

**RENAISSANCE MASTERS: THE ART
OF RAPHAEL, MICHELANGELO,
LEONARDO DA VINCI, TITIAN
CORREGGIO AND BOTTICELLI**

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Renaissance Masters: The Art of Raphael, Michelangelo, Leonardo Da Vinci, Titian Correggio and Botticelli by George B. Rose

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GEORGE B. ROSE

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SECOND EDITION

TO WHICH IS ADDED A STUDY OF THE ART OF RUBENS

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DEDICATED

TO

MY WIFE

WHOSE INTELLIGENT SYMPATHY WITH MY STUDY
OF RENAISSANCE ART HAS BEEN A
GREAT ENCOURAGEMENT

PREFACE

IT is not the purpose of this book to endeavor to assist the successors of Morelli in determining the authenticity of pictures. It accepts the results of the latest criticism, and is based on a loving study of works whose genuineness is established by the weight of authority.

Its design is to give in a brief compass an insight into the essential characteristics of each of the masters treated, so that the traveller may be able to enjoy them for what they are, without looking for merits in one which can be found only in another. Even the greatest have their limitations, and these as well as their qualities must be understood to derive the fullest pleasure and profit from the contemplation of their achievements.

General students should form their conception of an artist from his acknowledged master-

pieces, which give the measure of his powers. I have therefore rarely considered doubtful or inferior productions, and have added no lists of the master's works. Many such lists exist already, and no two of them agree. I should, however, particularly recommend those appended to Mr. Bernhard Berenson's invaluable little books on the *Painters of the Italian Renaissance*. The extraordinary penetration displayed in the body of the text qualifies the author in an unusual degree to pass on questions of authenticity.

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RENAISSANCE MASTERS

INTRODUCTION

THERE are two periods in the history of the world's art that are of supreme interest, the age of Pericles and the Italian Renaissance. But they are widely different in their character. The age of Pericles was the culmination of a long and harmonious development, the glorious blossoming of a perfect flower, which had grown in symmetrical grace to bloom in ideal beauty.

Not so with the Renaissance. No period of humanity has been torn with more conflicting ideas, with more diverse aspirations, with more opposing passions. Greek literature and Greek art had come again to light, and the hearts of many, carried away by the loveliness of this