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SYMPOSIUM OF PLATO. FEUERBACH. (SEE LESSON 12.)

Painting of the Nineteenth Century in Germany, Holland, Scandinavia and Russia.

BY

ROBERT KOEHLER,

DIRECTOR OF THE MINNEAPOLIS SCHOOL OF FINE ARTS.

INTRODUCTION. CLASSICISM.(1)
Within the limited space allowed, it is not possible to give a complete history of the art of painting in the nineteenth century in the countries named. But an effort is made to bring before the student a clear picture of the changing conditions out of which the art dominating certain periods has grown; and also to explain the nature of the gradual development, which, rooting in a false conception of the province of art at the beginning of the century, resulted, towards the end of it, in a thoroughly healthy and vital art sentiment. Since this is still not fully realized even among painters, it is not surprising that the vast majority of the public should continue to entertain entirely false ideas about art based on traditions of

bygone periods, and still persist in admiring works that utterly fail to meet the requirements of an honest, unbiased and enlightened criticism. It is neither an easy nor an altogether pleasant task to shatter popular idols; but the historian cannot be guided in his estimate of an artist's merits by his popularity, or the esteem in which he may have been held during his lifetime. It has been said, that an artist's real merit can only be judged by his relation to his own times; this is only measurably true, and has nothing to do with a final judgment of his period, which may be found sadly wanting, and the condemnation of which will include his own doom, while some almost forgotten contemporary may receive high praise for merits utterly ignored in his time. Of the present, therefore, it

may not be altogether safe to speak with too much confidence, except in so far as the achievements stand in relation to generally accepted principles of progress.

Many names must necessarily be omitted from this brief review, though they may have equal claims with some that are mentioned. If the earlier artists have received more extensive consideration, it is because their careers have closed and a more comprehensive estimate of their importance to the history of art was possible, while the work of many of the living has not yet assumed that definite character by which they may ultimately be judged.

To understand the art of the nineteenth century, we must first gain a clear conception of the conditions prevailing at the end of the eighteenth, when the joyous art of the Rococo period had been superseded by a cold and formal Classicism. In 1764 Winckelmann published his "History of Ancient Art," and two years later Lessing followed with his "Laokoon." The long-neglected beauty of antique sculpture was once more brought to the attention of mankind, and by his sincere enthusiasm Winckelmann carried all the world with him in his admiration for the newly-discovered beauty, so that art found a new model after which to shape its conception of the ideal. A new ideal! Ever since the ravages of the thirty years' war, art in Germany had led but a pitiable existence. Painters there were, but not a single one whose name stands for anything great or remarkable in art. Whenever anything above the average appeared, it was the work of a foreigner; home talent found no encouragement. As in the fine arts, so in literature the national spirit seemed destined to wither, until Lessing appeared and was followed by Schiller and Goethe whose genius marks the most brilliant epoch in German literature. The latter in his earlier writings severely attacked contemporary art, and gave preference to the old German school of Dürer; but after his journey to Italy a change came over him and henceforth the Greek ideal was Goethe's also. While Schiller's connection with fine arts is less intimate, the change from his earlier, sounder views to

his later homage to classic art is no less significant.

We need but briefly mention that Winckelmann's teachings were more readily absorbed by the gifted Anton Rafael Mengs, and by the foremost woman-painter of her time, Angelica Kaufmann. Mengs was certainly a notable colorist and also possessed of great technical skill. But Winckelmann's ideal of beauty was one of form only; it was the beauty chiseled in marble by the Greeks, which to his perception never revealed any charm of color, never required any. To create beautiful forms, as the Greeks had done, was the only worthy ambition for a painter; the nearer he could approach the ancients in this respect, the greater was his art.

In the life of their surroundings the painters found no subjects that would readily lend themselves to representation in this shape, so they very naturally turned to mythology for the purpose, and produced works which showed their intimate knowledge of classical beauty—and their contempt for life. Their pictures are in reality only so many Greek statues, painted.

But why paint their statues? Since all their adored originals were of white marble, would it not be more rational to render their own conceptions also without the use of color? And this they proceeded to do, congratulating themselves—and the world—that now a new epoch had opened for grand art!

A. J. **Carstens** takes the lead in this new art. Born in 1754 in St. Jürgen, near Schleswig, he evinced quite early a talent for art. The literature of the time had a powerful influence on his sensitive soul, and he was filled with a longing to behold and study the grand masterpieces of Greek art. Entering the Academy at Copenhagen, he soon found himself in dispute with his teachers, and left the school, preferring to follow his own course. He devoted himself arduously to the study of the antique, not, however, drawing directly from the casts, but taking mental notes and drawing the figures from memory. His desire to behold the original marbles in Rome he could not satisfy until his thirty-eighth year, when his style was already fully developed and cre-

ated something of a sensation, as he himself asserts in reporting about the exhibition of his works which he had arranged in Rome. Judged by the standard of to-day, we find little of any real artistic value in these drawings in black and white—for such they were; but viewed from the standpoint of their age we may understand, though we do not endorse, the high praise bestowed upon them, when art was following different paths, from the strange windings and colorless vistas of which it did not turn for more than half a century. Carstens died in Rome, 1798.

Among those who continued to work in the spirit of Carstens, we need but mention the foremost one:

Bonaventura **Genelli** (1803-1868), was the son of a landscape-painter of some renown in his day. He was a better draughtsman, and in the choice of his subjects not so one-sided. But he too recognizes only the Greek ideal, and is sparing in the use of colors. Where he employs it, the result is not a painting, but merely a colored drawing, as in his frescoes in the so-called "Roman House" in Leipzig. What may justly be accorded him of fame, is owing mainly to his cartoons and smaller drawings, illustrating Homer, Dante and, especially, *The Life of a Rake*, and *The Life of a Witch*, in all of which he displays a fine feeling for grace of line. He fails sadly in facial expression, which is either vapid or forced to a grimace. Genelli was the last of the "Classicists" of any importance. The art of the period following was that of Romanticism.

THE INFLUENCE OF LITERATURE ON THE CLASSIC PERIOD. (2)

It seems strange at this day, that an utterance like the following could emanate from Winckelmann, a man of truly great and profound learning: "The sole means for us to become—ay, if possible, inimitably great, is in the imitation of the ancients."

It is certainly not true that any grand art has ever sprung from imitation of what is

foreign and alien to its very nature. Grandeur in art is a product of evolution, and results from the development of an inner consciousness, not from foreign guidance and advice, accepted in good faith and nourished with the arrogant conceit "I will!"

We shall see that it was not the work of the classicists that bore the vital spark from which a healthy art could ultimately spring into life. For classicism, unwittingly, let us concede, did its utmost to kill this spark which was, almost as unconsciously, kept alive by that little, unpretentious band of illustrators, who, with pencil and graver, kept a pictorial record of the manner and customs of their time, which the classicists, and their early followers, the romanticists, were all too eager to ignore or to ridicule. Whoever did not aspire to the proud distinction of a "historical painter" was not deemed worthy of ranking as an artist. The professional art-critic and art-historian, in the production of which species the age became prolific, had no use for him; the "grand art" appealed to the ranks of the educated classes, with whom the pursuit of classical knowledge and indulgence in philosophical thought seemed the chief object of life. And since in their hands lay the molding of national thought, and from their ranks hailed the commentators of the artists' creations, as well as their patrons and advisors, it was but natural that those who pursued different aims in art should receive but scant notice, and be allowed to fall into oblivion. Only a later, more critical and, withal, more tolerant age learned to appreciate their true value and find in their works the germ from which a healthy and robust art was destined to grow.

Later ages may take a calmer view of this strange perversion which exalted the alien and artificial above the native and true. The living, who have seen the false gods perish, and assisted in their banishment, may be pardoned if at times their ardor leads them too far in praise of the newer and condemnation of the older ideals; the reaction was bound to come, and an age that delights and revels in color and light can hardly be expected to feel tolerant towards another whose foremost represen-

tative, Peter von Cornelius, could say: "The brush has become the ruin of our art!"

In Germany the re-discovery of the antique was not, as in Italy at the time of the Renaissance, accompanied by a loving study of nature. It did not occur to the champions of the "new idea" that the Greeks must have arrived at their conception of the beautiful through close study of the living human form, and that they had in the end created types which approached perfection, as they understood it, as nearly as lay within their power. It was enough for them to see that such beauty existed in the marble, and what mortal could ever hope to surpass it? Therefore we can but attempt to lend to our creations the same forms of beauty, said they; for beauty is the first principle in art. "Beauty! What it is. I know not!" Dürer had exclaimed three hundred years before; and still he had studied it all his life, had seen what the art of the North and that of the South was then bringing forth, had learned and preached, that true art "lay hid in nature, and whoever can pluck it out thence hath made it his."

But Dürer had long fallen into neglect, and though Goethe insisted that he saw more beauty in his "angular" figures than in the smooth paintings of the (then) present age, he could not stem the tide of popular feeling in art, was indeed, as already stated, carried with it after his journey to Italy.

There were not wanting words of protest and warning against the tendency into which art was drifting. As early as 1776 the librarian Wilhelm Heinse insists: "Art can only direct itself to the people with whom it lives. Every one works for the people amongst whom fate has thrown him, and seeks to plumb its heart. Every country has its own distinctive art, just as it has its own climate, its scenery, its own taste and its own drink."

Schiller, in a letter to Goethe in 1800, writes: "The antique was a manifestation of its age which can never return, and to force the individual production of an individual age after the pattern of one quite heterogeneous, is to kill that art which can only have a dynamic origin and effect."

And of artists, too, there were those of

other ways of thinking; but their voices were as the voice in the desert; their works created no enthusiasm and gained no popularity among those who posed as the patrons of true art.

In the year 1810 Philip Otto Runge died at Hamburg. Art historians before Dr. Muther do not mention his name. His pictures did not find their way into museums until recently, and only now he is found to have been an artist in every way far ahead of his time. He was likewise a poet and an author, and of his opinions on art we learn among other things: "We see how the race has altered most clearly in the works of art of all ages, and how the same time has never returned again. How, then, can we light upon the unlucky notion of wishing to call the old art back!" And again: "The notion is, that the painter must go to Italy! Might it not be supposed that the great works of art which are to be seen there lead posterity away from their own ideas, and stifle what stands vividly before their imagination? It is far better to make art live than to live by art. . . . We must become as children, if we would attain the best."

Meanwhile the French Revolution of 1789-1799 had wrought great social and political changes, and the "third estate," the "bourgeoisie," had gained for itself a commanding position in the affairs of public life.

Through German literature was stimulated to its noblest efforts, conditions were unfavorable to the development of the fine arts. Of all the German painters of this period, Anton **Graff** (1736-1813) at Dresden, Johann **Edlinger** (1741-1819) at Munich, and, in a measure, Wilhelm **Tischbein** (1751-1829) have secured indisputable reputations as portrait painters, Graff especially deserving our attention for the numerous portraits of contemporaneous poets and writers which sprang from his brush.

R O M A N T I C I S M. (3)

But the nursery of what came to be officially recognized as the German art of the period was transferred to Rome at the beginning of the cen-

ture. Overbeck, Cornelius, Veit and Schadow, joined later by Führich, Steinle, and Schnorr, finding conditions at home too restless and uncertain, hied themselves to the Eternal City, and, animated by the same lofty ambition of founding a new school of art, soon felt themselves closely drawn together in their admiration of the works by the masters of the Quattrocento. In the cloister of St. Isidoro they found an ideal retreat, where they lived and worked. While taking a decided stand in opposition to the Classicists, whose pagan spirit they abhorred, in one respect at least they followed their example, in their indifference to—nay, their studied avoidance of all coloristic charms. Painting, according to their point of view, had become utterly demoralized during the Rococo period, serving none but a worldly purpose as mere decoration, regardless of truth to nature in either form or color. To rescue art from certain ruin there seemed but one possible course to pursue, to return to the primitive conception of the pre-Raphaelite period of Italian art. True, this was not so utterly devoid of color, and certainly not deliberately so, as our new "reformers" chose to be. The primitivism to which they had returned in their conception and execution was not considered, as one might reasonably have allowed, a new beginning from which they expected to evolve to higher perfection; it was really the alpha and omega of their art, from which they were never to stray, at the risk of denying the purity of their purpose.

Theirs was certainly a departure from the ways of joyous, sparkling Rococo, and of the Classicists, who were worshipping at the shrine of Hellas. But it was still far from the sound and rational course which alone could lead to a desirable result, since it took but little heed of a conscientious study of nature and found nothing worthy of the artist's notice in contemporary life.

The age was one of great literary productiveness. Wilhelm Heinrich Wackenroder, Ludwig Tieck and the brothers Schlegel had founded the Romantic school in literature; and our young artists could not but imbibe much of the reigning spirit in the world of

thought. They were in constant intercourse with such German scholars as Niebuhr, Bunsen and others, and were welcome guests at the house of the Prussian consul Bartholdi at Rome, where all who could lay any claim to distinction were always welcome.

Friedrich Overbeck (1789-1869) had come to Rome in 1810. He became the recognized leader of this little colony of enthusiastic artists. His was a deeply religious nature, and he seemed possessed of the idea that only through leading the pure and holy life of a Fra Angelico could he hope to accomplish anything worthy of the name of art. To him art was a religion and found its purest expression only in the early Christian masters, to whose faith he felt he must return in order to work in their spirit. This he did, irrespective of all well-meaning attempts of his friends to dissuade him.

In order to fully comprehend the art of Overbeck and his friends, we must understand the attitude which they assumed towards the art of the preceding age. The classicists, Carstens, Genelli and others, intoxicated with the ideal of Greek beauty, had found inspiration in classical Rome; their art had no use for the sumptuous splendor of decorative Rococo with its refined technical requirements. The Romanticists were attracted by Christian Rome. Their feeling was as much opposed to the sensuousness of Rococo coloring as to the cold and lifeless reproduction of antiquity by the Classicists, and they arrived at the conclusion that, in order to build up a new school of art, they must return to the primitive conception of nature of the pre-Raphaelite period, and their apologists would have us believe that they devoted themselves to a serious and intimate study of nature. In truth they did nothing of the kind; of this their life and their works give indisputable evidence; for an intimate and conscientious study of nature precludes all imitation of earlier methods and masters, and while its beginnings may be of a primitive kind, it must necessarily lead to a strong and healthy naturalism in art, unless checked by some self-imposed restraint, as was the case here, where the highest aim seemed ever to be, not to go beyond certain bounds. In the

nature of things, such principles could be conducive to only one result, an utter collapse of the entire school. Instead of becoming a fructifying agent in the development of art, it was acting as a check, which had to be flung aside before the steady march could proceed. To-day we stand before the creations of Overbeck, Veit and Schadow with a feeling of pity. Men of talent they undoubtedly were; but what they claimed for themselves and what has been claimed for them, they never could be, leaders in

of earnest and sincere young men, we find little to commend in their most ambitious work; and one cannot help but speculate what might have been the result, if they had not insisted so resolutely upon shutting themselves out from the influence of contemporary foreign art, which was in the meantime enjoying a much healthier development. It is true, conditions in the Fatherland were not helpful to the growth of a strong national art spirit; and every patriot despised the neighbors beyond the Rhine,



ENTRY OF CHRIST INTO JERUSALEM. OVERBECK.

the realm of art. For, however great the popularity of their paintings became, by means of engraved and lithographed reproductions, they can probably best be compared to long, tiresome sermons. Such is Overbeck's painting in St. Mary's church at Lübeck, *The Entry of Christ into Jerusalem*, for instance, and this belongs among his best efforts. Viewed from the standpoint of impartial criticism, which takes no heed of the pure and lofty motives which unquestionably inspired this singular group

and would have none of their advice and example.

Rome offered a quiet refuge in which the war-haunted muse found rest, and inspiration could be drawn from the works of the greatest of painters. But it was not what the grand achievements of the Quattrocentisti tell us to-day that inspired Overbeck; it was the spirit of devout Christianity which he read in their works, and to become as great as they was only possible by reverting to the pure and pious life of the early masters

and renouncing all earthly temptations. This spirit is ever present in Overbeck's works. But in his fear of departing from the path of purity he went so far as to shun a thorough study of life, which alone can give to art strength and vitality. Therefore, in spite of all their charm of purity, his works were bound to be weak and primitive. And this characterizes the work of the entire school.

There were those among them who recognized in their lifetime the mistake of posing as painters. But in their youth their ambition was to create anew the grand monumental art of fresco-painting, though they were totally ignorant of its technical requirements—as well as of its true spirit. Curiously enough, their first effort in this respect remains to this day their most satisfactory achievement in painting.

The Prussian Consul Bartholdi was the first to give our young artists an opportunity to put their ideas of monumental art into practice, and in his house they executed, in fresco-technique, a series of paintings, which are the forerunners of all those later mural paintings in the halls, palaces, museums and churches in Germany, which Cornelius and his followers were called upon to produce and which, until recently, were, in Germany at least, considered to mark the highest achievements in nineteenth century art. Cornelius was hailed as the German Michelangelo, Overbeck as the Raphael of the age. If, in the calmer judgment of to-day, we are disposed to brush aside such exaggerated eulogy with little or no hesitation, the historian must not forget that since the days of Dürer and Holbein, German art had produced nothing of any commanding importance, that the art of the Classicists had failed to make that lasting impression its sponsors had bespoken for it, and that here was an art which appealed mightily to the intelligence of the educated classes, which in Germany comprised vast numbers. "The nation of thinkers" would naturally produce and cherish a race of artists excelling in intellectual qualities, however devoid they might be of the sensuous and the emotional. The art of *painting*, let us remember, was then a lost art, color was only resorted to

"under protest." The "grand idea" was the thing for the artist to express, and he would have cheerfully confined himself to the use of mere black and white, did not the very purpose of their works: to serve as decorations, call for the use of colors. An entirely new technique had to be acquired, and they learned from an old Italian the method of painting on the wet plaster upon the wall. We are told that it was Philip Veit (1793-1877) who made the first experimental brush strokes, painting a head in the new technique. Veit was the most devoted friend of Overbeck and in spirit stood nearest to his art, as he also emulated his example in adopting the Catholic religion. The frescoes in the Casa Bartholdi illustrate the History of Joseph in Egypt, of which Veit painted Joseph and Potiphar's Wife, and the Allegory of the Seven Fruitful Years. Called to Frankfort as director of the newly established "Staedel'sche Institut" in 1833 Veit there painted his most important picture: The Introduction of Christianity into Germany by St. Boniface.

Early in the forties he began to feel out of sympathy with the course art began to lead, and he resigned his position, retiring from the field of activity as director of the gallery of Mainz.

CORNELIUS TO KAULBACH. (4)

The ablest of the group, and the one whose fame was to eclipse that of all his contemporaries, was Peter v. **Cornelius** (1783-1867). Broader in his conception of the province of art than his confrères, and more firmly grounded in its technical requirements, which did not include, as we have already learned, any profound knowledge of color, he had come to Rome from Düsseldorf, where he had already achieved some distinction by his illustrations of Goethe and of "The Nibelungen-Lied." Of the frescoes in the Casa Bartholdi, the Recognition of Joseph by his Brethren, came from his hands. He also designed a part of the decorations for the house of the Marchese Massimi, but had no share in their

execution, having been summoned to Düsseldorf in 1820 as director of the Academy, and receiving commissions from King Ludwig I. of Bavaria for more important work. As crown prince, Ludwig had become acquainted with our artists in Rome, and enlisted their interest in his grand scheme for the beautifying of Munich, which he desired to make one of the most attractive and important cities of Germany. The work planned for Cornelius at Munich assumed such magnitude that he could not retain his position at Düsseldorf, but accepted the directorship at the Munich Academy in 1825. His first great work was the decorating of the Glyptothek (Museum of Statuary), taking for his subject the story of the Greek gods for one of the main halls, and that of the ancient heroes of Greece for the other. A still more important commission was that of decorating the newly erected Ludwigs-Kirche; for which he chose the story of Christian Revelation, beginning with the Creation of Man, and ending with the Last Judgment. It is not only deficient coloring which checks our admiration of this ambitious attempt, but our recollection of the unsurpassed creations of the mighty Italian from whom Cornelius drew his inspiration. Other works of Cornelius are the designs for the wall-paintings in the corridor of the old Pinakothek at Munich, treating the history of Christian Art. Here he followed the style of Raphael in the use of arabesques, again remaining far behind his prototype in richness and originality of design. In 1841, Cornelius was called to Berlin by the King of Prussia to decorate the Royal Museum and the Campo Santo, which never proceeded any further than the designs, of which that representing the Four Riders of the Apokalypse is termed his masterpiece.

Wilhelm **Schadow** (1789-1862), who had come to Rome in 1810, like Overbeck also became a convert to Catholicism. At the Casa Bartholdi he painted Jacob with Joseph's Bloody Shirt, and Joseph in Prison. His designs for the Villa Massimi were not executed in fresco by himself, since he accepted an appointment as professor of painting at the Berlin Academy in 1819.

Seven years later he was made director of the Academy at Düsseldorf, many of his best pupils following him thither. He forthwith infused new life into the art of the city, and continued in his influential position until 1859 when he resigned. His art remained true to the spirit of the "Nazarenes," as this group of artists came to be termed, and knew no progress, though his abilities as a teacher cannot be disputed, and he lifted Düsseldorf to a school of the first rank in Germany. He also contributed largely towards the popularizing of art, by the foundation, in 1829, of the Art Union of Westphalia.

In 1826 Joseph **Führich** (1800-1876), joined the brotherhood at St. Isidor. Führich had commenced his career as a draughtsman, finding his ideal in Albrecht Dürer and drawing inspiration from the middle ages. At Rome, he entered into the spirit of the Nazarenes, and assisted in the completion of the work left unfinished by Overbeck and Cornelius at the Villa Massimi. Called to Vienna in 1841, as professor at the Art Academy, he became the leader of the Romantic



JACOB AND RACHEL. FÜHRICH.

School in Austria. What mostly distinguishes Führich from the rest of the group is his more intimate knowledge of nature; his early observation of animals enables him to treat them in his pictures with greater truthfulness, and his creations are the outcome of a refined feeling for the idyllic. While during his Roman period he seems

almost entirely under the spell of Overbeck, he returns, in his advanced years, to the natural feeling of his youth. In such works as his illustrations of the Legend of St. Gwendolen, his loving treatment of nature readily appeals to our admiration.

The only one of the Romanticists who may be said to have achieved any distinction as a colorist was Johann Eduard **Steinle** (1810-1886), of Vienna, who joined the Nazarenes in 1828, and in his church frescoes stands entirely on the same ground with them. He becomes far more interesting to us in his easel pictures, where he chooses his subjects from folk-lore, as, for instance, in his *Loreley*, and in such pictures as his *Violin Player in the Tower*, in which his Romanticism is rooted in the native soil and partakes of a poetic feeling which is thoroughly in sympathy with the spirit of his age and not entirely strange to our own. He went from Rome to Vienna in 1833, and to Frankfort in 1837, then to Munich, where he worked for some time under Cornelius, and finally settled in Frankfort, where he became professor at the *Staedel'sche Institut* in 1850.

Julius Schnorr v. Carolsfeld (1794-1872), who had joined the Nazarenes about 1818 assisted in the decoration of the *Villa Masimi*, after which he went to Vienna, and, subsequently, in 1827, accepted the position of professor of historical painting at the Munich Academy. During this period he decorated a number of large and smaller halls in the Royal Palace with frescoes, taking his subjects from the *Nibelungen-Lied* for the latter, while the larger halls were decorated with scenes from the lives of the Emperors Charlemagne, Barbarossa and Rudolph of Hapsburg. But his fame does not rest on these ambitious works of monumental painting. Removing to Dresden about 1846, where he accepted the offices of director of the Gallery and professor at the Academy, he devoted himself to a series of illustrations of the Bible, which were reproduced in woodcuts, and which rank among the foremost productions of the art of this period.

Wilhelm von Kaulbach (1805-1874), was the son of an engraver. He received his early training at the Art Academy of Düsseldorf under Corelius, whose most valued assistant he ultimately became in the execution of his grand mural paintings at Munich, where he had his permanent abode and became the most distinguished artist of his time. Kaulbach's artistic career has closed a quarter of a century ago; and though the present generation has witnessed the execution of his later works, it is no longer difficult to form an impartial judgment of his great importance and of his limitations. Kaulbach's art, like that of Cornelius rep-



BATTLE OF THE HUNS. KAULBACH.

resents, above all, a vast amount of painted learning, of scholarly accomplishment. As with him, the chief value of the work lies in its intellectual contents, in the learned expression of the idea. While he, also, is still thoroughly at home in black and white, he has learned to apply color with greater skill and does no longer consider the brush as the ruination of art. Kaulbach first drew wider attention to himself by a drawing, representing a scene in a madhouse. It showed him to be a man of keen power of observation; nor was it difficult to detect therein also a satirical vein, which he later developed with such telling effect in his illustrations to Goethe's version of "Reynard

the Fox," and which also finds full play in his designs for the exterior decorations of the New Pinakothek, representing the fierce onslaught of modern ideas on dry artistic cant. The King of Prussia commissioned Kaulbach to execute a number of large mural paintings in the stairway of the Art Museum at Berlin, and this resulted in the frescoes, Dispersion of the Nations at Babel, Classic Age of Greece, Destruction of Jerusalem, Battle of the Huns, Crusaders, and Age of the Reformation.

In a similar spirit, a strange mixture of philosophical thought, allegorical conception and pseudo-realistic representation, he has also painted the Naval Battle of Salamis, in the Maximilianeum at Munich. Famous among his huge cartoons are his Nero and his Peter Arbuez, in which latter he has depicted, though in a rather strained theatrical manner, the horrors of the Spanish Inquisition. Kaulbach's later art was largely polemical in nature, and he was as much feared and hated by those whose faith and doctrines he attacked so mercilessly, as he was applauded by his sympathetic friends. He is far less impressive, indeed, it is hardly too much to say, that he is rather weak, in his illustrations of Goethe's and of Shakespeare's works, drawn, like his large cartoons, in charcoal and black crayon. His last finished work was a drawing, which he dedicated to the victorious German army, representing the Deutsche Michel in the form of the archangel Michael slaying the representatives of political and religious intolerance, the Pope and the French Emperor conspicuous among them.

The strongest artist among the followers of Cornelius marks also the end of that epoch of which so much had been expected and so little of lasting value has been derived, excepting that interest in the fine arts as such had received a vigorous promotion, and henceforth continued in growing favor, being recognized by the governments of the larger and smaller states and principalities as of the most vital importance, and resulting ultimately in a most vigorous and healthy development of German art at the end of the century.

That such government protection was not

always the most desirable, must be conceded. But in Munich at least it did not only not interfere seriously with the steady march of progress, but, as practiced by the present Prince Regent Luitpold, gives every aid to a free and unfettered growth of a true and healthy art sentiment.

Doctor Muther's estimate of both Cornelius and Kaulbach will probably always be considered too severe. Still he comes nearer than any preceding art historian to a true estimation of their importance, or want of importance, as factors in the evolution of nineteenth century art in Germany. At best their influence can be considered only a negative one; and there is very good reason to suspect that Kaulbach himself was well aware of this fact, for the biting sarcasm, in which he indulges at the expense of some of his contemporaries would seem to fit his own case no less.

Some years before his death, art in Munich had already turned away from the path that had led Kaulbach to the summit of his fame. To his great credit must it be said that he had long read the signs pointing to a new direction, and, though he retained, nominally, the position at the head of the Academy, he had cheerfully abdicated his privilege of directing the further course of art study, which now passed on to Carl Piloty.

LANDSCAPE PAINTING. (5)

L But before we consider this new era in German art, we must retrace our steps to the earlier part of the century, and beyond, to see what other forces were at work in the realm of art to account for the growth of a healthy and natural spirit, which was ultimately to overpower the exotic plant which had so long posed in the form of a new national art. For, it must not be supposed that art had for her legitimate representatives only such men as we have been considering. The little brotherhood at the cloister of Isidoro was not allowed to work out its theories unopposed, and the title, "the Nazarenes" by which they have, collectively, come to be

designated in art history, was bestowed upon them in ridicule at the time. Their mistake of throwing overboard all tradition, their failure to recognize the elements of truth and beauty that had still pertained to the art of the Rococo, obscured and distorted though it was by the later weaklings, and allowed to dwindle by the Classicists, their deliberate refusal to recognize contemporaneous life as a fit subject for artistic treatment, and their consequent flight into the past for inspiration and example, their timid attempts at the study of nature—all this was sharply criticized and diligently avoided by others, who, alas! lacked only the full measure of natural gifts, and of opportunity, to exert a commanding influence upon the course of art development.

We have already heard Runge's voice; he speaks of "the new art of landscape-painting," for which he claims an interview. Landscape painting had been brought to a remarkable state of advancement in the previous century. In England it was Gainsborough, Constable and Turner that had given to mere landscape an importance even beyond that which it had occupied in Holland at the time of Ruysdael; and this had exerted a healthy influence on the other side of the Channel. At the beginning of the nineteenth century it still remained somewhat under the shade of classicism in Germany, still striving to represent only the heroic, but, at all events, really looking to nature for its forms and color, even though with a preconceived idea of grandeur and impressiveness.

We find in Joseph **Koch** (1768-1839), the first representative of "heroic landscape" painting, though he, too, commands our attention, more by virtue of his etchings than as a painter. His pictures are composed of the material which the Sabine Mountains offered to his imagination, and the landscape is made to serve rather as a setting to classical or biblical figure compositions, such as the Rape of Hylas and the Sacrifice of Noah.

Karl **Rottmann** (1798-1850), is ranked high above Koch by earlier art historians as well as by his contemporaries. But it is impossible, at this day, to join in the loud applause

which greeted his series of Italian landscapes painted on the walls of the Hofgarten Arcades at Munich, or his later series of Greek landscapes, in a special hall of the Pinakothek; the former have faded, while the latter, by their glaring color, make one overlook even the merit they claimed in their time for "grandeur" of conception. In some of his smaller studies and in his watercolors, Rottmann attains a certain charm of color which we look for in vain in his so-called important paintings.

The one man who succeeded in lending to the "heroic landscape" an unmistakable dignity and true impressiveness was Friedrich **Preller** (1804-1878). In 1830, while at Naples, he conceived the idea of embodying the story of Odysseus in a series of compositions and this subject occupied him more or less all his life. The original cartoons led to a commission to decorate the house of Dr. Härtel at Leipzig. This finished, he betook himself to the isle of Rügen and to Norway, where he made numerous studies from nature. Thus equipped, he again turned his attention to his earlier choice, and added new compositions to the Odyssey, the entire series being finally painted for the Art Museum at Weimar. In these compositions the figures are treated with far more knowledge and care than had been the custom with landscape painters until then, and Preller evinces a loving study of nature, with a far less violent disposition to "improve" on his model.

Color becomes more and more the aim of the Romantic landscape painters, and the scenes with classic monuments give way to the landscapes with ruins of medieval castles, while the figures of knights, monks, nuns, and robbers, take the place of classic heroes.

In Düsseldorf, where Wilhelm **Schadow** had succeeded Cornelius as director of the Academy, a school of painting had sprung into existence, and the students there devoted themselves with equal ardor to figure and landscape studies. Carl Friedrich **Lessing** (1808-1880), grand-nephew of the famous author, having first studied at Berlin, was drawn to Düsseldorf where he completed his studies under Schadow. While

he achieved great renown as a figure painter, chiefly through a number of large canvases relating to the life of Johannes Huss, we are more particularly interested in him as a landscapist, inasmuch as it was he who first turned from the conventionally composed landscape of the Romanticists to the painting of nature itself. His first efforts were of the regulation order: a lonely churchyard, under a dull, heavy sky, with a narrow streak of sunlight falling on a gravestone; and similar somber, romantic, subjects.



MOUNTAIN ROAD. ACHENBACH.

But when he came to a certain part of the Prussian Rhein province known as "Eifel," he discovered a piece of nature which appealed to his artistic sensibilities in the most powerful manner. Henceforth he dispenses with all the knights and monks and robbers that had been considered so essential to lending landscape the picture-making quality. He finds in nature alone the quality of the romantic, to render which remains his purpose, it is true; but he lifts landscape painting to the dignity of an independent art, which it had not enjoyed before.

Karl **Blechen** goes a step further in the emancipation from Romantic tradition, and does not hesitate to include in his choice of scene such evidences of man's modern activity as smoking factory chimneys, etc.

A further impulse in the direction of a still closer study of nature in Germany came from Denmark. It was at the Art Academy at Copenhagen that J. C. C. **Dahl** (1788-1857), a Norwegian artist, took up the study of landscape painting and was impressed by the works of the great Dutchmen of the seventeenth century, Ruysdael and Everdingen. His works, when first exhibited in Germany, created a great commotion among artists, on account of their startling realism. In 1819 Dahl was made professor at the Dresden Academy. About the same time Christian **Morgenstern** (1805-1867), who had also pursued his studies at the Danish capital, and traveled in Norway, came to Munich, where his advent proved of greatest importance to landscape art. His predilection was rather for the quiet moorland plain, the village road and the lake, and his color, like that of Dahl, was still reminiscent of the great Dutchmen.

It was Ludwig **Gurlitt** (1812-), from Altona, who first adopted a fine gray tone in his landscapes. He too had studied at Copenhagen and traveled in Scandinavia before he went to Düsseldorf and Munich, afterwards to Italy. What Dahl, Morgenstern and Gurlitt did for landscape art in Germany proved of lasting effect, as they may be said to have first introduced realism. Gurlitt's advice and example had its most telling effect on Andreas **Achenbach** (born 1815 at Cassel), who was then studying at Düsseldorf, like the rest, composing his landscapes according to approved rules. Gurlitt induced him to go to Norway, and there the gifted young man learned to develop his keen observation of nature, discarding the learned, artificial methods of his earlier studies. Though he has long been left behind by the younger generation, Achenbach must always be considered a pathfinder among artists; and, by his paintings of the raging sea, the turbulent waterfall, the quiet Dutch canal, and the red-roofed village, he succeeded in holding the attention of the public by pure

landscape painting as no one had done before. If any one, it was Achenbach who gained for this branch of art the commanding position by the side of figure painting which it has ever since held.

Landscape painters continued largely to be attracted by the splendors of distant lands, in preference to the milder charms of their own country. Thus Oswald **Achenbach** (1827-) younger brother of Andreas, developed an early fondness for the sunny South, and chose the surroundings of Naples for his favorite sketching ground. Abandoning the "grand" style of the composed landscape of the earlier period, he became a closer student of nature and truth.

Eduard **Hildebrand** (1817-1868) extended his artistic explorations to all quarters of the globe, showing a special fondness for vivid color effects, recorded mainly in water colors, which became very popular through reproductions.

Among the many other exploring artists Eugen **Bracht** (1842-), deserves especial mention. His earlier successes were the result of his travels in the Orient, where he appears to have been attracted mainly by the somber character of the desert and the mountains. In recent years he has turned his attention to the landscape of his native country, in which he has discovered all those elements of color and moods which he had missed in the pictures of his earlier period.

The painting of the moods of nature—so comprehensively expressed by the German term "Stimmungslandschaft"—introduced to Munich by Morgenstern, found in

Eduard **Schleich** (1812-1874), its most gifted representative. He succeeded in penetrating deeper into the life of nature, studying her changing moods: the cheerful sunlight, the threatening storm, the passing cloud effects, the glittering moonlight. For his *motif* he rarely went outside of the immediate surroundings of Munich: the valley of the Isaar, or the moorland near Dachau, where he had the fullest opportunity of observing the ever-changing light effects on the country below. No one before him had so well succeeded in rendering the transparent light of the sky, and its soft fleeting clouds.

It would seem but natural that landscape painting should at once lead to a closer study of animal life; for, as painters gradually learned to dispense with the use of the knights, monks and robbers of the Romantic period, they were satisfied to introduce the forms of domestic animals as they appeared in the landscape before them. Nor did they all stop at treating animals as mere accessories; animal painting became a study of its own and was destined to reach its highest development in Germany at the end of the century. But not only domestic animals engaged our artists' early attention; the wild beasts of the forest, of the jungles, of the mountains, were painted with equal fidelity to nature.

Thus we learn that the art of painting had been brought into life again, largely through the serious and conscientious efforts of the landscapists, from the classic, through the various stages of the romantic school to the beginnings of the realistic epoch. There was, however, yet another group of artists, ignored, if not suppressed, by the representatives of "the grand style," who kept the spirit of true art alive, nourishing it in a loving, though mayhap at times, somewhat clumsy way, until it gradually regained its wonted strength and filled the end of the century with rejoicing. We have seen the artists fly from their surrounding, because in its unpicturesque aspect they found it chilling and forbidding. Since they could not paint, it is not to be wondered at that they found nothing to paint around them. Their training taught them to look for the ideal, not the real life surging around them, which was commonplace, prosaic. And we should not know to-day that this commonplace, prosaic life had its charms, despite its "unpaintable" costume and its narrow horizon, were it not for the records preserved by a number of gifted artists who cared not to follow in the lofty flight of their more distinguished brethren. They remained at home, among the people, and, with pencil and graver, held fast the fleeting phases of their surrounding life, though it was not granted them to do so successfully with brush and pigment.

THE ILLUSTRATORS AND BATTLE PAINTERS. (6)

It was Daniel **Chodowiecki** (1726-1801), who thus preserved for future generations a true picture of the costumes and customs prevailing at the end of the eighteenth century, and his example was followed by a number of draughtsman, among whom the two Nürembergers **J. A. Klein** (1792-1875) and **J. C. Erhard** (1795-1822) take foremost rank. In their drawings and copper-plate engravings they give us a faithful picture of the life of their times; the occupations of the people, the events of the day, military life, the burgher and the peasant in his joys and sorrows, were all depicted with a simple, unaffected truthfulness. Many others followed, among them one whose memory is held sacred by every truly German heart, **Ludwig Richter** (1803-1884). Though ostensibly a landscape painter (for as such he held a position of professor at Dresden), he will ever be remembered by his record of the happy side of family life, of its joyous childhood days, its sunshine and laughter, its little trials and sorrows, too; all of which he has conceived in the loving spirit of a man whose heart remained ever young and childlike, even in old age. If the sweetness of his nature reveals itself somewhat too obtrusively in the prettiness of his technique, he appealed therewith all the more successfully to the intelligence of his public, which had no appreciation of "high art," but could readily grasp the truthful reflection of its own everyday life, as Richter pictured it in his thousands of drawings.

He found imitators, of course; but was without a successful rival. The only one who does not lose by comparison was **Albert Henschel** (1834 - 1883), whose "Sketch Book" treats of the joys and sorrows of boyhood and girlhood in a delightfully humorous manner.

The revolution of 1848 infused a vigorous life into the art of the caricaturist. In Berlin the "Kladderadatsch" was published, and in Munich appeared the "Münchener Bilderbogen" and "Fliegende Blätter." While the Berlin publication has chosen the

field of politics, the "Fliegende Blätter" devoted themselves to chastising the follies and weaknesses of social life and conditions, and to healthy but harmless humor. The drawings by **Moritz v. Schwind**, **Carl Spitzweg** and others, have left us a picture of the life and manners of the time, more complete and true than has come down to us through any other source.

Wilhelm Busch (1832-) and **Adolph Oberländer** (1845-), are the two caricaturists who stand unrivaled by any age or any country. The drawings of Busch are simplicity itself, but nothing could be more expressive than the few lines and spots which he employs to convey a characteristic action, illustrating his quaint rhyme. Oberländer's is an entirely different humor. He is at home in every society, in every clime; he knows the nature of every creature in the animal kingdom, fish, fowl, wild beast and domestic cattle, and he can make them expressive of any emotion. Busch and Oberländer are classics in their field.

While the draughtsmen were the first truthfully to picture the life of their times, the painters found in the prevailing costume a stumbling-block, which they felt powerless to remove. But a way around was eventually discovered. These were troublous times; the Napoleonic wars were keeping the country in a feverish condition, there was no assurance of a peaceful life at any moment, in any hamlet. Soldiers kept coming and going, now friends, now foes; along the most traveled paths there was an ever-changing panorama, grim in nature, but picturesque withal; and there were painters not slow to improve their opportunity. The uniform fairly arrested the artists' longing for some paintable costume, and though the men who felt inspired to put upon canvass the scenes they beheld were not great artists, they have contributed a far greater share towards keeping alive a healthy art sentiment, than the over-praised masters who looked down upon them with either pity or contempt.

In 1800 there lived in Nördlingen a confectioner's apprentice, who improved every opportunity to sketch soldiers, and his attempts proved so full of interest and

promise that he was offered an opportunity some years later to accompany the Bavarian army, fighting for Napoleon against Austria. This young man was Albrecht Adam (1786-1862). He had no academical training and was entirely self-taught; no wonder, therefore, that technically his work remained somewhat crude; but it was an honest and serious attempt to render what he beheld about him with truth to nature and simple directness, hampered by no grand ideals and traditions. Adam's school was nature and contemporaneous life; what he painted, that he had really seen. He lived with the army, sharing its experience of victory and defeat. He was present at the catastrophe of Moscow and his pictures of the retreat were not imaginary, nor the illustrations of the accounts of others, but a faithful record of his own observations.

Albrecht Adam was not only the father of German battle painters; he was the originator of a movement which was to prove a great factor in the art life of Munich and Germany—for good and for evil—for years to come, the establishment of the *Kunsts-Verein*, the Art Union of Munich. The primary object of this organization was, to bring before the eyes of the general public the latest works of the artists in a continuous exhibition. Here the public was to be educated to the appreciation of art in the most direct manner, without the intervention of the professional art critic; the public was to see for itself and form its own judgment of the artists' work. But it also brought another result, which was probably not looked for, certainly not realized in its full extent and baneful influence: the artists learned the public's pleasure, and fell into the habit of catering to its taste. This was no small matter; while Royalty continued to patronize the "grand art," the nobility and wealthy burghers were beginning to encourage the modest genre painters. And since their appreciation could not possibly apply to any strictly artistic merits of the works, their pleasure being only derived from the "what" and not the "how" of the artists' creations, the latter were naturally induced to consider mainly the subject matter of their pictures at the expense of the pure art.

In Berlin it was Franz Krüger (1797-1857), who ranks as the foremost battle painter of his time. Being favored by Royalty with important commissions, he became chiefly famous through his large paintings of military parades. From his paintings we gain a true and life-like picture of the Berlin of his time.

Among the pupils of Adam, Peter Hess (1792-1871), Carl Steffek (1818-1890) and Theodor Horschelt (1829-1870), achieved renown. But all were excelled by his son Franz Adam (1815-1886), who ranks among the foremost battle painters of modern times. He too, like his father, had accompanied the army into action, and in his picture of the Battle of Solferino he created a masterpiece, which remained unexcelled until the war of 1870-71. For some reason, unknown to the writer, Adam was not permitted to accompany the army to the front this time; nevertheless, there resulted from his brush several pictures of this momentous war, which have not been eclipsed by the work of eye-witnesses.

THE PEASANT PAINTERS. (7)

Though military uniform may claim to have opened the eyes of artists to the possibility of painting contemporary costumes, it did not long remain alone in the field; for the costumes of the peasants in all parts of Germany were no less picturesque, and the wonder is that they had not long before been seized upon by painters as worthy of their brush. In isolated cases this had, of course, been done; but the peasant of those days had been discovered only by the draughtsmen, who were rarely also painters and as such certainly not of high merit; the caricaturists had found in him a ready subject for their wit; and it was therefore not an easy matter to lift him out of that position to the dignity of a fit subject for serious art. It can therefore be readily understood that when the peasant first made his appearance on canvas, it was still in the character of the involuntary humorist; his object was only to amuse, and whoever succeeded best in making his peas-

ants accomplish this object, was the most popular artist. Not having been educated to an appreciation of mere painting, to a sensuous enjoyment of art, pure and simple, the public, naturally, did not look for any color qualities in the work of their painters. *They told a good story*, that was all that was expected of them. And in this manner, from these beginnings, grew the habit of the public to judge a picture according to its story-telling qualities, a habit which is all too prevalent the world over to this day. The art of the "historical painter," as practiced during this period, had the same aim; only it required the learned commentator's explanation to make it understood, while the genre painter's story failed utterly as a work of art, were its "point" not readily understood by everybody. When the village novel was introduced into German literature, about the end of the thirties, and was eagerly read by all classes, artists were quick to take up the suggestion. In Munich the humorous situations of a story found their successful interpreter on canvas in Carl **Enhuber** (1811-1867), whose Interrupted Card Party is a characteristic example of the genre painting coming into favor at the time. At the village inn are seated around the table a number of worthy citizens of different useful callings, engaged in a game of cards. Through the door at the rear suddenly appears the wife of the village tailor, looking for her good-for-nothing spouse, who has crawled under the table at her approach. One of his slippers, which had come off in the hasty retreat, reveals his hiding place to the boy who had come with the angry wife, and it is quite useless for the inn-keeper to try to cover the place of refuge with his apron, for the shoeless foot of the unlucky tailor still remains exposed.

During this period the attention of German artists had already been drawn to the Dutch masters of the seventeenth century, as we have learned in speaking of landscape painting, and the new influence soon became apparent. Wouwermans had inspired many of the soldier painters; Teniers, Brower and Ostade were studied more closely when the war time had passed and

military pictures no longer monopolized public interest. In Munich Wilhelm **Kobell** (1766-1855) and Peter **Hess** were among the first to make the transition. But the foremost among the new figure painters was undoubtedly

Heinrich **Bürkel** (1802-1869). He was turned away from the Academy as being without talent. This had happened to others, and Bürkel was not dismayed. He went to the Gallery at Schleissheim, near Munich, and began to copy the old Dutch masters. Then he went out-of-doors and painted from nature. He had no story to tell, but painted the teamster trotting alongside his clumsy wagon, the peasant plowing, sowing or reaping, the postilion stopping to water his horses, a picturesque house in winter and a village street in rainy weather. His color was rather weak, his painting hard; but in all his work he shows sincere effort to render nature truthfully and simply, without any unartistic afterthought, and his position among all the painting story-tellers of his time is therefore unique and significant. Only one man who followed in his footsteps commands our respect:

Hermann **Kaufmann** (1808-1889). As a painter, he too, was weak; we learn to admire his genius in his cartoons, in which shape he was in the habit of first designing his pictures; and here, in simple black and white, with now and then a little indication of color, we meet with compositions of surprising simplicity and strength of drawing. There is the same avoidance of all attempt at story-telling as in Bürkel, whom he surpasses in knowledge and skill.

In Vienna, rustic life formed the subject of the paintings by Ferdinand **Waldmüller** (1793-1865). He is particularly fond of children, but also selects scenes from the life of the peasants that lend themselves to an idyllic conception, treating them, however, in a rather conventional, artificial manner.

Peter **Krafft** (1780-1856), became a famous teacher in his time, insisting on conscientious study of nature and the life of the day. Though his own rather ambitious works fail to hold our interest, he nevertheless occupies

an important position in the development of art in Austria.

Joseph **Danhauser** (1805-1845), finds his subjects in Viennese city life; the burgher, the artisan, the art student, supply the themes for his humorous pictures, as they were furnishing the material for Ferdinand Raimund's farces. Indeed, the Viennese art of the times appears to draw its inspiration very largely from the stage.

In Berlin F. E. **Meyerheim** (1808-1879), claims our attention as a peasant painter. He devotes himself to the representation of the pleasing side of life: peasants at their festivities in holiday attire, children at play, etc., all of which he paints in a neat and pretty manner.

Munich produced the one artist of this epoch whose merits as a painter command our respect even to-day, Carl **Spitzweg** (1808-1885). He was about thirty years old before circumstances allowed him to turn from his profession of apothecary, for which he had prepared himself by the prescribed course of study, and devote himself to the career of an artist, for which he had always had an insatiable longing. He attended no art academy and has had no teacher, but traveled extensively, going to Paris, London and Antwerp, and made copies of the old Dutch and other masters. Returning to Munich he took up his abode in a quaint old quarter of the town, with a view over the surrounding housetops. Here he painted what he saw, or had seen in the days of his youth, untouched by the spirt of the "grand art" that was making the Munich of his days so famous. Among all his contemporaries in art he had scarcely a friend except Schwind, with whose work he was thoroughly in sympathy, without feeling tempted to make it his own. It is indeed this which makes Spitzweg a notable character: that his art, though derived from a close study of many masters, is so unlike any of these, but entirely original and individual. The world he paints, the life of the forties in German provincial towns, is almost exclusively his own; at all events, in painting, no records comparable with his pictures of these quaint characters in their no less quaint surroundings exist to-day. At a later time artists

were tempted to delve into old archives and explore old lofts and forgotten attics in search of discarded garments and furniture of this period, and paint from models therewith bedecked; but Spitzweg remains unrivaled. He could paint a true world truthfully, because he was of it. His sentinel of the civil-guard walking his beat in the moonshine; his country-attorney, goose-quill in hand, bent over his writing with an air which betokens his exclusive fitness for the work; his old bachelors, carefully handling their potted flowers or feeding their birds, or mending their garments, are all characters from real life of a time when the signs of progress, the awakening of desires for liberty and human rights were still viewed with as much fear and trembling as with fond hopes. He had remained the same during the well-nigh fifty years of his artistic career; and, when he died, his art was more akin to modern ideas than that of most painters who began when he was at his prime. He was a healthy realist whose pictures do not indeed require a story in order to command our attention; nor indeed do they impress one as being painted for the purpose of telling a story; that was merely incidental. It is the quality of the picturesque that asserts itself above all and the quaint humor, the rich fancy, seem only an unconscious or, at all events, an uncontrollable addition of the man's unique nature.

G ERMAN ROMANTICISTS AND THE DÜSSELDORF SCHOOL. (8)

Among the German artists who went to Rome in the early part of the century there were those who found something else than they sought.

August **Riedel** (1800-1883), had begun his artistic career at the Munich Academy as a strict Classicist, and went to Rome in 1823 in the expectation, no doubt, of perfecting his art at the fountain-head of Classicism; but, by the example of Leopold Robert he was led to admire the picturesque beauty of Italian peasant life and the glorious richness of color under the southern sky. Standing

to-day before his Neapolitan Fisher's Family, we can scarcely realize that the picture could ever have created any sensation; still, it did so, in its day, and people marveled how it was possible to produce such a rich color-effect as the artist rendered in this and subsequent paintings. He even excelled his forerunner, Robert, in this respect, and was, altogether, a most remarkable painter of his time, whose works, like the Judith with the Head of Holofernes, became immensely popular. Cornelius is reported to have said to Riedel: "You have accomplished in your work what I have diligently studied to avoid all my life." And, indeed, compared with

Orient and produced works of greater coloristic merit than any of his Berlin contemporaries. The most widely known of the German artists who devoted themselves to painting Oriental subjects was undoubtedly

Adolph **Schreyer** (1828-1899), of Frankfurt, who has become famous as a painter of Bedouins and Arabian horses. Though becoming decidedly mannered in his work, there is a sureness and dash in the handling of his brush and a remarkable richness of color which is not at all characteristic of the German art of the middle of the century.

Leopold **Müller** (1834-1892), was a most successful painter of Oriental subjects, whose works combine with a conscientious ethnographical study also a rare charm of color.

When Schadow was called from Berlin to assume the molding of artistic thought at Düsseldorf, he proved himself a most powerful agent. In contradistinction to Munich, where the "grand style" of monumental art was being developed by means of the cartoon, Düsseldorf, as already stated, became a school



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BEDOUINS AT WAR. SCHREYER.

of painting. Schadow attracted a number of most talented pupils, among whom we have already mentioned Lessing, and Andreas Achenbach, the painters of landscape. Other artists of this group of German Romanticists were Carl Sohn, Heinrich Mücke, Theodor Hildebrand, H. Plüddemann, Theodor Winthrop, Friederich Ittenbach, Eduard Bendemann, Ernst Deger, and Christian Köhler; among whom Eduard **Bendemann** (1811-1889) became the most famous, gaining prominence at once by his first large painting, Jew's Lamenting, which was soon followed by his Two Maidens at

the frescoes of the German Michelangelo, Riedel's paintings have decided coloristic merits

The Orient also began to attract the artists about this time. Byron's poems and the Greek wars of liberation had turned the attention of Europe to the East, and artists were fascinated by the rich and picturesque costumes of the Orientals, so strikingly in contrast with the modern garments of their own time and country. Hermann **Kretschmer** (1811-1890), of Berlin, was among the first to seek this new field of artistic activity.

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the Well, Jeremias on the Ruins of Jerusalem, The Daughters of the Servian Prince, and other large and small canvases. In Dresden, where he became professor in 1838, he decorated the Royal Palace with frescoes, and some twenty years later was appointed to fill the position of his former master, as director of the Academy at Düsseldorf.

All these young men were full of enthusiasm for their art and for their teacher. Schadow and his literary and musical friends: Immermann, who had worked the reform of the Düsseldorf stage; Felix Mendelsohn, the composer; the assessor von Uechtritz; and Doctor Körtem, the author of the humorous-satirical "Jobsiade," were the spiritual advisers, whose words and works inspired our young artists, who lived and thrived in an atmosphere of Romanticism, having but little touch with the actual life surrounding them. Immermann had created an interest in Shakespeare, whose dramas formed thenceforth an important part of the repertoire of every German stage, and it was

Ferd. Theodor **Hildebrandt** (1804-1874), who found therein a mine for his artistic productivity. On stated evenings the artists met to enjoy readings from the Romantic poets, or listen to chapters from German history, especially of the period of the great emperors, of the crusades, of the turbulent times of the Hussites; and thus their imaginations became filled with the figures of romance and of the stage. Goethe's "Torquato Tasso" inspires Carl **Sohn** (1805-1867) to paint *The Two Leonoras*, followed by others of Goethe's heroines. Walter Scott furnishes the material for H. **Stilke's** (1803-1860) paintings, and **Lessing** scores his first success with *The Sorrowing Royal Couple*, for which Ludwig Uhland furnishes the incentive; while Bürgers "Leonora" is made the subject of another picture by him. Most of the religious works of these early Düsseldorfers owe their origin to the dramatization of Old Testament stories and the Hebrew elegies. Thus Klingemann's dramatization of the Life of Moses inspired Christian **Köhler** (1809-1861) to paint *Moses Hidden in the Bullrushes*, *The Finding of Moses*, and other compositions.

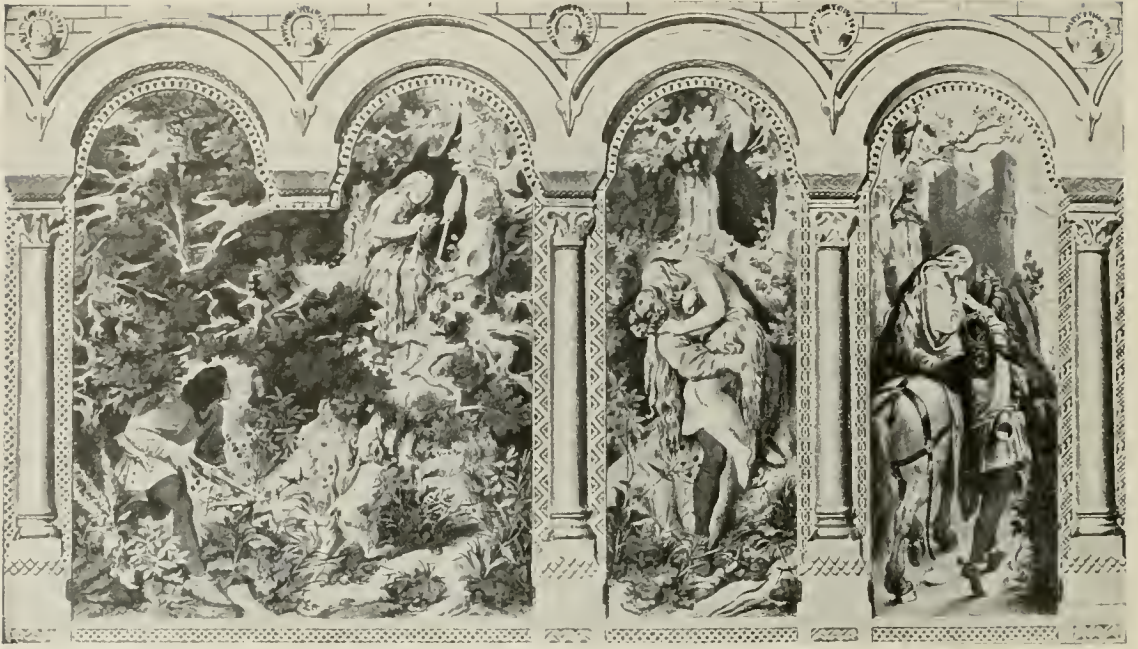
There is an unhealthy vein of sentimentality running through the works of this period, which, though it was the natural outgrowth of the age, was not allowed to remain unnoticed and uncondemned at the time. There were those who did not keep aloof from the life of the people, and had an eye for the realistic and for the humorous side of life. When Bendemann touched the heart of the sentimental with his *Jews Lamenting*, Adolph **Schroeder** (1805-1875) produced his *Sorrowing Tanners*, as an antidote.

Peter **Hasenclever** (1810-1853) found in Körtem's satirical epopee "Jobsiade" a source for his most popular productions, of which his painting in the Munich Pinakothek, *Job's Examination*, is probably the most widely-known.

Rudolph **Jordan** (1810-1887) bases his reputation as one of the most popular Düsseldorf artists on such paintings as his *Marriage in Helgoland*; and the Norwegian Adolph **Tidemand** (1814-1876) painted peasant pictures from his native land. His art steers clear of the humorous and the sentimental, then so prevalent in Düsseldorf, contenting itself with the plain representation of native customs. Such pictures as his *Adorning the Bride* first made Germany acquainted with the picturesque wealth of Norwegian costumes.

Whatever view we may take of the Düsseldorf art of this period, we cannot help acknowledging that these German Romanticists seriously tried to re-establish the art of painting in oil colors, and, as a result of their earnest and conscientious studies, they easily outranked all other schools in Germany as painters. Their popularity had grown world-wide and their influence soon made itself felt throughout Europe and in America as well.

But Düsseldorf, the home of Romanticism, was destined to produce the one artist whose claim to being the greatest German monumental painter of the nineteenth century cannot be successfully disputed, Alfred **Rethel** (1816-1859). In the Kaisersaal at Aix-la-Chapelle there is a series of frescoes, illustrating the history of the great Emperor Charlemagne, which were designed, but



FAIRY TALE OF THE SEVEN RAVENS. SCHWIND.

only partly executed by Rethel. There is a certain vigor and harshness in his work, which, in a measure, suggests the rugged strength of Diirer, without being directly imitative of the great master. One feels as though they might both have been born of the same stock, and this becomes still more apparent in Rethel's designs for woodcuts, notably in the series which he published under the title *Auch ein Todtentanz* (Another Dance of Death), in which he depicts Death both as the enemy and as the friend of man. The latter conception is especially noteworthy; high above the habitations of the throng dwells the bell-ringer in his solitary chamber in the church-steeple; he has become old and feeble after a long and weary life, the closing years of which were spent in the monotonous duty of tolling the church bells. Death has come to relieve him—quietly and peacefully, his hands gently folded in prayer, he has gone to rest in the old arm-chair, while his deliverer, the ghastly skeleton enveloped in the folds of a cowl, has assumed for the nonce his office of notifying the community that another soul has passed into eternity. Rethel was only 24 when he designed the frescoes for the Kaisersaal.

What he might have accomplished, had a long life been his, can only be surmised; but there can be no doubt that his conception of monumental and historical painting was immeasurably superior to that of Cornelius and his following, being clear and comprehensible without any learned explanation, and based on a close and conscientious study of nature. Had he lived, it is more than likely that he would have led monumental art in Germany to a glorious triumph. He fell a victim to insanity, and spent the last few years of his young life in an asylum. Schadow in Düsseldorf and Veit in Frankfort had been his teachers, but his strong individuality was not perceptibly influenced by either.

MORITZ VON SCHWIND. (9)

While Düsseldorf had thus threatened to "steal the thunder" of Cornelius at Munich, the latter place gave to the world the last and fairest flower of Romanticism in

Moritz v. Schwind (1804-1871). To know Schwind is to love him; and so much is he loved in his own country, that little of his

work, except through reproductions, is known outside of Germany. At the Paris Exposition of 1867 the work of Schwind aroused the interest and genuine admiration of the Frenchmen, though in its spirit and in its execution it was alike alien to their feeling. But they recognized that here was the work of one who was an artist to the core; one who had been born in the realm of Romanticism and became its chosen interpreter for all times and climes; one to whom his world of phantasy was a living reality, which he could, by the magic of his touch, render credible and visible to others.

Schwind's birthplace was Vienna; and the gay, cheerful city seems reflected in his honest, jovial nature, whose art was ever true to his inmost feeling, always pure and noble as the man himself. Called to Munich in 1828 to assist in carrying out the plans of Ludwig I. of decorating the new buildings, he does not appear to best advantage. Indeed, it is not the "historical painter" one thinks of when Schwind's name is mentioned; and of all his frescoes those at the "Wartburg" alone appeal strongly to our sympathy, for in the legend of "St. Elizabeth" he stands firmly rooted in the soil of Romanticism. It is as the interpreter of the German fairy tale, however, that his art finds a ready echo in every sensitive soul.

The world of poetry is here made one of beautiful reality, for who would dare dispute the existence of the characters in "Der gestiefelte Kater," for instance? And the "Story of the Seven Ravens"; is it not all true, this charming story of the faithful sister? Briefly told it runs thus: A poor widowed woman has seven boys and one daughter; the former seem insatiable in their appetite and are always crying for more, when in a fit of anger the poor helpless mother cries out: "I wish you were all ravens!" No sooner have the words escaped her lips, than the boys are all turned into ravens, and fly out of the window, while the mother sinks lifeless to the floor. The sister follows her brothers into the woods; and, when she falls exhausted to the ground, a fairy appears to her and tells her that she can reclaim her brothers by remaining

speechless for seven years and at the same time weaving a garment for each of them. This part of the story is indicated in six panels on the walls of a room in which the artist's family is gathered to listen to it as recited by the good grandmother. The story is then continued in a series of fourteen designs, set as wall decorations in an architectural frame-work of Romanesque style. The second design takes us to the interior of a forest, where, in the hollow of an old oak-tree, the sister has made her home and is busily spinning yarn for her brothers' garments. A prince, hunting in the forest, discovers her and, enchanted by her loveliness, decides to carry her home to his castle and make her his bride. Though following him, she is true to her pledge and refuses to utter a word. Then follow other designs presenting the following incidents: preparation for the wedding; the princess as benefactress of the poor; her nightly occupation of spinning, to finish the seventh garment; she gives birth to twins, which, to the horror and amazement of all present, fly off as young ravens, while the poor mother is admonished by the fairy to remain silent; the princess is tried before the secret court of justice and found guilty of witchery; she is bound in prison by the rough hands of the jailors; the fairy once more appears to her, with an hour-glass in her hand to show that the hour of deliverance is near; crowds of poor people, to whom the princess had been a benefactress, block the door of the prison, thus delaying the threatened execution; at last she is bound to the stake, when lo! the seven brothers come rushing along on white steeds, while the fairy holds the twins in her arms; only one brother is not entirely transformed, one arm remaining in the shape of a wing—the completion of his shirt having been prevented by the faithful sister's imprisonment. As in the grand finale of an opera, all the characters of the play are here united in a joyous scene of triumphant love and faith.

A musical simile is easily suggested by his compositions *Cinderella*, the *Story of the Beautiful Melusine*, and kindred subjects. Indeed, Schwind's designs are ever unmistakably musical in feeling. And

this sweet singer of Romanticism, how charmingly realistic he could be! There is a painting in the Schack-Gallery at Munich, *The Wedding Trip*, in which he records with simple truthfulness an episode from his own life in a manner which at once brings to mind Spitzweg, though it is not *Painted* as well. Another little picture, *Horses Led to the Well by a Hermit*, shows Schwind's spiritual kinship to Böcklin, though the charm of the latter's coloring is utterly wanting. Though he lived to see the tri-



WEDDING TRIP. SCHWIND.

umphant progress of the realistic school, Schwind's art remained untouched by the new doctrine of color. If, in spite of this, we can to this day honestly admire the work of Schwind, it is on account of its inherent beauty of form and poetic purity and richness. He once said: "Beauty is the most indispensable thing on earth, for all else cannot completely satisfy one. When his last hour was approaching, with his face turned to the setting sun, he exclaimed: "Now I feel well, this is beautiful—!" And the last and greatest Romanticist had passed away.

THE GENRE PAINTERS: LUDWIG KNAUS. (10)

A number of causes combined to lead artists into other fields of observation. Peasants do not only smile; they have their sorrows and griefs, and, indeed, take life far more seriously than artists were wont to make believe, as they could not help learning through frequent intercourse with them. Besides, all mankind was at this time deeply stirred by the social and political questions of the day, which had brought the working classes as a mighty factor into action, and culminated in the revolution of 1848. The social distress prevailing in some of the manufacturing districts was made the theme of stirring appeals in prose and verse, and it was but natural that the seriousness of the age should be reflected in its art. The peasantry continued to furnish the most paintable models; but no longer to the exclusion of other classes; and the subjects selected partook more of the pathetic than the humorous, illustrating with more or less force and truth incidents of striking moment in the life of the people. A very direct influence upon German art of this period was exerted by the Englishman, David Wilkie, whose works had become known on the continent and whose picture, *Opening of the Will*, in the Pinakothek at Munich served as a model for many artists.

Gisbert Flüggen (1811 - 1860), proudly called the "German Wilkie," took the lead among artists as a painter of pictures "with a social purpose." In his canvas called *The Decision of the Law-Suit*, everything is very carefully composed in the (then) most approved fashion; the pathetic, the humorous, the sentimental, have all been judiciously considered and rendered in a loving and conscientious manner; and people bowed in admiration before the genius of Flüggen. We see the closing scene in a crowded court-room of a trial at law between a noble family and some obscure contestant, the final verdict having been rendered in favor of the latter. The defeated nobleman with the haughty and disgusted members of his family are retiring in hot haste from the

scene of their humiliation, their attorney evidently trying to explain that he did all he could, which only seems to vex his client the more. To the right are grouped the members of the victorious family, the aged head of the household being conspicuously seated in a chair, surrounded by his happy friends, among whom the village parson by an expressive gesture indicates the true and unfailling source of all justice, while a female member offers the young attorney a reward which he nobly declines to accept. On a raised platform in the rear the members of the august tribunal, before whom the case was tried, are preparing to leave, the clerks still busy over the records.

Another Düsseldorf artist who shared the honors with him was Carl **Hübner** (1814-1879). The pitiful social distress of the working-classes found in him a most sympathetic interpreter. His paintings of *The Silesian Weavers*, *The Emigrants*, *The Execution for Rent*, and *Benevolence to the Poor* are most affecting appeals on behalf of the downtrodden, overlaid bearers of this life's burdens.

While art was thus mightily affected by the conditions of contemporary life, it was, from the fact of claiming for itself a mission outside of its province, seriously retarded in its development. The painters still continued to cherish the notion that above all their pictures must lend forcible expression to some idea, must be the means of conveying some lesson, of telling some story. Only the character of the story had changed from the humorous to the pathetic; but the artistic value of their performances had not perceptibly increased, they had not yet really learned to paint. While sharing this failing (though in a smaller measure) with the followers of Cornelius, they have, at least, this advantage, that they were in closer touch with the life of their time. While the historical painters tried, in a more or less learned way, to impart the knowledge of history, the genre painters posed as public entertainers, one as a clever humorist, another inclining towards the sentimental, another in the role of a moralist, and so on; "—but they were not painters. And painters under these conditions they were

unable to become. For though it is often urged in older books on the history of art that modern genre painting far outstripped the old Dutch genre in incisiveness of characterization, depth of psychological conception, and opulence of invention; these merits are bought at the expense of all pictorial harmony. In the days of Rembrandt the Dutch were painters to their fingers' ends, and they were able to be so because they appealed to a public whose taste was adequately trained to gain a refined pleasure in the contemplation of works of art which had sterling merits of color.

"— — — The principal difference between them is this: a *painter* sees his picture rather than what may be extracted from it by thought; the *genre-painter* on the other hand, has an idea in his mind, an 'invention,' and plans out a picture for its expression. The painter does not trouble his head about the subject and the narrative contents; his poetry lies in the kingdom of color."—*Dr. Richard Muther, "History of Painting in the XIX Century."*

While no painter of that period is on record as entirely in sympathy with these views, it is, nevertheless, a fact, that the acquirement of a better knowledge of color was gradually becoming a more and more important aim among genre painters. Unquestionably, landscape painting and the more thorough knowledge of the old Dutch masters were leading in this direction. There soon appeared a man whose works were so immeasurably superior to those of his fellow artists, that he marks an epoch in the development of modern art, Ludwig **Knaus** (born October 5, 1829). That posterity will not accord to the famous genre painters of the middle of the century the great importance attached to them by those who were witnesses of their early struggles and final successes, who saw in their advent the prayed-for deliverance from the unbearable yoke of insipidity which oppressed the Romantic school, may be accepted as inevitable. What they were to their age, however, should not be forgotten, in spite of all their shortcomings as painters which the historian is bound to consider. Their indisputable merits as pathfinders, the

healthy, robust realism of their art compared with that of their immediate forerunners, give to them an importance which it would be folly to belittle. It is to their sincerity that we owe the advancement of the century's art in as great a measure as to the teachings of Piloty, with whom realism begins its mighty reign. The genre-painters stood nearer to the life of the people, felt its pulse more keenly. If, with all their advance as painters, they still remained chiefly narrators, it is because that was, the world over, still considered the artist's province. They added no new principle to art, it is true,

the fund established for the payment of models, he was informed that such assistance was only accorded "talented pupils." Thereupon he left the school. The year 1848 found him one of a lot of shiftless and thriftless young art-students, when it occurred to him to retire to the country and paint studies there. Returning to Düsseldorf he began to utilize his studies, painting a number of pictures, chief among which was a large canvas, *The Country Fair in Hessa*, which at once placed him in the front rank of the Düsseldorf genre painters. Going to the Black Forest he found material for a number of paintings, *The Gamblers*

being one of the most striking of his compositions. In 1852 he was seized by a desire to "see the world," and decided on a trip to Paris, intending to spend about three weeks there. He remained eight years. There he painted a picture, *The Morning after a Rural Festival*, and sent it to the Salon of 1853, where it was awarded a second class medal. His *Golden Wedding* painted in 1858, and perhaps his finest picture, stood on a tech-



GOLDEN WEDDING. KNAUS.

but brought the older to greater perfection. Their knowledge of their subject was more profound, their power of observation keener, their technical ability far superior to that of their predecessors.

Knaus was among the very first to recognize the undeniable importance of these requirements. At the Düsseldorf Academy he had studied under Carl Sohn in the drawing and painting classes, and was thereupon admitted to the composition class, under Schadow, the director, who showed no sympathy with the naturalistic and characterizing tendencies of the young man; and when Knaus petitioned for an appropriation from

nical lead with the works of the French. Edmond About, the famous French writer, speaks thus of Knaus, in 1855: "I do not know whether Herr Knaus has long nails; but even if they were as long as those of Mephistopheles, I should say that he was an artist to his fingers' ends. His pictures please the Sunday public (on Sunday, being a free day, the Salon is crowded by the people, shopkeepers, workingmen, etc.), the Friday public (Fridays, an increased admission fee is charged), the critics, the *bourgeois*, and—God forgive me!—the painters. What is seductive to the great multitude is the clearly expressed dramatic idea. The

artists and connoisseurs are won by his knowledge and thorough ability. Herr Knaus has the capacity of satisfying everyone. The most incompetent eyes are attracted by his pictures, because they tell pleasant anecdotes, but they likewise fascinate the most jaded by perfect execution of detail. The whole talent of Germany is contained in the person of Herr Knaus. So Germany lives in the Rue de l'Arcade, in Paris."

It is not only because of the dictates of fashion that Knaus does not rank as a "colorist" to-day, even not more than any of his immediate followers, who, in this respect, did not quite attain to his standard. For the end of the century finally witnessed that new birth of painting, brought that revelation of color in the outward appearance of things which had for long been so eagerly sought, and without the knowledge of which the art of painting could not hope to regain its once commanding position. It must not be overlooked that the period we are considering—a hundred years—will mark only one of many centuries in the contemplations of future critics, and that the achievements of to-day will not be measured by the pride we take in them now. The question will not be: what has the art of the nineteenth century learned from previous ages? but: what has it added to the knowledge inherited? And it was not until another generation that any such addition was made.

Consequently, Knaus and his famous contemporaries, for all the genuine pleasure they have brought into the world, will be relegated to a far less conspicuous position by the impartial judgment of Time than our own warm love and gratefulness would choose for them. Dürer and Holbein have not yet found their peer among nineteenth century artists, either in Germany or any other country. It is claimed for Knaus, not without good reason, that in certain cases of characterization—for instance in his Council of Hauenstein Peasants—he attained to an eminence not unworthy of Holbein; but Holbein is great not because he attained to an eminence not unworthy of some one else, but because he is Holbein; while Knaus, Vautier and the most lovable

of the three, Defregger, hold our attention by virtue mainly of their great narrative powers, though as painters they have long been surpassed by many, even by artists of far less talent.

Knaus was not only a painter of peasants. He brings to bear the same keen observation on city life, and is a most charming narrator of childhood's little griefs and pleasures. In his very popular painting, *As the Old Do Sing Thus Pipe the Young*, he has given unmistakable proof of this. When, in 1874, he took up his abode in Berlin, he found most picturesque subjects among the Jews and other city-types, which lend themselves readily to his humorous conception. He also ventures into the field of religious art; though there is no evidence that this is done from any deeply religious impulse, but rather because the subject seems to suggest to his feeling certain artistic possibilities that he is inclined to express. This is indeed—next to a growing demand—the prime moving-power for the production of the vast numbers of Madonnas of the present day.

That one, whose power of characterization is so eminent, should be employed as a portraitist, seems but natural. But, singularly enough, it is here where he failed. Not satisfied with expressing the character of his sitter in the face and general bearing, which he has so masterfully done in some of his crayon-studies of peasants, he calls into requisition a whole cumbersome apparatus of accessories to help one guess at his sitter's identity, or, at least, his calling. While apologists for this sort of thing may point to examples even like Holbein's *George Gisse*, it is well to remember that such portraits are the exception and owe their origin presumably rather to the notion of the patron than to the artist's choice.

Measuring art by the standard of its time, Knaus' position at the head of the long list of painter-narrators is unassailable. His influence and that of his great contemporaries is not confined to their native land, but extends—for good and for evil—to all other countries where the spirit of Romanticism was, with more or less success, threatening to stifle a healthy art sentiment.

VAUTIER AND DEFREGGER. (11)

Any review of the standing of Knaus immediately suggests the name of

Benjamin **Vautier** (1829 Switzerland—1898). His pictures appeal even more readily to the sympathies of the public than those of Knaus. Vautier's familiarity with the peasant-life which he portrays is more genuine, his sympathy with his subject more heartfelt. While Knaus seems rather fond of an elaborate stage-setting, Vautier contents himself with the unpretentious surroundings in which he finds his peasants,



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MORNING BATH. VAUTIER.

and of which they really form part and parcel. In Vautier the art of the genre painter reaches a degree of amiability exceeded only by Defregger, though as *painters* of the period they both remain behind Knaus. The position which Vautier holds in the hearts of his countrymen is well stated in the words of Dr. Muther: "There is something sound and pure in his characters, in his pictures something peaceful and cordial; it does not, indeed, make his paltry, pedantic style of painting any better, but from the human standpoint it touches one sympathetically. His countrymen may be ashamed of Vautier as a painter when they come across him amongst aliens in foreign exhibi-

tions, but they rejoice in him none the less as a genre painter. It is as if they had been met by the quiet, faithful gaze of a German eye amid the fiery glances of the Latin nations. It is as if they suddenly heard a simple German song, rendered without training and yet with a great deal of feeling. A generation ago Knaus could exhibit everything as a painter; as such, Vautier was possible only in Germany in the sixties. But behind the figures of Knaus there always stands the Berlin professor; while in Vautier, there laughs a kindly fragment of popular German life."

Franz v. Defregger (born 1835), is, of all the masters issuing from Piloty's studio, the most popular, the most thoroughly lovable. A healthy, uncorrupted nature from the mountain home, where, in their freedom, the people cherish no wild ambitions, but lead, for the most part, a quietly happy life that knows little and cares less for the distant world's angry strife and ceaseless struggles for supremacy, Defregger remains true to himself in his art. With a keen perception of character and fine psychological observation, he presents the life of his countrymen in all its cheerful aspects with most convincing truth, and a manner at once forceful and pleasing. His technique is simple, his color oftentimes disagreeably brown; the glowing orange lights and purplish shadows of the younger school remained strange to his perception; but there are certain small canvases of his that are charmingly grey in tone, while a rich, golden, by no means objectionable quality, pervades such pictures as his *Arrival at the Dance*. It is, however, not as a colorist, that Defregger must be considered, for such he never aspired to be. From his teacher, no doubt, hails his greater admiration for the old masters than for the younger school's impetuous seeking after new truths, though as a teacher he himself cheerfully allows those of a different mind to follow

their own bent. Great masters have not emanated from his school; for, in Defregger, the art of the genre painter has reached that height from which there is only a decline, and, if any of his pupils would surpass their master, it can only be along another path.

Owing more to outward influence than to any irresistible inner compulsion, Defregger is, at times, induced to leave the field of the

for him the widest popularity; and with this picture he had found his proper sphere. That the national hero Andreas Hofer should appeal to Defregger's artistic imagination and sympathies is but natural. The results are not altogether satisfactory, perhaps least of all to himself; certainly Andreas Hofer's Last Steps was a mistake, and painted rather as a concession to a supposed demand than from any great inner



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ARRIVAL AT THE DANCE. DEFREGGER.

genre painter and enter that of the historical painter; and his success in some instances has been truly remarkable, as in *The Last Muster*, and *The Return of the Victors*, both scenes from the Tyrolese struggles for liberty. It was indeed a historical picture which first made him famous, *Speckbacher and his Son Anderl*. This was, however, soon followed by a genre picture, *A Dance at the Alm*, which secured

compulsion. At all events this is true in relation to the dimensions of the picture, the figures being life-size.

Being at heart a religious nature, it was not surprising that he should also venture into the field of religious painting, though he did so with questionable success. His two *Madonna's* do not add materially, if at all, to his reputation; and the best one can say is, that they do not detract from it, for the

pure, lovable nature of the artist is reflected in these canvases as well as in his others. Though Defregger's art is essentially of the story-telling kind, it is free from the empty pathos of the reigning historical school, and free, also, from the cheap humor of the earlier genre painters. When it is mirthful, it is so with the joyousness of exuberant health, that will never cease to find a ready echo in the unsophisticated soul of the beholder, whatever nationality or age be his.

REALISM.—ADOLPH MENZEL.

(12)

It was in the year 1842 that the paintings of two Belgian artists, Edouard de Bieffe and Louis Gallait, were exhibited in the various German art centers, and, by virtue of their unwonted realism and coloristic qualities created an immense sensation. For some time artists had felt restless under the sway of the sickly sentimentality of Düsseldorf and the pretentious painted erudition of Munich; nor had they found in the ranks, either of the painters returning from Italy, like Riedel, or in those from the Orient, a Moses to lead them out of the desert. Now, at last, salvation seemed to offer by way of Brussels and Paris, and artists began to flock to these two strongholds of the new art.

Neither Bieffe's *Treaty of the Nobles of the Netherlands*, nor Gallait's *Abdication of Charles V.* will to-day pass muster as true realistic art; but, though only a reflection of the stronger genius of Paul Delaroche, they were sufficient to point out the road to be traveled, and have, therefore, become of incalculable value to the further development of German art.

Among the first who were induced to seek instruction at the fountain-head were Anselm Feuerbach (1829-1880) and Victor Müller. The former was, by his nature and education, rooted in Classicism. His father was a noted scholar and author, whose profound knowledge of ancient history could not fail to impress the subtle and receptive mind of his son with the beauty of Greek art. But Feuerbach's genius could not be

satisfied with form alone; color was equally indispensable for the full expression of his refined perception. He first sought instruction in art at Düsseldorf; but nothing could be more foreign to his feeling than the sentimentality of the Romanticists or the empty prattle of the anecdote painters. He left Düsseldorf unsatisfied, and went to one school after another in Germany, and then to Antwerp, without finding what he desired. In Paris he was irresistibly attracted by Couture, whose Romans of the Decadence made him the most famous painter of his time. Here he learned that broad and free handling of the brush, so utterly at variance with the art of the rest of the world. When, some years later, he was commissioned to make a copy of Titian's *Assumption of the Virgin*, he began the study of the old Venetian masters, which was to be of such incalculable value to his later art. The picture, *Hafiz at the Well*, which he painted when at Paris, commanded instant attention; but the full charm of his warm golden tone is not felt until, in 1857, he painted *Dante in the Company of Noble Ladies of Ravenna*, and *Dante's Death*, painted in the following year. Among the famous pictures of the Schack Gallery at Munich, Feuerbach's *Pieta* is one of the most notable. Nothing can be more impressive than the quiet dignity of Mary's grief, as she is bending over the lifeless body of the Savior, and the three women kneeling by her side in silent prayer.

It has been said in disparagement of Feuerbach's art, that his figures are motionless, that they neither laugh nor cry, and display no passion. That is true; but it is wrong to blame an artist for the absence of qualities which he studiously avoids and refuse him recognition for qualities in which he excels. The chief characteristics of Feuerbach's paintings are a quiet simplicity, a noble grandeur of line and form, and, in his best works, the charm of color. In his later paintings his color is oftentimes somewhat too cool and grey, probably the natural outcome of the losing fight of his all too-sensitive, nervous nature against prejudice and folly, that withheld the recognition which he claimed, and justly claimed, for

his endeavors. It was not until 1873 that he was called to the Academy at Vienna; but here, where Makart was the ruling spirit, Feuerbach was bound to feel out of place; his art was entirely too somber for the atmosphere of the gay Austrian capital, and when his design for the Fall of the Titans met with scathing criticism, he fled to Venice, where he remained until his all too early death.

Feuerbach's strength and weakness lay in his indomitable belief in himself. In this respect he is comparable to Richard Wagner, who had the advantage of being allowed to witness the triumph of his art, while Feuerbach's recognition came after his death. What he aspired to become, and what he believed himself to be, we learn from his book, "A Legacy." However much or little of what he there has to say we may endorse, his position in the art of the nineteenth century will rest secure on such works as his Symposium of Plato, which, though undoubtedly inspired by Couture's Romans of the Decadence, is superior in sentiment and far nobler in conception; on his Pieta, his Iphigenia, and his Medea, besides the works already mentioned. (See cut, p. 579.) An artist of the people he never was, and never aspired to be; his was an aristocratic nature, born, as he himself, asserts, "for the palace, and not for the hut."

Victor Müller (1829-1871), joined Couture's class in 1849, after he had vainly sought instruction at the Städel'sche Institut," in his native city, Frankfort, and at Antwerp, under Wappers, where so many Germans were studying at the time, who all, subsequently, left for Paris. When Müller became disgusted with Antwerp he burned every study he had made there before going to Paris. Here he felt somewhat lost at first. Going to work in Couture's studio, he nevertheless finds more inspiration in the works of Delacroix and learns to admire Courbet. After nine years in Paris he returned to Frankfort, where he painted, among other pictures, a Hero and Leander a Wood-Nymph, and a scene from Victor Hugo's "Les Miserables"; but he found little or no appreciation. The strength and

vigor of his work, its deep, rich glow of color, were so utterly at variance with what was characteristic of the German art of the period, that artists and public alike stood helpless before his canvases; they could not be refused by any jury, for they were not bad; but they were hung in dark and obscure corners. In 1865 he left Frankfort and took up his abode in Munich, where he met Kaulbach, Piloty, Schwind and Baron Schack, and in a short time "finds more appreciation than he had enjoyed in all his



HAMLET. MÜLLER.

lite before," as he states in one of his letters. He then entered on the most fruitful period of his career. Among the notable canvases, he produced Faust's Walk on Easter-Morn, remarkable for the successful treatment of the evening effect and the happy combination of landscape and figures. Soon afterward he was requested to contribute illustrations of Shakespear's works for a publication similar in character to the "Goethe-Gallery" of Kaulbach's. Declaring it impossible to illustrate Shakespear

in the same manner, he proceeded to make designs for paintings, three of which he was able to complete—the rest remaining as sketches. Hamlet and the Gravedigger was the first canvas, to be followed by Ophelia, and finally by the strongest of his coloristic achievements, Romeo and Juliet, a picture fairly aglow with passion. Müller had only fairly entered on his most promising career, when heart disease ended his life.

Of the other German pupils of Couture Rudolph **Henneberg** (1826-1876), of Berlin, achieved deserved renown. The most important of his pictures are *The Race After Fortune*, *The Wild Hunt*, *The Criminal through Lost Honor*.

Julius Schrader (1815-1900), Otto Knille (1832-1898), Gustav Richter (1823-1884), are prominent among this group of artists who returned from Paris, well equipped in technical acquirements, and ready to assist in the propagation of the new doctrine of realistic painting. **Schrader** is a historical painter of no mean ability, and such pictures as his *Death of Leonardo da Vinci*, *The Dying Milton*, and *Cromwell at Whitehall*, belong to the better of their class. **Knille**, though ambitious, is exceedingly correct but uninteresting in his many large mural paintings, while **Gustav Richter** became a favorite painter of feminine beauty and will be long remembered as the creator of the ideal portrait of Queen Louise, for which the baroness Ziegler was the model. His best works are probably the portraits of his wife and children, while the ambitious large canvases, like his *Building of the Pyramids*, though praised as coloristic achievements in their time, are rather empty and theatrical in arrangement. But then, to be a really important painter of this period, it was necessary to be a historical painter. The French and Belgians had led the way, and in Germany the scientific study of history had entered on its most fruitful career. As early as 1834 Schnaase had described historical painting as "the most pressing demand of the age," and other writers expressed similar sentiments. Lessing, who had already won fame as Germany's great landscapist, was induced, through the perusal of Menzel's "History

of the Germans," to glorify the career of Huss in a painting as early as 1836.

One of the most remarkable painters of Germany—indeed one of the unique and striking individualities in nineteenth century art, is

Adolph **Menzel**, who was born, 1815, at Breslau. The son of a lithographer, he went to Berlin with his father, and worked in this profession. From the beginning he was a close observer of nature, and nature remained his teacher almost exclusively throughout his long and fruitful life. He did not turn to oil painting until comparatively late, occupying himself for many years almost exclusively with drawing, either on stone or on wood. Notable among his early lithographs are a number of illustrations of the history of Brandenburg and his *Artist's Earthly Pilgrimage*. The illustrations of the history of Frederick the Great, and, later, those of the works of this great monarch, secure for Menzel an important place among the greatest illustrators of all ages. While Cornelius and Kaulbach on the one hand, and the Düsseldorf Romanticists on the other, were commanding the attention of the art world, Menzel was resolutely treading his own path, a keen observer of life around him, a realist who recognized no law or principle that did not derive its mandate from nature. And so it happens that his drawings of the age of Frederick the Great present such vivid pictures, appear so true and convincing, as though the artist had been an eye-witness of the scenes he portrayed. His preparatory studies are marvels of exactness and completeness, while the finished work shows a breadth and freedom of handling at first sight quite contradictory of, but in truth, only possible through such careful preparation. When he began to paint, his interest in the great king was still uppermost in his mind, and he produced a number of canvases, among which *The Round Table at Sans-Souci*, *Flute Concert at the Court*, *King Frederick on His Travels*, and the *Battle at Hochkirch*, are the most important.

But with the accession of William I. to the throne of Prussia in 1861 a new spirit began to reign. Menzel's art also soon



By courtesy of Berlin Photographic Co.

THE ROLLING MILL, MENZEL.

(See page 60.)

turned into a new channel. Commissioned to paint the coronation of the King at Königsberg, he produced a picture of remarkable force and realism. And with this he may be said to have left the field of historical painting, the two smaller canvases, King William Leaving Berlin, 1870, to Join the Army at the Front, and the Cercle, showing Emperor William in a social function, being the exceptions. At the Paris Fair in 1867 he became acquainted with Meissonier, whose portrait he painted, and with Alfred Stevens. He discovered no end of material in the life around him which appealed to his artistic sense, and painted a number of scenes in the streets and parks of Paris. During his frequent trips to the southern parts of Germany he became acquainted with the picturesque life of the Bavarian highland villages, which served him for numerous drawings and paintings. Quaint old church interiors, especially those of the Rococo period, with their rich and fantastic gilt ornamentation, had a great attraction for him. The busy, variegated life of an Italian market-place (Piazzo de' Erbe, Verona), of the famous watering places, parks, etc., fashionable salons (The Ball Supper), and the sooty, grimy interior of a highland smithy—all are made to serve his purpose and display their picturesque qualities under the marvelous touch of his never-resting hands. The masterpiece of the painting of toiling humanity is unquestionably Menzel's Rolling Mill, which was finished in 1875, after three years of careful preparation and study. (See cut, p. 578.)

There is scarcely a scene of human activity, scarcely a vocation, that Menzel has not included in his sphere of observation and rendered with inimitable skill, either as painter, draughtsman or etcher. And all this he does without ever betraying any foreign influence, either of old or modern masters. He was a staunch realist before the French and Belgians had become known in Germany through the works of Biefve and Gallait, which were destined to revolutionize German art under the direction of Piloty. That Menzel should have remained without any great influence upon the modern painting of Germany, in spite of his

strong individuality, so typical of what art was to become, seems almost incredible. But it is certainly true that he did not "found a school." Almost from the beginning he was ahead of his time, with no one seriously attempting to follow him; but when artists really began to comprehend him, they also began to discover paths parallel to his, affording even a broader vision than his own. Thus it will be seen that it was possible for painting to advance at the end of the century to a commanding position without Menzel's direct influence, though it would be false to say that he had none at all. His remarkable power of characterization goes far beyond that of Knaus; his quick eye caught the movements of man and animals with the unerring certainty of the photographic camera; in composition he discards the conventional academic rules and follows his own natural feeling, just as in choice of subjects he is guided solely by his eye for the picturesque and characteristic—all of which are qualities that constitute important acquirements of modern art and which he had made his own in advance of the later generation. Without denying that his influence was neither forceful nor direct, its presence as a strong undercurrent in the advance movement is certainly clearly discernible, and Menzel's position as a pathfinder rests on indisputable evidence.

HISTORICAL PAINTING: PILOTY, MAKART, MAX. (13)

But the palmy days of history-painting begin with Carl v. Piloty (1826-1886). The son of a famous lithographer in Munich he received his early training in art in his father's establishment, where he made numerous drawings, after the works of the old masters, on stone for reproduction. After studying at the Academy for a while, he proceeded to Antwerp, and in 1852 to Paris, where he entered the studio of Paul Delaroche. Here he learned to master the technical requirements of painting, and found the best opportunity for developing his natural feeling for color. Through his painting, *Seni at the Corpe of*

Wallenstein, he secured for himself at once the distinction of being considered the best painter of Germany. The picture marks an era in German art. What the works of Bièfve and Gallait had promised, here seemed to be accomplished. Nothing so near to perfection in the rendering of the very texture of flesh, drapery, metal and wood, or the startling truth of the effect of the cold morning light entering the death chamber had ever been seen in Germany. Here then, was the German "Sophocles of Painting," whom the artists' colony at Antwerp had been looking for, as Victor Müller had put it.

Piloty was made professor of historical painting at Munich, and pupils soon began flocking to his studio from far and near. He proved himself an admirable, a great teacher. Not only did he succeed in teaching his pupils how to paint, but he was careful to develop their various talents along independent lines. Nothing could be more unlike than the art of Makart and Max, for

instance, and yet they both owe their training in technical skill to the same master. Piloty became the ruling spirit in Munich, in Germany; from a school of cartoon-drawing under Cornelius and Kaulbach, Munich became the leading school of painting, and Düsseldorf fell back to the rear. That Piloty saw himself outdistanced by more than one of his own pupils in his lifetime, is nothing to his discredit; on the contrary, it proves his singular greatness as a teacher. If to-day we cannot consider his art as great painting, it was, nevertheless, great in its day, marking an advance and laying a foundation, solid and broad, upon which it became possible to build further. As a painter pure and simple he does not rank with Feuerbach or Victor Müller, neither of whom can boast of his far-reaching influence. As a reformer he was a practical genius who brought his doctrine home to people. If he did not expand in his own art, that is probably what few great teachers do. Fully conscious of his powers, he was



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THUSNELDA IN THE TRIUMPHAL PROCESSION OF GERMANICUS. PILOTY.

indeed also aware of his limitations, and was never quite satisfied with his own work. At the same time he was justly proud of his pupils' superior abilities and knew no envy.

Piloty treated a variety of subjects, nearly all taken from history. Wallenstein was a favorite theme. But it was not only German history which furnished the subjects for his pictures; the French Revolution, Henry VIII. of England, Venice, Columbus, Rome and the Bible, were likewise resorted to. His last picture, finished after his death, by his brother Ferdinand, represented The Death of Alexander the Great, and shows unmistakable traces of the artist's failing powers. His most ambitious picture, painted at the height of his fame is *Thusnelda in the Triumphal Procession of Germanicus*. Soon after the completion of this, he received a commission to paint a large decorative picture for the new city-hall at Munich. The center of the canvas is occupied by the allegorical figure of *Monachia*, while to the right and left are grouped the men and women of Munich who had at one time or another distinguished themselves in the city's history. The picture was painted largely with the assistance of his pupils, some of whom were very close followers of his technical methods, notably the Hungarian *Benczur*, who, in his earlier works especially, resembled Piloty's manner of painting most strikingly. But Piloty's fame as a teacher does not rest on the works of his close imitators. His four greatest pupils: Makart, Lenbach, Defregger, Max, are all unlike each other, and unlike their master in nearly every respect.

The most brilliant, as it was also the most short-lived career, was that of the Austrian *Hans Makart* (1840-1884). Makart was a colorist. It is not likely that posterity will accord him any commanding position as such, for posterity will have little else than hearsay evidence from which to form a conclusion, since that quality of Makart's paintings upon which such claim rests, will soon have disappeared entirely; it is already little more than a memory with those who have seen the works grow under the master's

hands. In his eagerness to produce the most brilliant color effects, Makart was totally indifferent to the chemical properties of the pigments he employed; bitumen and certain red and green lakes were his favorites, owing to their deep, rich quality of color. They are the most unstable of pigments, and have long vanished from the palettes of conscientious artists, after having had a short but disastrous reign. Makart completely conquered the public by his remarkable works: *The Pest of Florence*, and the *Modern Amorettes*, in which he first reveled in his delight of color and nudity to his heart's content.

Makart lived entirely in the realm of color; whatever subject he chose, it was primarily, if not solely, for the purpose of making it a vehicle for the display of some color scheme; form was a matter of secondary consideration; and, as for characterization, that great achievement of the post-Romantic period in German art, that is entirely absent from Makart's work. Thus as a portrait painter he fails utterly; when he can drape his sitter in the rich costume of the Renaissance period, his decorative taste is satisfied. Even in painting the nude, which he did very extensively, his figures are chiefly employed for the sake of some color note. America possesses, at the Metropolitan Museum of Art, one of his most characteristic works, *Diana's Hunting Party*. Makart's art is essentially decorative and spectacular; his sensuous delight in color makes him unquestionably the most remarkable painter of the century; but his influence was not of a lasting kind. Although called to be head of the Vienna Academy, he founded no school of painting, a few early imitators soon turning from his path. The emperor's silver jubilee gave Makart an opportunity to display his rare talent in organizing the grand spectacular feature of the occasion, a procession in the character of the Renaissance period. Eliminating the nude maidens strewing flowers, his painting of *The Entry of Charles V. into Antwerp* (see cut, p. 57), will give a fair idea of the splendor of this memorable procession, which is justly counted among Makart's famous productions.

From the dazzling splendor of Makart's art to the refined sensitiveness of Gabriel Max, (1840-) what a difference! And yet both enter the world of art through Piloty's studio. The temperament of Max is dreamy, spiritual and strongly leaning to the unhealthy, while joyous, robust life is entirely foreign to him. His sympathy is with the spiritually morbid, whose joy of life is not of this world, and the early Christian martyr is a favorite subject for his brush. He scored his first pronounced



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MADONNA. MAX.

success with his *Martyr on the Cross*, in 1867. It represents a young woman, an early Christian, tied to a cross in the Campagna; a young Roman, struck by the sad fate of the beautiful girl, kneels down to place a wreath of roses at the feet of the pure, heroic maiden, who would rather suffer a horrible death than renounce her faith. Is he converted? Or is he, the light-hearted, pleasure-seeking, frivolous Roman, only attracted by the strange fascination of the unexpected encounter? Max leaves the

questions unanswered. *A Token* represents another young Christian convert, turned into the arena where she will soon be torn to pieces by the hungry wild beasts. A rose has fallen to her feet, thrown as a last token of sympathy or love by some unknown hand in the crowded galleries above. German poetry furnishes the subject for his *Lion's Bride*, and the *Inn-keeper's Daughter*. The tender, musical charm of his art finds most beautiful expression in such pictures as his *Adagio*: two figures—a mother and her son—are seated on a bench in a quiet spring landscape, both gazing into space, all unconscious of each other apparently, dreamily feeling only the tender awakening of nature from its winter-sleep. It is not often that Max represents this mood of quiet pleasure; and it is as near to a healthy enjoyment of nature as he ever comes. He feels at home in the sad and horrible, and in the supernatural; and has discovered a new field for art, the spiritualist's world. In the painting entitled *The Spirit's Greeting*, he represents a young girl seated at the piano; a "materialized" hand softly taps her on the shoulder and with an expression of mingled fright and awe she turns to gaze in the direction where the head of the strange apparition would be. In another picture he takes sides in the controversy about vivisection. The cold-blooded man of science is about to experiment on the body of a little dog, which is taken from his hands by a figure representing the spirit of pity, pointing to the scales she holds, in which the heart is shown to outweigh the human intellect.

Max is possessed of one ideal of feminine beauty, which is repeated in all his pictures: a delicate face with a small, peculiarly rounded nose, characteristic of Bohemia, his native country, with one eye slightly larger than the other, by which that expression of the unreal, the spiritualistic, is attainable. The color is almost always that of an unhealthy pallor. Max avoids strong color altogether, and employs charmingly refined grey tones, in a manner never before or since attempted; it would seem to suit his peculiar art alone, which, being the

expression of his own remarkable personality, could not be adopted by any one else with impunity.



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SPIRIT'S GREETING. MAX.

L ENBACH. — THE PAINTERS OF MODERN LIFE. (14)

Franz v. Lenbach, (born 1836), is one of the commanding figures in nineteenth century art. Known best to our days as a portrait painter, he has, nevertheless, claims on our attention in another capacity. Lenbach, the ardent and most enthusiastic student of the old masters, is one of the first healthy realists who pointed out to German artists where to seek their salvation, in the intimate, loving study of nature without any afterthought of historical rhetoric or anecdotal recitation. The sphere of art is representation. And to this he devoted the earlier years of his study. In the year 1856 he exhibited the picture, now in the Schack Gallery, A Shepherd Boy. It represents a country lad lying on his back, with the sun pouring down

upon him. There is no attempt at beautifying; the figure is a ragged shepherd boy, with the mud clinging to his bare legs, everything rendered with straightforward, honest truth. The following year appeared his Threatening Storm, which shows a group of peasants hastening from the harvest field to take refuge in a chapel before the storm breaks loose. Both pictures created a sensation and the public, as well as the professional critics, were loud in their protest against this "brutal realism." Still, Lenbach persisted in his close study of nature, and hand in hand with it, went his equally close study of the old masters. For Baron Schack he made a number of copies of old masters, among which that of Titian's Venus and several by Velasquez and Rubens are marvels in copying. Finally he found his true vocation as a portrait painter. Equipped with a thorough knowledge of the technical requirements of his art, a close observation of nature, and a spirit akin to the great masters of old, he was prepared for his calling as was no one else.

Lenbach is not a portraitist who is satisfied to give the mere photographic outward appearance of his chance sitters. He prepares himself for his work by a close study of the sitter's essential characteristics, and by the aid of numerous sketches records his impressions. Nor does he disdain to use the photograph; not, however, as a foundation for his work, but merely as one of the convenient aids. Not any of Lenbach's portraits suggests the photograph in the least. What they all reveal is that truth of inner life which only the artist who *comprehends* his sitter can hope to reproduce. Of portraits which he did not care to do there are not very many; for even when he was still poor he preferred to paint for nothing a head that would interest him rather than accept a commission from a prospective patron for whom he felt no liking. Since he has come to enjoy a liberal income from his work, he not infrequently spends thousands for the privilege of painting some interesting personage for his own artistic satisfaction. Lenbach has been called upon to paint more of the most noted men of his

time in the various callings of rulers, statesmen, scholars, poets, artists, and so forth, than any other artist, living or dead. For none of his sitters has he ever shown greater love and admiration than for Bismarck, and of no one has he painted more portraits than of the Iron Chancellor, at whose home he was a frequent and most welcome guest. Though Bismarck has been painted by many artists, no one has succeeded as Lenbach in grasping that mighty character, whom Germany delights to honor as the greatest statesman of the nineteenth



PORTRAIT OF BISMARCK. LENBACH.

century. Lenbach's last portrait of the old Emperor William I. is a wonderful piece of characterization of old age, reflecting a great and glorious past.

An artist of Lenbach's singular abilities as a painter is necessarily a man of strong convictions in art generally, and born to take a leading part in any movement in which he is interested. To Lenbach, painting should not be kept in isolation from its twin sisters, architecture and sculpture. Painting finds a proper place only in a suitable artistic surrounding. Especially is he

averse to the arranging of great exhibitions, where the main object is to gather the greatest possible number of paintings on "square miles" of wall space, irrespective of any pleasing decorative effect. Though at the great Munich International Exhibitions this is always taken into account with far better results than in large exhibitions elsewhere, Lenbach's ideas were never fully carried out, except in smaller apartments set aside for his special display, and the result is always eminently pleasing. When he decided on building a home for himself, he created something that is a magnificent work of art in itself, and in which he carried out his ideas, with the architectural advice of his friend Gabriel Seidel, to their fullest extent.

The Villa Lenbach on the Louisenstrasse in Munich is a noteworthy creation, within and without, and whoever has not seen it cannot form a just estimate of this truly great artist. Built in the style of a Roman villa, with a garden in which an old Italian fountain and other antique statuary have found a place, the interior of the two detached buildings is arranged with refined taste and due consideration of purpose. The rare treasures of old pictures, antique furniture, old marbles and other works of artistic value, which he has collected with true judgment, all serve to give to the place an air of noble and quiet refinement, so different from the overcrowded habitation of the average collector addicted to "bric-a-bracomania." And in this refined surrounding, made gay by the merry laughter of two lovely children and presided over with sweet dignity by a charming wife, Lenbach lives and works.

The painting of pictures illustrative of modern life, with either a humorous, pathetic or tragic idea, was most successfully continued by such artists as Alois Gabl (1845-1893), who was fond of deep coloring, at times verging on black; and Mathias Schmidt (1835-) who found his subjects among the Tyrolese; Hugo Kaufmann (1844-) who, though himself a North-German, is fond of the inhabitants of the Bavarian Highlands; and Ednard Kurzbauer (1840-1879), who died too young, but

gave promise of good work. Eduard Griitzner (1846-), whose first success was achieved through his Falstaff pictures, ultimately became the narrator of monastery life, in which he found an inexhaustible storehouse of mostly humorous anecdotes, which he repeats *ad nauseam*.

A more healthful and no less grateful field for pictorial art was cultivated by Ludwig Bockelmann (1844-1897) and Ferdinand Brütt (1849-) who found in commercial and manufacturing circles the material for their stories. Bockelmann painted episodes from modern city life; Brütt chooses his subjects from the social, commercial and political life of the city.

Realism had become firmly rooted in German art. If, in the school of Piloty, it partook strongly of theatrical show, and cultivated a tendency for the painting of historical events most frequently of a tragic nature, and led others to an almost photographic imitation of more or less uninteresting subjects, as it did Carl Gussow (1843-) of Berlin, for example, and Anton v. Werner, (1843-) whose historical paintings are so markedly "matter of fact"; it had at least led also to a renewed and more intelligent study of the old masters for their marvelous color qualities, which had been so studiously avoided by the cartoonists, and totally misunderstood by the early Romanticists. When, after the unification of Germany in 1871, history-painting failed more and more to inspire artists for their best efforts, they awakened to the conviction that above all a painter should learn to *paint* before attempting to give expression to any great ideas.

The "idea," in fact, was for a while entirely discredited, the chief problem remaining *how* to paint. "To paint," was at last understood to mean both technical skill and the creation of glorious color-harmonies such as the old masters had produced. That all this was founded on a study of nature on the part of the old masters was now recognized to mean a still closer and directer study of life and nature, generally, than had been practiced in the first half of the century. The demand was for greater refinement of tone, and, hand in hand, went an avoidance of the clap-trap of noisy stage-

acting. Together with the new doctrine in painting there grew a desire for artistically refined furnishings; the arts and crafts assumed a more intimate relation and men of genius like Lorenz Gedon brought about an intimate knowledge of the works of the "little masters" of the Renaissance period, which were eagerly collected and served as models for the works of the cabinetmakers, goldsmiths and other craftsmen. The Munich exhibition of 1876 showed a remarkable gain in the artistic skill displayed in handicraft, which, for the time being, was almost exclusively imitative of bygone periods, but has since developed along more modern and original lines.

DIEZ AND THE NEW SCHOOL OF COLORISTS. LEIBL. (15)

The new school of painters found in Wilhelm Diez (1839-) its foremost representative. Though for a short time a pupil of Piloty, he found himself entirely out of sympathy with the great master of historical painting. His taste led him to a close study of the works of such old masters as Schongauer, Dürer, Rembrandt and especially Wouwerman, as well as a most loving study of nature. The charm of Diez's work lies in a healthy realism coupled with a refinement of tone that has something of the quality of old tapestries, and an unerring feeling for the picturesque. Like all successful artists he found numerous imitators among a large class of talented pupils, after he had been made professor at the Academy in Munich. It was certainly not his fault if many saw their own salvation, if not that of art, only in a close adherence to his choice of subject and manner of treatment; for men of power and originality of thought are ever scarce. None the less does Diez number among his pupils some—Loefftz for instance—who have been able to draw from his teachings the lessons which promoted a further advance in art.

Ludwig Loefftz (1845-), who was a decorator in his youth, by virtue of a serious and untiring devotion to his study, has risen to the position of Director of the Munich

Academy, from which he has only recently retired on account of impaired health. At the beginning of his career as a painter he was an ardent admirer of the old Dutchmen, to such an extent, in fact, that his painting of *Avarice and Love* is little else than a close imitation of *Quentin Matsys*. Then *Holbein* became his favorite ideal, and there was a time during his early activity as teacher when the portrait drawings by his pupils were all in close imitation of the great *Augsburg* master. About that time *Loefftz* painted a small picture representing *Erasmus of Rotterdam* in his study, which seemed a combination of *Holbein* and *Pieter de Hoegh*. Later the coloristic charm of *Van Dyck* assumed a strong influence on him and there resulted such remarkable paintings as his *Pieta*, now in the *Pinakothek*. With his students he insisted always upon the careful observation of the fine color and tone qualities in nature, and took no end of trouble in posing the models for them in such a light as to preclude all appearance of crudeness, of which he was especially intolerant. Still engaged in his work as teacher, it is too early to determine definitely his position in the history of art; but that he was one of the most active and invaluable agents in laying the foundation for the final success of modern art, there can be no doubt whatever. *Loefftz* was also one of the first who demonstrated anew that the chief value of a painting lay not in the idea, but in the representation.

"If artists had previously painted thoughts they now began to paint things. The heroes of *Piloty* followed the divinities of *Cornelius*, and were in turn succeeded by the *Tyrolese* peasants of *Defregger*, and amid this difference of theme one bond connected these works; for interesting subject was the matter of chief importance in them and the purely pictorial element was something subordinate. The efforts of the seventies had for their object the victory of this pictorial element." (*Muther*).

This was brought about by *Diez* and his followers. Beginning with the renewed and more intimate study of the old masters, the picturesque costumes and decorative features of past centuries were still adhered to;

but the pretentious display of historical actions gave way to the representation of man in his common everyday occupation, which brought him nearer to our sympathies and understanding.

August Holmberg (1851-) paints cardinals who are connoisseurs of bric-a-brac. *Edmund Harburger* (1846-) becomes the *Ostade* of modern times. *Ernst Zimmermann* (1852-), at first similarly inclined, and also a most skillful painter of still-life, turns to rendering religious subjects. *Claus Meyer* (1856-) scores a decided success with the painting of a *Beguin Nunnery*, in which, like *Pieter de Hoegh*, he places his models against the large window in the background.

In manysidedness and an easy control of the methods employed by different old masters, as well as by certain *chic* all his own, all the foregoing are easily eclipsed by *Fritz August v. Kaulbach* (1850-), a grandnephew of the celebrated pupil of *Cornelius*. This artist has been as much overrated as underrated. A great artist he cannot be called, because of his want of originality. Where he is unlike anybody else, it is only in comparatively trivial matters. He is most thoroughly enjoyable in some of his portraits of feminine beauties; by virtue of his graceful drawing and refined tone he could, if he so chose, become almost, if not quite, what *Lenbach* is as a portraitist of men; for it must be acknowledged, remarkable though some of *Lenbach's* later portraits of women are, that he is not essentially a painter of female beauty, or of children, in both of which *Kaulbach* excels. But he is not satisfied therewith and enters the ranks of religious painters to produce an *Entombment of Christ* that at once recalls *Titian* to one's mind, though, to be sure, on closer examination, not a single figure is like *Titian's*. But whatever his limitations, whatever his sources, *Kaulbach* is an artist of refined feeling, whose love of color is a delight to the eye, and is in line with the progress of his time beyond the preceding period.

When the prominent historical painters of this epoch are mentioned, *Wilhelm Lindenschmidt* (1829-1895), demands a conspicuous

place. Though his later works do not fulfill the promise contained in his earlier paintings, the latter have undeniable coloristic merits, conspicuous in their time. This may be said especially of some of his Luther pictures and of his *Venus and Adonis*, and also of his painting in the Schack Gallery of the Young Man and the Water Nymph. As a teacher at the Munich Academy Lindenschmidt encouraged a healthy realism. His ideas on governmental art education were singularly sound and liberal, but failed to find favor with the authorities.

Menzel, in Berlin, in his paintings of the time of Frederick the Great, treated historical painting as one who seemed to have been an eye-witness. Nor does he care so much for momentous state actions, as the leading historical painters were wont to do, but delights in the representation of customs and manners of that then not so very remote period. He tells no anecdote and attempts no moral lesson; he is simply truthful and picturesque. These qualities become the aim of Munich art after Piloty.

Wilhelm Leibl (1844-1901) is by far the strongest representative, if not the initiator of this new development of modern German art. A pupil of Piloty at first and subsequently of A. v. Ramberg (1819-1875) neither of whom influenced him very much, he showed his strong leanings quite early, and a short stay in Paris in 1869 did not draw him from the course he appears to have planned. Though an ardent admirer of Courbet, he remains thoroughly German, and comes nearer to the spirit of Holbein than any other artist. Conscious of his aim and of his ability to pursue it without further help or hindrance, he settled in a Bavarian village, where he devoted himself to his art, painting the simple peasant people among whom he lived. Leibl's best paintings betray the closest attention to detail, but in such a manner that the whole at first always has the appearance of great breadth; nothing of all the marvelous detail is ever obtrusive at first sight, though when once your attention is drawn to it, nothing can make you forget the unrivaled skill with which it was rendered. But at times he is fond of a broader handling; he then lays on

his color in flat tones and sacrifices all softness of modeling to a strong and vigorous characterization of his subject. His very first pictures, exhibited in 1869, commanded attention; a portrait exhibited at the Salon in Paris in 1870 brought him a medal; and he created a very deep impression with his *Peasant-Politicians*, which appeared eight years later. By this time Leibl had already become an acknowledged leader, and when, a year or two later, his painting, *In the Church* was exhibited in a private studio at Munich, it was the unanimous opinion of artists and laymen alike that the highest perfection in this style of painting had been achieved. Without ever having had pupils, Leibl's influence became a factor in the further development of Munich art. Though no one ventured so far as to imitate his marvelous technique, the appreciation of the simple and natural in art, of beautifully luminous, pearly greys in flesh-painting was wide-spread and sincere, and Leibl has gained for himself the position of one of the strongest German painters of the century in which he lived.

THE IDEALISTS: BÖCKLIN. RELIGIOUS PAINTING: GEBHARDT. (16)

With Arnold Böcklin (1827-1901), whose death, like that of Leibl, is just announced, Germany loses her greatest painter of the nineteenth century. In the earlier stages of the realistic era it was not surprising that Böcklin's art did not meet with ready appreciation, for his romantic idealism seemed utterly opposed to the prevailing tendency, and people were ready to class him among the artists of the past, before he had fairly begun his career in earnest. It was only in later years that his true position has come to be recognized, and Germany now honors in him the great color-poet of the century. Böcklin is an artist of most striking originality, whose development is not really traceable to the influence of any definite school. Beginning his studies under the landscapist Schirmer at Düsseldorf in 1846, he soon thereafter

went to Brussels, and then to Paris in 1848. Two years later he went to Rome, where he found the true inspiration for his art. In the Campagna and in the mountains he communed with Nature, whose beauty and grandeur in her varying moods find a ready echo in his strong, manly and sensitive soul. The firm rocks, the tall trees, the softly whispering reeds reveal to him their secrets and every nook becomes alive with

resting on a solitary rock, the old Triton blowing tender melodies on his horn, the mermaid, a creature of exuberant strength, toying with a huge sea-serpent. In the wilds of the mountains huge centaurs are engaged in a fierce struggle hurling great rocks at each other, thus symbolizing the crude forces of nature at their destructive play. Or, on the other hand, as in *Regions of Joy*, one sees the force and beauty of



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REGIONS OF JOY. BÖCKLIN.

strange forms, such as the world had heard of, but never before seen. Pan of old has come to earth again to play his pranks, frightening an honest Roman shepherd out of his wits; or, going fishing, to his own amazement and delight, draws a frightened mermaid from the waters. In *Sport of the Waves*, you see the mythical dwellers of the sea at their merry play; strange, uncanny creatures, the spirits of rollicking fun and of mysterious dangers. An *Idyl of the Sea* shows these wondrous beings peacefully

nature interpreted as sturdy centaur and sportive nymphs.

In all these works the figures and the landscape constitute an inseparable whole. With no other artist does the one seem so natural an outcome of the other; nor has any one rendered them with such convincing realism. But Böcklin's realism is not dependent on a close, literal transcription of nature, like Leibl's, for instance; the forms of his living beings are necessarily creations of fancy, based on a study of nature, to be

sure, but not mere copies of any existing species. It is said that he rarely, if ever, painted his pictures from nature; this may explain his occasional offense against anatomical possibilities, to the dismay of the academical drawing master; but to say therefore that Böcklin cannot draw is sheer cant. Still it is undeniably true that his greatest strength lies in color. And here he is supreme. Though the greatest part of his work was accomplished during the Piloty era, it has nothing in common with the awakening of the color sense then taking place. Nor had his art need of the later discovery of the prismatic composition of light, which was the great triumph of nineteenth century art. His green is always green; his red, red; his blue, blue; the tone of his pictures is always rich and deep, and aglow with a sensuous color-harmony, such as no other modern artist has achieved. Böcklin's art is the product of a strong and healthy nature, a true child of his mountain home. He has been rightly compared to Wagner for the essentially musical quality of his art—with far more aptness indeed than the art of Makart—for his bold and glorious color-harmonies appeal to the same sense of feeling in healthy natures as do the grand tone-harmonies of Wagner.

It may be too early to say that Böcklin's art will constitute the foundation for the art of the succeeding century; but it has certainly had a formative influence with some of the stronger men, Stuck and Klinger, for instance, of the present time.

Max **Klinger** (1856-), is often mentioned with Böcklin in the same breath. That neither Klinger nor Stuck would be what they are, were it not for the advent of a Böcklin, is, no doubt, quite true. Still, there are more points of difference than of sympathy between the three. Böcklin is always thoroughly healthy and enjoyable; Klinger's muse is tainted with a morbid breath, which is never pleasant and at times is very repulsive. Nor is it ever a direct and spontaneous expression of his feeling, but rather a learned and complicated exposition of his thoughts, the thoughts of one who is estranged from this life's more agreeable side. Klinger's claims to fame

rest mainly on his etchings; he took up painting comparatively late in life, and has also devoted some time to modeling, without, however, producing in either of these two branches of art anything of real importance to its history.

Franz **Stuck** (1863-), is unquestionably one of the most remarkable of the younger men. Beginning as a draughtsman he displayed a wealth of imagination in illustrative and decorative designs. When he began to devote himself to painting, his choice of subjects pointed unmistakably to Böcklin, but in color he leaned more towards the modern school, displaying at the same time



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CRUCIFIXION. STUCK.

a strong individuality, which promised well for the future. He soon began to display his originality of conception in such paintings as his Guardian of Paradise, his Satan, and especially in his Crucifixion. While neither of these can boast of much charm of color, but show more the vigorous draughtsman, it does not follow that Stuck cannot be ranked high among the painters, for, in some of his smaller and less ambitious productions, his color is exceedingly good, and, of his future, we may expect very much.

Berlin has in Ludwig v. **Hoffmann** (18?) an idealist of talent, though not of any pronounced originality. His works are of very unequal value, but at times of a certain

poetical charm not otherwise to be found in Berlin art.

Without entering into the causes which have brought it about, it is sufficient here to state that religious painting has, of late, come to assume a very conspicuous place in Germany, as elsewhere. During the reign of historical painting and of the "historical genre," which followed, it had fallen somewhat into neglect. Painters like Gentz, who had gone to the Orient, brought with them a good knowledge of the country, its present inhabitants, the customs and costumes of the people. Out of this knowledge

of "prettiness," on the part of the artistically uneducated masses.

It was but natural that a reaction against such false conception of painting should set in. Foremost among the reformers must be mentioned

Eduard v. **Gebhardt** (1838-). As the son of a Protestant minister he did not, in his earlier years, come into close contact with religious art, which was ultimately to become his specialty. After three years at St. Petersburg he went to Düsseldorf, traveled in Belgium and Holland, saw Vienna and Munich, and then remained at Karlsruhe

for two years, after which he returned to Düsseldorf, where Schadow, Bendemann and Carl Sohn were the leading spirits of Romanticism. Religious art was entirely under the influence of the Catholic Nazarene spirit of Schadow, for which the Protestant Gebhardt naturally had no sympathy. He did not enter the Academy, therefore, but worked together with Wilhelm Sohn (nephew of Carl), and Carl Hertel in a common studio. In 1863, he exhibited his first ambitious composition, *Christ's Entry Into Jerusalem*, in



DISCIPLES AT EMMAUS. GEBHARDT.

they proceeded to construct the apparatus for their more or less historically correct representations of the time of Christ, resulting in such spectacular pictures as Munkacsy's *Christ before Pilate*, or such painted falsehoods as Hofmann's famous *Christ in the Temple*, the numerous reproductions of which are doing more to retard a healthy growth of intelligent art appreciation than any other two modern paintings can hope to counteract. Hofmann's painting shows neither truth of characterization nor truth of color; in fact, is not *painting* at all, but merely "illumination," appealing to the love

which he at once emphasized his opposition to the prevailing Nazarene tendency in religious art. When asked why he chose the costume of the middle ages for his figures, Gebhardt replied: "What else should I do? Continue to paint like the Nazarenes? At first, I thought so, too; but these conventional gowns would not fit my homely figures." "Well," said the wise-acres, "you should paint them as they were: they were Orientals!" "Strange! Nobody has ever succeeded in producing a truly devotional picture in the Oriental manner. Why do they expect it of me? Do we not,

then, as Germans, paint for Germans?" Because of its national character and its picturesqueness he chooses the medieval costume; and his types are the people among whom he dwells. Thus he rescues religious art from the sweet, sickly sentimentality of the Romantic school, and, though still in an antiquated garb, brings it nearer to the spirit of actuality. Gebhardt is a close student of the old German and Flemish masters, and an ardent admirer of their realism. If he did not draw the final conclusion from their works—that in order to be true to nature, you must be true to your own time—we must not forget that such a step could only have been taken by a genius, a giant, while Gebhardt marks a stage in the gradual evolution of religious art. What he has given us marks the transition from the artificial to the real; it is not yet the real. But one step further! You feel, in looking at such a picture, as his Disciples at Emmaus that he could take it, and be entirely with us!

But it was left to others to take this step.

RELIGIOUS PAINTING. *Continued:* LIEBERMANN, VON UHDE. GERMAN PAINTING. *Concluded.*(17)

The realist Menzel argued that inasmuch as Christ was a Jew, living among Jews, he should be represented as such, and he made a drawing on stone, representing the youthful Jesus in the Temple, where his mother found him among the learned doctors. His figures were all faithful copies of Berlin Jews of the most pronounced type. At the Munich International Exhibition of 1879.

Max Liebermann (1849-), exhibited a painting of Christ in the Temple, which was quite in the spirit of Menzel's drawing, and created no small amount of indignant protest. Liebermann is the originator in Germany of that latest development of realistic art which has since found in Fritz v. Uhde its most prominent representative. Taking his cue from Millet's: "le beau c'est le vrais," he proceeded to choose for the models of his pictures the homeliest individuals he could find, by way of protest against the prevalent type of pretty faces, and, in his choice of the boy Jesus he went about to the farthest extreme. It is not possible to take either Menzel or Liebermann very seriously in these two pictures; doubtless, they both desired to be very emphatic in their protest, but hardly expected to set an example. In other works Liebermann has demonstrated his singular powers as a painter far more successfully and has established his claim to leadership beyond the possibility of dispute. His Old Men's Home at Amsterdam is one of the noteworthy pictures of modern art. His Flax Spinners, Woman with a Goat, and others, painted with a freedom and dash that is positively astounding, prove him a master of modern realism. So far as the writer is aware, Liebermann has made no further attempts at religious art. He no doubt soon realized that it was a hopeless task to treat sacred history in the spirit in which he conceived his first and



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FLAX SPINNERS. LIEBERMANN.

only attempt. There would appear to be no very good reason why strictly historical incidents should be represented otherwise than in a manner conforming to historic truth. But the teachings of Jesus, as embodied in the Christian religion, are of the same vital force and importance—nay, more so—to-day as at the time of their first utterance. Christ is with us to-day as he was with our forefathers centuries ago, why then should art not represent Christ among us?

This view was taken by Fritz v. Uhde (1848-). Adopting the study of art after he had risen in an active military career to the

similar character, betraying the unmistakable influence of Liebermann. Later, there appeared a picture which rekindled the angry strife that Liebermann's religious painting had started some years before, *Suffer the Children to Come Unto Me!* Here was a modern Dutch room of goodly size, probably a village school-room in which was seated on an ordinary reed-bottomed chair a strange figure, clad in a long dark gown, and the village children, in their modern, every-day attire, came into the room, alone, or accompanied by their elders, some confidently approaching, others timorously holding back; one

flaxen-haired little girl, more confident than the rest, has offered her hand to the stranger. This stranger is Christ, the friend of children, to-day, as of old. In another picture Christ has entered the room of a peasant's house, where the frugal meal is about to be served. In this spirit Uhde has conceived religious art. There followed a *Last Supper*, *The Sermon on the Mount*, and *The Annunciation to the Shepherds*. In these pictures and others, the actors are people of to-day, ordinary, everyday people, not selected for



CHRIST IN THE PEASANT'S HOME. UHDE.

rank of captain of dragoons, he became a pupil of Munkacsy, and as such painted several pictures quite in the style of his celebrated teacher. But Uhde soon discovered the error of his ways and discarded everything that he had accepted of his master's teachings. The first picture he exhibited after this disclosed the complete revolution of his artistic conviction; the *Organ Grinder*, a picture of street life in a Dutch village was painted in a light grey tone, almost devoid of color, compared to his earlier works, but full of atmosphere and truth. It was followed by other works of

any beauty of form or features, nor clad in garments especially adapted for the occasion. Slowly and reluctantly the opposition to Uhde's conception of religious art has given way, and his example has inspired others to follow in his path, among whom the Frenchmen L'Hermitte and Beraud are conspicuous.

While Uhde has also turned his attention to other fields, notably that of portraiture, his fame will chiefly rest on his religious paintings, which mark an era in modern art. He has not yet spoken his last word, and it will be interesting to watch his further

progress, or, as some would already have it, his decline. However, this may be, the field, he has opened is no longer left to him alone; imitators have appeared, and others, equipped with strong powers of their own, have been led to advance in the same path. But the achievements of the latter are of too recent a date to find room in a historical review at this time, though it may be conceded that some of them, at least, will retain the position they have already gained in the estimation of their contemporaries, even in the eyes of the coming generation.

In Berlin Franz **Skarbina** (1849-) is, next to Liebermann, the strongest representative of the new art. He did not arrive at his present conclusions until he had passed through a number of stages, and it is by no means certain that he has now reached his final goal. Ludwig **Dettman** (1865-), Hugo **Vogel** (1855-), Hans **Herrmann** (1858-), and others in Berlin are all men of sound convictions and great ability as painters.

Among the Düsseldorf artists Arthur **Kampf** (1864-), Eduard **Kämpfer** (1859-), and a few others show a progressive spirit.

In Stuttgart Otto **Reiniger** (1863-), has displayed singular powers as a landscape painter, while Robert **Haug** (1857-), though not entirely free from a sentimental vein, paints pictures of soldiers with a fine feeling for tone.

Of the landscape painters who succeeded to the generation ending with Eduard Schleich and Adolph Lier (1827-1882), mention should be made of Gustav Schoenleber (1851-), now professor at the Academy at Karlsruhe. His work is notable for its fine color and atmospheric qualities, in which he is unsurpassed, though he may have had his equal in his friend Hermann Baisch (1846-1892), in whose cattle pictures similar qualities are dominant.

Adolph Staebli (1842-), Louis Neubert (1846-1892), who was clever, but never seemed to find a method of his own, Carl Heffner (1849-), Wilhelm Keller-Rentlingen (1854-), Joseph Wenglein (1845-), Ludwig Willroider, Peter Paul Müller (1853-), Friedrich Kallmorgen (1856-), Ludwig Dill (1846-), and many others are among the leading landscape painters of the day.



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GIRL WEeping. UHDE.

Munich harbors a greater number of the advanced artists than the rest of Germany combined. The leading desire there has been for a long time to induce foreign artists to either come or send their works to the exhibitions at the Glass Palace, and when there seemed some danger of the opponents of progress restricting such hospitality, the younger element forthwith severed its connection with the Conservatives and opened an annual exhibition of their own, where foreigners of note shared equal rights with the native artists.

At the head of the new movement stood Bruno **Piglhein** (1848-1894), a man of remarkable ability, who was but once in his life given a fair opportunity of displaying his power, in the painting of a panorama, representing the crucifixion of Christ, which has since been destroyed by fire. He first attracted greater attention to himself by the exhibition, in 1879, of a picture of the crucifixion, *Moritur in Deo*, which represented the Angel of Death bending over the cross to kiss the lips of the Savior. After this first serious effort he was led into experimenting with pastels, producing a series of

drawings that in freedom and originality of conception and skillful treatment suggested rather the work of some clever Frenchman. About the year 1887 he conceived the design of representing the scene of the crucifixion in the form of a panorama-painting. By the assistance of a few chosen companions he set to work and completed the painting in a short time, scoring a most decided and remarkable success. In after-years, in America, his former assistants repeated the performance with more or less success; but the originator, the creative genius, was Piglhein. What he might still have accomplished, had he been offered the proper opportunity, it is not possible to say; certain it is, that his mind was replete with



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SHEEP FAMILY. ZÜGEL.

untold designs easy of fulfillment by means of his remarkable technical skill. Personally he lacked aggressiveness to overcome the difficulties in the way of procuring important commissions. His was an easy-going nature, not satisfied with the way things were going, it is true, but unwilling to exert himself in producing a change.

Piglhein's art is neither entirely modern nor old-fashioned. It has the stamp of originality which will preserve for it the admiration of artists present and to come. He died with promises unfulfilled through no fault of his own, and Germany has lost another artist who might have been one of her greatest sons.

His friend, Baron Hugo von **Habermann**

(1849-), has allowed a similar persistent neglect of his merits to influence his art. A gifted colorist and with an easy mastery of the brush, he changed from an ardent admirer of the old masters to a follower of a class of French painters whose easel is set up in hospitals and doctor's offices.

Albert **Keller** (1845-), a pupil of Arthur von Ramberg, is one of Germany's notable colorists. Whatever he paints is the outcome in the first place, not of any definite idea, but of some color-scheme that appeals to his senses. His range of subjects is of a most varied character: portraits of fashionable women, modern interiors with children, a gathering at a dinner party, a mythological or a religious subject, but all are chosen solely with an eye to their coloristic opportunities. His color is notable for its refined grey tones, and is especially admirable in works that are more sketchy than finished in workmanship.

A colorist of a different kind is Gotthard **Kuehl** (1851-), whose pictures of Dutch and of church interiors are sparkling with light and atmosphere, painted with rare skill and a thorough mastery of drawing.

Paul **Hoecker** (1854-), delights in painting the tile-covered interiors of picturesque Dutch houses. With him it is also the color-scheme which forms the basis of his picture; this once decided upon, he carries out his work with great conscientiousness, producing a picture of charming qualities.

Of artists who have achieved great renown, more or less deserved, there are many; their mere enumeration would fill many pages. Among the older are Ferdinand Keller, of Karlsruhe; Hermann Prell, of Dresden; Paul Meyerheim, of Berlin; Heinrich v. Angeli and Hans Canon, of Vienna; Hans Thoma, of Frankfurt. The ranks of the younger contain such men as Ludwig Herterich, Wilhelm Dürr, Louis Corinth, Julius Exter, Max Slevogt, and Wilhelm Trübner. Nor should a group of artists go without mention who have founded, in a small North-German town, a school of their own and have become known to fame as the "Worpsweder." Fritz Mackensen, Otto Modersohn and Fritz Overbeck appear as the strongest repre-

representatives of this group, whose aim it is to render nature in a simple, broad manner, with great charm of color and a true and healthy sentiment for the poetical.

Among the older cattle-painters the name of Friederich Voltz (1817-1886) will always be cherished, as will that of Anton Braith (1836-), though both have been far surpassed by Heinrich Zügel (1850-), who may safely be accorded the first place, and one of the leading artists of the nineteenth century in this specialty. With a thorough knowledge of animals, especially of sheep, he combines a keen observation of the fine atmospheric tones in landscape, is a colorist of very high rank, and a vigorous champion of progressive ideas in art.

PAINTING IN HOLLAND. (18)

The development of art in Holland and in Scandinavia during this period is in many respects analogous to that just considered, the chief difference being in the identity of the actors. The early part of the century finds the art of Holland under the influence of Classicism, and the traditions of the old Dutch masters were for the time forgotten. Then there followed the period of Romanticism, which seemed even more foreign to the national spirit of phlegmatic conservatism. The spirit of their great ancestors of the seventeenth century seemed to have fled the country and it was not until foreign nations had claimed the inheritance, that the Dutch finally awoke to the necessity of claiming their share.

B. C. Koekkoek (1803-1862), was the first of the landscape painters to depart from the ways of the Romanticists and return to a closer observation of nature. Though his landscapes are exceedingly petty in execution, like Verboeckhoven's sheep, they did not, at least, depend on any alien idea for a title to existence. Petrus van Schendel (1806-1870), shared, to a certain extent, Koekkoek's merits and defects as a landscape painter.

Among the figure painters it was David Bles (1821-), and Hermann F. K. ten

Kate (1822-), who modeled their work on that of the old masters, while in Charles Rochussen, there lived the foremost historical painter of Holland. Meanwhile, the transition from the teachings of the older to the younger school was gradually taking place. Men like Johannes Bosboom (1817-1891), and J. W. Weissenbruch (1822-1880), were not only paving the way, but themselves absorbed much of the new spirit, which was really that of the old Dutch masters returning to earth again and adjusting itself to the new conditions.

The father of modern Dutch art, and still its strongest representative is Joseph Israels (1824-). When twenty years of age he began to seriously take up the study of art at Amsterdam, where he worked in the studio of Jan Krusemann, a historical painter of some note. In 1845 he went to Paris, studying at first with Picot, then entering the École des Beaux-Arts, under Delaroche. Returning to Amsterdam in 1848, he began by painting historical pictures in the style of his late master, and had a hard time of it. Then he was taken seriously ill and was compelled to change his abode, going to the little fishing village Zandvoort, where he not only regained his health, but also a new inspiration for his art. The dingy little interior of the fishermen's huts disclosed their picturesque charms to his artistic perception, and he found the life of the poor people, both at home and on the sea, so full of artistic possibilities, that his interest in the heroes of old began to fade like the mist before the rising sun. Henceforth he devotes himself to the painting of the people. While his first attempts are naturally still strongly influenced by his academical training and still lay great stress on the idea, he gradually develops into the painter of the people of his country, as Millet had become the painter of the French peasant. With the deepest sympathy for the woes of the lowly, Israels represents the tragedies of their life in the most faithful and touching manner. In the picture, Alone in the World, the dim twilight of the room but partially reveals the stern, hard truth of actuality—the gray dusk kindly hides the full horror of all this



ALONE IN THE WORLD. ISRAELS.

wretched poverty, with its added grief of separation by death.

With equal truth Israels presents us the happy side of life, the gay and innocent joys of childhood. Or he takes us out to the toilers of the sea, strong, square-built, weather-beaten men, clumsy in their outward appearance, plying their trade with the dull regularity of a machine. Israels is at once the lyric poet and the historian of the people, and in art the founder of that realistic school which places Holland once more in the front rank of nations. The Dutch are essentially *painters*; when they awoke from a century's wanderings after strange ideals, they were quick to take up the brush that had been laid down by their great forefathers, and soon discovered that they still lived in the same land, that nature still offered the same material to them as it did to the masters of the seventeenth century, and their eyes began to grow stronger, detecting new and deeper truths. While Israels' fondness for sober greys is cultivated by men like Albert **Neuhuys** (1844-), Adolph **Artz** (1837-1890), and others; Christoffel **Bisschop** (1828-) is devoted to the brilliant color effects of sunshine in richly furnished interiors, inhabited by the men and women of Friesland in their picturesque costumes. Pieter **Oyens** (1842-) also delights in strong color harmonies, which he produces in pictures of studio interiors and the like.

Modern Dutch landscape painting owes its liberation from the tiresome prettiness of Koekkoek and Schendel in the first place to the influence of the masters of Fontainebleau.

J. B. **Jongkind** (1819-1891), must be considered the connecting link. He was indeed contemporaneous with the great Frenchmen, among whom he lived and worked most of the time, and by whom he was greatly esteemed for the fine atmospheric qualities of his work.

The brothers Willem (1815-) and Jacob **Maris** (1837-1889),

are the foremost representatives of the new Dutch school of landscape painting. Willem is particularly fond of the rich green turf and marsh reeds after a passing storm has lent new freshness to their aspect; while Jacob's was a more tender nature, finding expression in soft delicate greys and greyish browns. His technique is remarkably bold and broad, and he has a refined feeling for the dreamy and poetic in nature. This is also true of Anton **Mauve** (1838-1888), whose landscapes with sheep are the creations of a tender poetic feeling.

PAINTING IN HOLLAND. *Concluded.* (19)

A man of robust strength and uncompromising realism is the marine painter

H. W. **Mesdag** (1831-). It has been said that Mesdag is the greatest of all marine painters, living or dead; and in a certain sense that is true, no one having rendered the sea—more particularly the North Sea, off the coast of Holland—with so much convincing truth and realism. With him art is not an expression of moods and poetic feeling, but of stern realism. True, he renders the sea in various moods; but it is the result always of a clear vision and intellectual analysis, not the outcome of spontaneous feeling.



MORNING ON THE BAY. MESDAG.

K. **Klinkenberg** (1852-), a pupil of Bischof's, paints the effect of sunlight on the picturesque brick houses along the canals intersecting Dutch cities and villages with startling reality, though withal rather photographic in truthfulness.

F. H. **Apol** (1850-), is a most successful painter of winter landscapes.

J. H. L. **De Haas** (1832-1900), has become famous as a painter of cattle and donkeys.

One of the most delightful of Dutch landscape artists is Paul E. C. **Gabriel** (1828-), whose pictures are full of a bright, clear light and transparent air, stretching into boundless space. W. **Roelofs** (1822-), is a kindred spirit, fond of treating the flat expanse of pasture lands, with the picturesque windmills set broadly against the luminous sky. H. J. van der **Weele**, a younger man, shows remarkable strength in his landscape and cattle pieces.

Modern impressionism has not been without influence on Dutch art; but, thanks to national conservatism, it has made no serious inroads with its vagaries. One of the leading, and probably the strongest representative of this new school is G. H. **Breitner** (1857-), who shows the healthy influ-

ence of Manet in his military pictures, which reveal in their broad, free, treatment, the truthful outward appearance of things. Isaac **Israels** is a prominent figure in this group-and in his later work B. J. **Blommers** (1845-), shows the influence of impressionism to great advantage.

There is still to be considered a group of artists, whose nationality did not prevent them from falling under the influence of foreign mysticism. Mathew **Maris** (1835-), a brother of Jacob and Willem, was the first to be influenced in this direction. A healthy, realistic conception gave way to a dreamy, mystical contemplation of life.

By far the most pronounced individuality of this group is Jan **Toorop** (1860-). His ideas take the shape of "designs," which are to serve decorative purposes, as tiles, windows, panels and wall-paintings. Though relying greatly on color combinations for their value, a peculiarly graceful arrangement of lines forms a strong attraction of his singular conception. For instance, in the illustration here given, the arrangement of lines is one of a beautiful rhythm, pleasing in the extreme, without our at once detecting or caring that they are all really the outlines



MATERNITY. BLOMMERS.



LAMENTATION OF THE IDEAL ON EARTH OVER THE SHATTERED CROSS. TOOROP.

of human figures. The design is likewise remarkable for its skillful arrangement of light and dark masses.

PAINTING IN SWEDEN. (20)

Swedish art of the beginning of the nineteenth century was derived directly from Paris. The foremost representatives were David's pupil Per Kraft and Frederic Westin and in landscape art Elias Martin.

As elsewhere, the Romantic followed upon the Classic period, and, though timidly enough at first, the desire for color began to make itself felt.

The Overbeck of Sweden was Karl **Plagemann** (1805-?); while the position of Schwind may be said to have been occupied by Nils Johan **Blommer** (1816-1858), whose fine poetic fancy sought to give form to the sagas and folk-songs of the North.

The landscapists of the period were K. J. **Fahlcrantz** (1774-1861), and G. V. **Palm** (1810-1890), the former of whom attempted an idealization of nature, while the latter was painstaking and scientific in his attention to detail.

In Sweden it was also the military painter

who first devoted his attention to modern and national life. J. P. **Soedermark** (1822-1889), was the ablest among these, though his more ambitious battle-pictures do not compare in artistic value with some of the portraits from his brush. The transition from the soldier to the peasant picture is marked by J. G. **Sandberg** (1782-1854), who was captivated by the picturesque costumes of the peasants.

K. A. **Dahlstroem** (-1869), his contemporary, had a keener perception of the artistic possibilities of the people, and rendered them with more intimate knowledge. The old Dutch masters were studied successfully by Per Wickenberg (1812-1846), Karl Wahlbom (1810-1858) and notably by Lindholm (1819-?). About the middle of the century Düsseldorf became the Mecca of Swedish artists. The fame of this continental school of painting had spread far and wide, and the Swedish artists began eagerly to study its methods to such an extent, that, though they continued to paint Swedish subjects, they became really German painters and fairly out-Düsseldorfed Düsseldorf. Knaus and Vautier became the models after which D'Uncker Nordenberg, Wallander (1862-), Jernberg (1855-), and others fashioned their pictures.

With the advent of Piloty to Munich the attraction of Düsseldorf came to an end, and artists from Sweden went either to the Bavarian capital or else to the fountain-head of the new school of painting, to Paris.

J. K. **Boklund** (1817-1880), studied at first under Piloty and then with Couture. Returning to Sweden, he became director of the Academy at Stockholm, and exerted there much the same influence that Piloty did at Munich.

J. F. **Hoeckert** (1826-1866), avoided history-painting and found in the life of his people fit subjects for his brush. He was the first who did this with remarkable skill, a fine feeling for color, and an avoidance, at the same time, of the anecdotal in his themes. An Interior of a Lapland Hut, painted in 1857, was seen at the Paris Salon; while his Divine Service in Lapland received a first class medal at the World's Fair of the same year.

Georg von **Rosen** (1843-), who suc-

ceeded Boklund as director of the Stockholm Academy, is a man of good training, which he received at Paris, Munich, Weimar and Brussels. While the influence of the theatrical, historical school is apparent in even such works as his otherwise fine portrait of the famous explorer of the polar regions, Nordenskjöld, he devotes himself with like skill to archaic subjects in the style of Hendrik Leys.

Julius **Kronberg** (1850-), is influenced by the art of Makart.

History-painting found in Gustav **Hellquist** (1851-1890) a painter of rare qualities and greater promise, who, had not a cruel fate bereft him of reason and life, might have exerted a strong influence upon the art of his country. By training largely German, his observation of nature was far keener and truer than that of his teachers; in his painting he employs a fine grey tone, quite unlike anything at that time known to Munich, where his King Waldemar Atterdag at Wisby, set the art critics to pondering over its merits. It was painted from studies in the open air, to which Hellquist was one of the first to devote himself with intelligence and great success.

Gustav Cedarstroem (1845-) and Nils Forsberg (1841-) are two other able historical painters.

Among landscapists M. **Larsson** (1825-64) used brilliant but crude color-effects; and Alfred **Wahlberg** (1834-) drew inspiration from Dupré.

Eduard **Bergh** (1828-1880), paved the way for the more recent conception of landscape painting, which does not seek its excuse in the heroic, "grand" style, or the brilliantly effective, though he had paid tribute to it when under the influence of Calame, after first having studied at Düsseldorf. It was not until he finally settled in Sweden that his true feeling found expression in the loving and poetic rendering of quiet bits of nature.

Paris had the most powerful influence over the younger school of Swedish painters. While some have taken up their permanent abode in the French capital, others returned to their native country and there led Swedish art into new channels.



By courtesy of Berlin Photo. Co.

PORTRAIT OF NORDENSKJÖLD. ROSEN.

Per **Eckström** is attracted by the lonely and desolate spots in landscape and succeeds in rendering them in a fascinating manner.

A remarkable success in painting night and twilight scenes has been achieved by Karl **Nordström** (1855-); and similar motives are treated with hardly less skill by Nils **Kreuger** (1858-). An enviable position has been gained by Prince **Eugene of Sweden** (1864-), whose landscapes, in the spirit of modernity, show a decided individual conception and are beautifully poetic in feeling.

The Swedes of great prominence and strong influence on their native brethren in art who have taken up their permanent abode in Paris are Salmson and Hagborg and Gegerfelt. Hugo **Salmson** (1845-) was influenced by Bastien-Lepage to study figures out of doors, and in turn set the example for his younger countrymen for a closer observation of nature than had hitherto obtained. His pictures are always refined in tone and painted with a skillful

hand, which gained for them great popularity, even in Paris, where stronger men abound. In 1878 he exhibited the picture, *Laborers in the Turnip Field*, which marks the turning point not only in his own art, but also in the art of Sweden.

August **Hagborg's** career (1852-) is in many respects identical with that of Salmson. He too, like the latter, was at first addicted to the costume picture, until he found in the dwellers by the seashore fit subjects for his brush. While he endeavors to make his fisherman and maidens acceptable in "good society" by smooth painting, graceful bearing and a certain handsomeness, yet he succeeds in rendering an unmistakable out-of-door truth, which places him among the notable leaders of the movement initiated by Lepage.

Wilhelm v. **Gegerfelt** (1844-) a land-

scape painter of considerable ability at the time, has now been left somewhat behind. But he was a man of considerable merit and of great influence among his countrymen.

Among animal painters, none have achieved such success as Bruno **Liljefors** (1860-). It was left to the artists of Munich to discover his merits in 1892, and since then he has become famous. Liljefors is mainly self-taught; for when he was dropped from the list of academy students at Stockholm as without talent, he betook himself to the country, where he became a close observer of animal life and nature generally.

Of the younger figure painters the names of Richard **Bergh** (1858-), Alf **Wallander** (1862-), Oscar **Björck** (1860-), and Carl **Larsson** (1855-), represent artists of more than usual ability. Larsson is no doubt the one of greatest versatility. Beginning as an illustrator, he took up in the course of time every branch of art, made himself familiar with every technique and material, until he felt himself fully equipped for monumental painting, to which he finally devoted himself with much success.

The most commanding figure in Swedish art of to-day, the one marking its farthest progress, and consequently one of the most advanced and best known artists of the day, is Anders **Zorn** (1860-). His early ambition was to become a sculptor. But when he adopted the study of painting, he made a success of portraiture, while still at the Academy. Then he began to travel, going to Italy and Spain, and settled in London, in 1885, where he at once became popular. From here he made frequent journeys, and continued to experiment in his art, painting now in water color, now in oil. Among his striking studies are the figures of bathers, in which the effect of light on the nude bodies and the ripple of the water are rendered with most remarkable truth. His portraits are handled with a boldness and dash that at times verges on the brutal, but in his best efforts command highest admiration. Among his notable paintings is the interior of a Paris omnibus, and a ball-room scene, which shows a keen observation of the figures in graceful motion. Zorn is no less remarkable as an etcher.



BATHERS. ZORN.

PAINTING IN NORWAY. (21)

The spirit of the strong, bold, adventurous Viking is easily discernible in Norwegian art. As yet it has hardly a history; none, at least, that would seem to pay for the pains of a thorough investigation beyond the beginning of the century, or even of the first third of the century. The first Norwegian artist of any note is **C. Dahl** (1788-1857), who has been already considered in his relation to German landscape art.

Adolf Tiedemand (1814-1876), the first Norwegian figure painter of note, we have also met in Germany, where, at Düsseldorf, he was a leader in the Scandinavian colony. **Hans Dahl** (1849-) also owes his art education to the same school, and though he is not free from its weaknesses, he approaches nature in the spirit of love for truth, though always with the purpose of eliciting a happy smile. **Ludwig Munthe** (1843-), and **A. Normann** (1848-), are exceedingly able landscape painters, displaying vigor and strength in their work.

When Munich began to crowd Düsseldorf from its leading position, the Norwegians also were attracted to the school of Piloty and the men working with him to build up a new school of painting. While some few remained permanently in Germany, many returned to their native land, having, not infrequently, first stopped at Paris for a while. Under their influence the crudeness of native art began to disappear, and a strong, healthy, realistic art of unmistakable nationality to take shape.

N. G. Wenzel (1859-), is one of these typical artists. He is fond of strong light effects, caring nothing for finer gradations of tone. The same may be said of **Frederick Kolstoe** (1860-), who shows probably a little less crudity in his treatment of the figures. **Christian Krohg** (1852-), is justly considered the strongest among the painters of the fisher-folk. Krohg, the painter, is inseparable from Krohg, the author; in both callings it is the naturalist of the most pronounced type who expresses himself in a forceful, uncompromising manner. As a painter his greatest successes have been

achieved by his pictures from the hazardous life of the pilots.

A man of tender feeling is **Christian Skredsvic** (1854-). He is fond of quiet effects and soft tones, and his pictures are very poetic in sentiment. He has also entered the realm of religious painting, which he approaches in the modern spirit of **Udde** with undeniable success.

Eilif Peterssen (1852-), who, as a pupil



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SLIGHT SKIRMISH. DAHL.

of **Lindenschmidt** at first painted historical subjects, has latterly turned his attention with great success to modern life and to landscape. Under the influence of the old masters of the Venetian school he painted a number of altar-pictures; but, after returning to his native land, he learned to love and paint the landscape of his home in all its charm of quiet refinement.

Otto Sinding (1842-), is a man of no

definite convictions, now coming under the influence of the Düsseldorf School, then under that of Munich, and again paying his tribute to Böcklin, and to the plein-airists. Something good will always be found in whatever he paints, but he is never himself.

The artist who first discovered the true charm of Norwegian landscape in the quiet, out-of-the-way corners of nature, where she took no trouble to appear majestic and grand, was Amandus Nilson (1833-). Though his first impressions were received under the training of Düsseldorf, he began to see "with his own eyes" after returning to Norway, where the poetry of desolate, waste pieces of scenery appealed to his feeling.

Robust and healthy, sparkling in the fresh, clear light of the northern sun, such is the art of Fritz Thaulow (1847-). He is particularly fond of winter effects, and chooses the simplest of "motifs" for his pictures: a little red house, half hid in the snow, with a figure or two, and a clear blue sky above. Or a river, struggling to free itself from its burden of ice and snow; or the angry whirl marking the track of a huge steamer. No one has ever rendered the motion of water with greater truthfulness.

A healthy realist among the figure painters is Erik Werenskiöld (1855-). To judge him correctly, however, he must not be considered as painter only; for in his illustrations to Northern fairy-tales he gives us a series of charming creations.

A thoroughly able and conscientious painter is Jan Ekenaes (1847-). He paints the Norwegian fishers at their various occupations in summer and winter in a style which is neither antiquated nor quite modern, and therefore entirely acceptable to most people.

Strangely enough, neither Sweden nor Norway has produced any really great marine painter. The shore pictures of Karl Edvard Dircks (1855-), are certainly not without considerable merit, and peaceful seascapes of Nils Hansteen (1855-), are admirable in their harmonious coloring, but neither of these call for any special praise.

PAINTING IN DENMARK. (22)

"The same mysterious fragrance which breathes from the works of Jacobsen, the dreamy disposition to lose consciousness of self, that melting away and vanishing in mist, suggesting the soft outlines of the coasts of Zealand, is likewise peculiar to Danish art. It, too, has something abashed in spirit, an infinite need for what is delicate and refined, introspective, diffident, irresolute, fainting and despondent, youthful and innocent, and yet glimmering with tears, a yearning that is like sadness, a renunciation that finds vent in elegies that are still and keenly sweet. It also avoids the cold, clear day, and the sun, so indiscreet in his revelations. Everything is covered with a soft, subdued light; everything is silent, mysterious, luxuriating in pleasant and yet mournful reveries. Melting landscapes are presented in lines that vanish in mist, and with indecisive depths and tones. Or there are dark rooms, where tea is upon the table and quiet people are leaning back in their chairs." Nothing could give a more truthful general picture of Danish art than the above excerpt from Dr. Muther's "History of Modern Painting."

Before the Munich International Exhibition of 1888 comparatively few people outside of little Denmark knew much of its art. The writer, witnessing the advent to Munich of these artists, was among the first to bespeak for them a lasting success, and later years have justified this claim. An extended review of Danish art is unfortunately at this moment out of question; let no one misconstrue the brevity of this account into a refusal to recognize the full importance of Danish art, which is older than that of Sweden and Norway, and has good claims for our attention next to that of Holland.

At the beginning of the century the sculptor Thorwaldsen was the reigning spirit; he dominated the art of all countries at the time as the great leader in Classicism, and painters like Carstens—if painter he can be called—were of the same spirit.

C. V. Eckersberg (1783-1853), had received the same early training at the Copenhagen

VIVE L'EMPEREUR, BY VASSILI VERESTCHAGIN.



Academy. He then studied for awhile under David at Paris and afterwards went to Rome. Very naturally his early works were all in the classic spirit; but even in Rome he developed a fondness for the purely picturesque, to find which he did not consider it necessary to look for classic ruins; and, after his return to Copenhagen, he cultivated a closer observation of nature than had been the custom with the artists of the time. In looking at his paintings to-day, we must not forget how little artists knew of or cared for color and painting at the time in the rest of Europe. Danish painters had never gone so far as to consider the use of color detrimental to art; Eckersberg's predecessors had indeed borrowed from the old masters a certain quality of tone, but Eckersberg relied on his own eyes to discover the qualities of nature, and in teaching he constantly dwelt on the importance of using nature, and not tradition, as a model. Thus he laid the foundation for an early development of a truthful and realistic art in Denmark. His pupils for the most part followed him in his love for nature and painted scenes from contemporaneous life with much care for detail, though of little coloristic merit, a quality which was developed later.

With few exceptions his pupils avoided the story-telling quality in their pictures. One such exception is Vilhelm **Marstrand** (1810-1873), whose works are genre pictures with a humorous satirical vein much admired in his time. Nothing is so sure of success in art as something *amusing*, to find which the people go to the theater, read funny stories, and scan political cartoons, often to the neglect of worthier material. Marstrand traveled a good deal, spending much time in Italy, where, for a time, he came under the sway of Riedel. Finally, his humor deserted him and he became very sober and serious. His example led other artists to desert Denmark for the South and the East. In Rome they associated with the German Romanticists, and learned to replace the study of nature by an imitation of the old Italian masters.

The revolutionary period from 1848 to 1850 put an end to this danger to Danish art and led the painters back to the spirit of

Eckersberg. They again devoted their attention to native landscape and native life in all its simple truth, without the humorous anecdote. Such artists were Julius **Exner** (1825-), Frederick **Vermehren** (1823-) and Christen **Dalsgaard** (1824-).

While elsewhere landscape painting was still under the ban of Romanticism, the Danes developed an intimacy of feeling for the simple, quiet beauty of their own country. Artists like Christen **Kobke** (1810-1848) and **P. C. Skovgaard** (1817-1876), Vilhelm **Kyhn** (1819-) and Gotfred **Rump** (1816-1880), are all men with an appreciation of the picturesque qualities of their native land.

Among the marine painters the foremost rank must be accorded to Anton **Melbye** (1818-1875.)

PAINING IN DENMARK.—*Concluded.* (23)

But the excellent qualities all these artists possessed cannot make one overlook their weak technique. In this respect the rest of Europe was making rapid strides forward, while the Danes were still laboring in their quiet, diligent, old-fashioned way. In 1867 at the Exposition in Paris, where Denmark was represented by a collective exhibit, their great shortcoming was revealed to them, and they very soon determined upon learning to paint. Artists again began to travel to foreign countries in order to study the methods of foreign masters. As is but natural, the first result was that many were alienated from home traditions to such an extent that they became foreigners to Danish art. Such was Carl **Bloch** (1834-1890), who became a clever genre painter and also a historical painter of note. Axel **Helsted** (1847-), Vilem **Rosenstand** (1838-), Mrs. Elizabeth **Jerichan-Baumann** (1819-1881) and others studied in Paris, and in Germany, sacrificing much, if not all, of their national sentiment. The one man who succeeded in preserving his strong nationality in spite of foreign study was Christian **Zahrtmann** (1843-). He is a staunch realist of the type of Rembrandt. In the reproductions, his paintings of the

Princess Eleonora Christina bear a strong resemblance to the works of this master, though in color effect they are more akin to the works of modern painters.

A further step forward in Danish painting dates from the influence of Millet and Bastien-Lepage. Artists had fully realized that above all they must equip themselves with a good technique, though they need not therefore sacrifice their nationality and their old-time devotion to simple truth to nature.

The chief representative of this latest development in the art of Denmark is P. S. **Kroyer** (1851-). Beginning his studies at Copenhagen, he received, at the Academy in 1874, a traveling scholarship, whereupon he went to Paris and studied first under Bonnat, then spent some time in Brittany, painting numerous studies of the peasants



FISHERMEN. ANCHER.

and laborers, and finally visited Spain and Italy. His painting of the Italian Village Hatter gained for him the first medal in the Paris Salon of 1881, and when it was exhibited in Denmark it created a profound impression, marking, indeed, the beginning of a new period in Danish art. Returning to his native land he at once began to devote himself to native subjects, painting the sturdy fishermen at their toil. He brought to bear on his work not only remarkable skill in technique, which he had acquired under French training, but also strong characterization and a refinement of feeling for tone entirely his own. Krøyer is a manysided artist and paints figure, landscape and marine subjects with equal skill, and has also shown ability of a high order as a sculptor. One of his most noteworthy

paintings is the large portrait group, representing the Committee of Frenchmen for the Exhibition at Copenhagen in 1888. It contains thirty-one figures, all of whom are men of great fame, seated or standing around a long table, on which are placed two petroleum lamps, shedding their warm light on the immediate surrounding, while through the window in the background the colder rays of waning daylight fall on the figures near by. The effect of this double lighting is rendered in a most skillful manner, which makes this picture one of the most important productions of modern painting and places its author in the very front rank of living painters. (See the full page cut, p. 637.) Krøyer's influence on Danish art proved most healthful and far-reaching. To a great extent this may also be said of his friend and fellow-student, L. **Tuxen** (1853-), who acquired his great skill also under French teaching. But he has not, like Krøyer, remained fully the Dane at heart, and is more of a cosmopolitan. He has executed many important state commissions, mural decorations and portraits. As a portrait painter A. A. **Jerndorff** (1846-) displays great ability and strong power of characterization. The painting of more intimate Danish life finds its foremost representative, in

Viggo **Johansen** (1851-), and the same intimacy of feeling, the same quiet, poetic charm is to be found in his landscapes. Johansen's example is followed by numerous other painters, most of whom, however, confine themselves more or less to some specialty.

The little village of Skagen, on the northern end of Jütland, has become a favorite resort for a group of painters of great ability. Krøyer is one of these, while to Michael **Ancher** (1849-), and his wife, Anna (1859-), belongs the credit of having discovered its artistic possibilities. Mrs. Ancher was born at Skagen and when about sixteen years old began to study art at Copenhagen under Kyhm. Then she returned to her native village and painted the fisher-folk in their quiet little homes. Michael Ancher paints the fishermen on the sea or on the strand, in a broad, direct manner without grace or refinement, which

THE RETREAT FROM MOSCOW, BY VASSILI VERESCHAGIN.



would fail to agree with these big, heavy toilers of the sea with their weather-beaten skin and coarse, heavy garments.

Other painters of the sea are Carl **Locher** and Thorolf **Pedersen**, with whom the sea is generally sufficient without the introduction of ships or figures; it is a somber and majestic, endless waste.

The dreamy melancholy of Danish landscape is successfully rendered in the works of the younger school. There is a strange fascination in the works of Julius **Paulsen** (1860-), for instance, with their broad, soft and deep effects, at first sight not at all attractive. Paulsen is also a figure painter of singular strength, revealed especially in his portraits. Among his figure pieces an Adam and Eve created much comment both on account of its singular daring in composition and the somewhat too broad treatment of the landscape background.

Plein-air painting finds noteworthy representation in a number of young men. Viggo **Pedersen** (1851-) is one of these; he has studied French impressionism, and applies his skill and knowledge mainly to Italian subjects. Theodor **Philipsen** (1840-), Christian **Zacho** (1843-) and Gottfred **Christensen** (1845-), are likewise noteworthy for the influence they exercised on Danish landscape painting by emphasizing the element of color. A reaction against pure naturalism has also set in among the Danes; there is the same conviction that art has a still wider field and may legitimately deal with the purely suggestive and decorative. Beginning their career mostly as naturalistic painters, such artists as Joachim and Nils **Skovgaard** (sons of the famous landscape painter), Harald (1864-) and Agnes (1862-) **Slott-Möller** and notably J. F. **Willumsen** (1863-), and V. **Hammershoy** (1864-), are forming an entirely new school in Danish art, which has replaced the strong and direct naturalism of their predecessors by a soft, dreamy suggestiveness, mainly decorative in effect.

As in other countries, the more advanced painters of Denmark found it advisable to form a closer union among themselves, and to bring their works before the public in separate exhibitions. These have become known as "The Free Exhibitions."

PAINTING IN RUSSIA, HUNGARY AND BOHEMIA. (24)

The art of Russia is still little known in western countries, and is not likely to become a subject of very deep interest for some time. Perhaps unjustly. To the student of art, who draws his lessons as well from the shortcomings as from the merits of others, the struggles of these artists to find an adequate expression for their intense, pent-up feelings have something pathetic. Before we gain a more thorough knowledge of the people than we now possess, we cannot expect to have any very deep sympathy with their art; and the praises sung—not loudly, either!—by their native writers anent the achievements of Russian painters, bring no conviction to our unprepared minds. Even in Répin, whom they delight to honor as their greatest artist, we fail to find any element of refinement which alone could make his art thoroughly palatable. At the World's Fair at Chicago he was represented by one painting, the Cossack's Answer, which shows the artist at the height of his powers. But even here, in spite of his skillful technique, acquired in Paris, one could not help being repulsed by the brutality of it all. Still, it would be unjust to weigh the merits of Répin by this one picture.

The first artist of the century who commands our attention is Orest **Kiprensky** (1783-1836), who has undeniable merits as a portrait painter. His contemporary, Alexander **Orlovsky** (1777-1832), was the first battle painter of any note. As elsewhere, the painter of peasants appeared next; Alexei **Venezianov** (1779-1845), became the Bürkel of Russia. The following period was that of historical painting, in which Karl **Brülov** (1799-1852), achieved an unparalleled success by his sensational painting, The Fall of Pompeii, which created boundless admiration wherever it was exhibited; and yet, it is a poor work of art, a combination of conventional stagesettings and Bengal fireworks. Still, it awakened in Russia a desire for color in painting; unfortunately, it also served as an example for artists, whose only ambition it became to equal Brülov.

After a flood of historical art had swept over the land, there arose those who desired to express reality. Alexander **Ivanov** (1806-1858) devoted himself to a close and conscientious study of nature and, after preparing himself for some twenty odd years, produced the *Messiah Appearing Amongst the People*, a work falling far short of the promising sketches, but interesting, none the less, as an example of early attempts at realism.

Artists now began to paint the life of the people around them, after literature had shown the way. Genre-painting scored its first decided success with **P. Fedotov** (1815-

gradually learned to dispense with the use of anecdote in their paintings. This movement culminated in the revolt of a number of Academy students at St. Petersburg, in 1863, who refused to be dictated to concerning a choice of subject for a competitive composition. The leader of this group was **Ivan Kramskoi** (1837-1887), whose ideas were far ahead of his ability, though it was he who gave to Russian art a new life. These young secessionists formed the nucleus around which the artists of advanced and modern ideas soon began to cluster. The "Society for Traveling Exhibitions" is the medium through which their ideas and works are

carried to all parts of the empire, and they thus constitute the most effective national school of art. Not all of these young men have attained to any great eminence; some, indeed have rather early deserted the fundamental doctrines advanced by the original "thirteen," like the much admired **Contantin Makovsky** (1839-) for instance, who



COSSACKS' ANSWER TO THE SULTAN. REPIN.

1852), who was followed by a number of painters, laying special stress on the humorous point of their compositions.

With changing political conditions the picture "with a social purpose" came into existence. **Vassily Perov** (1833-1882), is the most important and withal the healthiest among the artists devoting themselves to this particular realm; while the one who has become most widely known is **Vassily Verestchagin** (1842-), who attempted to become the apostle of peace by picturing the horrors of war.

Through the careful observation of nature by the landscape painters, the simple and truthful rendering of figures was again brought to the attention of artists, who

has done so much to misrepresent Russian art. Nor is his younger brother **Vladimir** (1846-), characteristic of what these young enthusiasts aspired to become.

All that was best and genuine in their ideas seems to have finally centered in **Elias Répin** (1844-). In Paris and Italy he acquired his remarkable technique without losing his national traits, and when he returned home established at once his claim to being the greatest painter of his country by producing a remarkable picture, *Men Towing a Ship Up the River Volga*. Though not ostensibly animated by any social purpose, the pictures of Répin appear to offset those of Verestchagin: the latter pleads for peace through the horrors of war,



THE FRENCH COMMITTEE AT COPENHAGEN. KROYER. (SEE LESSON 23.)

while Répin would seem to justify revolution by picturing the horrible oppression and debasement of the masses. In the picture mentioned, a number of beings, scarcely human in their dull resignation, are yoked together, not unlike oxen, pulling a clumsy bark up stream, while the sun is beating down hotly upon their shelterless path.

This same sad note of oppression is ever present in his pictures of the people, whom he paints with profound knowledge. When he ventures into history, he delights in the horrible and bloody, as in his *Ivan the Cruel*, who is represented, with sickening realism, having slain his son in a fit of anger. Where he tries to be neither sad nor horrible, his humor takes the shape of brutal Cossack jokes.

Such, then, is the final stage of Russian art at the end of the nineteenth century. Of all the art we have considered, it is the least sympathetic, is, in fact rather repulsive to our finer sensibilities. Still, we cannot help acknowledging that it contains the elements of progress, because it is

based on truth; if this truth is of a kind to make us shudder, we can only hope that it may serve a beneficent purpose in the end.

If the mere choice of national subjects by artists were sufficient to establish a national art, then, truly, Hungary has ample cause to boast of such; for, in whatever country the Hungarian painters may have established their temporary or permanent home, they almost invariably resort to the life of their native country in their choice of subjects. But the language of their brush is that of the foreign schools: Munich, or Vienna, or Paris, notably the first, where the majority of their famous masters have absorbed the teachings of Piloty and his followers.

The most widely-known of Hungarian painters is undoubtedly Michael **Munkacsy** (1844-1900). While history will probably not accord him the eminent position claimed for him by his admirers, it cannot be denied that he achieved brilliant success during his lifetime. He studied awhile at Munich, then



CHRIST BEFORE PILATE. MUNKACSY.

at Düsseldorf, under Knaus, and, against the latter's advice, undertook to paint the picture which at once assured him great fame, *The Last Days of a Condemned Criminal*. Thereupon he went to Paris where he entered upon a most prosperous career, painting, at first, a number of genre pictures illustrative of Hungarian life. A picture of himself and wife in his studio (now at the Layton Gallery in Milwaukee) and, soon after, his *Milton Dictating Paradise Lost* to his Daughters (now at the Lenox Library, New York), served to make his fame secure, although he continued to feel dissatisfied with himself. Spurred to the utmost by his own ambition as well as that of speculating art dealers, he embarked on the field of historical painting, producing at first *Christ Before Pilate*, soon followed by an equally large canvas *Golgotha*. Both pictures were exhibited in nearly all the principal cities of Europe and America, being heralded everywhere as the unsurpassable masterpieces of modern art. Thereafter, numerous portraits, especially of ladies in richly furnished surroundings, and genre pictures of more or less merit emanated from his prolific brush. But under the stress of more ambitious works his mental and physical powers gradually began to give way, until after the completion of an *Ecce Homo*, in 1897, he laid down his brush forever.

Julius **Benczur** (1844), at present director of the Hungarian Academy at Buda-Pesth, is known as the most skillful imitator of his master, Piloty. Of late he has devoted himself mainly to portraiture, though historical painting still occupies his attention.

Alexander **Wagner** (1838-), and Alexander **Liezen-Mayer** (1839-1898), both pupils of Piloty, became professors at the Munich Academy, and have done but little to advance their country's art.

Though many also desire to pose as historical painters, the majority of Hungarian artists devote themselves to the painting of genre pictures. They have added nothing new to modern art, and seem mostly content

to aspire to the distinction of becoming Hungarian Defreggers, Knauses, Grütznerners, etc., replacing the German by Hungarian peasant's costumes or uniforms. They are, largely, clever painters, and not slow to adapt themselves to modern thoughts and methods prevailing at the foreign schools where they study.

Much the same applies to the modern art of **Bohemia**, the majority of whose painters owe their education to Munich.

Vacslav **Brozic** (1852-1901) after vainly attempting to enlist the interest of Piloty, finally turned to Paris, where he rose to prominence as a painter of historical subjects, and, on the whole, though in a less brilliant fashion, had a career similar to that of Munkacsy. He, too, was induced by circumstances and the commercialism of art dealers to devote his great talent to historical pictures on a large scale, and, thus, like the great Hungarian, remained uninfluenced by the spirit of progress in modern art. A picture typical of his style is *Columbus Before the Council at Salamanca*, now at the Metropolitan Museum in New York.

In spite of their stubborn attempts to impress upon the world the importance of their independent Slavonic nationality, the Bohemians do not display any strong national traits in art; with them, too, it is merely in the selection of local themes, while the manner of their expression is entirely that of their neighbors among whom they chiefly dwell.

So, too, it is with the **Poles**. Their best known artists have, to all intents and purposes, become either Germans, or Austrians, or Frenchmen; and a Polish art exists almost in name only. Joseph **Brandt** (1841-), Alfred **Kowalski-Wierusz** and Jan **Rosen**, though all painting Polish subjects, owe their art education to Munich, where they also have their permanent residence. Jan **Matejko** (1838-1892) who was director of the Academy at Crakow, may be called the Polish Piloty; but though coming after him, he has not advanced art much beyond the latter's doctrine.

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