century the painters of the Dutch school far outnumbered

those of any other, and many of them reached a very fair average of skill.

5. *Spanish.*

The early Spanish

painters of the 15th

and 16th centuries

were merely feeble

imitators of Italian

art. Many of them,

such as Juan de

Juanes, studied in

Italy. Ribalta and

Zurbaran were per­

haps the first able

artists who deve­

loped a national

style. The latter is

remarkable for his

paintings of monks ;

fig. 36 shows one of

the best examples.

His large altarpieces

are less successful.

Velazquez, one of the

greatest masters of

skilful execution the

world has seen, was alike great in portraiture (see fig. 37) and in large figure subjects. His early religious paintings, executed under the influence of Ribalta, are far inferior to his later works, the best of which are at Madrid. Murillo is usually rather un­dervalued ; he was very unequal in his work, and is well represented nowhere except at Seville.

No words can de­scribe the exquisite religious beauty and pathos of his great picture of Christ on the Cross bending down to embrace St Francis. Goya, who lived into the

19th century, was an artist of great power, haunted by a hideous imagination. Fortuny, a very clever young painter, who died in Rome in 1874, was remarkable for his daring use of the most brilliant colour, with which his pictures are studded like a mosaic. His success has caused him to have countless imitators, most of whom reproduce the faults rather than the merits of his work. His influence on modern Continental art has been very great.

6. *French.*

French art, like that of Spain, was almost wholly under Italian influence during the 15th and 16th centuries. Nicolas Poussin, in the 17th century, was the first to develop a native style, though he was much influenced by Titian. His best works are bacchanalian scenes, of which one of the finest is in the National Gallery (see fig. 38).

When at his best his flesh painting resembles that of Titian, but it is frequently marred by unpleasant hot colouring. Claude Lorrain is remarkable for his beauti­ful and imaginative landscapes,—often wanting in a real study of nature (see fig. 39). His finest works are in

England (see p. 445). Throughout the 18th century the French school was very prolific, but shared the mediocrity of the age, the corruption and artificiality of which im­pressed themselves strongly on the painting of the time. The most popular artists of that century were Watteau, Boucher, Greuze, Claude Vernet, Fragonard, and David, the reviver of the pseudo-classic style. In the first half of the 19th century Prud’hon, Ingres, Horace Vernet, and Delaroche—artists of only moderate merit—were in great repute, and more deservedly the very brilliant landscape painter Rousseau. Millet, though little valued during his lifetime, is now highly appreciated. Regnault, a very able