

# AMERICA'S REMBRANDTS

## REMARKABLE INCREASE IN AMERICAN PURCHASES OF PAINTINGS BY THE DUTCH MASTER

WITH A LIST OF CANVASES OWNED IN THE UNITED STATES  
AND CANADA

BY LOUIS A. HOLMAN

EVIDENCE is not wanting that the removal of the duty on works by the old masters will result in the permanent enrichment of our store of artistic things. The newspapers are continually announcing, with a rather unfortunate blare of trumpets, the fabulous price paid by some American in Europe for a masterpiece of painting or sculpture, while from our consuls come definite figures showing that the exports from Europe to America of works of art have increased enormously since the old masters were put on the free list.

Among these late importations, the paintings of Rembrandt have a conspicuous place. In the last fifty years his work has been steadily gaining favor with Americans, each succeeding decade showing a vastly increased importation. To-day no paintings are more sought after by Americans, none more sincerely welcomed.

This is easily accounted for. A portrait by Rembrandt always arrests attention; the typical American feels that a vital thing has crossed his path. More than any other painter, Rembrandt knew how to portray those human elements in his sitters that make strong appeal to the heart of generation after generation. He "somehow managed to walk with God's folk of old in humble and friendly fashion." With few exceptions, his portraits are interesting alike to the man who knows what great painting is and to the man who knows nothing about it. Therein lies the chief element of his great popularity; one does not need to be an artist to enjoy his work.

Any one looking into the face of maid-servant, sibyl, auctioneer, angel, painter, or patriarch, as Rembrandt shows them to us, feels that here is a person whom it would be interesting to know in the flesh. His folk all have distinct personality; each one has a soul. Spend a morning with the Rembrandts in a museum, then take a volume containing several hundred reproductions of his other portraits, and look square into the eyes of all these wonderful people. Imagine yourself in a world where they were the only inhabitants. It would be a miniature world, surely, but complete in every essential, furnished with all sorts and conditions of saints and sinners. The reason for this is not far to seek. The artist himself was a big-hearted, big-brained, big-souled man, who found something of interest in everybody who came to his door. During the years when few patrons knocked at that door he obviously had great joy in painting vagrants and tradespeople, as well as every member of his own family.

Rembrandt's great commission was to paint humanity. Through good and evil report, through fame and degradation, "without fear or favor" he stuck to his task. Work done in these circumstances must run the whole gamut of human experience. Add to this a very evident democracy, which proclaimed his "field the world," his "countrymen all mankind," and it is little wonder that this independent, many-sided artist should find in cosmopolitan, heterogeneous America a large and appreciative following.



From a copy owned by Frederick Keppel & Co.

REMBRANDT'S ETCHING OF HIMSELF LEANING ON A STONE SILL

The original etching, now in the British Museum, is signed and dated 1639, and is a proof from the first state of the plate. The pencil retouching made by Rembrandt himself on the original proof—with the intention of making the alterations on the plate in a later state of the etching—are clearly visible, both on the right side of the bonnet and on the stonework behind the figure.

There are on this side of the Atlantic no fewer than eighty-eight oil-paintings, besides some small sketches, by Rembrandt. This means that we have double the number left in Holland, with a score to spare, and two dozen more than all in Austria, Belgium, Denmark, Italy, Rumania, Spain, and Sweden. Indeed, there are only two countries which possess more than America: Great Britain, which has 165 and Germany, which has 120.

London and Paris remain the great Rembrandt markets, while America has taken her place as the largest buyer. It is significant that fourteen of the sixteen Rembrandts from the recently sold Kann collections have come to America. Although these came to us from Paris, a full half of all our Rembrandts hung for generations in the ancestral homes of England, whence some of them were secretly sold when the owners could no longer withstand the tempting prices offered. In at least one gallery their places in the old frames were filled with clever copies. England undoubtedly has more real Rembrandts than she knows, for the tide of Rembrandts set strongly about her shores for many a long year. Dr. Hofstede de Groot suggests that there is flotsam and jetsam yet to be discovered; for in a recent publication he tells of the finding, in the bedroom of an English country house, of no fewer than four hitherto unknown Rembrandts, and of the discovery of others in the possession of Earl Howe. One of the last collection has already crossed the Atlantic. It will cause no surprise if the others should drift the same way, for without doubt the current now sets toward America.

It seems safe to assert that the first Rembrandt to reach the New World was either "Danaë and the Shower of Gold," in the Boston Museum of Fine Arts, or the "Portrait of a Man," owned by the New York Historical Society. The "Danaë" was brought from Paris by Mr. Francis Brooks in 1854, and was given to the museum seven years ago. The other was presented to the Historical Society by Mr. Thomas J. Bryan in 1866, but it is not known when he bought it, for he began his collection of old masters in 1847. Dr. Wilhelm Bode, the German art critic, notices neither of these paintings in his "Rembrandt," but that seems to be be-

cause they were unknown to him. Both are accepted as genuine by good authorities. It need not surprise us to find many other authentic Rembrandts unnoticed by Bode, in spite of the remarkable thoroughness with which his great eight-volume work on Rembrandt was prepared. Since the publication of this work he has himself written more than once on newly discovered paintings by the great Dutch master, and many other canvases have come to light since Dr. Bode's latest word was spoken.

In the early seventies the number of Rembrandts in America was doubled by the arrival of two small studies: "The Head of an Elderly Jew" and "King Saul." These were brought over by Mr. Quincy A. Shaw, in whose family they still remain. Curiously, a life of Rembrandt, published in Boston in 1878, does not mention any of these in its list of his paintings, although three of them were within a short walk of the publisher's office.

In the eighties, about ten Rembrandts were added to our little collection. Among them came the justly famous "Gilder." At that time European catalogues included American-owned Rembrandts in the "Lost" column. Even as late as 1899 the phrase, "Now somewhere in the United States," was frequently used.

The last decade of the old century brought us thirty-two Rembrandts, and the first decade of the new added over forty more, raising the American collection to third place among the nations possessing Rembrandts, a position long occupied by France.

Our eighty-eight paintings represent in a remarkable manner the working years of the master, ranging from his youth to his old age. Of thirty-eight working years between youth and old age, thirty-four are represented by these paintings. Of 1632, the great year of "The Lesson in Anatomy," we have nine canvases. Many of the other years are represented by two or three or four paintings. There are fifty-one signed, and forty-six are also dated. Almost all the others can with assurance be assigned to their respective years.

Again, the American pictures afford a comprehensive view of the painter's style and of all classes of his work,—por-

traits, landscapes; historical, religious, and mythological subjects; and groups and still-life. Of his known paintings more than two thirds are portraits. The next largest group is the religious subjects. Happily, among the American Rembrandts we find the same proportion of portraits, with the religious group taking second place numerically. It is true that of pure landscape we have only two examples, but only sixteen are known to exist. We may, therefore, count ourselves rich, especially when we know that the painting just added to the collection of Sir William C. Van Horne, in Montreal, is the only landscape of which there is proof that it was painted direct from nature.

Again, the American pictures are interesting as a record, though not quite a complete one, of Rembrandt's family and circle of friends. A large number of his portraits were painted from himself. We have seven of these, representing him at ages ranging from twenty-two to fifty-two. We have two portraits of Saskia, his first wife; one, perhaps two, of Hendrikje Stoffels, his second wife; one of his son Titus; and one of his father. The claim has been made—not by the owner—that Mr. Charles P. Taft's "Elderly Woman" is the mother of the artist; but his mother died ten years before this picture was painted, and the face is not that of her known portraits. The recent Hudson-Fulton Exhibition Catalogue calls No. 107a, "Titus, the Son of Rembrandt"; but this man, who is over forty, cannot possibly be Titus, who died at the age of twenty-eight. Neither can Mr. Morgan's "Young Painter with Long Curly Hair" be identified with the artist's son, as suggested in Malcolm Bell's recent "Rembrandt"; for, when this portrait was painted, Titus was only eight years old. It will not be long, however, before all the members of the great Dutchman's family are gathered in America. It is perhaps an evidence that we are impatient to bring about this reunion that No. 107b in the catalogue just referred to is entitled, "Magdalena van Loo, Wife of Rembrandt's Son Titus." But we see here a woman of fifty, and Magdalena died before she was thirty. I venture the opinion that this famous "Lady with a Pink" is Magdalena's mother, who willed to her daughter a portrait of herself by Rembrandt. These

aside, the family makes a brave showing in its new home, where portraits of old neighbors and friends by the score are already gathered.

The enormous sums paid to-day for Rembrandt's paintings are constantly made the subject of sensational newspaper articles, which tend to create, in the minds of the unimaginative, matter-of-fact American, feelings of anger and disgust toward persons of great wealth and their extravagances. At the same time, such extravagances, if the term be admitted, are to be encouraged, since the artistic wealth of the country is thereby increased in a manner which, a few years hence, will be impossible. No American workman of to-day is more astonished at the payment of \$250,000 for a portrait by Rembrandt than the artist himself would have been, for he painted these portraits for \$200 each. His work has advanced remarkably in value within a very few years. In the last quarter of the eighteenth century, still-life subjects were more marketable, and brought more than these portraits. There seems, however, to have been a steady, though slow, increase in valuation almost ever since 1669, when the poverty-stricken artist was laid in an unmarked grave.

The tendency to gather Rembrandt's work into public galleries is an encouraging sign of the times. About forty-three per cent. of his known paintings are now thus protected. For them the danger of being further hawked about the world for the highest bid is past. Of the European nations rich in Rembrandts, Great Britain, the richest, has the fewest behind the strong doors of her museums. Since one third of her wealth in Rembrandts is not thus protected, her "spoliation" is likely to continue for years to come. France makes a better showing. She has two fifths of her paintings in safe-keeping. Russia possesses only fifty-four Rembrandts, yet, to her everlasting credit, forty-three are in public galleries. Germany's record is, however, even more commendable, for of her 120 paintings by Rembrandt, ninety-three are permanently on exhibition, not crowded into a single gallery, as are forty of Russia's, but well scattered throughout the empire.

"Prominent citizens of the United States are, as a recognized duty, one after

another giving or bequeathing their art treasures to the public," is the startling statement made two years ago by the London "Art Journal." If this be true, Rembrandt's paintings apparently are not to be classed as "art treasures," for of our eighty-eight, only nine belong to public museums: four in New York, four in Boston, and one in Chicago. In addition to these, one belongs to the New York Historical Society.

Perhaps our "prominent citizens" derive too much personal pleasure from their Rembrandts to be quite willing yet to

turn them over permanently to the great public. And who can blame them? Nevertheless, their generosity may be relied upon to lend these great works for public exhibition, and may we not hope that some day they will "give or bequest" them, with other artistic things, to our museums, there to be held in perpetual trust for the public pleasure? Then and only then will they actually belong to America, and we may feel assured that through the foresight and generosity of a few fortunate American citizens the whole nation has been permanently enriched.

## LIST OF PAINTINGS BY REMBRANDT IN AMERICA, 1910

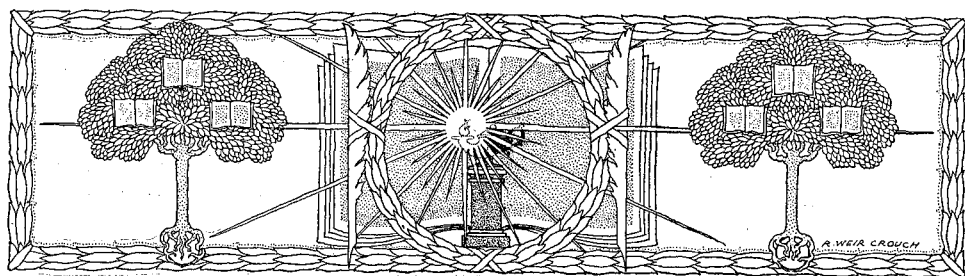
1628 (ab't)	Rembrandt	Not in Bode's "Rembrandt."	
	Owned by J. Pierpont Morgan, New York.		Sig'd with init'ls.
1629	Rembrandt in plumed cap	Bode No. 18.	Sig'd with init'ls.
	Owned by Mrs. John L. Gardner, Boston.		
1630 (ab't)	Paul seated at writing-table, meditating	Bode No. 36.	Not signed.
	Owned by John W. Gates, New York.		
1630 (ab't)	Rembrandt's father looking down, hand on breast	Bode No. 545.	Not signed.
	Owned by Museum of Fine Arts, Boston.		
1630 (ab't)	Raising of Lazarus	Bode No. 45.	Sig. abbreviated.
	Owned by Edward Brandus, New York.		
1631	Rembrandt	Not in Bode.	Sig'd with init'ls.
	Owned by Edward Drummond Libbey, Toledo.		
1631	Rembrandt in steel gorget, with feather in cap	Bode No. 548.	Sig'd with init'ls.
	Owned by Frank G. Logan, Chicago.		
1631	Nicolaes Ruts	Bode No. 51.	Sig'd with init'ls.
	Owned by J. Pierpont Morgan, New York.		
1631 (ab't)	Beardless youth with wide, flat collar	Bode No. 559.	Not signed.
	Owned by F. T. Fleitmann, New York.		
1631 (ab't)	St. Peter penitent	Not in Bode.	
	Owned by Sir William C. Van Horne, Montreal.		
1632	John the Baptist	Bode No. 134.	Signed.
	Owned by Mrs. Charles Stewart Smith, New York.		
1632	The Noble Slav	Bode No. 145.	Sig'd with init'ls.
	Owned by W. K. Vanderbilt, New York.		
1632	A gentleman, long known as "The Treasurer"	Bode No. 73.	Sig. abbreviated.
	Owned by Mrs. H. O. Havemeyer, New York.		
1632	Man of forty, long known as Dr. Tulp	Bode No. 81.	Sig. abbreviated.
	Owned by James W. Ellsworth, New York.		
1632	Lady of the Van Berestejn-Vucht family	Bode No. 83.	Sig. abbreviated.
	Owned by Mrs. H. O. Havemeyer, New York.		
1632	Gentleman of the Van Berestejn-Vucht family	Bode No. 82.	Sig. abbreviated.
	Owned by Mrs. H. O. Havemeyer, New York.		
1632 (ab't)	Portrait of a man	Not in Bode.	Not signed.
	Owned by Historical Society, New York.		
1632 (ab't)	Old man looking sideways	Bode No. 139.	Not signed.
	Owned by C. A. Griscom, Philadelphia.		
1633	Young couple	Bode No. 99.	Signed.
	Owned by Mrs. John L. Gardner, Boston.		
1633	Timorous disciples in the storm	Bode No. 120.	Signed.
	Owned by Mrs. John L. Gardner, Boston.		
1633	Young man rising from chair	Bode No. 100.	Signed.
	Owned by Charles P. Taft, Cincinnati.		
1633 (ab't)	Saskia in gold-embroidered veil	Bode No. 153.	Not signed.
	Owned by P. A. B. Widener, Philadelphia.		
1633 (ab't)	Young man, formerly called "Burgomaster Six"	Bode No. 90.	Not signed.
	Owned by Mrs. Morris K. Jesup, New York.		
1633 (ab't)	Young woman, formerly called "Wife of Burgomaster Six"	Bode No. 91.	Not signed.
	Owned by Mrs. Morris K. Jesup, New York.		



1634	Young man with slight beard.....	Bode No. 111.	Signed.
	Owned by Museum of Fine Arts, Boston.		
1634 (ab't)	Young woman.....	Bode No. 112.	Not signed.
	Owned by Museum of Fine Arts, Boston.		
1634 (ab't)	Marquis D'Audelot.....	Bode No. 205.	Not signed.
	Owned by Richard Mortimer, New York.		
1635	Man with pointed beard, wide cap and gold chain...	Bode No. 568.	Signed.
	Owned by Rodman Wanamaker, Philadelphia.		
1635	Old man with throat uncovered.....	Bode No. 204.	Signed.
	Owned by Mrs. W. B. Leeds, New York.		
1635 (ab't)	Finding of Moses.....	Bode No. 195.	Not signed.
	Owned by John G. Johnson, Philadelphia.		
1635 (ab't)	Rabbi in wide cap.....	Bode No. 202.	Not signed.
	Owned by W. W. Seaman, New York.		
1636	Saskia, with a black feather in his hair.....	Bode No. 156.	Signed.
	Owned by A. M. Byers, Pittsburgh.		
1637	Carcass of ox in cellar.....	Bode No. 575.	Sig'd with init'l.
	Owned by John G. Johnson, Philadelphia.		
1638 (ab't)	Landscape with column.....	Bode No. 230.	Not signed.
	Owned by Mrs. John L. Gardner, Boston.		
1640	Herman Doomer, "The Gilder".....	Bode No. 275.	Signed.
	Owned by Mrs. H. O. Havemeyer, New York.		
1640	Old lady looking to left, her hands clasped.....	Bode No. 278.	Signed.
	Owned by Mrs. H. O. Havemeyer, New York.		
1640-1643 (ab't)	Young girl holding out medal on chain.....	Bode No. 303.	Not signed.
	Owned by heirs of Robert Hoe, New York.		
1641	Adoration of the shepherds.....	Not in Bode.	Signed.
	Owned by Metropolitan Museum, New York.		
1641	Woman with a fan.....	Not in Bode.	Signed.
	Owned by William A. Clark, New York.		
1643	Young woman, resting hand, with fan, on chair....	Bode No. 267.	Signed.
	Owned by Mrs. H. O. Havemeyer, New York.		
1643	Young man in high hat, left hand on breast.....	Bode No. 286.	Signed.
	Owned by Mrs. H. O. Havemeyer, New York.		
1643 (ab't)	Young man by pillar, holding plumed hat.....	Bode No. 266.	Not signed.
	Owned by Mrs. H. O. Havemeyer, New York.		
1643 (ab't)	Study of a head, known as "King Saul".....	Bode No. 578.	Not signed.
	Owned by Mrs. Quincy A. Shaw, Boston.		
1643-1645 (ab't)	Man with disordered dark hair and beard.....	Bode No. 579.	Not signed.
	Owned by John G. Johnson, Philadelphia.		
1644	Man in steel gorget and wide cap.....	Bode No. 271.	Signed.
	Owned by Benjamin Altman, New York.		
1645	Orphan girl at open window.....	Bode No. 301.	Signed.
	Owned by Art Institute, Chicago.		
1645 (ab't)	Head of elderly Jew in fur cap.....	Bode No. 308.	Not signed.
	Owned by Mrs. Quincy A. Shaw, Boston.		
1645 (ab't)	Rembrandt, with short hair in broad cap.....	Bode No. 260.	Not signed.
	Owned by Herbert L. Terrell, New York.		
1646 (ab't)	Christ on the cross.....	Bode No. 318.	Not signed.
	Owned by John G. Johnson, Philadelphia.		
1647	Young painter in high hat, sketch-book in hand....	Bode No. 365.	Signed.
	Owned by Henry C. Frick, New York.		
1648 (ab't)	Young painter with curly hair, about to draw.....	Bode No. 364.	Not signed.
	Owned by J. Pierpont Morgan, New York.		
1650	Rembrandt with a cap over a red net.....	Bode No. 346.	Signed.
	Owned by P. A. B. Widener, Philadelphia.		
1650	Old man with grizzled beard, in red cap.....	Bode No. 376.	Signed.
	Owned by George J. Gould, New York.		
1650 (ab't)	Bust of Jewish philosopher.....	Bode No. 582.	Not signed.
	Owned by P. A. B. Widener, Philadelphia.		
1652	Elderly woman in dark red hood, laughing.....	Bode No. 584.	Signed.
	Owned by Charles P. Taft, Cincinnati.		
1652 (?)	Danaë and the shower of gold.....	Not in Bode.	Signature and date doubted.
	Owned by Museum of Fine Arts, Boston.		
1653	Bearded man with bust of Homer.....	Bode No. 385.	Signed.
	Owned by Mrs. Collis P. Huntington, New York.		
1654	Standard-bearer with a wide sash.....	Bode No. 370.	Signed.
	Owned by George J. Gould, New York.		
1654	Landscape.....	Not in Bode.	Signed.
	Owned by Sir William C. Van Horne, Montreal.		

- 1655 Man in fanciful costume, with silver whistle..... Bode No. 448. Signed.  
Owned by James Ross, Montreal.
- 1655 Titus standing, his hands at his sides..... Bode No. 442. Signed.  
Owned by Benjamin Altman, New York.
- 1655 (ab't) White-bearded old man in broad cap, seated..... Bode No. 470. Not signed.  
Owned by W. A. Slater, Norwich.
- 1655 (ab't) Head of bearded Jew in red cap, looking down..... Bode No. 473. Not signed.  
Owned by John G. Johnson, Philadelphia.
- 1655 (ab't) A young Polish cavalier..... Bode No. 466. Sig'd with init'l.  
Owned by Henry C. Frick, New York.
- 1656 (ab't) The Sibyl..... Bode No. 528. Not signed.  
Owned by Theodore M. Davis, Newport.
- 1656-1658 Head of Christ inclined to right..... Bode No. 412. Not signed.  
(ab't) Owned by John G. Johnson, Philadelphia.
- 1657 Head of an old woman in a black hood..... Bode No. 472. Signed.  
Owned by P. A. B. Widener, Philadelphia.
- 1657 (ab't) A seated Jew, with a biretta-shaped cap..... Bode No. 586. Signed.  
Owned by Otto H. Kahn, New York.
- 1658 An old woman cutting her nails..... Bode No. 477. Signed.  
Owned by Mrs. Collis P. Huntington, New York.
- 1658 Jupiter and Mercury entertained by Philemon and  
Baucis ..... Bode No. 407. Signed.  
Owned by Scott and Fowles, New York.
- 1658 Young man holding note-book ("Auctioneer Haring?") Bode No. 458. Signed.  
Owned by Benjamin Altman, New York.
- 1658 Rembrandt seated with a stick in left hand..... Bode No. 428. Signed.  
Owned by Henry C. Frick, New York.
- 1659 (ab't) Large head of Christ, turned to right..... Bode No. 414. Not signed.  
Owned by Duveen Bros., New York.
- 1660 Hendrickje Stoffels in a brown mantle looking down. Bode No. 438. Signed.  
Owned by Mrs. Collis P. Huntington, New York.
- 1661 A young rabbi in a black skull cap..... Bode No. 509. Signed.  
Owned by Sir William C. Van Horne, Montreal.
- 1661 A praying pilgrim..... Bode No. 485. Signed.  
Owned by Duveen Bros., New York.
- 1661 (ab't) Study for head of St. Matthew..... Bode No. 522. Not signed.  
Owned by P. A. B. Widener, Philadelphia.
- 1662-1665 Woman in rich cap, with red pink in right hand.... Bode No. 536. Not signed.  
(ab't) Owned by Benjamin Altman, New York.
- 1662-1665 Man with magnifying glass in right hand..... Bode No. 535. Not signed.  
(ab't) Owned by Benjamin Altman, New York.
- 1663 (ab't) The Accountant ..... Bode No. 526. Not signed.  
Owned by Charles M. Schwab, New York.
- 1664 Lucretia stabbing herself..... Bode No. 595. Signed.  
Owned by M. C. D. Borden, New York.
- 1665 Man with broad-brimmed hat, dark beard and long hair. Bode No. 496. Signed.  
Owned by Metropolitan Museum, New York.
- 1665 (ab't) Young woman in slashed black gown..... Bode No. 537. Not signed.  
Owned by R. B. Angus, Montreal.
- 1665 (ab't) Pilate washing his hands..... Bode No. 532. Not signed.  
Owned by Benjamin Altman, New York.
- 1665 (ab't) Pale young man with long hair, left hand in coat.... Bode No. 495. Not signed.  
Owned by Metropolitan Museum, New York.
- ? The Mills ..... Not in Bode. Signed.  
Owned by Metropolitan Museum, New York.
- ? 2 small sketches..... Accepted by Bode.  
Owned by Henry Walters, Baltimore.
- ? Study for head of an old man with long white beard. Not in Bode. Not signed.  
Owned by P. A. B. Widener, Philadelphia.
- ? Head of a man, small..... Not in Bode.  
Owned by Sir William C. Van Horne, Montreal.





# THE INFLUENCE OF THE BIBLE IN LITERATURE

BY HENRY VAN DYKE

THERE is a story of an Eastern prince who was much enamoured of the art of gardening. He wished that all flowers delightful to the eyes, and all fruits pleasant to the taste and good for food, should grow in his dominions, and that in growing the flowers should become more fair, the fruits more savory and nourishing. With this thought in his mind and this desire in his heart, he found his way to the Ancient One, the Worker of Wonders, who dwells in a secret place, and made known his request. "For the care of your gardens and your orchards," said the Ancient One, "I can do nothing, since that charge has been given to you and to your people. Nor will I send blossoming plants and fruiting trees of every kind to make your kingdom rich and beautiful as if by magic, lest the honor of labor should be diminished, and the slow reward of patience should be despised, and even the living gifts bestowed upon you without toil should wither and die away. But this will I do: a single tree shall be brought to you from a far country by the hands of my servants, and you shall plant it in the midst of your land. In the body of that tree is the sap of life that was from the beginning; the leaves of it are full of healing; its flowers never fail, and its fruitage is the joy of every season. The roots of the tree shall go down to open the springs of deep waters; and wherever its pollen is drifted by the wind or borne by the bees, the gardens shall bloom with new beauty; and

wherever its seed is carried by the fowls of the air, the orchards shall yield a richer harvest. But the tree itself you shall guard and cherish and keep as I give it you, neither cutting anything away from it, nor grafting anything upon it; for the life of the tree is in all the branches, and all the other trees shall be glad because of it." As the Ancient One had spoken, so it came to pass. The land of that prince had great renown of fine flowers and delicious fruits, ever unfolding in new colors and sweeter flavors the life that was shed among them by the tree of trees.

Something like the marvel of this tale may be read in the history of the Bible. No other book in the world has had such a strange vitality, such an outgoing power of influence and inspiration. Not only has it brought to the countries in whose heart it has been set new ideals of civilization, new models of character, new conceptions of virtue and hopes of happiness; but it has also given new impulse and form to the shaping imagination of man, and begotten beauty in literature and the other arts. Suppose, for example, that it were possible to dissolve away all the works of art which clearly owe their being to thoughts, emotions, or visions derived from the Bible,—all sculpture like Donatello's "David" and Michelangelo's "Moses," all painting like Raphael's "Sistine Madonna" and Murillo's "Holy Family," all music like Bach's "Passion" and Handel's "Messiah," all poetry like Dante's "Divine Comedy" and Milton's