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THE MODERN CICERONE

DRESDEN

I.

THE ROYAL PICTURE GALLERY

BY

Prof. Dr. HANS W. SINGER

TRANSLATED BY

MARTIN SAMPSON

With 100 Illustrations and 3 Plans

Stuttgart, Berlin, Leipzig
Union Deutsche Verlagsgesellschaft

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PREFATORY NOTE

BY KARL WOERMANN

Director of the Dresden Gallery

NUMEROUS lovers of art have asked me if, in addition to the official catalogues and guides which historically enumerate and describe the treasures of the Dresden Gallery, there might not also be a brief introduction to the artistic understanding and enjoyment of the chief pictures of the collection. Since there is a limit to what can be done officially, I regard as obviously welcome the publication, by the *Union Deutsche Verlagsgesellschaft in Stuttgart*, of a Cicerone for the Dresden Gallery, similar to those that have been prepared for other great collections; and I gladly fulfil the request of the publishers to express my approval.

To a number of generations the Dresden Gallery has seemed one of those holy places in which a person might escape "the briars of this working-day world", and, at the hand of the great masters, find a path to that world of beauty which creates a heaven upon earth. From varying directions the paths lead to the same goal. The Dresden Gallery is rich and many-sided enough to show the way to any one who wishes it. May this little volume be to many the desired guide to the goal, where the pilgrim finds a new life in the presence of beauty.

Dresden, 1 October 1906.

AUTHOR'S PREFACE

MANY a visitor may well be bewildered on entering the Dresden Gallery, upon whose walls hang nearly three thousand pictures. This little book seeks to pick out the hundred and odd paintings which may be considered most remarkable by virtue either of their intrinsic beauty or of their historic association.

Many a visitor sincerely desires, moreover, to enjoy more in a picture than the mere story it tells. The following pages try to help him to such enjoyment, by dealing, in almost all instances, with purely aesthetic issues. Every bit of information which would be of interest only to the special student of art history has been excluded.

My friend, Martin W. Sampson, sometime Professor of English in Indiana University, has had the uncommon goodness to take off my hands the task of translating the book from the original German. Few will appreciate the greatness of the obligation he has put me under, for to translate a compact art booklet of this kind is far more difficult than people think.

July, 1907.

H. W. S.

LIST OF ILLUSTRATIONS

Giorgio Barbarelli (Giorgione), Venus Sleeping.

Domenico Zampieri (Domenichino), Charity (No. 351).

AMONG the famous galleries of the world, that of Dresden has a wholly special character. It is essentially a prince's private gallery, and arose less from a practical love of art than from a ruler's wish to emulate other rulers in a lavish display of splendor.

The collecting was not done at the behest of a personality with definite likings and exclusive inclinations. Court officials without individual judgment or individual wishes were successively commissioned to bring together a collection that should be spoken of far and wide; and most of these men entered upon their task precisely as they would have undertaken any other mandate of their sovereign. This explains why some masters are so extraordinarily well represented: it was a fairly safe plan to keep on buying new works of those who happened to be favorites of the time. In many instances, they have remained the favorites of all succeeding times, and their creations are the gems upon whose merit

the reputation of our gallery was established. In other cases, they were artists greatly overprized in their own day; and no inconsiderable part of our collection, unfortunately, is formed of their works. All in all, the Dresden gallery, among the great picture museums of the north, is the exact opposite of those in London and Berlin, each of which was created in accordance with a scientific plan. Dresden has relatively more masterpieces than either of them, but on the other hand furnishes not nearly so good a survey of the whole field of art.

The building in which the collection hangs has also its own peculiar character, and one that, unfortunately, is not altogether praiseworthy. *Semper*, who was greater in ideas than in execution, constructed it during a period that lay under the ban of the Renascence. For the sake of a beautiful effect, he designed it from the outside inwardly, and not from within outwardly. He devoted his artistic powers exclusively to the creation of a splendid exterior, and displayed the keenest apprehension of noble style in the decorative details. The reverence of his age for the Renascence culminated in a romantic, well-nigh ecstatic adoration of *Raffaello*. For the works of this master and for those of *Correggio*, selected under similar circumstances, the architect provided a kind of octagonal "tribuna", surmounted by an octagonal dome—this treasure chamber being the nucleus of his entire plan. Semper deemed the paintings of these masters not merely beautiful, but almost superhuman, and pushed his idolatry so far as to isolate, by raising the floor, the room consecrated to them. For the sake of having this one room, he had to relinquish all possibility of

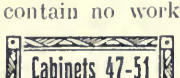
a beautiful stairway-hall, to waste his energy upon cupolas neither beautiful nor necessary, to make the halls so high that they are not well-lighted, and, above all, to renounce effective vistas and a clear disposition of his rooms. In the end, after all this tribulation, it turned out that the octagonal room could not be used for the purpose designed. The lower part had to be made circular, so that the tapestries, at least, might be hung there. So little has the highest law, practicality, been observed in this whole structure, that extensions had to be made to the original plan, before the pictures then on hand could be accommodated. It is out of the question, moreover, to arrange the collection in such a way that things which belong together may remain together. The visitor, progressing from room to room, cannot see the history of art unfolding before him, but is obliged to turn to the left and right, to go forward and back, and even then cannot avoid coming again upon masters and schools presumably done with.

Entrance Hall

The *Entrance Hall* at the head of the main staircase gives us a rather chilling reception with three works of the court painter, *Louis de Silvestre*. If the two single portraits of the chief founders of our gallery, Frederick Augustus II and Frederick Augustus III, at all engage our interest on account of the men they depict, and if, besides, they may be regarded as rather effective examples of the official style of portrait painting, the large picture, on the other hand, little tempts to closer study. The task of portraying conscientiously a great number of faces seems totally to have absorbed the

painter's attention, and we look in vain for the solution of any purely artistic problem.

The five *Cabinets*, No. 47—51, immediately adjoining, contain no work important enough to be singled out in a brief survey, save a half-length man's portrait (No. 1996) by Rembrandt's pupil, *Christopher Paudiss*, which catches the visitor's eye on entering. A soft sfumato pleasantly marks the picture, as does also the peculiar, and by no means golden, lucidity of the chiaroscuro. The other pictures here are only French, Italian, and Netherlandish works of painters of minor consequence, and are not even the best examples of these artists.



We ascend the stairs, and at the first landing, turn to the left into the *Tapestry Hall*. In the bottom row, the smaller old-Netherlandish wall-hangings, interwoven with gold threads, thwart our just appreciation, on account of their faded appearance. Both series are fragments of two different Passions. The four larger belong to a set whose other members are preserved in the palace at Madrid. They seem to exhibit a certain want of feeling for style, inasmuch as they pay no regard to the nature of their material and to the manner of their production, but merely endeavor to attain, in weaving, the effect of a painted picture. The design probably originated in the school of *Quentin Massys*, and should perhaps be ascribed to that master himself. Above, there are six tapestries with scenes from the Acts of the Apostles, which were woven in

the seventeenth century at the royal English workshop at Mortlake, after six of the ten cartoons which *Raffaello Santi* made in 1515—1516 for Leo X. Seven of the ten original cartoons are to be found today in the Victoria and Albert Museum in London. Unlike the copies which were woven in the Lowlands, and which are to be seen in Berlin, Loretto, Madrid, and Vienna, these English copies were produced without the employment of gold thread. They are, moreover, surrounded by different ornamental borders, of a seventeenth century design.

We descend directly into the *Bolognese Hall, F.* Even from the stairs we are struck by the prevailing lifeless glaze, by a certain mannered liking for violent contrasts of light and shade, and by the utter absence of any interesting brushwork, which gives all of these pictures something of a chromo effect. The large *Albani,* Galatea in her Shell-Chariot (No. 340), suggests at least a sort of joy in life and a sense of beauty, but as a piece of handling is rather unattractive. It is not a good specimen of the master, who is much happier (as we shall see in Cabinet 4) in his pictures of cupids, where the figures are on a smaller scale. Among the many works of *Barbieri* (Guercino) hanging here, the scene from Guarini's Pastor Fido (No. 367) is distinguished by a genuine charm of mild harmony in its coloration. But in spite of this, the picture is too restless, an effect which becomes practically kaleidoscopic in so variegated a work as Painting and Drawing (No. 369). Here the crudity of color prevents our finding pleasure in the

rather manifest superiority of drawing. Such superiority, by the way, is also evident in the Adonis pictures (No. 364, 365, 366). The once much-lauded Repentant Magdalen (No. 389) by *M. Franceschini* can appeal to no one's taste today. There seems to be absolutely no attempt to subjugate the coloration to a special scheme, and, worse than this, the artist does not seem to have put any thought upon his colors at all. The yellow mantle might as well have been green; the blue, brown; the white gown pink. The spots of color are coarsely played against one another, as they might be in a child's painting-book, simply with a view to their lightness or darkness, not to their color charm. In that part of his later work to which the Venus (No. 324) belongs, *Guido Reni* completely ignores the fascination of color as such, and offers us only a tinted cartoon which looks almost like a thing that has faded. The best picture in the room is certainly the Charity (No. 351) by *Zampieri* (Domenichino), the work of a master who at least has a note of his own. It is interesting to observe how he harmonizes the red and the gray with the flesh-tones: students of German art will be reminded of Feuerbach. We are impressed, too, with the peculiar plasticity of the figures, which look as if they might have been done from studies after reliefs and statues. The landscape, however, does not set off the figures happily. The Rebecca at the Well (No. 656) has always been accounted one of the most important pictures of the Genoese *Strozzi*, who half belonged to the Venetian school. It shows, as does the David (No. 657) close by, the master's peculiar way of imparting a lively actuality to all subjects,

even though they were temporally or spiritually remote from his own day. He attains thereby an unusual lifelikeness, and we often feel rather like eaves-droppers, in the presence of the real incidents. A slight uneasiness, however, makes us aware that it is not David and not Rebecca whom we are watching, but seventeenth century

Barbieri (Guercino), Death of Adonis (No. 364).

models, posing in the parts. Thus realism, too far driven, fails of its purpose.

The six works, mostly large, of the *Carracci,* need not detain us, although they name the room. These masters are to be seen at their best only beyond the Alps, where their resplendent frescoes call for our praise.

On entering *Hall E* we receive at once a strongly different impression. We perceive that the masters here are really born painters, and colorists by nature: they do not offer us mere colored drawings. We note instinctively that the relation of each color to the neighboring hues is the result of a well thought-out scheme, and that these artists delight in patches of color here and there, quite apart from the design which the colors serve to make clear. Color, in short, is not used by these men merely to explain or describe: it is a living thing with a glowing soul of its own which it would bring to valid expression. *Caliari* (Paul Veronese) dominates this hall with his four great functions illustrating passages from the scriptures. He too belonged only half to the Venetian school, and had already hit upon a special palette, built upon a silvery tone as basis, when he came to his new home. There the luxury, the festively decorative aspect of the public life, clearly awakened strong response in his soul, and he becames, as the world knows, the unrivalled painter of the outwardly gorgeous. The Marriage at Cana (No. 226) is unconditionally the masterpiece among our Caliaris. It is distinguished from the others as much by the composition, quiet and well rounded, as by the power of its color effect. At the same time it shows a tendency to spiritual depth, a thing upon which Caliari did not always lay stress. Christ,—whose face is of the same memorable type as in Caliari's Louvre pictures, Emaus, and the Bearing of the Cross,—gazes, in more than earthly dreaming, into the distance, and in his features is mirrored an

inner, repressed experience, not often recurring in this style of painting, which is prone to be content with the portrayal of splendor. The reverted head of the guest seated in front has always, on account of its reflex lights, been esteemed a great piece of bravura painting. Observe, also, the importance of the texture of the canvas in Caliari's painting: the artist lays on his color very thin in places, so that the coarseness of the canvas remains apparent, and the light, catching in the

Caliari (Paul Veronese), Marriage at Cana (No. 226).

weft, gives the colors something of the effect of changeable silk.

On the end wall hang two Venuses, companion pictures, one of which, the Venus (No. 185) of *Giorgio Barbarelli* (Giorgione)—see frontispiece—is one of the masterpieces of all time. It has suffered much, and, during a restoration in 1843, a cupid at the feet of Venus had to be removed because it was so much damaged. The canvas hangs rather high, so that the technical qualities do not appear to advantage: the superior charm of the sfumato and of the execution would strike us more vividly if we could be nearer. One may crave the impossible, and wish that this wonderful Venus could some day be seen in a special setting, like the Sistine Madonna, against a wall carefully tinted, so as to swell the golden-brown harmony of the picture into deeper, fuller tones. There is surely no other recumbent Venus in the world, that possesses this nobility of feature and of form, and rarely can there have been a work in which the beauty of nature and the beauty of art so intimately combine. This ease and distinction becomes doubly impressive when one turns to the companion-piece by *Palma* (No. 190),

Tiziano Vecelli (Titian),
Portrait of Antonio Palma (No. 172)

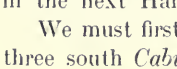
a good picture, indeed, but one that reveals earthly prettiness, not divine beauty. The modelling of the head, moreover, is somewhat evasive. While Barbarelli attempted the difficult problem of establishing a harmony between the clear flesh-tones and the landscape, Palma contented himself with a much simpler solution, contrasting the flesh-tones against the dark background. The portraits in this hall also exact our especial interest: above all, those of Antonio Palma (No. 172) by *Tiziano Vecelli* (Titian), and of Daniele Barbaro (No. 236) by *Caliari* (Paul Veronese). The Palma has quiet, low tones which impart to it something of a spirit of awe. The master has arranged the light and shade of the picture not merely with truth to nature, but has subjected everything to a special plan. The firmness of the drawing and the certainty of the characterization are admirable and in no way obtrusive. Content with a complete restfulness of pose, Vecelli puts before us, as if it were an open book, the inner life of the man he

Tiziano, Portrait of a Lady (No. 176).

portrays. The women's portraits by the same master (No. 170, 171, 173,—the last not well preserved) are admirable in their wealth of color, although they are not to be counted among the most perfect examples of Vecelli's art. There is something unusually distinctive in the interesting portrait, the Lady in Red (No. 176), if indeed we may assume it to be now in at least approximately its original condition. It appears to indicate that Vecelli occasionally aimed at producing a subtler, more subdued color-effect than the resplendent brilliancy which characterizes the greater part of his work. The paint is laid on thinner than usual, and here, too, the fabric of the canvas is made to count.

In the upper row are later Venetians and Neapolitans, the study of which we may spare ourselves. Even the two works of *Jacopo Robusti* (Tintoretto) in the middle of the entrance wall (No. 265 and 269) are rather spiritless. They reveal neither the impulsiveness which often marks his composition, nor that ardent underglow of his palette which makes some of his portrait-work entrancing. The *Bordone*, Apollo and Marsyas (No. 203), belongs to the mediocre work of this master, whom we shall find much better represented by a Diana (No. 204) in the next Hall, D.

We must first make a digression, however, into the three south *Cabinets* 44, 45, 46, in order to acquaint ourselves with several pictures, among them an excellent *Domenico Robusti*. This painting, the Madonna and four Saints (No. 283 a), draws upon the past for its breadth of style and grandeur of treatment, and gives a fore-



taste of the future in its liveliness and charm of execution. We are captivated at being able to recognize the "facture" in it, the process of the making; under the layer of color the hand of the master is still vital like the fire beneath the seething cauldron. This painting is, in no deadening sense of the word, a finished work.

Poussin, Pan and Syrinx (No. 718).

In the next two cabinets we need cast but a passing glance at the two *Jacques Courtois* (No. 744, 745), which have an interest of subject-matter only, and at the art, alert but only skin-deep, of *Luca Giordano*. The two canvasses of *Nicolas Poussin*, however, are worthy of study (No. 718, 720). For a long time this master was not highly enough prized, but such loftiness of style and such honest simplicity of technique are none too often met with. There is something grave and dignified in the movement of his figures, and he seizes emotions at their crisis so unerringly that he attains the heroic as certainly as he avoids the bombastic.

We now retrace our steps and enter *Hall D*, a sort of "tribuna" of the Italian pictures of our gallery.

Hall D

The room is dominated by *Antonio Allegri* (Correggio) and his four great paintings. In the famous Holy Night (No. 152) we find all the traits which we expect in a master who helped to introduce barock elements into painting. The picture displays his well-known delight in bold foreshortenings, in artificial lighting and accented chiaroscuro, and in extremely soft and enamel-like coloration. Compared with the earlier epoch, everything has become restless and insistent. Where formerly the artist but set things forth and concerned himself with purely artistic problems of line and color, here he tells a story and elaborates it.

Allegri (Correggio), The Holy Night (No. 152).

Allegri (Correggio), The Madonna of St. George (No. 153).

The miracle of the incarnation, before which the Madonna is dumb in adoration, scarcely serves now as focus; it is rather the pretty face of the Virgin, upon which, through the magic lighting, the emphasis is laid. The fact that this light is not natural is insisted upon: the attendant not only shields her eyes from the dazzling glare, she is literally put out of countenance by it. Note, too, the extravagant and excessive gesture of the shepherd in the foreground. Things like these are the afterthoughts, the "staircase wit", of later workers, who feel that the great simple situations have been exhausted, and who believe that they must captivate through surprise.

The so-called Day (No. 153), and the St. Sebastian altar-piece (No. 151, a picture which, by the way, has suffered a good deal, and has had to be pretty extensively restored) strengthen these observations. All of the saints are in something of a commotion, and gesture vigorously; contrast this with the statuesque repose of a Raibolini, for example. The weakening of the type goes hand in hand with this extravagance, and the young shepherd (No. 152), the Baptist and St. George (No. 153) and St. Sebastian look almost as if women might have stood for the models. But while noting these quasi-deficiencies, attributable to the spirit of the time, we must not lose sight of the extraordinary excellences that go to Correggio's own credit. These pictures are splendid color decorations, and must have stood out powerfully from the altar, in the darkness of the church, proclaiming beauty and reminding the faithful not to forget the joy in life. The beautiful fourth

painting, the St. Francis altar-piece (No. 150), is calmer and more dignified, and has more reserved charm of color. It still recalls, in its great and simple composition, the old ideals, and springs from Correggio's early period, when, as many think, he was under the influence of Raibolini (Francia).

Allegri (Correggio), Madonna of St. Francis (No. 150).

Among these pictures hangs a gem, the Madonna with four Saints (No. 168) by *Tiziano Vecelli*, which seems especially adapted to distract our attention from the Allegris. It is in masterpieces like this that we see the real meaning of appropriate conception, of intimacy and depth of feeling. Here we are held captive by simplicity itself, which refuses to resort to trifling. We are dazzled by a glory of color which is as much superiorto Correggio's as it is more spontaneous. In Correggio's art, we feel that coloration is part of a general scheme, and that he tries to make capital of it; Tiziano paints simply and without restraint, and the glory comes of itself.

Tiziano. Virgin and Child with Four Saints (No. 168).

Just opposite is the historically important circular Madonna (No. 20) of *Piero di Cosimo*, easel-pictures by whom are of rare occurrence. The colors of this one

have probably lost something of their original freshness. The work indicates the degeneration of a former time in a master who did not give himself up to the fresh impulse of a new period. The modelling is statuesque enough, but the movement is restless, the shadow in the flesh-tones too brown, and the expression of the angels too sentimental. To the left hangs a picture, the Baptism (No. 48), of approximately the same time, a much finer production by the only really great Bolognese, *Francesco Raibolini* (Francia). Here we have true sentiment, not sentimentality, and it appears even in the angels' heads, although at first sight they seem to be no more than mere School-types. A similarly beautiful, full-colored, free replica of the picture is at Hampton Court, London. In a way that is full of refinement and devoid

F. Raibolini (Francia), Baptism of Christ (No. 48)

of sensationalism, the master emphasizes the miracle of Christ's standing upon the water. The Sacrifice of Isaac (No. 77) by *Andrea d'Angeli* (del Sarto), to the right, should not, perhaps, in spite of Vasari's praise, be reckoned among the best works of this favorite Florentine, who occasionally comes very close to the boundary between personal amiability and merely popular sweetness. His well-known types do not recur at their best in this painting, and we are disturbed by the red of the mantle (destructive of the rest of the color), and

Palma Vecchio, Meeting of Jacob and Rachel (No. 192).

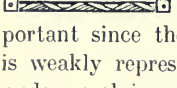
by the fact that the story of the picture does not come out at a glance. The two *Caliaris* (Veronese) in the corner of this wall (No. 228, 229), and especially the latter, are to be noted as excellent pictures of the master, although the pigments seem to have darkened with time. They have suffered at the hands of the restorer (to whom, by the way, Caliari causes especial trouble). and the impression

Jacopo Robusti (Tintoretto),
Madonna with St. Catherine and Patron (No. 267).

of the artist's own work is consequently somewhat lost. On the entrance wall to the right is a Mars and Venus before Troy (No. 135),—historically interesting rather than convincingly beautiful,—by *Benvenuto Tisi* (Garofalo), who betrays in this work his fatal inclination to catch the good qualities of others in order to round out his own art. As companion piece, to the left, we see the world-famous Meeting of Jacob and Rachel by Palma Vecchio

(No. 192), one of those fortunate creations which attract at first sight and need no comment to be enjoyed. The colors, which in Tisi were yellow and lifeless, are here deep and full of passion and glow. Above appears *Bordone's* Diana (No. 204),—in language of form and in artistic lavishness, full of the old luxurious mood of the great Venetian epoch. The coloring, only, of this otherwise highly prized picture is a little tame and jejune. *Dosso Dossi* dominates the opposite wall with his great Vision of the four Fathers of the Church (No. 128), magnificent and pretentious enough to suit the altar of some wealthy monastic church. Yet in spite of its powerful characterization, and its luxurious presentment of color, it cannot really arouse us. The double portrait (No. 270), and the Virgin picture (No. 267), by *Jacopo Robusti* (Tintoretto), although their authenticity has not been admitted unreservedly by all connoisseurs, show him in one of his best and most interesting aspects. Under the heavy dusk of the shadows trembles a glow like the quivering flame under the smoke of a volcano.

Just to the right and left of the entrance of *Hall B* hang two of the most important pictures of the gallery,



the two St. Sebastians of *Cosimo Tura* (No. 42 a) and of *Antonello da Messina* (No. 52). They are all the more important since the art of the fifteenth century in Italy is weakly represented here. Tura's treatment of the nude, resolving the graded shadings of nature into a simplified scheme of marked surfaces, speaks somewhat of antique influence transmitted through Mantegna.

The flesh-tint is doubtless rather forcedly unrealistic, but granted the painter's premises, we must concede the tones to be finely balanced. Broader still in modelling is the fresh Antonello, which strikes a clear note, prelusive of the splendid color of the later Venetians. The hall contains pictures by some of the masters already spoken of, which, though less comprehensive, are not artistically inferior to those in the main halls. Among others are the Bacchanal (No. 138) by *Tisi*, the warm and joyous Betrothal of St. Catherine (No. 76) by *Angeli*, and, above all, the woman's portrait (No. 658) by *Strozzi*, exuberant with vitality and glowing in color. The Madonna (No. 213) in this hall represents, perhaps as well as we may expect on this side of the Alps, one of the most brilliant of the Venetian paint-

Cosimo Tura,
St. Sebastian (No. 42a).

Antonello da Messina, St. Sebastian (No. 52).

ers whose greatness cannot in the least be grasped outside of Venice itself. To this day we are not wholly clear about this (or these) *Bonifazio Veronese.* It is fairly certain, however, that the master of the studio in which this painting was produced was called *Bonifazio de' Pitati*, and that many of the works still passing under the generic name must be assigned to several distinct pupils.

The Madonna with the Ewer (No. 103) by *dei Gianuzzi* (Giulio Romano), and the Madonna with the Rose (No. 161) by *Mazzuoli* (Parmeggianino), are extremely characteristic specimens of what the Barock makes out of the old simplicity of feeling: in respect of form, heightened affectation; in respect of color, feebleness; in modelling, characterless striving after verisimilitude, in conception, far-fetched and trifling dealing with side-issues. The Rose Madonna, by the way, is said to have been begun as a picture of Venus and Cupid, and to have been changed off-hand.

Strozzi, Portrait of a Lady (No. 658).

The door to the right leads to *Hall A*, which is dedicated to one picture alone, the Sistine Madonna of *Raffaello Santi*, perhaps the most renowned of all the easel-pictures in the world. In the year after the opening of the Semper edifice, the painting, in its frame of Renascence pattern designed by the court architect, Krüger, was

Raffaelo Santi, Sistine Madonna (No. 93).

set up in its present position, according to the idea of the then Director, Schnorr. The rich decoration of the room, in the manner of an Italian condottieri palace, goes back only to the year 1899, in which it

was effected according to the designs of Professor Gussmann. Although the picture, taken as sheer painting, may cause a slight disillusionment, it remains as a conception in one direction, at least, the unsurpassed masterpiece of all times. Never again has it been permitted an artist to fix upon the canvas so purified a countenance, never again so completely to remove from

J. da Ponte (Bassano), Moses Striking the Rock (No. 256).

the earthly model all earthly taint, so that it appears before our eyes, as it does to St. Sixtus and St. Barbara in their adoration, a divine revelation from another world.

Crossing back through the preceding room, we enter *Hall C*, where near the door we note the *Sebastiano Luciano* (del Piombo). Notwithstanding several older critics, who see in our picture (No. 102) a free replica of a painting in Madrid, it is now, owing to its

hardness of execution, generally regarded as a good copy by a strange hand. The flesh-tone appears yellow rather than golden, as if the painter had reached his coloration not from a sense of pigment values, but from looking at the scene through colored glass. In the Moses Striking the Rock (No. 256), we find an excellent example of the ability of *Jacopo da Ponte* (Bassano), whose works in Hall E, did not, on account of their blackened appearance, detain us. This late Venetian united something of the dramatic shadow-effect of the south Italians with the vivid coloration of his own school. This fresh-looking picture sparkles like fireworks in the dusk.

Going down some steps to *Halls R and S*, we find ourselves in a wing,—not a part of Semper's building,—that was first opened in 1905. It is a pavilion of the old Zwinger. Through the windows to the right we catch a charming glimpse of the "Nymphs' Bath" and the old Zwinger wall. Paintings have been moved here to relieve the walls of the main halls, chiefly early and late Italians of minor consequence. Of the early group there are numerous small panels on Wall 5. They are works of the Siennese and Umbrian schools of the fifteenth century (No. 30, 34, 27, 33, 5, 29), which to the student may be more or less interesting, but whose lack of significance is apparent in our inability to ascribe them to specific masters. The gallery visitor who is not at the same time a specialist, will gain little from them, since he cannot, with any feeling of certainty, study them to

learn the characteristics of a specific school, still less of individual painters. He is more likely to be interested, for a moment at least, in glancing at the messengers from another world, the few examples of Byzantine art (No. 1, 2, 3), which, in their unwieldy forms, seem to represent the beginning of all painting. But, as the official Catalogue warns us, we must avoid regarding these pictures as especially old. This school of painting has been unnaturally arrested in its development, so that works a century apart may show hardly any noteworthy differences.

On Wall 4 is the Galatea (No. 59 a) of a curious master, *Jacopo de' Barbari,* whom we shall come upon again. About 1500 he played an international part, not yet wholly explained, in the world of art. Dürer early became acquainted with his work in Venice, later in Nuremberg, and may have stumbled upon it in the Netherlands (Brussels). The master is also traceable in Wittenberg and Frankfort-on-the-Oder. It was once generally regarded as proved that he had strongly influenced Dürer and, through him, German art. The reverse now seems true, and it is even supposed that this very Galatea is borrowed from a painting by Lucas Cranach, instead of the other way about. It is at any rate remarkable that an Italian, and one grown up in Venice, should give us such solid heaviness in his emphasis of form. Through fear of not reaching his mark, he shoots over it, as it were. This heaviness contrasts strangely with the softly blended brush-work and warmth of color which springs from a soul that gives itself more to feeling than to thought.

In spite of its imperfect state of preservation, the beautiful *Bevilacqua* (No. 68) deserves especial attention as the only example here of the early Milanese school. The thin distemper-process, which in appearance resembles our modern water-colors, gives the picture a peculiar ascetic charm. It was from pictures of this kind that the Burne-Jones-Strudwick branch of the English Pre-Raphaelites drew its impulse, and one might almost imagine that Sir Edward himself had painted this tenderly melancholy picture.

The Madonna (No. 64 a) on Wall 6, ascribed to *Vincenzo Catena*, has been accredited to a whole series of artists: with much likelihood Lermolieff even deems it a forgery. The prim angularity of the forms, the modelling under which one cannot imagine the skeleton, and the smudgy yellow-brown coloring, certainly do not lead us to regard the picture as a work that sufficiently illustrates the importance of this good follower of Bellini. Nor did Catena's Holy Family (No. 65) in Hall D call for our especial attention, because it too failed to show us the master worthily. On Wall 9, *Sassoferrato*, a painter who is unfortunately more of a favorite than he deserves, is represented by an insipid Madonna (No. 430), in which the yellow light has remarkable little illuminating quality. On Wall 14 hangs a Herodias (No. 284), an unusual picture by a late-Venetian of the sixteenth century, *Pietro Marescalco*. The greenish-gray tone is strikingly modern, and the vivacious pose of the main figures is caught as by a snap-shot. Finally, we have two interesting Spanish pictures of the sixteenth century, a Crucifixion (No. 679)

and a Peter Repentant before Christ (No. 678),—of no great intrinsic worth, but belonging to a class of paintings which one seldom finds on this side of the Pyrenees, and which give us a notion of the early art-production of their country.

In Corridor S we come upon some mediocre paintings of various masters, mostly second-rate, of whom we have already seen better specimens.

Mantegna, Holy Family (No. 51).

Retracing our steps all the way to Hall E in the main building, we find there a door leading to the

Cabinet 1

Cabinets. We enter, and go on to the left until we come to *Cabinet 1*. The centre of attraction here is the superb Madonna (No. 51) by *Mantegna*. Although not an exhaustive example of the master's art, it is fully worthy to bear the responsibility of being Mantegna's only representative in our gallery. It is of his later period, when the too strongly statuesque in his art had been softened and replaced by new charms of

color. A beautiful human touch brings the child near to us: he puts his arm about the mother's neck, and with the same movement draws her into his own glorified circle of light. The very tonality and coloration of the picture are deeply reverential. Most powerful, certainly, is the artist who can bring about such an impressive effect with such quiet means.

Sandro Filepepi (Botticelli) is perhaps more sympathetic to us than any other representative of the Florentine Early-Renascence. The gallery possesses a joyously colored, late fragment of a series of his upon the life of St. Zenobius (No. 9). The peculiar, unrelieved energy which reveals itself in the craving to accentuate the striking at the expense of the pleasing, may be taken as indicating a kind of spiritual relationship with Dürer. There is also evident a lack of care in drawing and composition on the part of an artist who certainly could master these things when he was so disposed. The Madonna in the flat oval (No. 10) is generally conceded to be the work of a pupil, while the Madonna opposite (No. 8) is regarded by many as authentic. Berenson, however, attributes it to a pupil, whose works he has segregated, and whom, in default of exact knowledge, he terms Amico di Sandro Botticelli. Both Madonnas show the somewhat decadent liking for a slightly hectic type,—broadly speaking, a Botticelli characteristic. This is precisely the reason why this artist was so dear to the hearts of the hyper-aesthetic Wilde group. It is wonderful enough, certainly, from an artistic standpoint, how well the melancholy and almost pathological coloration of

Botticelli fitted just this type. The boy's portrait (No. 41) by *Biagio* (Pinturicchio) deserves attention. It is an excellent early work of the artist, although it gives no intimation of his significance as a decorative painter. The small *Cima* (No. 63) is more important. It pictures the Virgin, as a child, ascending the steps of the temple, a subject which, in Venetian art, is painted, as often as not, as if it had been an occasion of communal importance. The master, easily recognizable in the type of his old men, appears in this careful picture as the aptest follower of the great Gian Bellini, and must serve us as representative of that incomparable artist, for, unfortunately, no work of Bellini's hangs in our gallery. On the same wall there is a mild and lovely painting (No. 50) by *Giacomo Raibolini* (Francia), good enough to be deemed by many the work of his admirable father. Above, the Saviour of the World (No. 57), by *Jacopo de' Barbari*, harmonizes better with the St. Catherine and the St. Barbara (No. 58, 59) than

Giacomo Raibolini (Francia), Virgin and Child and St. John (No. 50).

with the Galatea which we have already seen. The two works of *Lorenzo di Credi* show the artist's smooth and over-plastic modelling of the plump children, whose joints are chubby folds of flesh. The small Adoration (No. 14), however, is dull in color and execution, so that most critics count it not Lorenzo's, but a product of his studio. The large Madonna (No. 15), which, perhaps through the use of a bad medium, has turned yellowish, is a later, rather hard picture. In No. 129 *Dossi* works out on a smaller scale the same conception which we saw in Hall D. The picture is conceived more intimately and vitally than the large canvas, but as color is less successful. In the Annunciation (No. 43) by *Francesco Cossa* there is noticeably present the Early-Renascence love of ornament (especially architectural), of devising, and of creating. It is as if the newly acquired strength had filled the artist with such satisfaction that he could not use it enough. In the composition, therefore, everything is doubled and tripled, and in the drapery half a dozen folds are displayed where one would have been adequate as well as more natural. Thence, too, arises a confusion which is not merely a matter of color but is organic. The two works of *Ercole Roberti* (No. 45, 46), whose pictures are infrequent, are parts of a predella whose central portion is now in Liverpool. This little-known Ferrarese successor of Cosimo Tura was influenced by Venice and by Mantegna, as the figures here bear witness.

Cabinet 2 also contains a dozen masterpieces, to which the lover of art hardly needs to be referred, and about whose merits he stands in no need of ar-

gument. Foremost among them is *Tiziano Vecelli's* world-renowned Tribute-Money (No. 169). The panel is covered by a mere breath of color in the flesh-tones, and unfortunately even this thin coating now shows cracks and flaws. It is all the more remarkable, then, that the master could attain such marvellous modelling, and thus spiritualize the visage which he saw. The color-tone of the picture is peerlessly beautiful; the red, the blue, the golden flesh-tone, stand out wonderfully luminous within the deep darkness of the almost tangible surrounding space. The *Palma* (No. 189), close by, seems also to have suffered severely, and for that reason the modelling seems flat, and the colors, though harmonious, have lost their radiance. The little Madonna (No. 188) is in a much better state of preservation. Both are capital works of the master's middle period,

Tiziano, The Tribute-Money (No. 169).

in which a slight inclination to severity of style has not yet yielded to rich softness of color. The exquisite Madonna and St. Catherine (No. 191), on the other hand, belongs to his later years. Save Vienna, no gallery in the world can compare its Palmas with ours. The three works of *Bonifazio* (No. 211, 208, 210), even if they serve no other purpose, may show how necessary it is to

Palma Vecchio, Holy Family with St. Catherine (No. 191).

distribute among several personalities the paintings which pass under this one name. The splendid *Cima* (No. 61), a full-length figure of Jesus, long passed for the work of Bellini; it approaches that artist closely enough in power of coloring. In this neighborhood the portrait of a lady in mourning (No. 199a) is so out of place that one cannot allow its attribution to *Pordenone*,—essen-

tially a Venetian,—to whom it was formerly accredited. The greenish hues in the flesh-tones are rather uncommon: for the rest, it is bewitchingly composed upon a color-scheme of black and ashy rose, that melodious chord which d'Aurevilly praised so well, and forms a true symphony in the Whistlerian sense.

Cima da Conegliano, The Saviour (No. 61).

In *Cabinet* 3 our interest is at once engaged by two pictures, hung as companion-pieces, the works of two of Andrea del Sarto's pupils, *Franciabigio*, and *Ubertini*, the Letter to Uriah (No. 75), and the Shooting at a Corpse (No. 80). In both the story is told in episodes, a primitive device which is likely to create a false impression of the age of the works. This fashion of laying the whole stress on the outward narrative, and of piling up details, makes the pictures essentially no more than enlarged, colored illustrations. Ubertini's picture came into the gallery as a St. Sebastian, apparently

Cabinet 3

because an explanation had to be found for the nude figure who is led in from the left and who is obviously identical with the corpse. It is now believed that the picture represents an old story in the Gesta Romanorum: the sons who sought to end their dispute over their inheritance by shooting with bow and arrow at the heart of their dead father. The judge decided that the youngest son, who could not bring himself to shoot at the corpse, had come nearest his father's heart, and was therefore the heir. It is not certain, however, that this is really the subject, for it leaves wholly unexplained the group at the extreme left. Besides, the old story speaks of four sons, one of whom hit the hand, the second the face, the third the heart, while the fourth refrained from shooting.

On Wall C we find the much-discussed Magdalen (No. 154), which has lost not only its gold and jeweled frame, but even its reputation, ever since the eminent critic, Senator Morelli, decisively pronounced it not an *Antonio Allegri* (Correggio) at all. It is at present rather underprized, perhaps, for it is far from being so bad as to warrant our ascribing it to a Netherlander of the type of van der Werff, let alone to van der Werff himself, a view which Morelli seemed to uphold. One may convince himself on this point easily enough, by going into Cabinet 7, a few steps on.

In the present Cabinet 3 the prominent pictures are paintings of heads. The man's portrait (No. 201) by the Veronese *Morando* shows a cis-Alpine austerity in conception and color. With all its fineness in the reproduction of details, there is no delight in color for color's

sake: even in the sleeves shot with gold we find nothing better than conscientious description. The Scholar opposite (No. 155) is much more painter-like. It came into the gallery as an *Allegri* (Correggio), but is now ascribed to some painter of the *Ferrarese School*, and, probably correctly, to *Dossi* himself. Its tame and somewhat worn look arises from its poor condition, the result of the zeal of early restorers. A special, high style of artistic beauty also distinguishes the expressive feminine head (No. 82) by *Angelo Bronzino*. It may be a little stiff, a little hard in color, but, for all that, is perfect in draughtsmanship and well thought-out as a portrait. From the vapid, languishing imitator of Correggio, *Furini*, who never grew tired of painting his Magdalens and Gismondas, comes the somewhat worn head of a female Martyr (No. 506), full of unclean sentimentality. The Daughter of Herodias (No. 201 a), ascribed latterly, with much show of probability, to *Bartolomeo Veneto*, furnishes an apt example of art that is extremely sensuous, as contrasted

Veneto, Daughter of Herodias (No. 201 a).

Albani. Cupids Dancing, and Rape of Prosperine (No. 337).

with art that is intellectual. The artist's purpose was to produce a beautiful picture; he did not in the least disturb himself to interpret his subject truly. There is not the slightest attempt to characterize Salome, or to make real the hideous tragedy of the situation.

Among the Bolognese in *Cabinets 4 and 5* who were greatly overprized less than a century ago—one remembers Goethe's judgment of them—only *Albani* can interest us today. He is represented here by several excellent smaller works, which reveal a certain freshness and pleasure in sensuously apprehended beauty. Otherwise we have a slight revulsion in the presence of all these works of Reni, Dolci, Salvi, Solimena, and the rest of them. There is today no power of attraction in their cold, bloodless, academic technique, joined to a pompous conception, which simulates a higher kind of purified feeling than these good people really had. In these surroundings even the Lute-Player (No. 308) by *Annibale Carracci* appears somewhat forced; its neighbors cast a shadow upon it. The Salome (No. 508) by *Dolci* is comparatively well endowed with painter-like qualities, and is not wholly given over to this artist's usual insipidity. Of course, there is the most sovereign contempt of any higher aim in the conception: essentially, it is only "pretty-girl painting".

Dolci, Daughter of Herodias (Nr. 508).

I would also pick out the many small Parables by *Feti*, who, through intentional avoidance of all atmospheric softening, places the colors of his objects crudely against one another. There is something piquant in the way these colors stand out, sharp and unbroken, much as they do in a paint-box itself. The *Varotari* (No. 526) is pleasing because of its model, but also because of its delicate, yet not too dissolvent, technique.

In *Cabinet* 6 we meet *Nicolas Poussin* again. The large pictures remind one of a remark that some one let fall concerning Puvis de Chavannes: "He is the only painter today to whom one can entrust a great mural surface and know that he will do nothing tasteless with it". In those more fortunate days, Poussin was not the only artist about whom such a thing might be said, but he certainly possessed this same vein of monumentality. The smaller paintings in this room, especially the thoroughly charming Venus (No. 721), showed that he could also go into intrinsic color-effects with success. A long distance behind him comes his brother-in-law, *Dughet* (also named Poussin), who produced manneristic landscapes (No. 733—736) that were less his own than they were of the tradition of *Claude Gellée*. Of this overprized native of Lorraine we have two important works. A certain deep tone in them allures us, but we soon see that it is nothing but a general studio tone, and not the expression of a personal, artistic conviction. Much as Gellée devoted himself to nature, he has nothing of what we would call a love for it. He knew no compelling devotion to

details: witness the characterless black silhouettes which here represent trees and foliage (No. 730—731). Only the uncommon, the extravagant, in nature appealed to him,—sensational sunsets, especially, and other unusual effects of light. And so, underlying his art,

Poussin, Venus Sleeping, and Shepherds (No. 721).

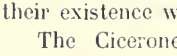
there is a theatrical quality which one wishes least of all to find in a landscape painter.

Fourteen cabinets now follow, which contain a wealth of paintings, hard to surpass. They are the productions of the most prized "Kleinkünstler",—artists who worked upon canvasses of small dimension,—of the two Netherlands. This seventeenth art always wins the happy indulgence of popular favor. As is most natural, the popular feeling likes what is close to itself, and seeks

to approach art by tangible ways. It is met half-way by this school, in which genre-pictures predominate. Even the small size of the pictures contributes to this popular appreciation, since it imposes great limitations on the artist. He cannot sink himself in problems of execution, which, to begin with, are always alien to the lay taste. He must paint the little picture with a certain carefulness, with a quiet technique that does not call attention to brush-work. Another stumbling-block is thus removed. Further, the more significance a work possesses as an exponent of manners and customs, the more points of approach it furnishes; and this applies especially to these pictures, which seldom owe their existence wholly to aesthetic motives.

The Cicerone can therefore go more summarily through these rooms: nine out of every ten visitors will give attention to the pictures voluntarily.

The matter begins badly enough. If *Cabinet* 7 cannot quite compete with that deplorable torture-chamber, Cabinet 23 of the Munich Pinakothek, there are nevertheless enough *van der Wersff* here to put one out of humor. This unpleasant, clean-licked, porcelain-painting of scriptural and mythological subjects is at least offset by numerous other works, notably by productions of the favorite *Wouwerman*, among which we can perhaps give the preference to the Halt on the March (No. 1448). The famous white horse is of course present. On Wall b, a beautiful *Berghem*, Fishermen (No. 1482), should be noted: all its local coloring tends to a subdued brown.



Cabinet 8

In the Stag Hunt (No. 1835) by *Allaert van Everdingen*, the colors have all been sunk into a predominant tone, expressive of a particular mood. Everdingen appears in this beautiful picture somewhat gentler and more peaceable than usual: he is prone to present nature as an active force, fighting and conquering humanity. Above is a fine still-life (No. 1637 a)

Wouwerman, Stag Hunt (No. 1414).

by the rare master, *Jan Vonck*. Two more examples of the same famous kind, by *Jan de Braij* (No. 1406), and *Willem van Aelst* (No. 1331), adorn the middle wall. This is the kind of picture in which the extremest care for the minutest detail is perfectly appropriate, and in which even a certain glossiness is not amiss. Among the three *Wouwermans* (of whom the gallery possesses no fewer than sixty one works), the Stag Hunt (No. 1414) is the best. To the left is a fine

Goijen, the Draw-Well (No. 1338 a), which, like the above-mentioned Everdingen, is built upon one tone, not tragic like the other, however, but a cheerful, misty gray. On the third wall the central picture is an excellent *Gerrit Berck-Heijde*, a View of the Dam at Amsterdam (No. 1521). Here we have an opportunity to admire clever atmosphere-painting and to study a tactful and

J. van Goijen, The Draw-Well (No. 1338a).

graceful presentation of a simple subject, not over-interesting in itself, and one which so many minor artists would feel that they could not treat without the aid of moonlight or other stage-effects. The Letter-Writer (No. 1346), by *Netscher*, below to the left, is a well-painted picture, careful, and free from the meretricious porcelain-glaze, so frequent in works of this class. Such a picture, like a print or a beautiful

etching, should really be in the observer's hands, and not upon the wall.

In *Cabinet* 9 we are greeted by an unusual and interesting early Annunciation (No. 1411) by *Wouwerman*, and by two further works of the master (No. 1450, 1449), that more closely resemble his ordinary style. Between them hangs an *Abraham Mignon* (No. 2025), which, it must be noted, is too hard in the handling.

Cabinet 9

These flowers, painted in a vacuum, as it were, and not in atmosphere, savor too much of the scientific illustrations in botanical treatises. Among our numerous *van Poelenburghs* (twelve in all), the Bathing Nymphs (No. 1245) is one of the best. The landscape is based upon a beautiful golden-brown tone, and the figures, especially their flesh tints, are harmonized to it. Otherwise, this follower of Elsheimer has too often carried out a design too large-featured for his dainty canvasses and for his neat methods of painting.

G. Berck-Heijde, The "Dam", Amsterdam (No. 1521).

Cabinet 10

Cabinet 10 contains a much better *Mignon*, a still-life with a dead hare (No. 2030), which nearly comes up to the famous hares of Weenix. *Everdingen*, especially in his large Waterfall (No. 1836), stands out among the numerous landscape artists by reason of his loftier aims and his effort to impart to his landscapes a personal character. A passionate, almost gloomy, seriousness seems to be embodied here, while in the two *Ruisdaels* (No. 1497, 1498) we perceive nothing higher than the desire to strike a certain picturesque note,—an uncommon and, to speak frankly, rather manneristic chiaroscuro. He does not, so to say, permeate his landscape with human emotion, as did Everdingen.

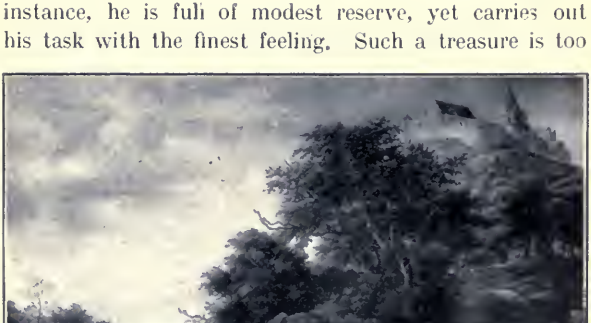
A. van Everdingen, Waterfall (No. 1836).

There are, besides, two works here of the first rank. The wide Landscape (No. 1612 a) by *Philips Koninck* is an important recent acquisition. In his favorite way the master spreads before us a view of striking extent, and the linear, as well as the aerial, perspective is admirable.

J. Vermeer van Delft, Girl Reading a Letter (No. 1336).

The interesting arrangement of light quite averts any resemblance to a topographical chart,—so often the fault of such expansive views,—but the treatment of the clouds leaves, perhaps, something to be desired. The Letter-Reader (No. 1336) by *Jan Vermeer van Delft* seems to me one of the most precious jewels in our

whole collection,—it presents so temperately the legitimate perfection of painting. Note how animated the wall is. There is nothing petty here, still less any porcelain-glaze; everywhere one may follow the trace of the craftsmanship. The artist is not insistent with his gift of observation in the window reflections, for instance, he is full of modest reserve, yet carries out his task with the finest feeling. Such a treasure is too



J. van Ruisdael, Castle Bentheim (No. 1496).

beautiful for a museum, for profane sight-seeing; it should belong to a private owner, for it deserves that high cherishing, that fortunate, reverential love, which arises from the sense of personal possession.

Cabinet 11

Ruisdael dominates *Cabinet* 11 with eight pictures. Bentheim Castle (No. 1496) and the Forest Village (No. 1503) are genuinely beautiful, honestly conceived

paintings, although today we take some exception to their unreal, dark studio tone. The Ruin (No. 1494) is perceptibly more dependent, for its effect, upon our power of literary association.—a stricture which applies in full force to the greatly overvalued Jews' Cemetery (No. 1502). This picture, hard of finish and devoid of charm of color or execution, serves only to evoke sentimental trains of thought, popularly deemed "poetic". It is significant that the fame of the picture has been spread by literary, not by artistic, critics. Goethe's remarkable laudation touched upon literary features exclusively, not upon specifically artistic issues.

Metsu, Poultry Seller (No. 1733).

Of bravura painting of drapery we have good examples here: the Singing Lesson (No. 1349) by *Netscher*, the Poultry Seller (No. 1733) and the Game Vendor (No. 1735) by *Metsu*, the Portrait Painter (No. 1750) and the Connoisseur (No 1751) by *Mieris*, whose painting of satin is

a tour de force. The boundless praise formerly lavished on *van der Neer* for his light effects (No. 1552, 1553), we can understand only by assuming that in course of time disfiguring chemical changes have taken place in his pigments. As seen today, his pictures are not alluring. Above, on Wall c, we should note the Riders' Portrait (No. 1543) by *Thomas de Keijzer*, who seldom did open-air work in this style. Below, on the opposite wall, one on each side of the admirable Landscape (No. 1839) by *Everdingen*, two portraits (No. 1358, 1359) represent one of the greatest Dutch artists, *Frans Hals* of Haarlem. Not merely do we admire his masterly draughtsmanship and his audacious technique which enables him to put down the ultimate color off-hand, instead of

F. van Mieris the Elder,
The Artist Painting a Lady's Portrait (No. 1750).

building it upon other tones beneath, but we recognize in him, with satisfaction, the fore-runner of modern impressionism,—a master who resolved a visual phenomenon into differentiated impressions, which, taken at a proper distance, blend harmoniously into the desired tones. In this technique a peculiar strength of painting is attained.

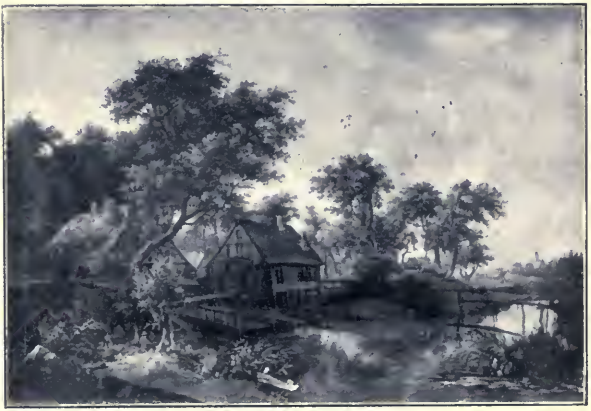
Cabinet 12

On the easel in *Cabinet* 12 stands the Mill (No. 1664a) by *Meindert Hobbema*, bought in 1899 at a public sale of a former Dresden collection. It is certainly the best of the few pictures of the master that were still to be obtained, even if it is far from possessing the fresh simplicity, the self-sacrificing devotion to naturalism, of such a work as, for instance, the famous Avenue of Middleharnis, now in London. The cabinet shows us nothing else new, and in passing on we need only cast a glance at the interesting Landscape (No. 1575) of a painter working

Frans Hals the Elder,
Portrait of a Young Man (No. 1358).

presumably in the proximity of Rembrandt. It follows his works in tone and in the dramatic way in which the light is presented. In *Cabinet* 13 we see two not very important specimens (No. 1629, 1630) of the dry and patiently painted animal pieces of *Paul Potter*, whose whole excessive fame is due to a single picture, that brutal piece of sensationalism at the Hague, the

Cabinet 13



Hobbema, Water-Mill (No. 1664 a).

Bull. This sort of naturalism may surprise us, but on closer inspection it loses its effect, minute by minute. The two pictures here cannot arouse us,—all the less since they are cast into the shade by the rival *van de Velde* (No. 1655). Good in detail, freely conceived, and vividly described, is the pleasant Family Portrait (No. 1258) by the German Dutchman *Nikolas Knupfer*,

who was born in Leipsic, but who allied himself wholly with the Dutch school. Opposite, the Guard Room (No. 1391) by Hals's pupil *Pieter Codde* is to be noted: an early work of the artist, who later often worked in life-size form. The fine *Job A. Berck-Heijde*, Interior of the Great Church in Haarlem (No. 1511), is also noteworthy. This artist is the elder brother of Gerrit, already mentioned, and is an equally good painter, able to render interior atmosphere and to manage figures tastefully.

J. Berck-Heijde, Great Church, Haarlem (No. 1511).

Some works of the principal painters have found their way here from the main rooms, two famous heads of *Rembrandt* among them, painted when the artist was twenty seven The Saskia Betrothed (No. 1556) is executed with marvellous vitality, with a relentless directness and straightforwardness, which remains absolutely true to every detail of the moment chosen for portrayal, even though that moment is not flattering to the person portrayed. But if Rembrandt does not flatter Saskia's external appearance, he con-

Cabinet 14

vincingly presents her inner nature in its friendliest aspect. The picture exhibits the violent lighting which Rembrandt affected in his early period; yet note how luminous and lively is even the deepest shadow. It was the pupils and imitators who first bungled the matter and painted a countenance half negro, half white. After long contemplation, even the background becomes animated, and then the figure stands out from the canvas with peculiar vividness. In the half-length (No. 1557) of Willem Burggraeff (the companion-piece, Burggraeff's Wife, is unfortunately not here, but is in Frankfort-on-the-Main), we are cheered by the warm golden-brown tone with which the artist has flooded his picture. Among the earlier Rembrandts, this is one of the most adequate portraits from a painter's

Rembrandt, Saskia Betrothed (No 1556).

point of view. Of the well-known pupils, we have here *Bol* (No. 1606), a dull head,—*Flinck*, two good heads (No. 1600, 1601),—and *van Dorste* (No. 1607), one that is interesting and good. But the hand of the master rests rather too heavily upon the little biblical pictures, the Presentation of Jesus, by *Eeckhout* (No. 1618), and Christ and the Adulteress, by *de Poorter* (No. 1393). Among the many brilliant examples of still-life, the best

W. Claesz Heda, Luncheon Table (No. 1365).

is the Clams and Fruit (No. 1257) by the rare master *Balthasar van der Ast*, who flourished in Utrecht and Delft, but of whom we know all too little. Very near in rank is the Fruit-piece (No. 1217) by *van Apshoven*. The more pretentious and conspicuous *Pieter Claesz* (No. 1368) is a little too consciously composed and severely painted to leave an undisturbed impression. The head higher up (No. 1362), it may be remarked,

is, in spite of a definite tradition, rightly assigned only to the *School of Hals*. Notwithstanding the rapidity of his touch, the master would never thus have exalted the execution to be an end in itself and then have let it appear so coarse.

Cabinet 15 contains a group of unsurpassable specimens of texture painting. Among the many works of *Dou*, the Still-life (No. 1708) is artistically the finest and best. To be noted next is the astonishing Luncheon Table (No. 1365) by *Willem Claesz Heda*. It is worth while to scan the picture closely, in order to perceive that this startlingly heightened lustre of naturalness and this brilliant reproduction of texture constitute a result that is not reached at the expense of an interesting process. The brushwork is anything but painfully delicate. The Marriage at Cana (No. 1725) is not among the most pleasing examples of the inexhaustible, free and easy *Jan Steen*, who, of all the Dutch genre-painters, shows most individual expression and most intelligently creates men

Cabinet 15

J. van Goijen, River in Winter (No. 1338 b).

with human movements, not mere types in some pose or other. He is almost always more interesting in his color and more broad in his work, than this picture,

Jan Both, Italian Landscape (No. 1270).

if taken alone, would lead one to believe. The two beautiful *van Goijens*, the River in Winter and in Summer (No. 1338 b, 1338 c), are of the middle period of this renowned landscape painter, who always, as here, includes the coloring of the phenomena in a single tone, sometimes a golden-brown, sometimes a grayish or olive-green. Only here and there is a dot of local color touched in as an accent, to suggest to the eye that it shall think out the picture in terms of color. In the Praying Hermit (No. 1711), *Dou*, to whom the incidentals are as important as the chief personages, encroaches

dangerously upon the manner of van der Werff; but in the Old Man Reading (No. 1720), Rembrandt has set him on the right path again. Of the Dutchmen dwelling in Rome, who looked at the Campagna and the Apennines with eyes accustomed to the nebulous atmosphere of their native land, and who, moreover, were influenced in their notions by Claude Gellée, the gallery contains much. There is no need to call especial attention to this work, which is rather hybrid: two examples by *Jan Both* will serve for many,—the Rider, in an Italian Landscape (No. 1270), in the preceding cabinet, and, in this cabinet, the Path through a Wooded Valley (No. 1272). In *Cabinet* 16 we come upon *Terborch*, another artist of the first rank, whom, in spite of the limited scale of his work, we must

Terborch, Lady Washing her Hands (No. 1830).

Cabinet 16

reckon among the very greatest Dutch masters. This widely-travelled painter of good society, who shows in his admirable color much affinity with Velasquez (whom he possibly knew personally in Madrid), furnishes in every respect the most charming Dutch genre-painting that we can find. The Lady Washing her Hands (No. 1830) is perhaps the best example here. Terborch's satin is unspeakably finer in tone than is that of Mieris; it is not so exaggeratedly luminous, so conspicuous. Mieris seems to vaunt his technical skill, while Terborch, possessing as a matter of fact far greater skill, exercises self-restraint and makes no aggressive display of technique. Note here again that this astounding presentment of texture is not achieved at the expense of spirited brushwork. The other Lady (No. 1832), although a good picture, is not so wholly pleasant in its color harmony. Not quite on the same high plane are the two Officers (No. 1829, 1833), both early works of the time when Terborch had not yet found his

Ostade, Patrons of the Inn (No. 1396).

own vein. By way of contrast to Terborch, we may turn to *Adriaen van Ostade*, who is full of vulgar and wanton vitality, and of whose fresh and excellent works we find here a whole set (No. 1396, 1397, 1398). As usual, they are mostly interiors, of warm, fairly dark coloring. The Peasant Tavern (No. 1400), a late work, is less harmonious than these, and the same remark applies in a still higher degree to the Tap-Room (No. 1395), now regarded as a very early work of the artist, before he came under the influence of Rembrandt. The remarkable coloration of this picture makes it seem like a water-color copied in oils. The still more uncouth *Dusart*, whose Peasants Fighting we passed by in Cabinet 13, has two works here, of which the Peasants Playing Skittles (No. 1536) is especially fresh in color. *Metsu's* famous little master-piece, the Loving Couple at Breakfast (No. 1732), possesses all the commendable attractions of oil-miniature. Of *Cornelis Vroom* there are two Landscapes (No. 1382a, 1382b),

Metsu, Lovers at Breakfast (No. 1732).

attractive enough, but unmistakably steeped in what may be termed a studio tone, which gradually fixed itself upon Dutch landscape painting through indolent unwillingness to resist a growing tradition. In contrast to this is the far more attractive work of the Haarlem artist, *van der Meer*, who shows by the finely observed tone of his View from the Dunes (No. 1507), that he, for one, has escaped from the atelier light and tradition and has returned to intelligent relationship with nature.

J. Vermeer van Haarlem, View from the Dunes (No. 1507).

In *Cabinet* 17 we see nine small

Cabinet 17

pictures under a single glass. The precaution arises from the fact

that in 1889 and 1905 two other small pictures of the artists here represented were stolen from the gallery. No. 1057 and 1061 are by the half Dutch, half Flemish, *Adriaen Brouwer*, the artist who first gave a vogue to the painting of downright low life. He was the first who beautified, through color, things that in the sheer language of form were ugly, and who at the same time composed as a painter should. Our little panels (we possess four, in all, of the three score pieces comprising the master's output) seem all to be of the artist's later period, during which he painted almost nothing but interiors, practically forgot the Dutch influence once potent upon him, and let the local colors in general sink into a dominant brown tone. He painted fairly and squarely, and made no attempt to veil his workmanship, the essential process of the picture, by glossy treatment involving over-delicate use of the brush. The very interesting little Portrait of a Gentleman in a Room (No. 1388) is now ascribed to *Gerrit Pot.*

Adriaen Brouwer,
Unpleasant Fatherly Duties (No. 1057).

Broadly speaking, this master was inspired by the same ideal as Terborch (whom Pot, to be sure, does not equal), an ideal which, in the end, may trace back to the elder Hals. Among our *Jan Steens*, the Expulsion of Hagar (No. 1727) may be counted the chief picture, without

S. van Ruisdael, Village under the Trees (No. 1383).

being counted, however, a chief picture among all the works of the master. He found his vein less in painting biblical subjects than in portraying unabashed family scenes, and he moved more freely, moreover, when working on a smaller scale. *Salomon van Ruisdael*, well represented here by two Landscapes (No. 1383, 1384) is far from enjoying as much fame as his nephew Jacob. It cannot be charged against him, on the other hand, that having once discovered a happy effect, he

contented himself with using it over and over again, as did his more famous relation. He rather sought to render adequately in terms of color an especial mood or impression which he found in nature, and painted much less with the eye of common humanity than with the eye that sees things which we average mortals do not perceive save with the help of an artist's mediation. We may pass over with a word the brilliant Flowers and the Still-life (No. 1264, 1268) of *J. D. de Heem*, the pretty but trifling candle effects of *Schalcken*,—the Girl Reading a Letter (No. 1786), and the Girl with Eggs (No. 1790),—and the much-liked, yet much too smooth and glossy *Netschers*.

Schalcken, Girl Reading Letter (No. 1786).

In *Cabinet* 18 we come into the field of South Netherlandish painting. With all the resemblances to the North Netherlandish work, we recognize at once great differences, especially in the treatment of land-

scape. Here exists neither the fondness for great, flat distance views, nor the attempt to attune all nature to a single tone. On the contrary, we come continually upon the established three-fold division of the picture, a brown foreground, a green middle-distance, and a blue background. Note, for example, *Snaijers* (No. 1106), *A. F. van der Meulen* (No. 1115, 1114),

David Teniers the Younger, Village Feast (No. 1070).

L. van Uden (No. 1137), *C. Huijsmans* (No. 1174), and, if you will, *Teniers* (No. 1070). The artists, moreover, are fond of operating with "wings", as one sets a stage-picture, and of adjusting their composition thereto: compare *L. van Uden* (No 1137). This cabinet also contains five brilliant show-pieces of still-life painting, three by *Cornelis de Heem* (No. 1222, 1224, 1225), and two by his father, *Jan Davidsz de Heem* (No. 1259,

1260). Both of these men belong half to the Dutch school; they are more realistic than their Flemish fore-runners and rivals, more rich and luxurious than the Dutch.

What has just been said about landscape may again be applied, in *Cabinet* 19, to the works of *van Uden* (No. 1136, 1138), of *Brueghel* (No. 882, 885, 896), and of *Savery* (No. 933). *Teniers*, who was represented in the preceding room, may here be studied more closely (No. 1076, 1083, 1073, 1072, 1071). Although he rests upon Brouwer's achievements, his works show a falling-

Cabinet 19

David Teniers the Younger, Peasants' Meal (No. 1076).

off from those of the master. He paints much more coldly, and allows incidentals to usurp the centre of the stage. He doubtless does his best work in his open-

Adriaen Brouwer, Dicers' Quarrel (No. 1058).

air kirmesses, but, among our pictures, the Peasants' Meal (No. 1076) perhaps deserves the first place. Remembering what we have seen of Ostade and of Dusart, we shall readily decide that these artists presented characters that are coarser, but at the same time more

tellingly natural, than those of Teniers. We seldom find among the South Netherlanders such a sense of letting oneself go,—amounting almost to brutality,—as is shown in the two *Rijckaerts* (No. 1093, 1094), where even children contribute to the atmosphere of drunkenness. The two pictures, No.1058, 1059, show us *Brouwer* again, easily first in this field too. He leads our thoughts away from the mere subject of his picture, glorifying it through his execution and his artistic grasp. Yet merely as a presentation of facts, such a work as his Dicers' Scuffle (No. 1058) is marvellously convincing and impressive. In comparison with it, even Ostade seems conscious and fastidious, while the figures of Teniers look as if they were sitting for their portraits. The *Neefs*, Interior of the Antwerp Cathedral (No. 1189) is too completely a piece of mathematical perspective to interest us strongly. Neither in Neefs nor in his pupil *Ghering* (No. 1190) do we recognize a worthy rival of the contemporary architecture-painters, the two Berck-Heijdes, whose work we have already seen. The beautiful Family Portrait (No. 1097) by *Gonzales Coques* may be regarded as a southern companion-piece to the Terborchs. With solid bourgeois satisfaction he painted the upper classes of his time, who, when peace had been restored to their country, bethought themselves of their social duties and privileges.

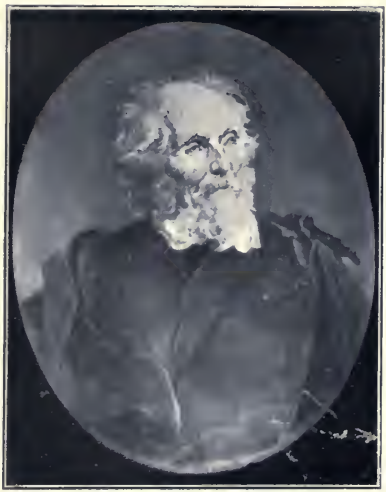
Cabinet 20 supplements our knowledge of still-life art, through new *Seghers* (No. 1205, 1206); of landscape, through new *Jan Brueghels* (No. 877, 878, 881, 890, 892) and a *Savery* (No. 934); and, finally, of

Teniers, through new examples, among which may be singled out the Temptation of St. Anthony (No. 1079), surprising in the curious, tell-tale presentation of the shape in which the temptation is supposed to have occurred. And now for the first time the famous painters of Antwerp come into our circle of vision,—Rubens

D. Teniers the Younger, Temptation of St. Anthony (No. 1079).

with only a workshop picture, indeed, the Judgment of Paris (No. 962 b); *van Dijck* with a youthful Jesus (No. 1025), the authenticity of which is challenged, and with the splendid Portrait of Parr (No. 1032); among the troop of pupils, *Diepenbeek*, Rubens's follower, with Neptune and Amphitrite (No. 1016), and *Steenwijck*, van Dijck's follower, with the portraits of King Charles I

and Queen Henrietta (No. 1187, 1188). The surpassingly fine head of Thomas Parr, alone among all these pictures, calls for especial attention. That aged sinner (as noted on the back of the canvas) had to do penance for being caught in a love-affair after he was a hundred years old, and yet attained the crowning distinction of being buried in Westminster Abbey. He is said to have outlived ten kings, and this portrait was painted when he was nearly a hundred and fifty years old. The fine Self-Portrait of *Teniers* (No. 1075) is also to be noted.



van Dijck, Thomas Parr, aet. 150 (No. 1032).

In spite of the fact that *Cabinet* 21 should belong to the old Germans, a few Netherlanders here find a place: for example, *Brueghel*, two good landscapes (No. 879, 895); and *Bril*, also represented by two pictures (No. 858, 859). The latter, in his coloring, departs surprisingly far from nature, for the sake of adhering to the tripartite scheme. It is not wholly

Cabinet 21

established that the mannered Holy Family (No. 810) is really by *Barend van Orleij*. In any event, its painter belongs in the list of those Netherlandish artists, the "Romanists", who were spoiled by unassimilated Italian influence. The predilection for architectural ruins was doubtless started by Jan Gossaert; but, in the picture we are considering, the execution has become much

Jan Brueghel the Elder, The Ford (No. 895).

more slipshod than in Gossaert's time. The "Romanists" sought to win grace of composition from Raffaello Santi or Leonardo da Vinci, without becoming familiar with their genius. The childish contrast of flesh-tones in the men and women was, at least in the degree here shown, the result of inborn tastelessness. *Dürer* enables us to pass from the work of Orleij (if indeed No. 810 is authentic) to Orleij himself, in the portrait of that master (No. 1871). It is not one of the best of Dürer's

works. The fallow-grayish coloration seems as if it were reflected from Orleij's own art. With all his knotty peculiarity, Dürer was, up to a certain light degree, strangely quick to be influenced. The reflection, with the mirroring of the window-sash in the eye of the subject,—a trick, of which Dürer, in his last years, could not rid himself,—is here only half indicated. Looking at this picture, we may well wonder what has become of the power of color which the paintings of Dürer's middle period exhibit. *Cranach* we shall see in more important things later, and need not spend much time over his works here. Among them, Christ's Departure from His Mother (No. 1907), indicates with especial suggestiveness, the weaker sides of Cranach's character. The picture is pettily conceived, drawn in a pinched way, and painted without charm, to such a degree that many connoisseurs deny it to be the master's at all. On the same wall are several interesting heads: a strange Portrait of a Canon (No. 847; enlarged by surrounding strips of canvas), which, if it is really by *Antoon Mor*, springs from his early period when he was still wholly under the ban of his teacher, Scoreel; a picturesque Magdalen (No. 839) by the Bruges artist once called *Jan Mostaert*, but recently identified with *Adriaen IJsenbrant*; and the splendid head (No. 809 b) by the *Master of the Death of the Virgin*, so called from his two chief pictures of this subject in Cologne and Munich. The artist, long supposed to be a painter of Cologne, is now, with great probability, recognized as *Joos van Cleve the Elder*, a successor of Gossaert and Massijs. His small Adoration of the Kings (No. 809) hangs on the

main wall of the cabinet. Formerly the larger rendering of the same theme hung near to this (both of them are important works of the artist), and one could convincingly demonstrate how destructively "Romanism" and the coquetting with Italian influence had worked upon this originally fresh Netherlander. In the picture before us, simple and hearty feeling unites with cheerfully colored execution; we perceive the author's delight in creation, and rejoice in his natural unrestraint. In the much later large picture (No. 809 a, Room Q) we notice—to anticipate a little—a sentimental affectation in the conception, as betrayed in the bitter-sweet expression of the Virgin, and a conscious side-purpose in

The Master of the Death of the Virgin, Adoration of the Magi (No. 809 a).

the coloration, apparent in the dull-gray flesh-shadows, which lead the artist deplorably astray.

The early period of the Netherland school is badly represented with us, as are the early periods of all the schools. But while *Memling* appears upon the scene with nothing better than an old copy, an Anthony of Burgundy (No. 801), *Roger van der Weijden's* small Christ (No. 800) may at least be presumed to have been painted in that artist's workroom under his own eyes, and we may thus study from it, to a certain degree, his manner and method. Against the presumption of the entire genuineness of this picture stands the fact that it combines the motives of several undisputed pictures of the master. The school gave itself up to a clear-drawn, sharply-lighted realism, and van der Weijden himself, as the head of one branch of the school, liked to show a certain degree of severity as well as a kind of dramatic "mounting".

In the middle of the wall hangs a strange series of small landscapes, enlivened with figures (No. 822 to 830). They are done in water-colors and gold on parchment, and are the work of *Hans Bol*, who particularly cultivated this species of painting.

Over these we observe two excellent Portraits (No. 1901, 1902) by a Swabian master of the sixteenth century, who has at last been authentically identified as *Hans Maler*. He was born in Ulm, and worked at Schwaz in the Tyrol. His best-known works are the portraits, in the Vienna Academy, of the Weltzer couple, from which he was formerly named. The clear, simple lighting, without trickery or startling shadows, impresses

us most pleasantly, as does the refined taste which harmonized the background so wel lwith the heads.

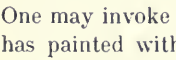
Under the Bols hang two admirable works of *Elsheimer*, Philemon and Baucis (No 1977), and the Flight into Egypt (No. 1978). The former is one of the master's chief works, and especially shows his unusual chiaroscuro,

Elsheimer, Jupiter and Mercury with Philemon and Baucis (No. 1977).

which so powerfully impressed his cis-Alpine contemporaries in Rome, and which, through the intermediation of Pieter Lastman, also affected Rembrandt. As may be seen in the other picture, he has, despite his Italian surroundings, executed his landscape with the northerner's loving sense of mood, of anthropomorphization of nature, and without any perceptible taste for large and sweeping forms. Herein, too, he exercised great influence upon

the later Dutch-German art. Finally, although he himself produced relatively so little, he created the type, which was extensively followed, of a spirited style of painting on a small scale. To the left near the exit is a picture which takes us captive. It is a splendid double Portrait (No. 1889) by *Hans Holbein the Younger*, springing from his first English period, when he still retained the full force of his Basle color scheme, and had only begun to lower the tone of the background a little. The vividness of the presentation is marvellous, and the execution the most painter-like that can be imagined, the pigments being blended with extreme delicacy and yet without any frigid glossiness. Even though it communicates no intellectual information to us, the picture is still one of those in our gallery which, once seen, live longest and liveliest in our memory. One may invoke the commonplace and say, "The master has painted with air and light themselves."

Hall N seems almost created for instruction in the history of art: we can recognize here at a glance



the characteristics of the three chief German schools of the sixteenth century. For the Swabian-Swiss, we have the head of the school, *Hans Holbein the Younger*, represented by a Portrait (No. 1890), and by the great Madonna of the Burgomaster Meyer (No. 1892),—this latter, however, being only an old copy. This is the ideal painter's art, the perfection of delicacy of touch and blend. The point of departure for the drawing, as well as for the broadly based conception in general, is the presentation of reality in a language that shall

Hans Holbein the Younger, Thos. Godsalve and Son (No. 1889).

be pure, well-sounding, and as clear as possible. For the Franconian school, we have its pride, the glorious *Albrecht Dürer*,—represented by a significant youthful work, a triptych (No. 1869). Here the true German love for detail, for narrative, for inventing and shaping things out of a personal will, have determined the eventual look of the picture. It is created out of a peerless wealth of fancy, and the draughtsmanship exceeds, in a manner, the actual necessity: that is to say, by an accentuation of form, things are made to appear more tangible than they really are. All the stress is laid

upon acute characterization. Intellect and purpose, far more than feeling and passion, dominate the work, and color is a mere incidental. Moreover, coloration cuts a comparatively poor figure in this singularly austere altar-piece, because the medium employed is water-color upon canvas. The Saxon school, with *Cranach* as its leader, shows much pettier attributes: a childish joy in theatrical nummery; a predilection for the little-milliner type of prettiness, into which even portraits are resolved; and, finally, a rather spiritless execution.

H. Holbein the Younger, Morette (No. 1890).

It was not until 1860, after many years' consideration, that the Meyer Madonna (No. 1892) was placed as it now stands,—an arrangement based on plans and drawings by Hübner, afterwards Director of the Gallery. The original intention was to set up the picture alone, in altar fashion, after the manner of the Sistine Ma-

Dürer, Virgin Worshipping the Child (No. 1869).

donna at the other end of the building. That was while the picture still passed for an original. At the beginning of the seventies, the real original, now in Darmstadt, turned up, and since then criticism has determined once for all that Dresden possesses only an excellent old Netherlandish copy. The Portrait of Morette (No. 1890) is of *Holbein's* later English period. In place of the strength of color that distinguishes his earlier work, we have now a still nobler dignity and greater carefulness.

Dürer, St. Anthony, St. Sebastian (No. 1869).

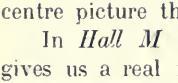
Quite recently an esteemed authority questioned *Dürer's* authorship of the "Dresden Altar" (No. 1869), but soon became convinced that his doubts were untenable. Much that disturbs us,—especially the too insistent and scientific perspective,—is due to repaintings which the picture has undergone. The small Crucifixion

(No. 1870), a highly picturesque work, was done by *Dürer* in 1506 during his second stay in Venice. His own special strength is definitely to be seen in the picture, yet it is strange that so self-controlled a nature as Dürer's should have given itself over so much to Venetian impressions. The landscape, the coloring, loudly declare the influence of Bellini. Under the Holbein portrait we see the portable-altar picture (No. 799) of the younger cofounder of oil painting, *Jan van Eijck*. The fineness of the interior painting, the preeminently good perspective, and the unusual freedom of touch in the drawing of the Virgin, permit us at first to overlook the fact that the figures are out of all proportion to the church. The cheerful, realistic conception goes splendidly hand in hand with conscientious execution.

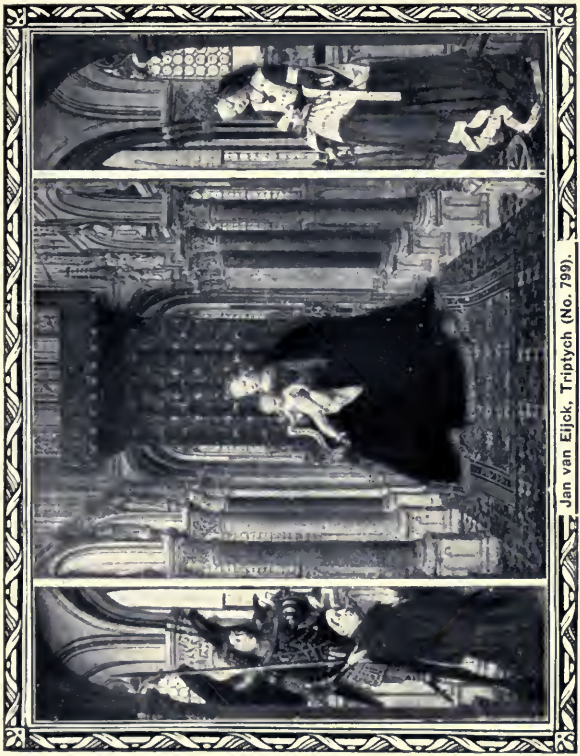
Dürer, Christ on the Cross (No. 1870).

The present appearance of the garb of the Virgin, by the way, is due to a repainting by Bendemann, about the middle of the nineteenth century. In the two wings we do not observe anything to equal, for example, the freedom of conception and of drawing in the Christ-child. The painting is also less warm and fine, for instance in the windows and other architectural features. Perhaps the wings have not been preserved intact. But in any event, one need not straightway assume that only the centre picture is genuine; for the old masters occasionally took more pains with the most sacred figures and the centre picture than with the wings.

In *Hall M* the Man's Portrait (No. 1597) hardly gives us a real notion of *Bartolomaeus van der Helst*,



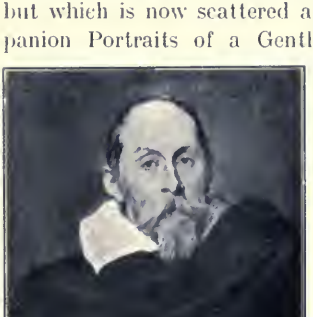
once a very successful rival of Rembrandt's. Later we shall see two better works of his which will acquaint us with his respectable craftsmanship and his grasp, so clearly matching the spirit of the honest, sober citizenhood, a grasp incapable of higher flights, of dramatic strength, of poetic quality, yet solid, and, in the best sense of the word, popular. But in this hall we shall certainly prefer the heads of *Livens* (No. 158!) and of *Paudiss* (No. 1995), the latter done with the same fluidity of execution that we encountered, at the very outset (Cabinet 47), in his youthful portrait. We may even prefer the *Mierevelt* (No. 1315), although this latter artist is not to be seen to advantage until we come to the next hall. Among the Dutch works here we are interested in *de Braij's* two heads (No. 1366, 1367). Their striking quality consists in their strange



Jan van Eijck, Triptych (No. 799).

mixture of heaviness in respect of forms and shapes, and elegance in respect of presentation and execution. There is a distant reminiscence of Frans Hals in them. Above hang two Portraits (No. 1541, 1542) of the capable but dry *Cornelis Janssens van Ceulen*, who appropriated to himself something of the external grace

of van Dijck. For the rest, *van Dijck* is the chief artist of this hall. The interesting Apostles' Heads (No. 1018—1021) were recently established anew as youthful works of the master. They are fragments of a set, of which contemporaneous engravings exist, but which is now scattered and partly lost. The companion Portraits of a Gentleman (No. 1022) and of a Lady (No. 1023) are not easy to fix in the master's chronology. They must be placed somewhere between the apostles' heads, which have a distinctly Rubens-like character, and the later elegant court style: yet the dry and tame bourgeois appearance of these portraits shows affinity with neither of these two manners. On the opposite wall, however, van Dijck may be seen in his full power in such splendid examples as No. 1030 and No. 1031 and in some less well preserved portraits, as No. 1036 and No. 1037. The nobility of his nature, which he allows to pass over to his model, the beauty of his color, the delicacy of his brush, are here to be admired unreservedly. Of the *Rubens* heads only the Bishop (No. 963) and the Young Woman (No. 964) are entirely by the master's own hand. There is no question that in the former, at any rate, the lion is



Van Dijck, Portrait (No. 1030).

apparent from his claws. The sketch (No. 958 a) may be one of the many genuine studies for the famous Munich Last Judgment, but it strikes one as having very little freshness or impulsiveness, especially when we compare it with the splendid sketch (No. 967) for the Francis de Paula, near by. The room possesses, further, in the Mercury and Argus (No. 962 c) a superb, authentic work of the master's, most important despite its modest size. There is more intensity of feeling and wealth of color in this small picture than in many of the great canvasses, the "machines", in which Rubens, at the behest of crowned patrons, commemorated deeds that were counted of national significance.

Rubens, An Old Bishop (No. 963).

In *Hall L* we come upon an excellent work of *Miereveld* (No. 1318), perhaps the best known Dutch painter of the seventeenth century. He conducted a true portrait-factory, and is said personally to have painted the heads, at least, of far more than two thousand sitters. This explains in a word why they appeal only moderately to us today In these works, and still more in those of *Mijtens* (No. 1338), we look upon the author's labor rather in the light of a pleasing handicraft than of a divine art. Three more interest-

Rubens, Mercury and Argus (No. 962 c).

ing, because more arbitrary, heads on the third wall were done by followers of Rembrandt, *J. Livens* (No. 1582), *S. Koninck* (No. 1589 b), and *P. de Grebber* (No. 1382). What was said of de Braij on page 84 applies in some measure to Bacchus and the Nymphs (No. 1834) by

Caesar van Everdingen. The phenomenon here presented is singular enough, considering the country and the time of its production, for as a rule a Dutchman, especially one who painted life-size figures, must have found it hard to get into sympathy with subjects from Ovid. The boy's likeness (No. 1782) may scarcely be attributed to *Aelbert Cuijp* unless we assume that time has worked

Cuijp, Horse and Groom (No. 1782a).

serious changes in it. The master is also represented by a picture (No. 1782 a) diagonally opposite, that certainly looks very different. The actually true lighting, in contrast to studio-lighting, combined with the fine tone to which the landscape is attuned, has an admirable effect, and teaches us to prize this national master who constantly painted "one theme only, misty air shot through with sunlight". This rare painter, we may add, can really be studied only in England. The

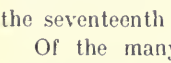
A. de Gelder, Christ Presented to the People (No. 1791).

Weenix (No. 1668) is but a weak example of this first among of all painters of game; on the other hand, the wonderful Christ Presented to the People (No. 1791) by *Aert de Gelder*, is one of the very best works of that artist. The dependence upon Rembrandt (an etching, in this instance) is obvious, but it is one of those few

works in which the Rembrandt influence is fruitful and not injurious. The transparent conception, the lack of exaggeration in the figures, the reasonableness of the feeling, are captivating. The picture is wonderfully held in one tone, which at a distance charms the eye merely as a living patch of color on the wall.

We now go through a passage-way in order to reach some halls in a pavilion of the Zwinger. These halls, however, have not over-much interest for the average layman. The kind of imperfection which frequently meets us here is not the very promising awkwardness of the primitives, who fail only because they are not yet ripe enough for their tasks; it is the imperfection which arises from a lack of spiritual endowment. In consequence of the slighter talents of individual artists, and by reason of the unfortunate political conditions, which did not permit development, it became impossible for the German schools of the later sixteenth and of the seventeenth centuries to win freedom of action.

Of the many works of *Cranach*, the Henry the Pious (No. 1906 g), at least, is a beautiful portrait,—a fine head and well-drawn, communicating something of the inner life of the subject. The two Saints (No. 1906 e, 1906 f) are also good in color and not so manneristic and affected as later works. The Lucretia and Judith (No. 1916 a), and more especially the Adam and Eve (No. 1916 b) show Cranach from his weaker side. Still, one must not forget that for the time and place it was a great feat in itself to paint life-size nudes like these. But the master too easily rested satisfied with



a conventional scheme, when he had once elaborated it, and soon ceased to cultivate the study of nature, which must always remain the one source from which every formula draws its necessary re-quickening. The Ursula Altar (No. 1888) has been much discussed by specialists, and is now ascribed to Burgkmair's pupil, *Jörg Breu*. It has rather a patchy effect and really seems to be scarcely more than colored illustration. In this attempt to render the Martyrdom of the Ten Thousand Virgins, a subject in which there is so much to narrate, it was naturally very difficult to avoid bewildering detail and to compose in a large-mannered way. The set from the Passion (No. 1875—1881) came doubtless from *Dürer's Studio*, but in no case are the pictures the master's own work. They do not exhibit his method of painting, and besides they repeat details which occur in other paintings and graphic works of Dürer. In his

Cranach the Elder, Duke Henry the Pious (No. 1906g).

wealth of fancy, however, Dürer never repeated himself but always cast the old ideas into new shapes. The chief picture of the room, an early painting, as its gold background indicates, is the Lamentation over Christ (No. 1868 a) by the *Master of the "Housebook"*. Hardly a German painter of the fifteenth century is more interesting than this one, who has lately been shown to belong to the neighborhood of Mayence. He was long known to us as the draughtsman of the famous "Housebook" (now at Wolfegg), and, especially, as a characteristic engraver, before his position in the field of painting was known. Quite uncommonly for the fifteenth century, he shows himself here as a realist who took delight in genre, in every-day occurrences, and who, above all, was attracted by the plain truth of nature. In our picture his fidelity to the external appearance obtains also, astonishing to say, in

Cranach the Elder, Lucretia, Judith (No. 1916a).

the matter of architecture. In this picture of Jerusalem he has rendered the flat-roofed, scanty-windowed white houses of the orient with a knowledge and exactitude that stand alone in the German art of that day. If he had not been in Palestine himself, some one who had been, there must have furnished him with a clear mental

Master of the Housebook, Lamentation (No. 1868 a).

image, and he deliberately held fast to it at a time when in famous books one and the same picture complacently served as a view of half a dozen different towns, one and the same head as a true portrait of half a dozen Christians and pagans.

Hall P

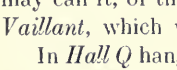
On the entrance wall of *Hall P* we find three fragments (No. 1883—1885) of a good Adoration of the Kings by one of Dürer's

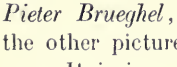
pupils workshop-associates, *Georg Pencz*, and an interesting triptych (No. 841), probably painted about 1500 by a *Netherlandish Master* in Wittenberg, where it was kept until 1687. The attempt to solve problems imposed by the introduction of artificial light into the Betrayal scene is very curious and is slightly reminiscent of what Bouts had done about a generation before in the Munich picture. High on the opposite wall are two good works of the *Younger Cranach*, which let us see what strange conceptions that age had of the ancient myths. These pictures of Hercules and the Pygmies (No. 1943, 1944) are almost as far removed from our feeling and intelligence as Cranach's often-repeated Judgment of Paris. Low down on the long wall are the central piece and one wing of a triptych (No. 1906 a, 1906 b), representing the Martyrdom of St. Catherine, which most connoisseurs now declare an early work of the *Elder Cranach*. The Saxon castles in the foreground establish the Saxon origin of the triptych. It is always a confession of weakness, in the case of so important a painting, to rest satisfied with saying that its authorship is not yet determined. But it requires some effort to attribute unreservedly to a painter afterward so flat, schematic and mannered, this powerful picture, whose coloration, especially, departs widely from Cranach's usual gamut. The remarkable Portrait (No. 1882), to the right, presents another riddle of authorship. It has been accredited to *Hans Dürer* (the brother of Albrecht), and also to a Wetzlar painter named *Döring*. With more spirited brushwork, the approximation to modern ideals in

this work would be extremely striking. At any rate, the painter of this astonishing light-effect had a realistic inspiration not exactly current in his day.

Among the many little pictures on the screens, mostly of minor consequence, only a few call for especial notice: the Sleigh-ride (No. 1827) and the Ice Sports (No. 1828) by *Hendrik Avercamp*, the specialist in fine winter effects (second screen); the capital Peasants' Fight (No. 819), certainly a composition of the older, more renowned *Pieter Brueghel*, but probably only copied by the hand of the younger Pieter Brueghel; the excellent, but only partly well preserved Still-life (No. 1640) by *Willem Kalf*; and the artist's joke, as one may call it, of the Letter-Holder (No. 1232) by *Wallerant Vaillant*, which was painted with a view to deception.

In *Hall Q* hangs the Adoration of the Kings (No. 809a) by the *Master of the Death of the Virgin*, a painting which I have already discussed in connection with the artist's smaller treatment of the same theme (Cabinet 21, No. 809). Here, as there, the painter has put his own portrait in the middle-ground. The Sermon of the Baptist (No. 819 a), on the opposite wall, by *Pieter Brueghel*, appears in many repetitions, as did the other picture by this artist, spoken of a moment ago. It is in no way certain that our picture is from his own hand, and it does not afford, therefore, a suitable basis for the study of this master.





Retracing our steps, we reach, through Hall M, the *Rembrandt Hall, K*. Only in St. Petersburg and in Cassel may

the master be studied better than here, even though we possess no Syndics of the Clothworkers' Guild, no Night Watch, nor even anything in the style of the Bathing Girl (London) or the Christ at Emaus (Paris). As an artist who painted his pictures solely to carry out aesthetic impulses, as a man who, despite his bitter lot, put no stricture on the rich development of his soul, Rembrandt stands nearer to us than any other master of bygone days. Ganymede (No. 1558) and the Self-Portrait with his Wife (No. 1559) testify to his jolly, youthful mood: the former picture showing so downright burlesque a conception, that one repeatedly asks himself if Rembrandt could really have had the ancient myth in mind while he was painting; the latter, full of cheerful gaiety and exuberant spirit. In the matter of technique, neither canvas ranks too

Rembrandt, Self-Portrait with Saskia (No. 1559).

significantly: the general tone is not really warm, and the double portrait fails of complete unity, besides which, its drawing, in places, is not clear. But strength and sparkling life are embodied in both works. Samson's Wedding Feast (No. 1560), painted in 1638, shows Rembrandt to have taken a mighty step forward. In his own day Rembrandt's conscientiousness was praised

Rembrandt, Samson Putting forth his Riddle (No. 1560).

because of this picture: the table guests, for example, partly reclined in antique fashion. It is by no means impossible that Rembrandt seriously busied himself with detail of this kind, and in this case, at least, strove to give a true description of the past. But all of that vanishes in the presence of the powerful, purely artistic effect which the master unpremeditatedly gains. The light is firm, the tone wonderfully warm, and the chiaro-

Rembrandt, The Sacrifice of Manoah (No. 1563).

scuro, in all its gradations, transparent and alive. These qualities show splendidly and in still more heightened a way in the chief picture, the Sacrifice of Manoah (No. 1563). It does us good, morally and physically, merely to look at the gold-brown tone, so entrancing to the eye. The painting of the drapery, moreover, is wonderfully beautiful, particularly in the two mantles. Now at last we have come in contact with the earnest, refined, and whole-souled artist who reveals himself in the solemn and convincing expression of the faces and the attitudes of the bodies. Intermediate in time between these two masterpieces are the Bittern-Hunter (No. 1561), the Gold-Weigher (No. 1564), and Saskia with the Flower (No. 1562), — the last, unfortunately, much

repainted in background and hair. They show an ideal golden tone, which does not keep its strength at a distance so well as does the Venetian tone, but which near at hand lightens up exquisitely. The paint as the artist now lays it on has much more body than formerly, even though it is far from the brilliant handling of his later days when the palette knife seemed at times to have replaced the brush. In the later pictures, of which we possess the Old Man with a Beard (No. 1567), the Self-Portrait (No. 1569), and the Man with Pearls on his Hat (No. 1570), everything is still weightier. As his eye loses its keenness and adaptability, and his hand its lightness, Rembrandt's sense of grandeur, of monumental breadth, of ingenuous honesty, increases. His old age did not, like most men's, degenerate into pettiness, fussiness, and self-sufficiency. The calm, great-minded Self-Portrait (No. 1569) was painted in the very same sad year in which disastrous bankruptcy and the loss of all his beautiful collections fell upon him, and in which he became an outcast.

Rembrandt.
Saskia with Flower (No. 1562).

Of his pupils, *Flinck* (the Letter to Urias, No. 1602) and *Ferdinand Bol* (Rest on the Flight, No. 1603. Jacob before Pharaoh, No. 1605) are represented by large-sized biblical pictures, which, in the master's proximity, appear unspeakably tame. Only the last-named canvas attracts us even moderately by its beauty of color, but this, too, is slightly faded. Compared with the Rembrandts themselves, it has something of the effect of a modern aniline-colored Japanese woodcut; alongside of an old impression in genuine colors. The Rembrandt pupils who are represented by heads only, appear to better advantage: *Salomon Koninck* (the Astronomer, No. 1589 a, and the Hermit, No. 1589, both of them really nothing more than portraits), and, especially,

Rembrandt, Old Man with Beard (No. 1567).

A. de Gelder (an excellent Halberdier, No. 1792). Admirable heads (No. 1595, 1596) represent the rival of Rembrandt, *B. van der Helst*, whom contemporaries, to their discredit be it said, preferred to the great master himself.

Effective works by *Frans Snijders*, like those here displayed (No. 1191, 1192, 1194, 1195, 1196), are too much a part of the prescribed stock of a cis-Alpine gallery to need especial comment. In the matter of good Snijders, by the way, we are behind the Munich Pinakothek. That this applies also to *Weenix* has already been stated, and the force of the comment is not weakened by the two specimens of his art which are to be seen in this room (No. 1666, 1667), worthy though these are of closer observation. The Finding of Moses (No. 1379) by *P. de Grebber* shows extraordinary affinity with the style of the eighteenth century. The self-imposture and trifling in the picture seem greatly at variance with the spirit of the year 1634, in which it was painted. Below, near the door through which we entered, is a fine double Portrait (No. 1805) by *L. de Jongh*, which, through its cool coloring, green flesh-shadows, and general tone built upon greenish gray, creates the mistaken impression that it belongs to the masters of the Haarlem school. Contrasting with the deliberation apparent in its coloration, is the warm-hearted intention which reveals itself in the sweet expression of the child. How much still remains to be done in the field of art-history is shown once more by the fact that the author of so large and important a painting as the Bear-Baiting (No. 1867) has not yet been ascertained.

Undoubtedly it is Dutch, and the difference between the North-Netherlandish and the South-Netherlandish eye can again be studied by contrasting this work with the various labors of Snijders.

The picture that we note as we leave this hall is a gem, the Procuress (No. 1335) by *J. Vermeer van Delft*. It is one of the most masterly examples of interior-painting in a grand style that exists anywhere. It has an unexcelled truth of tone which takes away even from the fabrics the unnatural sheen of the oil-colors. Observe that the picture, which appears so realistic, shows no accidental arrangement but is thoughtfully composed: with exquisitely fine taste the artist has sought out a wonderful combination of colors. Finally, to add to all this, he also attains perfection in the matter of gesture and expression.

Rembrandt, Self-Portrait (No. 1569).

Hall I

The great contemporary of Rembrandt from the southern Netherlands cannot so well be studied here as Rembrandt himself. The works of *Rubens* in Dresden are not quite equal

to those in Berlin, not to speak of Paris, Vienna, and Munich. So far as the early period is concerned, we are comparatively well-off with the St. Jerome (No. 955), the Crowning of the Virtuous Hero (No. 956), and the Drunken Hercules (No. 957), all painted in Italy or shortly after the painter's return from that country. The Jerome awakens our recollection of the Italian barock, which likewise delighted in painting muscular old men. The somewhat lifeless way of painting the folds of the mantle is peculiar: the shadows are rendered in a rather primitive manner, by dark gray tones, whereas a higher degree of technical skill goes at the task the other way about and touches up the high lights with brighter color. Native strength reveals itself thus far only in the delight in great powerful forms, but the brushwork is neither especially fine nor spirited. Even in the good, coarse-grained Fruit-Basket (No. 957 a) we do not yet find an execution on an equality with the accentuated color and form; while the Old Woman with the Chafing Dish (No. 958) has nothing short of a glossy effect, and creates an opposition between the native power of presentation or conception of the painter and the nerveless way in which he works upon the canvas. This seeming genre-picture is only a fragment cut out of a larger work of Rubens at Brussels, which depicts Venus and her nymphs seeking refuge in a cave. There are copies and studio-replicas of all these pictures, the replicas showing a more or less extensive participation of the master himself. When we remember that he had such workers under him as van Dijck, the difficulty of declaring that one of these

Vermeer van Delft, At the Procuress's (No. 1335).

replicas is better than the others and served as prototype for them becomes at once apparent. The beautiful male Portrait (No. 960) has been attributed to van Dijck, but the official catalogue is happily conservative, regarding it, and still counts it an authentic Rubens. The method of painting helps to prove this: it uses strongly laid-on local and ground colors, over which translucent, glazing tints finish the modelling. Of the hunting pieces, Diana's Return (No. 962 a) can be deemed only

a good studio picture because the goddess is inappropriately mild and her expression disappointing. Still, it ranks high above the larger treatment of the same subject (No. 980), in which some figures are weakly copied from the former picture. To see a splendid hunting piece from Rubens's own hand, we must return to Wall 3 of the preceding Hall K, where the whole artistic power and full-blooded temperament of the master is revealed in the Boar-Hunt (No. 962). Here the execution is spirited and compelling. Almost as if it were still in the preparatory stage of the "dead" coloring, a brown tone breaks through the picture, and paradoxical as it sounds, this is precisely what gives it its color. Our largest Rubens, the Quos Ego (No. 964 b) is really only an occasional picture, rapidly painted as decoration for one of the triumphal arches in the Cardinal-Infanta

Rubens, St. Jerome (No. 955).

Rubens, Boar-Hunt (No. 962).

celebration at Antwerp, 1635. The design, of course, and probably the main figures as well, are the master's own. Finally, the excellent Bathsheba (No. 965) is a genuine work of the master's later period, gorgeous in color and conception. It makes use of the favorite device of a young Moor, who, through the contrasted color of his skin, heightens the dazzling bodily beauty

of the woman, and at the same time indicates the prurient desire, to kindle which this beauty is painted.

The St. Jerome (No. 1024) by *van Dijck* challenges an interesting comparison with the Rubens picture (No. 955).

Rubens, Bathsheba at the Fountain (No. 965).

Van Dijck was then in the first period of Rubens's influence over him, and his picture cannot, in point of time, be much later than his master's. Compared with the teacher's work, that of the pupil's is flagrantly sentimental: ingenuous frankness of feeling has become distorted and equivocal. For all his up-turned eyes, this old man himself is thinking how fine it is to be a penitent. Monumental art has changed to reflective art,—a defect apparent in most of van Dijck's religious pictures,

which, despite their technical excellences, can hardly hold their own besides those of Rubens. It was certainly a lucky star that led van Dijck to portrait painting, for only in this could his natural tendency toward a reserved

Van Dijck, St. Jerome (No. 1024).

and noble bearing find adequate expression. The Lady with the Child (No. 1023 b), now regarded as an early work of van Dijck's, was formerly credited to Rubens; it also reminds us in many ways of Cornelis de Vos. Much in it arouses doubt as to the present ascription, especially the careless way in which the window is painted; but if it is really by van Dijck, it would prove

at least that the adjacent Man's Portrait (No. 960), referred to a moment ago, cannot be his work. The pair of Portraits (No. 1023 c, 1023 d), likewise ill suiting van Dijck's character and style, especially in the slipshod workmanship of the man's hands, must also belong to the early period of the artist, if they are to be accredited to him at all. They show us, however, the fine-feeling, nobly-visioned man whom we have always learned to prize as van Dijck. The Portraits, No. 1026 and 1029, bear this stamp in heightened degree. In the much later pair (No. 1027, 1028) he has inclined to that excessive elegance which finally, in England, was destined to vitiate his art because he let it become a mannerism. The frivolous and superficial hands were done more and more after a recipe, and when once this was thoroughly drummed into the pupils, they regularly

Van Dijck, Lady and Child (No. 1023 b).

undertook this part of the work and carried it out regardless whether it fitted the particular sitter or not. The Man with the Fur, Seated (No. 1035), seems at first glance unusually energetic, but a second look shows us that the energy is less in the picture than in the person portrayed. It is fairly well established that he was a prince of Syra, one of the Cyclades islands, and that van Dijck painted him in national costume at Genoa in 1622. The new impressions which Genoese painting made upon the artist may also have helped to determine the character of the picture. We have here no good specimens of portraits of van Dijck's English period, for the Queen Henrietta (No. 1034) and the Children of Charles I (No. 1033) are only studio-replicas, if not merely old copies like the Charles I (No. 1038), which is by van Dijck's most gifted successor, *Peter Lely*. In the pictures of *Jakob Jordaens*, we may see what great powers were at work in Antwerp contemporaneously with Rubens. A master, like Jordaens, whose works command such respect, becomes a star of the second magnitude only in the presence of genius unqualifiedly

Van Dijck, Portrait (No. 1027).

great. It is astounding how he could impart to commonplace incidents such an earnestness and convincing quality in grasp and color, that they do not antagonize us even when presented on this more than life-size scale. Of course we soon mark (Ariadne, No. 1009, the Presentation in the Temple, No. 1012) that Jordaens is much more restless than his great contemporary and that he often takes too great pleasure in episodic treatment and in pictorial small-talk (Diogenes, No. 1010). Among the remaining Flemish paintings in this room, the excellent picture by *Snijders*, over the door (No. 1193), calls for especial attention.

Van Dijck, Portrait (No. 1028).

In this hall three difficult problems confront the critic of art, the three Portraits, namely, that are attributed to *Velasquez* (No. 697, 698, 699). The only one which is almost universally accepted as authentic—even by the most recent and very strict Spanish critics—is the supposed Chief Huntsman Juan Mateos (No. 697). But the other two correspond more closely to that notion of the master's art which has been acclimated with us of the north, a notion which traces back, indeed, to the enthusiasm of modern Parisian painters. The

possibly unfinished little piece, No. 698, shows that very strange, modern, silver-gray, "plein-air" flesh-tone, which it is so difficult to accept as antedating 1850, but which may also be observed in the newly-acquired Velasquez in the National Gallery, London, the beautiful, so-called Rokeby Venus.

Hall H

The approach to *Hall II*, which is given over to the remaining Spaniards and to the closely related Neapolitan school, is furnished by *Ribera* and his firmly drawn, realistic Diogenes (No. 682).

Snijders, Still Life with Monkey and Parrot (No. 1193).

Velasquez acquainted us, through his portraits, with one of the forces which determined the development of Spanish art,—the court. In this room appears the second force,—the church. And it is the dogmatic church as opposed to biblical Christianity, a point immediately

evident from the simple fact that all of these pictures,—St. Basco of Portugal (No. 707), St. Gonzalo (No. 681), St. Bonaventura (No. 696), St. Rodriguez (No. 704), St. Clara (No. 703 b),—are taken from church history, and further, that a dogma, then still disputed,—the Immaculate Conception,—which does not readily lend itself to pictorial representation, is so often repeated. The solemn, dramatic character of these works lets the action of the figures appear to have been studied during the holy office of the mass. Our stock of these pictures is a relatively recent enrichment of the gallery, for most of them were acquired in 1853 at the sale of the collection of Louis Philippe in London. The *Zurbaran* (No. 696), companion-pieces to which are to be found in Berlin and Paris, is an excellent picture, inflexible and chill as the church itself, but grand in style and noble in modelling, finely balanced as to color-surfaces, and simplified in its effects of light. The *Valdes Leal* (No. 707) has

Velasquez, Juan Mateos (No. 697).

something of the "vaporous" style of Murillo, the last and best of the three styles which that master affected. Unfortunately no specimen of this style from *Murillo's* own hand is in the gallery, which does not possess, either, anything of his realistic youthful period. The works here are in his "calido" style, warm for him, indeed, but without any really charming picturesque quality. In the St. Rodriguez (No. 704) and the Madonna (No. 705), the thought that he was in the service of the church bade him renounce subjectivity. The latter picture, by the way, is one of those injured by bullets in the disturbances of 1849. The Death of St. Clara (No. 703 b), purchased at the Earl of Dudley's sale in London, 1894, is at least important in art-history. It is one of the eleven pictures which Murillo painted in 1645 for the cloister of the Franciscan convent in Seville. *Ribera* is admirably represented. The wild, insolent passion of this Spanish Neapolitan, who with several contemporaries established an artist-tyranny in Naples, reveals itself in the heavy blackness of his shadows and in his relish for horrible subjects. Martyrdom (No. 686, St. Laurence) and self-torture (No. 685, St. Francis on the Bed of Thorns) are thoughts

Velasquez, Portrait (No. 698).

in which he gladly indulges. The impenetrable shadow falls on the picture like a storm, and endows with fierce violence even such milder themes as the Liberation of St. Peter (No. 684). Among our pictures, only the St. Agnes (No. 683) departs somewhat from this manner. In this painting, finer problems of light and color induced Ribera to lay aside his usual character and practise the gentler qualities of the painter's art. In his St. Bartholomew (No. 465) *Preti* falls in with the gruesome tone customary in Naples, in which city he spent a part of his life. We see here, also, many comprehensive pictures by *Luca Giordano*, so noted for his rapid painting (No. 474, 476, 477, 479, 480, 494, and many others). His over-abundance of ready talent makes him proficient in all directions, ripe for any task, never wholly failing, never producing anything truly excellent.

Zurbaran, S. Bonaventura Praying for Inspiration to Name the Right Candidate for Pope (No. 696).

If we desired to proceed chronologically, we should now have to go downstairs and cross the carriage-way to the opposite ground-floor wing of the building, where the eighteenth century pictures are collected. For the sake of convenience, however, we shall look at the nineteenth century first, going up the steps in Hall H and then taking the stairs to the right which lead to the upper story.

Murillo, St. Rodriguez (No. 704).

Here we find the older pictures in the right wing, the newer acquisitions chiefly in the left. How our fathers sinned, the German centennial exhibition in Berlin, 1906, once more proved. In that exhibition it came to light that in practically all the German capitals, even during the dull first half of the nineteenth century, artists and groups of artists were active, who had truer aspirations than the empty and irresponsible ideals of the day. Artists of this high-minded type lived in Dresden also,—Dahl and Caspar Friedrich in the earlier

times, Rayski in the later, to mention only three names. Few works (and in many cases none) by these men were bought for the gallery, which acquired, on the other hand, productions by Matthaei, Baehr, Hübner, and the like.

On entering *Cabinet* 23, the first to the right, we see five pictures by *Ludwig Richter*. Only the quite early Returning Harper (No. 2226) is satisfying: it is frankly arranged upon a pictorial conception of the theme, and grows out of a strong sense of color. The later works (No. 2227 to 2230) were all created under the cramping pressure of a weighty purpose. We see no more signs of fresh, natural spontaneity. Rome, the visionary ideal, with all its irrelevancies, has banished that power. The artist no longer cares to appeal to the

Cabinet 23

Ribera, St. Agnes (No. 683).

eye; he demands a communion of soul to soul, no matter how commonplace his subject. In his drawings for wood-cut, Richter knew how to establish a wonderful unity between his idea and its execution, for he had mastered the style of this art. In black and white, a medium which is indicatory only, and wholly subjective, his thoughts and moods, which as often as not were floating and undefined, could be adequately conveyed. But the merciless technique of oil-painting, which through its naturalism holds everything fast alike, fixes thoughts and moods for good and all. That, in the absence of inner, spiritual significance, is a test too searching for Richter to bear. *Joseph Anton Koch* was once counted an innovator in German landscape painting, doubtless only because he opposed his strong energy to the then current indifference and weakness. He always painted with a certain naiveté,—everything exaggerated, everything intense. The great manifestations of nature, wild rocks, broad moors, worked intoxicatingly upon his romantic soul, so that he emphasized everything out of its degree, and combined the greatest wonders in the world in one and the same picture (No. 2465). As a matter of principle, he never painted an actual scene, but pieced together what he needed for the attainment of his effect—always a metaphysical one—and this metaphysical conception, not the landscape as such, was his chief concern. Although in general he suffers from the same faults, *Olivier* (No. 2466) is much more refined. He shows in many works an uncommon sense of color and keeps independent of the current idea of

beauty. The greatest German master of the first half of the nineteenth century, *Anselm Feuerbach*, is represented by a Madonna (No. 2470) which is not a bad, nor yet a satisfying, specimen of his art. A replica is in the Schack Gallery in Munich. Feuerbach was the only one among the men of his time who knew upon what inner bases monumentality rests, the only one who had learned how to express the ephemeral in terms of the eternal. Moreover, he was a man wonderfully developed in his one-sidedness; he knew really but one mood and found for it that rare, melancholy color-scheme which he alone knew. And so his works not only embody an artistic ideal, but are the symbol of a human soul.

In *Cabinet* 24 are to be noted two small Portraits (No. 2212, 2213) by *Vogel von Vogelstein*, who went all over the world, drawing with great industry and fidelity thousands of portraits of famous persons. Fifteen years ago people looked down on such small oil portraits; now we see again that because of their modesty and uprightness they have a good deal of character. The *Julius Scholtz* (No. 2274) attracts our attention as an early example of what was later called "plein-air" painting.

In *Cabinet* 25 hangs an example of *Spitzweg's* art (No. 2378), unfortunately not a subject drawn from life in small towns, but still a good enough specimen of the craft of this admirable painter. Thanks to his Paris schooling and his genial spirits, he succeeded,

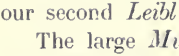
notwithstanding all difficulties, in opening a way for humor in oil painting. The female Study Head (No. 2407) by *Leibl* shows this master at the height of his wondrous art of modelling with scarcely any perceptible shadows. The *Claus Meyer* possesses notable qualities enough to withstand criticism, but it will be well for us to have forgotten in the meantime Vandermeer and his inimitable wall (No. 1336 in Cabinet 10). It is, besides, a constant annoyance that part of the effect of a Meyer picture lies in its title. The *Karl Blos* (No. 2435) is a fine, deep interior.

In the piquantly picturesque Circus (No. 2448) by *Knaus*, in *Cabinet* 26, dwells something of the large spirit of the old genre painters, who did not trim everything down to a joke, but who permitted a deeper view of the inner life of their figures and strove for something more than a single effect. The Menagerie (No. 2455) by *Meyerheim* also possesses at least a share of these superior artistic qualities. The Mayday (No. 2423) by *Kaulbach* delights us by virtue of its delicate handling and fresh sense of color. When among insipid, literary, and inartistically conceived pictures we find, as here, something for the eye, we forget to go on the search for reminiscences: we are pleased enough at seeing something fresh, even though its lack of independence be obvious. Of the consciously archaic *Gebhardt* we shall see later a better picture than the one in this room, Caring for the Body of Christ (No. 2365).

In *Becker's* Picture Auction (No. 2444),

the finely subdued tones remind us a little of Alfred Stevens, but the picture savors a little too much, unfortunately, of the theatrical costumer. We find here our second *Leibl* (No. 2408),—admirable, like the first.

The large *Munkaczy* in *Cabinet* 28, Christ on the Cross (No. 2477), is rather dreary theatrical painting.

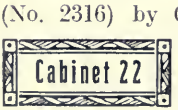


The picture claims our interest in so far as it is a companion study of Munkaczy's huge, well-known Christ before Pilate. Times change quickly, and in the change those masters lose most, who, like Munkaczy have become famous too easily and too rapidly.

Passing through Cabinet 29 we come into *Cabinet* 30, the last one on this side, where two early works by

Andreas Achenbach, the Gracht at Amsterdam (No. 2347) and the Mill on the Forest Stream (No. 2349), are to be noticed. Although they undeniably look a little like sketches for scene-painting, they nevertheless do not show the academic quality which later made itself prominent in this master's work. The fine Alpine landscape (No. 2453) by *Karl Ludwig* is very pleasing: the atmosphere, saturated with sunshine is especially well rendered.

We return to the *Entrance Room* 22. The Garden (No. 2316) by Count *Reichenbach* strikes us because



of its strange lack of atmosphere. Although not at all conceived in the temper of modern painting, the picture has its charm,—perhaps through the monumental conscientiousness that recalls Dürer. The Ulrich

von Hutten (No. 2431) is by *Ludwig Herterich*, who was one of the first artists in Munich to adopt this earthy, coarse, uncouth style of painting, which imitators have reduced to a joyless recipe. We cannot, perhaps, deny strong qualities to this manner; nor could we to a man who in a drawing-room suddenly lifted another by the coat-collar in order to prove his muscularity.

The small *Cabinet* 31 contains more specimens of transcendent beauty than it has room for, save at the cost of endangering the individual effect of each work. The splendid Fisher Family (No. 2523) by *Puvis de Chavannes* is wall decoration in the best conceivable taste. Never does a photographically realistic stroke disturb us, never does the artist lose himself in purely intellectual abstractions. The powerfully striking Pietà (No. 2460) by *Max Klinger* proves once more that, so far as the fine arts are concerned, the strength of the German character lies in endowing the conception with a vein of philosophy. This picture does not seek to be an illustration, or to content itself with affording to naivest minds as true a glimpse as possible of an historic occurrence. The real theme of the picture is not the Lamentation, it is the soul of our times. What thoughts, what feelings, what gestures, even, that event might arouse in the men of today could it have occurred before them,—*that* is the effect which the master was inspired to transfigure into art. Thus is explained the bearing of Mary, wavering between life and death, thus the passionate speculation of John, whom Klinger has painted with the features of Beethoven,

because, he said to himself, as the man looked who created the Ninth Symphony, so may have looked the man to whom popular belief ascribes the incomprehensible phantasies of the Revelation. This is intellectual art of the kind which is worth while. This is not the flagrant padding-out of some feeble platitude or other, whose cheapness the painter, because of his own spiritual deficiency, has not perceived. This, rather, is pictorial embodiment of the ripest thinking and striving among the most cultured men of one's own time. The only ephemeral thing in the work is its "plein-air" method, which belongs too peculiarly to the days when the picture was painted. *Thoma* (No. 2487) approaches us from a diametrically opposite direction. His point of view betokens a simplicity of feeling akin to that of the farmer who stands outside the rush of the great history-making world and meets the simple, great emotions, without either passion or weak nerves, but with healthy strength. He is not subtle in his conception, nor reflective in his technique, and paints easily, as colors and brush dictate,—with a touch, however, of the school's teaching regarding the way colors and brush ought to dictate. But for all that, he has a wonderful susceptibility to full, pure-toned color harmonies, which, to congenial minds, constitute the chief charm of his pictures. A beautiful Landscape (No. 2320) by *Wilhelm Ritter* is especially interesting in this respect, that it gives the gist of a tendency and a specific school quite as much as it does the individual views of its author. Let me not forget to mention, at least, the picture (No. 2340) by *Lührig*.

In *Cabinet* 32 attention should be called to the Ilm Landscape (No. 2506) by *Hagen*, a picture of his later period, which shows how well he kept up with the times; to *Steinhausen's* splendid Depth of the Forest (No. 2490), divided in a masterly way into two simple expanses of color; to the Sleeping Shepherd Boy (No. 2273) by *Julius Scholtz*, another picture that one would not place as early as 1874, if that year were not definitely known to be the date of its production; to the Landscape (No. 2424) by *Stadler*, not one of his very best, but excellent nevertheless; and to the Beer Garden (No. 2243) by *Menzel*. This last picture, though painted in water and body colors and not in oil, possesses so much of the character of oil painting, that it can properly be hung here in the gallery and not in the department of prints and drawings where, strictly speaking, it belongs.

Cabinet 32

In *Cabinet* 33 the admirable Dawn (No. 2433) by *Haug* is unfavorably hung at present, since it is not isolated enough to let its excellent qualities appear clearly. As in the Munich picture of the master, the air of a frosty morning is peerlessly rendered; we all but feel a cool breath coming from the canvas. The painter has studied men's movements with an actor's gift of observation and knows how to use his studies with amazing certainty to express the moods of his figures. *Menzel's* Market in the Piazza d'Erbe at Verona (No. 2442) is one of his most animated pictures. The master seems to have felt eager to match himself with

Cabinet 33

the champions of every new departure in the painting of his day, and as soon as he felt himself their equal he gave up the tendency. Here he challenges the Spanish-Italian painters of brilliant effects, who, all tracing back to Fortuny, at the beginning of the eighties, aroused wonder in Germany, as elsewhere, by their dazzling, crowded pictures of popular life. The Old Dutch City (No. 2461) by *Hans Herrmann* is a fine picture. *Gotthard Kuehl*, after settling in Dresden, felt especially drawn to portrayal of the city, which he has presented from manifold and often repeated points of view. Thus gradually arose a new, extremely valuable iconography of the town, which compares not badly with the one we owe to Canaletto. For it, too, arises from a purely artistic point of view; it is therefore not insistent, yet it possesses great historical value as well. Our picture, a glimpse of the Terrace and the Augustus Bridge from the Academy (No. 2324) is an important member of the series. The moment chosen is late evening, but owing to the snow, it is not yet dark; and in this twilight the lamplights have a peculiarly piquant effect. An immensely tasteful Interior (No. 2333) by *Stremel* was painted by that artist at a time when he was still a follower of the Young Belgian school. The unpretentious picture by *Jacoby* (No. 2313) is also worthy of attention because of its outspoken intention to turn to "plein-air", long before that term had been made the war-cry of a new school. The Riesengebirge Landscape (No. 2328) by *Müller-Breslau* has a very harmonious effect by reason of its finely balanced color-tones. *Carlos Grethe's* Flying Fish (No. 2500) must be singled

out as splendid water-painting with piquant shades of yellow and red.

Just at the entrance of *Cabinet* 34 hangs one of the pictures of a significant purchase made in 1893, which opened the gallery to masters still decried at that time on account of their "modernity". The painting referred to is Evening on the Water (No. 2528) by *Alexander Harrison*, an American living in Paris. It is an excellent example of impressionistic painting. The public have in the meantime so accustomed their eyes to the responsiveness here demanded, that few will now understand why such art was once assailed as an unheard-of affront to the public taste. *Von Gebhardt's* Jacob Wrestling with the Angel (No. 2366) presents perhaps the most thoughtful and refined conception of the motive that exists. Salvator Rosa, for example, and J. Pattison have lowered it to a regular wrestling match. The examples of *Lenbach* and of *Böcklin* undoubtedly suffer somewhat from being hung so close together. The early *Böcklin*, Pan and Syrinx (No. 2532), deserves especial attention, for it acquaints us with a style once cultivated by the artist, which is scarcely less fascinating than that of his well-known masterpieces. In this picture are many points of contact with Poussin. The wonderful Summer Day (No. 2534) is perhaps the most beautiful, in a specifically Böcklin color-scheme, among the works of the great master. The picture, Bad News (No. 2322), by *Kuehl*, dates from his Lübeck period, and is a good deal older than the picture by him that we have already noticed. A very

early work of *Menzel's* is the Sermon of Schleiermacher (No. 2441). *Austen Brown's* Cattle Stall (No. 2529) well represents, by one picture at least, the younger Scottish school. Regarding *Liebermann*, however, it is to be hoped that a more significant work of the artist than his Semptress (No. 2457) may soon find its way into our gallery. Several important pictures are the following: *Trübner's* Self-Portrait (No. 2493), *Böcklin's* mighty War (No. 2535), recalling Dürer's apocalyptic Riders, the melancholy Landscape (No. 2321) by *Paul Baum*, and the two works of *Thoma*, a splendid, richly colored Guardian of the Valley (No. 2486), and the Spring Idyll (No. 2488).

In *Cabinet* 35, the otherwise none too interesting Ship's Carpenter (No. 2530) by the American *Gari Melchers* is distinguished by a fine dull timbre. *Eugène Laermans*, who during the middle of the last decade aroused more dispute than almost any other painter, is excellently represented here by the very beautiful Evening Prayer (No. 2543). His contemptuous disregard of the beauty of form brings his honest and strong-willed convictions to us in a way that compels respect, and we accept him the more readily since beauty of color is a thing he does not at all avoid. The *Kalckreuth*, Old Age (No. 2496), does not produce a sufficiently powerful impression, perhaps just because the artist has rather forced the pathetic note and has thus left us with an intellectual impression instead of an emotional one.

Cabinet 35

In *Cabinet* 36 hangs an masterpiece which was

undoubtedly even more beautiful in the form first given to it by the painter. As the crowning work of his art, *Fritz von Uhde* created this Nativity (No. 2417) for the great Munich exhibition of 1888. The remarkable declaration of Schnorr von Carolsfeld, from whom we should least have expected it,—"Christ is not only for the past generations, he is for *us*,"—these words, written in Schnorr's journal, 5 November 1849, could not have been known to von Uhde, but his art carries out the exact thought. It humanizes the eternal essence of the scriptural story and gives present-day life to it. The wonderful Nativity, a real triptych with folding wings, in a plain black frame, subserved no dogma and presented no miracle, or conventionality of the sort we have been accustomed to since the days of Renascence art and its eighteen months old bambino. Von Uhde's Mother of God, an actual woman of the people, bent herself in blissful adoration over the child, revealing all the sorrow and all the joy of one for the first time a mother. The artist did not withstand the antagonism which this realism aroused. He withdrew the picture, repainted the central part completely, and added, perforce, two new wings. One now feels that the chosen moment, instead of being but a few hours after the child's birth, is several weeks or even months afterward; and since a chilly gold frame surrounds the work, it no longer catches at our hearts as once it did. We can get a vague hint of the former character of the work from the original wings, which hang near by.

Cabinet 36

One should also notice here the fine interior, Moonlight

Reverie, by *Hugo König* (No. 2429), *Böcklin's* Spring Roundel (No. 2533), and *Kuehl's* Lübeck Orphan Asylum (No. 2323).

Space allows only the mention of some of the principal pictures in *Cabinet* 37: the admirable animal piece (No. 2425) by *Zügel*; Ebb-Tide at Flushing (No. 2494) by *Schönleber*, done with that method of painting light and air, which now, after so short a time, seems almost historic; the splendid Fox in the Snow (No. 2539) by *Liljefors*; and the truly monumental Stone-Breakers (No. 2522) by *Courbet*, a wholly pre-eminent possession of our gallery and one which, in addition to the general qualities of a Courbet, has quite an especial charm of color in its golden tone. To judge the picture really justly,—in other words, to admire it enough,—one must continually remind himself that this painting was done before 1851.

Cabinet 37

In the last *Cabinet*, 38, the large Summer (No. 2472) by *Hans Makart* covers an entire wall. Here again is a meteor that appeared and vanished. It is a shameful pity that an artist who had such truly great gifts should have been led by the conditions of his day into such bad paths. This art has not its roots in life, but in the theatre. Costume balls, artists' festivals, stage settings, are the alpha and omega of Makart. Even technically, in his method of painting, he did not seek to come in touch with the life that was around about him, but followed obsolete methods and ideals. Therefore, in spite of his finely developed sense

Cabinet 38

of color, he did not succeed in producing anything but second-hand works, works devoid of real originality. In another, rather more healthy, sense, *Riemerschmid* also revels in colors in his Garden of Eden (No. 2437). This picture betokens the entrance of the neo-idealistic school, the reaction from the realistic period, during which the formula had been not only striking description of nature, but slavish dependence upon it.

If the Robbers of the Desert (No. 2458) by *Richard Friese*, had as much charm of painting as it has of draughtsmanship, it would be unconditionally one of the best pictures in the gallery. Finally, the View of Zons (No. 2505) by *Theodor Hagen* is a beautiful picture: it was painted full five and twenty years before the other painting of his that we saw in Cabinet 32. The warm tone of the resonant coloration recalls Rubens's art of landscape.

We must now return to the ground floor. Passing the entrance of the Print Room we enter the door opposite the foot of the long flight of stairs. Here, in *Cabinets* 39 to 43, are works mainly of the first half of the nineteenth century. Quite recently the attention of very many people has been directed to some of these masters, and, without exception, to those who did not yield to the weak ideals of their day. We shall be mainly concerned with portrait painters, then with landscape artists. These five cabinets are more subject to change than any others in the building, for new acquisitions are provisionally hung here. Of the works now present we should especially notice

Cabinets 39—43

Hofmann's good portrait of the sculptor Hähnel (Cabinet 43, No. 2265 a), a picture in which the later painter of the boy Jesus in the Temple is absolutely unrecognizable; *Kops'* portrait of the sculptor Schilling (Cabinet 41, No. 2315); and *Rosenfelder's* portrait of the painter Ernst Resch (Cabinet 40, No. 2440). The Bath of Diana (Cabinet 40, No. 2260) by *Franz-Dreber* shows at least the effort to look at nature with an individual eye and to convey a personal sense of color.

Caspar David Friedrich (Cabinet 41) enjoys today an especial reputation, which he did not, however, gain primarily from our four pictures. The moonlight scene (No. 2194) is all subjective impression, not objective landscape. The blunt colors are not meant to render anything actual; the disposition remains unclear. The Cromlech in Snow (No. 2196) does not go much farther, although as a better drawn picture it has greater definiteness and precision. What we like in it today is the simplicity, the willingness to be content with a plain motive, whose presentation the artist did not seek to make interesting through decorative details or literary allusions. In the later picture, Rest during Hay-making (Cabinet 40, No. 2197), ostensibly the last work of the master (1834), the technical part is much harder, and as the subject of the picture has become clearer, so the feeling has diminished. *Bernhard Schröter's* Winter Sunshine (Cabinet 41, No. 2317) is a picture that we would rather see upstairs among the latest works. It hangs here now, because originally, when it was upstairs, no other picture could stand its proximity. Now that people have learned to see the color in shadows, they easily

go too far, as in this picture, and place too sharp accents in the blue of the shadows on the snow.

We now go out through the main entrance and cross the carriage way to the opposite ground floor division. This floor of the wing was designed to receive the Mengs collection of casts. When the casts were transferred to the rebuilt arsenal, now the Albertinum, the rooms left vacant were admirably remodeled for the reception of all the eighteenth century pictures. The long *Middle Hall* cannot be well lighted and therefore serves only for a few large, merely decorative pictures by such masters as the Venetian *Migliori* and *Sebastiano Ricci*. Quite in another way from that familiar to us, such works fitted the rooms for which they were painted. The artist had no notion of diverting the spectator's attention from the room in general to the picture in particular. In our modern picture galleries, such paintings find no favorable lodgment.

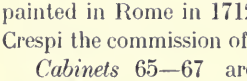
Middle Hall

Two noteworthy architectural show-pieces on the entrance wall are by *Buti*, who was presumably a Roman. To phantasies of this kind, archaeological research and excavations gave an impulse which aroused a passion for fabulously extravagant architecture, culminating in the some of the vagaries of a Piranesi.

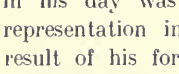
Cabinet 64

Passing up the Hall we turn to the right and enter *Cabinet* 64. Here we are struck with the seven Sacrament pictures (No. 392—398) by *Giuseppe Maria Crespi*. The unusual lighting and the colorlessness have something startling in them. Many

works of the painter have sorely suffered with time, because the artist busied himself with a bad technique and also worked with cheap materials. The agreeable modern harmonic triad of gray-brown-black, upon which the pictures are built, pleases us today; but it is an open question whether this arrangement was part of the painter's original plan. The series, which was painted in Rome in 1712 for a Cardinal Ottoboni, gained Crespi the commission of repeating it for another cardinal.



Cabinets 65—67 are full of the accomplishments of the Dresden court painter and academy professor, *Dietrich*, a real Proteus of painting. We observe how here he imitated Watteau, there Correggio, now Raffaello Santi, again Poelemburgh, occasionally Hobbema, and oftenest of all Rembrandt van Rijn. Even with these the succession of his patterns does not end, and he shows us that in all paths in which others wandered he too could limp. Though Dietrich in his day was immeasurably over-valued, his large representation in our gallery is nevertheless not the result of his former popularity. Very many of these pictures were taken over by the state as the only available repayment of embezzled money.



The Murder of Aegisthus (No. 2199) by *Matthaei*, and the Finnish Sorcerers (No. 2224) by *Karl Johann Bähr*, make *Cabinet* 68 a pure chamber of horrors for any lover of art. It is to be hoped that the time will soon come when these pictures, and many others in our possession, may be totally removed from the gallery.

In *Cabinet* 69 the two works by *Louis de Silvestre*, Augustus the Strong with Frederick William I (No. 770), and the Electoral Princess Maria Josepha (No. 771), are not exactly very important productions, yet they do not lack a certain degree of good taste. The *Pesne*, Girl with Doves (No. 773), is a really good picture, and the Portrait of an Elderly Lady (No. 595) by *Longhi* is a very attractive work. With Longhi perished the great painting of the Venetians. He had a special deftness in placing piquantly on the canvas, portraits and, particularly, small figure incidents from the life of his day. Very aptly he has been termed the pictorial counterpart of Goldoni, and, much less aptly, the Italian Hogarth. Note, finally, the Portrait of a Lady (No. 2184 a) by *Tischbein*, which captivates us by its color-scheme, in spite of the irregularity of the features. Notwithstanding its unpretentiousness, there is dignified grace in this picture, which was done at a time (1804) when there were in Germany none too many painters clear-sighted enough to keep their intentions within the compass of their powers. This artist was the nephew and pupil of that Tischbein who painted the well-known portrait, Goethe in Italy.

We cross the Middle Hall, enter the door in front of us, and turn to the left into *Cabinet* 52, which contains the miniatures and some of the pastels. The life-size portrait of King Frederick Augustus the Just (No. 2165) by *Graff* obviously suffers from the artist's being too keenly aware that something extremely fine

was expected of him. The picture is stiff and cold: we miss in it Graff's special knack, his hearty way of bringing his subject humanly near us,—a gift that compensates somewhat for his various failings, for instance his empty, often dull coloration. Evidently the artist was in awe of his sitter.

The long wall is chiefly filled with pastels by *Rosalba Carriera*. Time has so affected these specimens of the least durable method of painting, that today we can hardly get a just impression of them. Not only has the chalk-dust gradually dropped off the paper, but it seems also as if many of the pigments had not been able to withstand the chemical action of light. What can be attained in this technique may perhaps be seen in Carriera's Girl with the Straw Hat (No. 92), and naturally in still higher degree in the quite recent and therefore well preserved Self-Portrait (No. 164 a) by *Wauters*. The Madame Riquet (No. 182) by *Daniel Caffé* is also a good picture. The Frederick Augustus as a Child (No. 176) by *Raphael Mengs* wholly misses its mark, for the artist has striven with crayons for effects which can be gained only in oil-painting.

The miniature collection is not insignificant, but it is not a pre-eminent one. Here, as everywhere, it is clear that enamel and oil miniatures on porcelain and copper cannot in the slightest degree attain the peculiar and delicate charm of water-color miniatures on ivory.

In Case A *Sophia Dinglinger's* portrait of the head of her family (No. 77) is pretentious and self-conscious; her other six efforts (No. 78—83) are much more pleasing. The woman's portrait (No. 200 a) surprises us by its

quietness and good drawing, for it is the work of an artist in whose well-known series of illustrations (to Shakespeare, Schiller etc.) these two characteristics are not at all in evidence. The Print Collection in this building possesses a youthful album of the Retzsch brothers, painted chiefly by Moritz, in which, with all its clumsiness, there is an unexpected freshness and naturalness. Surely *Retzsch*, too, belongs among those masters whom fate has treated badly, for it diverted him, like many another, from his native inclinations and put him in the way of believing that lofty things were expected of him, which he was incompetent to produce.

In Case B we find only tedious, mechanical works, done with a sort of unerring, soulless precision. They are probably copies by some clever dilettante.

In Case C the works by *Carriera*, and those of her pupil, *Sartori-Hoffmann*, show the same faded colors as the pastels, and strengthen the supposition, expressed a moment ago, that something was the matter with the pigments themselves. King Augustus III (No. 58) by *Raphael Mengs* is a rather good little picture. Note also, below, the Sassaroli (No. 199) by *Fiorino* and the etcher Darnstedt (No. 200 b) by *Dolst*, two delightfully agreeable and delicate pieces.

Case D contains the best specimens of our collection. The portraits of Napoleon I (No. 133) and King Jerome (No. 134) by the famous *J. Augustin*, and of King Jerome (No. 135) by Augustin's if possible more famous rival, *Isabey*, touch the utmost limits of soft delicacy and skill. They are almost too purely masterpieces of tech-

nique, as appears from the fact that they cannot be distinguished from one another in workmanship, although they are by two different artists. Isabey, especially, has occasionally done miniatures that show more vitality and more of a personal touch. The Archduke Charles of Austria (No. 136) by *Johann Walch* is also an excellent specimen of the art. The following, all by unknown artists, are further examples that should be noted in this Case: the Archduchess Christine of Sachsen-Teschen (No. 145); the Master of the Fisheries, von Wolfersdorff (No. 149); the Electress Elizabeth of Bavaria (No. 179); Prince Albert of Sachsen-Teschen (No. 183); King Augustus the Strong (No. 185); and especially the charming little pictures, done at the end of the eighteenth century,—Electress Maria Antonia of Saxony (No. 211), King Frederick Augustus the Just (No. 215), an unknown Lady with the order of the Starred Cross (No. 220); and an unknown Lady with a Mask (No. 221). Below in Frame E is a second, well-drawn *Retzsch* (No. 200).

Cabinet 53 contains four good portraits of state, among which the *Rigaud*, King Augustus III as Elec-

toral Prince (No. 760), stands out because of its distinguished freedom. But even this picture is conceived too spectacularly to satisfy any serious demands upon characterization or upon purely artistic qualities. *Nattier* is much more captivating in his fine, bright, women's portraits than in the Marshal Maurice of Saxony (No. 783) which hangs here.

In *Cabinet* 54 we become acquainted with a more

pleasing side of *Anton Graff's* art. The historian Böhme (No. 2176), like the physiologist Platner (No. 2180b in the next room), is portrayed in a lively, penetrating way.

Cabinet 54

In this room, at length, we have an opportunity of seeing fascinating specimens of one of the finest tendencies of eighteenth century French

Watteau, Garden Party (No. 781).

art, the Arcadian scenes of *Watteau*, *Lancret*, and *Pater*. The wondrous harmony which existed between the grace of body and attractiveness of mind in the highly cultivated society around about him was seized by Watteau with the delicate perception of genius and rendered with consummate fidelity. He even goes a

step beyond his own ideal and undertakes to treat his subject in a genial vein of irony, presenting this society just as it played with itself in theatrical costume. Our pictures reveal these theatrical tendencies of the master in their composition and in their beautifully painted, yet scenical, landscape. In his grasp of characterization he is absolutely assured. This delicate painting, full of wonderfully soft, warm color charm, stands far above the sleek bravura painting of most of the Netherlanders, who, over-satisfied with their own achievements, only too easily forgot good taste.

Lancret shows at least in his smaller dance festivities (No. 785, 786) how well he had acclimated himself in this society. Its playful spirit, even its artistic aspect, became his own, and he had only to use his observation. But what he had to contribute out of his own store was a drawback to him. His drawing is perceptibly weaker, his types a trifle affected. His failings become especially apparent when he works upon a larger scale. In the big picture, No. 784, he did not succeed in preserving a painter-like unity. If Watteau was purely artistic, and naive save for his looking upon his own world with a slightly mocking superiority, and if in Lancret this very world betrays self-consciousness and affectation, in *Pater* we come upon a complete lack of naturalness. He knows what makes Watteau so pleasing; and he paints, not from the desire to create, but in order to win similar fame for himself. His figures grow puppet-like; between him and nature stands his teacher, and numerous patterns, too difficult for his powers, likewise intervene. But despite all this, pictur-

esque charm and appreciation of mood remain, as in his predecessors.

In *Cabinet* 55 we see a number of *Graffs*, good and less good, all together,—the two Self-Portraits (No. 2168, 2166) and the portrait of Frau Hetzer (No. 2180) being especially successful. As soon as Graff works on a larger scale, as in the seated Self-Portrait (No. 2167), the insufficiencies of his method become disproportionately more noticeable. A picture of these dimensions demands technical excellences if it is to interest us. It is in this room that we meet for the first time an excellent master, *Bernardo Belotto* (No. 637, 638), in whose works the gallery possesses a real treasure. With his uncle, *Antonio Canale*, from whom he got the soubriquet *Canaletto*, he raised the painting of "views of a place" to a great art. The two men had an unusual, seer-like quality which enabled them to perceive what was worth perpetuating in the picture of a town. They had in superabundant measure the power of finding the picturesque in the commonplace, or, to put it more accurately, of casting a picturesque veil over that com-

Cabinet 55

Graff, Self-Portrait (No. 2166).

monplace which hardly arrests the glance of the ordinary spectator. In a splendid way they play outlines strongly against one another and against the sky. But most significant of all is their sensitive eye for the silvery atmosphere which, in premonition of "plein-air" painting, they fixed upon the canvas at a time when current painting affected the brown studio-tone. Further, they had a reverence for nature, as opposed to the spirit which easily submits to the authority of the schools, and it is this reverence, almost more than anything else in them, which claims our respect. *Canale* is excellently represented in Dresden, and *Belotto* nowhere else so well as here where for a long period he was court painter. The thirty seven pictures which we possess from his hand come mostly from the twelve years of his first residence in Dresden.

In *Cabinet* 56 we find two *Belottos*,—splendid views of Dresden (No. 630, 631), whose clear, true tone is refreshing. The merchant Hommeyer and his Wife (No. 2171, 2172) are two other good examples of *Graff's* art. *Angelika Kauffmann*, decidedly underestimated at present, is represented here by a Sibyl (No. 2181) and a Vestal Virgin (No. 2182), both of which are really costume portraits,—and a Lost Ariadne (No. 2183). It is not at all just to call this work merely enlarged porcelain painting. It is rather the utterance of a very womanly and gentle soul which was full of the thirst for beauty, but which had no large spiritual horizon. A determined will is evident in this art, for the painter, by reason of her misfortunes, might more

than once have turned pessimist. That she did not do so, but remained true to her artistic ideals, speaks for her, and gives her painting a personal character. Oil-painting, however, was not really its proper medium; and when we learn to know her by means of a method so well suited to her nature as the art of stippling, our enjoyment is much more keen. It must also prepossess us in her favor, that she never set herself problems whose solution was beyond her. *Christian Vogel* hit the mark exactly in his Children's Portrait (No. 2189); he often made replicas of it, and we know nothing else of his so worthy of high praise. Unexpectedly successful, too, is the *Rotari* (No. 599), in which, for once, this artist's feeling and chosen means harmonize. It is, if you will, only enlarged miniature painting, but in this case the over-sweetness lies only in the technique and not in the conception.

Angelika Kauffmann.
Portrait as a Vestal Virgin (No. 2182).

Cabinet 57

In *Cabinet* 57 hangs a fine Venetian picture (No. 582) by the elder *Canale*. He shows us the Place opposite the so-called School of

St. Mark, with Verrocchio's equestrian statue of Colleoni in the foreground, and to the right the second most famous church of Venice, the "Zanipolo" (St. John and St. Paul), noted for its tombs of the doges, and—until this was destroyed by fire—for Titian's Martyrdom of St. Peter. The master has splendidly rendered the effect of clear,

A. Canale, Church of St. John and St. Paul, Venice (No. 582).

pure air in the scene. Left and right are the two companion pieces by *Batoni*, Mary Magdalen (No. 454) and John the Baptist (No. 453),—ideally "popular" works in the bad sense of the word. On account of their enervating qualities, especially on account of their coquetting with a certain low prettiness which, so to say, is to be found in the street, they furnish delight to persons who are totally inexperienced in artistic

enjoyment. The great error of the artist was to mistake his scale. The will and strength which are here shown might perhaps have done very well in pictures of one-fourth the size. Then they would not have seemed so nerveless and marrowless, and the modest amount of artistic grasp would have been security for the outlay in execution. The Children's Portrait (No. 2158) interests us most on account of the personality of the artist, *Adam Oeser*, who recalls Goethe's young Leipsic days. Under this Academy professor, Goethe learned to draw and etch.

Raeburn, Lucius O'Beirne, Bishop of Meath (No. 798 d).

In *Cabinet* 58 we see another beautiful *Canale* (No. 581), a glimpse of the Grand Canal in Venice. Of eighteenth century Italian art a rather fair notion may be gained from our gallery; nor are we so badly off with reference to the French art of this period. But the English art of the same time is lamentably represented here, as generally on the continent, although between 1750 and 1800 England was one of the chief factors in the artistic world. Even if the Portrait of Mr. William James (No. 798 c) be undoubtedly by *Reynolds*, it is still only a youthful picture, which gives no hint of the

Cabinet 58

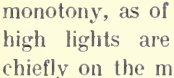
later greatness of this most highly prized of all English portrait painters. The works of his early period, which lasted for several years after his return from Italy, show neither the free, noble grasp, nor the warm, enchanting color of the master. An admirable work, however, is the Portrait of the Bishop of Meath (No. 798 d) by *Raeburn*, the Scotch Reynolds. Since this painting was purchased for the gallery (1897), the master has risen mightily in consideration, and a portrait from his hand, some time ago in the well-known auction-rooms of Christie, Manson & Woods, exceeded the ominous ten thousand guinea mark ("Sir John Sinclair", 21 May 1903, 14 000 guineas). The flourishing of the fame of Reynolds, Romney, and Gainsborough, is a good thing for those of the second rank, as well. To judge from our picture, however, one would rather not count Raeburn in the second rank. This portrait splendidly immortalizes the body and soul of the subject, and we feel that we can read the pictured face as plainly as if it were a written description of character. The color is deep and full, and it serves aesthetic purposes over and above its use in the depicting of objects. The two sacrificial pictures (No. 549, 550) deserve more than a passing glance. They are by *Sebastiano Ricci*, who is flashy and dramatic, like the other Venetian artists during the eighteenth century.

Cabinet 59

Cabinet 59 greets us with two more *Belottos*, both of them splendid pictures: the glimpse of Dresden (No. 606), seen from the Neustadt side of the river, below the Augustus Bridge,—an early painting dated 1748,—and a View of the Palace Courtyard

at Warsaw (No. 636), from the master's last period. The huge *Rotari*, Rest on the Flight (No. 596), makes us wonder how we could previously have seen anything good in this painter. In work of this scale his art sinks to chromo quality: he is unlovely and untrue in everything, —in coloring, in grasp, and in the feeling underlying his work. On a pier between this room and the next, hangs a Papal Blessing in Venice in 1782 (No. 601 a), attributed to Canale's pupil, *Francesco Guardi*, who was to become a serious rival of his teacher for the favor of posterity. Our picture is only one of four versions, and is possibly not wholly by Guardi's own hand. The monotony, as of a regular rank and file, with which the high lights are touched in throughout the picture, chiefly on the men's collars, makes the whole treatment seem not exactly spirited.

Cabinet 60 contains a wealth of *Belottos* To the Dresdener they offer something special,—historical side-

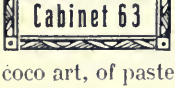


lights on former phases of the town's architecture,—and to every one they furnish richly interesting material for the study of former manners and customs. Some of these picturesque spots time has extraordinarily spared for us —an almost incredible thing, when we realize that the last fifteen years alone have wrought changes in Dresden, as in every large town, that make its outward appearance almost unrecognizable. But whoever will hold in his memory the Frauenkirche picture (No. 617), for example, and will go a few hundred yards eastward, may see even today, if I may so put it, the petrifaction of this painting. The variations are only minor.

Cabinet 61 increases our enjoyment in *Belotto.* Here we have, in the views of Pirna, pictures of a type approximating much more to landscape, with broad open spaces, instead of the cramped city streets and places. No. 623 is the exception, and must be noted as an especially fine specimen of a "town-interior".

In the next *Cabinet,* 62, are ten more superb pictures of Dresden, and two companion pieces (No. 634, 635) to the Warsaw picture already seen, which were likewise originally designed as decorative pieces to go above a door. All of these are by *Belotto.*

For our leave-taking of the gallery we have reserved one of its distinctive features, one of its distinctive charms, the circular *Cabinet* 63. It gives us in an enchanting setting an excellent notion of the ultimate development, in late Rococo art, of pastelpainting. On the first two sections of the wall hang works by *Rosalba Carriera,* which have the same strangely faded appearance that we noticed once before. The pictures by *Raphael Mengs* on section C. Frau Thiele (No. 168), the singer Mingotti (No. 170), Elector Frederick Christian (No. 174), King Augustus III (No. 173), Electress Maria Antonia (No. 175), Herr von Hofmann (No. 169),—all suffer from the weakness previously observed in Mengs, his avoidance of a method appropriate to pastel, and his endeavor to gain with crayons the effect of oil-painting. He thus loses command of his materials, and instead of attaining delicacy, he arrives at a greasy, cloying shininess.



On section D *Carriera* strikes for once a rather energetic tone in the Venetian Procurator (No. 4). The two works of *Delatour*, the Dauphiness Maria Josepha (No. 163) and Marshal Maurice (No. 164), are distinguished by a freshness of comprehension, greater than usual with this artist, and they avoid over-done glossiness. Yet even these pictures have not a specifi-

Belotto (Canaletto), Market-Place in Pirna (No. 623).

cally pastel character. The saucy little head of a Venetian woman from the Barbarigo house (No. 16) is very piquant: the model herself doubtless helps to captivate us, but the picture has charms of its own, besides.

Passing over to the other works of *Raphael Mengs* on section G, we do not alter our judgment of the artist after looking at the portrait of Ismael Mengs (No. 165) the Self-Portraits (No. 166, 167), and the Chief Court Painter Louis de Silvestre (No. 172). The Cupid (No. 177), indeed, directly repels us by its effeminate over-sweetness.

Only the picture of the singer Annibali (No. 171) shows a little more earnestness and character.

On the middle of the wall, section E, hang the works of perhaps the most famous among the old pastel painters, *Jean Etienne Liotard*. The Self-Portrait (No. 159), the Girl Reading (No. 162), and especially the Marshal Maurice (No. 160), scarcely deserve to be ranked very far above the works of competitors. The Chocolate Girl (No. 161), however, is a masterpiece, and furnishes the rare instance of expert taste and wholly uncultivated taste agreeing to like one and the same picture. Notice that it is perhaps the only picture in the room which preserves its effect at a distance. From a general point of view, the painter made a lucky stroke, admirably seizing and presenting a manifestation of actual life; and, from the special point

Liotard, The Chocolate Girl (No. 161).

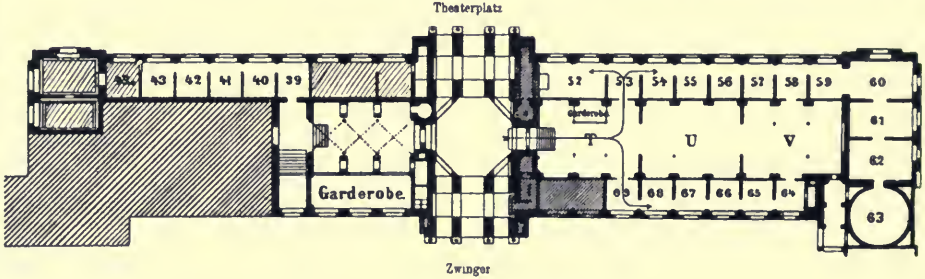
of view of pastel-painting, the artist attained a specific effect in resolving a harmonious color scale, which, in this lightness and grace, in this unusual timbre, could not have been gained either in oils or in water-colors. There could hardly be a better picture with which to take our leave of the gallery. The visitor who has patiently followed the Cicerone through many rooms has seen many wonderful and memorable paintings, and not a few that may righteously be forgotten. This last work has the happy power of leaving with every beholder a delightful memory.

From a photograph by F. Hanfstaengl, Munich

Belotto, The Frauenkirche, Dresden (No. 617).

ALPHABETICAL INDEX OF ARTISTS

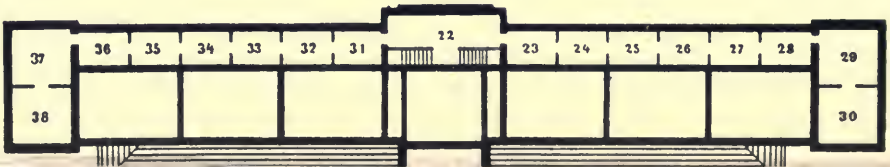
PLAN OF THE ROYAL PICTURE GALLERY, DRESDEN



GROUND FLOOR

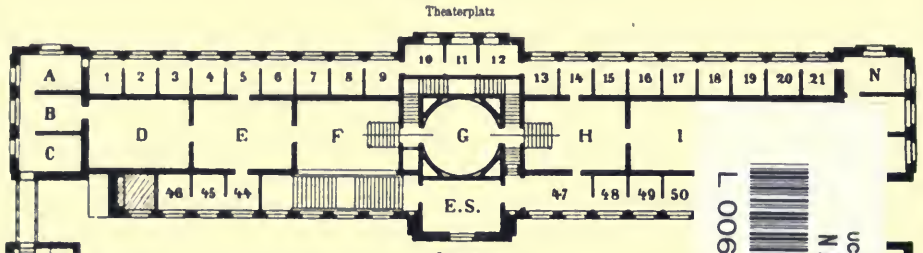
LEFT: 39—42. German, XIX. Century. 43. Recent acquisitions.

RIGHT: Masters of the XVIII Century. T. U. V. Middle Hall. Decorative Italian. 52. Pastels and Miniatures. 53. French (Rigaud). 54. French (Watteau). 55. German (Graff). 56. German (Graff). 57. German and Italian (Angelika Kauffmann). 58. Italian (Batoni). 59. Italian. 60—62. Italian (Canaletto). 63. Pastels. 64. Italian (Crespi). 65—67. German (Dietrich). 68. German, XVIII and XIX Centuries. 69. French (Silvestre).



SECOND FLOOR

22—38. Masters of the XIX Century.



FIRST FLOOR

E. S. Entrance Hall. French, XVIII Century. A. Raffaello's Sist
B. Italian, XVI and XVII Centuries. C. Italian, XVI—XVIII Centuries
XVI and XVII Centuries (Correggio Hall). E. Italian, XVI and XVII Cent
Hall). F. Italian, XVII Century (Carracci Hall). G. Tapestry Hall. H. Spar
XVII Century (Murillo Hall). I. Flemish and Spanish, XVII Century
K. Dutch and Flemish, XVII Century (Rembrandt Hall). L and M. Dutc
XVII Century. N. German and Netherlandish, XV and XVI Centuries
O. Old German, XVI Century (Cranach Hall). P. Netherlandish and Ge
XVIII Centuries. Q. Netherlandish and German, XVII and XVIII Centur
Byzantine and Italian, various periods. 1. Italian, XV Century. 2. It
XVI Century (Tribute Money Cabinet). 3. Italian, XVI and XVII Centuri
XVII Century (Guido Reni Cabinet). 5. Italian, XVI and XVII Centurie
XVII and XVIII Centuries (Claude Lorrain Cabinet). 7. Dutch, XVII and XVIII Cent... ...inet).
8. Dutch, XVII Century. 9. Dutch, XVII Century (Poelenburgh Cabinet). 10. Dutch, XVII Century. 11. Dutch,
XVII Century (Ruisdael Cabinet). 12. Dutch, XVII Century. 13. Dutch, XVII Century (Potter Cabinet). 14. Dutch,
XVII Century (Rembrandt Cabinet). 15. Dutch, XVII Century (Dou Cabinet). 16. Dutch, XVII Century (Ostade Cabinet).
17. Dutch, XVII Century. 18—20. Flemish, XVII Century. 21. Old German and Old Netherlandish, XVI and
XVII Centuries. 44—46. Italian and French, XVII Century. 47—51. Various Schools.