbids the removal of a "Rembrandt" from that country. His countrymen feel that no honor is too high to bestow on the memory of that unfortunate artist who in 1669 died unrecognized and was buried by charity.

saw only the noble side of life, and ignored what was low or common. One could hardly have been found who was better fitted by nature to live and paint among the light-hearted courtiers of Charles I. He welcomed an offer from England, and left Antwerp to make his home thereafter on foreign soil.

When he married Maria Ruthven Van Dyck was forty years old. He painted some portraits of her, but not many, for his death was near at hand. A journey to Paris in the hope of receiving important commissions there, failed in its object and brought on a severe attack of the disease from which he had been suffering for years.

The painter returned to England. King Charles offered his physician three hundred pounds if he could save Van Dyck's life, but to no purpose. He died the second year after his marriage, one of the greatest portrait painters that ever lived. To his wife he left a considerable fortune, which he had managed to save in spite of an extravagant life. Maria afterwards married Sir Richard Pryse, a Welsh baronet.

Every day a different human interest story will appear in The Times. You can get a beautiful intaglio reproduction of this picture, with five others, equally attractive, 7 by 9 1/2 inches in size, with this week's "Mentor." In "The Mentor" a well-known authority covers the subject of the pictures and stories of the week. Readers of The Times and "The Mentor" will know Art, Literature, History, Science, and Travel, and own exquisite pictures. On sale at The Times office. Price fifteen cents. Write today to The Times for booklet explaining The Mentor Association Plan.

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MANY SETTLERS ARE SWINDED

Fake Homestead Locators Already at Work in Siuslaw.

EUGENE, Or., Aug. 28.—"We have not heard of it, but I am not surprised; in spite of all advice that may be given, people will go to those who victimize them," said D. E. Fitton, assistant supervisor of the Siuslaw forest, when shown a dispatch from Newport stating that fake homestead locators are operating in the Siuslaw forest, which was recently opened to settlement, and that it is asserted that they are misleading settlers and defrauding them.

Continuing, Mr. Fitton said: "You know that in our statements to the press we warned the people to apply to an officer of the forest service for information and told the people who wanted advice on the ground after they got there to see the people already living on claims in the forest, most of whom are willing to give reliable information. Of course, we do not see one-tenth of those who apply to us for information, as many do so by letter and to all those we forward a letter of information and instruction, in which the warning against unreliable locators is incorporated. In spite of this, it is possible that some crooked operators can successfully work the would-be settlers and, unless they impersonate a forestry officer, we can do nothing to apprehend them. We have given the matter the widest possible publicity, and if people still insist on being fooled, we simply cannot help it."

A. E. Cohoon, supervisor of the Siuslaw forest, went to Tillamook last night on a general tour of inspection.

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