DRESDEN

HISTORY
STAGE
GALLERY

THE FRAUENKIRCHE FROM THE
JAPANESE - PALACE GARDEN

DRESDEN

HISTORY
STAGE
GALLERY

BY

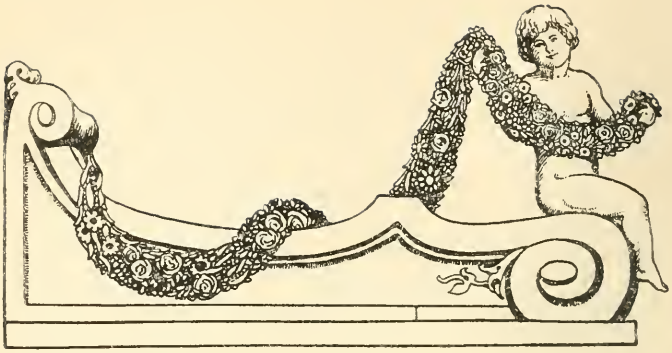
MARY ENDELL

ILLUSTRATED WITH TEN MEZZO-TINTS, AND BOOK-DECORATIONS BY FRITZ ENDELL

DRESDEN
JOHANNES SEIFERT, PUBLISHER
11, PRAGERSTRASSE.
1908

TO

THE FRIENDS AT HOME

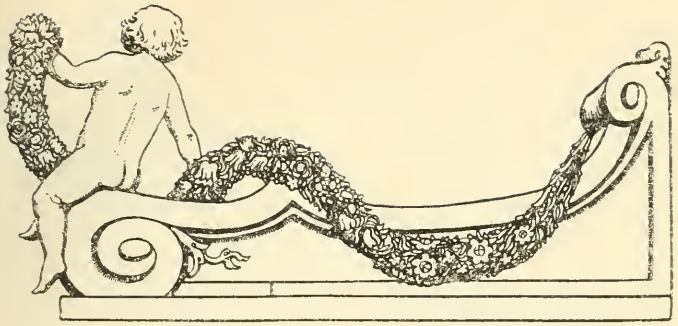


CONTENTS.

A WORD WITH THE GENTLE READER.

Part First.

HISTORY OF THE CITY AND ITS BUILDINGS.



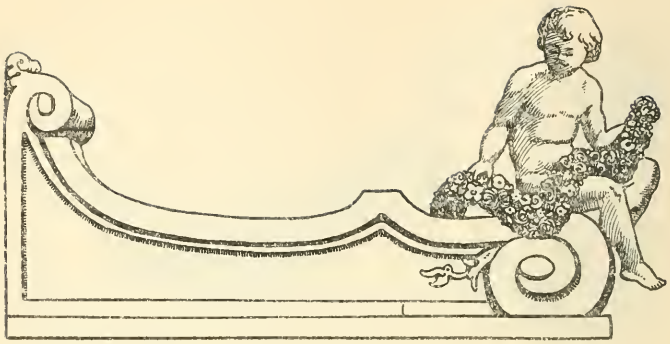
CONTENTS.

Part Second.

THE ROYAL THEATRE.

Part Third.

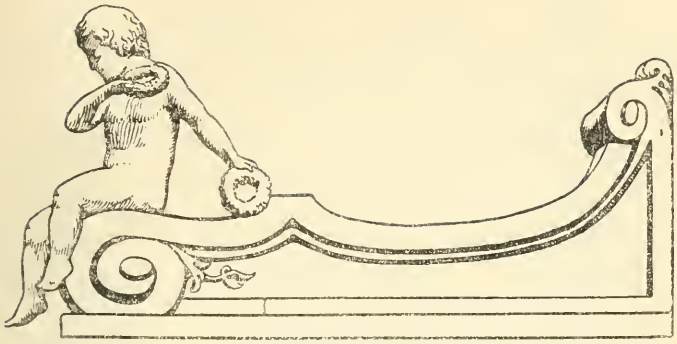
THE GALLERY.



LIST OF ILLUSTRATIONS.

Frontispiece: A WOOD-CUT, DESIGNED AND ENGRAVED BY FRITZ ENDELL.

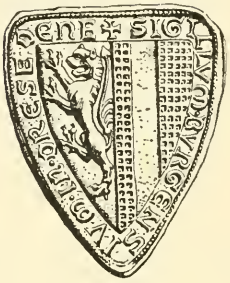
DRAWINGS:



LIST OF ILLUSTRATIONS.

MEZZO-TINT ENGRAVINGS:

The Oldest Seal of the City



1309

INTRODUCTION.

It is hoped that this little book will make itself useful. It attempts to give to an English-reading public a bird's-eye view of how Dresden came to look as it does, architecturally; of how it expanded musically, through the genius of a few men, to its present bloom; and it calls attention to certain permanent land-marks in art that make its Gallery the resort of those seeking lasting impressions.

It is not precisely a manual; but for those that avoid undue haste, it may be serviceable before this or that promenade, or after a visit to some object of interest.

The information contained in this modest volume is based to a certain extent upon a large number of voluminous works; still, enough personal investigation underlies it, so that any errors may safely be charged to the author. This opportunity is taken to acknowledge the especial aid received in Dresden's narrative from the works of Cornelius Gurlitt, of Otto Richter, and of Lindau.

Thanks are due in the theatrical chronicle to Prölss' detailed work,—an outgrowth of its forerunner by Weber's friend Fürstenau. It goes almost without the saying, that Director Woermann's Gallery-work has been constantly in the hand for practical reference regarding Dresden paintings.

It has been thought better to preserve, untranslated, the names of individuals mentioned in these pages. Not only does it seem a sort of infringement, to alter people's rightful names; but such alteration can hinder a rapid identification of a historical personage, and the memorials of him in his native land. Geographical nomenclatures, on the other hand, are sometimes in more than one form historically legitimate.

So many people love Dresden—the charm of its proverbial politeness, the balm of its "Gemütlichkeit", the chef-d'oeuvres of its pastry-cooks—that perchance a souvenir of its more solid attractions may not be superfluous.

These leaves will not have been written unavailingly if, through their perusal, certain city-profiles—grown familiar across the stretches from Räcknitz, or from the Waldschlösschen as the sinking sun painted the River red—are recalled pleasantly to the mind of the Gentle Reader.

DREDSEN,
in the early Autumn, 1907.

PART I.

DRESDEN'S PAST AND PRESENT.

"Ich blickte von dem hohen Ufer herab über das herrliche Elbthal; es lag da wie ein Gemälde von Claude Lorrain unter meinen Füssen."—HEINRICH VON KLEIST.

CHAPTER I.

MIDDLE AGES.

Already a millennium before the birth of Christ, human beings dwelled in the landscape where Dresden now lies. This we are taught by the excavations made at various spots in the vicinity of the city, which have brought to light signs of dwelling-places belonging to the so-called "younger stone-age". The subsequent "bronze-age" is represented by relics of this epoch that have been found on the burial-places: funeral urns and all sorts of decorative and useful objects; such have also been found inside the city—especially between the Reitbahnstrasse and the Grosse Plauenschestrasse, and on the Platz between the Leipziger Bahnhof and the Schlesischer Bahnhof. Traces of "grave-fields" (burying-grounds) belonging to the "iron-age" have been found in the neighborhood of the Pfotenhauerstrasse, among other places.

Since all the articles discovered correspond with those of similar epochs found in other parts of Germany,

we may assume that the earliest inhabitants of this Elbe region were ancient Germans. It is supposed that they belonged to the Suevic tribe of the Semnons, and that they voluntarily gave up their abode at the time of the migration of nations.

Then a Slavic tribe, the Sorbs,—now commonly known as the "Wends"—moved into this territory, which lay forsaken and for a time propably without a proprietor. The Sorbs were people that industriously cultivated the low-lands and raised live-stock, and that were fairly skilful in various crafts: especially noteworthy is it, that they employed the turning-wheel for making pottery.

Dresden, then, is to be numbered among those villages of the Elbe valley settled by the Sorbs during the second half of the sixth century after Christ. As they came from the east, they built at first on the right bank of the Elbe, grouping their low huts around a ring-formed village-place. Their gable-fronted little houses stood close together around such a circular place, which had only one open way leading into it. This method of building was for convenience in securing their flocks at night. The Neustädter Markt of to-day is the site of the old Wendish village market-place.

But soon a part of the immigrants settled along the left bank of the Elbe, on account of the better fishing there, building their huts upon piles along the river in rather boggy overgrown ground. Hence they were called by their compatriots "the inhabitants of the swampy woods" (Slavic "dresjan" from "dresga", swampy woods). Various local names of to-day suggest the former wetness of this region, amounting at certain points to little lakes: "Seestrasse", for instance, is such a reminder. A ferry is believed to have in time connected the original village on the east side with this line of fishing-huts now built along the left river bank. The preferance of the Sorbs

for low lands is easily explained by their taste for fishing and for agriculture, in which latter occupation their tools and methods were too primitive to allow the tilling of high or obstinate ground. Thus alluvial soil, where too their herds easily found water as well as succulent pasturage, responded to their leading employments. The same predilection for river land may be still remarked among the descendants of the Sorbs existing to-day in the picturesque Wendish settlement at Bautzen, a few hours by rail from Dresden. It is a pretty sight to see the little dark-haired, fine-featured Wendish women spreading their snowy linen to dry on the flat verdant patches bordering the Spree. Or how can one transport oneself more easily to another epoch, to a younger civilization, than to be paddled by a wire-muscled Wend through the labyrinthine water-ways of the Spreewald, a few hours up the river, from Berlin. This "dresga" is verily a sylvan idyl of an almost extinct people.

But to pick up the thread of our history.—

After some centuries of quiet living, the Sorbs were disturbed in their peaceful existence by an invasion of the Germans from the west, who came with sword and cross to subdue the pagan Sorbs, and to convert them to the Christian faith.

About the year 928, King Heinrich I. founded the fortress of Meissen, the first of a series of strongholds for protecting his military and religious undertakings. A bishop was installed at Meissen as early as 968. The process of Christianizing the Slavic inhabitants of Dresden began in the fishing-community on the left bank of the Elbe, not far down the river from which, the Germans had founded another fortress, called Briessnitz. This ending, "nitz", as well as those in scores of names now familiar in the Elbe valley between Meissen and Pirna, reminds of the German partiality for foreign forms. In

the environs of Dresden,—so closely besprinkled as this Elbe basin is with towns and villages—only four places have unmixed German names. At the end of the twelvth century, when family names were introduced, most of the Saxon knighthood of purest Teutonic blood adopted the Slavic names of their estates, also for their personal designation.

Under the protection of the fortress, Briessnitz, the first Christian church at Dresden was founded in the eleventh century: the Frauenkirche. Under the influence of the church, the hamlet on the left bank of the Elbe developed more rapidly than the mother-village, and finally gained the ascendency over it.

After Heinrich the First's conquest, follow three centuries of internal conflicts, and actions against the enemies of German nationality,—the Poles and Bohemians—who always advanced afresh.

In 1089, the margraviate of Meissen was assigned by the German Emperor, Heinrich IV., to a Wettiner, the Count Heinrich von Eilenburg; and this Graf Heinrich is the ancestor of the Wettin house of monarchs who to-day rule in Saxony. It is true that the frontier county (or margraviate) of Meissen did not yet, in 1089, embrace Dresden: for this section and another (where Bautzen lies) were left in Bohemian possession, and were not passed over to the Wettin line until 1143. At this date, then, the Dresden region was incorporated into the Wettin lands.

The first documentary mention of Dresden occurs March 31st, 1206. Dresden is first referred to, as a city, in a document of January 21st, 1216,—"in civitate nostra Dreseden"; and this would seem to mean city in the sense of a fortified place. So we may assume that the margrave Dietrich, who drew up this act, was the founder

of the castle of Dresden. One should think of this original castle (parts of which are doubtless walled into the present "Schloss") as a structure containing only a few large rooms on each floor: on the ground floor, two great halls for domestic purposes; in the first story above, the room for the court ("Hofstube"), with antichamber; and in the second story, the apartment for ladies ("Frauenstube") out of which a balcony granted a free view over the valley of the Elbe.

With the building of the castle, then, began really the foundation of the city, which was laid out in a thoroughly systematic way, just as other German cities. This castle of the Margrave was built on the Taschenberg. Tradition also marks the Taschenberg as the earliest-built part of the city. "Tasche" is a German folk's expression to mean a slowly rising area. In our case, Taschenberg means the whole stretch ascending from the Taschenberg Gasse northward, up to the steep Elbe bank. From the castle as a starting point, the streets were staked out by the Margrave's officials; and building lots were designated for the tradespeople that drew near. Only Germans were allowed to be city-settlers; an especial section was indicated in which the few Wends should live that were later admitted—just as in the case of the Jews—and so arose the "Wendische Gasse" (now Galeriestrasse). The Wendish fishing-hamlet lay outside the city limits, and—together with the original village across the River—was known as "Altendresden". The new city was governed according to Magdeburg civil law,—an indication that the first citizens were Saxons. Hence, Dresden as a city is—despite its Slavish name—of essentially German founding.

The streets of the city, as first laid out, were log-roads. By the building of a drain in the Schlossstrasse in 1898, such a log-road was opened to view, two and a half metres under the present surface of the street.

The young city was for a time probably furnished with a plank fence, with ditches and ramparts for defence; and only later, with walls. Such "muri civitatis" are authentically mentioned in 1299.

The most important building of the city was the trading-house ("Kaufhaus"), which contained selling halls for the different industries, and which at the same time served as official building for the council of the city: hence it came soon to be called Council-House ("Rathaus", equivalent to our City-Hall). Because the great assembly-chamber of the City-Council (which was furnished with a solid red-painted tile-stove) was used as a dance-hall at the wedding festivities of distinguished citizens, the City-Hall was also called the Dance House. One can read in the bills of the revenue-office, how much beer and wine the high council drank up "in the service of the city". They had these libations brought from the cellar up to the council-chamber. The Rathaus stood on the Altmarkt of to-day, from the very beginning until 1707, at which time the ancient building was torn down.

On the market-place, which was the central point of the city, weekly markets were held from the first. In order to oblige the merchants of game, birds, and living fish to a rapid sale of their wares, rather than to hold them at a high price, they were ordered to stand while offering their articles. Besides the weekly market, there was a yearly market (Jahrmarkt) in October, which is authentically mentioned for the first time in 1407, but which is surely of an earlier origin. It was "rung in": that is, its beginning was proclaimed by the ringing of bells. So long as it lasted, the market-sign,—a whisp of straw on a pole—was raised. On Christmas Eve an extra market was held, at which especially the "Christ-breads" or "Striezel" were sold,—loaves rolled on top, to typify the baby Jesus in infant's clothing. Since the

sixteenth century, the market took place the Monday before Christmas, and therefore this day is always called "Striezel Monday". Richard Wagner, who was a great lover of dogs, and who once said he couldn't get anything done if something were not barking around him, named his Dresden pet "Striezel", because it looked like the sort of animals one saw at the Striezelmarkt!!

In 1480 was instituted a market on St. John's Day (June 24), the chief festival of indulgences; and this was the scene of religious processions and plays, for which a special stage was erected. Among other things, the worship of the Golden Calf by the Jews was represented. A real calf's head and a calf's skin hid a little cask of beer; which, after the play, was emptied for the benefit of the school-members acting as Jews. Again, King Herod is impersonated, surrounded by his servants, who carry little wooden children on their spears. Again, the Anti-Christ draws along with himself a stove made of canvas, representing the jaws of hell, into which the traitor Judas is shoved. Beginning with 1489, there were races on the Marktplatz after the procession; and for the worst performance, a pig was given as mock-prize.

At about the same time as the "Kaufhaus", the first firm Elbe bridge was constructed. The Bridge and the Kreuzkirche stand in a peculiar connection. The church, situated at the south-east corner of the market, was called the "Nikolaikirche" until into the fourteenth century,—being dedicated to St. Nikolaus (St. Nicholas), the patron-saint of fishers and boatmen. In the thirteenth century, a chapel was annexed to it, in which to preserve a piece from the Cross of Christ,—"ein merklich schön Partikel vom Kreuze Christi"—this being the dowry of Constantia of Austria, consort of the Margrave, Heinrich the Illustrious. The relic attracted great multitudes of devotees, and the income thus attained was expended for the

Bridge. The management of the property of the Bridge and the Kreuzkirche (as the Nikolaikirche came to be called) was centred in the Bridge-Administration ("Brückenamt").

The Bridge appears to have been at first entirely wooden; only after it was wholly destroyed in 1343, by driving of ice in the river, was it constructed with stone piers and arches. Upon the Bridge was the little Bridge-chapel, consecrated to the dead body of Christ. The chief revenues of the Bridge-Administration were from toll, the money out of the Church poor's-boxes, the fees from funerals, and finally from legacies and benevolent settlements. Among these, one is especially unique: the donation of a perpetual cow (or "Immerkuh") given by a noblewoman. The presented cow was let for four pence (Groschen) annual hereditary-rent, the contracting party binding himself at the same time, in case the cow should come to grief, to supply another.

The Bridge-Administration provided also for the needs of the School, which was early called the "Kreuzschule". A rector is on record as early as the year 1300. Beginning with the fourteenth century, the school-building was in the present Schulgasse. The classes of all ages. received instruction in a single great school-room,—often at the same time. The number of members was very fluctuating; because the outside, so-called "wandering-pupils" flocked from place to place. Several of the pupils, called "communicants", must hold themselves constantly ready to assist the priest, who carried the sacrament to sick people, preceding him with sacred song. An important source of support for the poor pupils was singing before the door.

Beside the school, the monasteries came hardly into consideration as nurseries of learning. The inmates of the Dresden convents apparently occupied themselves mainly in copying books; and this, even after the in-

vention of printing,—as the first printing-establishment in Dresden was not opened until 1524.

Heinrich the Illustrious (1221—1288), who was the son of the supposed founder of Dresden (the margrave Dietrich), removed his brilliant court to this city only in his advanced years. Earlier, when free from war-campaigns, he had preferred to assemble his courtiers at Meissen and other castles larger than that at Dresden. "He outshone all the rulers of Germany in his display of magnificence; his court was the stage of resplendent festivals and tournaments". Shortly before his death, he established the still existing "Maternihospital", for the care of aged women, who were known as "nuns" or "old mothers", and whose maintenance was on a generous plan. With the cooperation of the Margrave, the Franciscan Monastery was founded, on the Platz close beside the Schloss. In fact, it is conjectured that he gave a portion of the castle grounds for the bare-footed friars' garden. What is left of the institution is represented by the present Sophienkirche. The double-naved convent church was without a tower, like all the churches of mendicant orders. The annexed "Bussmanskapelle" (named after the donors, the mayor Bussman and his consort) is the present baptistery ("Taufkapelle") of the Sophienkirche. This was formerly embellished by one of the finest sculptures of the German Middle Ages,—a stone altar, typifying the Holy Sepulchre and the sleeping watchmen. It is now conserved in the Museum of Antiquities (Gr. Garten). The portrait busts of the founders, two console-figures, are still to-day in the chapel.

Opposite the Franciscan Monastery, lay the so-called Rule-House ("Regelhaus"), in which a small number of nuns lived according to the rules of the order of St. Clara.

The Franciscan monks were much endeared to the people; not only because of their ministries to the sick

and their self-immolation, but because they were vested with the right to grant indulgences: hence interment in the monastic cemetery was held by many a pious soul to be the surest pledge of an early release out of purgatory. The monks received for the burial of a cobbler six Groschen; for that of a journeyman-tailor, ten; and, of course, for well-to-do people, correspondingly more. Envy of this neat little source of income led to frequent debate between the black-gowned priests and the brown-hooded friars; until finally higher powers decreed, that only such as had worn the brown robe and cowl in their life-time might dispense with priest's and choir's assistance to celebrate their obsequies.

After the death of Heinrich the Illustrious, the city of Dresden was apportioned to his favorite son, Friedrich, called Clemme, the offspring of a third marriage. This alliance—with Elisabeth von Maltitz—was a union of unequal rank; but King Rudolf von Habsburg had, in 1279, granted to Friedrich Clemme the titles of noble birth, and therewith, the right of succession. He called himself at first, "by God's grace, the younger son of the Margrave Heinrich"; beginning 1295, "Herr von Dresden"; and after 1302, even "Margrave of Dresden". But he never enjoyed secure possession of his little patrimony. In the year 1315, Friedrich Clemme was forced, after a storming of the city by the Brandenburgers, to give up Dresden in exchange for a sum of money, together with an annuity. This first sack of Dresden is, in fact, the only time it has been taken by storm. Repeatedly the city has been since besieged, and forced to surrender, but never again has it been taken by an escalade.

A half year afterwards, on the 25th of April, 1316, Friedrich Clemme died, childless.

Now the Brandenburgers mortgaged the city to the bishop Withego of Meissen for 1700 marks, for three

years. He relinquished his claims to Dresden in 1319, in exchange for a thousand Schock Groschen (a "Schock" is sixty Groschen) as indemnity, in favor of Friedrich "der Freidige" (the brave),—son of Friedrich Clemme's elder half-brother— who was Landgrave in Thuringia, and who now became Margrave of Meissen. Since then, Dresden has never been alienated from the Wettin house, to this day. On Easter-Day of 1322, Friedrich der Freidige was at the Eisenach Easter-market. He was listening to a mystery-play, the "Wise and Foolish Virgins", when he suddenly had a stroke. Two years afterwards, he died.

During the reign of Friedrich the Earnest (1324—49), son of Friedrich der Freidige, Dresden received for the first time the visit of a German Emperor: Karl IV. sojourned within its walls in the January days of the year 1349. Hardly two months after this visit, an Asiatic pestilence, known by the people as "the black death" broke out, coming from the Mediterranean shores. It was reported that the Jews, who were universally hated on account of their usurious dealings, had poisoned the wells. Consequently, on the 24th of February, 1349, the Jews in the city of Dresden suffered death by fire. The presumption is, that this was ordered by the Margrave Friedrich himself, since he at other times caused the Jews in his lands to be burned, "for the praise and honor of God, and for the felicity of Christendom".

The burning of the Jews occurred conjecturally near the so-called Jüden-Teich; which, in 1849, was filled in, and on whose site the Georgenplatz now lies. As earlier remarked, the Jews lived in a separate street, called the Grosse or Alte Judengasse (the present Schössergasse), and in the "Kleine Judengasse" (also called Windischegasse), which is the Galeriestrasse of to-day. Here the Jews had their separate bathing-room, the "Judenstube". The butchers' stalls were transferred hither after the great

conflagration of 1491. As for the Christian inhabitants, they had a city bathing-room, called the "Rathsbaderei", in the Badergasse, which existed from the close of the fifteenth century, up to the year 1863. The "Schreiber" (writers), as the elder members of the Kreuzschule were called, had their own bathing-room, or "Schreiberstube", in the Schreibergasse, which opens into the Altmarkt, parallel with the Seestrasse. For Altendresden, another public Badestube existed. What a prominent part public baths played in the daily life of the people, may be conjectured from the former use of the word "Badegeld" (bathing-money), quite as frequently as "Trinkgeld", for any trifling service.

For the furtherance of their spiritual interests, pious people occasionally established bathing-rooms for the poor. These were known as "Seelbäder" (soul-baths). One is mentioned, where needy people might bathe gratis every Thursday, the manager being instructed to keep in readiness for drying-purposes twelve "bath-sheets", which were to be washed every two weeks.

The city-executioner, who was as the same time hangman and dog-catcher, was excluded from the use of all open bathing-establishments. Therefore an individual Badestube was furnished him in his little office-house. This singular position of the executioner, which shut him out from all civil society, we shall the more easily comprehend if we recollect what fearful punishments he often enough had to carry out: for murder and robbery, the wheel; for the pettiest theft, the gallows; seething or burning in a vessel, for false coining—etc. etc. Women were never broken upon the wheel for misdeeds; but they were drowned—sewed into a sack together with a dog, a cat, a snake, and a cock—and thrown into the water from the Elbe bridge. At times, condemned women were also buried living, as is to be seen from the city bills of 1418 and

1426,—for the executioner received an especial payment for each enforcement of a sentence. These items of penalty are tersely—almost nonchalantly noted in the records.

But to follow in order the succession of rulers.

The son of Friedrich the Earnest, the Margrave Wilhelm I., made Dresden his fixed residence, and enlarged the castle. He sought, by the erection of an Augustin monastery in Altendresden—the present Neustadt—to raise the tone of that section. Later, the parish church, "zu den Heiligen Drei Königen" (of the Holy Three Kings), was incorporated with this convent.

Wilhelm I. died in 1407, highly honored by the citizens of his time. He was entombed beside his beloved consort Elisabeth, in the cathedral at Meissen. The Dresden City-Council betook themselves by boat to the funeral solemnities in Meissen.

As Wilhelm I. had no children, his realm was divided between three nephews, Dresden falling to the lot of Friedrich "der Friedfertige" (the Peaceable), landgrave in Thuringia. He staid only rarely in Dresden,—indeed, he ruled less than did his advising cousins.

Now follow the Hussite wars against the Czech heretics; and for these conflicts in Bohemia the Dresdeners furnished repeatedly large forces of men. On the other hand, the Huss-doctrine of the communion in both kinds found a votary in "Peter von Dresden", who was on this account banished from the bishopric of Meissen. After the Battle of Aussig (1426), in which the Hussites were victorious and in which great numbers of Dresdeners found their death, an invasion of the heretic troops was feared. For this reason the encircling wall-fortifications ("Ringmauer") were strengthened at the most exposed places, by outworks. Thus resulted, between the original bulwarks and these antemural defences, the so-called "Zwinger" (con-

fined space). A number of towers were disposed at intervals along the "Ringmauer", as well as in the "Zwingermauer". While preparing to build the Reformed Church in 1892, the ground-walls of such an old tower were discovered, and thus it became possible to estimate their strength. This wall was one metre and three-quarters thick, and had an inside diameter of about nine metres.

The towers in the early days served not only as a dwelling for the gate-keepers, but also as prisons. One contained the debtors' prison or so-called debt-chamber. Further, under one of the gates stood the so-called "fools' lodge", a sort of cage, latticed with heavy wooden bars, in which nocturnal disturbers of the peace were locked up—they being thus a convenient laughing-stock for all that went back and forth through the gate during the day. The long lists of penalties for night-rioters attest that this "Narrenhäuslein" often enough received guests. Among their most cherished jokes was the wheeling away or overthrowing of wagons standing in the street; and the unhinging of the artisans' signs,—particularly of the tailors' great shears.

To restrict the nightly mischief, a "police-hour" was introduced—nine o'clock in summer and eight in winter. And now we hear often of persons that, after the curfew or "beer-bell", still sat in the taverns, were disorderly in the street, or otherwise "lived whimsically".

The old ditches between the inner and outer walls were filled in; and in the neighborhood of the castle was enclosed a princely preserve for tame deer. On the other hand, new trenches were dug outside the exterior fortifications, and here the City-Council kept what fish they might need.

In October, 1429, the dreaded Hussite hordes appeared before the gates of Dresden. They came along the Elbe,

lodging in Altendresden, and making great havoc there. But since the intrenched city was defended by a strong garrison, and since, besides, the Hussites were not equipped with the heavy artillery indispensable for the taking of fortified towns, the Dresdeners were not compelled to experience the direct cruelty of their foes; but the surrounding country, villages and small cities, was laid waste and burned. The people, exhausted by ten years of warfare, were no longer in condition to raise the means necessary for the protection of the land. So they turned covetous eyes toward the Israelitic usurers—the only persons from whom there was something still to be had. On the 25th of February, 1430,—with the written approbation of the lord of the land, the landgrave Friedrich der Friedfertige!—a general robbery of the Jews was undertaken by the Council.

After the death of Friedrich der Friedfertige, in 1440, the elector of Saxony, Friedrich II., became the lord of Dresden. An autograph letter of the Elector, filed in the city archives, witnesses how in detail the new ruler attended to all administrative matters. It contains, for example, instructions about the height of the fences to be built around the newly laid-out gardens in the "Cattle-Pasture".

A weighty event, during the reign of Friedrich II., was the visit of the famous penitence-preacher, Johannes of Capistrano, who was sent to Germany by the Pope Nicolas V., to exterminate heresy. He caused backgammon boards, dice, and cards to be brought to him, in order to burn them in heaps. He summoned the women to cut off their long braids,—"the symbol of haughtiness"—and delivered these also to the flames.

Three years later, another sensational event set the Dresdeners in great excitement: the abduction of the two sons of the Elector, by the knight Kunz von Kaufungen,

during the night of July 8, 1455. The alarm was given to the populace by the sounding of the tocsin, whereupon the citizens aided the official pursuers, and soon captured the fool-hardy knight that had ventured to declare feud with his lord.

After the death of the Elector in 1464 at Leipzig—he had held his court only rarely at Dresden—his sons took up the rule jointly, Ernst, the elder, inheriting his father's title, while the younger, was known as Duke Albrecht. They chose to make Dresden their permanent residence. The installation here of both princely courts necessitated not only an enlargement of the castle (which Arnold von Westphalia, the erecter of the Meissen fortress, effected between 1471 and 1474), but it also fired the citizens to follow the example of their monarchs. The Council assured an especial reward for improvement of the architecture, the elevation of the facades in stone, the exchange of slate-roofs for the old shingles, etc., etc. Naturally, too, the fact of the rulers' domicile being in the city led to their personal participation in all civil events,—notably in the strifes between the three main classes of the population: the aristocratic merchants' families and patricians, the craftsmen (bakers, butchers, tailors, forgemen, furriers, shoe-makers, coopers, and cloth-weavers,—the most powerful of the guilds), and third, the so-called "commoners",—comprising mostly townsmen who practised agriculture on a small scale.

In March, 1476, Duke Albrecht with a great retinue set off on a journey to the Holy Land. He brought back a massive block of green marble which had been presented to him as a remnant from Solomon's Temple. Out of it were hewn, in the seventeenth century, four columns for the altar of the castle-chapel; and in 1737, they were, together with the altar, transferred to the Sophienkirche.

BREAKS WITH HIS BROTHER

The disagreement of Ernst and Albrecht led to a division of their territories, the younger brother choosing the margraviate of Meissen. This disunion was unquestionably a hindrance to Dresden, which would have developed faster if it had continued to be the residence of both princes. Albrecht, who alone now lived nominally in Dresden, lingered really almost constantly in other states, engaged in martial enterprises for the Emperor and his realm. During his absence, the June conflagration of 1491 broke out, laying in ashes two-hundred and forty buildings in the city,—among which, the Kreuzkirche, the parsonage, and the school. Amidst the general confusion, the Kreuzkirche was robbed,—the thieves, however, immediately seized and executed. Duke Albrecht was at Nuremberg, to assist at the Reichstag convened thither, when he was informed of the great fire. Only two days before, he was at the Nuremberg city-hall, as guest on the occasion of a patrician wedding-dance. He did not tarry for the close of the imperial diet, but came to the aid of his distressed people. Upon his arrival, he regulated the systematic rebuilding of the city, exacting more solid architecture,—at least one story in stone; corner-houses, entirely so. In return, he granted the constructors various benefits, such as building-loans, the providing of wagons for drawing wood from the Haide, an abatement of taxes, etc., etc. He gave, further, increased privileges to such citizens as raised extra-substantial houses, with stables also of stone, and with tiled roofs.

About this time originated that portrait of Duke Albrecht "der Beherzte" (the Courageous) in the Royal Gallery, painted by a Flemish master (No. 806 B). It was in 1491 that Albrecht received the insignia of the Golden Fleece—which decoration we see in his portrait—because of his hardy campaigns in the Netherlands; in further recognition of his prowess, he was made Stadtholder, or hereditary governor, of Friesland.

Nine years later he died far from his land, in September of 1500. His brave heart was deposited in the church of the North Sea haven where he breathed his last; his body was laid to rest in the cathedral at Meissen.

During Duke Albrecht's reign, the plague had repeatedly persecuted Dresden. The real cause of its rapid spread lay not at the door of the Jews, of course, but was the defective conditions regarding cleanliness. Public sanitary measures were limited to isolating those contageously ill. Thus, lepers lived in the Hospital of the Holy Ghost (later named the Bartholomäihospital) whose manager was called by the people the Holy Ghost, and his wife, the Ghostess. The care of the sick was abandoned to individual pity. Those deranged in mind were at first locked up in prison; then, if permanent insanity was evidenced, the unfortunates were led by menials several miles out of the city, given a "travelling-penny", and left to their fate. There was no thought of a systematic street-cleaning. In fact, the streets were regarded as the natural port of discharge for all forms of refuse, which it was considered the duty of showers to float away. Even the market-place was freed from filth only for special festivities. And as for goats, swine, and geese,—they disported themselves on the squares and streets without opposition. One queries instinctively just why, in view of these conditions, it must be found necessary by social leaders to limit the length of ladies' trains: for as early as 1461, the Council prescribed that women's dresses and mantles should not touch the ground "more than one span long". Could the ladies have experienced, in these sturdy times—and under such unsavory circumstances—really a craving need to sweep the public thoroughfares with their skirts?

In contrast, one happy source of clean and healthy life was the abundant water-supply: not alone in the

shape of wells on private premises, but of drinking-fountains in the streets; while as early as the fifteenth century, wholesome conduit-water was introduced. A cistern or large trough, supplied thus through pipes, was built on the market-place in 1478. Reference has already been made to the salutary public provision for warm baths, and the very general use made of them.

If we look back upon the history of Dresden during the mediæval period, we shall remark that the city owed its being and its standing to the ruler of the land; and that it always kept the character of a princely residence whose bloom or decline depended upon the greater or less solicitude of its monarchs. It could not cope with the great commercial towns of the middle ages, nor did it expand to be a German centre of intellectual life. The calamities of war and the great fire of 1491 checked the natural development of the city, which remained a little country-capital. Also in the ensuing centuries, the civil florescence unfolded only under the nurturing hand of its monarchs. Not until the nineteenth century has Dresden, through the personal energy of its citizens, risen to be a flourishing commonwealth.

Key-hole cover of the old Georgen Thor.

CHAPTER II.

THE SIXTEENTH AND SEVENTEENTH CENTURIES.

We have seen how the great fire of 1491 consumed the heart of Dresden, so that little was left to show what the city had been during the Middle Ages. The lower portion of the Elbe-gate was such a vestige.

While Albrecht der Beherzte was at Nuremberg, his young son Georg witnessed the ravages of the flames, and conscientiously noted everything, in order to submit a written report of the catastrophe to his father. It was this son, so interwoven with Dresden's chronicle, that now, in 1500, succeeded to the power; and his name remains to this day most familiar, since every time we go through the "Georgenthor", we are reminded of Duke Georg. In connection with an enlargment and embellishment of the castle, Georg der Bärtige (the Bearded) gave particular attention to building up the "Neues Thorhaus" (new Gate-house). This was decorated richly with sculptures. These represented, on the side toward the Elbe, the Fall of Man and the consequent Punishment of Death; on the side toward the city, the Expiation of the Human Race. As the German King, Ferdinand I., in 1531 visited the Duke at Dresden, he could not praise the new structure enough. Unfortunately, owing to a conflagration in 1701, nothing is left of the sculptures except a Dance of Death, which is now to be seen in the old cemetery of the Neustadt (near Bischofsplatz). Here is the opening stanza of the accompanying verses,—Death speaking to the Pope:

"Komm, alter Vater, komm, ich muss dich nun begraben,
Weil dich die Leute hier nicht länger wollen haben,
Dass aber deiner nicht so ganz vergessen sei,
Stehst du im Bildniss da mit deiner Klerisei."

The following description of this Dance of Death, so notably worth seeing, was found in an old book printed in 1680, and may perhaps prove amusing to some other reader:

"Am dritten Geschosse aber ist gar etwas sonderliches zu sehen / nemlich der Todten-Tanz / wie solchen die alten Vorfahren zu Anerinnerung des verganglichen Lebens vorgestellt / denn es seyd alda sieben und zwanzig Personen und Figuren / als: der Pabst mit seinen Geistlichen / von Cardinälen / Bischoffen / Aebten / Prälaten / München und dergleichen / dann der Kæyser / Könige / Fürsten / Graffen / Herren / Adel / Bauer / und Bettler / Ferner die Aebtissin mit samt den Nonnen und andern Frauenzimmer / und also alle drey Stände der Welt gar artig und von ziemlicher Grösse in Stein / mit erhobener Arbeit / ausgehauen / abgebildet / bey denen allen der Tod den Vorreyhen führet / und auch mit einer Sense den Beschluss machet."

Georg der Bärtige caused this series of sand-stone reliefs to be placed on the façade in memorial of the sad losses in his family. His wife Barbara is represented in the fourth group, which shows that Death spares neither sex nor age. Duke Georg himself appears in the second group, following the Emperor Karl V. and the King Ferdinand I. (typifying worldly power) and is easily distinguished by his full beard and his decoration of the Golden Fleece.

Duke Georg gave evidence of his Christian liberality by the erection of the great hospital of St. Jacob in front of the Wilsdruffer Thor. Of this nothing is conserved. A passage in the foundation document, however, is remarkable, in which the pious ruler cites Jesus' word:

The poor you have always with you; but me you have not always.

Thanks to the building-activity of this monarch, a contemporary writer, Johann Cochlaeus, could say: "Where this prince rules, there houses and possessions become from day to day—to God be praise and thanks into Eternity—more worth and more greatly available than before and the fine city Dresden is within 30 years so greatly improved in buildings and defences, that it with God's help might indeed even stand before the Turk, and support itself a year and a day, and who has not seen it in 30 years, he would never know it now."

We must mention one other building which was erected in 1512: the Queckborn Kapelle (chapel of the quickening spring), raised in honor of the Virgin Mary, whose image stood at first beside this still existing Queckbronnen; and she was believed to exert a miraculous influence upon the water, so that the unfruitful, who drank from the fountain, became joyous mothers of children ("zu fröhlichen Kindermüttern"). The popular thronging to this chapel made such a violent competition with the Kreuzkirche and its candle-smoked crucifix, that the income from its offerings lessened dubiously. Therefore the Pope was influenced to incorporate the Queckbornkapelle into the church, after which nothing more was heard of its wonders. The stork serving as weather-cock on the fountain of to-day is not that originally on duty. The old one showed still clearer signs of the miraculous power of the spring, in that the stork even carried several tiny papooses, rolled in infant's clothing. Every child in Germany knows that the stork brings the tiny brother or sister, just as truly as he knows that the Christmas-Man brings the Yule-tide presents.

The weightiest event falling during the reign of Duke Georg was the Reformation in Germany. In 1516, Luther,

commissioned by Johann von Staupitz with the visitation and revision of the Augustin monasteries in the Thuringian and Meissen districts, came also to Dresden, and even thus early recommended diligent Bible-reading to the monks. In 1517, by special invitation, Luther held a free-spoken sermon based on James II.—5: "Hath not God chosen the poor of this world rich in faith, and heirs of the kingdom which he hath promised to them that love him?" This sermon was held in the Schlosskapelle before the Duke and his court; and this sermon it was that established Georg's dislike for Luther's doctrine. He believed that such preaching was only calculated to make the people inconsiderate and vicious; accordingly, he charged the blame of the Peasants' War upon Luther. Thus Georg became one of Luther's most passionate opposers, while he qualified himself the most staunch protector of the old faith and most obedient son of the church. In 1522, he forbade Luther's translation of the Bible in the Dutchy of Saxony. To be sure, he unsuspectingly granted it free entry into his land later—in 1527—since the translation ordered by him, and to which he himself prefixed a Luther-hostile preface, was substantially a copy of the Luther translation.

During the reign of Georg der Bärtige, Dresden had many calamities to endure. The year 1501 was signalized by a most violent inundation of the Elbe, which brought down "many houses from Bohemia and other places above"; the water mounted so high, that "one could reach it from the Bridge with the hand". Twice during this rule—in 1507 and 1520—the plague raged in the city. In 1520, it was deemed necessary to burn a witch.

Years of dearth alternated with years of plenty in a way utterly inconceivable to us,—accustomed as we are to other conditions of domestic economy and of commerce. In order to restrain the scarcity, Duke Georg issued a

prohibition against the engrossment and the export of grain. Further, to attain good civil conditions, he sent various instructions to the tradesmen: thus, a bakers'—regulation, fixing a definite weight for their wares. Then came the suppression of "blue Monday" (so called because, in Lent, the churches were draped Mondays with blue cloth; and because the tradesmen had gradually, from this weeckly Shrove-tide observance, come to desist from work on all other Mondays of the year). Again, the Duke interdicted the retailing of wine and beer by clergymen, who had until now, to the detriment of tavern-keepers, sold libations to be drunk in the house or to be carried away.

In the year 1534, Georg's consort Barbara died as "pious old Christian". Her entombment was solemnized with great pomp. In 1539, the lonely monarch followed her to the sepulchre. His daughter Magdalena (who was married to the Margrave of Brandenburg), as well as all his sons, had been snatched from him by death.

His successor was his brother, Heinrich der Fromme (the Pious), who during his short reign (1539—41) devoted himself mainly to the institution of the Reformation. On the 6th of July, 1539, the Kreuzkirche was consecrated as principal evangelical church. The "black idol" of the holy cross was removed from the precincts, and was conveyed to the "chamber of false deities",—a sort of garret above the sacristy. According to the legend, this crucifix is said to have once, in upright position, come swimming on the Elbe from Bohemia toward Dresden, when it was carried by the citizens in solemn procession through the Kreuzpforte (a passenger-portal in the wall) into the town. This figure of the Crucified One was alleged to be covered with human skin, and decked with a silver thorn-crown, and it had grown black with the smouldering smoke of votive candles. From the Frauen-

kirche likewise disappeared a waxen "Mother of God"; and from the Dreikönigskirche the so-called foot-sole of Mary,—"the true measure of the foot of Our Dear Lady drawn on parchment". The St. John's-Day Absolution-festival was converted into a practical Jahrmarkt; and schools were established with the secularized church and convent property.

In August of 1541, Heinrich der Fromme died, in his sixty-ninth year. His remains were interred in the mausoleum of the Freiberg Cathedral, which from now on became the family-vault of all Saxon regents up to Georg IV. (1691—94). The fine bronze and stone monuments of this princely sepulchre alone are enough to repay a visit to this old Bishops'-city.

Heinrich's successor was his twenty-year-old son Moritz; who, at the news of his father's death, hurried to Dresden from a distance. His youthful consort, Agnes, followed him soon, and held a ceremonious entrance into the city, succeeded by a week of varied festivities,—tilting, racing, and also an elaborate tournament.

Duke Moritz continued the Reformation-work of his predecessor, regulating especially the use of revenues accruing from the secularized church estates. He begins the fortifying of Altendresden (on the right bank of the River) to which end great stretches of the Dresdener Haide are laid bare of trees. The Neues Brückenthor (New Bridge-gate) on the left bank of the Elbe, which was built at this time, belonged to the seven wonders of Dresden. The city bounds were amplified to take in the Frauenkirche and its neighborhood, thus including the now-called "Neumarkt" in the city proper. In connection with enlarging the old fortifications, the Moritzstrasse also originated, although in very primitive form at first: for complaint is registered that the gutter in the middle of the street has no outlet.

The labyrinth of wars now following, in which Moritz felt himself obliged to combat on the Emperor's side against his relative, the elector Johann Friedrich, and against his father-in-law, the landgrave Philipp von Hessen, led to the siege of Dresden by the Elector. Altendresden was immediately taken and pillaged,—for the fortification work was not yet terminated—whereas Neu-Dresden held out resolutely; and the Elector was obliged to retire without having won his object. During the further evolution of hostilities, the Elector—who was taken prisoner by the Emperor—lost his electoral title and claims, which were now passed over to Duke Moritz.

After the close of the campaign, Moritz—now Elector—devoted himself to the extension and embellishment of the castle, rebuilding especially the western side. He caused "all to be executed far more daintily than it had been previously". At this time, originated the winding-staircase-towers in the large castle court-yard, which are ornamented with such curious sculptures,—"mit ihren herrlich in basso relievo über und über sculptierten Säulen".

Moritz did not, however, reside exclusively in Dresden: he spent considerable time in the castle at Torgau, where indeed took place the very ceremonial marriage of his brother August with Princess Anna, "rich in virtues", daughter of the Danish King, Christian III.

In the time of war now ensuing, Moritz battled successfully on the side of the Protestant princes against the Emperor Karl V.; and in the Peace of Passau, he secured the existence of the evangelical confession, and the liberation of imprisoned Protestant princes.

During this period, anno 1549, occurred the incorporation of Altendresden into Neu-Dresden.

It appears to have been under Moritz' rule, that the working of the coal-layer in the Plauenscher Grund was begun; in that the Elector, "having consideration for the

necessities of his subjects", granted a privilege to a mining-company.

Shrove-Tuesday of 1553 Moritz celebrated by all sorts of merriment, in company with a great group of aristocratic guests. Among other sports, a little fort is set up on the market-place, regularly besieged, and at length taken by storm.

But soon, gay jesting was followed again by bloody earnest. In a war with Albrecht von Brandenburg, Moritz —only thirty-two years old—succumbed, in a victorious battle, to a valiant soldier's death.

A monument in memory of the heroic Elector, which was executed by order of his brother, and which has experienced a shifting fate corresponding with the growth of the city, stands now at the corner of the Jungfernbastei (under the Brühlsche Terrasse). It is well worth examination. Moritz and his brother, the following elector August, occupy the foreground; whereas back of the supporting columns, stand the wives of these rulers: Agnes, in widow's costume, and Anna, revered by the people as "Mother Anna". By a little comparing of dates on the tablet to the left, we notice that Moritz' consort was hardly fourteen years old when she formed this brilliant alliance. We read that she is "zur tiefbetrübten Wittib / worden, nachdem sie in fürstlicher Ehe gelebt

XII Jahre VI Monat".

The right-hand tablet gives full credit to Moritz as having erected the Moritzburg. In this connection it may be permitted to remark that this hunting-seat, which was truly constructed during the last decade of Moritz' power, but which employed another half-century to reach its full magnificence, is one of the most notable jewels in Dresden's environs. Up to this imposing park, through the fragrantly quaint Lössnitzgrund, is an altogether entrancing trip. Most visitors enjoy—perhaps quite as much as the rococo

figures and the Cranach paintings—watching the wild-boars at feeding-time rooting around with their rubber noses, and their little rat-like babies climbing upon their emancipated mothers.

August, Elector of Saxony, 1553—86.

Moritz' brother August, who was his successor in the government, hastened from Denmark to the orphaned lands of Thuringia and Meissen, and on the 18th of August, 1553, received the hommage of the city of Dresden. So soon as he had, in September, brought about a binding treaty with the Margrave Albrecht von Brandenburg, he dedicated himself entirely to deeds of peace.

For the purpose of unifying the currency, he instituted a mint in Dresden. He manifests a particularly warm interest for the cause of agriculture. He promotes the fruit-culture (which now lends so much charm to the surroundings of Dresden): he stipulates that every newly wedded pair shall plant two young fruit-trees. It was the elector August who created the "Kunstkammer" (chamber of art), also the Library; who gave first form to the Mineral-Collection; who built and equipped the Dresden Zeughaus (arsenal). His successors gradually brought this to be one of the most famous armories of Europe,—although truly it forfeited important treasures to the Prussians during the Seven Years' War. The Zeughaus building, in somewhat remodelled form, is the Albertinum of to-day.

August completed the castle-chapel,—whose rebuilding on a new plan had been begun by Moritz—and ornamented it with the handsome door, which is now at the entrance of the Stallhof beside the Johanneum. This richly carved portal is one of the rare relics which Dresden possesses out of the Renaissance period; and it is evidently more worthy of study than the renewals

and imitation of this style belonging to subsequent centuries.

As ardent friend of the chase, August erected the "Jägerhof" (hunters' lodge), which was brought to its final finish during the following century (under Johann Georg I.). This to-day stands in the shadow of the gigantic Finanzministerium, and its days are probably numbered. Poor people live in it at present, and the crumbling Renaissance decoration of its gables is now noticed by few.

Further during August's reign, a new structure was put up for the Kreuzschule; and by an especial school-ordinance, provision was made for the maintenance of indigent members.

In 1578, the building of the Annenkirche was begun, so called in honor of the Electress, in response to whose mediation the Elector had ceded this parcel of ground. St. Anna was the patron-saint of the church, but it would be no wonder if needy souls confused a little in their orisons the holy mother of Mary with their adored Mother Anna.

In the following year, the tower of the Kreuzkirche was heightened,—a rather circumstantial affair, since the master builder was sent to Bohemia to make a special study of towers. Increased attention begins to be given to paving the city streets and to keeping them in a better state of cleanliness. In spite of this, the plague again repeatedly visited Dresden. There was a special "Pestarzt" appointed, who was to care for the sick at a "befitting and equable salary",—for the poor, "um Gottes willen".

It is chronologically a little late to consider the state of the healing science of these early times. Already a hundred and some years before this period, are historical references to specialists,—oculists, surgeons ("Schnitt-

ärzte"), and dentists ("Zahnbrecher"), who, lacking employment enough in the one city, moved from one Jahrmarkt to another, loudly lauding their own skill, and practising their arts before the populace. The installation of the apothecary's-shop, boasts a similar august date. The still popular "Marienapotheke" has been, it is true, in its present location on the Altmarkt only since the first quarter of the 16th century; but the founder—a Leipzig apothecary called by the City-council to Dresden —had his first "privilegium" in 1467, entitling him to sell not only medicaments, but "high wines", spices, herbs, and a considerable latitude in general "shop-keeping". Indeed, the Electress herself founded the court apothecary's-shop, which was at first on the Taschenberg, and is now in the "Kanzlei". When, in 1857, the removal to the newly opened shop took place, the fine old appointments furnished by Anna—"many costly vessels consisting of clear silver" etc. etc.—were sold at an absurdly low price.

In like manner as the special physician for treatment of those stricken with this dire disease, so was a "pestilence-parson" instated, and a special hospital was built. Open directions, too, were given to the public as to the means to prevent the infection. These recommendations are without doubt to be traced to the electress Anna, who was experienced in medicinal matters. Notwithstanding, the noble woman herself fell a sacrifice to the terrible malady. The following year her consort, too, died from a stroke of apoplexy, in Moritzburg, whither he had betaken himself for amusement ("Lusthalber"). His body was carried in solemn procession to the Kreuzkirche, and afterwards interred at Freiberg.

Out of nine sons and six daughters, only three daughters and one son (the sixth), Christian, outlived the Elector.

Christian I. (1586—91).

In Christian's short reign should be noted the foundation of the "Stallgebäude" (stall-building), which was very elegant,—more like a palace than a stall. The Stallhof, or court-yard, served as princely "place for racing and other knightly sports". The handsome Corinthian bronze columns still remind us that the court-yard formerly was fitted with contrivances for running at the ring. That part of the stall-building situated on the Jüdenhof contained magnificent apartments for the reception of foreign guests; and later, it did duty as picture-gallery,—the progenitor of the present Museum, as was the "Kunstkammer" its remote ancestor. Here also the beginnings of various Dresden collections were ranged,—in the Sword-chamber, Hunting-chamber, Housing-chamber, etc. etc.

During 1590/91, the Pirnaisches Thor was built, one of the finest of the city-gateways, whose portal was decorated with a colossal equestrian statue.

In September of 1591, Christian I. died, in his thirty-first year. During the Regency constituted for his eight-year-old son, the government had not its seat in Dresden. When Christian II., in 1601, had passed his eighteenth year, it again became the residence-city.

Of this interim's period, there is nothing to relate more weighty than the disputings between the Lutherans and the Calvinists. Important, however, for the architectural history of the city was it, that the Electress-widow Sophie undertook touching up the old Klosterkirche (monastic church of the Franciscan Cloister), which for some time had not been used for ecclesiastical purposes, but had acted as receptacle for ordnance, general "Artillery", and as victualling magazine; also, as storehouse for salt. The interior of the edifice had essentially suffered from this misuse,—especially the epitaphs.

In honor of the Electress, the church from now on was called the Sophienkirche. In 1602, the first sermon was delivered in the now renovated and re-instated house of worship,—although it served at first mainly as inhumation spot, to relieve the over-filled Frauenkirche.

Christian II. (1591—1611).

Christian II. began his active rule, in 1601, by permitting the execution of Crell, the old chancellor, who was believed to be secretly Calvinistic, and who had already languished several years in prison;—thus the Lutheran reaction triumphed.

In 1602, Christian II. united himself in marriage with Hedwig, the daughter of King Friedrich of Denmark. Again on the Altmarkt, all sort of games and merry-making took place; also, "for the vulgar rabble", one hundred and eighty tables were covered, with free refreshments. The populace called the Elector, on account of his religious zeal and his good-nature, "the pious heart".

When only eight and twenty years old, Christian II. died of apoplexy, after he had over-heated himself in riding at the ring, and had thereupon drunk cold beer.

As his marriage remained childless, his brother Johann Georg succeeded him in the government.

Johann Georg I. (1611—56).

In 1612, Johann Georg allied himself to Elisabeth, the daughter of Duke Heinrich Julius von Braunschweig. Again history can tell of a suite of brilliant festivities. At one such, even a bear-hunt took place on the Altmarkt, during which three bears and three wild-boars were baited.

Soon followed the grevious times of the Thirty Years' War, in which, although Dresden was spared plundering and devastation, it had to suffer many other distresses.

The Battle of Lützen freed Saxony from the Emperor's army; and on the 14th of November, 1632, a solemn celebration was held in memory of the Protestant Swedish King, Gustavus Adolphus, who had fallen in this combat against Wallenstein's forces. New invasions of the imperial troops brought the inhabitants of the city the heavy burden of quartering soldiers. It made little difference whether it had to quarter inimical or Saxon people;—indeed the Saxon men often made more havoc than the enemy.

"Der Soldat füllt sich nur die Tasche.
Es ist eine Zeit der Thränen und Noth."

The "evil house-keeping" of the brutal soldiery led to outbreaks of fire, epidemics, and other miseries. When, later, Saxony and the imperial army allied themselves against Sweden, matters grew still worse. Now, the Swedes began like unfeeling barbarians to ravage everything in German lands, not even having regard for innocent children, nor women in the sanctuaries. The siege of Freiberg and the storming of Pirna brought the fearful army into the vicinity of Dresden. Bands of fugitives and scattered troops forced their way within the city-walls. The villages of Gruna and Loschwitz,—whither one now so comfortably rolls out in the yellow tram—were burned down by the Swedes; and already Kötzschenbroda, with church, parsonage, and school, had become a prey to the flames. Under these circumstances, it was natural that in Dresden a scarcity in means of subsistence often prevailed. In 1643, during eight weeks there was not a single pound of meat at the butchers' stalls. Germany in general was dismembered and laid waste by this war, in which the mercurial sentiments of its princes and the selfish ambitions of Wallenstein hindered concentrated action and early settlement. No wonder that the capuchin in "Wallenstein's Lager" laments:

"Der Rheinstrom ist worden zu einem Peinstrom,
Die Klöster sind ausgenommene Nester,
Die Bisthümer sind verwandelt in Wüstthümer,
Die Abteien und die Stifter
Sind nun Raubteien und Diebesklüfter,
Und alle die gesegneten deutschen Länder
Sind verkehrt worden in Elender —"

Through a truce,—upon which the Elector decided in 1645,—Dresden escaped the fate of being invested by the Swedes, as had been planned in all minutiæ. The Peace of Westphalia, signed at Münster and Osnabrück brought longed-for rest to the exhausted nation. Not until 1650 was the Electorate of Saxony's share of the war-indemnity to Sweden paid,—in "pure hard gold and silver specie" ("speciebus"),—an event which was in the whole land celebrated by universal thanksgiving and peace-festivals. The military mercenaries were discharged. The fountain in the Neumarkt was adorned by a sand-stone figure of Irene, who trod the war-god Mars under her foot. This lovely goddess of peace, whose single act was to make war with her arch-enemy, now stands in the neighboring Jüdenhof (in front of the Johanneum); and she—or her pedestal—now celebrates the triumph of the victors of 1683; while the fountain springs to-day in praise of the martial Johann Georg III. Thus frothy is the play of history!

In 1656, Johann Georg I. died, and his son, Johann Georg II., succeeded to the power.

Johann Georg II. (1656—80).

Under this Elector's rule, the present Friedrichstadt originated; and this, through the encouragement of artisans' settlement, and the establishment of a so-called "Manufactur-haus", which was destined especially for the fabrication of silks.

Despite the "hard times", Johann Georg II. was a splendor-loving lord. He raised the first "Comödianten-

haus", in Italian style, offering accommodation for two thousand spectators. It was connected with the castle by a stone colonnade.

Likewise a new "Ballhaus" was erected, "das grösste, schönste und höchste Haus so je zu finden" (the largest, handsomest and highest house as ever to be found).

The castle-chapel was renewed and embellished. The castle-tower was heightened. The first plantation of the Grosser Garten was made, it being originally designed for a pheasant-preserve. The restaurant now known as the "Grosse Wirtschaft" was at first the pheasant-keeper's lodge. The construction of the Palais in the Grosser Garten was begun in 1679/80,—although finished under Johann Georg III.

In 1670, the Bridge was ornamented with a great metal crucifix,—which, by a rising of the River in 1845, sunk into the flood together with the pier which supported it.

For the last time, the plague broke out in Dresden during 1679/80, and most violently. In one year, it is reported to have swept away 11,517 mortals.

In August of 1680, Johann Georg II. died, and was succeeded by his son,

Johann Georg III. (1680—91),

who occupied himself especially in martial exploits, and hence was often absent from the residence-city. In 1683,—a date already referred to—he took part in the succour of Vienna, besieged by the Turks. In 1688, as first German prince, he hastens to the help of the Rhine-lands, suddenly attacked by the French under Louis XIV. As commander-in-chief of the German army, he died at Tübingen in 1691, from a contagion that had broken out in the ranks.

The now ensuing rule of his son,

Johann Georg IV. (1691—1694),

chronicles little for Dresden's progress. He is more known in history for his love-relation to Sibylla von Neitschütz, who was given the title of Imperial Countess of Rochlitz. Within a year afterward, she died with small-pox. On the 12th of April, 1692, the Elector had her buried with great show, in the court-vault, behind the altar of the Sophienkirche. On the 27th of the same month, the Elector—twenty-five years old—lay dead, infected by the same disease. His successor, Friedrich August I., caused the body of his mistress to be quietly removed from the church, and buried outside.

CHAPTER III.

AUGUST THE STRONG.

Friedrich August I. (1694—1733),

a younger brother of the childless Johann Georg IV., now, at the age of twenty-four, held the reins of power. He was a man gifted by nature with uncommon talents; and by education, with a wide culture. At an early age he had shared in the campaigns of his father, Johann Georg III., and had acquired a taste for martial parade,—though he won little substantial success in his own military expeditions. His "Cavaliertour" in France and Italy had developed his bent toward luxury and the fine arts. Owing to his fabulous mental adroitness and phenomenal bodily strength, he came to be called August "der Starke" (the Strong).

He could break a horse-shoe with his hands, and hold a trumpeter out of the window with one hand, to play a melody.

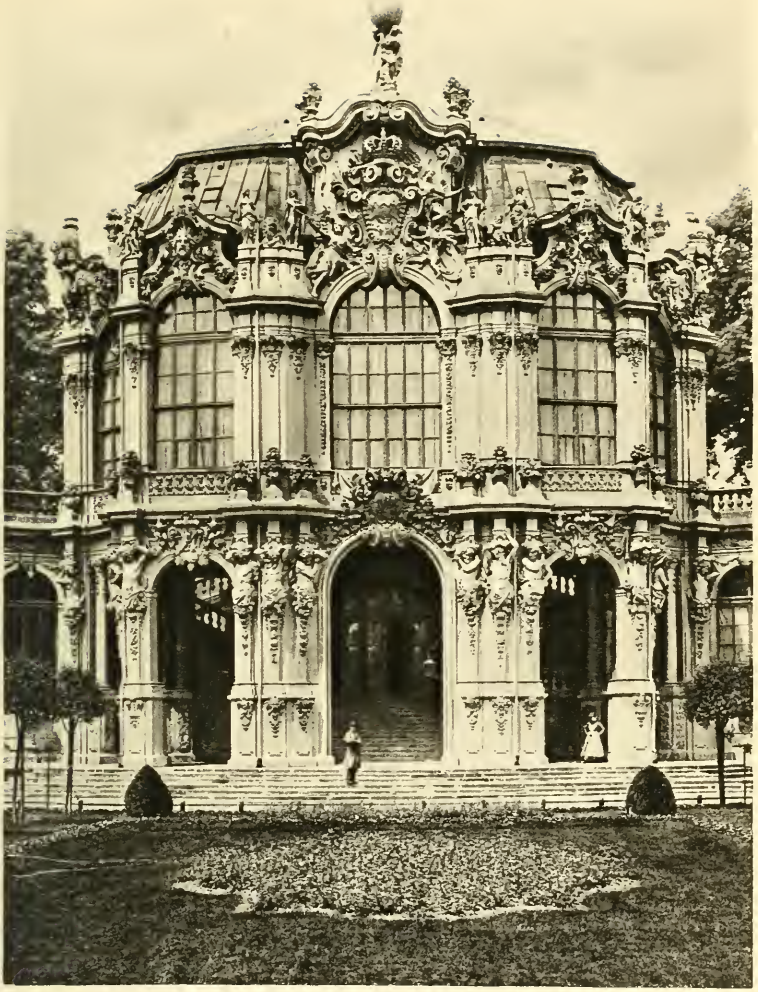
After he, in 1695, had accepted the chief command of the imperial army in Hungary against the Turks, he turns back soon to Dresden and is received as victor. In 1696, he stands again in the field against the Turks, but still without securing a decisive victory. In December, 1696, he returns again to Dresden, in order to celebrate the carnival-time with splendid feasts. In a "procession of nations" organized in this connection, he appeared as Sultan, surrounded by spahees (Turkish troopers) and janizaries (the flower of the Turkish militia of that day). In 1697, he went to Vienna for the purpose of soliciting the Polish crown; for, by the death of Johann Sobieski, it had become free. After he had gone over to the

Catholic Church, he was, on the 17th of June, elected King of Poland; and on the 5th of September, he was crowned in Krakow, as August II. His beautiful consort, the Electress Christiane Eberhardine (a daughter of the Margrave of Brandenburg-Baireuth), remained, however, true to Protestantism; indeed, she never accompanied the Elector-King on his journeys to Poland. The Protestant population were, of course, stirred by the Elector's change of religion. He calmed them, in formally assuring them entire freedom of conscience and faith; and declared that he would "most strongly maintain and manage his subjects in the Augsburg Confession",—this evidently applying to the body of his evangelical subjects.

A vice-regent was despatched to Dresden, to act for the King, now so frequently absent. The far-reaching prerogatives of this governor, Fürst Anton Egon von Fürstenberg, raised manifold discontentment and opposition. But still more than by his government, the land felt itself oppressed on account of the material offerings demanded for the King's war-enterprises against Karl XII. of Sweden.

Once, during an absence of the King, Peter the Great came through Dresden,—and incognito. To this end, he had selected a very curious costume,—close trowsers and Dutch boatman's shoes. As he alighted from his coach, in the Stallhof, he held a little black cap before his face, in order not to be recognized.

The taking fire of the castle in 1701 occasioned certain indispensable renovations,—especially the building up of the Georgenthor. Quite likely this helped to start the idea of erecting a new castle, as whose outer court the present Zwinger arose in 1711. From a large number of plans designed for the palatial residence—but which were never carried into effect—we know that it was intended to be on a majestic scale, as were all the projects of the majestic King. It was to vie with the glorious



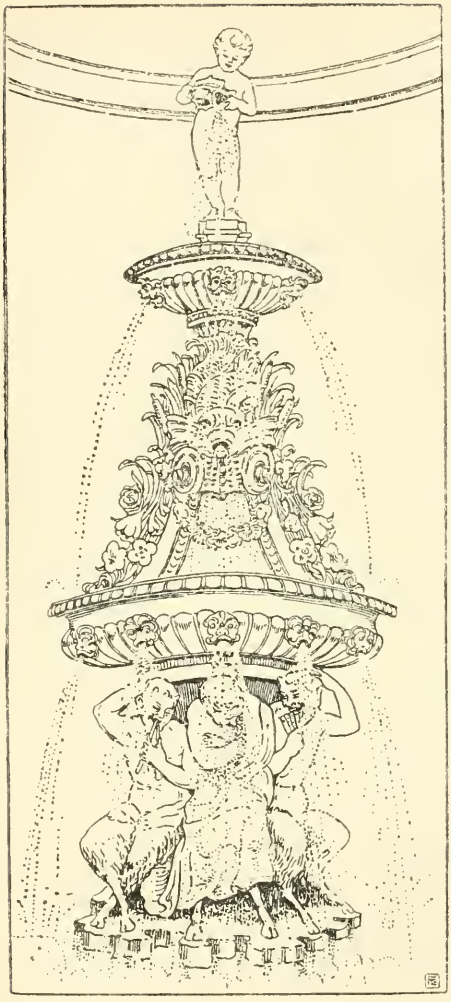
Zwinger Wall — Pavilion

Versailles of Louis XIV. It should extend from the Zwinger—its court of honor—to the Elbe; and it should offer not residence solely, but the beauty of gardens; the intoxication of chivalric sports; the refreshment of Roman baths; porticoed promenades; fountains to purify the day with their chrystal spray, and to entrance the night as they murmured in iridescent illumination.

But to turn from the exalted dream of August the Strong, to the consummate creation of Daniel Pöppelmann.

Probably no building in Dresden may so well as the Zwinger serve to link us twentieth century mortals with a more graceful age. Conceived at a time when the classic renaissance was blooming into baroque, when measured formality was in France and neighboring countries yielding to natural ease, the Zwinger stands to us for a fine freedom, for rich invention, for enchanting gaiety. And yet in its heightened charm, the architecture of Pöppelmann has lost no whit of the balanced proportions of a preceding period. The windows are somewhat larger,—obliging the lovers of light and open air,—but through the medium of ornament, they are so knitted together with the roof or other structural elements, that a harmonious ensemble is secured.

The details of sculpture on the Zwinger, particularly on the court façades, are a study in themselves. Roguish fauns laughingly or with mock seriousness support the stone weights above them. Merry amoretti weave garlands above the windows; elfish beauties peep at us from the festooned cornices. If after making the tour of the Zwinger's three sides, we ascend the steps of the north-west pavilion or "Wallpavillon",—thus scaling the old ramparts—and from there descend at length into the "Nymphenbad", we shall sense how these eighteenth-century court-folk—though they were panting for more air and movement and light—remained to the core creatures



of the salon: the salon has merely been enlarged, and burdensome etiquette has been lightened. Through the open doors, through the friendly windows, one could spring into the outer salon of stone and verdure, where delphined fountains play, where waterfays guard the bath, where the stamp of a stage order underlies every exuberance. This is not nature, — only as nature has draped art: surely it was never so natural— never so beautiful as now that time has softened it.

The meridian crosses the Zwinger court-yard diagonally, south being about at the corner opposite the Sophienkirche, and north lying consequently in the angle

between the Zwinger and the New Museum. Thus the pavilion in front of the Nymphenbad is most to the north. Its next neighbor, the northwest or Wall-pavilion, is the most exquisite of the entire Zwinger chain. This twelve-sided jewel is more finished than its vis-à-vis of similar outlines. It has, too, been less impaired and restored, having been sheltered from the agitated history of its partner. The elongated west pavilion, lying just beyond, is the only one which preserves in the upper story the original arrangement and decorations. The ceiling paintings are signed "Silvestre", and are dated from 1717 to 1723. The architectural work on the Zwinger was dropped in 1723, although certain details had not then been executed; and the northeast side, where the Museum now stands, stood open toward the River. Various old copper engravings are to be seen,—conveniently in the Stadt-Museum—that give us a graphic idea of the earlier aspect of the Zwinger. Canaletto's paintings, too, in the Gallery, throw a picturesque light on the progressive building. We know from numerous plans, deposited at the Library in the Japanese Palace and elsewhere, that an entrance pavilion was intended on the Schloss side, with galleries to right and to left, to form a certain symmetry with the further boundary of the garden. The tower-gate on this opposite side is a sort of triumphal arch, which led, earlier,—instead of to the Ostra Allee—to a bridge over the moat, the direct way to the Herzogin Garten. This park, laid out for the Electress Sophia—whom we know best as the reinstater of the Sophienkirche—was then a charming grottoed retreat, a pretty pendant to the Zwinger. Now, is has shrunk away in the distance, because metropolitan claims pressed forward, until little more remains than a tiny village of greenhouses around the Orangerie. At last accounts, the veteran of the interesting fig-tree colony there still lived

and was in possession of all its faculties. It is supposed to have passed over four hundred birthdays,—for Duke Albrecht is said to have brought it with him from Palestine in 1476. How entertaining it would be if this venerable Wandering Jew could tell us a few anecdotes out of the chronicle of his long life.

The galleries of the Zwinger wings were designed for the royal orangery. The plants were formerly wintered in these curved galleries; and in summer, they were rolled in their tubs through the windows, and placed on the corresponding brackets, which, supported by satyrs and ornamental consoles, we see outside. The delicate plants that now pass the cold months in the Herzogin Orangerie, spending the summer season at Pillnitz or Gross-Sedlitz gardens—also creations of August the Strong—used to be at home in these galleries. Thus we are again reminded that this artistic pleasure-ground was adorned not only with stone garlands and fruit-baskets, but the tropics and home horticulture once furnished their aromatic beauties to vie with these petrified simulations and with the human flowers that wove a moving pattern with them together.

The Atlas with the globe, that summits the wall pavilion, is the work of Permoser, the most distinguished Dresden sculptor of the baroque period. By him, too, the finely whimsical hermae supporting the entablature of this façade. By him, according to certain authority, the fountain on the wall behind this pavilion,—this fountain having been at first in the ground story of the adjacent west pavilion. Beyond a doubt, the main figures of the tower-gate are too by Permoser,—the Ceres and Flora, inside the portal, Bacchus and Vulcan, on the outside.

In August's time, the end of the new great opera-house, whose corner-stone was laid in 1718, lay backed

up to the south pavilion lying to the left of this gate. The opera-house was burned in 1849: hence the statues on the street façade of this pavilion are modern, and not attuned to the original Zwinger sculptures.

The more spacious buildings are now used for various collections: the west pavilion for mathematical and physical instruments,—entrance from the wall; the mineral-geological collection, to be entered by the tower-gate; zoological and ethnological collection, entrance on the south corner, opposite the Sophienkirche.

In 1715, August the Strong acquired the Taschenberg Palais or Prinzliches Palais, which had been previously owned by the Countess Cosell, a mistress of the King. He had it furnished in Turkish style. The house near the Frauenkirche known as the "Cosel'sches Palais" dates a generation later, having been owned by Gräfin Cosell's son, Graf Friedrich August Cosel (or "Cosell"), who bought and restored it after the siege of 1760, adding the low wings, the tastefully decorated iron railing and gate, perhaps the prettily jesting fountain. It is historically of interest to know that this house stands on the site of the old powder-tower; and soon after it was built, it was used (beginning 1746) as store-house for the porcelain-manufactory.

The invention of the Saxon porcelain took its start at Dresden. The alchemist Böttger (or Böttcher), born at Schleiz in Vogtland, occupied himself in Berlin as apothecary's apprentice, in gold-making experiments, whose apparent success caused considerable sensation. From fear of being arrested as necromancer, he fled in 1701 to Wittenberg, where he by order of the Saxon vice-regent, Fürst von Fürstenberg, was laid hands upon, and brought to Dresden as a good catch. Here, domiciled with this nobleman almost as if shut into prison, he

pursued his chemical experiments. By the advice of a certain Walter von Tschirnhausen, who had given his attention to the imitation of Chinese porcelain—and not entirely without success—Böttcher turned to similar attempts. Working afterward in his secret laboratory on the Venusbastei, on the Königstein, and later in Meissen on the Albrechtsburg, he succeeds first in producing red porcelain (1705); then, in 1709, the white porcelain. In 1710 the Meissen Porcelain Manufactory was formally installed on the Albrechtsburg. The King raised Böttcher to the rank of baron in 1711; he continued Director of the Meissen Manufactory until his death in 1719.

In 1715, the Grosser Garten was provided with a pond,—eastward from the Palais; later the Garden was enlarged and encircled with a wall. This was demolished during the Seven Years' War, and only the gates remain to us. At the wedding festivities of the electoral-prince, Friedrich August II., a Venus fête was arranged; and in this connection, the Garten-Theater—to the south of the pond—was dedicated. Of this "Naturtheater" only faint traces are now left;—although even during the last century, pastoral plays were occasionally given here. Three baroque groups,—a faun-like Bacchus, a dancing satyr, and a Pan with mask,—are preserved to us from this fanciful open-air stage.

The King owned a menagerie,—which, however, bore no relation to the modern "Zoologischer Garten". His animals were kept in part a the Jägerhof, part-

ly in special enclosures outside the city.

In 1717, the King bought the structure lately put up by Count Jacob Heinrich von Flemming, known then as the "Holländisches Palais", because it was occupied at first by the Dutch embassador; now it is usually called the Japanisches Palais. The King intended originally to use this palace as a royal residence; and he caused it to be enlarged, Pöppelmann making designs for the im portant extentions. In 1719, August the Strong gave a house-warming, so to say, at which a large exhibition of choice porcelains were exhibited in the apartments of the palace,—Japanese and Chinese specimens, mainly, and also selected pieces from the young Meissen manufactory. It is said that the great architect Longuelune was employed to sketch the artistic plan of this exposition. At the same time, a garden-fête was given, with brilliant fire-works. Now, the two wings finished, it was qualified as royal summer-residence, magnificently fitted up, and embellished with beautiful paintings and rare porcelains. But Friedrich August never lived there. In 1723, the Kunstkammer pictures were hung in ten rooms of the second story. In 1727, a further improvement was resolved upon, in which Pöppelmann and probably Longuelune co-operated. The street façade in its altered form is held to be the work of de Bodt. August the Strong's sense for imposing architecture and vistaed perspectives transformed the face of Dresden. This is so visible in regard to Graf Flemming's palace. One is sure to be struck by the agreeable uniformity of the buildings leading toward the Japanese Palace. This is not fortuitous, nor

merely the consequence of similarity in dates. It resulted from direct orders, to put up only two-storied houses with a plain cornice, in deference to the dignified simplicity of this culminating edifice. But the regal elector, who recast solid old Dresden as deftly as a scene-shifter, did not live to see the consummation of this leading attraction of Dresden's right bank. To-day it is devoted solely to the Royal Library. The garden, delightful ever since Pöppelmann's first plan, has an added feature now in the little hill which is a metamorphosed bastion of the former fortifications. From this slight elevation, one has a fairy-like view of Dresden's silhouettes.

In 1727, the old insignificant Frauenkirche was torn down, in whose place the constructing of a new handsome building by Georg Bähr was immediately begun. The funds for this expensive edifice were raised in part by a lottery, in which each lot cost four Thaler, and in which the highest prize offered was four thousand Thaler. It was some sixteen years, before, on the 27th of May, 1743, the gilded ball was set on the highest point. But as early as 1733, the interior was so far finished that a vocal and instrumental concert could be organized to test the acoustics. The consecration of the church followed in February of 1734,—the absorbing portion of which ceremony was a three-and-half-hours' sermon. Bähr died in 1738 before the termination of the lofty pile. Traditionally, his end was caused by a fall from the scaffolding. This would seem to be erroneous, however; for papers have come to light indicating that the life of this phenomenally gifted man was shortened by consumption,—as they had been embittered by the invidious hatred of certain other builders more architecturally trained and less inspired. The primary plan to crown the structure with a turret and stone pyramids was not carried into effect.

The Frauenkirche is in baroque style of a quiet and elevated type, well suited to Protestant needs; and in marked contrast with the more ornate forms of this art, designed for other ends. To listen of a Saturday afternoon to a Bach fugue on the fine old Silbermann organ, and hear a magnificent voice from the court-opera roll out sacred cadences, is one of the pleasures granted to those that tarry within Dresden's gates.

From 1727—31 the weakened Bridge was built over by Pöppelmann into its recent shape, and has since been known as the Augustusbrücke. It was at first planned to set up here an equestrian statue of the King; but finally the old Crucifix, newly gilded, was erected upon a handsome base of Pirna sand-stone. The model of this historic crucifix is to be seen at the Palais of the Grosser Garten. The Old Bridge not only of itself joined picturesquely the divided city, but Canaletto has made it span for us the stretch between the eighteenth and twentieth centuries. Gotthard Kühl in a series of modern canvases (the Stadt Museum presents a good selection) has vivified the interest in this massive clasp.

In 1732 Altendresden on the right bank, which had been in the main rebuilt since the fire of 1685, received the name of Neustadt.

In 1732 was begun the demolition of the old Dreikönigskirche. Georg Bähr, "master-builder to the Council", conducted the re-erection, following to an extent the designs of Pöppelmann, which had been approved by the King. Neither the King, nor Pöppelmann, nor Bähr himself lived to see the completion of this Neustadt church.

King August II. had a great predilection for pageants, at which he himself habitually played the principal rôle, and in the most diverse costumes. At a "ladies' race",

he appeared dressed entirely in gold. At a tournament of the four quarters of the globe, he, as Ethiopian, headed the Africans. At a cavalcade of the gods, he was dazzling, as Apollo, while the lovely Queen as vestal-virgin and Countess Cosell as Diana followed in gleaming triumph-chariots, escorted by many nymphs. The Altmarkt was planked over, and foot-tournaments were held there. A jovial peasant-company was mounted on the boards, in which King August played the waiter. Again, at a sledging-party on an artificial road, he appeared in a costume incrusted with jewels, befitting a night of sparkling frost. To make this artificial course, a hundred peasants had been obliged to cart thither two thousand wagon-loads of snow. But the wedding of the Electoral-Prince formed the most brilliant of all the festivities. The young Friedrich August had travelled in Italy during 1712—13, and had gone thence to the court of Louis XV., whose congenial hospitality he enjoyed until 1715. In 1716, he had journeyed again to Italy, after which he betook himself to Vienna; and there he betrothed himself with Maria Josepha, the daughter of the Emperor, Joseph I. After seven years' absence then—on the 23rd of March, 1719—he entered Dresden, received with salvos from the fortifications' cannon; and, on the 25th, with a Te-deum in all the churches. In September, the bride-elect followed. At Pirna, she was awaited by a parade-barge,—constructed like the Venetian boats of the doges—which conveyed her down the stream so far as the Vogelwiese. Here the King, in royal purple robes decked with diamonds, received her, and conducted her to breakfast in the royal tent. The now ensuing entrance of the affianced pair into the city proved the most resplendent spectacle that the municipality had ever witnessed.

The Electoral-Prince in gold-embroidered crimson garments, a precious diamond agraffe on his plumed hat,

rode a white and brown dappled horse, whose trappings were garnished with massive gold and richly bestudded with diamonds. After a host of lackeys and magnificently dressed Moors, followed the carriage of the imperial fiancée, drawn by eight horses, and in which the Princess-Elect sat alone, apparelled in peach-coloured velvet and radiant with jewels. The equipage was lined with crimson velvet embroidered with gold and embossed with silver and gold mountings. The horses were equipped with crimson velvet housings hanging to the ground, fitted with the Austrian arms. Subsequent to this state-entry into the city, came festivities lasting nearly a month, with tilts, merry-go-rounds, French comedy, opera, Italian opera, pyrotechnics, balls, etc. Quadrilles were ridden: the first one,—which the King led off, dressed in red with gold tinsel and gleaming with brilliants,—personified Fire; the second symbolized Water, and was led by the Electoral-Prince, in pale blue and silver. After this, came a Turkish fête, then a great water-chase (shooting of aquatic birds), near the Bridge. The 20th of September —the Princess had arrived at Dresden on the 2nd—a great Jahrmarkt of Nations was arranged in the Zwinger, as feast of Mercury, the god of commerce. In the evening, fifty thousand lamps and wax-candles illuminated the garden. On the 23rd was the Venus-fête, already mentioned, in the Grosser Garten, which lasted from nine o'clock in the forenoon until five of the next morning. At length, on the 26th was, in the Plauenscher Grund, a mountain-party, called the feast of Saturn. The royal table was spread in a temple, which on the outside had the shape of a mountain, but whose interior displayed a spacious dome-room. On the 29th, a grand opera formed the conclusion of the nuptial gayeties.

Great festivities took place again anno 1728, when Friedrich Wilhelm I. of Prussia, the economical and stern

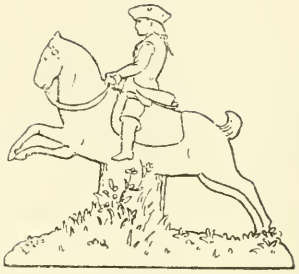
soldier-king, came with the Crown-Prince (later Friedrich the Great) for a visit to Dresden. The King of Prussia responded to this celebration by an invitation to a military parade in Berlin. King August made the journey thither in a highly fantastic manner, partly by boat. A little flotilla was made the means of conveyance so far as Wittenberg, equipped with one hundred and forty-four boatmen and eighteen cannon. The Saxon ruler returned the Prussian civilities by an invitation to the so-called "Lustlager" at Mühlberg,—a military spectacle of fabulous splendor, though solely for royal diversion.

The war against Karl XII. of Sweden brought the city another period of quartering soldiers, whereby many a house held more than twenty men. Finally the King, in order to insure his dejected land against the misery and grievance of foreign domination, submitted to very hard terms of peace. Later, truly, he resumed hostilities in order to regain the Polish crown, which had been awarded to Stanislaus Leszczinski,—later father-in-law of Louis XV. August the Strong gained indeed his object; but lost, through insurrections in Poland itself, a part of what had at the same time been won. Thus in the Warsaw treaty of 1716, it was only permitted to him to maintain in Poland a small armament,—the so-called "crown-guards".

At Warsaw, on the 1st of February, 1732, the King breathed his last.

One of the most salient land-marks of Dresden is the equestrian statue of August the Strong, on the handsome Neustädter Markt. It is of gilded copper, the metal having been wrought by Ludwig Wiedemann, a copper-smith who, in the reign of King August III., received military honors on account of his invention of an "air-cannon". It was at first intended to mount the monumeut on the neighboring "Blockhaus", — whose

primary distinction is due to Longuelune. But the King assented to a later plan of placing it on its present site, and it appropriately faces north-east, since two Saxon sovereigns owed their crown to Poland. The designs and deliberations regarding this statue are scattered through many years, and it is now not quite clear who was the author of the model. It may have been Paul Heermann. Compare Canaletto's painting (No. 612) in the Gallery.



CHAPTER IV.

KING AUGUST III., GRAF BRÜHL, AND FRIEDRICH THE GREAT.

Elector Friedrich August II. (1733—63) was the only legitimate son among August the Strong's many children. He was not without talents; but he was less energetic than his father, and at the same time, less sensual. His court took on a more tasteful tone, and assumed a still more Italian phase. The brilliant opera secured singers from the southern peninsula; great masterpieces—notably the "Sistine Madonna"—were purchased there for the Royal Gallery and for the collections of private art-amateurs; the "Italienisches Dörfchen", which had housed the sculptors for the Grosser Garten groups, continued to be the home of black-eyed stone-workers on the royal edifices. Dresden becomes an outpost of the South. Winckelmann, the father of modern art-history, prepares himself for Italy here. Herder, in a treatise on the collections of Dresden, dubs it the "deutsches Florenz".

The turn for splendor and art was the leading trait that Friedrich August II. inherited from the paternal side; and this double inclination his minister, Count Brühl, understood fostering, in order to make still more sure of the government-bridle. At this time, external embellishment and enrichment of the capital stand in glaring contrast with the ravage and waste through war and siege.

The recognition of Friedrich August II. as King August III. of Poland (in 1736) was celebrated in Dresden by a Te Deum in the churches and a three days' court-gala.

During this reign, the Catholic Hofkirche originated,—begun by Chiaveri, the resident architect, and executed mainly according to his plans. For the foundation of the fine lofty spire, it was necessary to excavate fifteen metres deep. The Seven Years' War hindered for a long time the interior completion of the church, outwardly terminated in 1756. Lorenzo Matielli modelled the stone ornamentation and statues,—perhaps partly after sketches by Chiaveri and the painter, Torelli. One such model in burnt clay was discovered in digging the foundation-ditch for the present opera-house. Matielli, the court-sculptor, made also the elegant fountain in the Marcolini Garten, which had been bought and enlarged by Graf Brühl, and which was opened with great éclat. Torelli, known to us as the artist who placed the figures in Canaletto's city-views, executed several ceiling-paintings in the Hofkirche. The church is, like the Frauenkirche, built of sand-stone; but, though Dresden's soot-dappled breezes have fumed the surface to a uniform brown, the lower section is really of white stone, and the upper, of yellow: this is to be clearly seen in Canaletto's pictures. The custom of praying in the direction of Jerusalem yielded, in the foundation, to the limits allowed between the Schloss and the cramping fortifications: hence the high-altar of the Hofkirche is toward the southwest instead

of toward the east. The interior of this baroque building shows an admixture of rococo ornament,—for example, the door of the pulpit; the balustrade and its carved woodwork is, however, older, done by Permoser's hand, and was in the preceding court Catholic church,—the metamorphosed old "Comödienhaus". The baptismal font, in somewhat altered form, is too from there; notable is the figure of John the Baptist by Bernini,—the sculptor-architect, who has enlivened so many public places in Rome by his fountains. The organ was the last masterwork of the famous organ-builder, Gottfried Silbermann; the same Silbermann had built the organ in the Frauenkirche, upon which J. Sebastian Bach, then living in Leipzig, played publicly on the 1st of December, 1736.

In 1751 the Hofkirche, nearing completion, was consecrated: it had been commenced in 1738.

The castle-chapel, in which Protestant services had regularly been held until this time, was now abolished; and the evangelic court-services removed to the Sophienkirche: this made a very unfavorable impression upon the public. The lower space of the old Schlosskapelle was re-christened as "Grünes Gewölbe" and "Archiv"; while the upper, was reconstructed into rooms for the princesses. Under Friedrich August II., a brusque opposition in ecclesiastical relations existed. A Protestant clergyman even fell a sacrifice to the religions fanaticism, in that he was murdered in his parsonage by a Catholic life-guardsman.

In 1742, King Friedrich II. of Prussia appeared in Dresden with his brother Heinrich, to enlist the King of Poland for his continued hostilities against Maria Theresia. But King August, who was just making ready for the carnival festivities, was not precisely in the mood for earnest political negotiations. In the midst of the conference, Graf Brühl announced the beginning of the opera,

to be followed by a "souper en masque" and a ball. The next morning Friedrich the Great returned to Berlin, —nothing agreed upon. After the First Silesian War, which had gained for Prussia Maria Theresia's duchy of Silesia, King August confederated with Austria.

In the Second Silesian War, the Saxons were completely vanquished at the Battle of Kesselsdorf. Friedrich the Great now appeared again in Dresden, as triumpher. He visited the royal family, commanded that the city should be spared,—but caused a high war-contribution to be levied. Two days after the Peace of Dresden,—concluded on Christmas of 1745—which sanctioned Friedrich the Great's cessions from Maria Theresia, he left the city again.

During the ten years of calm now following, secret plans were welded between Austria, Russia, France, and— in the background—Saxony, which came to Friedrich the Great's knowledge through the treachery of a Saxon private secretary. This Menzel was later identified as the traitor and imprisoned in the same Königstein fortress where Böttcher had worked at the porcelain problem.

A view of this reign would not be sufficiently comprehensive without particular observation of the all too powerful favorite, Graf Heinrich von Brühl. Like his lord, or to a more intense degree, he was possessed of a passion for luxury and art,—the hand-maiden of luxury in the seventeenth and eighteenth centuries. Thus through instinct as well as policy, he fostered the King's foibles along these lines, more than he, as Minister, guarded the safety of the land. While he plotted secretly against Friedrich the Great, his hated antagonist, he allowed the army to dwindle from 45 000 to 17 000 men, in order to make other disposition of the finances.

The King sought, through a "regulation of apparel" and a "regulation of domestics", to educate the masses

toward simplicity and frugality; in the mean time he imposed upon himself and his court no restrictions as to pageantry and costly pleasures. In fact, one may say that the exuberant splendor of the court rather mounted as the state's establishment became increasingly unstable. One justifiable festival, however, was the three-hundredth jubilee commemorating the invention of printing, which was observed throughout Saxony; another was the secular celebration of the Augsburg Religious Peace (of 1555).

It was in 1736 that Graf Brühl acquired the Marcolini Palais in the Friedrichstadt, which was at that date of course outside the city circuit. Earlier, August the Strong had bought the estate and given it to Duke Friedrich Ludwig of Wurtemberg,—this kingdom being then a duchy. Brühl bought from the Duke's wife the place, including green-houses etc. Between 1741—44, he had the famous Neptune group made, at a cost of eighty-thousand Thaler, by Mattielli (perhaps after indications by Zacharias Longuelune). The water for this threefold cascade with ten jets was brought from the Leutewitz highlands. In summer, the fountain still plays at stated hours, at which times access to the garden is easy; the sight of this remarkable work of sculpture is worth a longer trip. The garden and palace, which was demolished during the Seven Year's War, underwent after Brühl's epoch a checkered history,—passing through periods of restoration, of elegance, of bleakness—until, in 1845, the premises were bought by the city for hospital purposes. It was about 1774 that the property was purchased by Camillo Graf Marcolini, whose arms together with those of his wife (née Countess O'Kelly) are to be seen on the façade. Various costly art-treasures from the plain dismantled old building are now in English hands,—for the place was rented during the first half of the nineteenth century to different British noblemen.

In the west end of the building is the "Chinese hall", which Napoleon occuped during the summer of 1813, and in which he had that heated interview with Metternich preceding the French defeat at Leipzig.

The attendant that showed the writer about the place indicated a room on the garden side of the palace where Richard Wagner worked on the composition of Lohengrin. Under the window is a rococo ornament containing a lyre. Almost opposite, is an early fountain, —a laughing youngster removes the bung from a cask. This sand-stone figure, like other sculptures of the garden, is disguised by the coat of protecting paint. Some of the scattered statues and vases are now on the "Bürgerwiese".

In 1737, Graf Brühl began to build his palais in the Augustusstrasse. Little by little, after its nominal completion in 1740, it grew by the accretion of neighboring structures on both sides. Important was the accession of the Fürstenberg Palais,—which took its name from the vice-regent of Saxony under August the Strong. This lay on the Schlossplatz side, and was indeed once connected with the castle by a covered passage. At the time of Johann Georg IV., Sybilla von Neitschütz lived there. Most remarkable in the kernel-building of Brühl's palace was the large and exquisite ball-room, which stretched to the upper story, with ceiling and wall paintings by Silvestre. The four portraits by him,—the two Kings August and their consorts, are now in the royal castle. When in 1854 this charming ball-room was given as atelier to Julius Hübner, someone took the occasion to cut a hole through one of the Silvestre paintings, in order to put a stove-pipe through it. The so-called Canaletto-room was a gallery-shaped hall lying toward the garden, and connected with it by steps. It is said to have been decorated with paintings by this Dresden artist. Canaletto painted the

greater part of his city-views in compliance with Brühl's orders,—at two hundred Thaler apiece.

In the middle of the eighteenth century, the fortification walls were parcelled out for the use of various officials and courtiers. The Prime Minister received the Venus Bastion (or "Jungfernbastei"), which became his extended garden, and is now known as the Brühl'sche Terrasse. It was in many respects a difficult section to bring into form, as had been his building-plot; but by securing all sorts of provisional draughts, and through his own sharp-sightedness and artistic feeling, Brühl worked wonders with his quarter-of-a-mile long strip of wall. We need only cast an eye over the finished plan in order to apprehend how skilful and how tremendous the whole project was. Opposite the river-façade of the palais came first,—the outer garden, girded with an arbored walk and having a reservoir and fountain in the middle; then, to the right, the library-building; and, on a little projection toward the Elbe, the oval garden-salon (where now the monument of Rietschel stands; still on the river side, the painting-gallery, with mirrors between the Elbe windows, to reflect the pictures hung on the opposite wall; then, on the massive bastion-point, the Belvedere, cellared into the solid fortifications; then following the further angle of the bastion along the lovely Belvedere sub-garden, comes the Menagerie, the "Bärenzwinger" pitted into the wall itself; then the Orangerie, a foyer, pavillions, etc. etc. In short, this promenade became a regal pleasure-ground. Brühl's heirs sold his library of sixty-two thousand volumes to the Königliche Bibliothek. In the same year, 1768, his famous collection of paintings passed into the hands of the Russian Empress, Katharine II.

In 1900, the palace was torn down, to give place to the new "Ständehaus".

But to return to the political tactics of Friedrich the Great. It goes without the saying, that he, after the betrayal of Menzel, was the first to grasp the sword against the hostile allies,—thus beginning the Third Silesian War or Seven Years' War (1756—63).

In September, Dresden received a Prussian garrison, King August III. having left the city. Soon Friedrich himself appeared and established himself in the Mosczynska Palais,—an exquisite rococo house owned by the Countess F. A. Mosczynska (née Cossell), whose far-famed park lay around the region of the present Linden and Mosczinsky streets. Since Friedrich II. still sought an alliance with Saxony, his personal attitude was a very friendly one. Contrary to his custom, he attended church—even giving the preacher some good specimens of champagne—and kept open table, at which the Dresdeners were very numerously present as spectators. Notwithstanding all amiability, the military occupation was a heavy burden for the population. Even the courageous Queen must needs experience in her own person the seriousness of the war situation: she steadfastly refused to deliver up the treasure of the archives; all polite requests,—nothing availed (it is even narrated that the Prussian officer charged with this delicate commission prostrated himself at her feet); finally she was removed by force, and the command to open the archives was carried into effect.

The Saxon army, now only fourteen thousand men, was encamped on the plain at the foot of the Lilienstein, —a sightly crag in Saxon Switzerland, on the opposite bank of the Elbe from the Königstein. King August and

Graf Brühl were in the fortress. The army, lacking the succour of their allies, and desperate with hunger, capitulated on the 16th of October. The King, from his high fastness, could see the whole sad drama.

Friedrich the Great, on his return to Dresden, moved into the Brühl'sches Palais (Nov. 14, 1756). On the 21st of November, he attended the morning service of the Kreuzkirche, at which the Superintendent preached a sermon on the Prussian device,—"Suum cuique" (to everyone his own).

The greater the power and number of Friedrich's foes became, the heavier became the contributions that the Saxons had to pay.

In November of 1757 the decisive Battle of Rossbach was fought, which secured Saxony to Friedrich against the allies. The Queen who, with the Crown Prince, had staid in Dresden, while the King and Brühl had gone to Warsaw, was terribly jarred by the result of this combat. Twelve days after, she died from a fit of apoplexy.

In 1758, the municipal authorities were obliged to swear allegiance to the King of Prussia. It was done on the distinct condition of their due submission and devotion to the electoral house.

Friedrich treated the art-treasures of Dresden with consideration. He visited the Gallery, making gifts to the guardians; and he ordered from the painter C. W. E. Dietrich a copy of Battoni's Magdalena,—but without the skull! Later, however,—in 1759—he caused Brühl's pleasure-seats in Dresden and outside the city to be destroyed. The Belvedere,—his châtelet on the Brühlsche Terrasse—lay a heap of débris until 1814. Only the two graceful Sphinx groups are conserved from this grottoed villa of oval rooms and palm-shaped pillars. The sphinxes stand now at either side of the new Belvedere.

In the further course of the war, a strong Austrian force under Feldmarshal Daun advanced toward Dresden, which was now weakly garrisoned. Hereupon the military commander ordered to burn down a part of the suburbs,—so far as needful to protect the walls against every covert attack. Daun, however, as he heard of Friedrich's advance, abolished the siege, and retired toward Bohemia.

In 1759, Friedrich was obliged to go into the field against the Russians. Consequently Dresden was once more shut in by Austrian troops. A second time, in interest of the defence, the suburban houses were burned down by the Prussians. After long holding his ground, the commander, Reichsgraf Schmettau, decided to capitulate,—he not knowing, as did the Austrians, that Friedrich's recruits were advancing to his assistance.

Now, in 1760, Dresden underwent siege by the Prussians. On the 15th of July began the cannonade. The Picture-Gallery, then in the present "Johanneum", took fire. Many of the paintings had been transported to the Königstein; but some were seriously injured by splinters of bomb-shells,—notably Francia's "Baptism of Christ". Furthermore, the stately Kreuzkirche-tower, from which the enemy's movements had been watched day and night, stood in flames. It later succumbed. Canaletto's picture (No. 638), that was painted before the collapse, makes alive to us the appearance of the church during this interim. In sturdy contrast with the pitiful fate of the Kreuzkirche, stood the Frauenkirche, from the curves of whose stone dome the Prussian bombs rebounded like rain. Friedrich was obliged finally to give up the siege, because he learned of the fall of Glatz, the critical point of his new conquests. "We must be off to Silesia, so that we do not lose everything."

The devastation of Dresden was boundless. When Goethe as young student visited the city, he still found

sad ruins: "Von der Kuppel der Frauenkirche sah ich diese leidigen Trümmer zwischen die schöne städtische Ordnung hineingesät; da rühmte mir der Küster die Kunst des Baumeisters, welcher Kirche und Kuppel auf einen so unerwünschten Fall schon eingerichtet und bombenfest erbaut hatte. Der gute Sakristan deutete mir alsdann auf Ruinen nach allen Seiten und sagte bedenklich lakonisch: Das hat der Feind gethan!"

After a victorious expedition in Brandenburg, Friedrich reconquered Saxony so far as Dresden during the autumn of the same year. The land had suffered keenly from the wantonness of the Austrians.

After the conclusion of peace (Feb. 15, 1763) which had been furthered by the prudent Electoral-Prince, the King and Graf Brühl turned back to Dresden,—to begin anew the old court-life with its gaiety and elegance. In the midst of preparations for new festivities, Friedrich August II. died, struck by apoplexy. His favorite soon followed him, leaving a large estate. Although by an investigation it was shown that he had committed enormous peculations of public property, his fortune—netting one and a half million Thaler, after clearance of all formal debts—passed uncurtailed to his descendants.

With the death of August III., the bond was broken between the Polish throne and the ruling house of Saxony.

Friedrich Christian (1763),

who in troublous times had grown up to be an efficient prince, died twenty-one days after his accession to power. He was as candid and direct in his action as his Bavarian wife was spirited and energetic. After Brühl's dismissal, he brought worthy men again together in his Privy Council, made a clear plan toward the settlement of the heavy public debts, and implanted an element of thrift

in the general finances of the government. He, as head of the court, led the way in the domestic economy of the land. At the same time he knew how desirable it was to promote the culture-interests in Saxony, and at Dresden he founded the Art Academy. He reopened the way of friendly relations with Prussia,—which, but for the disastrous policy of the preceding government, need not have been so fatally interrupted.

This promising and sadly short-lived ruler was nominally succeeded by his thirteen-year-old son, during whose minority the Elector's brother acted as regent.

Prince Xaver

was, like Friedrich Christian, a modest and able director of the government. During his administration (1763—68), the first important Dresden art-exhibition took place, opening in March of 1764. During the same year the re-erection of the Kreuzkirche was begun. (We can see the sub-structure in Canaletto's painting.) An annual lottery was inaugurated, to raise the necessary money.

The Regent stamped his administration by a vigorous attempt to reform the army after the Prussian pattern; and he succeeded in raising its forces to above 27 000 men. However, in consequence of a disagreement with the Assembly, Prince Xaver preferred to abdicate his regency; and, a few months before the majority of his nephew, he retired to private life at his country-seat near Riesa.

CHAPTER V.

FRIEDRICH AUGUST THE JUST AND NAPOLEON.

Friedrich August III. "der Gerechte" (1763—1827).

The young monarch—at his accession not yet fully eighteen years of age—united himself soon after taking up his duties with Princess Maria Amalia Augusta von Pfalz-Zweibrücken, who made a very simple entrance into Dresden, in travelling-carriage and travelling-costume.

The reign of Friedrich August III. is one of the longest and most remarkable in Saxon history.

To begin with, the country raised itself to industrial prosperity after, in 1771 and 1772, it experienced bitter years of famine.

Among the building activities of this period belongs the completion of the Kreuzkirche, which was solemnly consecrated in November of 1792 by Superintendent Titt-mann. Then, too, the Landhaus was erected on the site of the former Flemming Palais, which had been much injured during the siege of 1760. This "Landhaus", or state-deputies' house, is the same building—in the street of like name,—which now is from day to day threatened with being torn down. Though much in its interior and its garden has suffered by the rude hand of change, its stately façade faces with restful dignity modern buildings of more ostentation, and its superb stairway still calls forth spontaneous admiration. In 1776, Graf Marcolini built anew and fitted out the former Brühl'sches Garten-Palais in the Friedrichstadt. Shortly after, Marcolini was appointed "General Director of the Arts and Art-Academies, also of the Appertaining Galleries and Cabinets",—which

View of the Altstadt – Canaletto

comprehensive office, as well as two other high government posts, he filled until his death in 1814.

The influence of the French Revolution manifested itself in Dresden in the shape of rather unimportant riots among the craftsmen.

The opening nineteenth century brought, together with the Napoleonic wars, many and sundry evils.

After the Battle of Jena (Oct. 14, 1806)—in which the Saxons, leagued with the Prussians, were beaten—Napoleon sought to gain Saxony as associate. In December, it came to a treaty between France and Saxony; then the latter entered the Confederation of the Rhine,—composed of sixteen states of the German Empire that had subjected themselves to Napoleon,—and the Elector was given the royal crown, as Friedrich August I.,—first King of Saxony. At the same time, the peace brought an equal position to Catholics and to Evangelicals. Now at last, the Hofkirche received its four bells (October, 1807). Many members of this church, women as well as men, helped along the cart that brought the bells to their destination.

The result of the Tilsit Peace (1807)—by which Prussia crumbled, and Saxony was enlarged through Prussian Poland—was a visit from Napoleon to Dresden. The victorious French Emperor was received with loud acclamations, and lauded as pacificator and conqueror at once. The Emperor inspected the Gallery and the Library, where he left his autograph in the visitors' register.

In the war now breaking out between Austria and France (1809), the Saxon King fought on the French side, true to his alliance. His capital, stripped of troops, was taken—almost without a stroke of the sword—by the Austrians together with the Braunschweig "Black Hussars", levied with the help of English money. The same year, a beginning was made in pulling down the fortifications, comformably with Napoleon's commands.

NAPOLEON AS MASTER

In 1812, Saxony took part in Napoleon's war against Russia. Under a French commander-general, the Saxon army went into the field as Seventh French Army-Corps. On the 16th of May, Napoleon himself came to Dresden on his journey to the "grande armée", with a large suite, accompanied also by the Empress Maria Louise. Emperor Franz of Austria and the King of Prussia also arrived in Dresden to salute Napoleon. Heinrich von Treitschke's German History of the Nineteenth Century says: "While the regiments of the great army passed over the Elbe Bridge, Germany's rulers assembled in the Dresden castle around their master. How it did the plebeian good, to chafe the necks of his high-born servants sore, under his yoke!"

The year 1813 brought the sad sight of the many wounded and sick men returned from the disastrous Russian campaign. The announcement of the approach of Russian troops soon followed the arrival of these disabled warriors. Marshal Davoust garrisoned Dresden with ten thousand soldiers, and set it in condition of defence. To this end, he even caused a pier of the Bridge to be sprung,—and in so skilful a manner that the neighboring piers were not in the least damaged. Then he advanced, leaving behind a diminished French garrison. In March took place the occupation of the Neustadt by the Cossacks, whose arrival caused more curiosity than fright. They were considered rather easy guests, since they contented themselves with bread, brandy, wine, and herring,—and were very nice to the Dresden children. Soon, however, followed the occupation of the Altstadt by the dreaded Russians. Then came the Prussians under Blücher, "not as foes, but as liberators",—thus ran the proclamation. Lützow also led his "corps of vengeance" through Dresden, at the same time enlisting soldiers among the people. The Prussian minister, Baron

von Stein, and in his companionship the patriotic writer, Ernst Moritz Arndt, also came to win Saxony for the spreading resistance against Napoleon. Goethe too visited Dresden at this time; and, like Arndt, he called on the Körner family. But he did not reciprocate the enthusiasm of "Vater Körner" as to the national deliverance from Napoleon; on the contrary, he said: "Just rattle your chains: the man is too mighty for you,—you will not break them." The "Körnerhaus", in which Goethe paid this visit—now a museum—is in the Körnerstrasse, near the Japanisches Palais. Though then owned by Dr. Christian G. Körner, judge of the supreme court of appeals, it treasures to-day not only mementos of this noble patriot, but of his intimate friend Schiller and of all the large-hearted circle that met there. Especially it enshrines the memory of the son, the young hero who at twenty-one years shed his poet's blood in the service of sweet Liberty. The Theodor Körner monument before the Kreuzschule (Georgplatz) represents him in the uniform of the Lützow volunteers, for thus he started forth on his short martial career. Goethe's portentous word seemed in May about to be fulfilled: for at the Battle of Gross-görschen, the Allies were defeated. The French now turned back to Dresden, where the Emporer took up his quarters in the Marcolini Palais. Here he lived rather simply and quietly, holding reviews of the troops, and regaling himself at the French play, in which the most excellent performers of the Parisian stage participated,—the famous Talma included. On the 10th of August the Emperor celebrated his birthday,—which really fell on the fifteenth. Soon followed warlike events. The Emperor Alexander with Moreau pressed near. On the 26th, occurred the first bloody battle. The French evacuated Strehlen, and the Prussians made a successful attack upon the Grosser Garten. By evening, however, the

Allies had, after a desperate struggle, lost again the advantages gained at the first onset. Napoleon who, mounted on a white horse, had directed the battle from the Bridge, turned toward the Schloss at eight o'clock. In the castle court-yard, he viewed by torch-light the prisoners, and distributed crosses of the Legion of Honor among the victorious. In the night, he dictated orders for the coming day. Also this, the 27th, ended unhappily for the Allies. The Moreau Monument (near the Bismarck Tower) marks the spot where General Moreau—"traitor" for Napoleon, "hero" for the Saxons—was mortally injured in this engagement. Fifteen captured flags were borne in triumph through the city by veterans of the old Garde; twenty-six captured cannons were parked in the castle-court. But at the same time, Dresden was filling up with disabled soldiery. On the 29th of August, 20,000 prisoners and 15,000 sick and wounded Frenchmen were in the city, finding shelter in the churches, the Zwinger, the Jägerhof, and in the scattered orangeries. The Allies retired toward Bohemia, after these unavailing contests, leaving "a horrible field of the dead" round about the Altstadt.

But from now on, the Emperor lost his luck. The terrible international slaughter at Leipzig took place from the 16th of October to the 19th. On the 17th of November, the French capitulated; and the Allies marched into the Saxon capital amid the pealing of bells. On the 10th of April, 1814, they were able to make their impressive entrance into Paris; and on the 7th of June, cannon-booms announced the conclusion of the Peace of Paris.

The administration of Saxony—for the King had been taken prisoner—rested in Russian hands until November, then passed over to Prussia. According to the terms of the Vienna Congress, accepted in May of 1815, the King

finally resigned for perpetuity ("auf ewige Zeiten") three hundred and sixty-seven square miles—the larger half of Saxony—to the King of Prussia.

The bereaved population, whose frontiers had been thus contracted almost to the narrow bounds of the original Landgraviate of Meissen, felt drawn more closely than ever to their venerable monarch by the bond of mutual affliction. At last he turned back again to his residence city, and was tumultuously saluted everywhere, from the borders on.

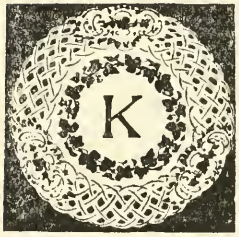
In the period of peace now ensuing, Dresden recuperated rather rapidly from her material losses. In September of 1818, Friedrich August "the Just" celebrated the half-century jubilee of his reign. Then, in 1819, came the half-century jubilee of his marriage; and in both of these festivities his people participated heartily.

His monument (by Rietschel) stands in the Zwinger-court, before the Wall-Pavilion.

CHAPTER VI.

THE FULL NINETEENTH CENTURY AND THE OPENING TWENTIETH.

Anton (1827—1836).



ing Friedrich August the First's brother now succeeding to the empty throne was only five years younger than the aged monarch, who closed his eyes for the last time in his seventy-seventh year. King Anton was originally educated for the clergy. Coming thus late in life to new duties, and after the corroding disappointments of the foregoing reign, it is comprehensible that be should follow a still more undeviatingly conservative policy than his predecessor. The same spirit of cautions equity toward all classes marked his reign, that had won for his brother the surname "Just". In outward forms, indeed, he was more democratic: for he dispensed with that strict etiquette which Friedrich August had always observed. He was everywhere to be seen, noticeable rather for plainness in external matters than for any assumption of distinction. He was, in fact, a citizen-King. Nearly every day the early market-people saw him at five o'clock in the morning promenading to his garden by the old Langengasse.

Among the significant events of this reign are to be mentioned the introduction of gas-lighting (1828), the erection of the new Hauptwache (main-guard-house) on the Theaterplatz, the restoration of the Sophienkirche, and

the laying out of that municipal quarter named "Antonstadt", after the King.

During this time, the people and the general tendency in Germany called for a constitution in Saxony. In 1831, the Assembly accepted one, whose adoption was announced in the churches, and publicly celebrated in a "Constitution-Festival".

In 1835, the aged ruler observed his eightieth birthday. The same year the railway was begun between Dresden and Leipzig. This was the greatest improvement and surely the greatest innovation of the epoch. It was the first railroad of importance planned in Germany. Friedrich List, the great political economist, was the mainspring of the enterprise. He dreamed of welding the cities of Saxony and even of entire Germany together with iron belts that should facilitate mercantile intercourse. But the civil officials were far too measured to tolerate a so radical movement. The accelerating click of the Saxon looms demonstrated mechanically what the far-sighted social philosopher had seen at a flash.

King Anton died in 1836. His successor was his liberal-minded nephew

King Friedrich August II. (1836—1854),

who had already for over five years been co-regent with his uncle.

In 1837, steam began to exert its power on the Elbe navigation; and the same pressure drove increasingly the wheels of industry.

The railroad Dresden-Leipzig is now formally inaugurated by the head of the land. Amid the thundering of cannon the King and Queen in a flower-wreathed railway-carriage roll to Leipzig for a little trial-trip, and back the same evening. This was in April of 1838. In the same year, omnibuses and also cabs were introduced as means of communication in the city.

In 1845, the Elbe-Bridge was robbed, by the high water, of its time-honored decoration, the Crucifix.

The year 1848,—so feverish in France, which had infected Germany with its revolutionary agitation—passed comparitively quietly in Saxony. But in May of 1849, the political disturbances became serious. The general goal was a national German constitution, the extreme party aiming at a federal republic. Barricades were put up in the Schlossstrasse. The King and Queen left the castle, and betook themselves to the Königstein. It came to bloody contests between the revolting party and the army, loyal to the King. Prussian troops hastened to the assistance of the Saxon soldiery, which was now feeble in numbers; and only with earnest combats was this May Insurrection repressed. The great opera-house, built under August the Strong, as well as the adjacent parts of the Zwinger were a prey to the flames. One hundred and ninety-one killed or who had died from their wounds were buried in Dresden's cemeteries. At the subsequent examination of the insurgents, several death-sentences were pronounced,—but not one was carried out.

The deplorable consequence of this riot was a backward movement in the liberal disposition of the King: the freedom of the press was withdrawn, political clubs —especially democratic unions—were restricted, and the Diet took on a reactionary cast.

The bright side of this reign was the keen participation taken by the royal household in varied intellectual themes. The King was particularly fond of botanical pursuits. His brother, Johann, under the pseudonyme of "Philalethes", translated Dante metrically. Princess Amalie, the eldest sister, wrote comedies,—keenly observed characterizations of middle-class life, taking "Amalie Heiter" as her nom de plume. It would take us too far to speak of the technical and industrial educational institutions that were founded

in the vicinity of Dresden, keeping pace with the weaving and commercial interests of Chemnitz and Leipzig. Meantime Dresden, with its excellent opera and drama, stood now in convenient railway connection with the musicial privileges of Leipzig, where F. Mendelssohn-Bartholdy conducted the Gewandhaus concerts. Architecture raised itself in Saxony a degree above the dead classicism into which it had relapsed, Gottfried Semper's Hoftheater and Museum recording a return to Italian renaissance.

In the latter, peaceful part of the reign—in 1853—occurred the brilliant nuptials of Prince Albert with Princess Carola von Wasa,—the beloved pair who later presided over the fortunes of their land.

In 1854, King Friedrich August II. died on a tour in Tyrol, fatally struck by his horse's hoof after he had fallen from the carriage. His monument (by Hähnel) stands on the Neumarkt, at the opening of the Landhausstrasse.

Johann (1854—1873)

was a brother of the preceding sovereign, both being sons of the beloved Prince Maximilian, whose elder brother, King Anton, died without children.

The new Museum (connected with the Zwinger), whose construction had been begun during the reign of King Friedrich August II., was opened to the public the year after King Johann's accession. The plan of this royal painting-gallery is by Gottfried Semper, though it was mainly executed under the superintendence of other architects after he had left the country.

The only change of importance made in Dresden's military appearance was the building of the "Schanzen", or intrenchments, ordered by the Prussians during the "Bruderkrieg" of 1866. The victory of Prussia at Königgrätz led to peace between Saxony and Prussia, by which Saxony entered the North German Confederation.

In the Franco-German War of 1870/71, Saxony and Prussia fought shoulder to shoulder. The Crown-Prince, Albert, distinguished himself particularly at the battles of St. Privat and Beaumont. As Fieldmarshal-General of the new German Empire, he made his entry into garlanded Dresden on the 11th of July, 1871.

In 1872, King Johann celebrated his golden wedding. The next year, he died at Pillnitz. He was an earnest as well as highly educated man, of a noble devotion to duty. His monument (by Johannes Schilling) stands on the Theater-Platz. It was unveiled in 1889, at the eight-hundred years' jubilee of the Wettin rule.

Albert (1873—1902)

was in his best age,—forty-five years—when he took the helm of government. The ship of state answered pliantly his indications. His people believed in the man who had, at Gravelotte, Sedan, and Paris, regained them the military prestige of long by-gone days. They felt keenly now, that even in the futile Saxon-Austrian resistance against Prussian supremacy, the Crown-Prince had fought valiantly and in good faith. Now, he and his subjects in the same good faith joined forces and fates with North Germany for the building up of a firmly welded realm. It was well for Saxony, whose robust industries had begun to outgrow the cramped limits of her state, that she could now have the growing influence of the united Empire, to introduce her wares favorably into the world's markets.

The people loved, too, the good Queen, Carola, who, in hours of anxiety, had led the mission of mercy toward the wounded on the battle-fields of France and at home. And this "Albertverein" is only one of the noble works she has undertaken for the alleviation of suffering.

It is said that when Albert returned from his meritorious campaign in France, gifted with all the honors that the old Kaiser Wilhelm could grant him, he caused the

marshal's staff of the Elector Moritz to be brought to him. The newly made Fieldmarshal had always had a taste for historical studies; now, since he had written a glorious page in Saxony's annals, he felt still nearer this heroic leader of her martial history.

At the eight hundred years' anniversary of the Wettin rule, the Saxon people gave their sovereign a few millions of marks. King Albert expended it in reerecting what is known as the Georgenschloss; that is, that part of the castle in connection with the Thor. Those portions of the old Georgenthor that had tolerably withstood the fire of 1701, he caused to be preserved in the new structure, in a sheltered position. The former north or Elbe portal, above which was the famous Dance of Death, is now at right angles with the main exits, leading toward the Hofkirche. Whereas the so-called "Jagdthor", at the left of the public exits on the Elbe façade, is formed by a portal that was originally on the south side. King Albert had his personal suite of rooms in the new "Georgenschloss", —which, by the way, makes no pretence to be a restoration or copy of the old edifice.

The opening of Semper's new royal theatre is mentioned in a subsequent chapter.

In this reign, the Albertinum was organized and named for the sovereign, the building having been remodelled from the old arsenal (Zeughaus). The Johanneum, too, underwent renewals, the edifice, being thus re-christened in gratitude toward the late King Johann, who had so intelligently protected Dresden's rare historical accumulations. This monarch was so learned that he won a high European repute. His brother-in-law, King Friedrich Wilhelm IV. of Prussia,—himself a man of uncommon attainments—used to address him jokingly as "Professor". King Albert, too, interested himself in cultural progress. He was made "rector magnificentissimus" of the University

of Leipzig, which he regularly visited, as he faithfully kept in touch with all phases of his subjects' activities. During his rule, the capital made rapid commercial advance; and to-day, Dresden leads Saxony in industrial importance, and ranks as one of Germany's great centres. Not only was the royal castle built up in this reign, but mammoth government and railway edifices were constructed. The Albert Bridge, the Carola Bridge and the new Eisenbahnbrücke raise the number of Elbe crossings at Dresden to five,—for the "Marienbrücke" (named after King Friedrich August the Second's consort), which had served until now as railway-bridge, was opened in 1852. Unfortunately, the old Augustus Brücke, stalwart, comely, revered, a wonder for the dim era in which it originated, the marvel of every knightly visitor during the younger centuries, the dear "Alte Brücke" that has stood by Dresden and her artists and her beauty-lovers so loyally, has been made an end of—by force!

King Albert died in 1902 at his summer castle, "Sibyllenort", in Silesia, deeply mourned by his people, to whom he had so endeared himself, as well as by the imperial house, with whom he had stood on the same intimate footing as had his regretted father.

An equestrian statue of King Albert, by Max Baumbach, stands in front of the new Ständehaus, on the Schlossplatz.

Georg (1902—1904)

had passed through certain joint experiences with his brother. He, too, had shared the dangers and honors of the Franco-German War. He, too, had sat in the celebrated January session at Versailles when the Prussian King was proclaimed hereditary Emperor of Germany.

King George, born in 1832, was four years younger than Albert, verging on seventy completed years, when the sceptre fell to him from his childless brother's hand. His short span of power presents no radical innovations.

From 1859 to 1884 he was married with the Infanta Marie of Portugal. Of their six children,—two daughters and four sons—the five eldest are living, the young Prince Albert having died the same year as his venerable uncle.

In October of 1904, King Georg was succeeded by the Crown-Prince, now

Friedrich August III.

The present sovereign of Saxony was born in 1865, and was united in 1891 with the Arch-Duchess Luise of Austria, from whom he was legally separated in 1903. The present Crown-Prince is their eldest son, Georg.

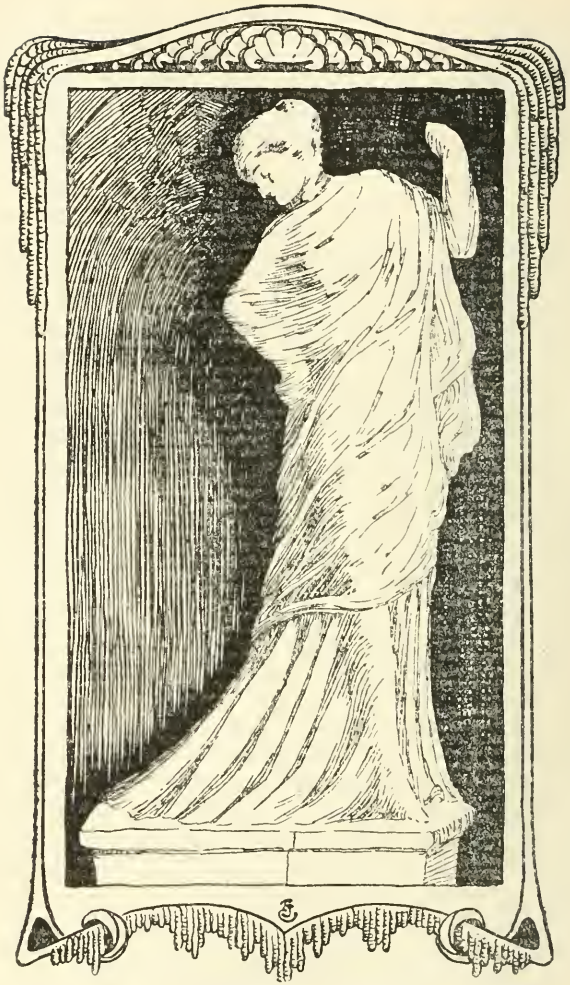
King Friedrich August III. has already shown himself to be an efficient military chef. He was, as crown-prince, Commander of the 12th (or Saxon) German Army-Corps.

In this reign has been completed the spacious School and Museum of Arts and Crafts (Kunstgewerbe Museum), which was in process of building under three Kings (1902—1906). The entrance is on the Eliasstrasse. Most noteworthy in this modern edifice is the elegant rococo ball-room transferred hither from the Brühl'sche Palais (see page 57). It serves now as Festival Auditorium.

The new City Hall on the Friedrichs-Ring is one of the most conspicuous buildings of the metropolis.

During the year 1906-07, a series of tiles on a heroic scale were prepared in the Royal Porcelain Manufactory at Meissen, and are now mounted on the long wall of the Stallhof extending from the north-east entrance to the "Jagd-Thor". This long defile is, then, a copy in porcelain of the sgraffiti by W. Walther that formerly bordered the wall, being a representation of the line of Saxon sovereigns ("Fürstenzug").

"Ein Fürstenstamm, dess Heldenlauf
Reicht bis zu unsern Tagen,
In grauer Vorzeit ging er auf
Mit unseres Volkes Sagen."



A TANAGRA FIGURE FROM THE ALBERTINUM.

PART II.

THE ROYAL THEATRE.

Der scherzenden, der ernsten Maske Spiel,
Dem ihr so oft ein willig Ohr und Auge
Geliehen, die weiche Seele hingegeben,
Vereinigt uns aufs neu.—"Wallensteins Lager".

CHAPTER I.

FROM THE EARLIEST BEGINNINGS, TO THE TIME OF MOZART AND SCHILLER.

Whereas in England the Drama developed early, it is characteristic for Germany that here Music first found loving nurture. And the root-institution out of which the Royal Saxon Court-Theatre grew was a so-called "Cantorei", or chanting band,—the Elector Moritz having been its deserving planter. It may be considered to have taken its start on the 22nd of September, 1548, when the Elector issued a "Cantorei regulation".

The new chorus seems to have culled early laurels; for a contemporaneons poet exclaims:

"Der Discantisten Stimmlein zart
Man höret nach engelischer Art;
Coloraturen in dem Alt
Werden gemachet mannigfalt;
Anmuthig da auch der Tenor
Den anderen Stimmen gehet vor;

Der Bass, des Gesanges Fundament,
Bald auf, bald sich herniederwend't,
Kein Bär so tief mit seinem Brummen
Diesen Bassisten gleich kann kommen."—

The first precentor of the Cantorei was Johann Walther, an intimate friend of Luther,—who himself had promoted the culture of music in German lands, by word and deed. To him, music was "a beautiful, glorious gift of God, close to theology". Moreover, Luther furthered also the histrionic play; for he recommended having Latin comedies acted in the schools, and the rendering of German "mysteries".

The Cantorei, at first intended for the service of the church, soon became a nursery of worldly music,—partly because singers and other musicians were called from Italy and the Netherlands. Indeed we even hear of the employment of five English instrumentalists, who were very popular at German courts.

The pleasure-loving Johann Georg I. succeeded in gaining Heinrich Schütz for his orchestra; and from this versatile musician the whole development of German music was destined to emanate. He is known as the "Father of German music". Schütz, born Oct. 5th, 1585, at Köstritz in Voigtland, had studied with Giovanni Gabrieli at Venice, and was afterward in the service of the Landgrave of Hesse, who very unwillingly relinquished him to the Saxon Elector. Schütz introduced the church-concert into the Dresden Hofkirche, and this innovation spread from the Saxon capital throughout all Germany. Especially to be remembered is the fact that Schütz was the composer of the first German opera—then called pastoral tragedy—"Daphne" being, as to text, a recast from an Italian libretto. Unfortunately, the score has disappeared,—having been quite likely burned during the siege of 1760. Among his church pieces,—motetti,

psalms, religious concerti—may be called to mind the touching Canticle of Simon ("Lord, now lettest Thou Thy servant depart in peace"). Schütz died in 1672. The Elector himself directed the obsequies.

In the year 1664, the corner-stone was laid to a special Comedy-House, which was connected with the Electoral apartments by a stone colonnade. It is said to have accommodated two thousand people, and consisted of parterre, amphitheatre, and two galleries. Later, the State's archives were located there,—which, since 1888, have lodged on the ground-floor of the Albertinum. This new comedy-house was opened in January of 1667 with the Italian opera, "Il Teseo" by Giovanni Andrea Moneglia of Florence. This beginning is significant for the invasion of Italian music and Italian musicians.

It is a singular fact that, in the earlier days, ladies and gentlemen of the court and often too the electoral prince took part in the dances scattered through the music. Johann Georg IV., for example, as five-year-old boy danced in a ballet-ensemble. Also, later, we find Friedrich August I., as Electoral Prince of twenty-one, among the dancers of the ballet in "Il Tempio d'Amore" (1691). With his accession to the throne, the golden age of Italian music closes, and an era of superficial pleasures in the French spirit begins. In contrast to his father, the electoral prince (later Friedrich August II.) was a great lover of Italian music. He succeeded—but not without considerable pains—in persuading August the Strong to reinstate an Italian opera. His consort, herself a pupil of the famous orchestra-conductor, Porfile, was also a zealous patroness of Italian music.

In the autumn of 1719 Händel came to Dresden, to get singers for his opera in London. He appeared at court as clavier player. It was a few years later that the great organ-builder, Silbermann, developed the essentials

of the "Fortepiano". At this period, Saxony enjoyed a great renommée in the musical world,—so that the Italians directly took it for granted that any German musician was necessarily a Saxon. Hence they called Händel "il Sassone". It appears that this "Sassone" understood how to handle peppery Southerners without gloves. It is related that he once held the renowned Cuzzoni high in the air, saying: "Je sais bien que vous êtes une veritable diablesse, mais je vous ferai savoir, moi! moi!— que je suis Beelzebub, le chef des Diables!"

Here in Dresden Friedrich the Great as Crown-Prince became acquainted with the celebrated flutist Quantz, who went twice a year to teach the Prince, until in 1741 Friedrich as King gained him for continuous service at Berlin.

In the year 1747, incidentally to the wedding of the Electoral Prince (Friedrich Christian) with Princess Maria Antonia of Bavaria, Gluck's festival opera, "Le nozze d'Ercole e d'Ebe", was given. It was probably written for this occasion, and it is believed that the master himself directed the production. At all events, he was in Dresden during these festivities. The Bavarian princess was a great friend of music, especially of Italian music, which at that time, under the sway of Hasse,—a composer and conductor of exclusively Italian traditions,—decidedly predominated in the Dresden Hoftheater. Still, the Princess favored Gluck too: she, for instance, put down the difficulties which the Munich theatre and orchestra staff raised against the performance of "Orpheus".

Hasse was a very superior director, and the Dresden orchestra had in his time the reputation of being the first in Europe. He had already made furore in Italy, and at Venice, about 1730, he allied himself with the giftet singer, Faustina Bordone. Shortly afterward, the happy pair accepted the call to Dresden, both with the

salary of 12000 Thaler,—enormous for those days. The beautiful Faustina Hasse-Bordoni so entranced Friedrich the Great by her singing in 1742, that he wrote, after his return home,—"Envoyez moi, s'il se peut, par le souffle de Zéphire, quelques bouffées des roulements de la Faustine". Her portrait by Rosalba Carriera—somewhat changed in color by time—is in the Gallery (Pastel No. 27).

The German opera made its way only very slowly in Dresden. In the year 1785, we hear for the first time of a Mozart representation: "Die Entführung aus dem Serail"; in 1791, "Cosi fan tutte" was given; in 1792, "Orlando Paladino", by Haydn; in 1794, Mozart's "Il Flauto Magico"; but not until 1810 was "Don Giovanni" (composed in 1787) produced on the Dresden stage.

In the autumn of 1789, Mozart himself sojourned in Dresden, and played here at court. It is a pleasure to see the monument by Hosaeus recently raised in the Bürgerwiese to this prince of the lyric art. It embodies—not an imperfect man in metal—but the three-fold soul of his genius: the graceful allegro, pensive tragedy, tripping naïve gaiety. The Dresden visit was two years before the close of the master's short life,—so glorious for humanity, so scanty for himself, ending in a pauper's grave! It was in the tender beginning of this life, rich in talents and in disappointments, that Hasse had said: "Dies Kind wird uns Alle vergessen machen."

Dresden was conservative not only regarding the admission of German music, but the theatre remained long closed to the newly awakened German classic drama. Kotzebue and Iffland usurped this domain, with their light comedies. While, during an interval of twenty-four years (1789—1813), 143 representations fall to Iffland's account, 334 to Kotzebue, only 6 are honored by Goethe's name, 6 by Lessing's, and 46 by Schiller's. As we see, Schiller was the most favored among the

classic poets of that unclassic age. The Elector Friedrich August III. ("the Just") said in regard to the "Jungfrau von Orleans", no piece had ever made upon him "une sensation aussi profonde . . . . . ." "Even the court-ladies are quite in love with the Jungfrau." We find absolutely no use made of Schlegel's Shakespeare translations, and just as little does Heinrich von Kleist, one of the greatest German dramatists, seem to be appreciated,—although he lived at Dresden in 1808 and 1809, and wrote his "Kätchen von Heilbronn" here. By the way, Schiller's "Don Carlos" was finished in the neighborhood of Dresden,—for during the summers of 1786 and '87, the poet was Vater Körner's guest, occupying the idyllic vineyard cottage at his Loschwitz country-seat. Seldom as were Schiller's plays given, they were then often disfigured through personal admixtures by the actors. However, he did not take these arbitrary mutilations tragically. It is related that after a certain performance he embraced one of the players, saying in his Suabian dialect,—"Er hat zwar ganz andre Versch gesproche als ich sie geschriebe hab, aber er ischt trefflich."

CHAPTER II.

CARL MARIA VON WEBER IN DRESDEN.

The dominion of Italian opera in Dresden was somewhat shaken by the nomination in 1816 of Carl Maria von Weber as conductor of the German opera. He had, from the beginning of his engagement a rather difficult situation, since the greater part of the public, as well as the King himself, made no secret of the predilection for Italian opera and Italian artists. Great embarassments, too, arose for Weber from the dearth of good German singers; whereas superior forces stood by his competitor, Morlacchi, director of the Italian orchestra and opera.

As soon as possible after his appointment, Weber won the hand of the charming Carolina Brandt, the beloved prima donna of the Prague opera,—"a beautiful girl, full of spirit and heart". Precisely on the anniversary of this happy day, they were wedded, and Weber conducted his young bride to his new home. They lived alternately in the city and in a vineyard cottage at Klein-Hosterwitz near Pillnitz, the days for him being filled full between the conscientious discharge of his crowded duties,—for he had much of his frequently absent rival's work to do—and an enormous creative activity in composition. It is only just, that Weber's monument (by Rietschel) stands close beside the Royal Opera-House,—for the present renommée of this great institution rests upon the unwearying services of its first German conductor.

In May, of 1821, Weber had finished his "Freischütz". The Dresdeners of that time estimated only feebly the

genius that shone in their midst. They passively allowed Berlin to have the merit of first producing the "Freischütz". In fact, the Berliners had long shown their admiration for the composer of the inspiring Freedom's Songs,—whose words were from Körner's "Lyre and Sword" ("Lützow's Jagd", "Schwertlied", and "Hör' uns, Allmächtiger!"). The first Dresden performance of the "Freischütz" occurred January 26, 1822,—262 repetitions taking place between this date and the year 1862. Weber writes on the 3rd of Dezember 1821: "At last the people have begun to prick up their ears; and I must, according to the will of His Majesty [King Friedrich August I.], put on the "Freischütz". During the first performance, Weber's wife was ill; but after every act, he sent her "rapport durch courier". On June 22nd of the same year, "Preciosa" was produced in the Dresden opera, whereas this work also had seen its first representation at Berlin the year before. "Euryanthe", finished in August of 1823 was performed at Vienna October 25th, and not until the 31st of March, 1824, at Dresden. The celebrated Henriette Sontag (whose portrait by Delaroche is in the Gallery,—No. 2519) had the title rôle at Vienna. After personally conducting three representations, Weber returned to Dresden, a sick man. The great composer had worked feverishly on this opera, finishing it within eleven months, beside lesser works,—notably a festival cantata for Prince Johann's wedding, and the sorrowful piano-sonata in E-minor. He doubtless realized that his frail constitution had now only a short measure of time for giving shape to a wealth of ideas. "Euryanthe" was to Weber at once the favorite, and the child of sorrow. Wagner's reforms were later linked to its music.

One of Weber's homes while he was Dresden orchestra-director was on the Altmarkt. One may notice a tablet to this effect mounted on the building where to-day

walking costumes and such practical things are sold. Then again he lived in a little vine-covered house—no longer existing—near where his statue now stands. From 1818 on, Weber passed the warm season of the year mostly at Klein-Hosterwitz, where he, in his vineyard cottage had found the longed-for "Sommernestchen". Here were created, in greatest part, "Freischütz", "Euryanthe", and "Oberon". During the walks that took their start from this country-home, Weber learned to love Dresden's environs. Therefore, when in 1821 a brilliant position as court orchestra conductor at Cassel was offered him, he was unwilling to go "aus dem verflucht hübschen Neste". From here, he made, too, many a River-trip with the beloved "Mukkin", or "Frau Mukkin", as he called Caroline.

As has already been mentioned, it was not easy for Weber to maintain the German opera and himself against the rivalling Italians, who had so much the start of him. In the first letter that he wrote from Dresden to his Berlin intimate, the zoologist, Lichtenstein, he tells how uncomfortable it is to stand "in eternal armor and on the defence". But the Italians should find in him "a hard chock". In another letter, it runs: "The contrast with my really poetic stay in Berlin is sharp." On the 29th of January, 1817, Weber gives utterance to his sentiments regarding the aims of the new German opera, through the Dresdner Abend-Zeitung,—"To the art-loving Inhabitants of Dresden": Germans draw deeper than French and Italians; "they require a complete work of art, in which all parts are rounded and joined into a beautiful whole". But Weber accustomed himself to his environnement; and, in a different mood, he writes: "It would be very wrong for me to complain here in the least; much love and respect meet me from all sides." Again, he says that very constant and straining affairs have "boxed"

his health a bit. This was already in July, of 1817,—although he had received his appointment only six months before. On the 14th of May, 1818, he writes—as happy fresh-baked husband,—"Just come and visit soon your Weber people in friendly, nature-gifted Dresden". Under July—1818, we read: "I live in the country amid glorious nature and peaceful quiet, which allow me for once to live quite for myself and my inward impulses." Here in Hosterwitz, Weber was at that time composing the opera, "die Jägerbraut", that later was rechristened as "Freischütz". In April of 1824, he writes about the Dresden representation of "Euryanthe": "Now then, yesterday evening came Euryanthe; and what a triumph, brilliant beyond all description, did I experience! So moved, so enraptured, I have never seen our public. The enthusiasm heightened with every act. At the close, first I was called in a perfect storm, then all. But really, it was a capital performance—especially the Devrient as Euryanthe and the Funk as Eglantine outmatched themselves in acting and singing . . . . . the orchestra having a finish in shading that can only here be heard." On this occasion Tieck was very much affected and said to friends,—there were points in this opera that Gluck and Mozart would have coveted.

In February, 1826, Weber set off for London, by way of Paris. The aim was, to rehearse and mount "Oberon" at the Covent Garden Theatre, for which it had been composed. But the master, now since years ailing, was not equal to the great fatigues. He held up long enough to experience great ovations in Paris and London. But the weather in England underwent an unfavorable change, and unquenchable home-sickness preyed further upon his feeble health, even though he was attended by most friendly associates. Out of love towards wife and children, he kept his blithe temperament pitifully in play for his

letters, confiding his sufferings mainly to his diary. After he had conducted twelve "Oberon" performances and a series of concerts, Weber felt that he should not be able to direct a benefit-representation of the "Freischütz" set for the 5th of June; and he fixed his return home-journey for June 6th. "I must be off to my dear ones,—see them once more, and then God's will be done". But this yearning wish was not to be satisfied. On the evening of May 4th, he retired from the good friends that encircled him in a foreign land, with the words: "Now let me sleep". The next morning, he was found peacefully slumbering the last long sleep. His body was laid in the vault of the London Catholic Chapel, St. Mary in Moorfields, while the strains of Mozart's Requiem hallowed the ambient air. There it rested until 1844. In December of that year, the mortal remains of the immortal musician were finally transported to Germany, accompanied by his son Max Maria von Weber. His friends had long desired that his body rest in the home country. The realization of this wish is to be accredited to Richard Wagner's energetic mediation. On the 14th of December, under the cadences of a funeral-march composed by Wagner on Euryanthe themes, Weber's casket was borne to the old Catholic cemetery in the Friedrichstadt. In a funeral ovation, Wagner exclaimed: "Never has lived a more German musician than thou! Wherever thy genius bore thee,—into whatever soundless realm of fantasy,—thou remainedst ever bound to the heart of the German folk by tender fibres of laughter and tears: for thy spirit was responsive like that of a trustful child listening to the home fairy-tales and fables. Now, the Briton does thee justice, the Frenchman admires thee,—but love thee?—that can only the German. Thou art his,—a beautiful day in his life, a warm drop of his blood, a fragment of his heart."

WEBER MONUMENT

On the 11th of October, 1860, took place the dedication of the monument, modelled by Rietschel,—a very expressive work of art, very delicately characterizing the beloved tone-poet. Carl Maria von Weber, the eight-year-old grandson of the great master, drew the chord which let the covering of the monument fall.

CHAPTER III.

THEATRICAL POWERS.

During the reign of King Anton, the performances of the Dresden Italian opera were closed with the representation of Mozart's "Don Giovanni".

The German drama was substantially promoted by the efficacy of Ludwig Tieck—the masterly Shakespeare translator, and leader of the romantic school—as literary adviser, or "Dramaturg". Tieck exercised his office most unselfishly, only in the service of really good works; and during twenty years, he not once made use of his position to press his own writings upon the public.

On the 31st of March, 1841, the old Theatre was officially closed, with "Minna von Barnhelm"; and the new (first) Semper building was opened April 12th, by a performance of Goethe's "Tasso". Weber's Jubilee Overture introduced the piece, in which the celebrated Emil Devrient, for thirty-seven years "the ornament of the court-stage in Dresden", had the title-rôle.

In the following year, Tieck requested his discharge; he had latterly lived quite retired from theatre life, having been much shaken by the death of his daughter Dorothea. He later went to Berlin, in response to an invitation from Friedrich Wilhelm IV. of Prussia.

Tieck's successor was a supervisory stage-manager rather than a scholarly dramatic counsellor, as had been Tieck. Eduard Devrient, the new official, was Emil Devrient's brother, and was equally gifted as actor, singer, and author. During his term of administration, the representations of Karl Gutzkow's dramas were the most popular. The court-theatre manager of that time, Freiherr

von Lüttichau, tried to enlist the favor of the King for the prosperous young dramatist, as aesthetic-literary adviser,—that he might be called to fill the position so effectively occupied by Ludwig Tieck. Although Gutzkow was in a measure discountenanced at court owing to the free tendencies evidenced in his "Uriel Acosta", his appointment was confirmed. It can not be said that his theatre-leadership was especially propitious. Being of a sarcastic turn, he failed to make himself loved; and being less unselfish than Tieck, he did not advance the interest of able fellow-aspirants, to the same extent that he did his own. Especially he was at fault in not having furthered the contemporaneous poet, Friedrich Hebbel, prodigiously gifted as dramatist. During the May Insurrection of 1849, the theatre was closed, and Gutzkow received the discharge requested by him. A monument to Gutzkow stands on the Georgplatz.

It may be allowed to subjoin here, that,—Gottfried Semper's first Hoftheater building having been burned in 1869,—the present home of Dresden opera, also based upon Professor Semper's plans, was erected between 1871 and 1878. The opening representation was of Goethe's "Iphigenia",—February 2nd, 1878.

The "Königliches Schauspielhaus" in the Neustadt was built in 1871—73 by order of a co-operative company. Later the building was taken in lease by the Hoftheater management, and four times a week, lighter comedies were given there. Now, the stage of this theatre is daily occupied by histrionic plays of a high order.

CHAPTER IV.

RICHARD WAGNER IN DRESDEN.

We come now to the most significant event in the history of the Dresden Hoftheater,—to the appointment of Richard Wagner. In Paris, notwithstanding the active help of his friend Meyerbeer, he had not succeeded in making his way. While still there, he (in 1840) offered his "Rienzi" for production in Dresden. To this end, indeed, he wrote the King an astonishingly obsequious letter. He was born in Leipzig, and he pleads the fact of his being a Saxon subject with the words: "Animated by the fervent and implicit trust innate to every Saxon toward the adored Father of his Land"— From the whole tone of his letter, one senses his depressed condition. His "Fliegender Holländer" had just been sent back to him from Munich and from Leipzig, and his pecuniary circumstances in Paris were as precarious as possible.

In order to gain a scanty living, he at that time wrote melody arrangements for all sorts of instruments,—even for the cornet à pistons.

On the 29th of June, 1841, came at last the joyful tidings of Rienzi's acceptance. On the 12th of September he writes to his mother of the prospect of producing Rienzi on the stage as of a "great extraordinary good fortune". It was also to liberate him from his needy situation at Paris.

In April, 1842, he and his "Minna" begin the journey back to Germany. Owing to scantiness of money, they travelled five days and five nights unbrokenly, without stopping even at Frankfort. In Dresden, they lived first at Töpfergasse No. 7. During the long waiting for the first representation of Rienzi, Wagner subsisted by the help of his brother Albert and his sisters; while his wife staid with the mother. In July he rented a pleasanter lodging (entrance Waisenhausstrasse 5) looking out "on the so-called Johannis-Allee; if one goes down the See-strasse from the Markt, to the right;—three or four houses from the corner". But as he had no money at hand, he made expressly the following contract: "I engage the lodging until the end of October, and pay then 36 Thaler." This, of course, to give him time to realize cash from Rienzi,—the first performance being now set for September. On the 27th of July he moves in, and prepares everything for his "charamantjes Weib", who returns to him on the 1st of August. Rent and the hire of a piano-forte swallow the half of his monthly salary, so that they have to "choke" terribly, in order to keep up a tolerable outside decency. During this time, he must send letters unprepaid to the beloved sister in Paris and her helpful husband,—"only for the sake of security", he writes jestingly. "Money I don't possess, to be sure,—but that is the least consideration."

"FLIEGENDER HOLLÄNDER", A TRIUMPH

On the 20th of October, 1842, comes at last the "Rienzi" première, under the master's own leadership, and with a superb mise-en-scène. "The performance was ravishingly beautiful, everything to a perfection that has not been known here," he writes to the dear ones at Paris. "Triumph! Triumph! the day is breaking! It shall shine upon you all!"

The remuneration was truly very slender: three hundred Thaler,—which must be immediately turned to the payment of stinging debts and buying indispensable provisions. "Then, our bodily outfit—shirts, linen, is now in a condition which is indescribable, and calls most pressingly for restoration."

On the 2nd of January, 1843, followed the production of the "Fliegender Holländer". Twice Wagner was called out "tempestuously", together with the leading singers. Again the Schröder-Devrient delighted him, as everyone, by her lovely voice. A loan of a thousand Thaler, which this large-souled artist—learning of his embarassments—had repeatedly offered him, was again swallowed in appeasing exigent old debts. "Of the 1000 Th., I use no penny on myself."

According to Chamberlain's "Richard Wagner", the first representation of the "Fliegender Holländer" was a great triumph—however malevolent the attitude of newspaper-critics. This criticism, which the public gradually credited and which the manager feared, was at length allayed by Wagner. But at what a sacrifice! Despite the orchestra, which, according to his testimony, was "in its way the most exquisite and complete in the Fatherland" (Lipinski and the young Franz Schubert were leading violinists), despite the "quite unexampled achievements" of the chorus under his faithful friend Fischer, despite the remarkable resources of a Schröder-Devrient—"the greatest songstress whom Germany ever possessed"—of a Tichatschek, the

heroic tenor,—who, as Wagner said, had a marvellously beautiful organ of voice—notwithstanding all these befriending auspices, Wagner saw himself compelled to give up every attempt at reform, and to "draw back from all tampering with that frivolous institution".

Still, several dates during Wagner's service as orchestra-director—for the royal confirmation of his appointment came shortly after the "Fliegender Holländer" production—register memorable events. Most notable was the rendering of Beethoven's Ninth Symphony, which Wagner demonstrated to be "a human evangel", and not, as had been belived in Dresden, the abortive creation of a deaf musician. Then there was the rendering of Weber's works,—a so excellent rendering that his widow exclaimed, she heard them rightly for the first time since her husband's death.

It may here be called to mind that, as a child, Wagner had already passed a series of years at Dresden,—after his mother had moved hither from Leipzig, and had married "Vater Geyer", the actor and painter. The hospitable family-dwelling lay in the Moritzstrasse,—"in the corner-house on the passage through the Landhaus to the present Landhausstrasse." Opposite was the shop of the confectioner Orlandi, with whom the boy once exchanged Schiller's poems for cream-cakes ("Windbeutel"). Then were the beautiful days in which the youngster gained distinction by hazardous scrambles, and in which the proud father wrote to a friend: "Every day, Richard leaves a knickerbocker-seat hanging on some fence". During the beginning of his attending the Kreuzschule (1823—27), happened a memorable feat of climbing. One fine morning, a holiday was suddenly announced. All the lads streamed out of the building, jubilant. The ten-year old Richard showed his joy by tossing a classmate's cap high up in the air,—so high that it landed

on the roof. As the young comrade began to cry, Richard—who never could see tears, unmoved—sprang up the stairs, and through the sky-light, on to the roof; whence, at the risk of his life, he brought back the cap. Later, he related that only the thought of his good mother strengthened him to drive out the horrible dizziness, and reach the window again in safety. By the way, young Richard Wagner was,—in spite of all modern theories about great men's beginnings,—a good scholar from the first. His excellent records are still to be read in the Kreuzschule registers. Through personal initiative, he undertook far more than the allotted school tasks, reading Homer with especial zeal. Besides, he studied English,—even making a metrical translation of Romeo's monologue. Already in these boyhood years, the poet stirred within him,—almost earlier than did the musician. A voluminous tragedy was among the fourteen-year-old lad's writings, when the family moved back to Leipzig. Of greatest musical influence upon him were Weber's compositions,—a revelation, a consolation. For the Freischütz, he was enthusiastic from early youth, and his life long. In Weber's music lay, he felt, his real fatherland, —a congenial retreat from what seemed to him petty in Saxon history.—To take up the thread of the year 1843. After Wagner became actual orchestra-conductor, he began to feel a firmer foot-hold pecuniarily. And this, although long forgotten creditors came to the surface, along with the others: for instance,—"A Jew from Königsberg visited me, and made it clear that I had to pay him 300 Thaler." On the 2nd of June, he writes proudly to his "dearest best little woman of the heart":—"You should only see me in my beautiful summer-costume! It is a real happiness; —only it was evil with the violet-blue gloves: for after I had worn them the first time, and started to point out something on the bill of fare to the waiter, he bounded back

in consternation,—for my whole hand looked like a giant violet,—so had the gloves let the color run."—To promenade on the Brühl'sche Terrasse, and losing himself among the others, to listen to the Rienzi-overture, together with the enthusiastic public,—this amuses him. "Jetzt kann man sie nun alle Tage, bald auf der Terrasse, bald im Grossen Garten hören.—Das macht mir nun viel Spass!"—At the formal unveiling of the monument for King Friedrich August the Just (in June, 1843) a male chorus composed by Wagner was sung in the Zwinger; and, in recognition of its excellence, the King (Friedrich August II.) presented him "a beautiful gold box worth about 100 Thaler."—On the 22nd of October, he writes: "God by praised, that he caused me to find my happiness in my native land!" He evidently felt very content at first in Dresden, notwithstanding imperfect health and taxing work,—which, in summer, he begins at five o'clock. Once he says, "I, for my part, am quite infatuated with Dresden." The especial contentment of 1843 surely rested partly in the satisfactory quarters which he secured in the early autumn,—in the Ostra-Allee, No. 6, "a wonderfully pretty roomy lodging". Here he settled himself quite comfortably, trusting to the increasing receipts from the publication of his operas for meeting the somewhat increased expenses. Still, the snug home, which served him and Minna until 1847, was a rather modest one—with a rent of 220 Thaler—even though it seemed luxurious in comparison with the "chambres garnies" recently occupied. Alas! the returns from the sale of his works did not for many years pay his outlay for publication. The times were not yet fully ripe for the master. With the slender salary of twelve hundred Thaler, Wagner—in a representative position—did not succeed in emerging from his financial difficulties.

This hopeful year 1843 records further the transferring of the "Tannhäuser" music from Wagner's mind, where

it had long been drifting, to paper. A year earlier, he himself says: "I arrived at Dresden, in order to set in motion the promised representation of my Rienzi. Before the actual beginning of the rehearsals, I made an excursion into the Bohemian mountains: there I drew up the complete scenic plan of the "Tannhäuser". A leaf from this outing in Teplitz contains, besides, the first jotting down of the musical themes of his opera, to which is added the name of the various motives: "Venusberg", "Pilger" etc. etc. As for the dramatic material,—that had been collecting since early boyhood, and had been amalgamated in Paris. In passing the Wartburg, on the way to his Saxon destination, this fused substance glowed in clear flame. Wagner tells us that, during the genesis of Tannhäuser, he stood as under a mighty spell: "Wie und wo ich nur meinen Stoff berührte, erbebte ich in Wärme und Glut".

The first Dresden representation of Tannhäuser, October 19, 1845, was defaced by certain vocal shortcomings, and by over-long pauses and preludes, and further, by the difficult groping of the public toward an understanding of the conception,—for the librettos were belated. But various amendments were made in the succeeding performances,—in some ways, a practical improvement, in others, an unideal compromise with the limitations of the artists. And thus the work gained in popular favor, even though the insidious forces of envy —especially rampant in Berlin—were ranged against the master. Later, in 1847, he altered and brought into its ultimate form the conclusion of the piece, which had never fully satisfied him. This change was made in a new milieu;—for in 1847, Wagner and Minna had moved to the Friedrichstadt, taking an apartment in the upper story of the Marcolini Palais, which had passed into city ownership. It was a quiet and romantic retreat. The garden was less encumbered then than now by buildings; and,

in the months when trees stand unveiled, the master could see the beautiful fountain vis-à-vis from the window where he worked. In the palais, Napoleon had, as we known, quartered thirty-four years earlier. In the orangery, selected actors from the Théâtre Français had played for his amusement and that of a closely drawn circle of intimates. But here nobler dreams were to take form than Napoleon's schemes for conquest or delectation. Here Richard Wagner created the music of Lohengrin.

After the Tannhäuser had passed into the fibre of his being, the master faltered for a moment, anxious lest no other subject could exert upon him a so mighty influence, nor embody so well the theory of renunciation, whose power was ruling him more and more. But his quest of a noble motive was not in vain, and he knew how to clothe it in beautiful verse and enchanting melody. Let him speak for himself. So early as August of 1845, he writes to his brother Albert: "My head would not lose its restlessness, and so yesterday I finished the writing down of a very detailed and complete plan of Lohengrin, which gives me great pleasure,—yes, I avow it freely—which fills me with proud delight. You know how the fear sometimes crept over me, after the Tannhäuser, of finding no other material which could match it in warmth and quaintness. Now then, the nearer I made myself familiar with my new material, and the closer I embraced the idea, so much the more richly, exuberantly did it open its heart to me,—unfolding into a so full and swelling flower, that I feel myself happy in its possession. In this creation, my invention and shaping have the greatest share. The Old-German fiction, which has preserved this highly poetical myth to us, is the most sterile and flattest one that has come to us in this way; and I feel myself very happy in the charming satisfaction of having redeemed this legend, grown almost unrecognizable, from the rubbish

and mould of the old writer's prosaic treatment, and through personal invention and remodelling, to have brought it again to its rich, highly poetic value."

In November of 1845, then, Wagner read the finished poem before the "Engelklub", on the Brühl'sche Terrasse. This club was frequented mainly by artists and musicians. Among its habitués were Rietschel, Hähnel, the architect Gottfried Semper, Hiller, and Schumann, who lived in Dresden for about half a dozen years, beginning 1844. On this particular occasion, Moritz v. Schwind, from Frankfort, was being fêted as visitor. The piece met with general and enthusiastic approbation. To be sure, the taciturn Schumann wrote cynically to Mendelssohn, that the applause came chiefly from the painters. In fact, Schumann, who denied Wagner's feeling for melody, found a not unwilling ear in Mendelssohn. Furthermore, Schumann openly said he did not comprehend how this drama could be used in an opera. But Wagner did not reveal the secret of the "Leitmotiv", which was floating always in his spirit as he created and read the verses. The first musical sketches bear the dating,—"Dresden, 9. September 1846"; they have to do with the last act. In the Marcolini Palais, the first and second acts were composed in full, and the opera rounded itself to ripeness.

Lohengrin was produced on the Dresden stage for the first time in 1859. When, in 1850, with Liszt's stepping in, the real Wagner movement began, then the Dresden manager, Lüttichau, formed the resolution to open his theatre again to the master's works. We must not forget that he withal had been the first to make a way for Wagner's music. Notwithstanding a strongly opposing court-party and an undermined public opinion—for many and malicious were the secret plots against this independent, truth-loving genius—Lüttichau carried through a new representation of Tannhäuser, October 26, 1852,

which attained a great success. Truly, the professional criticism,—so guardedly praising—appears rather strange to us now. Some years were yet to pass before the Wagner operas—masterpieces in poesy as well as harmony—should conquer the leading rôle in repertories that they now have held for about half a century. Up to 1858, Meyerbeer's works dominated the Dresden Hoftheater. After this date, they gradually gave way to Wagner's ascendency.

It was in February of 1848 that Lüttichau recommended to the King a supplementary salary of 500 Thaler for the regulation of Wagner's debts, intimating at the same time his doubt whether it were worth a so extraordinary additional allowance, in order to keep Wagner. "I must, truly, admit that this does not seem to correspond with what he, up to now, has in general brought to pass; nevertheless . . . . ." Indeed, Wagner had, in his paper,—"A Communication to my Friends", frankly said that he was at that time in a hopeless indifference toward his position. This may somewhat explain the repeated manifestations of Lüttichau's dissatisfaction about Wagner's achievements. In June of 1848, Wagner injured his prestige further, by an address held in a "Fatherland's Union": "How do Republican Efforts Stand, over againt Royalism?" This speech sounds truly no more so royalistic as his letter to the King in 1840; it is, on the contrary, politically free enough to have given offence at court. Wagner admitted in a letter to Lüttichau, that he felt the discrepancy between himself at present and his official situation, and that he would gladly withdraw from it, if caring for his wife and home did not hinder. By the way, a wrong was done Wagner by suspicioning him of being a political revolutionist, as was his friend, the music-director Röckel,—who was obliged to expiate his participation in the May revolts by twelve years in jail.

Wagner was even accused, absurdly, of having been one of the incendiaries of the "Old Opera-House",—the one which stood in connection with the south Zwinger-pavilion, and which, after Gottfried Semper's first theatre was constructed, still continued to be used for operatic rehearsals and for certain annual benefit-concerts. Of course, Wagner's political ideals lay on an entirely other plane than that represented by the destruction of public property. He dreamed above all of a spiritual, cultural renewal of society. He fancied the realization of this dream might be in a free state, at whose head the King should stand, the freest of the free,—like the Old-German prototypes. Undeniable, however, were Wagner's sympathies for the Dresden May Insurrection, which contended mainly for the formation of an imperial constitution. All advanced minds were for this; even the University of Leipzig took stand for it. The allegation that Wagner himself caused the sounding of the tocsin in the Kreuzkirche, is also, of course, only a fable. The grain of truth in the story is, that he mounted the Kreuzkirche tower, and openly said, he found the mingling of bells' ringing and cannons' booming to be intoxicating. After the revolt had been subdued, Wagner betook himself to his brother-in-law Wolfram, in Chemnitz; and thus it came to a definite rupture with his Dresden theatre connections. Wolfram had some pains to persuade him to leave Saxon soil and go to Weimar. At Weimar, he lived at first quite unconcernedly,—went to walk, visited the theatre, etc. Then came the news that a warrant had been issued against him from Dresden, "on account of substantial participation in the insurrectionary movement in this city". Liszt succeeded in getting him a pass under another name, and in effecting his escape to Switzerland. Wagner really blessed the fate that had released him from an unwholesome restraint and an atmosphere increasingly

stifling to him since Gutzkow's advent. "This Dresden"—he writes to Uhlig—"would have become the grave of my art, if I had staid there".

The result of the seven Dresden years was Wagner's break with the old stage and opera, and the maturing of his thoughts toward a new drama and a new theatre.

PART III.

THE GALLERY.

"Ich fand Gelegenheit, Dresden zu sehen. Mit welchem Entzücken, ja mit welchem Taumel durchwanderte ich das Heiligtum der Galerie! Wie manche Ahnung ward zum Anschauen! Wie manche Lücke meiner historischen Kenntnis ward nicht ausgefüllt! und wie erweiterte sich nicht mein Blick über das prächtige Stufengebäude der Kunst!"—GOETHE.

CHAPTER I.

HISTORICAL OUTLINE.

To the art-loving and pageant-loving rulers, Friedrich August I., Elector of Saxony, and his son, Friedrich August II., we owe mainly the magnificent Dresden Gallery. It is the pride of the Saxon people as well as a store-house of art-nourishment for entire Germany and for the visitors that come to partake of her open-handed bounty. We, who now enjoy the spread feast, would do well to devote a thankful moment to considering the background of work, where trained brains have brought together and analyzed and ordered what we now take more or less as a matter of course.

This collecting and conserving and recording and arranging is going on to-day as it has been going on here for three hundred and fifty years. Long before the era of the Elector Friedrich August I. (popularly known as

August the Strong), the Elector August reigned in Saxony. It was in 1560 that he grounded an art-chamber or "Kunstkammer", according to the custom of his time. It contained not only works of art, but "curiosities", that is to say: scientific instruments, and products for the study of natural history. This Kunstkammer, which was in the Elector August's Dresden castle, could not boast very many paintings really; the inventory of 1587, which is still preserved, mentions the newly acquired "16 beautifully painted little tablets" (paintings mounted on wood) by Hans Bol. Nine of these are still intact, and in the present gallery (Nos. 822—830). This inventory of 1587 mentions further "Adam" and "Eva" by Lucas Cranach the Elder (Nos. 1911 and 1912), and the likenesses of the Elector August and his consort Anna (Nos. 1956 and 1957). These stately portraits hang at the time of this writing over the stairway leading to the highest floor of the Museum, guarding from above in majestic silence the wonderful treasure of art founded during their reign.

In this first historical period, other Cranach's were acquired; and also, in the same years probably, "Dürer's Dresden Altar" (No. 1869) was brought from the palace-church of Wittenberg.

With the rule of August the Strong (1694), begun the second significant epoch of the Gallery's existence, and this embraced the entire 18th century. Owing to extensive educational travels in all art lands and a study of their treasures, this intelligent monarch had acquired taste and discrimination in the choice of paintings.

By means of an inventory made for him in 1707, it is known approximately what a considerable number of pictures he had that still figure among the gems of the present Gallery. There were many Flemish and Dutch paintings, among the latter being some of the best of

Wouwermann's. Of the German school, beside those of Dürer and his studio, were the majority of the fine group of Cranach's now forming a prominent element in to-day's gallery. Further, there was one Italian masterpiece of preeminent importance: the Giorgione Venus (No. 185)—already then recognized as Giorgione's work, though for a long time afterward, the fact of Titian's having painted in the landscape led to its being erroneously attributed to him.

Little by little, not only in the "Kunstkammer" of the Dresden castle but in the apartments of this and other Electoral residences as well, and in various Saxon churches, were lodged paintings of worth. August the Strong now formed the project of uniting this composite art-fortune. In order to house his collection adequately, he caused the upper apartments of the royal equery to be fittingly prepared. In 1722, the year of this welding of the nucleus of the Dresden Gallery, another inventory was made,—the one that is frequently referred to in the present large catalogue. This inventory again makes clear that the accumulation of excellent paintings from the Netherlands was large; and the purchase of representatives of the Low Countries continued to outweigh other acquisitions. Here should be noted de Heem's "Still-life with a bird's nest" (No. 1261), Terborch's "A lady washing her hands" (No. 1830), Dou's "The artist himself in his studio" (No. 1704). From what has been said, it will not appear surprising that the Dresden Gallery still is furnished with an unusually large proportion of paintings by Dutch and Flemish masters. Still, a number of good Italian works were bought, and some French paintings. At the close of his reign in 1733, the collection contained such eminent paintings as Rembrandt's "Samson" (No. 1560), Palma Vecchio's "Holy Family" (No. 191) and "Venus reposing" (No. 190), Guido Reni's

"Venus and Cupid" (No. 324), and Voratari's "Judith" (No. 525). Thus August the Strong laid a substantial foundation for the great Dresden Museum.

His son, Friedrich August II., elevated it in beauty, making it, in his thirty years' reign (1733—1763) a world-famous Gallery. His minister, Count Brühl, was his very zealous agent in the purchase of paintings; and further it may be remarked that Brühl's mainspring—the real connoisseur in the selection of paintings—was his private-secretary, von Heinecken. Brühl once wrote to him: "La gallerie est votre production et j'en ay que l'honneur, mais à vous appartient la gloire." During this reign, the collection was enriched notably in Italian masters. Among these should be mentioned the "Three sisters" by Palma Vecchio (No. 189), Leandro Bassano's "Portrait of the Doge Pasquale Cicogna" (No. 281), all the Correggio's of the present collection, Paolo Veronese's four great pictures from the Cuccina House (Nos. 224—227), Tizian's "Tribute Money" (No. 169), Andrea del Sarto's "Sacrifice of Abraham" (No. 77). Further should be noted Holbein's masterpieces, the "Double portrait of Thomas Godsalve and his son" (No. 1889) and the "Portrait of Morette" (No. 1890) as well as the remarkable copy of his "Madonna" (No. 1892), the "Portrait of a man" by Velazquez (No. 697), Rubens' "St. Jerome" (No. 955) and "Boarhunt" (No. 962), "Liotard's Chocolate-girl" (Past. No. 161), Vermeer van Delft's "A girl with her lover" (No. 1335), the two Franz Hals' portraits (Nos. 1358 and 1359), Rembrandt's "Portrait of Saskia" (No. 1562) and "Portrait of himself with his wife on his knee" (No. 1559), Wouwermann's "In the stable of the inn" (No. 1424) and "Cavalry Skirmish" (No. 1463).

Again comes an important purchase in Venice of Italian paintings; among them,—Palma Vecchio's "Holy Family with St. Catherine" (No. 188), Titian's "Santa Conversazione"

(No. 168) and Dresden's most famous work of art, Raphael's "Madonna of San Sisto" (No. 93). Friedrich August II., when he was still crown-prince, saw this great painting at its original home in the cloister of Piacenza. He already then determined to come into possession of the prize. Some forty years after, it was bought at twenty thousand ducats (180 000 Marks) for the Dresden Gallery. Thus ends in contracted form the list of the brilliant acquisitions made during the rule of Friedrich August II. of Saxony.

The second floor of the royal equery no longer sufficed to house the important collection. It was therefore ordered to be rebuilt and enlarged. During the two years of this remodelling of the building (1744—1746), the paintings were lodged in the Japanese Palace, after which they were again transferred to the upper part of the rebuilt equery, to-day known as the Johanneum. Here it was that Goethe in the Autumn of 1767 visited the collection, bringing his characteristic enthusiasm into the enjoyment of it, and especially into the realistic studies of the Dutch school. Only later, at the time of his journey to Italy, did he begin to interest himself deeply in classical beauty.

During the Seven Years' War, more attention was naturally given to saving than to increasing the collection. In 1759, the pictures were packed in boxes and sent to the fortress Königstein in Saxon Switzerland, where they found refuge until after peace was declared. In 1763, Friedrich August II. died, and in the same month (October) his minister, Count Brühl.

The third important period of the Gallery belongs mainly to the 19th century, stretching on into the 20th. Since 1855 the collection, numbering about 2500 paintings, has had its home in the present Museum, the building erected by Gottfried Semper adjoining the Zwinger. It has been in this last epoch increased by the purchase of a part of

King Louis Philippe's collection—mostly Spanish pictures, as Murillo's "St. Rodriguez" (No. 704) and Zurbaran's "St. Bonaventura" (No. 696). In 1865 was bought in London Dürer's Crucifixion (No. 1870). In 1873, the Saxon parliament voted large sums for art purposes from the French indemnity of war. By this means the Gallery acquisitions were again increased by a number of valuable old pictures, among which Antonello da Messina's "St. Sebastian" (No. 52), Andrea Mantegna's delightful "Virgin and Child with the Infant John" (No. 51) and the "Still Life" by Heda (No. 1365). Later on were bought Murillo's famous "Death of St. Clara" (No. 703B) and the well-known "Water-Mill" by Hobbema (No. 1664A).

But what renders this third period of the Dresden Gallery characteristic is the attention given to the modern department. This has been raised to noticeable importance by the purchase of about four hundred paintings by nineteenth century artists. We find here a few representative pictures from the French, English and American, Swiss, Belgian, and Scandinavian schools; but, as in most modern collections, the body of the pictures are by national rather than international painters. Every year a portion of the profits from the Dresden Academy Exhibition is devoted to the purchase of notable paintings there exhibited; to this appropriation comes the considerable income derived from the Pröll-Heuer Endowment for the purchase of German paintings; and furthermore certain sums have, from time to time since 1873, been voted by the Saxon Landtag for a similar purpose.

The first significant step in the general movement toward the encouragement of modern art and the timely securing of good pictures was taken by the former Secretary of State, von Lindenau. At his retirement in 1843, he allotted out of his pension 2100 Marks annually for the acquisition of paintings by modern artists for the Gallery.

Ludwig Richter's "Bridal Procession" (No. 2230) is one of the fruits of this generosity.

Through the bequest of the painter Max Pröll-Heuer, the Gallery has been enabled to come into possession of paintings by such eminent artists as Menzel, von Lenbach, Graf Kalckreuth, Hans Thoma, Liebermann, Meyerheim and Zügel.

In the form of donations from other friends of art, and through the several public appropriations already mentioned, the Gallery has been further enriched by such celebrated names as Gérard, Delaroche, Courbet, Puvis de Chavannes, Calame, Gari Melchers, Meunier, Feuerbach, Böcklin, Leibl, von Uhde, Klinger, Defregger and Gabriel Max.

Further, it should be remarked that among the recently acquired treasures of the Gallery are the famous Cranach portraits of Henry the Pious and his consort (Nos. 1906G and 1906H) which hung formerly in the Royal Historical Museum.

If public museums are destined for practical reasons to be what Hermann Grimm used to call the foundling-asylums of art, the Dresden Gallery is at least a friendly retreat—less labyrinthine and endless than many another, although it ranks among the best. Its subjects have been chosen with love, and cherished with care. If one has leisure for absorbing eye and mind in what the great masters in six centuries have created for us—if one has in this business era been able to conserve for himself the vanishing faculty of contemplation, he may here have many an hour of aesthetic stimulation. The pictures are out of their homes, to be sure: families have been separated, altars have been robbed, before this great beautiful group have been brought together; and to regard them too quickly, too summarily would bring—as always—only confusion and weariness or mechanical dryness to the spirit.

ORDER OF THE ARTISTS

These chapters make no pretention to be in any sense an epitome of the Dresden Gallery; but, if the reader pleases, we will linger together before this and that picture, and in all quietness notice some of the things it has to tell us.

The order in which the artists here succeed one another is, so far as convenient, similar to the order in which their leading works are at present grouped in the Gallery. The numbering, however, is a more definite guide.

The general plan is as follows. After entering the Museum through the right portal (from the Theater-Platz) we ascend the long flight of stairs to the first story above the ground-floor; then passing through the entrance-hall and the adjacent cabinet 47, we enter through the door to the left the adjoining hall H (Spanish masters), thus beginning our promenades through the Gallery. (The cabinets and halls are designated on the wainscotting by numbers or capital letters). From hall (or "Saal") H, we proceed to halls I, K, M, L, O, P, Q, then through the last two back to N. Afterward we follow the whole adjoining line of small rooms (or "Zimmer") beginning with 21. After finishing cabinet 1, we return so far as cabinet 5, in order to enter hall E; then to D, B, A (Sistine Madonna), and back to F. Having thus taken the principal rooms of this floor, we proceed to the ground-floor on the opposite side of the building (left entrance from the Theater-Platz), passing to the light rooms at the left, from 52, through the cabinets to the circular room 63.

For the Modern Paintings, we enter again at the right, proceeding this time to the second story above the ground-floor. If physical forces or time be extremely limited, this series of pictures can of course be taken before Watteau, Canaletto, and the other 18th century artists.

CHAPTER II.

THE OLD MASTERS.

No picture by Ribera, in any gallery, has a so mild beauty as "St. Agnes" (Hall H No. 683)—and this not only because his own young daughter served him as model, but because he has here moderated his habitual violent contrasts into a transcendent tenderness of tone. Notwithstanding this smooth beauty, he is also here consistent with his realistic principle: for the beautiful brown-eyed maiden is an unaffected reality; the soft radiance that sanctifies her repulsive cell is the very sun-bathed atmosphere itself —one of the daily miracles, which he that hath eyes may see. We need only compare other paintings by Ribera that are close at hand, to feel with what favoring gentleness he has treated his child, his "Maria Rosa".

Elsewhere, he handles his light and shade with a boldness that reminds one of many an ultra-modern page in black and white. Then too, the fact that he usually chooses his models from among the aged and the humble of the earth, gives his pictures a certain leaven of everyday life. That Ribera has frequently treated scenes of martyrdom, is simply because the church of the XVII. century demanded portrayals of torture; and this theme gave scope to his penchant for forceful contrasts. Threatening darkness baffled by advancing light; lean misery brooding, while winged comfort hastens; horror over against calm, —the bringing together of these reacting opposites was Ribera's life-long experiment.

Before our "Spagnoletto" had left Valencia for Italy, his direction in art was taken. In his new home, he

was strengthened by the example of Caravaggio [See Caravaggio's "The Cheat", No. 408]. But Ribera was not artistically limited. He once so demonstrated his ability to paint like Correggio, that confusion resulted in determining the master.

Since the middle of the seventeenth century, when our artist died, his paintings have been touched up until the shadows are still more sombre than they came from his hand; but the essential principle is there. Life was to him the antithesis of day and night, its illuminated outlines firm and true, like his own drawing. His mid-night was when, in Rome, he wore a servant's livery rather than to beg. He had his mid-day when—after having fought the routine of the academies—he became the head of the realistic school in Naples.

Murillo (Hall H) has endeared himself to the popular heart of Germany by his pictures of "street-Arabs". But he painted still more often and at a riper time in his life scenes from the legends of the saints, and those illustrative of church doctrines—especially that of the Immaculate Conception. The "Death of St. Clara" (No. 703 B) was once in the Franciscan Cloister in Seville, together with ten other decorative paintings which have been scattered. This one after a varied history was finally acquired in 1894 from the Earl of Dudley in London. In the picture, we see at the head of St. Clara's death-bed nuns of the cloister that she established, and Franciscan friars. On the other side we see a visionary train, in the midst of whom advance the Queen of Heaven and Jesus. The leaders of this angelic company lay a celestial robe upon

the death-bed; others carry palms; all of this escort to the ascending spirit of St. Clara are in luminous ambient atmosphere. The colors are soft, as is the instinct with Murillo; his types are distinctly Spanish, refined usually and graceful. Murillo secured the order to paint this series of pictures soon after his return from a three years' sojourn in Madrid to his home in Seville. The Franciscan Monastery there wanted wall decorations for the cloister built around a little court. Among those that offered themselves for the purpose, Murillo was preferred because his demands were the lowest. What was the wonderment of the Sevillians to find that their townsman's art-talent had in Madrid grown to mastership—so that in fixing upon the most modest, they had unwittingly chosen the most gifted competitor!

"St. Rodriguez" (No. 704) is remarkable especially for the hands and for the marvellously painted bishop's robe. The model for this is still to be seen in the cathedral at Seville. This painting was originally in the Cloister of St. Clara in that city and was bought in London from the collection of King Louis Philippe. [See Historical Outline 110.]

We will look a moment at the familiar "Virgin and Child" (No. 705), because it is a good example of Murillo's beautiful silvery light and of his simplicity in this class of pictures. We see here no churchly pomp; and even the upturned eyes do not spoil the naturalness in this type of Murillo's youthful Virgins. In this point of greater naturalness he stands in favorable comparison with his Italian contemporaries, Guido Reni and Carlo Dolci.

VELAZQUEZ

The importance of Velazquez' name and fame recommends us to pay due honor to his representatives, even though they are few in number (Saal J). His paintings form a natural bridge from the other members of the Spanish School,—Ribera, Zurbaran, Murillo, to the great Flemish portraitist Van Dyck, who was born in Antwerp the same year as was Velazquez in Seville—1599. Rubens, who was some twenty years older than these two men, had known them both, the one in his own atelier, and later the other in Madrid. We can fancy how as a matter of course the generous Rubens would give of his overflow to these younger artists. It would seem that he influenced Velazquez less as a painter than as a friend. Certain it is that he urged him to see Italy, and that this advice was acted upon once and again. There is a conspicuous similarity in composition and choice of models in certain early pictures of Velazquez and those of Ribera. But Velazquez' fortune or his fate led him while still young into the ban of the Spanish court, where his genius was directed almost exclusively to rendering the portraits of the immediate royal circle. Here are included not only the family of Philipp IV., but his dogs, his horses, his dwarfs, his chief-forester, his master of the hounds, etc., etc. And to feel how intimate a place Velazquez came to hold in the royal household, we have only to call up a certain picture in which he, while portraying the little Infanta with her maids of honor and dwarfs, paints himself in—easel and all—conspicuously, while the King and Queen appear only as an amusing touch, reflected in a mirror of the background.

In the Dresden Gallery, the "Portrait of a gentleman of rank" (No. 697) is the one most generally recognized as being by Velazquez' own hand, and is typical in its absolute fidelity to facts,—in costume as in person. That it probably pictures the Royal Huntsman of Philipp IV. is

incidentally interesting. It is a little distant and hard: doubtless so was the prototype. We feel immediately persuaded of its being an exact likeness, officially conscientious, without flattery.

The picture, that stands third in authenticity among the three Velazquez paintings, (No. 699), has a certain interest, as representing Count Olivares, the Prime-Minister of Philipp IV., "den eigentlichen Beherrscher seines Herrschers".

We think of Van Dyck (Hall I) always as the aristocratic painter of aristocratic persons. He is par excellence the portraitist. Dresden is a favorable place for enjoying him and for observing his relation to Rubens—for here not less than eight works of his have been from time to time ascribed to his master. No picture of his in this gallery is more characteristic than the "Portrait of a Lady and her child" (No. 1023 B)—even though the flesh tones remind us of Ruben's especial influence upon his assistant's early work. Van Dyck needed no remarkable gift of imagination, no remarkably free and generous nature in order to paint this picture. He needed artist's eyes that absorb the object before them,—and these he had in full perfection. As to the subject, what could have suited him better? This patrician type corresponds with his tastes; he is himself ambitious, luxurious, rather effeminate; he has learned to a nicety every inflection of his mother's delicate lines. But this pair—the fine, almost over-fragile mother and her fragile, almost over-fine little daughter—form a congenial group, even for the average eye.

What an interesting kinship and sympathy between the two! The mother is a woman-of-the-world,—which does not contradict the evident fact that she has kept her original sweetness and heart. The little one will some day be a grande dame too, but it is pleasant to see, how naively happy she is to-day in sitting for her picture, and in the consciousness of the gay knot in her hair and on her little bodice. The mother has understood how to arrange all well, so that the sitting may pass off agreeably. In the taper fingers of the lady, we remark a characteristic of Van Dyck. He so loved to paint such fine, pointed fingers, that they have become almost a criterion in determining his pictures. They figure conspicuously in his self-portraits.

The excellent "Portrait of a gentleman" (No. 1023 C) was formerly held to represent the husband of Marie Clarisse van de Wouwere (the lady in the preceding painting), and it was also for a time attributed to Rubens; but the treatment of the background has led to the conviction that this portrait should rather be regarded as the companion of another (No. 1023 D), and all three are now generally agreed to be the work of Van Dyck.

The „St. Jerome" (No. 1024) is a masterpiece of Van Dyck, painted in the time of Rubens' influence. Notwithstanding its striking similarity with Rubens' "St. Jerome", we notice an individuality in the composition and in the deeper contrasts of light and shade, as well as in a more nervous treatment of the subject. We feel that the other is spontaneously created, this consciously arranged. This picture was originally in Rubens' possession. Without doubt, Rubens admired his assistant and in fact later learned from him too, especially in the domain of portraiture.

We cannot refrain from a few reflections called up by the "Children of Charles I. of England" (No. 1033).

Children of Charles I. of England - Van Dyck

After repeatedly meeting this group of healthy children, we have the sensation after a time of their being cherubs that fly with us from place to place, and settle down cosily to make one gallery after another seem familiar to us. The most winning of these pictures is in Turin. That was painted by Van Dyck's hand alone two years earlier than this, on which unknown brushes have co-operated. The little James with his cap on is, in Turin, still littler, and stands on a platform to bring him up to the level of his sister, crossing the baby hands in a winsome decorum. It would take us too far to consider all the replicas of this Dresden picture, or even to dwell upon the Windsor group of five children, whose copy is in Berlin. We will just cast a glance upon the mother of these little ones, "Henrietta of France, Queen of England" (No. 1034), whom Van Dyck painted with or without collaborators some seventeen times. In his London atelier, he employed excellent assistants and pupils to repeat more or less freely and more or less unaided such royal portraits. There are nineteen Van Dyck portraits of King Charles I. in existence. In England, Van Dyck was in the element of his ambitions. Here he could, as when in Italy, paint the portraits of aristocrats to his heart's content,—a little beyond, for he felt his talent to be growing one-sided; here he was courted at court, knighted by the King, lived sumptuously, married a noble maid of honor. What wonder, if luxury and flattery corroded a little the impressionable metal of his mind?

RUBENS

Rubens (Hall I), the Flemish giant among artists, lived just so many years as the great Dutch master, Rembrandt. And both filled out their sixty-three years with admirable diligence and productiveness. But the contrasts in these two men are very salient. The one accepts as his world the group that share the home warmth, so long as it lasts; the other acclimates himself easily to foreign life, becomes the messenger of princes, establishes a magnificent house and lives in a crescendo of luxury. Both were men who had enjoyed a certain amount of education; but Rembrandt's deepest source of knowledge was the Bible that lay on his mother's knee, while Rubens' fertile mind assimilated from every open book. Rembrandt read into the souls of his fellow-men; Rubens' nature responded to the open stretch of external life. "Mens sana in corpore sano" stood over the entrance to his famous great atelier. His mind was true and open enough to shine individual through every brilliant acquisition of culture. He painted the bodies of human beings and animals, that it was a wonder! Perhaps his bodies are not everyone's ideal, but they were real bodies,—bone of his bone and flesh of his flesh, and we feel this before reading Goethe's words on the subject: "Ihr findet Rubensens Weiber zu fleischig? Ich sage euch, es waren seine Weiber, und hätt' er Himmel und Hölle, Luft, Erd' und Meer mit Idealen bevölkert, so wäre er ein schlechter Ehemann gewesen, und es wäre nie kräftiges Fleisch von seinem Fleisch und Bein von seinem Bein geworden." Is not this expressed with an almost Lutheran force and unction? Perhaps not everyone craves the spectacle of lions and tigers let loose, but animal furies as well as all primary passions incited his brush to new conquests. Life, life, a fulness of life; light—full light,—these, our giant faces with healthy delighted eyes. And he comes to excel not only in the painting of flesh and of move-

ment, but by a turn of the hand quickly wins the laurels from the great animal-painters of his day,—and that was the great day of the animal-painters.

What fire and froth in his bridled horses! what unbridled fury in the fangs of his beasts! We catch in his "Boar Hunt" (No. 962) an idea of his enormous expertness on the hunting-ground. We need not be lovers of the chase, to sense more and more the intense vitality of this scene.

St. Jerome (No. 955) is a masterpiece entirely by Rubens' hand, characteristic in colour and flesh-tints. Even the shadows are blond. Everyone must stand in admiration as he feels the life-blood coursing under the skin of this aged man.

The "Bathsheba at the fountain, receiving David's letter" (No. 965) is again a work by Ruben's own hand, although it was painted late in his life, when he employed to a great extent the help of assistants and students. This picture was highly prized by the master himself, who reserved it in his possession to the last, and made mention of it in his testament. It is again an example of Rubens' individuality in coloring and in composition. In this last he was unquestionably greater and more instinctive than Van Dyck, who surpassed him in the concentrated domain of the portrait.

Everyone will enjoy the great delicacy and the rounded graceful composition of "Mercury and Argus" (No. 962 C), also a later work by the master's unaided hand. Again this is the name of a picture mentioned in his testament—in all probability identical with the one before us.

Rubens, much more frequently than Rembrandt, linked his ideas with mythological scenes, handling them with a personal freedom. Also in his biblical subjects, he allowed himself as a rule considerable liberty. In his Madonnas, for instance, we would look in vain for any

inward transfiguration. They are happy human mothers, holding beautiful children,—the type of the two wives that successively throned in his love and home.

The Dresden Gallery furnishes a considerable group of paintings from Rembrandt's fertile brush (Hall K). This greatest Dutch painter was enormously productive during the sixty-three years of his life. No picture of his is better known than "The Artist's own portrait with his wife Saskia on his knee" (No. 1559). Here he sits with a festive glass in the hand, in jocund mood, a festal table before him, his smiling wife on his knee. Still, he was no tippler nor carouser, and he more often paints himself in sober mood. This picture was painted in the early years of his happy marriage with Saskia, which took place in June, 1634. Roses bloomed in that month then, as they do now, and Saskia's coming to his home was the beginning of a flowery eight years in his life. She brought money into the marriage, as well as love and a cosey home-life, and Rembrandt was able to increase his previously limited art-costumes and ornaments. Now he can deck out his beloved bride as his model, being in no need of accepting every indifferent order that comes; now he can paint the members of his own family and himself as well. It was at this time a fashion to paint men as hunters, women as shepherdesses. The "Bittern shooter" (No. 1561) is a self-portrait,—here, earnest and fine. Rembrandt cared more for portraying character than for attaining the formal correctness of the draughtsman; still more for seizing the

Portrait of a bearded old Man - Rembrandt

expression of the moment than for securing a convincing likeness. In this picture there is an interesting kinship between the delicate colours of the game and those of the costume. How Rembrandt must have exulted in the lovely checkering of shades in the bird! We have here a fine instance too of the artist's individual treatment of clair-obscure—the intentional focusing of light, to bring into sharp notice a certain section of an otherwise dark picture. But the shadowed parts, as we acquaint ourselves with them, become clear and rich in details—as would recesses of a room lighted from one point only.

In "Saskia with the red flower" (No. 1562) we see the young wife again, three or four years later than in the first-mentioned picture. This painting is held in the characteristic Rembrandt tones,—graduating from rich red-browns to translucent amber tints. Even the two chains, blended, melt into the golden-russet tones.

In the "Portrait of an old man with a beard, in a black cap" (No. 1567), we are reminded of Rembrandt's gift and liking for picturing aged people. In both paintings and etchings by him there are numerous illustrations of this taste. He painted old beggars, Jews, his parents; he made out of them now an independent portrait, now an Abraham, a Sarah, a father of the Prodigal Son, an Isaak blessing Jacob, a group of feeble ones encircling Jesus. He was the first painter that attracted attention in this specialty of portraying old physiognomies, to the extent of having imitators. He loved the lines in which he saw a life-cleverness embedded, or the tenderness of the mother that has cherished many dear ones, or even the jealousies of life-rivalries, or the weaknesses of life-failures. He knew how to light up these experience-furrows, so that one might read them as lines in a biography. What has been this man's history here before us? Has he known persecution, and reached no plane of rest and assurance?

At least life's troubles have not hardened him. The trace of tenderness, as of suffering, is imprinted on his face.

"The sacrifice of Manoah and his wife" (No. 1563) is one of many Bible scenes executed by Rembrandt, who, as well as his clever mother, was learned in Bible-lore. He had opportunity to study Hebrew types in the numerous Jews of Leyden, where he was born, and in the Jewish quarter and harbor of Amsterdam, in which city he lived uninterruptedly after his twenty-fifth year. He, the home-loving Rembrandt, neither went to Italy to search models, nor did he transfer the types from his collection of Italian masters to his own pictures; he simply and naturally studied the Jews that he saw, frequently employed them as models, and had his pleasure in their dark faces and their high-colored Oriental costumes.

In this picture, Samson's parents are represented as making a burnt-offering, at the same time praying to be granted a child. A pen-and-ink sketch for this scene represents them as starting up frightened when they see the angel, as described in Judges-Chapter XIII; another represents Manoah as fallen upon his face—as accords with the text—after his wife has reassured him. This, however, is altered in our picture: both kneel in prayer. In this masterpiece, one senses how distinctly Rembrandt was a painter of real people rather than of imaginary beings—no arranged prettiness do we see here, but we are granted an insight into true natures. What simple soul-earnestness in these petitioners!

Rembrandt was portraitist above all, although he was much more beside: in all that he did, he was not only the close artistic observer, but the thinker, the psychologist. He painted the people that interested him, and whether the frame closes in a portrait alone, or includes a biblical setting, there is no drifting into a facile tradition in the conception of his subjects, nor thread-bare convention

in the execution of them. They are each individual, and Rembrandt remains true to them and to himself.

But we must not forget a word about the colouring, which in this picture strikes a stronger note. The reds and yellows, reduced usually by him to undertones, become here brilliant surface colors. Still, even the northern eye, trained to subdued effects, experiences no shock. Rembrandt—a realist in expression, remains a poet in color.

It is a significant fact, that the year in which this picture was created—1641—a son was born to Rembrandt and Saskia,—their only child that survived early youth. The following year, his beloved companion died, and troubles began to close thick around him. It is cheering to recollect that, in the midst of crumbling fortune and deteriorating health, his pleasure in work never failed him, nor the cunning of his hand. As his eyes began to dim, he painted more broadly—now with the pallet-knife, now with the finger; but his remarkable diligence and his artistic conception remained in full force.

In "Samson putting forth his riddle at the wedding-feast" (No. 1560),—see Judges, Chapter XIV.—we find the light concentrated on the bride, which forces us to notice her, even though her table-mates are otherwise occupied. The same light that floods her figure and face falls on Samson's back, expressive of Herculean strength, even thus fully clothed. In the bride's features, we observe a likeness with Rembrandt's Saskia.

In addition to the Saskia likenesses already noted, the gallery possesses another in "Rembrandt's wife Saskia van Uijlenburgh, as a young girl" (No. 1556, Room 14). This was painted a year before their union. They had known each other for two or three years, the fact of her cousin's being an art-dealer having brought the two men together, and thus eventually Rembrandt and his future bride. In this portrait she is not pretty, scarcely attractive, but fresh

and young. Possibly the strain of holding the momentary laugh fixes the expression into almost a grimace. But the coloring and painting are fine, and the picture of moment as representing Saskia in this period of betrothal.

We have only to look at Number 1335 (Hall K), to be struck by the refreshing colors. They are venturesome, like certain chords in music which resolve themselves into a brilliant resonance. And what a pretty note of transition between the first bold attack and the final harmony: the rose-color in the young woman's cheeks. This links the sparkling yellow with the red. Later in life Vermeer most frequently associated this aromatic lemon-color with an atmospheric blue, thus softening somewhat his effects, as he softened his subjects.

This picture stands high in the rank of excellence, and is unique as being the only one by Vermeer peopled with a group of life-sized figures.

Another admirable painting by the same artist is to be found in the Gallery: "A girl reading a letter" (No. 1336, Room 10). Again intoxicating colors! Here the key-note of yellow unites with other full tones to sound another vibrating accord. The Oriental table-cover returns our thoughts to the similar rug hung over the balustrade of the first picture. This characteristic touch transports us to the Netherlands, where the stirring colonial-traders brought, already in Vermeer's day, such trophies to the neat Dutch homes.

But who was Vermeer? and how did he attain such mastery? We read repeatedly that he was baptized at

Delft on the 31st of Oktober 1632, and that he was interred the 15th of December 1675. We infer that he had been born and died just previously to these respective dates. But the essential fact is, that these forty-three years of life were occupied in measuring the exquisite divisions and multiplications of light and color, rather than in weighing his own material interests. Had he given more attention to commoner problems, we of to-day should owe him a lesser debt of gratitude. He was an artist, but not a "business-man"; his pictures brought in, during his life, not enough to cover the family needs; and afterwards were auctioned off at miserable sums. He signed his paintings with so little care that indecision resulted as to their origin; in fact he was for a time quite forgotten. Only about fifty years ago, was the world taught to give back to him, so far as possible, the robbed honors. The picture before us was bought in Paris in 1742 and catalogued later as a "Rembrandt". Truly our "Johannes van der Meer van Delft" learned, through the medium of his master, much from Rembrandt—more in regard to the elusive problem of light, than in color. However scattered his thoughts when "practical" problems needed solution, this one Vermeer grappled and conquered, so that with a masterly perfection, the patterns of his figures and gleaming colors stand out in the weaving of his clair-obscure.

But let us move on, enjoying various Rubens and Van Dycks and Snyders, until "A white horse, held by a groom" (No. 1782 A, Hall L) stands before us. We cannot miss it: for the steed stands so firmly, and the atmosphere is so sunny, and the sky so generous and genial, that

we instinctively pause there, to let this picture rest and warm our soul. It is not absolutely essential to know that only lately has its autorship been admitted to Aelbert Cuyp; but his signs are upon it,—even to the little sheep snuggling in the foreground. Cuyp was highly appreciated as a citizen in Dordrecht, where he was born in 1620; but his paintings did not in Holland generally bring high prices. It is said that at auctions of recognized great masters, the auctioneer would occasionally throw in a "little Cuyp" as an extra, with an important sale. But all at once, at such a sale some English people found an irresistible charm in this mellow atmosphere of his. They bought a large number at a large sum and sold in England a part of them at a still larger sum, thus turning these unrecognized gems into rare diamonds in the market. To-day, there is on the Continent a great demand for Cuyps, and every great Gallery is glad to believe that it possesses a legitimate one. Before we go, we will notice here the pretty landscape of the middle and background. These dainty sections enhance the strong foreground. Again we must marvel, how Cuyp contrives to bring into relief objects in full light against a luminous sky. All is so sun-bathed, that the scene has the glow of full noon. He has been called the Claude Lorrain of Holland.

In the little triptych (No. 799, Hall N) by Jan Van Eyck, the Gallery possesses a jewel handed down from about five hundred years ago. Already in 1765, it figured in the list of the Dresden Collection. The fine perspective

Triptych - Jan van Eyck

leads our eyes up to the Madonna of the middle picture, holding the lovely little Jesus. The scroll in the child's hand bears (in Latin) the words: "Learn of me, for I am meek and lowly of heart". The architecture of the chapel is essentially renaissance; while certain details and Mary's robe are still Gothic. The adornments of her dress as well as the pattern of the throne-canopy, the Oriental rug, and the mosaic floor are executed in miniature style. It is likely that Jan Van Eyck, who was at one time valet to two gentlemen of rank, not only saw exquisitely illuminated "livres d'heures", but that he himself studied miniature art, and applied it happily to larger pictures. The right wing of the open triptych represents St. Catherine, with the wheel at her feet. The left wing pictures the Archangel Michael with the donor. In portraits, Jan Van Eyck was still more gifted than in the fashioning of ideal faces.

In the painting of such miniature altars, this early Flemish artist had a special fame. Not only in Flanders, but so far as Italy, they were held to be particularly precious, and taken as models. They were not designed for churches, but for giving delight to the art-loving eye, or for home devotion. With a touching naiveté, Jan van Eyck sometimes added to the signature of a finished picture,—"Als ikh kan" (as well as I can).

It is generally agreed that the two brothers Van Eyck were the first to make use of oil-colors in painting pictures for interiors. Before them, this technique had been sometimes employed for painting banners or other decorations subject to weather exposure, but had been considered inconvenient for intricate work, because of the slowness in drying. To a limited extent, however, the brilliant effect to be reached by their use had been recognised; and in spots, to render the sheen of certain rich materials, these paints had already been applied.

HANS HOLBEIN

Since the brothers Van Eyck were probably the first to conceive the idea of mixing oil-colors on the pallet and painting entire in-door pictures with them, it remains astounding to see the freedom of stroke as well as the exquisite fineness in such a work as this altar-piece.

Hans Holbein the Younger is one of a number of artists that were, so to say, trained in their calling before they were born. His hand, his eye, his brain had as a heritage the aptness which his father had acquired. His ornament grew of itself, because his father had planted the shrub; and one has only to look back the one generation, to comprehend why, under the younger Holbein, German portrait-painting should have burst into full flower. Still, though he was a German, circumstances together with his mobile temperament made him a bit international. Circumstances too swung him from historical painting, for which he had a genius, toward portrait-painting, in which he was extraordinarily endowed, and in which he attained a world-wide celebrity. Indeed, in a broad sense, the portrait is a branch of historical painting.

Number 1890 (Hall N) was formerly supposed to be the likeness of a goldsmith by the name of Morett; but investigation has proved it to be the portrait of the French nobleman, de Morette, who was ambassador at the court of Henry VIII. while Holbein was court-painter to this monarch. The first and last impression of this picture is of its superlative frankness, and this direct eye to eye view is a favorite one with Holbein. No pose, no smirk—we see this man, by chance, face to face, without any admixture of the artist's preconceived ideas. In this objectivity, Holbein surpassed the portrait-painters of the Netherlands. The

very discreet and agreeable coloring is characteristic of his later English style. It is interesting to compare the drawing for this painting with the final work. One remarks in a touch here and there, that the drawing is a cast nearer nature than even the painting.

The much discussed copy of "The Madonna of the Burger-master Meyer" (No. 1892) is interesting in this connection, as furnishing again illustrations of Holbein's portraits. The copy is so fine that the portraits of the donor and his family serve as typical for Holbein. A careful drawing as study for this Jacob Meyer, Mayor of Basel, is still in existence, as well as those for the other members of the family.

Later on in the Gallery we shall notice the "Double portrait of Sir Thomas Godsalve and his son John" (Room 21, No. 1889), where the same unaffected sincerity is striking. A stronger coloring marks the period of Holbein's first residence in England, under which this painting falls. It would be a pleasure to review this great German master's life from its significant beginnings in Augsburg to its close in England, and to dwell at some length upon his merit in raising the tone of book-decoration. His drawings for wood-engraving attained a deserved celebrity, far beyond Basel where he begun this work; and his Dance of Death is known everywhere. In his work for wood-engraving, just as in his portrait-painting, he offers a certain analogy to Dürer. Karl Woermann, the honored Director of the Dresden Gallery, has said: "Dieser jüngere Hans Holbein ist ein Stolz Deutschlands, ein Ruhm Europas, neben Dürer der grösste deutsche Meister aller Zeiten."

Close at hand in the Holbein-room, hangs Dürer's "Christ on the Cross" (Hall N, No. 1870). It is an adorable little painting—the landscape of a delicate effectiveness, the figure tenderly conceived. We feel that it is in some sort a microcosm of suffering and of beauty. Darkness and desolation cover the earth; but the horizon promises resurrection and hope. Albrecht Dürer painted this little picture in 1506 at the time of his second visit to Venice. He was then thirty-five years old. The softening influence of Bellini and Antonello da Messina, which he experienced during this stay in Italy can be here noted.

"The Dresden Altar" (No. 1869) was painted some nine years earlier. It is historically interesting as being one of the first pictures in the Gallery painted on canvas. Before the close of the fifteenth century, only tablets or panels of wood had been used as the basis for painting; from this point on, both wood and canvas are employed. It is painted in distemper, as were most of the earlier pictures, but its being on canvas with the absence of all varnish gives the colours a curiously absorbed effect.

This Altar-piece was, as related in the History of the Gallery, brought to the Dresden "Kunstkammer" in 1687 from the Schlosskirche in Wittenberg. The middle picture was at one time discredited as not being by Dürer, but has been reinstated in its rights; there is in it a homely Gemütlichkeit, which lies often in Dürer's art. Mary attracts us by inward qualities more and more, and the diligent little cherubs in the picture are charming. Joseph too is busy at his bench in the background at the left, while a characteristic bit of landscape is to be seen through the window to the right. The left wing represents St. Antonius, and the right, St. Sebastian; this is an excellent study from the nude with an expressive, fine face. The "Portrait of the painter van Orley" (Room 21, No. 1871),

Christ on the Cross - Dürer

to be seen further on, is one of Dürer's comparitively few painted portraits, though truly he painted repeatedly his own magnificent head and shoulders. This portrait was made in Antwerp in 1521; and on this journey to the Netherlands he was accompanied by his wife, whom recent revelations have shown as a helpful life-companion to Albrecht Dürer. It is said that she sold copies of her husband's engravings and etchings at many a "Jahrmarkt", not only at Nuremberg where they lived, but in various neighbouring towns. We must bear in mind that the richness of Dürer's fancy was not transmitted to us only or even mainly in paintings. The great care that he bestowed upon many of his drawings showed that he placed them on a par with his paintings, and he used his graving tools as another would a pencil, to note down his thoughts. He was a thinker above all, something of a universal genius like Leonardo; and being an artist as well, his painstaking thoughts took the form of painstaking pictures.

To him in connection with the younger Holbein, who saw the light of the world a quarter of a century later, belongs the honor of having raised wood-engraving above a hand-craft to a real art. Dürer,—as well as Holbein,—made no pretention himself to master the wood-block, but his original designs were engraved under his careful direction. When it concerned the medium of copper, he himself seized the burin and etching needle, making valuable experiments in the preparation of the plates. In order to have an approximate idea of Dürer's versatility and the scope of his imagination, one must be acquainted with his drawings and his wood-engravings, as well as his work on copper. In regarding these etchings and copper-engravings which he executed without assistance, we are reminded of his goldsmith father and goldsmith grandfather, the cunning of whose hands had been transmitted to his.

The name Dürer is supposed to be identical with "Thüre" and this seems the more likely, since an open door stands in the coat of arms of the Dürer family. Albrecht Dürer opened the portal of honor for the graphic arts,—not only in furthering their technical quality, but primarily in projecting into this area that admirable originality and the reflexion of those fine enthusiasms which stamped his own high character. Goethe says,—"Männlicher Albrecht Dürer, deine holzgeschnitzteste Gestalt ist mir willkommener als die Kunst geschminkter Puppenmaler". We know that when, at nineteen years, Dürer left his crowded father's-house in Nuremberg, and started on his wanderings, he took a package of wood-engravings with him, and sold some of them in Basel, the champion-city of book-printing. He had hoped in this journey to meet and learn from Martin Schongauer in Alsace, but he was too late: Schongauer was dead, as was the great Mantegna when Dürer went the second time to Venice. But he had already on the first journey between 1490 and 1494 learned much from this master,—perhaps as much as his individual nature could have assimilated. In Goethe's *Schweizer Reise,* he says in reference to Dürer: "Ich verehre täglich mehr die mit Gold und Silber nicht zu bezahlende Arbeit dieses Menschen, der, wenn man ihn recht im Innersten erkennen lernt, an Wahrheit, Erhabenheit und selbst Grazie nur die ersten Italiener zu seines Gleichen hat."

A turn of the heel from the Dresden Altar of 1497 and we are face to face with Cranach's portraits of 1514. Both "Duke Henry the Pious" (No. 1906 G) and Duchess

Katharina of Mecklenburg (No. 1906 H) are gorgeously arrayed, as suited Cranach's taste in dress. But the faces of Henry and his consort may please us more than their costumes. In portraits, Cranach is at his best. He had much practice in this department, because he lived in Wittenberg at the same time as did Luther and Melanchthon, and was called upon repeatedly to paint their portraits, as well as those of other prominent personalities of his time. Closely contemporaneous with Dürer (the one was born in 1471, the other in 1472), both men were affected by the stirring events of their era. Of course, Dürer—though he never confessionally identified himself with the Protestant movement—felt the excitements of the time more intensely than did Cranach, in proportion as his nature was deeper. This fact of Cranach's having been in close touch with various distinguished men has given him a rather vacillating renown as an artist. On the one hand, so many portraits were ordered from him and so many repetitions of these portraits for enthusiasts in the movement of the Reformation, that they were produced in his studio, with great rapidity and, in large part, by the hand of his assistants. Many of these inferior productions have been erroneously attributed to the master, whose good reputation has hence suffered. On the other hand, a share of the light thrown upon such conspicuous figures fell too upon their portraitist and friend. In fact, one painting by Cranach—a Crucifixion—represents him as standing between Martin Luther and St. John the Baptist.

In a neighboring room is "The martyrdom of St. Catherine" (Hall O, No. 1906 A) which has certain points of interest. These consist first in the extremely winning, intelligent illuminated face of the central figure; and secondly, in the curious mingling in one picture of different scenes in the narrative of this martyr's life. This peculiarity is

indeed characteristic not alone of the naïve Cranach, but is to be noticed in early pictures frequently. An extract from the "Legenda Aurea" may serve to unravel this tangled story: Catherine, the daughter of a king, as she heard of the command of the Emperor Maxentius forcing the Christians to the service of the gods, went to the Emperor and sought by wise reasoning to convert him to Christianity. The Emperor who did not feel himself a match for her eloquence, summoned fifty of the sagest men of the land to debate with the clever, eighteen-year-old maiden. But when these learned men allowed themselves to be persuaded and converted by her, the Emperor ordered them to be burned. Furnished with the consolations of the holy Catherine, they died,—without their clothing or their hair being at all consumed by the fire. Now the Emperor commanded that the saint be broken upon the wheel. But an angel of the Lord destroyed the machine of torture with such violence, that four thousand heathen forfeited their lives. Thereupon the Emperor ordered the beheading of the virgin, who, after a prayer,—

"O hope and welfare of the believing!
O ornament and glory of the virgins!
Jesus, gentle king, I supplicate thee!"—

endured the martyr's death. This all came to pass in Alexandria, which appears in the picture as a good German mountain-fortress. We see all the acts of this drama take place within the narrow limits of the one frame! But to drop jarring scenes and glance at the pretty play of the flowers. On this ground Lucas Cranach is most at home. We fancy that the fields and the woods of Wittenberg must do their best to make up to him for the lack of art-stimulus there. Dürer had it better in Nuremberg with Peter Vischer's sculptures around him,—though even he sometimes felt himself congealing for

want of southern sun and romantic Venice. Surely Cranach's mercury mounts when he comes into touch with nature's children. His flowers and ferns are studied with loving eyes, and no early German artist has painted better birches and fir-trees than he. Sometimes the landscape is given with so much care that the figures—however decorative—seem to serve mainly as accessories.

This taste in painting nature was inherited by his son, Lukas Cranach the Younger, whose "Sleeping Herakles teased by pigmies" (Hall P, No. 1943) we may have noticed in passing.

Adam Elsheimer was the mildest of pioneers: yet this modest German not only refreshed Italian art by a touch of northern "Gemütlichkeit", but he was the first to accredit color its due importance in the landscape. Joachim Sandrart (afterward Claude Lorrain's friend and biographer) tells us that in Rome nothing else was talked of than "Elzheimers new-invented art of painting." The Roman Campagna and the mountains near the Eternal City awakened the responsiveness of this young artist, who wandered thither when twenty-two years old. He was born at Frankfort in 1578. When he left home, he had completed his novitiate as art-student, and had himself given instruction. He received further artistic impulse in Venice; and later, through the study especially of Correggio's works. He acquired, by personal experiment with artificial light, a command in chiaroscuro that his successors, notably Rembrandt, developed to a fine art. "Jupiter and Mercury with Philemon and Baucis" (Room 21, No. 1977) is an excellent example of his lighting of an intimate interior; while his favorite subject, the "Flight into Egypt" (No. 1978) gives

us one of his minute little landscapes in which figures and setting are so eloquently accordant.

Adam Elsheimer not only was the forerunner of the great northern masters; he himself has been re-discovered, and within the last thirty years his exquisite work has been prized by all art connoisseurs.

Those who wish fo find elegance portrayed in art should not pause at Adriaen Brouwer's pictures (Rooms 17, 19),—for in the fifty paintings which he left us as a record of ten years' independent work, there are extremely few to show that his brush had facility also in that direction. By predilection, this improvident genius painted the rough fellows among whom he himself, the handsome, entertaining, musical artist, was so welcome. The Dresden Gallery has two good illustrations of his specialty, in the Peasant-scuffle over card-playing (No. 1059) and the Peasant-row over dice (No. 1058). One is relieved to notice by a little comparison the feature of caricature sometimes roguishly insinuated, sometimes evident. This bachelor Brouwer who liked the sans-gêne of the tavern-table, who himself had suffered from his political bravado—posing as a Dutchman, whereas he was Flemish—was wag enough to see the drollery of these heroes of the fist. But we must look further than the brawlers, however dexterously they—especially their hands—are thrown on the panel, and find our pleasure in Brouwer's genius in color, his intuition in grouping, his genius again in the astounding facility of his brush—every stroke standing frankly, as in a sketch, for what it is worth. It is said that when Brouwer could not pay the sum of his glasses, he would quickly toss

off a sketch as exchange to be sold at the nearest art-dealer's,—for his productions were in demand.

As to this gifted artist's life: it is probable that he was in 1605 or 1606 born at Oudenaerde, a little place famous for a charming Gothic town-hall, not far from the French border of Flanders. He probably studied under Frans Hals, and it is known that he was in Amsterdam, and lived for some time in Haarlem. The stories of his early life are merely traditionary; only the record of the last seven years is founded on documentary evidence and these he passed in Antwerp. His talent as dramatic speaker caused him to be elected a member of the Antwerp Literary Society; and in this city he was found suddenly dead in his bed, scarcely thirty-two years old. He was liked by all,—from the great Rubens down to the uncouth peasant.

Teniers is numerously represented in Dresden, and rather well (Rooms 18, 19, 20). His best picture here is perhaps the "Village feast at the Half-moon inn" (No. 1070); and this illustrates well his forte, which is for such open-air celebrations,—church-ales, fairs, and the like. We see a tavern yard with its groups of drinkers, lusty dancers to fiddle and bag-pipe accompaniment, and a cluster of fine city visitors standing at one side of the foreground; a peasant tries to draw a resisting lady into the circle of village dancers; the spire of the Antwerp Cathedral is in the left background; on the tavern sign we read the date, 1641. In this year David Teniers the Younger was thirty-one years old; and the poor Adriaen Brouwer, whose specialty of painting country-folk Teniers appropriated, had been for three years lying in his narrow grave guarded by the

good carmelites. The two men, though both Flemish by birth and both genre-painters par excellence, were really as opposite as are invention and conventionality. Brouwer chose the rough peasants as his subject because they amused him, and painted little cabinet pictures when he might profitably have ranged himself with the great masters of the Antwerp School. Teniers followed in Brouwer's wake because Brouwer had himself won a following worth inheriting; and Teniers made an industry of painting cabinet genre because he attained more success here than in his attempts at large pieces. We find him imitating not only Brouwer, even to the dog's-eared engraving pinned against the wall, but imitating himself by constant repetition, adding slowly to the number of objects in his still-life, while he increased the number of his paintings until they approximated a thousand. He makes money, he acquires a post in Brussels as gallery-director and court-painter to the Arch-Duke, he patterns after Rubens' style of living, marries Rubens' ward ("Sammet"-Brueghel's daughter Anna), buys from Helene Fourment's second husband a country-seat near Rubens' renowned manor,— in short, he "arrives". The king of the seventeenth century says he will have none of Teniers' "monkey-faces" in his apartments. One could not await an opposite decree from the magnificent Louis XIV; but this does not check the sale of Teniers' pictures in Catholic Flanders nor in Protestant Holland, where religious inconsistency allowed even women to tolerate the petty premeditated indecencies of these genre paintings rather than a noble classic nude. Teniers was not a favorite among artists of his day, but his main thought being for profitable recognition, the attainment of this aim brought to him the satisfaction of success, with perhaps the length of days that would seem to have some connection with this satisfaction. He lived to be eighty years old.

We may have noticed, in passing, the "Temptation of St. Anthony" (No. 1079), another favorite subject with Teniers, in which occasionally Anna Brueghel appears in her most stylish state as the allurer of poor St. Anthony; this sorely tried saint is further haunted by all sorts of natural-history specimens, cleverly turned to account as hobgoblins. Number 1075 shows Teniers himself at the age of thirty-six.

To sum up the positives in favor of this prolific and popular master, we may enumerate: his industry, his facility of brush, his faculty of assimilation, a command of certain phases of landscape serving mainly as background to his groups, and up to his fiftieth year, a progressive refinement in technique and color.

Three of Teniers' Dresden paintings are executed on copper, which is not extremely exceptional with artists of the Low Countries; fourteen have oak panel as a basis, which of course was the rule rather than the exception.

In the still-life of Jan de Heem, Dresden has interest of another sort than that to which we have been giving our attention. He is nowhere so well represented as in this gallery, where his paintings are a little scattered, as are most of the cabinet pieces, but where the amateur of exquisite fruit and flower studies is repaid for a little searching. To mention in order the ten charming works in this gallery from the brush of this most prized of all still-life painters, would perhaps be taking a disproportionate space; but surely no one should fail to notice

the "Still-life with a bird's nest" (No. 1261), in which we feel how hand in hand he stood to nature, with what tender finger-tips he handled not only fruits and flowers, but the little world of tiny creatures passing their existence in this milieu.

Jan Davidsz de Heem, though belonging by birth to the Dutch, passed the greater part of his life in the Belgian city of Antwerp, and here he added to his inborn gifts as painter of still-life. To the art-loving inhabitants of the northern Netherlands, who cultivated more their taste for realism than for imaginative subjects, it was but a step from the little figures of the little cabinet genre, which fitted so well their little bourgeois rooms, to the immortalizing of the silent beauties that radiated an appetizing light over the breakfast-table. In the minute and fragrant reproduction of fruits and larger forms of still-life, the painters of Holland were the teachers of the world; as regards flowers, the Flemings took the lead in their glowing portraiture. Hence it was that the thirty-years-old de Heem, although he already outranked all still-life painters when he appeared at Antwerp in 1636, sensed here yet more exquisitely how to "paint the rose."

Once having met Ter Borch, you never fail to recognize him in passing. And it is not by the sign of the white satin, which has become an almost unavoidable banality of the art reviewers; if this family dress-skirt—singular and plural—had not been white, it could have chanced to be raven-black, and not have forfeited the sheen that Ter Borch distilled from light itself. Much has been said about Ter Borch's "Vornehmheit": his chief claim to

Lady washing her Hands - Ter Borch

distinction is simplicity. What lady of fashion nowadays would be content to appear in society with so slight variations of toilet? or would take pride in displaying so sparing an outfit of table treasures,—even though the silver be handwrought and the Delft be finest faience? It is rather because of his lack of pretention, his fearlessness of uniformity, that we respect Ter Borch; for this is insured against mannerism by renewed studies and a fresh sensibility, and that inspires confidence by its evident genuineness.

It is inaccurate to allege that this preeminent painter of higher genre portrays only salon scenes. He paints precisely what he sees: his beloved sister or wife or a friend, alone or grouped, making music, making a "bout de toilette", drinking a glass of wine, paring an apple, or in whatever circumstances the eye of the artist may find pictorial. The friend or relative need not even incommode himself to face the observer: all is beautiful if the benign light glorifies an everyday occurrence.

The "Lady washing her hands in a basin which a maid is holding for her" (Room 16, No. 1830) is a pearl of a picture,—quite as fitted to be hung in a sleeping-room as to adorn a regal apartment. The accord of colors is very satisfying and the technique exquisite. Ter Borch held to this intimate cabinet size, even in his large portrait groups.

"A lady in white satin with her back towards the spectator" (No. 1832) is the exact counterpart of our acquaintance at Amsterdam and at Berlin, whether or not it is the original study to the main figure of these two almost identical groups known since Goethe's time as "Die väterliche Ermahnung."

Gerard Ter Borch was born at the little city of Zwolle in northern Holland, between 1614 and 1617, no records having yet been found to warrant an exact date. His

father was three times married, our artist being a son of the first union, which took place in 1613. Gerard came legitimately by his effervescent temperament, his father having, during his art-student days, been one of the notoriously carousing Dutch colony in Rome. But from this father, Gerard received later the recognition due to superior gifts, as well as affectionate interest and a material furtherance of his career.

At an early age, Gerard went to England, where artists from the Low Countries had repeatedly found welcome. His father sent him his manikin, saying,—"Make use of it; do not let it stand idle as here, but draw diligently, particularly great vivacious groups . . . . I send you also your costume, garters, shoes, lacings, a hat-band, six shirt-fronts, six handkerchiefs, and two caps. Keep a book about your linen, so that you lose nothing. I send you also a holder with nine long brushes, two books of paper, black chalk, and all beautiful paints, also six of Matham's pens (referring to a celebrated pen-and-ink draughtsman and engraver). Should anything else be necessary to you, then write: I will send it to you." Then come greetings from relatives and friends and an affectionate close.

But before making this visit to England, the young Ter Borch had seen considerable of his own country; had come under Frans Hals' potent influence in Haarlem, and had sojourned for a time in Amsterdam. If we may trust certain early chroniclers, he had too roamed over France and Italy.

In 1646 he went to Westphalia, and here he made two portrait groups of delegates to that Congress, which in 1648 ratified the separation of Holland from Spanish rule. The more important of these two grouped portraits, Ter Borch never succeeded in selling at a reasonable price. Since his day, it has been exchanged for fabulons sums,

the last being 220000 francs; now, through the generosity of Sir Richard Wallace, it is at home in the National Gallery in London.

An incidental and substantial advantage that came to Ter Borch through this two years' stay in Münster was an invitation to accompany the Spanish ambassador Peñeranda on his return to Spain. Here he came into favorable relations with Philipp IV., whose portrait he painted more than once; and here too he had the great privilege of familiarizing himself with Velazquez' works: the great portraitist was himself in Italy during Ter Borch's two years' residence at Madrid, so they could hardly have met personally.

Not long after the return to Holland, occurred his marriage with a young widow living in Deventer, and here the artist makes his home for the next quarter of a century,—the culminating period of his artistic career; here it was that William III. of Orange sat to him for his portrait; here in 1681 he died, without descendants, but with the record of substantial honors as citizen and painter.

Of Ter Borch's many pupils, Kaspar Netscher was the only one that attained celebrity. He aimed to please, and though his work lacks the classic simplicity and the originality of Ter Borch's,—whose tasteful inventions the other adapted, reaping the pecuniary profits—he is nevertheless a great favorite with many.

Dresden offers a large and characteristic selection of Netscher's works. He perhaps painted nothing better than the "Lady standing at a harpsichord, near a gentleman sitting and singing" (Room 11, No. 1349). One notes

immediately an artificial element in the room, in the pose and character of the personages. Still, there is much to enjoy, especially in the harmony of colors. Attention may further be enlisted in favor of "Madame de Montespan playing the harp, with the little Duc de Maine" (Room 17, No. 1351).

Adriaen van Ostade gives us in Dresden two capital illustrations of his pleasant style: the "Artist in his studio" (Room 16, No. 1397) and "Frequenters of the village beer-house" (No. 1396). Ostade, a native of Harlem where he lived and died, was, like Teniers, born in 1610, and reached within five years of the same high age; and again like Teniers, he had a considerable period of decadence, though he held his own until 1670. He had an outspoken admiration for Brouwer, and in a certain sense followed too in his footsteps, but only in so far as they fitted his own make-up,—for Brouwer and Ostade had a measure of congeniality. Like Brouwer, he chose the lower genre as his province; but with him, rude scuffling scenes are exceptional and evidently under protest; and he has still less fancy for scenes of familiar society life,—so-called "conversation"-pieces or higher genre,—a field which Teniers chose to cultivate until it became sterile. Ostade's domain is easy-going interior life, given—in both paintings and engravings—with a sharp-sighted unpretentiousness and comfortable humor that are a recreation to eyes and nerves. Occasionally he regales us with a little music, as did Brouwer; and not infrequently we see the whole family at the door of their cottage or in the arbor while they listen to a travelling flutist or fiddler—enjoying the while some generous libation. He gained much from Rembrandt's

influence, as the observation of any of his best pictures—the above-mentioned atelier-scene, for instance—shows clearly. One is repaid in amusement for a rather close noting of the curious details of this lovely old studio, where now the artist elaborates at his ease the sketch fastened against his easel.

Gabriel Metsu, born at Leiden, probably just before 1630, is supposed to have been a pupil of Dou in that city, and was without doubt influenced by Rembrandt in Amsterdam, where he lived from 1650 to his death in 1667. Thus his style, early marked by the pains-taking, miniature-like smoothness significant of the School of Leiden, was ennobled by the Amsterdam impressions, and in the last ten years of his life it approximated the fluid charm of Ter Borch's master-pieces. To this decade belong his fine paintings in Dresden. "Lovers at breakfast" (Room 16, No. 1732) stands deservedly at the head of this group, and shows us at once not only Metsu's predilection for clear bright colors and his tact in making them serve his scheme of light, but it also demonstrates his conscientious drawing: each body has its own personality, each hand its own expression,—Metsu differing in this respect from Netscher, who was content with an *à peu près* of anatomy. In this picture, we see the artist's signature and the date "1611" over the blackboard where the landlady writes up the reckoning. The "Lady with a lace pillow" (No. 1736), even though technically perhaps a shade less finished than the other, has a fine simplicity, a refreshing clearness of form, and the spell of peace and modest comfort not infrequently

to be felt in Metsu's interiors; whereas, further on, the "Woman selling poultry" (Room 11, No. 1734) and the "Man selling poultry" (No. 1733) are both excellent illustrations of his favorite market scenes.

And now let us for a moment turn from pictures of the daily occupations of country and city folk, to open-air scenes in which free nature takes a more important place than its creature life. Among the Dutch landscape painters, one of the leaders, as regards both attainment and date, is Jan van Goyen, born at Leiden in 1596. He remained some thirty-five years mostly in this city; afterward, he became a citizen of The Hague, where he founded a school. He was not only one of the first to see nature with a good degree of naturalness, but he opened the eyes of the world especially to the veiled fascinations that lie in the Holland fogs,—the air-tones, the light-fluctuations. He influenced markedly his young Dordrecht friend, Aelbert Cuyp, whose work we have already had occasion to admire.

Dresden is fortunate in having three good pictures of van Goyen, of which perhaps the finest is "Winter on the river" (Room 15, No. 1338 B), although its mate "Summer on the river" is its worthy companion. Both of these pictures were painted in 1643; ten years earlier, the "Well near peasants' cottages" (No. 1338 A), which we may notice farther on. This last illustrates what one occasionally remarks with van Goyen: a diagonal construction of the picture,—high objects on one side, while on the other the low sky carries the eye with it towards the horizon.

Van Goyen has been called the portraitist of Holland's shores and waters: he might be called the uneclipsed painter of its sun-lighted haze and of its generous sky.

Van Goyen became, through the marriage of his daughter Margarete, the father-in-law of the inimitable Jan Steen (see No. 1727, Room 17), whose humorous and purely artistic gifts as a great genre painter can be best appreciated in the Dutch galleries.

Again, with Wouwerman, do we come into a domain in which the Dresden Museum has rich possessions: for sixty-one paintings figure under the name of this productive artist, and sixty of these are probably authentic. No other gallery has so many, and only here and there is one to be found that vies with the best of this collection. It has been estimated that Wouwerman must have averaged at least one painting in every fourteen days,—without taking into account the assistance that he is known to have rendered various friends by adding his lively little figures to their landscapes. In this matter of figures, he is unique. His little men and women, as well as his hounds and his game and his indispensable horses are all prickling with life. It were a banality to insist that his white charger is the centre of attraction in almost all these animated groups, and serves as a focus-point of light, much as do the satins of Mieris and Ter Borch.

Philips Wouwerman loves scenes of the chase, which give opportunity not only to bring mettled steeds into the arena, but to mount them with courtly knights and vivacious ladies. They are painted with a facile hand and sufficient exactness, through truly more attention is

given to costume and bearing than to the physiognomy. Seldomer he depicts quiet scenes: a wagon of hay in a napping landscape, or the harvesting of grain; and in such themes he wins high laurels. Personally, however, he prefers incident and movement: hence his predilection for the field of battle,—the clash and shock, the overthrow, a drama of smoke and froth and flash. One looks on without blood-curdling, despite the evident frenzied tumult; the whole is so elegantly rounded up, that one takes it rather as a theatrical action d'éclat.

It appears that in Wouwerman's earlier pictures he had in mind the heavy Dutch horses, whereas later he modelled more especially after the light-built intelligent creatures that he studied in the Palatinate of the Rhine.

But to the material in hand. (Rooms 15—8.) The two most famous of the long list of Dresden Wouwerman's are,—"In the stable of the inn" (No. 1424) and "Cavalry skirmish near a burning windmill" (No. 1463). Among the other good paintings are,—"The Roe-hunt" (No. 1414), "Feeding the poor on the steps of the monastery" (No. 1417), "Halt before a smithy in the hills" (No. 1426), "Fishermen on the dunes above the sea shore" (No. 1434), "Boar and bear hunt in a valley" (No. 1445), "Stag-hunt near a river" (No. 1449), and "Camp by a river" (No. 1450).

Philips Wouwerman was christened at Haarlem in 1619, and this was the chief field of his activity until his death there in 1668.

One must not fail to notice Heda's "Luncheon-table" (Room 15, No. 1365), painted in a silvered brown tone, and with an admirable—almost broad technique. There is

a really deceptive illusion of substance in this blackberry-pie, this twinkling Rhenish wine, and the rest.

The painter Sandrart, whom we know as the friend and biographer of Claude Lorrain, once commended Gerrit Dou for the beautiful finish of a pictured broom-stick. "Ah!" says Dou, "I must work three days longer on the portrait of that broom-stick".

The birch-broom was rather a fetich of the genre painters. The anecdote would indicate that Dou gained more glory from this bewitching subject than from his human portraits; and as for Teniers, who took Brouwer's broom along with his other models, he rarely omits to make us feel the sway of this idol.

We can easily comprehend that ladies who were requested to sit five days for a single hand, as well as everyone that after baited patience faced an unlike likeness, would regret their choice of a portraitist. This was indeed not Dou's strong side. Even to us whose endurance is not taxed, his faces of men and sometimes of boys too have a dubious similarity to his own. He made portraits at first, because here lay the most profit—evidently not because he had great psychological insight. His fame lay not here, but sprung from the indescribable finish of his enamel-like paintings. To-day, too, we marvel at it,—whether or not we find unalloyed pleasure in it. The ubiquitous birch-broom no longer stars on the art-stage, and Dou's pains-taking manipulation of the painter's materials has yielded to a freer handling. Rembrandt himself, though we see plainly enough his influence upon

Dou, was not his master in this matter of sleek finish. Dou's tendency to over-anxious execution came from his previous instructor, who was an engraver on copper; without doubt, too, a microscopic conscientiousness lurked in the optic nerve from birth on: his father, his first teacher, was a painter on glass. From Rembrandt's school, he had the motive of the figure leaning out of a window or niche; there too, originated his hermits under various names,—for whose wrinkles and gray beards his fine, self-made brushes had such affinity; from there, of course, did he have the studies of Rembrandt's father and mother; and from there he received the instigation to clair-obscure, which later on he carried to an individual extreme. Rembrandt himself had begun experiments with artificial light after the example of Elsheimer, who, as we know, made in Italy a special science of this problem.

In spite of slow work and an only moderately long life (1613—1675), which he passed almost exclusively in Leiden, Dou left some three hundred paintings to record his industry. How inconceivably great this must have been, we can apprehend by applying the measure of the broom-stick to all the trivial objects,—bird-cages, urns, hour-glasses, flower-pots, etc., etc.—which he places unweariedly in his still-life. Dresden, with its eighteen Dou's, grants us again the best selection of a renowned artist's works: so it is well to devote here a fair amount of time to him, rather than to a master that can be more enjoyed beyond the Alps or across the Rhine.

"The artist himself in his studio" (Room 15, No. 1704) and "A violin-player in a window" (No. 1707) are the two chief works in this group. Let into the parapet of the second is the fac-simile of a relief which Dou had in his studio, and which occasionally did him a similar service as here. Close to these two paintings in fineness come "A girl in a window gathering grapes" (No. 1706), the "Still-life

with a silver watch in a gray window-niche" (No. 1708), "A young man and a girl in a wine-cellar" (No. 1713), and "An old woman who has lost her thread" (No. 1714). In fact, we might go on to the end of the list of these paintings, each of which has made its reputation, and which are so conveniently hung for comparison. The old woman in Numbers 1719 (Room 17) and 1720 appears to be Rembrandt's mother.

Adriaen van de Velde ranks with Paul Potter among the great animal painters of the Netherlands. His province in art is indeed wider than that of his distinguished compatriot: for it includes not only the beasts of the field but the landscape, which he loved even more than its creatures. On the contrary, we feel that Potter's landscapes—however good—serve mainly as a foil for his representatives of the herds and flocks. Sometimes, —and delightfully—van de Velde peoples his beloved nature with human folk. We have in Dresden an excellent illustration of his winter scenes: "Sports on the ice on the moat of a town" (Room 14, No. 1659). The "Pasturage near a leafless tree" (No. 1660) is in the style of Potter's paintings, which he had studied. By the way, both of these artists, too, reached eminence in etching. Both men had only short lives, in which to pack a full measure of work. Van de Velde lived from 1636 to 1672, working in Amsterdam, where he was cradled and buried.

A little further on, we shall see, by noticing the "Woman drinking" (Room 11, No. 1656), that this many-sided artist could have held rank, if he would, with the professional genre-painters. But neither decided gifts nor unusual versatility were enough to bring him the tranquility of success.

His wife helped out by selling stockings. Only long after he was laid to rest, did his paintings begin to earn what they were always worth. He, like Cuyp, was first justly valued by the English; and to-day, the half of his entire life-work is harbored on the British side of the Channel.

In 1652, Paul Potter painted his two Dresden pictures (Room 13, Nos. 1629—1630); in 1653, he made his testament; and in 1654, he laid down forever the brush and etching-needle. The gods loved him,—for he had barely passed the boundary of twenty-nine when he died; but it would seem that men did not love him over-fondly, for not until oblivion closed in around him, was a wide-spread renown accorded to his work. Once, before he was indifferent to mortal fickleness, a queen's agent haggled with him about the price of a coveted picture: thirty-three pounds was deemed a too high exchange for a painting that had cost five precious months of a contracted existence! Paul Potter died in needy circumstances. As Adriaen van de Velde's health lowered, the quality of his work gave the danger-signal; but Paul Potter's hand kept its firm tension until the end. The Dresden pictures by his brush—though they do not rank with the specimens of his most daring realism to be seen in the Dutch and Russian galleries, nor with certain others of a finer tone scattered in the English and Continental colletions—are undoubtedly better than various ones of earlier date, and are placed by many among his master-pieces.

Paul Potter, although classed with the painters of Amsterdam where he died, lived there less than three years

out of the ten during which he painted. He was born in Enkhuizen, a little town in North Holland, where to-day the steam-boat connects the interrupted railway with its continuation on the opposite shore of the Zuidersee. In this region he saw magnificent herds grazing on the savory meadows. His family moved later to Haarlem, where he supplemented the instructions received from his father. Then they tried their fate together in Delft, and were requited with a degree of recognition. Similar honors in The Hague, where kingly cattle banquet in regal parks. It is fitting that Paul Potter's most renowned, if not his best painting should be housed in the Royal Gallery of the Dutch capital.

When we observe the tender lineaments of the portrait made by a friend directly after the young artist's death, we find it inconceivable that so fine a type of man should have concentrated his exceptional gifts upon so prosaic a field. But it seems that only among this pasture-folk did he find himself in his element. Here, he stood peerless in Holland.

If the allotment of Hobbema's paintings to the Dresden collection is scant, we must travel so far as the Low Countries to find a more ample choice,—or even cross the Channel again: for in Great Britain are lodged the lion's share of this painter's works. In fact, the English have literally lionized him, bringing him from the modest retirement of an Amsterdam wine-measuring office, to be the centre of attraction in aristocrats' halls. He has become so the rage, has been so copied in England and Belgium and France—even to the falsifying of his sig-

nature—that it is a nice matter to distinguish the counterfeit from the prototype. Thus for some time the genuineness of the "Road between huts under the trees" (Room 13, No. 1665) was challenged; but leading experts now hold it to be authentic. "The Water-mill" (Room 12, No. 1664 A) is of undisputed origin and one of the better Hobbema's. It belonged once to the Schubart collection (recently in Munich), and was bought in 1899 for this gallery.

Hobbema's paintings, like those of Jacob van Ruisdael, are a shade more sombre than when the brush left them; and they have other less incidental points of likeness. The effect of the trees and foliage in general is similar. The second glance, however, shows Ruisdael's silhouettes to be more detailed, and the masses to be less dense. His compositions too are more arranged; and this results in more average calm, an avoidance of crowding,—whereas Hobbema is occasionally the unconscious winner in naturalness. A certain picture of his in England ("The Avenue") is astonishingly modern,—a baffling transcription of the landscape, allowing no grace to nature's accidental meagreness and angularity but recording the purely casual to perfection.

Meindert Hobbema did not paint much after his marriage, which took place when he was thirty years old (in 1668); his good friend Ruisdael acted as witness at the ceremony. The little civil post, above referred to, came to Hobbema as his wife's dot, so to say: she had been cook to a mayor, who donated her this position. If their income was thus surer than had been the returns from Hobbema's paintings, which he was accustomed to sell at about a pound apiece, still their needs had generally the upper hand over their revenues. It can not be gainsaid that the brain of a dreaming artist has different capacities than that of an auctioneer! Meindert Hobbema's mill-wheels would surely have turned backward in bewilderment, if

he had heard that his cosey scenes would to-day be valued above a hundred thousand francs!

Jacob van Ruisdael, pupil of his uncle Salomon van Ruisdael (See Nos. 1383—1385, Rooms 17, 16), was born at Haarlem in 1628 or 1629. Already at eighteen years of age he was painting pictures that are now in European art galleries, and making a beginning with the burin, which never became, however, as with Rembrandt, nearly co-ordinate with the brush. He enriched the world by about ten etchings and five hundred paintings.

Jacob Ruisdael loved his fatherland for better and for worse with the attachment of an earnest loyal heart, and painted for the most part scenes adjacent to his childhood home, for whose surrounding meadows and sandy downs he had always a warm fondness. Many of the paintings made even during the quarter of a century that he spent in Amsterdam are based upon these memories and sketches of his early life. He loved also to make excursions across Holland and into the wooded region of Northwest Germany, bringing home fresh impressions for work. "Castle Bentheim" (Room 11, No. 1496) is, for example, just over the border, in the province of Hannover; in fact, most of the Dresden group of Ruisdael paintings transport us to the romantic region northward from Düsseldorf, rather than to the stretches around Haarlem by the sea. "The monastery" (No. 1494) and the Rembrandtesque "Jewish burying ground" (No. 1502) have been, through Goethe's essay "Ruysdael als Dichter", rendered still more celebrated than their own excellencies

would have made them. From the beginning, Goethe pays hommage to the expertness and discrimination of the great Dutch master as a painter, although the nominal purpose of the essay was fulfilled in directing notice to the poetry of Ruisdael's pictures.

If we may conclude from external facts, life dealt out her favors rather churlishly to this musing northern artist: his talents and the care of his aged father were the sum of his inheritance; his own health broke early, though he worked diligently, until, in 1681, he went back to die in the Haarlem alms-house. The most pitiful of all is, that for a time in Amsterdam, when burdens sagged heavily, he tried to paint to please the popular taste—for the people liked showy pictures. We may be thankful that, as a rule, he followed the guiding of his better taste. He loved nature: she was to him compensation for the scantiness of other joys; he watched her moods in storm and in calm, in summer and in winter, and found an uncommon charm in what narrow minds judged unsightly. We feel the personality of the artist in his art, the element of sensibility, which makes a painting a creation rather than a slavish reprint of nature, destined from the start to be inferior to reality.

In the "Stag hunt" (Room 12, No. 1492), we see one of the best of the Ruisdael paintings in Dresden. The figures were added probably by Adriaen van de Velde: Ruisdael, like Claude Lorrain and Hobbema, had more gift for the landscape proper than for such accessories, and called upon various faithful friends,—Berchem, van de Velde, Wouwerman, Ostade—to supply this extra touch. We must bring our imagination into play to brighten up this and other paintings of Ruisdael; for, although truly he liked sobriety of tone, his colors have grown over-sombre with time. The "Road through the wood" (No. 1500) is a delightful study in light and shade. Numbers 1498

and 1497 are rather good specimens of Ruisdael's numerous waterfalls, which frequently have a Scandinavian setting. These were mostly made to please contemporary Amsterdam citizens, who failed to see the charm of his demure portraits of the dunes.

It were short-sighted to maintain that Frans Hals felt only at home among gay people. He was the portraitist of taciturn patricians as well as of lusty revellers: he succeeded too with shy children just as truly as with saucy fisher-boys. But nature had accorded a merry temperament to him, and indeed no one has been so apt as Frans Hals to catch the bubble of frolic before it broke, or froze. Pearling laughter hardens too easily into a cold glitter, with other artists. Hals renders it fresh,—instantaneous.

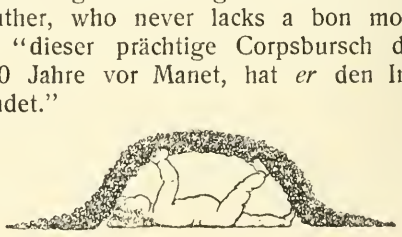
The subjects of the Dresden pictures (Room 11, Nos. 1358 till 1359) do not affect hilarity, though we surmise that neither of these young men is lacking in what old-school relatives might call "a flow of spirits." The ruling thought of each is to have the chic of his dandified toilet. The man in the yellowish coat believes he is a success: he is an optimist. The man in the smart black coat takes himself seriously; he wedges his hand into his hip to accentuate his importance. And these two are illustrations of a class of Hals' portraits, whose subjects give themselves beauish airs, without real distinction. The young man here with folded arms has been engraved as a self-portrait of Hals. He is, however, somewhat less full in face and figure than the familiar likeness in Amsterdam of the artist together with his second wife; then, too, the engraver

(Baillie) relaxed the unresisting lines of this countenance until it lengthened into melancholy,—the latent mirth in the eyes quite submerged.

Everybody knows that Frans Hals was a Haarlemer,—not because he was born there, but because his father was, and because an instinct drew him thither and riveted him there to the end of his long life. At Haarlem, he in his turn drew the talented young men of the Low Countries to himself; and here, in watching the wonders worked by this enchanter, they gained a share of his prestige. And in Haarlem, most naturally too, are stored the speaking documents of over sixty years' ripe work,—an art-fortune that ennobles the city.

Hals was born at Antwerp in 1580, or a little later. In 1600, we find him already in Haarlem, where in 1666 the aged artist found his grave. The experienced hand kept its cunning until close to the end; but the laugh fades pathetically out of his portraits, and an insidious bitterness creeps in. The octogenarian is disillusioned. How shall he, whose every gesture was from the shoulder, begin thus late to cramp his line of life? He can no longer exist from the earnings of his work. He must pinch even in his painting materials.

At length the City, after deliberating and re-deliberating, concludes to grant him two hundred gulden per annum. He lives only two years after this act of magnanimity! Such are the wages of being in advance of one's era. Richard Muther, who never lacks a bon mot, and who dubs Hals "dieser prächtige Corpsbursch der Kunst", says,—"200 Jahre vor Manet, hat *er* den Impressionismus begründet."



Frans Mieris the Elder belongs to the bravura painters. Still, when one marvels at his rendering of satin and velvet and fur, of fine-fingered ladies and honey-voiced wooers and all other soft and slippery themes, the whole range of his accomplishments is not exhausted: for he exercised his superlative technique upon even such substantial objects as copper-kettles, and indeed strained a point to conjure up "Poetry in a rich landscape" or the "Magdalene in a cave." (v. Nos. 1749, 1753, 1744.) He succeeds decidedly better as a tinker than in allegorical-historical conceits, for whose hard rendering the prejudices of his time were rather to blame. But he is undoubtedly most at home where silks and satins gleam. Dresden boasts, all considered, the best assemblage,—having fourteen paintings, out of his hundred-and-fifty odd works. Of these, the "Artist painting a lady" (Room 11, No. 1750) leads off; the "Connoisseur in the artist's studio" (No.1751) follows closely: and a "Young woman receiving a love-letter" (Room 17, No. 1742) should not be lost sight of.

Frans Mieris, a Leidener by birth and death, as well as by residence and activity (1635—1681), was Dou's pupil, and equalled his instructor in miniature-fineness of execution. These two painters were popular in their own day, and consequently reaped personally the first fair fruits of their talents and industry.

Claude Gelée, called "le Lorrain" from his birthplace, is more choicely represented in Dresden than is his classic contemporary, Poussin. Blessed with a long life, from 1600 to 1682, he could afford to reach late the zenith of his powers. The "Landscape with the flight into Egypt" (Room 6, No. 730) and the "Coast scene with Acis and

Galatea" (No. 731), although dated 1647 and 1657, belong to his artistic youth and early prime.

Claude was a dull boy,—so dull that it seemed not worth while to waste much instruction on him; so he was apprenticed to a baker, and when his term was finished, he set out for Rome where Lothringian pastry-cooks were in demand. Alas! so many had preceded him that, failing to get a place in a shop, he must take service in the artist Tassi's house as factotum,—cleaning brushes, baking, even grinding colors. But here his interest awakens, his master sees that he has an instinct for color, and despite his ignorance—the signing of his own name always remained a dubious affair—Claude becomes a student of art. A German acquaintance in Rome who admired the admirable Elsheimer, called Claude's attention to the wonders possible to attain by a personal study of light; and he wandered down the Tiber and along the coast, his dreaming eyes absorbed in the infinite distances. And the linked hours chained themselves to days as he, under the friendly shelter of some Southern pine or cliff or ruin, traced the caprices of the skipping waves and the drowsy cloudlets. And he who had turned a deaf ear to routine lessons apprehended thus in marvellous measure the evasive mystery of atmosphere,—the secrets of ascending morn, of balanced noon, and of the languid sinking evening hour.

By a multitude of sketches from nature, with lead-pencil, black chalk, and paints, were developed those works of art that have held their constant influence over the souls of men from that day to this; in the nineteenth century, they have been emulated by the great French and English leaders of landscape painting, notably Turner.

Claude Lorrain's warm brown tones turned to gold, his gold was refined to silver, his dreams found form and rest, but never lost poetry,—"grâce à son amour de la

lumière et de la couleur, grâce au charme de l'indéfini, dont il fut, comme tous ceux qui se plaisent à rêver, profondément pénétré".

Mantegna's "Holy Family" (Room 1, No. 51) brings us again face to face with a great master of the XV. century. Andrea Mantegna, born in 1431, remained entirely quattrocentist in his tendency, and exercised no striking æsthetic influence upon his more elegant successors of the sixteenth century. Still, no facility of brush, no melting pictorial effects can appeal more to a sincere mind than his firm, clear-cut conceptions.

The painting before us hardly has scope within its frame to reveal all the breadth and height of Mantegna's mental possessions; but it leaves no space unoccupied in giving us all it can of the typical and fundamental in his art. Always with him the key-note is sincerity, which does not necessarily exclude a fine phase of beauty.

The Madonna of this picture is one of the loveliest known to art, womanly in her young motherhood, ineffably tender toward the baby-boy that is her life's fulfilling. He is to grow in stature and wisdom,—so say the mother's yearning eyes—and all nations are to learn of him. Joseph's face is hardened by many a crisis, Elizabeth's lids droop with many a tear—she scarcely feels that the boy at her feet really belongs to her—while Mary's perfected youthfulness links them again in hope with the promise of childhood.

There is a satisfaction to the average mind in feeling that the members of this Holy Family were real personalities to Andrea Mantegna—for certain personalities in art or

in literature may be more real to their creators than many a masked mortal of society. Certain it is that we meet again and again in Mantegna's sacred scenes this pure oval of the Madonna's soul-filled face, these older visages moulded by life's rigor into a sharper plastic, this winning clinging babyhood,—until we come to believe that his spirit holds this group as dear as does any man the circle of his loved ones.

Mantegna, together with a life-long interest in the antique—as shown in the classic statuesqueness of his figures,—had a growing devotional strain in his nature, but this led to no confusion, as with those artists whose Venus of to day becomes the Virgin of to-morrow. His biblical types are quite distinct from his mythological and historical and allegorical types.

This Holy Family was painted in his later period after he had left Padua, where he had passed the first artistic section of his life, and had yielded to the overtures of the margrave of Mantua urging him to locate in that city. His connection of nearly half a century with the art-loving Mantuan court is a history in itself. Under this protectorate of several generations, he had leisure to execute the works which perpetuate his name. This picture is painted on canvas; whereas in his early years the master gave the preference to wood as a basis. He never adopted the process of painting with oils which as we know Antonello da Messina brought into use among their mutual contemporaries in the neighbouring city of Venice. He used distemper only, even for wall-paintings. Varnishes have in this picture somewhat altered the original tones.

The reader will allow a combined extract from Henri Delaborde's "La Gravure en Italie": Ce qui frappe avant tout dans les œuvres de Mantegna, qu'elles soient peintes, dessinées on gravées, qu'elles aient pour thèmes les

dogmes chrétiens ou les fictions mythologiques, c'est un mélange singulier d'âpreté et de raffinement, de sincérité robuste et de recherche subtile. Son nom est et restera un des plus considérables, un des plus dignes de respect, parce que, au lieu de servir simplement d'étiquette à un talent, ce nom personnifie dans l'histoire de l'art une âme et une âme d'élite.

Some works of art act upon us as do flower-gardens of luxuriant growth: there are the rich red roses, with wonderful velvet lining their rolled back petals, breathing out a June perfume; and there a fine white one or a regal golden beauty inclines graciously its stately head;—and so on through the superb company of blooms, set off by the tracery of stems and leaves and by the patches of brown earth beneath. Paolo Veronese leads us into a sphere of æsthetic exuberance: all the fine human growths here have flourished under favoring conditions. They take as a matter of course the sunlight of life, and their natures have been unconsciously nurtured to full firm development. Is the rose proud of its damask petals? Neither are these that their rich brocades fall in soft folds. Do fine hybrids pity struggling mountain-flowers? Why should these opulent people think of bleak heights or dank depths? They invite to their festivities comfortable, happy, convivial friends. They are all to the manner born; they all understand each other; there is no stiffness nor stint.

In "The Marriage at Cana" (Hall E, No. 226), we see one of the banquets that Paolo Caliari loved. He may call such an one the feast at the house of Simon, or by what

biblical name he will, it is the worldly possibilities of the scene that appeals to him. Busy preparations, bustling servants, the by-play of children,—he likes all this stir; he has a genius for depicting it. Let the fine old wine flow freely, let the miraculous liquid be tested and quaffed off, let the wedding company eat, drink and make merry. Such is the instinct of the artist—for he too is a happy creature of instinct. Such pictures were thus toward the close of the sixteenth century in demand,—not only in prosperous Venitian houses, but for the refectories of those cloisters, where the monks believed in enjoying the goods that the gods provide.

In "The Adoration of the Kings" (No. 225), we are reminded of Titian, not only by the splendid color, in which the older Venetian master evidently influenced the "Veronese", but in the movement of the Madonna which strikingly recalls the gracious sway of certain Titian Madonnas.

In No. 224, "Faith, Hope and Charity conduct the Cuccina Family to the Madonna, who is enthroned between St. John the Baptist and St. Jerome". This picture takes the title rôle in the set of four broad paintings made for the Cuccina family, whose Venitian palace we see here in the right background. Two of the set we have already looked at; the fourth was painted mainly by pupils. The body of this picture is occupied by the family, prominent among whom is the magnificent mother. This vigorous type of woman was much affected by Italian artists of Caliari's time, nature's lines being frequently emphasized. The brilliant costume is enhanced by the vestal white of Faith, while Hope in green and Love in red round up the graceful group. Six healthy twigs of this sturdy family-tree enliven the picture. In all these three fine paintings, we must admire not only the harmony of gorgeous color, but the mastery of form.

The Virgin and Child with four saints - Titian

Paolo Veronese, as well as Titian, was accustomed to make use of a sort of stamped canvas, which served to subtilely heighten the shimmer of textile stuffs and flesh surfaces. Goethe tells of a series of visits to a religous house in Venice, where the monks with unbounded patience were repairing a large painting by Veronese, in which the canvas had been eaten through by dampness. A metal stencil must be cut corresponding with the ground pattern, and with it new bits of linen stamped and fitted to more than twenty such holes. Only after the picture thus patched had been remounted on a new firm canvas, and the breaks repainted, was the restored work of art ready to return to its place of honor. "It required really the precincts of a cloister, a sort of monkish condition, assured existence, and the forbearance of an aristocracy, in order to undertake such a thing and to carry it out."

If we rally a few thoughts around "Titian's daughter Lavinia as matron" (Hall E, No. 171), we shall win various data in the great master's life history. The picture was painted about 1570 (according to Morelli), that is about in Titian's ninety-fourth year, for he was born in 1477. This is a high age, surely, to be painting good pictures, but he was still painting when he was ninety-nine years old; and though he died that year, it was not from one of the weaknesses usually charged to the account of extreme age, but from the pest, which swept off young and old indiscriminately.

Titian had three children; the beloved daughter, he painted repeatedly. In this last portrait of her, she is perhaps forty years old. She wears costly pearls, a so important item in her substantial dot, that her husband

gave her father an especial receipt for them. She carries a fan of ostrich feathers, which in Venice only ladies belonging to the nobility were accustomed to do. This would seem then to be explained by the fact that her father had been made count by the Emperor Charles V. The portrait with its brown background, forms a harmony of color, in which the hair, flesh-tints, dress, and jewels blend agreeably.

The other portrait of Lavinia (No. 170) was painted about fifteen years earlier probably. Here the fan is flag-shaped as was the fashion for brides,—for Lavinia Vecelli was in 1555 wedded to Cornelio Sarcinelli. The hair here is decidedly blond instead of chestnut-brown, as in the other. This is accounted for by the then prevailing mode of bleaching the hair, frequently to be noticed in Titian's pictures, and especially striking in Palma's Venitian beauties. For some time before her marriage, Lavinia presided over her father's household,—for his happy marriage lasted only ten years.

Another fine portrait is that of the painter Antonio Palma (No. 172),—the color-box on the window-sill at the left signifying his calling, while the palm typifies the family name: for he is believed to be the nephew of Palma Vecchio. The inscription reads 1561; hence Titian was eighty-four years old when he painted this portrait. The window gives us a lovely panel of landscape.

For two other Titian masterpieces, we may have to look in other rooms. Still "The Tribute Money" (Room 2, No. 169) often stands on an easel, for the purpose of being copied, in the same room as those just seen. This picture is signed "Ticianus" (instead of Titianus), as were nearly all the master's early works; and it is believed that this was painted about 1508. The patient dignity of Jesus is in marvellous contrast with the slyness of the Pharisee, so hasty to demonstrate his shrewdness. In seeing the

quiet—almost friendly touch of the coin by the great lover of his race, who would divine that he prized the unconscious growth of the lilies above Solomon's glory or Caesar's treasure?

This picture is a remarkable proof of Titian's ability to give fine details without sacrifizing anything of his broad melting effect. Of course the great Italian colorist here, as everywhere, exemplifies his leading taste, but the painting repays close inspection as well as the more distant view. The story has been current, that it was painted as a demonstration of Titian's ability to vie with Dürer in detailed work,—the latter master's execution having been, in Titian's presence, more admired. Whether the story be authentic or not, the fact remains that this painting is a masterpiece in ideal and in achievement. Morelli, the distinguished Italian critic, says: "Mir ist kein Bild Tizian's bekannt,, das mit solcher Sorgfalt und Liebe ausgeführt wäre, wie dieser edle, tiefempfundene Christuskopf."

"The Virgin and Chiid with four saints" (Hall D, No. 168) is a glorious picture—again an early work of Titian. Mary's gentle inclination toward the other woman who has approached with so much modesty, Jesus' keen interest in the new-comer, the action of the other less prominent members of the group,—all is life, even to the diaphanous clouds outside! And how luminous against a luminous sky is the head of the Madonna! It matters little whether the historical unity is preserved or not, whether the box of ointment must symbolize Mary Magdalene or whether this figure might represent a reserved patrician, the main consideration stands undisputed,—the picture is full of a high charm.

We need not say good-bye to Titian yet, for two masters stand before us when we gaze upon Giorgione's "Venus sleeping" (Hall E, No. 185). The landscape is here a so essential element that it cannot be mentioned lightly; and Titian finished this landscape, as well as a Cupid, that has long ago given up his guard. It is a pity that this Amor must go, for Titian painted children with love,—even before he had three little Cupids of his own. The speaking landscape, however, remains to us. It tells us of the broken surface of Titian's Alpine birthplace, of heavy-eyed ruins and drowsy cottages on the hill, of his love for the tufted oak and the horizontal-limbed beech, that here so accords with slumbering nature and its slumbering goddess. The hills and vales of Giorgione's landscapes are plumed too with verdure, though of a sunnier climate: succulent, sub-tropic foliage alternates with the vibrating play of the young birch-boughs. Giorgio Barbarelli,—"the great George", as his acquaintances then called him, and we, since, when we say "Giorgione"—shot up tall and comely like a fine birch in spring, and quivered with awakening life and love, and died before the full summer had come. What are thirty-two years for a man whose being is so full of promise? Yes, truly, they are much, since they bear the record of so much instinct for the beautiful. The humid air of Venice has wiped out the frescoes which he painted, together with Titian, and so many motives have been drawn from his pictures and woven into those that belong nominally to other artists, that it is often difficult not only to prove properties, but to know who should be credited even with the original invention. Only fifteen or sixteen works now remain to the man that left so deeply the stamp of his imagination upon contemporary workers. Titian, though little younger, was one of those to be thus impressed—for Titian, who

Venus sleeping - Giorgione

undoubtedly gave evidence of a clearly outlined personality, developed much more slowly than the wonder-child Giorgione. It is no marvel that "the great George" who won ladies hearts' by his legato serenades, should hypnotize his companion-artists by his day-dreams on canvas. No one else had with a so fine naïveté thus dreamed with the brush. In his native town, his enthroned Madonna sits lost in thought—a lull in the painted landscape. Here, Venus stretches her weary limbs in classic repose, while a delicate veil of pensiveness hangs over nature.

For an interval of nearly two hundred years, this painting someway came to be catalogued as an "original Titian". It is to the honor of the late Giovanni Morelli, that he replaced the ownership where it belonged and where it was recognized to belong already in the sixteenth century, as well as in the "Kunstkammer" inventory of 1707. (See "Historical Outline".) There is indeed basis for perplexity, not only because more than one head painted by Titian in his first period reminds strongly of this beautiful head, but because his later and even latest periods show paintings in which the body in outline and pose has an evident likeness with this Venus figure —and really an unlikeness with Titian's usual type. It is possible to consider one or the other of these pictures as an adjusted copy after Giorgione. At all events, we should bear in mind, that more freedom of borrowing was formerly considered legitimate, than at present.

Palma's "Venus reposing" (No. 190) suffers very much by the proximity of her divine neighbor; and the fact

of her having the same name as the Olympian goddess, makes the matter worse rather than better. Nearly every passer-by makes interior, if not open, reflections and invidious comparisons. Nevertheless, this is one of the better pictures of one of the better masters, who holds his own with such contemporaries as Titian and Giorgione. The figure here is well painted, the landscape delightful. Puerile as it seems in the utterance, it is partly the portrayal of the self-conscious model as awake, instead of asleep, that hinders an illusion of divinity. Then the elaborate coiffure and the *comme il faut* air shut out an Olympian atmosphere. But the model is good; the head, which had served the artist once before, is above the average in fineness. The popular art-critic, Richard Muther, remarks racily, that perhaps there have been few Venitian women whose intellectual horizon reached above the powder-box. Be this as it may, we are constantly reminded that the toilet played a leading part in the life of Palma's beautiful women.

Farther on we shall notice "Jacob saluting Rachel" (Hall D, No. 192). We almost feel—so alive is the scene—that in a moment Rachel's father will be there too, embracing his nephew, as related in the first book of Moses. Is this the land there described, that lay toward morning?—where Jacob served his mother's brother seven years and it was to him like seven days—so did he love his comely cousin? May it be the pastures of Laban's flocks or the fields where Jacopo Palma played as a boy, it is a lovely land, where the pleasant sunlight and the refreshing shade and the pithy colors do the eyes good.

It is exceptional that Palma strikes so gay a note. Possibly just the recollection of the environs of his boyhood-home, long before he became "il vecchio", made him put especial spirit into this pastoral symphony. This composition belongs to the last part of Palma's rather

short life. For a long time its belonging to him at all was contested, and it still stands on the doubtful list. Even if one of his pupils may have painted the sheep or other details, there are various signs of Palma Vecchio in the painting, principal among which are the head and figure of Rachel. We may well agree that this idyl is Palma's composition in the main at least, and that it ranks in pure prettiness at the head of his considerable list of works.

"The Virgin and Child with St. John the Baptist and St. Catherine" (Room 2, No. 188) and the "Holy Family with the little St. John and St. Catherine" (No. 191) are two good pictures,—the first, of Palma's middle period, and the latter of his third or "blond" period.

The so-called "Three Sisters" (No. 189) remains popular, notwithstanding its having been badly restored. It is characteristic still of his occasionally rather too pulpy, too boneless figures; and also of his love for dressing them elegantly,—whether the person in question would seem to come from a simple or a more luxurious milieu.

As we see, Palma Vecchio has a very large and important representation in Dresden.

Correggio—whose real name was Antonio Allegri—is thus called from the little town where he was born, in northern Italy, near Reggio and not far from Parma. One holds fast to this little sapless fact, because most of the real, living information seems to have disappeared. Still, the vital stock is, as with all artists, his art itself. Even if every biographer should state that Correggio was a modest man of deficient education, of narrow horizon, who established a home like any average bourgeois or villager,

he will nevertheless continue to have been diametrically different from every average neighbor or citizen. His fruits proclaim that they flourished on uncommon soil, and nobody knows the origin of his tree of life, whence the first tiny beginnings—nor what magic sources fostered its growth. Correggio's art is not the product of grafts brought from the four quarters of culture, but it is an outgrowth of his own originality.

If Antonio Allegri missed many "advantages" in his little native town, he dispensed too with the disadvantage of being crowded. Michelangelo, for instance, had a rather weakening effect in Rome upon individuality. His associates and admirers were inclined either to imitate him or to fall under the discouragement of depressing comparison. But in Parma or Modena or Correggio, Antonio Allegri could be himself. The estimate of his personality varies with the mode—in the case of those acutely affected by mode. In the rococo period, his works were highly prized. In his own time, he was much honored—especially for a man who had no fancy for elbowing his way into high places. In 1580, Annibale Caracci paid a visit to Parma; and, in a letter to his uncle at home in Bologna, he expressed an unbounded admiration for certain panel-paintings of Correggio, which he had just seen. He says he would be willing to give Raphael's "St. Cecilia" (in the Bologna Gallery) for any one of them. He was "stiff with astonishment" at the correct perspective, the taste, the beauty, the coloring which gave the effect of real flesh. Julius Meyer, an art authority of our own day, places Raphael's Sixtine Madonna secondary to a Magdalene in one of these pictures admired by Caracci. But though the beautiful "Day" remains in Parma, the perhaps still more celebrated "Night" glorifies Dresden (Hall D, No. 152). How many of us can count a good copper-engraving of this famous picture among the

penates of our childhood home! Correggio received the order to paint it in 1522—when he was twenty-eight years old. In 1530, it came to its destination as an altar-piece in Reggio, where for over a hundred years, it received the adoring glances of young mothers and of little children listening to the Christmas story. These generations passed on and the picture was removed to the ducal gallery in Modena, where it again for over a hundred years accepted the hommage of men and the children of men. And now—since 1746—some five generations of favored mortals have gazed upon it in Dresden.

It is well known that Rembrandt—who presumably had a copy of this painting in his considerable collection of Italian masters—learned his remarkable clair-obscure largely from the study of Correggio's works. Elsheimer profited similarly.

Correggio, more than most artists of his time, expressed in the faces of his Madonnas the agreeable reflection of an inward happiness.

"The Madonna of St. Sebastian" (No. 151) and "The Madonna of St. George" (No. 153) have suffered even more than "La Notte" from time and restoration, but there is still much left to enjoy—perhaps most of all the charming little children. In the first, the putto that rides so lustily on the cloud is one of the most captivating of Correggio's many children. A little girl in the foreground holds toward the sainted Bishop Germinianus a model of the cathedral at Modena, for a chapel of which this altar-piece was ordered by the "Shooting-Club of St. Sebastian" in that city. In the "Madonna of St. Francis" (No. 150), an especially congenial picture and well preserved although painted when the master was only twenty years old, we see again pairs of such active little fellows. But it was the four children playing with the helmet and weapons of St. George, that fascinated Guido Reni when he on a

visit to Modena saw them in St. Peter's Church. They seemed to him so alive, that he afterward inquired of a Modena friend about their health.

These four much admired pictures were among the pearls of the famous hundred paintings bought by Friedrich August II., Elector of Saxony, from the Duke of Modena in 1745.

If we chance to see the "Magdalene" (Room 3, No. 154), we shall recognize the subject of wide-spread copies, which started the fashion by being itself a copy. Thus say the wise men of to-day. Some fifty years ago, this was as much a favorite with them as was it or Batoni's Magdalene (Room 57, No. 454) with the average public. But alas! it must not only lose its jewelled frame, which had proved too tempting a morsel for weak humanity, but the œuvre-d'art itself must descend from its high rank among the Correggio élite, to a modest classing among the paintings of doubtful origin.

In "Abraham about to offer up Isaac" (Hall D, No. 77), we have again one of the "hundred most celebrated pictures" from the Modena Gallery, which reached Dresden in 1746. It is only by a little kink in fate's yarn that the Saxon capital is in possession of this particular painting rather than of another Correggio,—for "Abraham's Sacrifice" once hung in the "Tribuna" of the Uffizi Gallery and was acquired by the Modena Gallery in exchange for Correggio's "Repose on the flight into Egypt". Andrea Angeli was called del Sarto (of the tailor) owing to the occupation of his father. This aesthetic son of a practical parentage was endowed with a great feeling for form and symmetry, combined with a taste in color that seems

almost modern to the languid eyes of to-day. Andrea del Sarto, who was born in Florence in 1486, would not have been an Italian of his time if he had not loved red. But his reds have an individual nuance, and are usually to be found in combination with pearl-grey or other neutral tints that bar out any danger of clash. In the picture before us, the pretty background will not escape our notice, nor above all the excellent modelling of the figure of the young Isaac. Unfailingly the "St. John" of the Pitti Gallery flashes into the mind when one looks at the head of this "Isaac". Del Sarto did not apparently think it essential to have a great variety of models: sometimes even in one scene, the repetition of the same type is noticeable. As for his pretty wife, whatever may have been her failings,—which the biographers accentuate more or less,—her merit was indisputably this, of having been Andrea's constant inspiration in his usual beautiful Madonna type, as well as here and there in other engaging figures.

There is more activity in this picture than in most of Andrea del Sarto's works, and this may be accounted for by his study of Michelangelo's cartoons, which this great master was exhibiting in Florence early in the sixteenth century. Leonardo da Vinci exhibited at the same time, and the enormous vitality in the works of these two Titans among artists did probably more for their contemporaries—even the highly endowed Raphael—than did all the vain repetitions of the schools.

"Abraham's Sacrifice" was originally ordered for François I., King of France, but was never delivered; and, after del Sarto's death, it passed through various hands before coming into the Uffizi. We will not linger over the rather unfavorable chapter of Andrea's connection with the French court; but we will fix him in our minds as artistically an honor to Florence, and one of the very

few Florentine painters who,—to use a popular phrase—"thought in color", rather than in line.

Del Sarto was granted forty-five years of life—five more than Correggio—and, despite a rather gay artist's existence, he was very productive, both in fresco-painting and in paintings on wood.

At whatever point in the room we fix ourselves, Francia's "Baptism of Christ" (Hall D, No. 48) gleams at us, and lights the place as with a mellow evening-glow. It would seem that the artist's earlier calling—he was educated at first as a goldsmith—tempered his taste, and gave him the magic stone that turns all to golden light. Perchance, too, the fervent piety, which marks all his works, illuminates this picture, as it uplifted the painter. What touching humility in the Saviour! What adoring deprecation on the part of his forerunner, toward this mild lord of men's souls! How dare he, the unworthy disciple, consecrate with water the ruler of all elements?

In most of Francia's compositions, there is almost no action: expressive character, wordless worship, a holy calm pervade his noble art. A miracle of peace in a tumultuous world.

The picture before us was painted in 1509, when Francesco Raibolini—called Francia—was nearly sixty years old. It was seriously injured by the storming of Dresden in 1760, and has consequently undergone restoration.

This artist was successfully productive until toward the close of his life in 1519. The Gallery offers another admirable work of his full maturity: the "wunderliebliche" little "Adoration of the Magi" (Room 1, No. 49). This picture,

as well as the one previously mentioned,—and like most of the early Italian works—is painted on poplar panel. Formerly, and repeatedly, Perugino was accredited with its authorship. There is undoubtedly a related strain of feeling in the two natures, as well as certain external similarities which are to be traced too in their successor, the so richly apportioned Raphael.

Francia's atelier in Bologna comprised two stories: in the lower, gold and silver work was carried on and medaillons stamped, under his oversight; and in the upper, pictures were painted.

This master influenced strongly Raphael's father, who was his friend; and the greater son was also his admirer and friendly correspondent. Francia's death occured shortly after the arrival of Raphael's "St. Cecilia" in Bologna, where it still hangs. But the formerly current anecdote, that the overpowering emotions caused by beholding this great work occasioned Francia's end, is a pure myth.

"The Martyrdom of St. Sebastian" (Hall B, No. 52) draws our glance a little beyond the scenes that we have just been regarding: for Antonello da Messina was born about 1430, and—as his name suggests—in Sicily. Still, this Antonello, who lived at the outskirts of painting, and whose life-course was so little studied by other men of his time that the art-historians of to-day can hardly trace its curves or even its beginning, surely joined the art of the Netherlands with that of Venice. It was Vasari who started the story that Antonello went to Flanders and learned from Jan van Eyck or his successors the art of painting in oil. This statement became accepted tradition

to the majority, was doubted by the sceptical few, has been debated back and forth, until finally is has been generally accepted that he had seen oil-paintings of Dutch artists, not in the Netherlands, but in Sicily itself. Certain it is that he during a two years' stay in Venice imparted freely a knowledge of this new technique to Bellini and other eminent Venitian artists, and in his turn was strongly influenced by them in color and in perspective. This oil-process rapidly replaced in Northern Italy the previously universal employment of distemper,—and to the great furtherance of the permanence of painting. The hazy atmosphere of the City of Lagunes, which so favored the ideal of a soft outline, had on the other hand always been the insidious destroyer of the artist's finished works. Oil-colors resisted dampness infinitely better than tempera or fresco, and thus Antonello's paintings as well as those of the Venitians who adopted this medium, have come to us in a comparitively fresh condition.

The "Martyrdom of St. Sebastian" was painted originally on wood, and has been since transferred to canvas. It has been considerably retouched, but remains a most enjoyable work.

The name is simply an excuse for a study of the nude, competitions in such studies having been much en vogue in Italy at the time. This painting is especially valuable not only because the Dresden Gallery has comparitively few works of the XV. century, but because pictorially as well as historically it so eminently enlists attention.

In the Dresden Gallery—the most brilliant collection in Germany,—the great solitaire that magnetizes the

world of visitors is the Sistine Madonna. (Hall A, No. 93.) What is the spell that draws the eyes of humanity to this great picture? It lies more than anywhere else perhaps in the eyes of the picture itself,—the eyes of the Mother and the eyes of the Child. The world, tired of tricks of showy painting and tricks of showy religion, would so like to believe that here is inspired art, here silent divinity. And truly in the eyes of this Madonna, riveted on some distant object of thought, in the eyes of this Child, fixing in a mingling of foreboding and mastery some unknown fearful future, there seems something superhuman. Perhaps the fame of Luther, who was breathing new life into two religions, stirred the soul of Raphael, and kindled his art to a diviner flame.

He had been, just before this, more absorbed in Hellenic than in Christian portrayal. His slender shoulders had been so overburdened—what with the recognition of his talents, what with his own ambition—that even his diligent and dexterous hand could not execute all the orders that came to him from high places. A pope and a king even must content themselves with work whose details had been carried out by assistants' hands. In the midst of such press of occupation, comes the order to paint a great altar-piece for the Benedictine monks in a little city of North Italy—Piacenza, "the pleasing". In the church of San Sisto in this town of four-hundred palaces, Raphael's Queen of Heaven should be enthroned. No one knows just when the Madonna di San Sisto was painted, but it was somewhere between 1515 and 1519—these unwholesomely crowded years of Raphael's life in Rome. To sketch frescos for lesser talents to execute, to paint portraits that assistants had drawn, to superintend architectural plans for St. Peter's, to order and alter and hurriedly finish and hastily get in train—these were profitable affairs, but not affairs always suited to an

artist's highest ideals or even his purest reputation among connoisseurs. We like to believe that the personal execution of this great altar-piece furnished a reviving calm amidst the pressure of exhausting undertakings. And the painting does breathe out more personality, more originality than other works of this period. It seems to have been quickly painted, if we may judge from the lightness of the touch. It demonstrates afresh the master's prodigious expertness with the brush as well as his paramount grace in line and composition. At the same time, it is more vigorous than the works of the early years. We can almost hear the curtains part as we are permitted to behold this vision, and the sway of the garments as they respond to the current of supernatural airs.

Again later, Raphael composed an altar-painting, with the determination to execute it with his own hand. It was really to test his powers against Sebastiano del Piombo, who for a moment stood in threatening competition with him. But he was destined never to fully terminate this picture. On Good Friday of the year 1520, as the churches in mourning commemorated the death of a greater than he, Raphael "lay transfigured at the head of his unfinished Transfiguration". What wonder if to all the sun of Rome seemed veiled like her altars, since this bright flame of life had been quenched? What wonder that the Pope wept bitterly?

But to return to the Sistine Madonna, a work which more than any other has immortalized Raphael's name. In the little "Historical Outline", a short reference has been made to the circumstances under which it was bought in the reign of the art-loving Saxon Elector Friedrich August II. (in his quality as king of Poland called August III.). The story is told, that in order to

Sistine Madonna - Raphael

secure the transit of this precious picture into Germany without the recognition of its high value endangering its safety, the agents of the King had recourse to a little ruse. They caused a landscape to be painted in distemper over the original painting. This of course was easily removed. Afterwards, it was brought into the presence-chamber of the castle. The king, perceiving that the best lighted point in the room was that occupied by his throne, himself laid hands on the royal seat and pushed it aside, saying,—"Platz für den grossen Raphael!"

Director Woermann once referred to "Venus reclining" (Hall F, No. 324) as belonging "to the most attractive representations of the most beautiful goddess". This Venus as well as the "Head of Christ with the crown of thorns" (Room 4, No. 323) are among the best of Guido Reni's very numerous works. The day when he was considered a star of the first magnitude—scarcely second to his predecessor Michelangelo—has gone by; but one can enter hardly a little church of the Roman faith without seeing a copy of one of these thorn-crowned heads expressive of resigned suffering. And even though one may hold such representations to be morbid, they must be granted a certain nobility of conception.

Domenichino's "Charity as a mother with three children" (Hall F, No. 351) is so much more firm in outline and plastic in mould than Guido's "Venus" that the close association of the two artists is surprising.

Domenico Zampieri—Domenichino, "the little Domenico", as he was nick-named in the art-school, and ever since—

was a contemporary and fellow-citizen and school-mate and co-worker of Guido Reni. They both studied first under a Flemish master in Bologna and both attended afterward the Academy of the Caracci—that famous eclectic academy which was the first on the plan of the modern art-school.

Guido Reni was then and has been since ranked as the most gifted member of the Bologna School of the seventeenth century. Still, the rythmic Reni, musical by birth, was sometimes outdone in naturalness of invention by Domenichino, the shoemaker's son. Once, in Rome (in 1608), the Cardinal Scipio Borghese called upon them to measure their powers by frescoes in the same chapel. Annibale Caracci judged that Guido was perhaps superior as regarded inherent instinct for the beautiful, whereas Domenichino was greater in thorough artistic finish. Then orders begun to pour in for the "little Domenico". Guido, who had a high estimate of his own gifts, placed the somewhat younger Domenichino highest among his contemporaries. And the esteem was reciprocal. Domenichino calls his comrade the "great" Guido Reni. Referring to him in a letter, he says that "his works have come down from heaven, and are painted by angels' hands". "What paradisiacal figures", exclaims he, "what expression of sensibility! I call that painting". Guido never married, avoided cares, always looked imposing and well-dressed, and had only one vice,—that of the gaming-table. This led him, toward the last of his life, to paint sometimes too fast and to make frequent repetitions of popular subjects.

Domenichino married a snub-nosed wife; and this was one of the most fortunate events in a life jagged in its course, and tragic in its ending. Domenichino was so fond of her, that he placed her often in his paintings, just as if she had been beautiful. Thus—for she was

fresh and energetic—she represented in those pictures an element of lusty vigor often missing in the sometimes supersentimental productions of the Bologna Academicians.

The "Garden Party" (Room 54, No. 781) and "Groups of lovers in a park" (No. 782) are exquisite specimens of Watteau. It was about the time of his return from a visit to England that he painted these companion pieces. At this period—the last in his short life of thirty-six years—his trees and his figures were somewhat slenderer than in earlier pictures, his outlines clearer in profile, his colors a shade paler and more transparently cool. Does this slight recast in his style record his English impressions, or is it the effect of his attenuating malady? At all events, his scenes are still enlivened by the bewitching fragrance of Arcadian life. Watteau, whose stifled lungs craved free air, transferred French salon life into the open atmosphere. The Parisian mode and the eighteenth century favored this innovation. The terrace of the Luxembourg Garden where he, as a young decorative painter, leaned at twilight to watch the gay promenaders, was at that time the rendez-vous of the aristocratic world. This charming park was larger then than now, stretching beyond the adjacent convents, and offering many picturesque vistas. While Antoine Watteau was still apprenticed at three francs a week to a screen-decorator, he made independent studies there of atmospheric effects, which later he used in his own paintings. A Parisian fog was transformed through the lens of his idyllic mind into the golden haze that veils the Cytherean Isle; the piquant Parisian pleasurists were etherealized into voyagers toward a Utopia of love.

Such was the airy substance of the chef-d'œuvre that in 1717 sealed his entrance to the Academie.

Watteau, though shut out by his delicate constitution from the usual pleasures of life, and though increasingly shy as his health declined, was blessed with several staunch friends. He was invited to enter the home of the amateur collector Crozat, for whose palatial house in the Rue Richelieu he had painted the allegories of the four seasons. Pierre Crozat was not merely an art-collector, but a man who sought to further talented artists as well, and to lighten their fettering cares. Here Watteau had ample opportunity to study his revered Rubens and to kindle an attachment for Titian, whose influence can be plainly seen in one or two paintings of this period. With Rubens' works he had always been in sympathetic relation, ever since in his natal Valenciennes he had studied an altar-piece by the great Flemish master. One need only recollect Rubens' "Garden of Love" (Dresden offers a copy in No. 986 C.) to feel how inwardly allied the two artists were,—even though the one enjoyed the full flush of life, whereas the other was destined only to look longingly over its margin. Watteau often visited Crozat's country-house too, which had been previously owned by Charles Lebrun, and whose gardens were still laid out according to the drawings made by this celebrated painter. Here again Watteau found motives for compositions, not only in the park landscape, but in the circles of distinction that frequented this country-seat.

Indirectly through his friend, M. de Julienne, the elaboration of Watteau's famous "Embarquement pour Cythère" came into the hands of Frederic the Great. The Prussian ruler was still prince when he wrote from Rheinsberg to his sister: "All is furnished; we have two rooms filled with paintings; the others are fitted up with mirrors and gilded or silvered wood-work. The most of my paintings

are by Watteau and Lancret, two painters of the Brabant School." O æsthetic age, that sums up the furnishings of a dwelling in the embellishment of its walls!

Frederic the Great's passion for Watteau has enriched the Prussian royal house by the fullest existing representation of this master. Of course his original sketchy spirituel passport into the Academie hangs in the Louvre, "the glory of the French nation"; but its elaborated counterpart is in Berlin, together with various choice specimens which Emperer Wilhelm II. loaned to the world during the Paris Exposition of 1900.

Watteau's pictures are a reflection of what he saw in the world of fashion, among theatrical troupes (for whom he designed costumes), and in nature. The breath of artistic life animating all his compositions accounts for the frequent revivals of the so-called "Watteau robe", and warrants the universal delight in the fascinating idyls of this leader of rococo painting.

Between theory and instinct, Canaletto's light is a litte super-silver: for he recognized that the flaming sun grows gray in the earthward journey; and besides, Italians' eyes sense our Northern light as, at best, ash-blond. However, the sheen of silver pleases the modern taste in art better than a warm lustre,—especially if time have tarnished a little the cordial gold. (Rooms 55—62.)

But who is "Canaletto"?—When we in Dresden cite this name, we think more particularly of Bernardo Belotto, whose uncle's pretty nick-name was passed over to him.

Belotto, the Dresden "Canaletto" then, was born at Venice (1720) and died at Warsaw (1781), but gave to the Elbe residence the kernel of his life and labors. He was here altogether some fifteen years. On the way hither, a year's halt in Munich; afterward, a dash into the Austrian capital; and a goodly period of court service in Warsaw, divided by a second stay in Dresden. In 1764, he was made a member of the Dresden Academy: especially in this connection, it will be interesting to note the work that sealed his reception: "Dresden from the Neustadt below the bridge" (No. 637).

But before this life in the North,—that is, before he was five and twenty—he had staid and studied for a time in Rome. So had his uncle before him; and this illustrious uncle,—the original Canaletto (or "little canal"), so called from his family-name, Canale,—we would better consider at this point.

No wonder that Antonio da Canale (called Tonino or Canaletto) wanted to go to Rome: for at Venice, he was only an assistant to his father in scene-painting. In Rome, his gifts rounded out into a personal significance: it would be hard to point out another who has better succeeded in tracing the features of towns and their immediate environs. Both the Canaletti like, in their pictures, to saunter outside the city gate or across the bridge, and thus from a quiet vantage-ground to sketch the centres of life. Both are skilful with the burin as well as with the brush: so, various of these sketches are elaborated into etchings which are to-day of high value. On his canvases, Antonio Canale is a shade warmer and freer than his nephew. His productions in Northern galleries are somewhat rare, school executions and those of the nephew having been frequently mistaken for Canale's. England, however, where he lived for two years (and even invested money), has a good number

of paintings of which Canale is the undoubted author. Dresden possesses six genuine ones, of which the two larger,—"The square before S. Giovanni e Paolo in Venice" (No. 582) and "The Grand Canal in Venice with the Rialto bridge" (No. 581), vie with the fine specimens at Windsor Castle.

And now to return to Bernardo Belotto, "detto Canaleto in Dresda,"—as the painting numbered 602 is signed. Here we have an embarassment of riches, dating from 1747 to 1765. "Dresden from the right bank of the Elbe below the Augustus bridge" (No. 606) is a good picture and the first that rivets our attention. "The Watergate between Padua and Venice" (No. 603), "The Etsch in Verona" (No. 604), and "The old Ponte della Navi in Verona" (No. 605) are still better, and remind us vividly of Belotto's activity in two cities of northern Italy. "The old Kreuzkirche in Dresden" (No. 616) and "The Frauenkirche" (No. 617) are excellent, and, of course, of a strong local interest. Then follow a succession of fine Pirna pictures (Nos. 618—628), giving us, among other fascinating views of this now stirring city, one of the old market-place (No. 623). Then come again a series of admirable Dresden prospects (No. 610—614 and 629).

Anyone that wants to enjoy the sights of Dresden, hallowed by the traditions of history and enhanced by a fine æsthetic illusion, will do well to familiarize himself with these charming compositions of the Dresden "Canaletto".

Among the pastels, none is more justly popular than the "Chocolate-girl" (Room 63, No. 161). It is at once soft and clear, and fine and effective. It was bought in 1745 at Venice, and was then called the "Chamber-maid".

Although the artist, Jean-Etienne Liotard, was born at Geneva (in 1702), he is classed as belonging to the French School, for he studied in Paris and worked there chiefly. He changed his residence often, however, winning a reputation not only in France and Switzerland, but in Rome, Venice, Naples, Constantinople, Vienna, London, and Amsterdam. While living in Constantinople, he wore a full beard—a startling thing in the eighteenth century for western Europeans—and let himself be called "le peintre turc". (See No. 159.) He did not shave until he married in Amsterdam, about 1756.

The picture of Liotard's niece (No. 162), called "die schöne Leserin", is very pleasing. On the back of the pastel stands: "Liseuse. En habit de Païsanne Lionnaise".

Rosalba Carriera, born in Venice in 1675, was the mother of pastel-painting—this art that reflected so well an age of powdered hair and drifting lace. The Dresden Gallery exhibits an exceptionally large number of Rosalba's paintings, unfortunately much faded at present. (Rooms 63, 52.) The initiator of the modern pastel is especially interesting from her association with Watteau. Vlenghels, a Flemish artist and mutual friend in Paris, once wrote to the Venitian artist: "An excellent man, Monsieur Watteau, of whom you have already heard without doubt, ardently wishes to make your acquaintance. He would much like to have a work—were it ever so little—by your hand, and in compensation for it, he would send you something

from his productions, for it would be impossible for him to remit you the price of your work . . . . . He is my friend; we live together, and he begs me to present you his deepest respect." Estimates have been reversed since that day. Now a nation offers a fortune for a treasured work of Watteau, and princes refuse. If he who once naïvely thought his compositions over-paid (he sold the Regent a painting for two hundred and sixty francs) could have enjoyed the income of what one of his minor productions brings occasionally now at auction in Paris or London, he need not have painted a great picture to pay to die in the house of the art-dealer, Gersaint.

A year after the above quoted letter, Rosalba Carriera was at Paris, making Watteau's portrait in pastel, noted in her journal as ordered by Pierre Crozat. Shortly after this, in 1721, Crozat wrote to her in Venice, "We have lost the poor Monsieur Watteau. He has closed his days, the brush in the hand."

An engraving by Liotard is in existence made after a painting by Watteau, which represents a lady carrying freshly plucked roses in her mantle, and which is believed to be a pretty play upon Rosalba Carriera's name.

Nos. 163—164 by De la Tour and Nos. 165—167 (Room 63) by Raphael Mengs are excellent pastels.

CHAPTER III.

A FEW MONOGRAPHS OF MODERN PAINTERS.

Ludwig Richter (Room 23) endeared himself to the German people and to the world, mainly by his drawings, which, by the hand of trained xylographers, were cut in wood, and thus put in form for a wide-spread enjoyment. It was the children around the good man's knee that first exulted over these pictures of darling babies like themselves, of cosey homes, of queer sticks of people, of Christmas-trees to make your mouth water, and of enchanting fairy-tale scenes. Afterwards, grown-up folks that liked fun and sweetness, found their hearts lighter for the warmth that radiated from the Richter heart, and so his praise was passed on from mouth to mouth until he became the famous illustrator. He was, too, Academy professor at Dresden where he was born in 1803 and died eighty-one years later.

The "Harpist returning home" (No. 2226) is one of the best paintings that sprung from Richter's study in Rome. Then he was twenty-two years of age. The "Ferry across the Elbe at Schreckenstein" (No. 2229) is particularly notable as signalling a reaction in style, from the classicism which he had cultivated in Italy, to that recording of daily and near impressions, which were the vital element in his later works. He himself tells us in his autobiography, how, in view of the charms of the upper Elbe region, the thought arose in him, "Why will you search in the far distance what you have close at hand? Only learn to grasp this singular beauty, and it will please

others as it pleases you." This was in the opening morning of a perfect day that he resolved to devote himself to Saxon scenes. All day he watched the boatmen at their work, and at set of sun was impressed by this romantic group that the ferryman paddled over the placid stream. The "Bridal procession in a spring landscape" (No. 2230) was painted ten years later, and is Richter's most quoted painting. It is said that the composition was suggested by the second scene of "Tannhäuser". It won a gold medal at the Parisian Exposition of 1855. Notwithstanding this award, the modest Richter felt himself behind the times as a colorist, and not long afterward concentrated his attention upon those drawings which, reproduced in black and white, are to this day nerve-balm and heart's-delight to young and old.

In Anselm Feuerbach's "Virgin and Child" (Room 23, No. 2470), we have one of this great master's earlier works. It was painted in 1860, when the artist was thirty-one years of age. The trio of musical children engage our attention quite as happily as do the central figures. Feuerbach was enthusiastic in studying such little people, not only because he made a virtue of necessity, —lacking money at times for professional models, and abhorring, too, the sort that run from one atelier to another—but because he saw in children the embryo of all nature, the germ of all unspoiled natural movement. He would sometimes invite into his Roman studio two little lively cherubs, feed them, and watch them playing together

the livelong day. The resulting sketches of baby heads, of animated little hands ands legs and bodies reappear in his pictures representing infantile serenades, children's games, or in serious paintings like this in Dresden.

A very similar work, and yet varied in nearly every fine detail, is in the Schack Gallery in Munich.

Feuerbach's scheme of color alters progressively from his earlier to his later paintings, accommodating itself to the monumental stature of his favorite figures. The exclusion of superfluous color was one of the bones of contention against Feuerbach during his life. We of today have cause for gratitude that he chose to endure bitter disappointments rather than barter his heaven-given instincts. For just this perception of the intrinsic in color, together with the elimination of characterless irregularities in figure, gives to his finest works their wonderful repose. What has modern art to offer us classically better, for instance, than the "Iphigenia" in Stuttgart? Where shall we look for the match of this concentrated longing, as the statuesque daughter of Agamemnon sits gazing across the waters, "Das Land der Griechen mit der Seele suchend"?

Klinger's "Pietà" (Room 31, No. 2460), which was bought in 1893, caused great excitement among certain frequenters of the Dresden Museum. Now, a national and international protest would be raised, if there were thought of displacing this masterpiece. The simple sincerity in the participants of this heart-breaking scene, the translating of them, so to say, from another era, another race to our own time and type, makes us read the more clearly

this supreme symbol of bereavement. The Pietà is one of the most finely impressive paintings of this master.

Professor Max Klinger, after varied sojourns in German art-centres and abroad, now resides in his native Leipzig, whose Museum has already secured many of his important works. Dresden, too, is fortunate in having another masterpiece, the "Drama", of the Albertinum: for Klinger is sculptor as well as painter; and further, his original etchings, which reveal the artist most intimately perhaps, have admirers throughout the length and breadth of the land. Among his well-known Böcklin reproductions on copper, may be mentioned here that after the "Summer day" (No. 2534) of this gallery. It was made together with others for the late Fritz Gurlitt, who with his art-salon Unter den Linden at Berlin, did in his hopeful and self-sacrifizing way as much to advance nineteenth century painting and artists of merit as has any modern Maecenas. Gurlitt wanted the etchings in order to issue a sort of catalogue de luxe for an important exhibition of Böcklin's pictures,—the "Summer day" being one of them. In fact, Gurlitt paid Klinger for his work with a Böcklin painting which now hangs in the Leipzig artist's atelier. Alas! the Berlin public failed to value what Gurlitt's magnanimity was doing for them, and folding the uncommon catalogue as if it were common print, stuffed it into the Berlin pocket. Fritz Gurlitt's brother found him, at the close of the first exhibition-day, taking out the loved etchings, which he had given himself so much pains to insert.— This was one of the experiences with his Berliners that put him young to the rack.

MEUNIER, PUVIS DE CHAVANNES

Constantin Meunier is inadequately represented by the pastel, "The Puddler" (Room 31, No. 2540); yet this smelter points to the class of social problems that most successfully engaged the hand and heart of the powerful Belgian sculptor.

Meunier, who ended his life-work in 1905 at Brussels, has an eminent rank among those nineteenth-century artists that have discerned the hero ennobling the rough exterior of the "common workman". Meunier has preeminently understood how to bring to light the true force of his compatriot miners and forgers. Seeing these staunch-nerved, steel-sinewed laborers with an artist's vision, he has presented them convincingly to those that find sincerity the true ring of all good art as of all good work.

Those who were impressed in the Exposition Universelle de 1900 by the noble simplicity of Puvis de Chavannes' "Famille du Pêcheur" in the mosaic of paintings around it, will congratulate Dresden on having won this work (Room 31, No. 2523) as a permanent member of its assemblage of pictures. We scarcely would need to have seen other masterpieces of Puvis at the great Exposition or elsewhere, to benefit from the limpid air that he offers us to inhale. Here is no stuffiness of the schools, no academic puffed-upness. An independent man of poetic mind in sound body leads us gently toward other such mortals, in a landscape—whether of summer or winter or the transition seasons—that frames them in kindly and naturally. And both setting and personages mean something more to us than an indiscriminate slice of nature;

in a sunny sobriety of tone and movement, they stand for some ideal conception: for peace or vigilance, for the dignity of labor or the purification that may come through pain, or as here, typical family life,—its fullness, its age of repose, its generation of promise.

Since 1899, Hans Thoma (Rooms 31, 34) has been Director of the Kunsthalle in Karlsruhe. This return to Baden after a residence of a score of years in Frankfort, brings him again near the home of his youth in the Black Forest. The first twenty years of companionship with nature stamped his character—witness his true face (No. 2487)—and gave the cast to his genuinely naïve landscapes. We have then before us one of his several excellent portraitures. Paying due honor to these, we may however maintain that Thoma gives in general most pleasure in his renderings of so-called inanimate nature. Probably after having dozed his childhood through, in the lap of beautiful Baden, letting her loveliness filter in through half-closed eyes, she seems to him less inanimate, than soothingly beneficent. In the "Guardian of the valley" (No. 2486) and the "Spring idyl" (No. 2488), we have opportunity to enjoy the master's happy sense of color.

Whatever may be our feeling for Thoma's ability when his conceptions take lines parallel with Böcklin's fantasy, it is quite comprehensible that an artist who has held his individuality in spite of academies at home and abroad, who has pursued his tranquil course in spite of antagonisms, and who has kept in salutary touch with his foster-mother

nature, should find himself, as he approaches the three-score-and-ten, in calm possession of a goodly following. This enthusiastic respect for Thoma, among those especially that have a Teutonic love for the open landscape, spreads the more rapidly owing to the master's personal use of the lithographic stone. He was among the first of the nineteenth-century painters to reinstate graphic art beside her ivy-crowned sister.

The familiar figure of the "little Excellence" has disappeared from the streets of Berlin. Seventy-five years of intimacy with its public places were more to Adolf Menzel (Rooms 32, 33, 34) than to the ordinary citizen: first, because he kept more closely in town than the average inhabitant; and secondly, because those great blue eyes were continually taking in the salient points of Berlin life while the bustling crowd were preoccupied by the affair of the moment. One of the passing exceptions to this settled residence was his little flights to Verona; and of this contracted glimpse of Italy, Dresden has, in "The vegetable market" (No. 2442), a most brilliant token. The indescribable motley stir of this "Piazza d'Erbe" fastened itself in the mind of Menzel during his two days' stay at Verona in 1881, and magnetized him back there the second and third year, each time for only a day or so. Scarcely less fascinating than this Dresden masterpiece are the pencil studies in preparation for it, and a small water-color of the same year and similar subject. Still another work, of 1886, with this sunny spot as its basis is in private hands in New-York.

The "Sermon in the old Klosterkirche at Berlin" (No. 2441) is one of the earlier canvases,—painted in 1847, when Menzel was thirty-two years of age. We see here how thus early the master's keen insight hit the expressive phase of both subjects and objects. The leading figure here is supposed to be the famous philosopher-preacher, Friedrich Schleiermacher.

The Kissingen scene, "In the beer garden" (No. 2443), has doubtless already attracted us. Although it bears date 1891, it is convenient to class it in the mind with a number of other little pictures in gouache, which originated seven years earlier, but which, like this, record impressions culled during summer trips to South Germany.

It was in '95 that the Emperor arranged for the almost octogenarian that unique fête at Sans Souci—a living picture of the scenes of a bygone age eternalized by Menzel's pencil and pen and brush. The master, still active despite his advanced years, was the only guest not in the secret of this event in his honor, and consequently the single person in ordinary society dress. Everyone else, from the guard to the imperial family, mirrored in movement and costume the habits of Frederic the Great's time.

No other artist of the nineteenth century has so well as Adolf von Menzel understood to conjure up views of its predecessor: and this by no cheap trick, no false garment of pomp or romanticism; but by patient study of every available eighteenth century memento, by a phenomenal faculty of fixing the determining point of an action, a situation, a personality, and by sheer force of his surpassing draughtsmanship.

LIEBERMANN

It was by way of Menzel that Liebermann (Room 34) came to the high-road of modern naturalistic painting,—for Menzel, independent as he was of schools and critics and artists, quietly trod, one after the other, paths parallel with those followed by the gesticulating groups. Liebermann was the first Berliner that really took orders in that fraternity of naturalistic painters whose largest circle was in Paris, and whose distant forerunners were Turner and Velazquez. He, then, devotes himself exclusively to what the eye may see, indifferent as to what that is, provided light comes to give form and life: for with Max Liebermann, light is the essential substance of form, of atmosphere, of motion itself. The illuminated colors in his landscapes are whitened with light; his shadows are blue, violet, red. His concrete mental problem regards tone-values. "The old masters drew their oil-paintings; he paints even his pencil-studies."

"The Seamstress" (No. 2457) illustrates Liebermann's tendency to choose as models simple people at their usual occupation.

The German-speaking and German-feeling Arnold Böcklin (Rooms 34, 36) was born at Bâsle, Switzerland, in 1827; and died, aged seventy-three years, at his villa, on the road leading from Florence up to Fiesole. Between these two life limits, he changed his residence often. His first art-course finished in his native city, his studies were set forth in Düsseldorf, and considerable copying was done in Brussels, of Dutch and Flemish masters. In Rome—in Italy, in general: Florence, along the coast by Nervi and Rapallo, around the islands to the south,—

came to the surface the color that lurked in his soul. It had been stimulated by the study of the great early painters of the Netherlands. In Italy, it was nature more than art that fostered this passion for intense color: the azure-washed Italian shores, the deep blue of its heavenly vault, the strong life of its condensed greens. For with Böcklin, all is *life*,—first and foremost and to the end. Nothing is more alive than the Death that he gives himself as companion in a self-portrait. Even that silent "Island of the dead" (his celebrated masterpiece in Leipzig, of many variations) pulses, as it were, with the concentrated forces of Eternity itself.

Now then, although Böcklin was naturally affected by foreign influences (his Combat of the Centaurs, for instance, was doubtless instigated by his witnessing the French Revolution of 1848), yet he remained Teutonic to the core: a strong, independent man, of magnificent proportions in thought as in physique; and with an imagination fertile to bring forth new forms from all the wholesome impelling forces that he observed in nature. And these creatures of his fancy people our minds too, as among our strongest impressions,—so that Arnold Böcklin has enriched us by a wohle circle of new acquaintances. Some of these whimsical folk we might not ask to approach intimately,—no more than such or such a glutton or pertetual beer-drinker; still, even these may have a superlatively amusing side. And as for his dreamy nymphs of wood and stream, and his life-loving Nereids and really baby-like children of the air, what would one give to read their tender history, their generous impulses, their fresh life vibrations!

"A summer day" (No. 2534) shows the artist at his best in color, and the handling of flowery turf. Böcklin imbibed landscapes through the eyes, as a rule, without the help—or the distraction—of fingers. His splendid

memory retained better than a sketch-book the essence of what the absorbing vision deposited there. The same with his figures. He rarely drew from the nude; but he seized significant lines that should suggest the delicate or the replete, the trait of drollery or of seriousness. Thus, though we learn anatomy no more than physical geopraphy from his pictures, he creates for us speaking elements, and perfectly conceivable beings as emanations of this fairy world of his. He used to say that when he had a surplus of ideas, he cut off a section of them, bordered this, and there hung the picture. Hence it is that his landscapes and the rest impress us so lastingly; they contain the spirit of nature, and Böcklin gave them to us out of the fullness of his mind.

"Syrinx, pursued by Pan, changed into reeds" (No. 2532) is to be noted, more especially as showing the master's earlier style of painting, before the taste for clear colors was markedly developed. This bears date twenty-seven years earlier than the foregoing. Later, he made his own paints; and, to secure brilliancy, frequently used wood-panel—mahogany, linden, etc.—rather than canvas.

"War" (No. 2535) represents Death reaping his harvest, with the help of Fire, Sword and Plague. This was painted in Böcklin's sixty-ninth year. A still later, incompleted work on the same subject, with its underlying sketch somewhat varied from the Dresden composition, would indicate that the master believed in a finer solution of this appalling theme.

"Spring's delights" (No. 2533) was painted in Bâsle in 1869. This charming creation has its history of refusal, like many another now recognized work. It was declined, as unsuccessful, by Count Schack, who was at one time so active in ushering Böcklin before the Munich public. Schack had expected a different development of the colored sketch on which he based his order. Now this

work is among the artist's most generally accepted masterpieces.

Unfortunately, the Gallery has not a work representing Böcklin's supremacy in painting the sea. In this fluid realm of art, he is sovereign; as he is, to sum up all, the German laureate-artist of the nineteenth century.

Among the little group of discerning men that paid hommage to Böcklin before the scoffs of the people had shifted to laudation, was the Munich artist, Franz von Lenbach, the most famous portrait-painter of Germany. (Rooms 34, 37). His "Bust of the Berlin sculptor Reinhold Begas" (No. 2390) is a reminder of another Böcklin champion. Lenbach and Begas brought their united opinion to bear in obtaining for him a position as instructor in the Weimar art-academy,—a post which he soon dropped to return to his beloved Rome. Lenbach's "Bust of Paul Heyse" (No. 2391) brings us face to face with the Munich poet who was another staunch friend of the central figure in this circle. Paul Heyse was the link between Böcklin and Count Schack, who acquired from the master for his collection (now through his testament the property of the Emperor) its most attractive constituent,—a large and eminent group of Böcklin's works.

We shall not fail to notice, farther on, Lenbach's excellent portrait of the Italian minister and art-historian, Marco Minghetti (No. 2389).

In this modern collection, one has opportunity to compare the most unlike directions in religious art. In Heinrich Hofmann's extremely popular "Child Jesus in the Temple" (Room 29, No. 2266), we have a view of the Son of Man, enthusiastically received by those members of the Christian world that demand a certain standard of æsthetics.

Eduard von Gebhardt (Rooms 26, 34) leads us to a more serious consideration of the person and personality of him who said, "I, if I be lifted up, will draw all men unto me". This attraction should not be, according to Gebhardt's works through the magnetism of an accepted beauty, but through the force of that devotion to conviction which enlists a profound adoration. The fact that Gebhardt chose his interiors and garments from Luther's epoch, appeals incidentally to adherents of the Protestant confession. "The holy women washing and anointing the body of Christ" (No. 2365) and "Jacob wrestling with the angel" (No. 2366) are the two illustrations here presented of Gebhardt's conceptions.

And now to look at the remaining pole of the axis around which religious art-feeling turns. Fritz von Uhde (Rooms 36, 34), although he has not reached the venerable age of either Hofmann or Gebhardt, has yet arrived at that period of life where many a man has felt himself entitled to retirement. But Uhde still acts at the head of the "young" artists in Munich. And so long as his spirit retains its present virility, they could have no more efficient champion. It is not in vain that Uhde has accumulated military experience and high honors. A fearless and honored man has been needed to fight the good fight of the Secessionists in the Bavarian capital.—But to the more quiet exploits of his brush. These, too, have not been enforced without many a bleeding nerve.

So long as Uhde painted à la Makart or Munkacsy, the great public acclaimed him. So soon as he found his best self, and let his soul speak through his art, the common file of exhibition visitors missed the accustomed, and ridiculed the misunderstood. The original "Heilige Nacht" was the special target of such slurs. Even the resolute Uhde quivered under the shower of poisoned arrows.

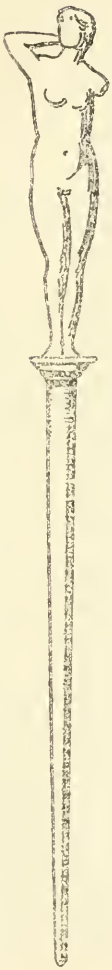
After withdrawing the work from the Munich exhibition, he gave it new wings and repainted the middle piece. Thus made over, the triptych was exhibited at Berlin in 1889, and bought in 1892 for the Dresden Gallery—"Bethlehem" (No. 2417). Some nine years later, this collection was enriched through the gift, by a Dresden citizen, of the original wings (Nos. 2418 and 2419). Thus, fortunately, we can compare in part the original creation with its readjustments. As for the middle picture, it is only slightly altered in composition, the light being somewhat intensified, the young mother somewhat beautified, the attitude of blissful worship somewhat weakened.

Uhde, while in the truest sense an idealist, is a realist in that he thinks it a worthy mission to picture his fellow-mortals as he finds them, and in the environment in which he really sees them or naturally conceives them. His idea of the Mother of Jesus is that of a simple woman of the people, through whose travail a Christ was given to the world of heavy-laden ones, of shy children, of sinners and of persecuted. We feel, through Uhde, the quiet power of Him who brought light into dark places, and soul freedom to them that were in the shackles of pharisaic tradition.

It is needless to say that Uhde has at length won distinction not only abroad, but from the people and princes of his own land. He followed close upon Lieber-

mann in the "plein-air" movement, and is growing all the time in his comprehension of the wonders of light. As has already been hinted, he has a great depth of idealism, too; thus, no surface idealism, but that nobler sort, of earnest sources and issues.

INDEX AND ARTIST-DATES



INDEX AND ARTIST-DATES

INDEX AND ARTIST-DATES

ERRATA:

Page 68, line 9, read—near the Bismarck-*Säule* (Column).
Page 108, line 1, read—*Varotari*'s "Judith".

Albanus' Printing Office, Dresden, 7, Am See.