THE ART INSTITUTE OF CHICAGO.

EXHIBITION OF THE PAINTING

CALLED

THE FLAGELLANTS,

BY CARL MARR.

February 20, 1893.
CARL MARR, the painter, was born February 14, 1858, in Milwaukee, Wisconsin, and is of German descent. His artistic training was begun in Weimar, Germany, under Schaus, and he afterwards studied in Berlin under Gussow, and in Munich under Otto Seitz, Gabriel Max, and W. Lindenschmidt. He now lives in Munich, where he obtained a First Medal in 1889, at the Academy of Fine Arts.

One of his works, the “Mystery of Life,” representing an aged man on the seaside looking down upon the body of a woman washed ashore, is in the Metropolitan Museum, of New York. Another, called “Summer Afternoon,” was bought by Mrs. Hearst, of California, last summer, at the International Exhibition, in Munich, and a subscription has been nearly completed in Milwaukee, the artist's native city, for the purchase of one of his pictures for the Layton Art Gallery.
The Flagellants, a fanatical sect first heard of in Italy about 1260, made the greatest demonstration of their power at the time of the black death, or plague, which raged all over Europe between 1347 and 1360. They appeared in different countries and were called Flagellants because of the penitential scourgings they inflicted upon themselves in public. In some places they are related to have marched, men, women, and children, in well ordered processions, robed in somber garments, their heads covered to the eyes and bent forward, with red crosses upon their backs, breasts and caps, carrying triple scourges, knotted, and armed with iron points. Tapers, crosses, and great embroidered banners of velvet and gold were carried before them. During the infliction of the penance of flagellation, morning and evening, they walked two and two, with bare feet, the upper part of the body naked, and a single linen garment reaching from the waist to the ankle. The blood from the scourging marked their steps, and as they slowly advanced the sound of the blows of their penance was mixed with their melancholy chants and psalms.

In the great canvas now on exhibition at the Art Institute, the artist represents the procession in the public square of an Italian city, a part entering a church resembling the San Petronio in Bologna, while the rest press on for a longer march, supported by the evident sympathy of the crowd.