

**MASTERPIECES OF
PAINTING, THEIR QUALITIES
AND MEANINGS: AN
INTRODUCTORY STUDY**

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Masterpieces of Painting, Their Qualities and Meanings: An Introductory Study by Louise Rogers Jewett

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LOUISE ROGERS JEWETT

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PLATE I. GIOTTO: RETURN OF JOACHIM TO THE SHEPHERD.

MASTERPIECES
OF PAINTING
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AN INTRODUCTORY STUDY

By

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PREFACE

SINCE the larger things Miss Jewett purposed will not now come to fruition, a word may be said of a life and work for which this book can be but partial evidence. Desire and marked ability led her early to determine on the professional study and practice of art. In 1886 she began the arduous training of an art student in Paris, where she studied under the two great masters, Benjamin Constant and Jules Lefebvre. In 1888 her first Salon picture was accepted; it was a portrait, and as such indicative of the interest that dominated the larger part of her later creative work. For several years she was more or less continuously abroad, gleaning richly from the art of the various European countries in which she found herself. The serious historical study of her subject, long since begun, became of increasing importance to the young artist. In 1892 she made her first pilgrimage to Italy, and henceforth her love for its art, its literature, its people, for the lovely land itself, was an abiding and ever deepening influence in her life. She returned to Italy again and again, and she brought from it always an ardent gospel of beauty and delight.

Never entirely relinquishing the practice of painting which she so whole-heartedly loved Miss Jewett was gradually led to exchange

the career of an artist for that of a teacher. After a few years experience in eastern schools in this country, she came in 1901 to Mount Holyoke College as Professor of Art, a position which she held with increasing distinction until her death. To her expert knowledge of the craftsmanship that underlies great art, she joined a thorough scholarship, and an enthusiasm that never became uncritical.

Miss Jewett's desire in preparing this book is shown in her own statement: "If any lover of beauty who has stood perplexed in the presence of great pictures, and has felt more or less debarred from sharing the critic's point of view, finds here suggestions which stimulate the sense of true appreciation and deepen the sense of enjoyment, this little book will have served its modest purpose." The hope here expressed has been more than fulfilled.

To those who knew her, the "Masterpieces of Painting" will constantly bring to mind the inimitable clarity and inspiration of her teaching, as well as the warmly human personality that lay behind it.

CONTENTS

Chapter I. Introduction.....	11
WORKMANSHIP.	
Chapter II. Mural Decoration in Fresco.....	17
Chapter III. Painting in Tempera....	34
Chapter IV. Painting in Oil.....	42
ENTHUSIASMS.	
Chapter V. Ideals of the Trecento....	53
Chapter VI. Enthusiasms of the Quattrocento.....	67
Chapter VII. The Golden Age.....	84
Chapter VIII. The Homely Art of Holland.....	99
Chapter IX. The Royal Art of Spain.....	113
OUTLINES AND NOTES.	
I. Historical Outlines.....	125
II. Notes on the Painters.....	127
Reading List.....	144
Outline for Club Paper.....	155
Pronouncing List.....	157

