

FISHERMAN PRESENTING THE RING TO THE DOGE GRADENIGO.  
*Bordone.*

# Great Pictures

As Seen and Described  
by Famous Writers

EDITED AND TRANSLATED

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THE LAST JUDGMENT  
MICHAEL ANGELO)  
DRE DUMAS

(MICHAEL AND  
ALEXANDRE DUMAS  
Angelo worked  
the e

**THE LAST JUDGMENT**  
**(MICHAEL ANGELO)**  
ALEXANDRE DUMAS

**WHILE** Michael Angelo worked upon his *Moses*, Clement VII., following the example of Julius II., would not leave him alone for a moment. It was a trick different to what he was doing at the time. To obtain some respite, he was forced to promise the Pope that he would occupy himself at the same time with the cartoon of *The Last Judgment*. But Clement VII. was not a man to be put off with words; he supervised the work in person, chisel to the pencil and from the pen to the mallet. The importance and ease to do off-hand! And yet he had to.

One day it was announced to Michael Angelo that he receive his accustomed visit: Clement VII. was His Holiness would not listen to reason. August III., had nothing more pressing to Buonarrotti's studio, followed the newly-elected Pope was



THE LAST JUDGMENT.  
Michael Angelo.



# ADORATION OF THE MAGI (GENTILE DA FABRIANO)

F. A. GRUYER

At the beginning of the Fifteenth Century, Gentile da Fabriano<sup>1</sup> painted an *Adoration of the Magi*<sup>2</sup> in which the faithful representation of contemporary scenes is again found. The Virgin, completely enveloped in a large blue cloak, is seated in front of the stable, with her head piously inclined towards her Son whom she is regarding with tender gaze. St. Joseph is at her side and behind her are two young women who are holding and admiring the gifts offered to the Saviour. The infant Jesus has laid his hand on the head of the oldest of the Magi, who, prostrated, kisses his feet with devotion. The two other Kings are much younger than the first one. They are presenting their offerings to the Son of God, and are about to lay their crowns before him. Then follows the retinue of these figures on foot and on horseback, of all ranks, of all sizes, it is easy to recognize a trace of the manners and costumes instituted in the preceding century.



ADORATION OF THE MAGI.  
Fabriano.



## LILITH

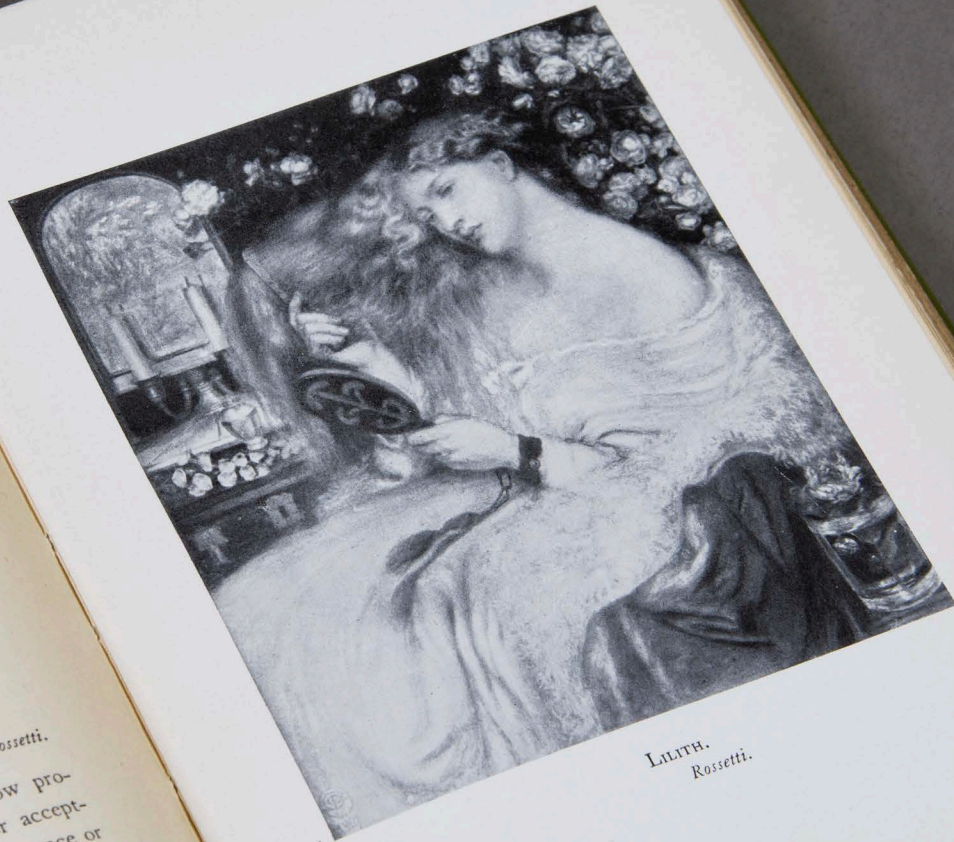
(ROSSETTI)  
ALGERNON CHARLES SWINBURNE

Of Adam's first wife, Lilith, it is told  
(The witch he loved before the gift of Eve),  
That, ere the snake's her sweet tongue could deceive,  
And her enchanted hair was the first gold.  
And still she sits, young while the earth is old,  
And, subtly by herself contemplative,  
Draws men to watch the bright net she can weave,  
Till heart and body and life are in its hold.

"The rose and poppy are her flowers; for where  
Is he not found, O Lilith, whom shed scent  
And soft-shed kisses and soft-shed sleep shall snare?  
Lo! as that youth's eyes burned at thine, so went  
Thy spell through him, and left his straight neck bent  
And round his heart one strangling golden hair."

*Dante Gabriel Rossetti.*

IT is well-known that the painter of whom I now propose to speak has never suffered exclusion or acceptance of any academy. To such acceptance or rejection other men of any note have been and are not less well known that his work is as second in significance and interest of his time. Among Rossetti, I know of no other types of



LILITH.  
Rossetti.



