

## THE PORTRAYAL OF CHRIST.

BY THE EDITOR.

[CONCLUSION.]

**A**MONG nations with less developed artistic sense, the portraits of Christ are crude, and show a decided lack of technique, but they are curious and deserve our attention for the sake of the attempt



CHRIST AND THE WOMAN OF SAMARIA.

Terra-cotta from Tunis.

made to express a certain sentiment of awe, and for this reason we have some of them here reproduced.



THE RUTHWELL CROSS.

Some Christ portraits preserved in Tunis are plain indications of an undeveloped civilization, and have mere historical interest. They date from the sixth century and are made in terra-cotta. From those which are still extant in the basilica of Hagebel-Aiun we reproduce a scene representing Christ with the Samaritan woman at the well.

We will naturally take a greater interest in the relics of art as it developed in Great Britain among the Saxons and the Irish.



THE STONE OF KILLORAN.  
After Anderson, *Scotland in  
Early Christian Times*.



THE CRUCIFIXION IN DUBLIN.  
After Romilly Allen, *Early Christian Sym-  
bolism in Great Britain*.

Here we see a peculiar tendency to indicate sentiment by curved lines, which on a later generation make the impression of a grotesque awkwardness, but the psychologist who tries to be just to the ancient artist and the people for whom he worked will discover in it a fantastic attempt to bring out a religious awe in a manner which is quite unique. It is noticeable that the Irish and the Saxons developed under the same influence in parallel lines and in apparent communication, and so this style has been called Irish-Saxon. The



best and most famous instances of it are the Ruthwell cross in England and the high cross of Muredach, Monasterboice, and others in Ireland. We reproduce some of them, and notice that on the stone of Killoran, the whole figure of Christ is represented in curves, and the arms in spirals, while in the St. Gall Evangelary curves cover the body like a garment, from which the head, arms and feet protrude. The Book of Kells contains an illustration of the mocking of Christ, in which Christ is depicted larger than his tormentors in order to indicate his divinity, and his supernatural character is further marked by the expression of his face and the



THE CRUCIFIXION FROM ST. GALL  
EVANGELARY.  
After Romilly Allen.



SCENE OF THE MOCKING.  
From the Book of Kells.

peculiar stare of his large eyes. One might also say that we are here confronted with an anticipation of futurist art.

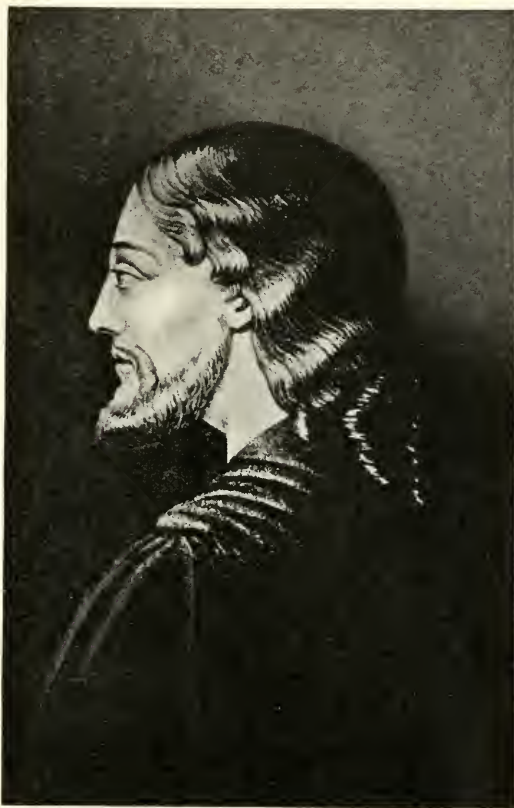
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Pope Innocent VIII received from Sultan Mohammed II a cameo cut in emerald which represents a picture of Christ. The Sultan had sent it to the Pope as a ransom for his brother who had been captured by Christians, and was granted his liberty in return for the cameo which at that time (in the fifteenth century) was regarded as genuine, but it can scarcely be much older than the age of Innocent VIII, and art connoisseurs believe that it was made

by an Italian artist who happened to sojourn at the court of Mohammed II.

Another imposition of a more recent date is a copper coin which quite naively bears in Hebrew the date of the year one, as shown by the letter Aleph (א). On the obverse of the coin we see the customary head of Christ, with the inscription:

א-ישו



HEAD OF CHRIST ON CAMEO.

and on the reverse:

משיה מלך בא בשלום וארטאדם עשה חי \*

which means, "Messiah, the king, came in peace and as the light of man he was made to live."

\* This ought to be an ה.

The Hebrew is not quite correct. The last two words mean literally "he makes alive."

The Reformation was not favorable to art. In fact it contained a strong current resembling the iconoclastic spirit of the early Christians and broke out in violent destructiveness against the orna-



MEDAL OF HEAD OF CHRIST.  
With Hebrew inscription.

mentation of the churches. This found its strongest expression in the movement of the *Bilderstürmer*, the destroyers of images, against whom Luther rose because he possessed too much common sense to permit such extravagances as they indulged in. This hostility to art showed itself in England in a movement which bred the Puritanism of the Puritans, who after their suppression by the re-



THE MAN OF SORROWS.  
By Dürer.

formed Anglican church went to America where they became known in history as the Pilgrim Fathers.

How strange it is that the Roman church burst out into a glorious development of Christian art while the Reformation became concentrated in an almost ascetic tendency which worked like a bane on the development of religious art. Luther was an exception



because he was an unsophisticated child of nature and inherited the traditional Teutonic love of life. At the same time he had a natural taste for music. He was a poet and a composer, and encour-



CHRIST IN THE DISPUTA.  
Detail from Raphael's great fresco.

aged singing and the playing of stringed instruments in his family circle. On the other hand the Calvinist branch of the Reformation, including the affiliated Presbyterian churches of England and Scotland, show a dislike of artistic beauty even in music. As an instance

of this we recall the little story of the first organ that was built in America which the manufacturer offered as a gift to a church in Cambridge, Massachusetts, but the Presbytery indignantly refused it



CHRIST IN THE LAST SUPPER.

Detail from Raphael's fresco in the dining room of Foligno at Florence,

with the remark, "Far be it from us to worship God by machinery," whereupon the organ was handed over to an Episcopal church in Portland, Maine, where it is still preserved as a historic relic.

Upon the whole the tendency of art in the Reformation finds



its climax in expressing a fervent devotion and a gratitude towards Christ for his suffering, and so we may regard Dürer's "Man of Sorrows" as representative of the spirit of the Reformation.



THE TRANSFIGURED CHRIST.

By Raphael.

It would take a volume to describe the Christ type as it developed in the time of the Renaissance, and the highest perfection may be said to have been reached by Raphael, as for instance in

his Disputa. His Christ in the Last Supper is a fine face but a little too effeminate for the more vigorous conception of the present



TITIAN'S CHRIST.

age. It forms a strong contrast to the beardless type of Christ by Michelangelo as it appears in the Last Judgment, the famous fresco

of the Sistine chapel, for here Christ appears more like a hero of Greek antiquity.

The bearded Christ has been the favorite type since the time



ECCE HOMO.  
By Guido Reni.

of the Renaissance, the classical period of Christian art in the fifteenth century. Raphael's Christ of the transfiguration is one of the most famous and best instances and even in recent times there is



scarcely any Christian artist of note who has deviated from the type or has ever reverted to the youthful beardless Christ figure



CHRIST'S ENTRY INTO JERUSALEM.

By Gustave Doré.

of earlier days. If any one did, his conception would be sure to meet with general disapproval.

This great masterpiece has been described in detail as follows by Cav. Off. H. J. Massi, the first curator of the papal museums and galleries.

"The picture is divided into two parts dealing with the transfiguration on Mount Tabor and the healing of the demoniac.



CHRIST'S ENTRY INTO JERUSALEM.

By Schnorr von Carolsfeld.

"In the upper part is the chief subject, in which Raphael has depicted the figure of the Saviour aloft above the clouds. His countenance is brighter than the sun; his garments whiter than snow, are fanned softly, as it were, by a celestial breeze. On the right and left, and slightly below him are Moses and Elias.





THE TRANSFIGURATION.  
By Raphael.



"Three apostles, Peter, John and James, lie prostrate on the ground upon the summit of the mount in various attitudes. On



THE DESCENT INTO HELL.  
By Sasha Schneider.

the left are seen, beneath some trees, the figures of Saints Julian and Laurence, in the act of adoration.

"In the lower portion of the picture Raphael has depicted the moment when the young man, possessed by the devil, is presented to the apostles by his father and sister, surrounded by a throng of people.

"The figure of the young woman, kneeling near the demoniac,



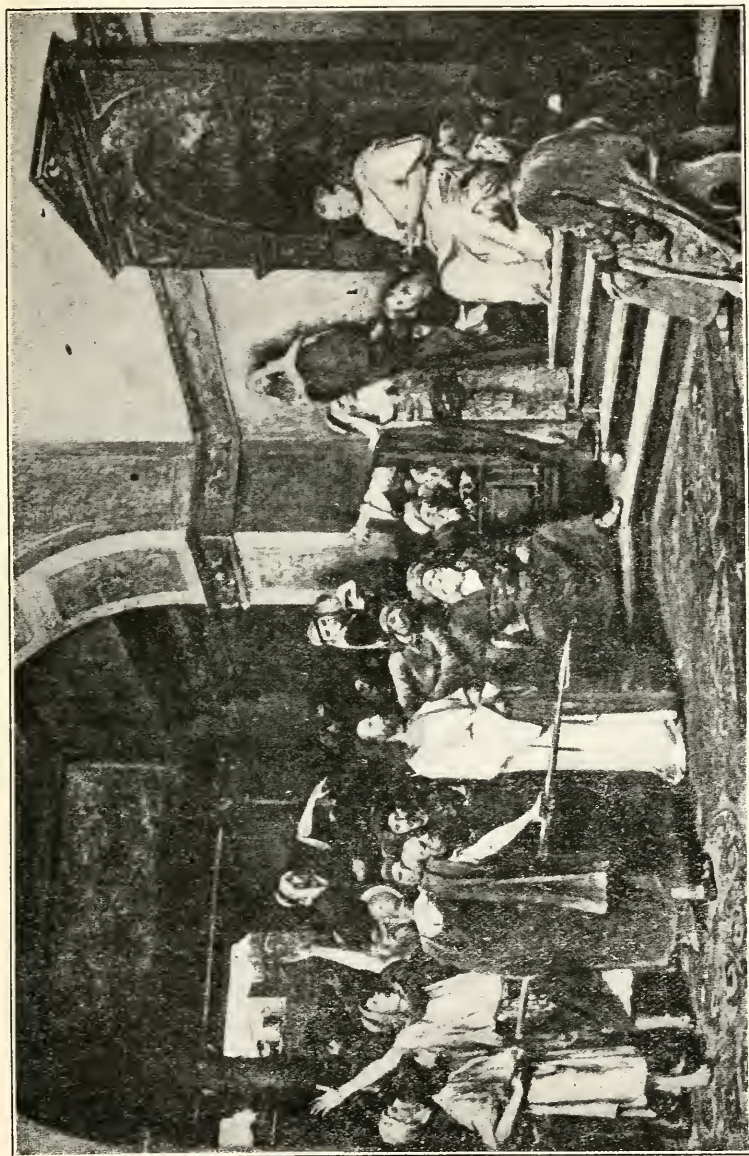
CHRIST IN THE CHURCH TRIUMPHANT.

Detail from a fresco attributed to Memmi but more probably by Andrea da Firenze.

is said by some to be one of the portraits of Fornarina, drawn from life by Raphael, though nowhere else depicted with equal beauty. To this figure, and also to that of the father and of the demoniac himself which Raphael left unfinished, the last touches were given by Giulio Romano."



It would be unfair not to mention Titian whose Christ, however beautiful, is too intellectual and almost sentimental to be a



CHRIST BEFORE PILATE.  
By Muncacsy.

fair representation of the ideal man, and we may upon the whole say that all these great artists have been more successful in their Madonnas than in their Christs. Guido Reni has perhaps more



than others been able to picture the agony of the Crucified and thus he approaches more than other Italians the Protestant type of the suffering martyr.

As characteristic instances of Christ pictures of the nineteenth century we select a few by artists of different nationalities. Gustave Doré's picture of Christ's entry into Jerusalem is theatrical and pompous in its spectacular scenic effect. The same subject is treated with German simplicity by Schnorr von Carolsfeld who follows in the footsteps of Holbein and Dürer. The Russian Sasha Schneider shows the Slavic spirit, sentimentality and love of symbolism. We select here his portrayal of Christ's descent into hell which shows contrasts between indignation and tyranny similar to those we find in Russian politics and social conditions. There sits the relentless and unscrupulous Satan in his infernal domain like Nietzsche's overman, while his friend and prime minister Death stands behind the throne with unflinching determination. On the other side the liberated captives stretch out their hands towards their Redeemer who has so unexpectedly turned the course of events and stands there at the same time unarmed and omnipotent, a victor over the powers of evil.

In modern times there has been a tendency towards the historical conception of Jesus as a Jew, the most prominent attempt at which is found in Muncacsy's Christ before Pilate. But on the whole the Christian world has not taken very kindly to this view and still clings to the traditional representation of the classic age of Christian art in which Christ is represented as the ideal of mankind in general (as for instance represented in Thorwaldsen's well-known statue) bearing according to all intentions the features of no special race or nationality, but in reality showing the typical features of the Caucasian race.