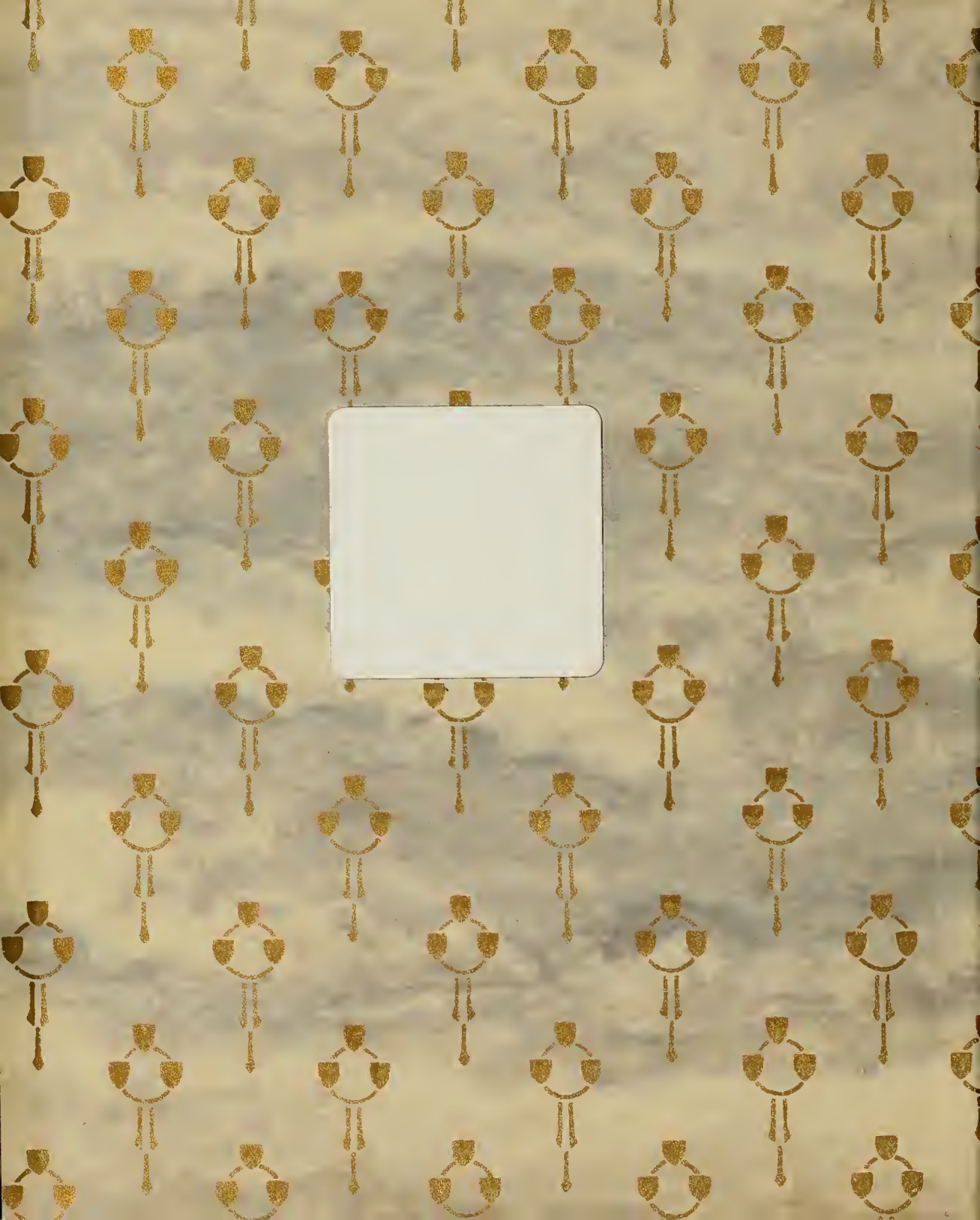


EXHIBITION OF
CONTEMPORARY
GERMAN ART

1909

THE ART INSTITUTE OF CHICAGO







Digitized by the Internet Archive
in 2012 with funding from
Research Library, The Getty Research Institute

<http://archive.org/details/exhibitionofcont00clem>

PUBLISHED BY GEORG STILKE, BERLIN.

ALL RIGHTS RESERVED.

PUBLISHED, DECEMBER 1908, PRIVILEGE OF COPYRIGHT IN THE
UNITED STATES RESERVED UNDER THE ACT APPROVED MARCH 3, 1905

BY GEORG STILKE, BERLIN NW7.

COMPOSITION AND PRINTING BY THE REICHSDRUCKEREI, BERLIN.

HALF-TONES BY GEORG BÜXENSTEIN & COMP., BERLIN.

BINDING BY H. SPERLING, BERLIN.

ENGLISH TRANSLATION BY G. E. MABERLY-OPPLER, CHARLOTTENBURG.

EXHIBITION OF
CONTEMPORARY
GERMAN ART

1909

THE ART INSTITUTE OF CHICAGO

CONTEMPORARY GERMAN ART

by PAUL CLEMEN, Professor at the University of Bonn.

It can be asserted confidently and without exaggeration that the living Art of the Germany of to-day is practically unknown to the present day American. In former times young Americans went over to Germany for the purpose of completing their art education, the older ones to Düsseldorf, the younger ones to Munich. This generation has almost died out and, among the leading American artists of to-day, William M. Chase, who studied at Munich, is perhaps its sole representative. Further, up to a quarter of a century ago, many German pictures found their way to America annually. Plenty of opportunity existed in the country itself to become acquainted with German Art. It seems now, however, that the Knaus and Vautier period was the last one regularly represented in American galleries and collections, and that the works of painters who came after that school are only to be found in out of the way places and that with some exceptions, as for instance Gabriel Max, proper representation has been lacking entirely for the last twenty years.

Naturally, the official exhibitions at Chicago and St. Louis comprised, more or less, representations of official art, and the voices heard in those World fairs were too many and too loud for the quiet and pure voice of Art to be heard. It is only in a few distinguished private homes, principally in several excellent modern private collections in New York and

Chicago; that German Art of to-day finds due recognition. America, and American Art, have been learning from the French for the last generation and have passed through the French School. The path opened up by the three pioneers William Morris Hunt, George Inness, and John La Farge was followed then by hundreds. Thirty years ago it was the mission of France more than any other country to become the school of what is called "good painting". America assimilated the best of what that School and its traditions could offer, but has outgrown it now. American Art would form simply a branch establishment of the Art of Paris were it not to disencumber itself from the fetters of that School. American Art has too many new and characteristic ideas to proclaim and must speak its own message ultimately in its own language. It has grown so rapidly during the last ten years and has rushed forward at such a headlong pace that it surely can stand on its own feet now. "The man who always goes behind another man will never get past him", said Michael Angelo. American Art will only become an international power in the moment that it ceases being international. For America consequently, it is of great and perhaps decisive value during this period of national purification of its Art to investigate, at home and not at foreign exhibitions on the other side of the ocean, the modern efforts and productions of the most prominent countries representing Art. And although France may possess an older and finer culture and older technical traditions, yet the most vigorous and the freshest forces, the most energetic vitality and the most promising youthful generation are to be found in Germany. It has been a matter of belief for some long time past in Ame-

rica that German Art has been resting on its historic laurels and has fallen into a winter sleep. Scarcely any idea is entertained in America of the vigorous regeneration that has taken place in Germany during the last twenty years and of the strong artistic movement which, surging through the whole of Germany, is gaining more and more in depth and breadth, and which would fair engross the whole of public and domestic life.

From an age of intellect Germany, once the nation of thinkers and dreamers, emerged and entered on a period of natural sciences and technology and it yearns to quit this for a new artistic age. Art as it is comprehended in Germany should be more than a graceful ornament for mental culture and more than an ingenious embellishment for the literary sediment of intellectual life. Art aims at being more than a mere ornament, a luxury or a dainty morsel for the pampered and spoilt. It does not desire to be solely artists art, studio art, l'art pour l'art, a dish for crafty collectors and connoisseurs. Art is the highest and finest expression of the national life of all countries, the national reflection of the individual character, a language formed anew by every nation by reason of its inward natural forces and in accordance with its needs, its inmost and purest essence and with its political, social and intellectual movements. It is a kind of necessary manifestation of power and of the last and highest artistic desires and moods as well as of the last mysterious yearning that has never yet been comprehended and that cannot be expressed by words. And if the Art of any period serves as a real reflection and as an abbreviated chronicle of that period, then the German Art of to-day offers a more complete, impressive

and comprehensive picture of modern German intentions and capabilities than the Art of any neighbouring country. If this great task and this extensive possibility of expression is accorded to Art, then the theory advanced by some small literary Trusts that there is only one international Art, born in Paris, to which everything else has to conform, is in itself untenable. We esteem the great capabilities, the brilliant technique and the eminent proficiency of the French of the last generation, but it is not that for which we are seeking and by which we will abide. The great Frenchmen from Delacroix to Manet, from Houdon to Rodin, were above all true Gauls, true descendants of a Latin race. And with the same justification Menzel and Leibl, Böcklin and Klinger, desire above all to be true Germans. Nobody can expect our great lyrical poets of the last generation to chant in French, that Storm should sing like Baudelaire, or Liliencron like Verlaine; why, therefore, have artists been expected to do so? Further, the German artists of to-day, if they be perfectly frank and true to themselves, only desire to express and *can* only give expression to that which lies within them, to what they are themselves. Just as the great Art of the Greeks, the great Art of the Italian Renaissance was national, so German Art of the future must be national; national without Chauvinism, national without Teutonism, Art first and above Nationalism, pure Art, Art that has its origin in ability.

All European countries possessing a vigorous artistic life have been the arenas of fierce, frequently passionate struggles during the last twenty years. An age which hurried along so restlessly and with such strides in all other directions, which brought with it such a complete revolution in the

views of life, could not abide by the comfortable, uniform pace of former times in the path of Art. There was a long, almost too long, period of fermentation and Art in its fresh youth in Germany seems to have passed through all the childish ailments conceivable. The danger was imminent that much of what was real and good in the last period would be thrown overboard with the old and dead and above all that the careful training in drawing would be lost entirely. There was perhaps no age in which such a lack of reverence was displayed. The right direction, however, was taken in time. The new school has called itself the “modern”. I should like to hang up the fellow who coined that word. All great lights at all times have been “modern” as compared to the generation preceding them, and every new tendency is “modern” as compared to an old and dying one. The Classicists were “modern” in Germany in comparison to the painters of the last Rococo period, the Nazarenes as compared to the Classicists, the Romanticists as compared to the Nazarenes, the school of Menzel as compared to the Romanticists, the school of Painters as compared to the Cartoonists, Knaus and Vautier as compared to the oldest genre painters, Leibl as compared to Knaus, Liebermann as compared to Leibl, and Putz as compared to Liebermann. All those are “modern” who desire to establish something great, something new, or strong in the world, or to cast a new horoscope of their time: Washington and Napoleon, and in the present day Wilhelm the Second and President Roosevelt. In Art, however, it seemed that those “modern” artists quite forgot that there were “modern” artists before them. The law of development in Art appears to be as firmly established as a natural law—as

the law of the conservation of force—and it is truly the conservation of a natural force. It announces, namely, that as far back as we are able to look, periods and tendencies have succeeded each other in which either sole salvation has been sought by an ardent clinging to Nature, or in which it was believed that the forms won from Nature could be freely mastered and improved upon. Times of Realism and times of Idealism; and when this latter reaches its limit, Mannerism, it is followed by a return to Nature as the sole regulative and great corrective; in contact with the maternal soil Art regains new strength like Antäus. It seems also that it is a law of development that new Art has always made war on old Art and was attacked by the latter in return. Those once rebels are tyrants to-day and the revolutionaries of to-day may be perhaps the despots of to-morrow.

The latest movement has taken root chiefly in Germany under the name of the "Secession" movement. This appropriate title was adopted by a number of young Munich artists after they had severed themselves in 1892 from their older colleagues. It calls to memory the first secession that took place in Rome in 494 B. C. and the exodus of the oppressed people to the Sacred Hill. Now the name has become typical for every similar departure of a small minority from a compact majority by which they feel overwhelmed. The Art secession in the beginning was a manifestation of the strong feeling of those who did not desire to go with the crowd, but who stroved to climb the steep heights of Art by paths of their own with few beside them. Hermann Grimm once in a refined and charming manner defined the beginning of the Secession as the desire to be alone with

Nature. If this is the case, however, the term "secessionist" ought to exist only in the singular and in the sense that all great artists of all times who wandered on their own paths were secessionists before the Secession; Michael Angelo as well as Rembrandt, Menzel as well as Manet. Ibsen said, somewhere or other: "Time is relentless nowadays: a truth founded on a normal basis only lives to be 12, 15 or 20 years old at the most"; and there comes a time when the truth becomes an untruth and the benefit a plague. The great process of purification, the impulse once given by the Secessionists has passed away to-day. A new generation has arisen that strives towards fresh goals, and the period that struck out with hard words and great programmes ought to have passed. Altogether there is no old Art and no new Art, but only good and bad Art—either Art solely and purely, or such as does not deserve the name. For time strides irresistibly forwards. Only a perfectly blind person can be unaware of the fact that from the beginning of this century we really possess in Germany what is called a new style, a style that is no longer what is called "gemacht" and "gewollt", but which has grown. It is long since Germany shook off the affectation coupled with these first attempts which aimed above all and absolutely at being new, and *l'art nouveau*, as it has been christened in France and America, hardly exists any longer. An earnest, severe and positive style has arisen in its place. The grand monumental Art pursues its way tranquilly to-day. It is no longer a matter of remark: and this new Art exists with the same right that the twentieth century exists. Should the characteristic peculiarities of this modern tendency in the domain of painting be enquired into to-day, three

points can be emphasised: Firstly, that the vigorous, pulsating life by which we are surrounded, the men of our times and life in its most humble forms, are regarded without gloss and as the most important material for Art. Secondly, the problem of light and air, that allows all figures to appear as if bathed in air, and encompassed by light. Finally, the impressionistic technique. It may be that the latter is something more than a mere technical form. Perhaps there is more underlying it than simply the desire to paint as our eye alone is able to see and comprehend, in contrast to the older school that painted everything as it knew it to be physically shaped. "Only one thing is important, to paint at the very outset what one sees" said Manet the great initiator of this tendency. Perhaps Impressionism is a characteristic of our whole culture and at the same time the harbinger of the highest subjectivity. It can be repeated at this point that these innovations were not all original. The vigorous pulsating life around us has already been painted by Peter Breughel, Murillo, Rembrandt and Hogarth; further Velasquez, Rembrandt and Goya worked in an impressionist manner, when they needed such technique, only with the difference, that they did not subordinate themselves to it unless they deemed the occasion appropriate.

And perhaps above and beyond all this the discovery of light and air is what remains. This is really what is new, quite new, that the age has brought us, and in this the great art exploits and victories of the nineteenth century can be found. The era at the close of which Count Zeppelin and Orville Wright have achieved the conquest of the air has also witnessed its mastery from an artistic point of view.



our great masters head the series of artists representing the effective forces in the artistic life of Germany, four great masters long numbered with the dead. They hold this position by virtue of being the ancestors of present day Art, as the forerunners and, in a certain sense, the pioneers who have pointed out the new ways. It will be seen shortly how this youngest direction was built up on the Art of the last generation.

First of all comes ADOLF VON MENZEL. When he was called away as a nonagenarian three years ago, he was honoured above all other painters as the glorifier of Prussian fame, as the great historical painter of the Friedrician period, who knew how to resuscitate such a historical period and to combine the greatest historical accuracy with the greatest vitality, in a manner which none before him ever achieved and none after him ever will achieve; but this Menzel the First, the great historical painter, has been dead for a long time; it is just fifty years since he painted his last picture of the Friedrician period. Then there came Menzel the Second, to a certain extent a Court historiographer, a conscientious chronicler of the history surrounding him, which he lived through and participated in, the painter of William the First. And then there was a Menzel the Third who was only attracted by the active pulsating life that assumed thousands of forms around him; at Court, in Society, in the streets, in crowds, at railway stations, in the bustle of watering places, in the fumes of the blasting furnaces and foundries. And this Menzel the Third was perhaps the greatest, the most mature and the finest of all three. He was the first to visit the

people at their work, the first who sang the Psalm of Work in his great "Eisenwalzwerk" amidst the first threatening storm of the workmens movement, the first to discover the artistic possibilities that lay in toiling, hammering men. At the same time he was the first "Ausschnitts" painter who was not rivetted by the interesting act, but by the picturesqueness of the act, the first impressionist and the first sketcher. The most marvellous feature of the grand and awe-inspiring appearance of this little man who strode through the world like the king of the gnomes, was his unwavering love of the truth, his sacred respect for nature, a respect that was constantly growing within him so that finally he only dared to depict nature that he thoroughly comprehended, or, in other words, the life by which he was surrounded. He was one of the greatest originals of all times, original above all in the manner in which he interpreted his genius. His genius was assiduity and painfully he mastered his art. Like Dürer he wrung his greatness from destiny by sheer force in a severe struggle. There are pictures by him (about the year 1850) which depict a humble room through the window of which the sun's warm rays shine and play, pictures of the yards and gardens of Berlin as it was then, ideas executed with the greatest resources of the impressionist. He learnt, or discovered, for himself the art of painting subjects and figures in the open air thirty years before the appearance of the great French impressionists. Manet was only 16 years old when Menzel painted his first picture in accordance with this amazing technique, a picture that was full of light. His pictorial impressiveness was quite immense during the last decades and was constantly increasing. He

possessed an almost terrifying objectivity that did justice to the smallest detail and that was almost suffocated by a superabundance of material. He was once styled by Böcklin "a great scholar". He was the greatest exponent of what may perhaps be called a specific Berliner's taste for Art: reflective, realistic, conscientious, tranquil, and somewhat dispassionate. Even in what he lacked—the transfiguring, personal element, phantasy, and poetical inspiration—he was a true son of that Prussian period. The French have a proverb: "To be a master means to resemble no one"; as no man's pupil, or successor, and with a spirit of sturdy independence he acquired his art and his artistic skill, independently. If the right to the title of "Father of the Impressionists" be conferred by first discovery and conquest, then it is Adolf von Menzel who deserves the name.

FRANZ VON LENBACH, like Menzel, started from great historical paintings and whilst Menzel headed the Berlin School for the last generation and was its pride, Lenbach was the foremost of Munich painters. Lenbach is the greatest portrait painter that Germany has produced during the 19th century and a historical painter at the same time, for in reality his portraits are a pictorial epic of his age. He has fixed on canvass all the great and celebrated men of a whole generation: the beloved, old Kaiser Wilhelm and his chivalrous son, clever Pope Leo, Bismarck, Moltke, Wagner, Helmholtz, Döllinger, and Gladstone. It can be said with truth that it is just through his portraits that this great age will figure in times to come as a specially vigorous one. A peculiar congeniality capable of assimilating itself to all great personal-

ities was necessary to comprehend all those men: the fine thoughtful and scholarly head of Moltke, simultaneously with the powerful, rugged head of Bismarck. His great art lay in grasping what was most vital in the appearance and the inmost being of his models and in building up his whole painting on that motive alone. In his portraits the whole inner soul appears like lightning in the eyes as it perhaps rarely showed itself in his sitters, or only when they were passing through the greatest moments of their lives. Every other detail was kept subordinate and suppressed in comparison, even details of technique. The accessories, such as uniforms, costumes, hands, etc., are treated purposely in a sketchy manner in order that the gaze and interest of the spectator should not be diverted from the heads that often appear as if they had been illuminated by magic. In addition to this the master, who never concerned himself much about women's portraits, — perhaps because they lacked for him firm characteristic expressions — created countless figures of women of fascinating form which he shrouded with the most subtle art at his disposal.

Lenbach perhaps remained too much a pupil of bygone times. He copied no one but absorbed what was best in his predecessors. Tizian and Velasquez, Rembrandt and Hals, van Dyck and Reynolds are his ancestors alike. He borrowed his "old master" technique from them and trained it by means of these prototypes. Thus the ingenuousness resulting from the direct contemplation of nature was often lost to him, and it seems as if his wonderful brown-toned pictures shun the intrusion of the bright and clear sun.

In this respect WILHELM LEIBL was a perfect contrast to Lenbach. He is the embodiment of the realism of the Seventies and Eighties and with his prodigious knowledge and abilities dumbfounds and stupefies everyone then as now. Descended from an old Bavarian family he was the painter of the Bavarian peasant. And he regarded these peasants with perfectly different eyes to former painters. He saw them neither in the heroic light peculiar to Defregger, nor in Vautier's sentimental manner. Leibl's peasants don't frolic, or relate anecdotes. They are original, sober, deliberate, robust and at the same time prosaic, hard, and hard headed. They are scarcely ever depicted in action, but mostly sitting, often motionless as if turned to ice, and yet full of real life. These peasants are the true sons of their rigorous country. The whole hearty health of the race is incorporated in them, and they seem to be full of latent power. Leibl understood his handiwork as no other has done. He mastered equally well the delicacy of the miniature painter and the splendid technique of quite broad, comprehensive and big strokes of the brush. Although teacher to no one person the Hermit of Aibling has become a teacher to a whole generation.

Quite a different world opens itself up to us in turning to the fourth of these great men, namely ARNOLD BÖCKLIN. Böcklin was perhaps the most universal of all the German painters of the 19th century: religious, historical, mythological, phantastical paintings, portraits and landscapes, the intimate and monumental styles, he could lay claim to all. For decades slowly combating a strong opposition Böcklin won the appreciation of the people, and was finally lauded by them

to the skies. The shortsighted disregard of early times changed rapidly into loud admiration and impetuous over-estimation, so that frequently the irregular creations of his latter-day style were accepted as happy inspirations and the Böcklin worship threatened to become almost an obstacle to the further artistic development of the German nation. To-day we view Böcklin's greatness and power without detracting from them, but also without exaggerating them. Perhaps the soul of this universal painter is best comprehended if he is regarded at first as a landscape painter. He belongs to the historical, idealised school of landscape painting. Whereas other representatives of this school idealised landscapes by importing a medley of things into them, by cramming their frames, Böcklin idealised nature by simplifying it. He sought the underlying idea of a landscape, its chief lines and characteristic points and built up his whole effect on these. He desires to depict the working of mysterious, eternal agencies in nature and therefore seeks what is elementary in her. Each painting is full of tremendous solemnity, a psalm and hymn to Beauty. Like Jehovah in the first days of the Creation he creates his earth anew, distributes water and land and causes trees to grow where he pleases. From the very beginning it was not the soft tranquil beauty of German scenery that attracted him, but he was fascinated by the imposing loftiness in Italian scenery. For this the greatest concentration and condensation was necessary. He himself styled composition "the constant omission of that which was superfluous". He never presents us with a definite piece of scenery but with a translated impulse received from nature; also an impression. Thus he never worked from direct studies, but from

thousands of impressions of nature that cause a new picture to arise within his mind's eye. Consequently, all his paintings possess accentuated vitality, something solemn that is full of silent majesty, or of immense and convincing, fiery, power and truly antique mirth. His colouring, too, was no longer the natural colouring of nature but something slightly enhanced, something interpreted. And he only intended to depict the mysterious forces of nature when he animated her, or she him. He confronts nature with the simple-mindedness of the ancients. In the thundering surge, the howling of the storm, in the ravines and in the rustle of the forest he hears mysterious voices and sees the gruesome figures that produce them, and he peoples sea, forest and rocky gorge anew with creations of his phantasy. They are not the Olympian gods, but a strange race of fauns and satyrs, water sprites and elves, nymphs and forest spectres, a Hellenic-Swiss hybrid race. These figures are not borrowed from the antique, his sea-monsters no longer belong to the Scopas race; they are to a certain extent new figures: shaggy and unkempt, rough and bestial, filled with wild animal life, frequently with yearnings like the little mermaid in Andersen's fairy tale, and at other times full of unruly antique hilarity like the great God Pan. Böcklin himself is a poet. He never illustrated a mythological, or heroic occurrence. He reproduces as it were Ovid's metamorphoses in his paintings; a great visionary and a great man. An immense power and inexhaustible health live in his pictures, health which desires at times to have its fling in almost barbaric strength and grotesque humour. Yet this man was capable of the softest and deepest moods and heard mysterious voices of nature which no other ear had

caught before him. He did not possess the harmonious and refined classicism of the great Feuerbach (who unfortunately is not represented at this Exhibition) and further his pictures are not full of deep tragedy like Feuerbach's "Iphigenie," "das Land der Griechen mit der Seele suchend," but he creates anew his ancient Greece out of his own inner consciousness. He was the greatest natural poet. He sang poems, rich in colour, to Nature, such poems as only Walt Whitman has been successful in putting in words. If one desires to gauge him he can only be measured by his own standard. The last goal that he strove for was something monumental and decorative, an elaboration and interpretation of natural impressions, and he occupies quite an isolated position in comparison to the other three masters who sought as their highest aim "good painting".



Among the living painters shown at this Exhibition two old and yet ever youthful men occupy the first positions, one of whom has completed his seventieth year this year and another who will reach the same age next year. They are Eduard v. Gebhardt and Hans Thoma, and they both serve as intermediaries between the old and the new. EDUARD V. GEBHARDT still treads in the path of the traditions of the great historical paintings of the Düsseldorf School. He has located his religious paintings in the period of our greatest religious upheaval, the time of Dürer and Luther, but only apparently. Disinclined towards the present and its inexpressiveness he searched for a time of greater inwardness and expressiveness and found it in that age. The strong and powerful expression of his

figures, however, is what makes them so imposing and thrilling. There is no one in Germany who surpasses him in the art of imparting to a whole group of figures such a deep living expression. He runs up the whole scale of the deepest emotion to passionate agitation. He never tolerates anything weak, incomplete, or soft and every detail must be filled with the utmost amount of inward life. In this way he touches the heart of his contemplator, who is deeply affected. Further, HANS THOMA, the most German of masters, a son of the Black Forest, he too like Böcklin is a poet, a dreamer, but also like Böcklin an epic and dramatic poet and above all a lyric poet and master of idylls. He lacks the highly strung rhythm and exuberant vitality of Böcklin's art; Thoma's art is more tranquil, profound and humble. He too starts with landscapes, but it is the charming freshness and loving beauty of the unpretentious German scenery that he cultivates. The magic of the plains of the Upper Rhine, and his quiet beloved Black Forest valleys has scarcely been depicted with such persuasion as by him. In describing Italy he sees the land with German eyes, and when he paints mythological pictures their scene of action is the forest of German fairy tales. He feels quite at home in these fairy tales and seems to believe in them ingenuously like Moritz von Schwind. Loveable and delicate, roguish and hearty, melancholy, and contemplative, and frequently with a deep musical touch, he is a narrator in whose phantasy the new and the old mingle strangely; at the same time primitive, working in the beginning with free artistic ability, later on with conscious limitation of artistic devices, and frequently humdrum and commonplace. If, however, there is anything

at stake, he is capable of comprehending the soul of a landscape even beyond its last picturesque charm, although that may seem the last and highest aim in art. No one has grasped the inmost being of a German landscape in the same degree, no one has possessed such a suggestive power, and no one has been such a herald of these unpretentious and chaste beauties for his whole nation as has fine old Hans Thoma. He is true from top to toe.



he realistic movement permeated the whole of painting in Germany more than a generation ago. Menzel and Leibl were its pioneers, MAX LIEBERMANN was the leader of the new tendency in the middle of the Seventies and at the same time, for Germany, the intermediary of the French and Dutch artistic views and technique. In Paris it was Munkacsy and in Holland Josef Israels, who above all stimulated him. Liebermann, however, was a far too lively spirit and far too strong a personal artistic power to do no more than pass on these impulses as he had received them; he established quite a new style that only now and again had points in common with that of old Menzel. In contrast to Leibl's motionless and severe figures he imparted to his figures a vehement vitality and nervous mobility. His great art lay in grasping that which was momentary and characteristic in motion. He took over that which was new, what the Japanese and the first French Impressionists and what Courbet and Manet had brought to Art and wedded it to his new style. Technique full of genius, broad and yet delicate, imparts an astonishing freshness to his paintings. The words of the great Dutchman,

Israels, "Mankind is always beautiful; give the people the simple poetry of real life, for finally it overcomes the hearts of men" he absorbed in his life. His great isolated figures of peasants, fishermen, and seafaring men in their generalised embodiment, he raised to a grand type. Monotonous nature and cold air form the proper background for these figures of toil and hardship. In this respect he offers us the same that Millet formerly gave to France and yet his men belong to quite a different race, to the Northern race, and are viewed in quite a different light.

Side by side with him is WILHELM TRÜBNER, most prominent during the Seventies; an inconsiderate naturalist with a strong feeling for nature and, especially in his earlier works, a marvellous sense for the value of tone and large blotches. Common to both is the absolute lack of phantasy, the almost intentional shyness of everything that might appear a little sentimental or literary. As aforesaid, they all search only for "good painting".

FRITZ VON UHDE was Munich's chief representative of the new realistic school; but only his first works were devoted solely to the air and light problem. Uhde became by rapid strides one of the greatest painters of the new technique, but he discovered that the experimenting with indifferent motives did not suffice for him. Deeply impressed by the movement for restoring to our national and artistic feeling the pious themes of the Christian legends he endeavoured to do what has been done in every unsophisticated period, by the Eycks, as well as by the Dürers and Rembrandts. He transferred the events of

the New Testament to his own time. His painting "Suffer the little children to come unto me", which was created exactly twenty-five years ago, is perhaps the most touching and most modern religious painting of that period. Full of the truest feeling, and painted with the full mastery of the treatment of light, it certainly does not form an ecclesiastical picture. Uhde has never attained again the fervency and stirring power of these first pictures. He has only shown himself during the last few years as the great technologist and painter who knows how to paint. As compared to him the other representatives of realism in Munich recede into the background. HUGO VON HABERMANN is perhaps one of the greatest virtuosos and perhaps one of the greatest masters of the palette; he possesses a breadth and surety of stroke which charms painters and which is full of feeling, pungent and very much out of the common. He handles the brush with absolute sovereignty and almost makes it a point to wage war against everything commonplace. ALBERT KELLER, compared to him, is delicate and subtle, a man of the highest society, who endeavoured to make ingenious application of the new technique to paintings of modern society. GOTTHARDT KÜHL, who stands quite independently of foreign influence side by side with him, knows how to conjure up in his technique the same charms and effects that Monet and Pissarro produced; pictures from his Northern home and his domicile on the strand of the Elbe, oceans of brick buildings, houses of old men, Rococo churches and snow-covered bridges have been depicted by him with verve and freshness. Two of the most fruitful artists of the Berlin Secession that appear in the


train of Liebermann are LOUIS CORINTH and MAX SLEVOGT. They lack the delicacy, the spirituality of the leader of the movement. They are coarser, more ponderous, frequently of an unbridled barbaric power, sometimes hankering after flesh and of a coarse sensuousness that characterised the great Flenish painters, but more of the Jordaens' style than that of Rubens. And quite isolated and independent stands besides them the President of the Berlin Academy of Arts, ARTUR KAMPF. Sprung from the historical tendency, regarded once as the heir of Menzel the First and yet quite a modern man, Artur Kampf has turned to the material of his time and following more and more what was great and typical has become the monarch of his metier and at the same time a powerful portrait painter. Of all the many portrait painters that Germany possesses in such large numbers, there is none other since the death of Lenbach who can compare like him with Sargent for power and elegance, with Whistler for beauty of tone and discreet grace. After Lenbach's death, FRIEDRICH AUGUST KAULBACH took the lead. Everyone went through his atelier that could lay claim in Munich to being elegant, rich, or beautiful. He is a man of exquisite taste and refinement, more coloured and versatile than Lenbach, but without the latter's powerful characteristic features. He is also well-known to Americans as the portrayer of some of their magnates: the portraits of the Rockefeller family belong to the most brilliant performances of his last years. The Munich School from which Kaulbach sprung has supplied during the last ten years quite a series of fresh and powerful individuals and fine artists. ZÜGEL may be mentioned as the most brilliant painter of animals with an astonishing tech-

nique and a wonderful freshness of colours; further JANK, HERTERICH, HENGLER and KARL MARR, an American by birth and one of the most sympathetic Munich painters, who frequently calls to mind Abbott Thayer, the American, but who possesses greater freshness and individuality—sufficient in themselves to build up a new school.

The whole development of German Art mirrors itself in the history of German landscape painting, so that from the image we can, as it were, read off the different tendencies clearly and sharply. After historical landscapes and the interesting landscapes of large plains and wide horizons come small fragments of landscapes; perhaps in no other field of German Art can more brilliant performances be found associated together. Landscape painting was the great experimenting field in which the effects of free light, cold light, the glaring sun, of rarefied air and wavering light could be tried. Development in this direction proceeded on the same lines as in France from Corot and Daubigny to Monet and Pissarro. Only names can be quoted here. In Karlsruhe three of the best of these painters are domiciled, namely, GUSTAV SCHÖNLEBER, Julius Bergmann and Ludwig Dill. The first, the greatest and most delicate reproducer of the scenery on the Upper Rhine, has turned from Southern themes to those at home, JULIUS BERGMANN is the creator of delightful animal paintings and powerfully toned landscapes. LUDWIG DILL, once the leader of the "Dachauer," fled from the town air of Munich to the delicious country freshness of the neighbouring village Dachau. Widely removed from realistic reproduction, he essayed by the means of dull, delicately harmonised silver-grey shades, such as have never been surpassed by the best of Scotch

artists, to create something that might be called a style in landscape painting. And this is the tendency that is constantly growing in power and importance in the landscape painting of to-day.

Like the "Dachauer" School, a little colony of painters of whom perhaps Vinnen is the best known, established itself at the village of Worpswede near Bremen in North Germany and formed the so-called Worpswede group, whose chief aim is to reproduce the fresh colours of the flat and unspoilt Northern landscape and to depict the marvellous brightness of its moors and marshes. Among the young Düsseldorf painters, MAX CLARENBACH attains this greatness and simplicity of outline and among Berlin artists WALTER LEISTIKOW, who died not long ago. It was the latter who first drew attention to the beauty of the lakes and fir forests of Brandenburg in art as Fontane did in literature.

he realistic movement had hardly reached its height, before its decay set in. This relentless and all too radical naturalism called forth, of necessity, a counterpoise. The renunciation of everything that was phantastic, of all poetical themes, could not be borne for long. The demand for a more vigorous and personal art becoming stronger and stronger caused something supernatural to be sought for in contrast to such all-too-earthly Art; themes with greater, richer, and truer vitality in contrast to the stern subjects of everyday life; themes depicting stronger passions and increased pleasure in living, and a higher life freed from the dross of this world. Conforming to the iron law of development, of periodical recurrence, a new

romanticism sprouted up out of this realism, a new stylised Art. Böcklin was the most important intermediary who, over the heads of the whole realistic movement, built the bridge to that historical Art from which he himself came. And FRANZ STUCK, above all other artists, based himself on Böcklin. He is hardly imaginable without Böcklin, but he is severer, more architectonic in form, more iridescent in colour, features that can be noted more especially in his first works. Stuck is an eminent colourist with marvellous enamel-like tones; he dumbfounded the whole of Munich when he appeared, like a young faun in the arena, with his pictures overflowing with power. And, standing alone like a hermit, and yet inwardly related to Böcklin, we have MAX KLINGER, the greatest psychologist and certainly the most profound German painter of the present day. Sometimes, however, Klinger philosophises too much in artistic material instead of creating freely. More universal than any other living artist, he has attained world-fame as an engraver; he turned from easel pictures to monumental art and came to look on marble as the material in which he could best express himself. He has passed through a perfect transformation; from the crassest naturalism to the Olympian repose and Dionysic jollity, and nothing has remained hidden from him, from ghastliness to grand sublimity, from the soft and lyrical to the intensified dramatical. In his Art we perceive the whole of the man Klinger, the sturdy wrestler, the constant combatant, frequently struggling for the highest expression of Art; and his melancholy and brooding, to which creative form is often denied, is valuable to us as evidence of his unique development.

LUDWIG VON HOFMANN seems to have proved victorious over these struggles and all other heavy and cumbersome toils. He did not have to strive long for the Lost Paradise; the Garden of Eden in all its iridescent splendour and beauty opened its gates to him from the very beginning. His whole Art is a jubilant hymn to the beauty of his Promised Land. His pictures pass us in review, sometimes Bacchanal and unrestrained, sometimes filled with soft melancholy, but always full of beautiful ardour. They are ideal landscapes peopled with a supernatural race, full of slender youths and delicate maidens in a pure nakedness not of this earth, a higher race, ever young like the Olympian Gods, and although never mythological yet far removed from this world. And this apparently child-like unconstrained Art is full of the highest artistic wisdom. Slowly Ludwig von Hofmann has turned more and more to the decorative and sought in decorative art the monumental, the great simplification, the condensation of forms at well as grand simple tones; this is Nature as it was found by Puvis de Chavannes during the whole of his last great period and as it was sought for in another way by John La Farge. Ludwig von Hofmann must not be gauged by the standard of pure realistic paintings; that lies behind him. He seeks to interpret Nature, intensifying it to the monumental.

This bent towards what is great and towards the decorative is the "Leitmotiv" that characterises the works of the youngest and most remarkable group of German artists, namely the "MUNICH SCHOLLE," under which title a series of powerful and original artists congregated together a few years ago. They desire to sing a Hymn of Praise to Mother Earth, to

their native soil, in their pictures. These are redolent of the pungent and healthy smell of earth. The striving after what is great is shared by the whole group alike, even down to size and technique in their paintings. LEO PUTZ possesses perhaps the most powerful talent for painting among them; he is sometimes almost too tremendous in the broadness of the strokes of his brush, but masterly in a wonderful simplification of form and colour; at the same time enchanting in his warm, rich, luminous and yet finely harmonised tones. "It is not the profusion of detail, but the correctness of the whole," said Rousseau once when characterising the conception of perfection in painting. And "to finish," said the great American William Morris Hunt, "means to leave off somewhere outside after everything inside is quite full; to leave off before you yourself, or the spectator, are tired." Putz's surprising and amazing facility is shared by ADOLF MÜNZER who possesses greater grace, a strong inclination for the decorative and quite wonderful ease in creating. Then comes FRITZ ERLER, the most powerfully emphasised decorative talent of the whole group. He is frequently rough, quaint, exaggerated and sometimes almost barbaric and wild in his Bajuvarian expressions of power, but always full of inner grandeur and a born monumental painter.



inally, this striving after greatness of outline, towards new monumentality, is also characteristic for the new movement in German PLASTIC ART. Naturally at this Exposition it has been impossible even to try to afford a view of all these efforts in Germany. The school of REINHOLD BEGAS, brought under the notice

of the American public at former official Expositions, prospers with all its old fertility in the North. The father of this new and "Barock" style, Reinhold Begas, the creator of the Berlin monuments of Kaiser Wilhelm and Bismarck, although more than seventy years of age, is still working.

For the younger generation, ADOLF HILDEBRAND has arisen as a leader, and, although he is now upwards of sixty years of age, the sculpture of the present day bears the impress of his influence in a constantly growing degree. That, which he has never tired of preaching as a teacher and creator, is quietness and simplification and condensation of the whole effect in one single view, namely, in the distant perspective. Especially in the setting up of figures in the open which are to be visible a long way off, the most important consideration is to select as a "motif" of animation one which shall be as simple and yet as effective as possible, and to secure for the figure that silhouette which, without being exaggerated, shall exhibit the greatest expressiveness.

This great "repose," which Ruskin held to be absolutely essential to real art, is to be found in the sculpture of Hildebrand, with the splendid nudity of his marble bodies built up in calm ideality, and his wonderful busts in which the whole intellectual content is tersely summarised and expressed in a few boldly emphasised features. His art abstains from all "accessories," he deliberately neglects all that is subsidiary. Indeed this neo-classical Munich School is the diametrical opposite of the naturalistic-historic school with its theory of the faithful reproduction of the model.

Of the Berlin artists, it is LEDERER, the creator of the wonderful Bismarck monument at Hamburg, who shows the greatest psychic affinity to Hildebrand. His great masterpiece looms up gigantic like a mediæval Roland statue and the figure, built up on huge blocks, towers over the city and the Elbe. In all Germany there is no monument which has been better conceived and carried out than this Hamburg "Denkmal" in which the powerful personality of the founder of the German Empire has been immortalised in stone. Side by side with Lederer stands TUAILLON, the creator of the lovely "Amazon", calm and resolute in her maiden chastity. Her pose is absolutely simple and natural, but expressive of the utmost condensation of strength, and, mounted before the National Gallery in Berlin on her neighing steed with its outstretched head, she seems a fit personification of the youthful energy of the German Art of to-day with its buoyant confidence in the future.



In this confined and limited Exhibition the growth of German Art during the last few years, its capabilities and its desires, can only be shown in a restricted and limited degree. In these days of hurry and haste artistic tendencies die out far too rapidly. Appearances that only create amazement are lost sight of with amazing rapidity. To-day, German Art has brought over with it into the twentieth century the best of the traditions of the nineteenth century. And above all, it reflects an abundance of great power and everlasting youth. This Art exhales the breath of internal health. And truly German Art of to-day is a faithful mirror of the German nation,

and of its impetuous haste. The bright colour and variety shown in this mirror is likewise a simile of the differentiated culture of to-day. When, at a future period, whole races enter into pacific competition, the victory will not be gained by the nation possessing the oldest and most refined culture, but by the nation whose culture displays the greatest health and youth. And, it may well be assumed, the American Culture of to-day, which teaches us to regard both health and youth as the highest virtues of a people, ought to be best qualified to understand and appreciate this fresh, powerful and deep Art.

PICTURES

ALBRECHT, KARL,

Professor; painter at Königsberg in Prussia; teacher at the Königsberg Royal Academy of Arts. Born on the 2nd April 1862 at Hamburg; pupil of Th. Hagen at the Grand Ducal School of Art, Weimar. Distinctions: Small gold medal, Munich.

“Still Life”—oil painting.

“In thought”—oil painting.

“Flowers and Fruits”—oil painting.

BANTZER, KARL,

Dr., Professor; painter at Dresden; Director of a Masters studio and member of the Council of the Dresden Royal Academy of Fine Arts. Born on the 6th of August 1857 at Ziegenhain, in Hesse, studied at the Academies in Berlin and Dresden (L. Pohle). Distinctions: Honorary Doctor of the University of Marburg; Prussian large gold medal for Art; large gold medal Dresden and numerous other exhibition medals.

“Hessian peasant girl”—oil painting.

BAER, FRITZ,

Professor, painter at Pasing, near Munich. Born on the 18th August 1850 at Munich; studied under Baisch at Munich for a short time, continued his studies later on independently. Distinctions: Prussian gold medal for Art; large gold medal Munich; Archduke Charles Louis prize medal Vienna and numerous other exhibition medals.

“Stormy evening”—oil painting.

VON BARTELS, HANS,

Professor; painter at Munich. Born on the 25th December 1856 at Hamburg. Pupil of Hardorff and Karl Oesterley at that town, then a student at the Academies at Düsseldorf and Munich. Distinctions: Member of the Academy in Berlin; honorary member of the Academy at Munich, of the Société Royale Belge des Aquarellistes en Bruxelles, of the Royal Scotch Society of Painters in Water Colours in London, &c. Prussian gold medal for Art; large gold medals Amsterdam, Budapest, Munich, Vienna and numerous other distinctions.

“Pardon, in Brittany”—water colour painting.

“Dutch interior”—water colour painting.

“Fish-market at Concarneau”—water colour painting.

BECKER, BENNO,

Professor; painter at Munich. Born on the 3rd April 1860 at Memel. Self taught. Distinctions: Numerous exhibition medals.

“Vineyards”—oil painting.

“Arco”—oil painting.

BECKER-GUNDAHL, CARL JOHANN,

Professor; painter at Solln near Munich. Born on the 4th April 1856 at Ballweiler in the Palatinate of the Rhine. Studied at the Academy at Munich as well as under Professor G. Max and Diez at Munich. Distinctions: Honorary member of the Academy at Munich. Possessor of the Prince Regent Luitpold medal.

“Head of a bishop”—charcoal drawing.

“My wife”—coloured drawing.

Owned by the Secessionist Gallery in Munich.

“Piccolo and beer jug”—drawing.

“Five gentlemen in the loggia”—drawing.

“Professor on the sea beach”—drawing.

“Anno 1400”—drawing.

“The revelation of death”—drawing.

“Poet in the palace garden”—drawing.

“The dearest one”—drawing.

BERGMANN, JULIUS,

Professor; painter at Karlsruhe and teacher at the Grand Ducal Academy of Fine Arts there. Born on the 28th February 1861 at Nordhausen; pupil of the Städelschule of Art at Frankfurt o/the Maine; studied at the Academy at Karlsruhe (Baisch). Distinctions: Numerous exhibition medals.

“On the way”—oil painting.

BLOS, KARL,

Professor; painter at Munich. Born on the 24th November 1860 at Mannheim. Studied at the Academies of Munich (K. Hoff) and Carlsruhe (v. Lindenschmit). Distinctions: Prussian gold medal for Art; large gold medals Dresden, Munich, Salzburg and numerous other exhibition medals.

“Own portrait”—oil painting.

“Painting of the Regent”—oil painting.

BÖCKLIN, ARNOLD,

Dr. and Professor; painter. Born on the 16th October 1827 at Basle. Died on the 16th January 1901 at Fiesole, near Florence. Studied at the Düsseldorf Academy under Schirmer, also in Brussels and Paris. Distinctions: Member, or honorary member, of the Academies in Berlin and Dresden; possessor of the Prussian gold medal for Art; the Austrian decoration for Art and Science; the Grand Ducal Saxon medal for Art and Science; honorary doctor and possessor of numerous exhibition medals, &c.

“At the Spring”—oil painting.

Owner: Mr. Hugo Reisinger, New York.

“Own portrait, with fiddling death”—oil painting.

“Surging Sea”—oil painting.

Owned by the Royal National Gallery in Berlin.

BORCHARDT, HANS,

painter at Munich. Born on the 11th April 1865 in Berlin. Studied at the Berlin Academy and under Baron Uhde at Munich. Distinctions: Various exhibition medals.

“The Pearl Necklace”—oil painting.

BRACHT, EUGEN,

Geheimer Hofrat; Professor; painter at Dresden; Director of a masters studio and member of the Academic Council of the Academy for Fine Arts at Dresden. Born on the 3rd June 1842 at Morges on the Lake of Geneva; studied at the Academy at Karlsruhe under Schirmer and under Hans Gude at Düsseldorf. Distinctions: Member of the Academies in Berlin and Munich; possessor of the Prussian gold medal for Art; the large gold medal, Vienna, and of numerous other exhibition medals.

“Sea calm”—oil painting.

“Mid-day pause in Steel Works”—oil painting.

BURGER, FRITZ,

painter at Charlottenburg, near Berlin. Born on the 16th July 1867 at Munich, and studied at the Munich Academy and in Paris. Distinctions: Prussian large gold medal for Art; large gold medal Liege and numerous other exhibition medals.

“The White Chair”, childrens portrait—oil painting.

CLARENBACH, MAX,

painter at Wittlaer, near Kaiserwerth, on the Rhine. Born on the 19th May 1880 at Neuss. A pupil of Dücker's at the Academy of Art at Düsseldorf. Distinctions: Prussian gold medal for Art; large gold medal Vienna, and various other exhibition medals.

“In February”—oil painting.

Owner: Herr Hubert Inden, Düsseldorf.

CRODEL, PAUL,

painter at Munich. Born on 7th September 1862 at Cottbus; his teachers were Hagen at Weimar and Baisch at Karlsruhe.

“Mountain village in Winter”—oil painting.

“Peasant's farm in Snow”—oil painting.

DETTMANN, LUDWIG,

Professor; painter at Königsberg in Prussia; Director of the Königsberg Royal Academy of Art. Born on the 25th of July 1865 at Adelbye, near Flensburg. Studied at the Berlin Academy under Bracht, Skarbina and Friedrich. Distinctions: Prussia gold medal for Art; large gold medals Dresden, Vienna, Grand Prix Venice, and numerous other exhibition medals.

“The Sacrement”—oil painting.

Owned by the Municipal Art Gallery in Königsberg.

“Fishermen's Churchyard”—oil painting.

Owned by the Royal National Gallery in Berlin.

DEUSSER, FRIEDRICH AUGUST,

painter at Düsseldorf. Born on the 15th February 1870 at Cologne o/the Rhine; studied at the Düsseldorf Academy. Distinction: Gold medal Cologne.

“Curassiers”—oil painting.

DIEZ, JULIUS,

Professor; painter at Munich. Teacher at the Munich Royal School of Art. Born on the 8th September 1870 at Nuremberg. Distinctions: Gold medal, Munich.

“The Coachman”—distemper colours.

“Mosaic design for the University of Munich”—distemper colours.

DILL, LUDWIG,

Professor; painter at Karlsruhe and teacher at the Grand Ducal Academy of Art in that town. Born on the 2nd February 1848 at Gernsbach in Baden and studied architecture at first turning his attention entirely to painting afterwards. His teachers were Otto Seitz and Piloty. Distinctions: Honorary member of the Academy at Munich; numerous exhibition medals.

“Storm disappearing over the Moors”—distemper colours.

“Foggy evening at Dachau”—distemper colours.

“At the edge of the forest”—distemper colours.

DORSCH, FERDINAND,

painter at Dresden. Born on the 10th December 1875 at Fünfkirchen; pupil of Leon Pohle and Gotthardt Kuehl at the Dresden Academy of Art. Distinctions: Small gold medal, Dresden.

“In the Dining Room”—oil painting.

ENGEL, OTTO H.,

Professor; painter in Berlin. Born on the 27th December 1866 at Erbach in the Oden Forest; studied at the Academies in Berlin, Carlsruhe and Munich. Distinctions: Member of the Berlin Academy, possessor of the Prussian large gold medal for Art, gold plaque Dresden and numerous other exhibition medals.

“Frisian girl”—oil painting.

ERLER, FRITZ,

Professor; painter at Munich. Born on the 15th December 1868 at Frankenstein in Silesia; studied at the Art School in Breslau and at the Academy Julian in Paris. Distinctions: Small gold medal, Munich.

“Lady with feather hat”—oil painting.

“Lady with black gloves”—oil painting.

“The Plague” (Tryptichon)—distemper colours.

FRENZEL, OSKAR,

Professor; painter in Berlin. Born on the 12th November 1885⁵ in Berlin; studied at the Berlin Academy under Meyerheim and Bracht. Distinctions: Member of the Berlin Academy, possessor of the Prussian large gold medal for Art and numerous exhibition medals.

“Forest meadow”—oil painting.

VON GEBHARDT, EDUARD,

Dr., Professor; painter at Düsseldorf; teacher at the Düsseldorf Royal Academy of Art. Born on the 13th June 1838 at St. Johann in Esthland; pupil at the Academies of St. Petersburg, Carlsruhe, Düsseldorf (Wilh. Sohn). Distinctions: Member or honorary member, of the Academies of Antwerp, Berlin, Brussels, Munich and Vienna. Honorary Doctor of the University of Strassburg. Possessor of the Prussian Order pour le mérite for Science and Art, of the Prussian large gold medal for Art, the large gold medal Dresden, Munich, Vienna and Paris as well as of numerous other exhibition medals.

“Christ and Nicodemus”—oil painting.

Owner: Edward Schulte, Art Gallery in Berlin.

“The death of Lazarus”.

Owner: Herr Georg Oeder, Düsseldorf.

GROEBER, HERMANN,

painter at Munich; teacher at the Royal Academy of Fine Arts in that town. Born on the 16th June 1865 at Wartenberg; received his art education under von Löffitz at the Academy of Art at Munich. Distinctions: Various exhibition medals.

“Portrait of Miss Luccars”—oil painting.

“Portrait of Professor Mysz”—oil painting.

“Bavarian peasants”—oil painting.

VON HABERMANN, HUGO, BARON,

Professor; painter at Munich; professor at the Royal Academy of Fine Arts in Munich. Born on the 14th Juni 1849 at Dillingen in Bavaria; studied at the Munich Academy under Piloty. Distinctions: Honorary member of the Academy at Munich; possessor of the large gold medal Munich and various other exhibition medals.

“Portrait of a woman” (head and hand)—oil painting.

“Lady’s portrait” (sitting)—oil painting.

HARTIG, HANS,

painter in Berlin. Born on the 6th October 1873 at Carwin in Pomerania; studied under Bracht at the Berlin Academy.

“In a Winter Port”—oil painting.

VON HAYEK, HANS,

painter at Dachau, near Munich. Born on the 19th December 1869 at Vienna; studied at the Art Academy of that town and became a pupil of Marr and Zügel later on at the Art Academy in Munich. Distinctions: Various exhibition medals.

“Snowed up peasants farm”—oil painting.

“Port in Brittany”—oil painting.

HEICHERT, OTTO,

Professor; painter at Königsberg in Prussia; teacher at the Königsberg Royal Academy of Art. Born on the 27th February 1868 at the village of Kloster-Gröningen near Halberstadt; studied at the Düsseldorf Academy of Art and at the Academy Julian in Paris. Distinctions: Prussian gold medal for Art and other exhibition medals.

“Own portrait”—oil painting.

HENGELER, ADOLF,

Professor; painter at Munich. Born on the 11th February 1863 at Kempten; studied at the Polytechnic and the Academy at Munich. Distinctions: Large gold medal, Salzburg, and various other exhibition medals.

“Nymph at the Spring”—oil painting.

“Sketch of an interior”—oil painting.

“Summer-day on the Chiem Lake”—oil painting.

HERRMANN, HANS,

Professor; painter in Berlin. Born on the 8th March 1858 in Berlin; studied at the Berlin and Düsseldorf Academy (teachers: Knille, Gussow, and Wilberg in Berlin, and Dücker in Düsseldorf). Distinctions: Member of the Academy in Berlin; Prussian large gold medal for Art; large gold medal Dresden and numerous other exhibition medals.

“Rotterdam”—oil painting.

HERTERICH, LUDWIG,

Professor; painter at Munich; Professor at the Munich Royal Academy of Fine Arts. Born on the 13th October 1856 at Ansbach; studied under Diez at Munich. Distinctions: Honorary member of the Academy at Munich; large gold medal Dresden, Munich, Paris and other exhibition medals.

“Autumn”—oil painting.

“In the morning”—oil painting.

“The Joiners”—oil painting.

VON HOFMANN, LUDWIG,

Professor; painter at Weimar; teacher at the Grand Ducal School of Art at Weimar. Born on the 17th August 1861 at Darmstadt; studied at the Dresden Academy and also at Karlsruhe under Ferdinand Keller and finally at Paris. Dis-

tinctions: Prussia gold medal for Art, diploma of honour
Dresden, various exhibition medals.

“Dance”—oil painting.

“Dance”—oil painting.

Owned by the Grand Ducal Museum for Art at
Weimar.

HÖLZEL, ADOLF,

Professor; painter at Stuttgart; teacher at the Stuttgart Royal
Academy for Fine Arts. Born on the 13th May 1853 at Ol-
mütz; received his art education in Vienna and studied
under W. von Diez at the Munich Academy. Distinctions:
Gold medal, Munich.

“Garden Restaurant”—oil painting.

JANK, ANGELO,

Professor, painter at Munich; teacher at the Royal Academy
for Fine Arts of that town; studied at the Munich Academy
under Höcker and Löfftz. Distinctions: Large gold medal,
Munich and various other exhibition medals.

“The Hunt”—oil painting.

“The Horsewoman”—oil painting.

JANSSEN, GERHARD,

painter at Düsseldorf. Born on the 26th September 1863 at
Calcar o/Rhine; studied under Peter Janssen, Düsseldorf.

“Dolle Boel”—oil painting.

Owned by the Municipal Art Gallery, Wiesbaden.

JERNBERG, OLOF,

Professor; painter at Königsberg in Prussia; teacher at the Königsberg Royal Academy of Art. Born on the 23rd May 1855 at Düsseldorf. His teacher was Dücker at Düsseldorf. Distinctions: Prussian gold medal for Art. Various exhibition medals.

“House on the slope of the Sands”—oil painting.

KAISER, RICHARD,

painter at Munich. Born on the 13th August 1868 at Magdeburg; studied at the Berlin Academy and then continued his studies independently. Distinctions: Gold medal Munich.

“Field loneliness”—oil painting.

KALLMORGEN, FRIEDRICH,

Professor; painter in Berlin; teacher at the High School for Fine Arts connected with the Royal Academy of Art in Berlin. Born on the 15th November 1856 at Altona; studied at the Academies of Düsseldorf, Carlsruhe (Schönleber, Baisch), Berlin (Hans Gude). Distinctions: Member of the Berlin Academy; possessor of the large Prussian gold medal for Art, the Bavarian gold Ludwigs medal for Art, the large gold medal Melbourne, Munich and other exhibition medals.

“Gusty Weather, the Elbe near Altona-Hamburg”—oil painting.

KAMPF, ARTHUR,

Professor; painter in Berlin, President of the Royal Academy of Art in Berlin, Director of a masters studio for historical painting connected with the Academy. Born on the 28th September 1864 at Aix-la-Chapelle; studied under Peter Janssen at the Academy of Arts at Düsseldorf. Distinctions: Member of the Academies in Berlin and Dresden; possessor of the Prussian gold medal for Art, the large gold medals Dresden and Barcelona as well as of numerous other exhibition medals.

“Portrait”—oil painting.

“Portrait of Emperor William II.”—oil painting.

“Benevolence”—oil painting.

“The two Sisters”—oil painting.

Owned by Geheimrat Louis Ravené, Berlin.

KAMPF, EUGEN,

Professor; painter at Düsseldorf. Born on the 16th March 1861 at Aix-la-Chapelle; studied at the Academy of Antwerp. Distinctions: Prussian gold medal for Art, numerous exhibition medals.

“November”—oil painting.

VON KAULBACH, FRIEDRICH AUGUST,

Professor at Munich. Born on the 2nd June 1850 at Hanover; studied under his father, Professor Friedrich Kaulbach.

Distinctions: Member of the Academy in Berlin, honorary member of the Academy at Munich; possessor of the Bavarian Maximilian Order for Science and Art, of the Bavarian Prince-Regent Luitpold medal, of the large Prussian gold medal for Art and of numerous exhibition medals.

“Miss Ruth St. Denis”—oil painting.

“Miss Geraldine Farrar”—oil painting.

“Child and Cherries”—oil painting.

VON KELLER, ALBERT,

Professor; painter at Munich. Born on the 27th April 1844 at Gais (Switzerland); studied at the Munich Academy under Lenbach and Ramberg. Distinctions: Bavarian Maximilian Order for Science and Art, Prussian gold medal for Art, large gold medal Munich, and various other exhibition medals. Honorary member of the Academy in Munich.

“The happy Sister”—study in oil.

Owner: The Secession Gallery at Munich.

“Versailles”—oil painting.

Owned by the Bavarian State.

KLEIN-CHEVALIER, FRIEDRICH,

Professor; painter in Berlin. Born on the 18th June 1862 at Düsseldorf; studied under Peter Janssen at the Academy at Düsseldorf.

“German Fishermen”—oil painting.

KLINGER, MAX,

Dr., Professor; painter, engraver and sculptor at Leipsic. Born on the 18th February 1857 at Leipsic. Studied as a painter at the Academies of Carlsruhe and Berlin under Grussow and as engraver and sculptor independently. Distinctions: Member or honorary member of the Academies of Berlin, Dresden, Munich, Stockholm. Honorary Doctor of the Universities of Greifswald, Munster and possessor of the Prussian gold medal for Art, large gold medals Vienna, Dresden, Munich and numerous other exhibition medals.

A sequel to Brahm's Fantasia—18 engravings.

From the Printroom of the Royal Museum in Berlin.

KOEPPING, KARL,

Professor; copperplate engraver in Berlin. Director of the masters studio for copperplate engraving and etching connected with the Berlin Academy of Arts. Born on the 24th June 1848 at Dresden; studied at the Munich Academy, and continued his studies under Waltner (etching) in Paris. Distinctions: Member of the Academies in Berlin and Dresden; possessor of the Prussian large gold medal for Art, of the large gold medals Dresden, Munich, Vienna, Grand Prix Paris 1889 and 1900 as well as of numerous other exhibition medals.

“Girl at a Pond”—engraving.

KUEHL, GOTTHARDT,

Geheimrat, Professor; painter at Dresden. Director of a masters studio and member of the Academic Council of the Royal Academy of Fine Arts in Dresden. Born on the 28th November 1850 at Lübeck; studied at the Munich Academy under W. von Diez and afterwards in Paris. Distinctions: Member and honorary member of the Academies at Dresden and Munich. Possessor of the Prussian larg gold medal for Art, of the gold medals Dresden, Munich, as well as of numerous other home and foreign exhibition medals.

“Corner of a Drawing Room”—oil painting.

Owner: Mr. Hugo Reisinger of New York.

“Girl on a green box”—oil painting.

Owned by Herr F. Kühne of Dresden.

LANGHAMMER, ARTHUR,

Professor; painter. Born on the 6th July 1855 at Lützen and died on the 4th July 1901 at Dachau near Munich. Studied at the Academies of Munich and Leipsic.

“Girl with sheaves of corn”—oil painting.

Owned by the Secession Gallery at Munich.

LEIBL, WILHELM,

Professor; painter. Born on the 23rd October 1844 at Cologne on the Rhine, died on the 5th December 1900 at Würzburg. Studied at the Munich Academy under Piloty and Ramberg and continued his studies in Paris. Domiciled himself later on at Aibling. Distinctions: Member of the Academy in Berlin, Prussian large gold medal for Art. and various exhibition medals.

“Dachauer women”—oil painting.

“Burgomaster Klein”—oil painting.

“Man’s portrait”—oil painting.

Owned by the Royal National Gallery in Berlin.

“Dachauer woman”

Owned by Geheimrat Dr. Ed. Simon, Berlin.

LEISTIKOW, WALTER,

Professor; painter. Born on the 25th October 1865 at Bromberg; died on the 24th July 1908 in Berlin. Studied at the Berlin Academy (Hans Gude). Distinctions: Numerous exhibition medals.

“Landscape in Thuringia”—oil painting.

Owned by Geheimrat Eduard Arnhold, Berlin.

VON LENBACH, FRANZ,

Professor; painter. Born on the 13th December 1836 at Schrobenhausen in Upper Bavaria, died on the 6th May 1904 at Munich. Attended the polytechnical School at Augsburg and a wood carving studio at Munich. Studied at the Academy there under Gräfle and Piloty. Distinctions: Member of the Academies in Berlin, Dresden, Munich, Paris, and of the Institute of France, &c. Honorary doctor of the University of Halle; possessor of the Bavarian Maximilian Order for Science and Art, diploma of honour, Berlin 1891, and numerous other gold medals and exhibition medals.

“Ecstasy”—oil painting.

“Bismarck”—oil painting.

Owner: Mr. Hugo Reisinger of New York.

Portrait “Theodore Mommsen”—oil painting. *

Owned by the Royal National Gallery in Berlin.

Portrait of “Frau Knorr”—oil painting.

“An old Lady”—oil painting.

“Moltke”—oil painting.

“Ignaz Döllinger”—pastel.

LEPSIUS, REINHOLD,

painter in Berlin. Born on the 14th June 1857 in Berlin. Studied under Löfftz and Lenbach at Munich. Distinctions: Large gold medal Florence, gold plaque Dresden.

“Portrait of a Lady”—oil painting.

Owned by Dr. Werner Weisbach in Berlin.

LIEBERMANN, MAX,

Professor; painter in Berlin. Born on the 20th July 1847 in Berlin; studied at the Grand Ducal School of Art at Weimar and under von Munkacsy. Distinctions: Member or honorary member of the Academies in Berlin, Dresden and Munich, of the Société Nationale des Artistes Français, of the Société Royale des Aquarellistes en Bruxelles, possessor of the Prussian large gold medal for Art, the Grand Prix Paris, Venice and of the large gold medals Dresden, Vienna, Munich and of numerous other exhibition medals.

“Portrait of Dr. W. Bode”—pastel study.

Owned by Geheimrat Dr. W. Bode, Charlottenburg.

“Flax barn at Laren (Holland)”.

Owned by the Royal National Gallery in Berlin.

“Polo-players”.

Owned by Hugo Reisinger.

VON LÖFFTZ, LUDWIG,

Professor; painter at Munich. Professor at the Munich Academy of Fine Arts. Born on the 21st June 1845 at Darmstadt; studied under Hoffmann at Darmstadt, Raup and Kreling at Nuremberg, and at the Munich Academy. Distinctions: Member, or honorary member, of the Academies at Antwerp, London, Munich and Vienna; possessor of the Bavarian Maximilian Order for Science and Arts, the large gold medals Antwerp, London, Munich, Vienna, and of numerous other exhibition medals.

“Cardinal playing music”—oil painting.

Owned by Baron von Wendelstadt.

LOOSCHEN, HANS,

Professor; painter in Berlin. Born on the 23rd June 1859 in Berlin. Studied at the Academy in Berlin. Distinction: Prussian gold medal for Art.

“The blue Clock”.

VON MENZEL, ADOLF,

Dr., Wirklicher Geheimrat; Professor; painter. Born on the 8th December 1815 at Breslau, died on the 9th February 1905 in Berlin. Studied for a short time at the Berlin Academy, and afterwards by himself. Distinctions: Honorary Senator and member of the Berlin Academy, member, or honorary member, of numerous Academies at home and abroad, honorary doctor of the University in Berlin; possessor of the Bavarian Maximilian Order for Science and Art, the Austrian decoration for Art and Science, the Prussian Orders of the Black Eagle and pour le mérite for Science and Art, the Prussian large gold medal for Art, of numerous first awards at all large exhibitions at home and abroad.

“The Garden of Prince Albrecht’s Palace”—oil painting.

“A Ball Supper”—oil painting.

“Building site with willows”—oil painting.

“The Theatre Gymnase”—oil painting.

Three studies for the painting “Coronation of King Wilhelm I. at Königsberg, 1861”:

a. Minister of State von Bernuth.

b. Minister of State von der Heydt.

c. Prince Kraft Hohenlohe.

- a. "Old man with hat in the right hand"—pencil drawing.
- b. "Italian workman"—pencil drawing.
 - "Officer with hat and stick sitting at a table"—pencil drawing.
 - "Man in a laced coat sitting on a sofa"—coloured chalks.
 - "Study of a Court Festival (Concert)"—pencil drawing.
- a. "Elk in the Munich Museum"—pencil drawing.
- b. "Yoked oxen"—pencil drawing.
 - a. "Street in a mountain village"—pencil drawing.
 - b. "Houses in the mountains"—pencil drawing.
- a. "Staircase in a Gothic House"—pencil drawing.
- b. "Violins and details"—pencil drawings.

Owned by the Royal National Gallery in Berlin.

MEYERHEIM, PAUL,

Professor; painter in Berlin. Teacher at the High School for Fine Arts connected with the Berlin Royal Academy. Born on the 13th July 1842 in Berlin; studied under his father Frederick Eduard Meyerheim and at the Academy in Berlin. Distinctions: Member of the Academies in Berlin and Antwerp; possessor of the Prussian large gold medal for Art, honorary diploma Dresden, the large gold medals Munich and Paris and of numerous other exhibition medals.

"Luxor"—oil painting.

"Street in Cairo"—oil painting.

MODERSOHN, OTTO,

painter at Worpswede, near Bremen. Born on the 22nd February 1865 at Solst. Studied at the Academies of Düsseldorf,

Carlsruhe (Baisch) and Berlin (Bracht). Distinctions: Various exhibition medals.

“Evening Sun”—oil painting.

MÜNZER, ADOLF,

painter at Munich. Born on the 5th December 1870 at Pless in Upper Silesia; studied at the Polytechnic at Breslau and the Munich Academy under Höcker. Distinctions: Gold medal Munich.

“Costume sketch”—oil painting.

“Study of a portrait”—oil painting.

“Young woman from Upper Bavaria”—oil painting.

NISSL, RUDOLF,

painter at Munich. Born on the 13th April 1870 at Fügen in the Tyrol; studied under Joh. Herterich, P. Höcker and L. von Löfftz at the Munich Academy. Distinctions: Various exhibition medals.

“Interior”—oil painting.

“Still life. Nosegay of flowers”—oil painting.

OLDE, HANS,

Professor; painter at Weimar, Director of the Grand Ducal School of Art at Weimar. Born on the 27th April 1855 at Süderau in Holstein; studied at the Academy in Munich under Löfftz and at the Ecole Julian in Paris. Distinctions: Prussian gold medal for Art and various exhibition medals.

“Winter Sun”—oil painting.

Owner: The Royal National Gallery Berlin.

VON PETERSEN, HANS,

Professor; painter at Munich. Born on the 24th February 1850 at Husum (Schleswig); studied in London and Paris. Distinctions: Prussian gold medal for Art, large gold medal Munich and numerous other exhibition medals.

“A thaw”—oil painting.

PLEUER, HERMANN,

Professor; painter at Stuttgart. Born on the 5th April 1863 at Schwäbisch Gmünd. Studied at the Academies of Stuttgart and Munich.

“Evening”—oil painting.

PÜTTNER, WALTER,

painter at Munich. Born on the 9th October 1872 at Leipsic. Studied under Höcker at Munich. Distinctions: Various exhibition medals.

“Interior”—oil painting.

PUTZ, LEO,

painter at Munich. Born in 1869 at Meran; studied at the Munich Academy and at the Academy Julian in Paris.

“Pauline”—oil painting.

“Flowers”—oil painting.

“Flowers”—oil painting.

REINICKE, RENÉ,

painter at Munich. Born on the 22nd March 1860 at Strenz-Naundorf in Saxony; studied at the Grand Ducal School of Art at Weimar and then under von Gebhardt at Düsseldorf and under Piglhein at Munich. Distinctions: Prussian gold medal for Art and various exhibition medals.

“The Watering Place Promenade”—water colour painting.

“In the studio”—water colour painting.

“Five ladies in a Café”—water colour painting.

“The Paintress”—drawing.

“Depressed”—drawing.

“Gossip”—drawing.

SAMBERGER, LEO,

Professor; painter at Munich. Born on the 14th August 1861 at Ingolstadt. His teachers were Benczur and Lindenschmit at the Munich Academy. Various exhibition medals.

“Portrait of my Father”—oil painting.

“Portrait of Dr. Schnitzler”—oil painting.

“Portrait of the painter Wopfner”—oil painting.

SCHOENLEBER, GUSTAV,

Professor; painter at Karlsruhe; teacher at the Karlsruhe Grand Ducal Academy for Fine Arts. Born on the 3rd December 1851 at Bietigheim in Württemberg; studied under A. Lier at Munich. Distinctions: Member of the Academies in Berlin, Dresden and Munich; possessor of the Baden gold medal for Art and Science, the Prussian large gold medal

for Art, the large gold medals Munich and Vienna and numerous other exhibition medals.

“Italian Landscape”—oil painting.

Owned by the Prince-Regent of Bavaria.

SCHRAMM-ZITTAU, RUDOLF,

Professor; painter at Munich. Born on the 1st March 1874 at Zittau; attended the Academies at Dresden, Carlsruhe, and Munich (Zügel). Distinctions: Large gold medal Venice and various exhibition medals.

“Ducks”—oil painting.

“Ducks”—oil painting.

“Feeding hens”—oil painting.

SCHULTE IM HOFE, RUDOLF,

Professor; painter in Berlin. Born on the 9th January 1865 at Ueckendorf in Westphalia; studied under Schmid-Reutte at Munich and at the Academy in that town under Löfftz. Distinctions: Prussian gold medal for Art.

“Menzel”—oil painting.

Owned by Herr Franz Kühne at Dresden.

SKARBINA, FRANZ,

Professor; painter in Berlin. Born on the 24th February 1849 in Berlin; studied at the Berlin Academy and in Paris. Distinctions: Member of the Academies of Antwerp and Berlin; Prussian large gold medal for Art; large gold medals Barcelona, Dresden and numerous other exhibition medals.

“The White Lady”—oil painting.

SPERL, JOHANN,

painter at Bad Aibling in Upper Bavaria. Born on the 3rd November 1840 at Buch (District Fürth in Bavaria); studied under Kreling, Anschütz, and Bamberg at Munich.

“Village in Upper Bavaria (Garden in Kutterling)”—oil painting.

STADLER, TONI,

Professor; painter at Munich. Born on the 9th July 1850 at Göllersdorf in Lower Austria and is self taught. Distinctions: Honorary member of the Munich Academy; possessor of the large gold medal Dresden and various other exhibition medals.

“In Erdinger Moss”—oil painting.

“Bridge by the Villages”—oil painting.

VON STUCK, FRANZ,

Professor; painter at Munich. Professor at the Munich Royal Academy for Fine Arts. Born on the 23rd February 1863 at Tettenweis; studied at the Munich Academy. Distinctions: Honorary member of the Dresden Academy and possessor of the large gold medals Budapest, Dresden, Munich, and Paris, and of the Bavarian Maximilian Order for Science and Art.

“Own portrait”—oil painting.

“Study for a portrait”—oil painting.

“Infernal Regions”—oil painting.

“Pan”—oil painting.

“Listening Fauns”—oil painting.

Owned by Mr. Hugo Reisinger of New York.

THOMA, HANS,

Dr., Professor; painter at Karlsruhe. Director of the Grand Ducal Picture Gallery and teacher at the Grand Ducal Academy of Fine Arts at Karlsruhe. Born on the 2nd October 1839 at Bernau in Baden. Studied under Schirmer at the Karlsruhe Academy. Distinctions: Member or honorary member of the Academies at Dresden and Munich; Honorary Doctor of the Heidelberg University; possessor of the Badenese gold medal for Art, the Bavarian Maximilian Order for Science and Art, and the Prussian gold medal for Art.

“Lago Maggiore 1880”—oil painting.

“Valley near Bernau, the home of the artist 1905”—oil painting.

“Midsummers Day”—oil painting.

Owned by Herr Heinrich Strauss at Magdeburg.

THÖNY, EDUARD,

painter at Munich. Born in 1866 at Brixen; studied at the Munich Academy.

“Shooting ice”—drawing.

“In the Peasant Inn”—drawing.

“In Port”—drawing.

“Presentiment”—drawing.

“Indignation”—drawing.

“Appendages”—drawing.

“After the Sermon”—drawing.

TRÜBNER, WILHELM,

Professor; painter at Karlsruhe; teacher at the Grand Ducal Academy for Fine Arts at Karlsruhe. Born on the 2nd February 1851 at Heidelberg; studied under Canon (Straschiripka) at Stuttgart, Leibl at Munich and at the Academies for Fine Arts at Karlsruhe and Munich. Distinctions: The Hessian medal for Art and Science, the Württemberg medal for Art and Science, large gold medal Chicago and various other Exhibition medals.

“The Watchman”—oil painting.

“View from the Heidelberg Castle”—oil painting.

“Castle Heimsbach”—oil painting.

Owned by Mr. Hugo Reisinger of New York.

VON UHDE, FRITZ,

Professor; painter at Munich. Born on the 22nd May 1848 at Wolkenburg in Saxony; was an officer until 1877 and became a pupil of Munkascy. Distinctions: Member of the Academies at Antwerp, Berlin, Dresden, and Munich; possessor of the Bavarian Maximilian Order for Science and Art, the Prussian gold medal for Art, the large gold medals Munich, Vienna, &c., the Grand Prix Paris 1889 and 1900 as well as numerous other exhibition medals.

“Evening Music”—oil painting.

“Going Home”—oil painting.

“Suffer little Children to come unto Me”—oil painting.

Owned by Frau Tina Schoen-Renz in Worms.

VINNEN, KARL,

painter at Osterndorf in Hanover. Born on the 28th August 1863 at Bremen; studied at the Düsseldorf Academy of Art and at Carlsruhe. Distinctions: Prussian gold medal for Art, the large gold medals Dresden and Vienna, and other exhibition medals.

“Spring in the Forest”—oil painting.

VOGEL, HUGO,

Professor; painter in Berlin. Born on the 15th February 1855 at Magdeburg; studied at the Academy at Düsseldorf (v. Gebhardt and Wilh. Sohn) and in Paris (Lefebvre). Distinctions: Member of the Academy in Berlin and possessor of the Prussian large gold medal for Art and numerous exhibition medals.

“Portrait of a Boy”—oil painting.

Owned privately.

ZÜGEL, HEINRICH,

Professor; painter at Munich; teacher at the Royal Academy for Fine Arts in Munich. Born on the 22nd October 1850 at Murrhardt in Württemberg. Studied under Holder and at the Stuttgart Academy of Art. Distinctions: Member of the Academy in Berlin and possessor of the Maximilian Order for Science and Art, the Prussian gold medal for Art, and numerous exhibition medals.

“Oxen going through Water”—oil painting.

“Salzen (sheep)” —oil painting.

SCULPTURE

BERMANN, CIPRI ADOLF,

Professor; sculptor at Munich. Born on the 25th August 1862 at Vöhrenbach in the Black Forest; studied at the Grand Ducal Academy of Art at Karlsruhe. Distinctions: Numerous exhibition medals.

“Old man’s head”—bronze.

“Women’s head”—marble.

“Huntress”—statuette, bronze.

FASSNACHT, JOSEF,

sculptor at Munich. Born on the 11th January 1873 at Mittelstreu; studied at the Academy at Munich. Distinctions: Various medals.

“The Pet”—marble bust.

GAUL, AUGUST,

Professor; sculptor at Grunewald near Berlin. Born on the 22nd October 1869 at Gross-Auheim near Hanau; studied at the Berlin Academy (Reinhold Begas). Distinctions: Member of the Berlin Academy.

“Ostrich”—bronze.

“Otters”—bronze.

Owned by Herr Paul Cassirer, Berlin.

VON GOSEN, THEODOR,

Professor; sculptor. Born on the 10th Januar 1873 at Augsburg; studied and W. von Ruemann at Munich 1895—1896 at Nuremberg. Since 1906 teacher at the Breslau Royal School of Art.

“Presentation gift for Professor William Burges”.

HAHN, HERMANN,

Professor; sculptor at Munich. Born on the 28th November 1868 at Kloster Veilsdorf in Saxe-Meiningen; pupil of Ruemann's at Munich. Distinctions: Honorary member of the Academy at Munich; possessor of various exhibition medals.

“Adam”—statuette, bronze.

“Eve”—statuette, bronze.

VON HILDEBRAND, ADOLF,

Dr., Professor; sculptor at Munich. Born on the 6th October 1847 at Marburg; studied under Kreling at Nuremberg. Distinctions: Member, or honorary member, of the Academies in Berlin, Dresden, Munich, and of the Grand Ducal Art School at Weimar. Honorary doctor of the Universities of Erlangen and Marburg; possessor of the Bavarian Maximilian Order for Science and Art, the Prussian Order pour le mérite for Science and Art, the Prussian large gold medal for Art, the Grand Ducal Saxon Order pour le mérite for Art and Science, as well as of numerous exhibition medals.

“Professor Flossmann”—bust in bronze.

Owned by the Bavarian State.

JANSSEN, ULFERT,

sculptor at Munich. Born on the 11th December 1878 at Bielawe in Silesia; pupil of Ruemann at Munich.

“Bust”—bronze.

KLIMSCH, FRITZ,

sculptor at Charlottenburg, near Berlin. Born on the 10th February 1870 at Frankfort on-the-Maine. Studied at the Berlin Academy.

“Geheimrat Professor Dr. Karl Binding, Rector of the University of Leipsic”—bronze bust.

“Frau Victoria Exner”—marble bust.

Owner: Dr. W. Lauter, Frankfort on-the-Maine.

KRAUS, AUGUST,

sculptor at Grunewald, near Berlin. Born on the 9th July 1868 at Ruhrort; studied under Reinhold Begas at the Academy in Berlin. Distinctions: Prussian gold medal for Art.

“Child, running”—bronze.

“Cat, running”—bronze.

LEDERER, HUGO,

sculptor in Berlin. Born on the 16th November 1871 at Znaim; pupil of the Technical School for Ceramics at that place; studied under Schilling at Dresden, Behrens at Breslau, and Toberentz in Berlin.

“Bowl”—bronze.

“Pfitzner”—marble bust.

LEWIN-FUNCKE, ARTHUR,
sculptor in Charlottenburg. Born on the 9th November 1866
at Dresden; studied at the Berlin Academy under Herter and
at the Academie Julian in Paris. Distinctions: Prussian gold
medal for Art and various exhibition medals.

“Mother”.

Owned by Mr. Edward D. Adams of New York.

NETZER, HUBERT,
Professor; sculptor at Munich. Born on the 5th October 1865
at Isny in Württemberg; studied at the Munich Academy
(Ruemann). Distinctions: Various exhibition medals.

“Diana”—statuette, bronze.

SCHAPER, FRITZ,
Dr., Professor; sculptor in Berlin. Born on the 31st July 1841
at Alsleben on the Saale. Studied under Albert Wolff and at
the Berlin Academy. Distinctions: Member of the Art Aca-
demies Berlin, Dresden, Munich, and Vienna and of the Aca-
demy for Architecture in Berlin; Honorary Doctor of the
University of Pittsburg in America; possessor of the Prussian
order pour le mérite for Science and Art, the Prussian large
gold medal for Art, and of numerous exhibition medals.

“Lessing”—statuette.

SCHWEGERLE, HANS,
Sculptor and painter at Munich. Born on the 2nd May 1882
at Lübeck; studied at the Art School at Lübeck and at the
Academy at Munich (Ruemann, Kurz and Hildebrand).

“Fräulein J. H.”—bust in shell lime stone.

VON STUCK, FRANZ,

Professor (see "Painters").

"Athlete"—bronze.

"Amazon"—bronze.

"Dancing woman"—bronze.

TASCHNER, IGNATIUS,

Professor; painter at Munich. Born on the 9th April 1871 at Kissingen. Studied at the Munich Academy. Distinctions: Various exhibition medals.

"Christ"—in silver.

"Schiller"—bronze with stone pedestal.

"Group of Stags"—silver with wooden pedestal.

TUAILLON, LOUIS,

Professor; sculptor in Berlin, director of a masters studio for sculpture connected with the Royal Academy of Arts in Berlin. Born on the 7th September 1862 in Berlin. Studied at the Academy in Berlin. Distinctions: Member of the Berlin Academy; possessor of the Bavarian Maximilian Order for Science and Arts, the Prussian large gold medal for Art, and numerous exhibition medals.

"Emperor Frederick III"—bronze.

"Stag"—bronze.

NOTICE

For a long time past the idea has been entertained of exhibiting in New York to the General Public a small and select collection of works representing German contemporary Art. The great difficulty that lays in the way of the execution of the idea was the finding of a suitable place for such an Exhibition. When, therefore, in response to an application made by Mr. Buenz, Imperial Consul General, to the Metropolitan Museum of Art the management was kind enough to consent to a series of rooms in the new building of the Museum being used for this purpose, the idea was welcomed in German official and Art circles with lively satisfaction and sympathy, and active preparations were begun for a German Art Exhibition in New York. Mr. Hugo Reisinger of New York, a connoisseur and warm patron of German Art, as well as the owner of an excellent collection of German Art Works, offered to defray the expenses connected with the Exhibition and to use his influence in German Art circles to induce an active participation in the same. The idea was warmly supported by the Imperial Government, which called upon two wellknown German Artists, Professor Arthur Kampf in Berlin, the President of the Royal Academy of Art, and Professor Carl Marr at Munich in conjunction with Mr. Reisinger to arrange for a selection of the Art works to be exhibited. His Majesty the German Emperor most graciously gave his sanction to the loan of many valuable works from the Royal National Gallery in Berlin, including some by Böcklin, Leibl, Lenbach and Menzel for the purposes of the Exhibition. The governments of various Federal States, as well as the proprietors of

private Galleries likewise consented to place works of Art at the disposal of the Exhibition management. The setting up of the Exhibition in Germany was entrusted to a Commission comprising Dr. Wilhelm Bode, the Director-General of the Royal Museums in Berlin, Herr Goetsch of the Foreign Office, Dr. Theodore Lewald, Privy Councillor, formerly Commissioner General of Germany to the Universal Exhibition at St. Louis 1904 and Dr. Friedrich Schmidt, the chief of the department for Science and Art in the Prussian Ministry of Education. The publication of the Catalogue has been effected by Dr. Lewald in conjunction with the above mentioned gentlemen.

Complying with a wish expressed, the collection will also be exhibited in Boston in the Building of the Copley Society and in Chicago at the Art Institute.



Prince Albert II



Carl Blos

Portrait of the Regent



Carl Albrecht

In thought



Carl Bantzer

Hessian peasant girl



Hans von Bartels

Pardon, in Brittany



By permission of Amster & Ruthardt, Berlin.



Julius Bergmann

On the way



By permission of F. Bruckmann A.G., Munich.

Arnold Böcklin

Own portrait, with fiddling Death



Arnold Böcklin

At the spring



By permission of F. Bruckmann A.G., Munich.

Arnold Böcklin

Surging Sea



Fritz Burger

The white chair (childrens portrait)



Oscar Frenzel

Forest meadow



Copyright 1898 by Photographische Gesellschaft Berlin.

Eduard von Gebhardt

Christ and Nicodemus



By permission of F. Bruckmann A.G., Munich.

Hermann Groeber

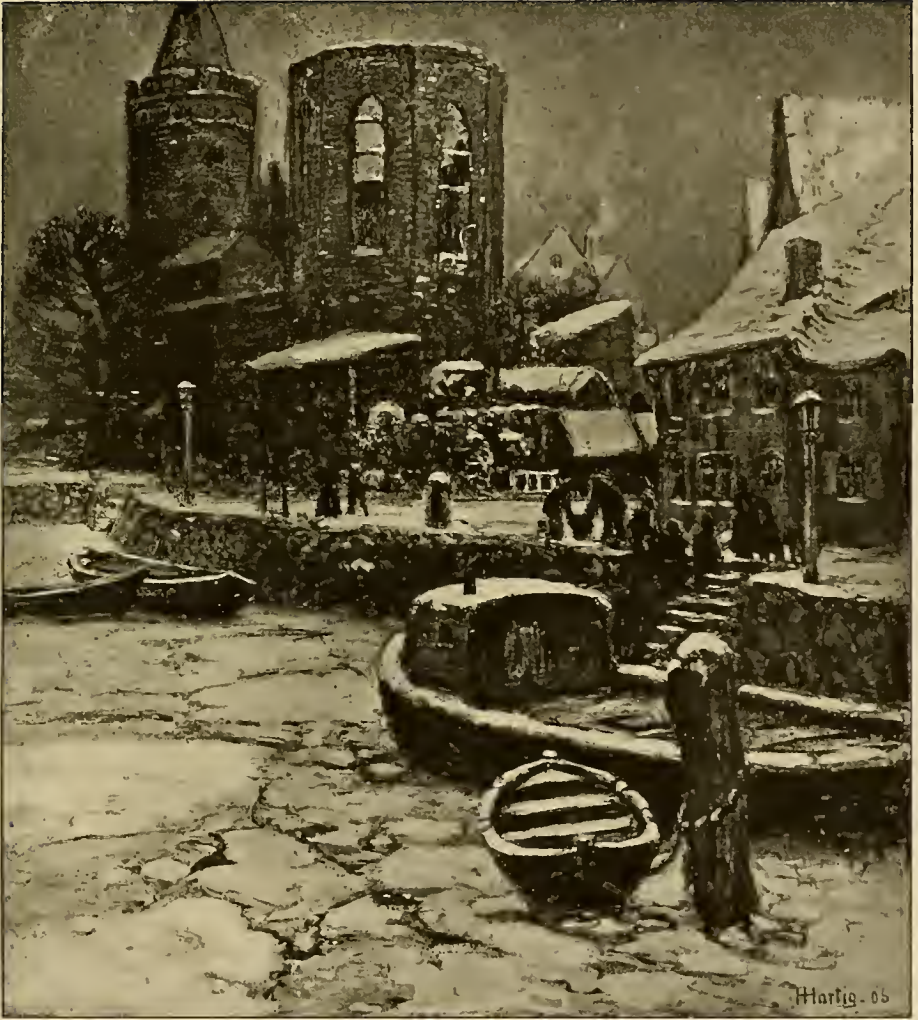
Bavarian peasants



By permission of F. Bruckmann A.-G., Munch.

Hugo von Habermann

Portrait of a woman (head and hand)



Hans Hartig

In a winter port



Adolf Hengeler

Nymph at the Spring



Hans Herrmann

Rotterdam



Ludwig Herterich

Autumn





Angelo Jank

The Hunt



Arthur Kampf

Benevolence



Eugen Kampf

November



By permission of Münchener Graphische Gesellschaft Pleck & Co., Munch.

F. A. von Kaulbach

Miss Ruth St. Denis



Friedrich Klein-Chevalier

German fishermen



By permission of Amster & Rotherdt, Berlin.

Max Klinger

Prometheus Liberated



By permission of Amster & Ruthardt, Berlin.

Max Klinger

Brahms Phantasy: „Titans“



Karl Koepping

Girl at a pond



Wilhelm Leibl

Burgomaster Klein



By permission of Photographische Gesellschaft Berlin.

Wilhelm Leibl

Dachauer women



Franz von Lenbach

Bismarck



Franz von Lenbach

Portrait of Frau Knorr



Reinhold Lepsius

Portrait of a lady



Max Liebermann

Dr. W. Bode, Study



By permission of F. Bruckmann A.-G., Munich.



Hans Looschen

The blue clock



By permission of F. Bruckmann A. G., Munich.

Adolph von Menzel

The Théâtre Gymnase



By permission of F. Bruckmann A. G., Munich.

Adolph von Menzel

Building site with willows



By permission of F. Bruckmann A.G., Munich.

Adolph von Menzel

The palace garden of Prince Albrecht



Ad. Münzer

Young woman from Upper Bavaria



Leo Samberger

Portrait of Dr. Schnitzler



Karl Schönleber

Italian Landscape



Rud. Schramm-Zittau

Feeding hens



Franz Skarbina

The white Lady



Franz von Stuck

Infernal regions



Franz von Stuck

Listening fauns



Eduard Thöny

After church



Hans Thoma

Midsummer Day



Wilh. Trübner

The watchman



By permission of Franz Hanfstängl, Munich.

Fritz von Uhde

Going home



Heinrich von Zügel

Through water (Cattle)



C. A. Bermann

Huntress



August Gaul

Otters



Hermann Hahn

Adam



Adolf von Hildebrand

Bust of Professor Flussmann



Fritz Klimsch

Geheimrat Prof. Dr. Karl Binding



Hugo Lederer

Bust of Hans Pfitzner



Artur Lewin-Funcke

Mother



Hubert Netzer

Diana



By permission of Franz Hanfstaengl, Munich.

Franz von Stuck

Athlete



Ignatius Taschner

„The Silver Christ“





CITY LIBRARY



3 0125 00066 3084

