

**SIX PORTRAITS: DELLA
ROBBIA, CORREGGIO, BLAKE,
COROT, GEORGE FULLER,
WINSLOW HOMER, PP. 6-277**

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Six Portraits: Della Robbia, Correggio, Blake, Corot, George Fuller, Winslow Homer, pp. 6-277
by Mrs. Schuyler van Rensselaer

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MRS. SCHUYLER VAN RENSSELAER

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SIX PORTRAITS

DELLA ROBBIA, CORREGGIO, BLAKE,
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WINSLOW HOMER

BY

MRS. SCHUYLER VAN RENSSELAER

Ce que nous appelons le talent réside dans le je ne sais quoi d'in définissable qui est la personne même. La preuve en est que cette personne une fois disparue, cette nuance de talent aura, elle aussi, disparu pour toujours. — PAUL BOURGET.

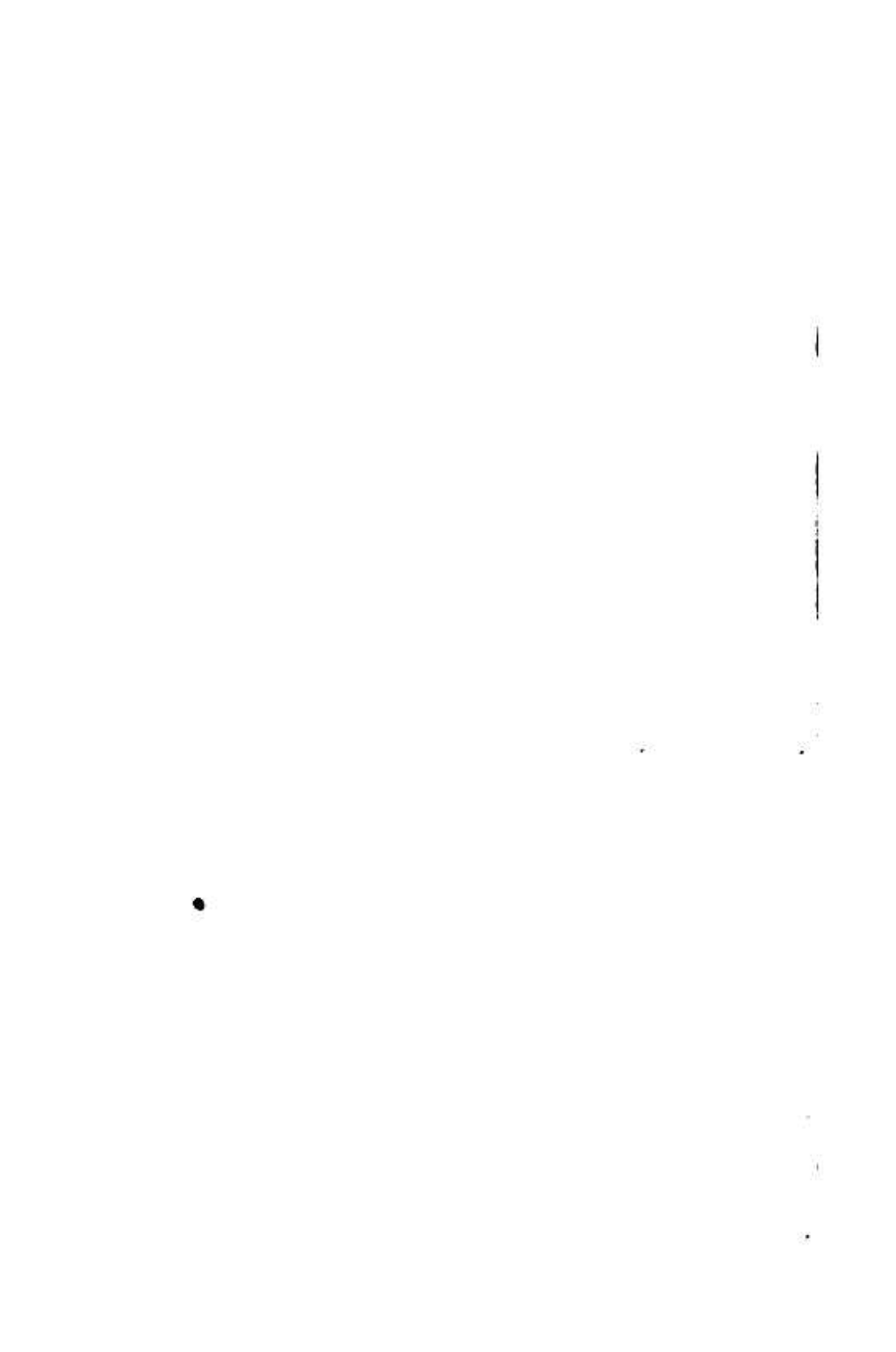


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1889

To

CANDACE WHEELER

IN LOVE AND GRATITUDE



THESE Essays are reprinted by the kind permission of the publishers of the *Century Magazine*, the *American Architect and Building News*, and the *American Art Review*. One of them has been entirely rewritten from a different point of view, two have been considerably enlarged, and all have been carefully corrected.

20 Feb, 1900
DEPARTMENT OF ARCHITECTURE,
LAWRENCE SCIENTIFIC SCHOOL,
HARVARD UNIVERSITY.

to
Edward A. Ross.

33843

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To
CANDACE WHEELER
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merely as the inventor of a novel, striking, and attractive technical process. Not the intrinsic character of his work, but the fact that most of it was executed in enamelled colored terra-cotta — this is what the world at large remembers.

I.

I do not know whether to call Luca fortunate or unfortunate in the invention of the process which he made so famous. Its results have a peculiar charm and a marked utility of their own. Their durability fitted them well for exterior architectural decoration, and into this they brought a note of clear pure color not otherwise to be obtained in combination with admirable form and the relief that gives admirable light and shade; and they were just as well adapted to an almost pictorial use inside the palace or the church. If we consider the legacy of the Della Robbia family as a whole, and remember what a unique yet lavish and varied gift it is, we cannot regret that Luca left bronze and marble and turned to clay instead. But his own art suffered by the exchange. In any state clay is a less delightful material than bronze