

GREAT CENTRES OF ART

DRESDEN



The history of the art collections of Dresden can be traced back to the year 1560, when the Elector Augustus founded his Cabinet of Curiosities which, according to contemporary writers, soon grew to be richer and larger than any belonging to another German court. One hundred and fifty years later Augustus the Strong, supported by his court-architect, Raymond le Plat, began to acquire systematically from all over Europe individual works of art as well as whole collections.

After 1720 the more important museums of Dresden were established in quick succession: first the Green Vaults for the exhibition of the treasures from the Cabinet of Curiosities, then the Gallery of Paintings which, owing to considerable purchases in Prague, Paris and Modena, counted as one of the foremost picture collections of the world as early as the middle of the century. In 1754 Raphael's *Sistine Madonna* came from Piacenza to Dresden.

Johann Joachim Winckelmann praised Dresden as the most outstanding centre of the arts in the North. It was the first of all German towns to have a large collection of classical sculptures, which inspired his thoughts and writings.

The great Porcelain Collection owes its origin to Augustus the Strong's passion for this branch of art. He collected huge quantities of valuable porcelain from East Asia for the decoration of the porcelain palace which he planned to build. The products of the factory at Meissen were collected in Dresden right from the very beginning of the factory.

Since the nineteenth century all collections have been re-assessed by experts and gaps filled through acquisitions so as to form complete and scholarly units. Well-known specialists were entrusted with this work: K. Woermann, Zoega von Manteuffel, M. Lehrs, W. von Seydlitz, T. Graesse, E. Haenel, W. Holzhausen, E. Zimmermann and H. Posse.

During the Nazi regime the art collections of Dresden suffered severe losses and much was damaged in the air raid of 13th February 1945, especially treasures from the Picture Gallery. The majority of the works of art kept in the Second World War in inadequate hiding places was secured by special salvage groups of the Red Army at the end of the war; they were well cared for in Russia by experts and returned to Germany between 1955 and 1958. Thus the Dresden Collections re-attained their former place among the great museums of the world.

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DRESDEN

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and revised by Professor D. Talbot Rice
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by scholars of the State Art Collections Dresden.
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PREFACE

The collections of works of art in Dresden, united as the State Collections of Art, Dresden (*Staatliche Kunstsammlungen Dresden*) can look back on a history of more than four hundred years. They are rich in treasures representing the art and civilisation of most parts of the world, in outstanding paintings, graphic works, and in sculptures dating from classical Antiquity to the present day, as well as in all kinds of objects made with the very finest craftsmanship. The national and international importance of these collections is therefore known and appreciated all over the world.

Most famous of the collections is no doubt the Gallery of Paintings of Old Masters with its wealth of pictures by German, Flemish, Dutch, Italian, French and Spanish artists of the fifteenth to the eighteenth centuries. Closely associated with it is the Gallery of Modern Masters comprising valuable paintings of the nineteenth and twentieth centuries. These two galleries alone would make a journey to Dresden worth while; and lovers of art everywhere must entertain the desire of visiting them some day together with the other Dresden museums.

Indeed, the other collections in Dresden are no less rich in works of art of international fame than are the Picture Galleries. The Cabinet of Engravings containing several hundred thousand works by artists of many countries from the fifteenth century to the present time and the Collection of Sculptures, in which the most valuable items, those from classical Antiquity, are outstanding. Few museums hold collections equal in size and quality to the Dresden Porcelain Collection and to the so-called Green Vaults (*Grünes Gewölbe*) with its examples of the minor arts. To the Dresden collections belong also the Museum of Works of Craftsmanship, the Cabinet of Coins, the Historical Museum containing a vast

number of valuable show-pieces of arms, armours and robes, and finally the Central Art Library and the *Zwinger*, one of the buildings forming part of the large complex of the Royal Palace.

These collections have rooms at their disposal for staging exhibitions of works by artists from the German Democratic Republic and from other countries, which are changed periodically. Some of these temporary exhibitions have been of international importance, for instance that of old German drawings, which included loan exhibits from various countries, that of recently acquired works by Dutch and Flemish masters of the seventeenth century, the joint German and Polish exhibition of Canaletto's paintings and drawings of Warsaw and Dresden, and a big exhibition to celebrate the bicentenary of the Dresden College of Art, where works were exhibited by artists who have studied at the College during the last two hundred years.

There are a number of publications to make known to a wider circle of those interested the research done by scholars working in the Dresden museums: mention must first be made of the Yearbook (*Jahrbuch*) edited by the Directorate General, and then of a series of monographs on various sections of the collections, as well as of a monthly journal, also edited by the Directorate General, called *Dresdener Kunstblätter*; finally the catalogues of the individual museums and the temporary exhibitions may be noted. Special attention may be drawn to the book on the history of the Picture Galleries and the other collections, and to the catalogue of the losses sustained during the war.

The Dresden State Collections maintain friendly relations with museums in many parts of the world. Loans have been made by them in the last ten years to big exhibitions in the Louvre and in the Institut de

France at Paris, to Bordeaux, to the Rijksmuseum at Amsterdam, the Mauritshuis at The Hague and to exhibitions at Amsterdam, Malines and Brussels, at Coventry (1960), Stockholm, Vienna, Salzburg and New Delhi, as well as to many museums in Italy, such as some in Rome, Bassano, and repeatedly to museums in Bologna and Venice. To West Germany loans of works of art have been made mainly for exhibitions held in West Berlin, Cologne, Munich, Karlsruhe, Stuttgart, Heidelberg, Nuremberg, Kassel, Darmstadt, Aachen, Essen and Recklinghausen. There have also been big exhibitions of the Picture Galleries and of the Cabinet of Engravings in Czechoslovakian towns, among them Prague, Brno, Bratislava and Ostrava, and others in Bucharest,

Sofia and Budapest, and special exhibitions of the Cabinet of Engravings in Moscow, Leningrad, Belgrade and Peking, while in Helsinki there was an exhibition of the Porcelain Collection.

An exchange of publications is carried on with all the museums in the German Democratic Republic and with more than three hundred museums in West Germany, Holland, Belgium, France, Britain, Italy, Poland, Hungary, Rumania, Bulgaria, Jugoslavia, Czechoslovakia and the Soviet Union and also with some museums in America and Asia.

It is hoped that the present book will help to enhance further the friendly relations with museum-experts, scholars and lovers of art everywhere, and win new friends for the Dresden collections and their treasures.

HISTORY OF THE DRESDEN ART COLLECTIONS

All the Dresden art collections stem from the Cabinet of Curiosities, which the Elector Augustus founded in 1560 so as to assemble there whatever curiosities, rare objects and works of art or craftsmanship had been collected at his court. Cabinets like this, some larger, some smaller, were established at all German courts in the sixteenth century. They were called Cabinets of Curiosities, because the majority of the objects they contained were collected more for their strangeness than for their artistic value.

Thus there were in the Cabinet at Dresden together with genuine works of art and "curiosities" made of gold, silver, brass, copper or other valuable materials, all kinds of tools, mathematical instruments and ingenious clocks. For a long time the items most admired were an unusually large tortoise egg, a cherry stone on which had been carved one hundred and eighty human faces, and a "unicorn's horn", for which the Elector had paid a ton of gold, worth about one hundred thousand *Thaler*. There were, however, also bronze statues from Italy, Chinese porcelain of the Ming period, engravings and woodcuts, and paintings by *Dürer*, *Lucas Cranach* and other artists of their time. But these paintings were mainly used to decorate the walls of the seven rooms of the Elector's Palace, which were given over to rare objects and odd contrivances.

Even before the Cabinet of Curiosities was established there were at the court of the Saxon Prince several other "Cabinets", such as the Silver Cabinet, the first inventory of which was made in 1472, the Armoury and Collection of Arms and the so-called Cabinet of Inventions, where objects were stored to be used at tournaments and other chivalrous games or during other pompous festivities arranged at the court. Then there was the Secret Deposit in the

vaults of the Palace, which were called Green Vaults, because they were painted green. This Secret Deposit was mentioned as the treasury of the Elector Augustus as early as 1572; jewellery and precious goldsmiths' works were kept there, as well as money and documents relating to the Elector's family.

The authors of famous accounts of travels of that time affirm that in no Cabinet of Curiosities in any of the other German states had they found as many and as splendid objects of rarity, curiosities and ingenious devices as in that of the Elector of Saxony. It was larger and richer than those of the other princely courts, because Saxony was at that time the economically best developed and the wealthiest country in Germany.

The economic prosperity was mainly due to the burghers gaining in importance in contrast to the feudal estates, and it was this prosperity which made a general cultural progress possible, led to the heyday of craftsmanship and enabled the princes to use for the display of their power more valuable and more sumptuous means than other rulers. *Professor Erich Haenel*, one of the former Directors of the museums, published in 1929 a book called *A Thousand Years of Art in Saxony*, in which he described this period: "The creative period of Saxon art in the fifteenth century was not the result of the policy of its princes but of the social progress of the burghers, of the consolidated wealth of the towns in the *Erzgebirge* and of the depth of religious feeling in the communities in the years preceding the Reformation."

The cabinets of curiosities which had been established at the princely courts of Germany formed part also of the ruler's general policy, as they displayed his might. But with the changing economic and social conditions, this princely ostentation too underwent changes. By the beginning of the eighteenth

century, interest in curiosities had declined in the same proportion as research led to new discoveries in all branches of knowledge. More notice was now taken of the various achievements in science and technology, which gradually came to be admired more than curiosities. This is no doubt the reason why in the last quarter of the seventeenth century, more genuine works of art, among which were masterpieces by German, Dutch and Flemish artists, such as *Rubens*, *van Dyck* and *Rembrandt*, were added to the Cabinet at Dresden. In 1687 Dürer's altar-piece, which later became known as the "Dresden Altar", was brought from the Castle Church at Wittenberg to the Cabinet of Curiosities at Dresden. By the end of the seventeenth century there were already several hundred paintings there, some of them by Italian masters, of which the most important was the "Sleeping Venus" by *Giorgione*, purchased in 1699.

At the beginning of the eighteenth century the princes replaced their cabinets of curiosities, which had become unsuitable for their original purpose, by collections of precious works of art, following thereby the example of Louis XIV, who in 1701 established the first art collection at his court. In 1721 a collection of this kind was installed in Dresden and later became famous under the name of the Green Vaults. In it all the more valuable works of craftsmanship from the Cabinet of Curiosities were joined with the treasures of the Secret Deposit and with those of the Silver Cabinet. All these objects remained there in the wing of the Elector's Palace until 1942, when they were removed to be stored elsewhere because of the hazards of war. The Picture Gallery came into being in 1722, when all the precious paintings from the Cabinet of Curiosities, from the other residences of the Prince and from churches were assembled there. This new collection was housed in the "Stables" at the *Jüdenhof* (some details are given in the chapter on Green Vaults of this book). The building was then enlarged between 1744 and 1746 and raised by one floor. In 1855 the Gallery was moved to a new building erected at the *Zwinger* according to plans by *Gottfried Semper*. There it remained until the end of August 1939, to be removed shortly before the outbreak of the war.

Still more collections were formed in the first quarter of the eighteenth century: the Cabinet of Engravings, the Collection of Sculptures, the Porcelain Collec-

tion and the Cabinet of Coins. The Gun-room and the Armoury were left in their former place for another century, and their contents added only in 1832 to the new Historical Museum, which took over also the last scanty remains from the Cabinet of Curiosities, then finally closed.

Exhibition rooms which befitted their importance were not always provided for the collections, and repeated changes of habitation became necessary in the course of the centuries. Previous to the general removal in the Second World War, the Cabinet of Engravings was set up in a part of the Semper Gallery, the Collection of Sculptures in the Albertinum, the Historical Museum and the Porcelain Collection in the Johanneum, the Cabinet of Coins in the administrative building in the former Stables. The Dresden art historian *Cornelius Gurlitt* stated in his book *Augustus the Strong*, published 1924, that the idea of founding a collection of works of art in Dresden was not conceived by the Elector himself, but by his Chief Court Architect, the Frenchman *Le Plat*. On the return from his travels to Paris, Madrid and Italy, he convinced Augustus the Strong that the time had come when it was "expected of any princely household" to have a collection of works of art and that it would therefore be necessary to "collect paintings for a picture gallery".

From then on Augustus the Strong sent agents abroad to buy up whole collections of paintings. On the advice of *Le Plat*, who was from 1722 to 1742 the first Director of the new Picture Gallery, several hundred works of art were brought to Dresden from Prague, Paris, Italy and Holland. There were works by Italian masters, mostly of the sixteenth and seventeenth centuries; but on the whole Flemish and Dutch artists predominated.

The majority of the pictures which established the fame of the Dresden Gallery and turned it into one of the foremost in the world were however purchased after the death of Augustus the Strong in the reign of his son Augustus III. *Le Plat's* successor, *Johann Gottfried Riedel*, purchased valuable collections in Prague, to which belonged the picture "The Procureess" by *Vermeer van Delft* and *Rubens's* "Wild Boar Hunt", as well as paintings by *Veronese*, *Tintoretto*, *Fetti* and *van Dyck*. Purchases in Paris comprised among many other valuable works *Rembrandt's* "Self-portrait with Saskia" and "Saskia with a red Flower", *Vermeer's* "Young Girl reading a Letter",

and "The Adoration by the Magi" by *Poussin*. In 1745 one hundred pictures were acquired from the collection of the Duke of Modena, among them "The Tribute Money" by *Titian* and the paintings for the Cuccina family by *Veronese*, *Tintoretto* paintings and *Holbein's* "Morette". In 1754 *Raphael's* "Sistine Madonna" was acquired from the Church of the Monastery of San Sisto in Piacenza.

About one hundred years later, in 1833, fifteen valuable pictures by Spanish masters were purchased in London. They had belonged to the estate of the French King Louis Philippe, who after his abdication in the course of the revolution of 1848 had emigrated to England. Pictures by Italian artists were bought between 1857 and 1868; a "Virgin and Child" by *Lorenzo di Credi* and a "Life of St. Zenobius" by *Botticelli* were among them. *Mantegna's* "Holy Family" and *Antonello da Messina's* "St. Sebastian" formed part of purchases made between 1873 and 1884, which were paid for with Saxony's share in the five-million-franc war-indemnity handed over by France to Germany in 1871.

When the first constitution of Saxony came into force in 1831, the Dresden collections of works of art were combined with the scientific collections to make the Royal Collections of Art and Science. Although they remained the property of the King, their administration and finances were handed over to the State. After the November revolution of 1918 they were re-named the State Collections of Dresden. By the law passed in the Saxon Diet on 29th July 1924 concerning the "Settlement between the Free-State of Saxony and the former Royal House" it was laid down that the Dresden collections no longer belonged to the Royal Family's entailed property but to the new public "Committee for Culture" (*Kulturstiftung*). The Board of Management of this Institute was formed of the Ministers of Finance and Education and of at least three other members nominated by the Ministry, one of whom had to be a member of the family council of the House of Wettin (*Familienverein Haus Wettin*). This settlement remained valid until the end of the Second World War.

The saddest chapter in the history of the art collections was that of the twelve years of Hitler's "millennium". Immediately after they had come to power, the Hitler fascists started all over Germany a vociferous campaign against what they called "depraved art", in the course of which they

confiscated a number of valuable works of art from the Dresden collections. They robbed the Picture Galleries of forty-one paintings, among them: "The Trench" by *Otto Dix*, a picture condemning war, "Still Life with Jug" by *Emil Nolde*, "Two Children" and "The Power of Music" by *Oskar Kokoschka*, *Hofer's* "Girl throwing Flowers", *Georg Grosz's* "Portrait of Dr. Plietzsch", *Böckstiegel's* "Still Life", *Felixmüller's* "Beauty" and works by *Pechstein*, *Schmidt-Rottluff* and other artists belonging to the group called *The Bridge*. Three hundred and thirty-three prints, twenty-eight drawings and twelve books with illustrations were confiscated from the Cabinet of Engravings, for instance works by *Beckmann*, *Kirchner*, *Nolde*, *Schmidt-Rottluff*, *Feininger*, *Heckel*, *Pechstein*, *Barlach*, *Corinth*, *Liebermann*, *Otto Dix*, *Kokoschka*, *Felixmüller* and *Lachnit*. From the Collection of Sculptures twenty-four works were confiscated, among them "Young Girl chilled to the Bone", "Death" and "The Shepherds" by *Barlach*, "Large Kneeling Woman", "Woman glancing backward" and "Head of a Woman" by *Lehmbruck*, "Joseph and Mary" by *Gerhard Marcks* and valuable works by *Eugen Hoffmann* and *Ludwig Godenschwing*.

Worse still were the losses sustained by the collections, once the men in power in Hitler's Germany had started the war. The art treasures of Dresden were stored in various country estates and castles, altogether in forty-five different places. In the last months of the war the Nazi leaders ordered them to be moved yet again, they were carried about senselessly, so that much was damaged or lost and one hundred and ninety-six paintings from the Picture Galleries were destroyed in the air-raid of 13th February 1945. The total number of those known to have been destroyed in the war is two hundred and six pictures, while a catalogue of the war-losses of the Picture Galleries published at the end of 1963 mentions five hundred and seven pictures which could still not be traced.

The Cabinet of Engravings too, the Porcelain Collection, the Collection of Sculptures as well as the other collections in Dresden suffered losses similar to those sustained by the Picture Galleries.

In the chaos which reigned after the breakdown of the fascist regime the works of art were left in their various hiding places without any protection and many of them might have been lost, had not the Soviet army secured such as they managed to get hold of in time.

Before the Soviet army entered Dresden, restorers, scholars and museum-experts were assigned to the hundred and sixty-fourth battalion of the Fifth Soviet army, and this battalion was put under special orders to take all the Dresden art treasures into its care. It took some time to find all the forty-five places where they had been stored. Some of these had already been pillaged by the time the army commandos arrived. Losses like these would have been avoided, had the Soviet army been able to take care of all the art treasures immediately the war was over.

The works of art rescued by it were restored in Russia by experts and well cared for, so that when they were returned to the Government of the German Democratic Republic they arrived in Dresden in excellent condition. This was the case not only with the one thousand two hundred and forty paintings saved for the Picture Galleries and returned in 1955, but also with the works of art handed back in 1958 to the Cabinet of Engravings, the Collection of Sculptures, the Porcelain Collection, the Historical Museum, the Cabinet of Coins and the Green Vaults.

With the liberation of Germany from the fascist regime a new chapter began in the history of the Dresden collections. By a decision of the democratic local Government of Saxony the Committee for Culture, to which all the State Collections in Dresden had been subordinated, was dissolved and the former Royal Collections of Art and Science were declared the property of the people. All the collections of works of art were now given the comprehensive name of the State Art Collections, Dresden.

It was very difficult to re-build these collections, especially as Dresden had suffered the worst destruction of any German town. The *Zwinger* and the museum buildings were destroyed. The only place where an exhibition could be arranged was the Castle of Pillnitz with its two Palaces, though this was a long way from the centre of Dresden, and the Palaces had neither heating nor lighting. Yet the first exhibition of the Picture Galleries was opened there in 1946.

The reconstruction of the *Zwinger* was begun immediately the war was over, that of the Semper Gallery in 1955. From the same year dates the new constitution of the collections and the formation of a Directorate General responsible for all art museums in Dresden.

In the meantime the *Zwinger* as well as the Semper

Gallery and the Albertinum have been re-built and the house in Güntz Street, where the Museum of Works of Craftsmanship was formerly located, has again been made available. Some of the collections have by now found their definite home: the Gallery of Old Masters in Semper's building at the *Zwinger*, the Gallery of Modern Masters in the beautiful large halls, lit from above, on the second floor of the Albertinum, the Porcelain Collection in the lovely exhibition rooms of the *Zwinger*; the Pewter Collection (a part of the Museum of Works of Craftsmanship) is also housed in the *Zwinger*. The Collection of Sculptures will in future again be exhibited on the ground-floor and the first floor of the Albertinum.

The other collections of works of art (the Cabinet of Engravings, the Green Vaults, the Historical Museum, the Museum of Works of Craftsmanship and the Cabinet of Coins), all with their study-rooms and repositories, their small technical rooms and their restoration workshops, will be given a home in the former Royal Palace, the exterior of which has already been restored to its former shape. Its interior, however, is not yet finished, as it is being completely rebuilt according to the technical requirements of modern museums. Five of the rooms in the Palace, which had previously formed part of the Green Vaults, will be restored to their original shape and used as a small museum of architecture, while the treasures of the Green Vaults will be set up in other, modernised rooms of the Palace. Still more rooms in the Palace will be reserved for the Central Art Library and for use by temporary exhibitions.

Until all these rooms in the Palace can be taken into use, some of the contents of the Green Vaults, the Cabinet of Coins and the Collection of Sculptures will be exhibited on the ground-floor and on the first floors of the Albertinum; the exhibits of the Historical Museum are set up on the ground-floor of the east hall of the Semper building, those of the Museum of Craftsmanship in the Palace of Pillnitz, while the Cabinet of Engravings and the Library have gone to the former Museum of Works of Craftsmanship in Güntz Street.

The character, the importance and the purpose of museums of works of art are different today from what they were formerly. "We realise that we are at the beginning of a new epoch, perhaps a new Age", said the distinguished West German art historian *Carl Georg Heise* in a speech on 1st July 1961 during the

centenary celebrations of the Wallraf-Richartz-Museum at Cologne. He told his colleagues that they had "to give up the conceit of their guild and to learn to speak a language which visitors to museums can understand". "Museums for scholars", he said, "must give way to Museums for the People", the main task of which will be "to lead the people, thirsting for knowledge, to the appreciation of art".

Claims like this, made by German art historians for a long time in vain, were realised when the Dresden collections of works of art became museums for the people, belonging to the people and used for their education. The museums of Dresden open their doors wide to everybody, and no dividing line is drawn there between research and education, which must both be pursued together and in a scholarly way if they hope to be successful. Indeed, the serious studies of those working in the Dresden art collections and the results of their research will be all the more valu-

able the greater the number of people from all walks of life they can make conversant with the museums' treasures of art and culture. How successful they have been in this respect is shown by the fact that the number of visitors to the museums and the temporary exhibition in Dresden have gradually increased now that more of its art treasures can again be exhibited from year to year – from six hundred and fifty thousand in 1956 to two million three hundred thousand in 1964.

Johann Joachim Winckelmann, who lived for some time in Dresden at the beginning of the eighteenth century, praised Dresden as being the foremost of all towns in the North with regard to art, as its picture gallery owned great treasures from Italy as well as magnificent works of art from other countries. And now, rebuilt from its ruins and rubble of the war, Dresden with its abundance of treasures once again forms a point of attraction for art lovers all over the world.

GALLERY OF PAINTINGS OF OLD MASTERS

Although Dresden could boast of a Cabinet of Curiosities as early as the sixteenth and seventeenth centuries, the history of the Dresden Gallery of Paintings began in 1722, when the collection which was to form a picture gallery was accommodated in a building of its own. An inventory of all the art treasures belonging to the Elector was made in that year and a selection of the best of them was housed in the Stables at the *Jüdenhof*, a building forming part of a group of edifices erected by *Hans Irmisch* and *Paul Buchner* in the vicinity of the Electoral residence between 1586 and 1588. It was rebuilt, being raised by one floor, and adapted to hold the collections from 1722 to 1725. A painting of the New Market by *Bernardo Bellotto* (*Canaletto*) shows it after its reconstruction by *Johann Christoph Knöffel* between 1744 and 1746. The large arched windows of the main floor built into the façade to provide more daylight date from this time.

In 1753 *Carl Heinrich von Heinecken*, its Director, published a major work on the Gallery, illustrated with engravings and accompanied by a groundplan of the exhibition rooms in the Stables. Surrounding the oblong of the courtyard, these were divided all the way round by a wall into an inner and an outer suite, of which the former contained the Italian, the latter the Dutch, Flemish, German and French paintings. A smaller side-room was reserved for the large collection of pastels, while yet another was put at the disposal of copyists. The contents of the collection were arranged very roughly according to their historical placing, and these groups were further subdivided according to aesthetic concepts. The pictures covered the walls right to the cornice. In 1746, when the collections were re-arranged, they were all set in uniform Rococo frames, made by two artists, *Deibel* and *Kugler*. It is to these frames, re-

tained to this day, that the Gallery owes its oft-admired uniformity of appearance.

The collections remained in the Stables until 1855. Purchases, which had previously been very numerous (see the historical Introduction to this book), were discontinued almost completely after the middle of the eighteenth century. Yet lack of space made itself felt even then, and it was thought desirable to find a new building if the exhibits were to be conserved properly. A commission set up to study the problem confirmed the need to provide better conditions, and *Gottfried Semper* was commissioned to start the work. Planning proved difficult and various projects had to be abandoned for reasons of finance or restricted space. Eventually it was decided to fill in the still open north-east side of the courtyard of the *Zwinger*, a building originally planned as part of the castle and forming its forecourt.

The adaptation of this building and its six large halls on the main floor, lit by skylights, as well as of the suite of small rooms with windows in the walls running parallel, has proved adequate up to the present day. In the centre there was the Rotunda, a domed circular hall. The cornerstone was laid on 23rd July 1847 and the new gallery opened on 25th September 1855. *Gottfried Semper* was personally unable to supervise the later stages of the work, as he had taken part in the revolutionary uprising of May 1849, was proscribed and had to leave Dresden.

Though the historical and aesthetic point of view was now given more careful consideration in the re-hanging of the pictures, the new method of arrangement, still entirely covering the walls, differed little from the previous one. It was not until 1910 that the pictures began to be spaced out on the wall, thereby showing them to greater individual advantage. The reorganisation which took place during these years

did, however, further the grouping of the paintings according to more exact historic and aesthetic principles.

In the night of 13th February 1945 the Semper Gallery, like so many other important historical buildings in Dresden, was heavily damaged in an air-raid. Reconstruction began in 1955, when the art treasures, which the Soviet army had removed to safety in Russia at the end of the war, were returned to Germany. In the incredibly short time of eleven months the south-eastern and the central parts of the ruin were so far rebuilt that on 3rd June 1956 the most important and best-known of the paintings were once again accessible to the public. The outer north-west wing, which had been destroyed by high-explosive bombs, was finished in the autumn of 1960, four hundred years after the foundation of the Elector's Cabinet of Curiosities. All these reconstructions are largely faithful copies of the old buildings, yet some unobtrusive, but important alterations to the interior architecture have made possible an increased use of the collections by the public, who find in them the means of furthering their cultural education. For instance the main staircase was enlarged and a smaller one was built in the north-west wing so that the crowds of visitors could be let through the collections without unnecessary delay. The walls of the Rotunda were thrown open, and this hall was turned into a passage giving easy access to the second floor. The ground-floor of the north-west wing, which had formerly contained the collection of engravings, now forms a hall for lectures and entertainments decorated with *Raphael's* tapestries. Artificial lighting was introduced in the Semper Gallery for the first time, so that it is now possible to keep the collections open to visitors in the evening. A picture repository with sliding metal frames of the most modern design was established in the basement. The restoration workshops – also with every modern requisite – were placed in the German Pavilion adjacent to the Semper Gallery. Opposite is the French Pavilion, on the upper floor of which is a refreshment room with a view out on to the Nymphs' Bath.

The post-war arrangement of the collections is more conscious of artistic, historic and sociological principles than any previous one. At the same time still fewer paintings have been hung on each wall so as to avoid overtiring the visitors with too many

pictures sometimes of more or less the same kind. *Raphael's* "Sistine Madonna", the most famous work in the Gallery, was taken out of its isolation in a special room and placed among other contemporary paintings, to emphasize their historic and aesthetic connection. One special aim of the new arrangement was to concentrate the Italian, Flemish, Dutch and French paintings of the sixteenth and seventeenth centuries in the most prominent rooms of the main floor, so stressing the value of this unique collection. The Dresden Gallery of Paintings of Old Masters is mainly a creation of the first half of the eighteenth century. The paintings which had been collected earlier, as well as the additions of old masters made in the nineteenth and twentieth centuries, are of lesser value. In the first half of the eighteenth century the mentality of the amateur prevailed: the man who collects mainly what appeals to his sense of beauty and what is generally pleasing. Less attention was paid at that time to the completeness of collections than in the historically-minded nineteenth century. This earlier taste is responsible for the collection of the finest works of the Italian High-Renaissance, among which – apart from *Raphael* – the Venetian masters – *Giorgione, Titian, Veronese* and *Tintoretto* – predominate. The four large altar-pieces by *Correggio* are a treasure unique among the possessions of German museums. Nowhere outside Italy can the Italian art of *Annibale Carracci, Guercino, Strozzi, Fetti* and many others be studied so well as in Dresden. The same applies to *Nicolas Poussin*, the great French Classicist of the Baroque age, who is represented in the Gallery by six masterpieces.

It is not surprising that Baroque painting with its grand pathos appealed to the love of splendour and pomp of Augustus the Strong and his son Augustus III. This explains the considerable part which the Flemish art of the seventeenth century, chiefly *Rubens* and *van Dyck*, plays in the collection. Dutch art was no less highly valued in the work of its greatest artists, *Rembrandt, Franz Hals, Vermeer van Delft* and *Jacob Ruisdael*; but all the so-called minor masters and genre-painters, such as *Gerard Dou, Metsu, Mieris, Wouwerman* and many others, were none the less also appreciated.

Of the contemporary masters it was again the Venetians such as *Piazzetta, Marco Ricci* and *Antonio Canal*, who were most favoured, and these contemporary purchases culminated in the big series of

views of Dresden, which *Bernardo Bellotto (Canaletto)* painted for Augustus III in the middle of the eighteenth century. The quieter charm of earlier paintings did not appeal to the collectors of that period. It was only the purchases of the late nineteenth century which enriched the Gallery in this respect and added to the incomplete collection of works of the Italian quattrocento, among others, works by *Antonello da Messina* (in 1873), *Botticelli* (in 1874) and *Mantegna* (in 1876); the same applies to earlier Flemish and Dutch as well as to early German art. (For more details about the purchases of pictures for the Gallery of Old Masters see the Introduction.)

The outlook of the men in charge of the Gallery was as much that of amateurs as was that of the collectors; they were not experts in the present-day sense of the word. *Raymond Le Plat*, for instance, who was advisor to Augustus the Strong, was an architect, and in the nineteenth century the directors of the Gallery were themselves mostly artists. *Julius Schnorr von Carolsfeld*, who set up the collections in the reconstructed Semper Gallery in 1855, was also a professor at the College of Art, as was *Julius Hübner*, his successor after 1871. The first scholar to take charge of the Gallery was *Karl Woermann* in 1882. He was responsible for a critical catalogue of the whole Gallery (first edition 1887), which even today must form the basis for any further work on the collections. In the course of his scholarly review of the Gallery a large number of exhibits had to be re-attributed and in some instances the names of some very famous artists had to be abandoned. The worst of such disappointments

has already occurred in 1871 during a *Holbein* Exhibition, when the "Madonna of Burgomaster Meyer" was reluctantly recognised as a copy of the original painting in the museum of Darmstadt. Until then the Dresden picture had been regarded as one of the most outstanding works in the Gallery, second only to *Raphael's* "Sistine Madonna".

After the appointment of a Gallery Committee in 1836 (later on called the Gallery Commission) increased attention was paid to the care and conservation of the collections. As early as 1826, *Palmaroli*, an Italian, had been called to Dresden to restore a number of important paintings, which he did with thorough understanding and great skill; among them was the "Sistine Madonna". He also trained several men in his art and in fact restoration work has gone on developing in Dresden ever since.

A particularly difficult piece of restoration was lately crowned with success: that of the Dresden Altar by *Albrecht Dürer*. At the end of the war in 1945 it had suffered badly from damp while stored in a tunnel at Gross-Cotta. As in this case the risk attached to restoration was exceptionally great, the decision as to the method to be used was left by the Soviet specialists to the altar's German owner. The work was carried out in the workshop for the restoration of prints and drawings belonging to the State Art Collections in Dresden.

The way the Gallery of Old Masters has been run has remained more or less static for many years, in contrast to that of the Gallery of Modern Masters, which will be described in the next chapter.

DESCRIPTION OF ILLUSTRATIONS

- 3 *Bernardino di Betto di Biagio*, known as *Pinturicchio*, born about 1455, probably in Perugia, died 1513 in Siena. "Portrait of a Boy". Poplar panel, 50×35.5 cm. This was originally listed as "Imitator of Raphael" in the 1722 inventory of the Gallery. Ornamental painting on reverse side. *Pinturicchio* was a pupil of *Pietro Perugino*, and worked in his workshop at Rome just as the young *Raphael* had done in Perugia. Gal. No. 41.
- 4 *Giorgio da Castelfranco*, known as *Giorgione*, born about 1477 in Castelfranco, died 1510 in Venice. "Sleeping Venus". Canvas, 108×175 cm. Finished by *Titian* after the master's death. Originally there was a small Amor to the right at the feet of Venus, but this was painted over at a later date as it had been damaged. Acquired 1699. Gal. No. 185.
- 5 *Raffaello Santi* or *Raphael*, born 1483 in Urbino, died 1520

in Rome. "Madonna di San Sisto", known as "The Sistine Madonna". Canvas, 265×196 cm. According to Vasari, it was painted for the high altar in the church of the Monastery of San Sisto at Piacenza. The Monastery's patron saints, Pope Sixtus II and St. Barbara, are shown kneeling at the feet of the Virgin. Acquired 1754. Gal. No. 93.

6 *Tiziano Vecellio* or *Titian*, born about 1477 (?) in Pieve di Cadore, died 1576 in Venice. "The Tribute Money". Poplar panel, 75×56 cm. Signed. Dated rather early in the master's pictorial period. Psychology of characterisation is to be seen in the contrasts of colours. Acquired 1746. Gal. No. 169.

7 *Domenico Fetti*, born probably 1589 in Rome, died 1623 in Venice. "The Parable of the lost Piece of Silver". Poplar panel, 55×44 cm. The biblical story afforded the

- artist an opportunity for a realistic description of an everyday scene, in which he made most successful use of chiaroscuro contrasts. Acquired 1742. Gal. No. 418.
- 8 *Annibale Carracci*, born 1560 in Bologna, died 1609 in Rome. "The Genius of Fame". Canvas, 174×114 cm. Acquired 1746, together with a hundred other works from the ducal gallery at Modena. Gal. No. 306.
- 9 *Bernardo Bellotto*, known as *Canaletto*, born 1721 in Venice, died 1780 in Warsaw. "The Market Square of Pirna". Canvas, 137×238 cm. To the left of the square is the town hall, with behind it to the right, the tower and the gable of the Church of St. Mary. The narrow side of the square is closed by the building known as the Canaletto House. In the foreground to the right there stands the court house of the Electoral magistrate; the Fortress of Sonnenstein appears in the background above the roofs of the town. Mentioned for the first time in the inventory of 1754. Gal. No. 623.
- 10 *Rembrandt van Rijn*, born 1606 in Leyden, died 1669 in Amsterdam. "Portrait of a bearded old Man with a black Biretta". Lime-panel, 102×78 cm. Signed and dated 1654. Acquired either in Paris 1742, or at an earlier date in Poland. Gal. No. 1567.
- 11 *Rembrandt*, "Ganymede caught by the Eagle". Canvas, 171×130 cm. Signed and dated 1635. Ganymede was the son of King Tros who gave his name to the town of Troy. The beauty of the youth roused the passion of Jupiter, who in the shape of an eagle carried him to Olympus to be his cup-bearer. In contrast to the usual idealised conceptions, *Rembrandt* gave the scene a tragico-satiric accent. Acquired 1751. Gal. No. 1558.
- 12 *Meindert Hobbema*, born 1638 in Amsterdam, died there in 1709. "The Watermill". Oak panel, 59×84 cm. *Hobbema* was one of the most productive Dutch landscape painters of the second generation; he based his style on that of *Jacob van Ruisdael*. Signed. Acquired 1899. Gal. No. 1664A.
- 13 *Gabriel Metsu*, born 1629 in Leyden, died 1667 in Amsterdam. "The Poultry Vendor". Oak panel, 61×45 cm. Signed and dated 1662. This subtly painted picture of Dutch everyday life is one of the genre-pictures in which the Gallery is particularly rich. First mentioned in the inventory of 1722. Gal. No. 1733.
- 14 *Peter Paul Rubens*, born 1577 in Siegen, died 1640 in Antwerp. "Wild Boar Hunt". Oak panel, 137×168 cm. *Rubens* frequently used hunting as a motif, as this offered him the opportunity of painting force and movement in dramatic concentration. The hunt here is shown in a landscape with a large wood. Acquired 1749. Gal. No. 962.
- 15 *Rubens*, "Old Woman with a Brazier". Oak panel, 116×92 cm. This is a fragment of a larger painting, now in Brussels, in which the missing part has been supplemented by an unknown hand and which represents a picture of Vulcan's forge. The play of artificial light, which fascinated *Rubens*, was a frequent theme in the art of the seventeenth century. First mentioned in Guarienti's inventory of 1750. Gal. No. 958.
- 16 *Antonius van Dyck*, born 1599 in Antwerp, died 1641 in London. "Portrait of a Man in Armour with red Armlet". Canvas, 90×70 cm. *Van Dyck* was a pupil and assistant of *Rubens*. He was one of the most sought-after portraitists of his time because of the animated and distinguished character which he managed to reveal in those whose portraits he painted. Acquired 1741. Gal. No. 1026.
- 17 *Gerard Ter Borch*, born 1617 in Zwolle, died 1681 in Deventer. "A Lady washing her Hands". Oak panel, 53×43 cm. Signed. *Ter Borch* painted shiny satins with great mastery. His quiet matter-of-fact pictures of interiors are among the most precious works of Dutch seventeenth-century art. First mentioned in the inventory of 1722. Gal. No. 1830.
- 18 *Valentin de Boulogne*, born 1591 in Coulommiers, died 1634 in Rome. "The Card Sharps". Canvas, 94×137 cm. Signed. Originally it was ascribed to *Michelangelo da Caravaggio*, of whose revolutionary realism *Boulogne's* picture gives a good idea. Acquired 1749. Gal. No. 408.
- 19 *Nicolas Poussin*, born 1593 in Villers, died 1665 in Rome. "The Adoration of the Magi". Canvas, 160×182 cm. Signed and dated 1633. *Poussin* is noted for the austerity and lucidity of his composition, the clarity of his colours and the classical influence shown in his style, as well as by his serious outlook. Acquired 1742. Gal. No. 717.
- 20 *Antoine Watteau*, born 1684 in Valenciennes, died 1721 in Nogent near Vincennes. "Fête Champêtre" ("Open Air Gathering"). Canvas, 60×75 cm. It forms a pendant to "Feast of Love", painted by *Watteau* in his later years, which is also in the Gallery. Refined as *Watteau's* pictures are, his style still seems to have grown from Flemish peasant art. Both these pictures were first mentioned in the inventory of Guarienti, 1750. Gal. No. 781.
- 21 *Jean-Etienne Liotard*, born 1702 in Geneva, died there in 1789. "The Chocolate-girl". Pastel on parchment, 82.5×52.5 cm. The girl carries on a tray a cup made of Dresden china with Höroldt adornment. In 1745 *Algarotti* acquired the picture in Venice for the Gallery and named it "Stoubenmenche" (housemaid). Signed. P 161.
- 22 *Diego Velázquez*, born 1599 in Seville, died 1660 in Madrid. "Portrait of an old Man wearing a Gold Chain". Canvas, 65×56 cm. The identity of the man portrayed is not known; he wears the cross of the Order of Santiago. Acquired 1746 as a painting by *Rubens* from the ducal gallery at Modena. Gal. No. 693.
- 23 *Jusepe de Ribera*, called in Italy "Il Spagnoletto", born 1589 in Játiva, died 1652 in Posilippe, in the neighbourhood of Naples. "St. Agnes". Canvas, 202×152 cm. Signed and dated 1641. Acquired 1745. Gal. No. 683.
- 24a *Albrecht Dürer*, born 1471 in Nuremberg, died there 1528. "The Dresden Altar"; centre piece: "Virgin adoring the Child", left wing: "St. Anthony", right wing: "St. Sebastian". Canvas, centre picture 107×96 cm., the wings each 114×45 cm. The altar came, marked as "Auctor incertus" from the Castle Church in Wittenberg in 1687 to the Elector's Cabinet of Curiosities. Gal. No. 1869.

24b *Jan van Eyck*, born about 1390 in Masseyk, died 1441 in Bruges. "Triptych". Centre: Virgin and Child in a Church Interior; left wing: Archangel Michael with kneeling Donor; right wing: St. Catherine. Oak panels, centre board 27×21 cm., the wings each 27×8 cm. Signed and dated 1437. First mentioned as a work by *Albrecht Dürer* in "Catalogue" of 1765. Gal. No. 799.

25 *Jan van Eyck*, "Centre-piece of the Triptych".

26 *Hans Holbein the Younger*, born 1497 in Augsburg, died 1543 in London. "Portrait of Charles de Solier, the Sieur de Morette". Oak panel, 92×75 cm. Morette was appointed French ambassador to the court of Henry VIII of England in 1534. Acquired 1746 as a work by *Leonardo da Vinci* from the ducal gallery at Modena. Gal. No. 1890.

27 *Lucas Cranach the Elder*, born 1472 in Kronach, died 1553 in Weimar. "Adam and Eve". Lime panel, 170×69 cm. and 169×69 cm. Pictures of Adam and Eve gave the artists of the Renaissance the opportunity of painting the human body correctly so far as the anatomy was concerned. The two boards came to the Cabinet of Curiosities in 1587. Gal. Nos. 1911 and 1912.

28 *Adam Elsheimer*, born 1578 in Frankfort-on-the-Main, died 1610 in Rome. "Landscape with Flight into Egypt". Copper plaque, 17×22 cm. *Elsheimer* had great influence on the development of independent landscape painting. Many later artists acknowledged their debt to him; among those influenced by him were *Rubens* and *Rembrandt*. First mentioned in the inventory of 1722. Gal. No. 1978.

GALLERY OF PAINTINGS OF MODERN MASTERS

Twelve years after the Dresden art collections had in 1831 been assembled into a Royal Collection for Art and Learning, *Bernhard von Lindenau*, Minister of State in Saxony and an enthusiastic lover of art, bequeathed to the Gallery seven hundred *Thaler* per annum for the purchase of works of art. This bequest dates from the year of his retirement in 1843, for which "poor health" was officially given as the reason, but which was in fact due to the political tension which compelled him to resign his office because he had fought for democratic reforms, and was hated by the reactionary. In 1848 the Academic Council to which both the College of Art and the Picture Galleries were subordinate, with the support of the revolutionary movement, followed *Lindenau's* example and dedicated to the same purpose half the annual net income of all academic art exhibitions. It is characteristic of the patriotic tendencies of this progressive era that the principle that guided the purchases was to give preference to contemporary German artists so that the Gallery might "be enriched by the work of compatriot painters, for the most part still living". All through the nineteenth century this view remained decisive for the purchases and was responsible for the character of the Gallery of Modern Masters, which in contrast to the Gallery of Old Masters, chiefly owns works of German artists.

Yet as long as the professors from the College of Art, *Schnorr von Carolsfeld* (1794-1872) and *Julius Hübner* (1806-1882), were in charge, the purchases consisted mainly of paintings of little value, mostly by artists working in Dresden itself, late German Classicists or members of the Nazarene School. Until 1882 only four important works of the German Romantic School belonged to the Gallery: "Two Men looking at the Moon" by *Caspar David Friedrich*, bought in

1840 from the artist's estate; "A Giant's Grave in Autumn" by the same painter, presented by the Dresden College of Art in 1866; *Ludwig Richter's* "Bridal Procession in Spring", and "Passage over the Elbe at the Schreckenstein near Aussig"; the former painting was purchased in 1847 with *Lindenau's* legacy, the latter in 1875 from an art-dealer in Dresden. In the eighties some works of genre painting, by then popular, were added to the collection, among them were *Franz von Defregger's* "Farewell from the Alpine Dairy Maid", *Benjamin Vautier's* "Interval during the Dance at an Alsatian Wedding" and the humorous description of a circus called "Behind the Curtain" by *Ludwig Knaus*.

After the death of *Hübner* the art historian *Karl Woermann* took charge of the Gallery. The provincialism which had restricted the purchases to Old Masters and to "colleagues in Dresden" was now given up, as it had been due mainly to the narrow-mindedness of the former directors and to the "lack of creative power and the decadence of the Nazarenes". The new director encountered great difficulties because of the lack of financial means - there were never more than seven thousand five hundred to ten thousand Marks per annum at his disposal - besides, each purchase had to be passed by a Commission of Professors at the Dresden College of Art convoked by the King, and this proved more of a hindrance than a help. Thanks to his cautious and efficient policy *Woermann* succeeded in purchasing a number of important and valuable works, which determined from then on the character of the Gallery of Modern Masters. His aim was to "illustrate the diverse currents of the history of fine art during the nineteenth century and especially to do justice to the present progressive era". To start with he purchased the first painting by *Adolph Menzel*, called "The

Market of Verona" and "Sermon in the old Monastery Church at Berlin" and *Fritz von Uhde's* triptych "Holy Night", as well as his "Bavarian Tambour". Other purchases during the first years of his term of office included the "Self-portrait" and the "Guardian of the Valley" by *Hans Thoma*; "Pan and the Syrinx" and "The War" by *Arnold Böcklin*; "Church-going near Dachau" by *Carl Spitzweg*, and three outstanding paintings by the Dresden Realist *Gottardt Kuehl*, called "Sad News", "Visit in the Orphanage of Lübeck" and "The Augustus Bridge, Dresden, in Snow".

The earliest purchases worth mentioning of non-German paintings date from the big international art exhibition in Dresden in 1897. It is proof of *Woermann's* democratic views and his unerring judgement that he chose from among the works exhibited *Constantin Meunier's* large pastel "The Puddler" and *Eugène Laerman's* "Evening Prayer", a picture with a powerful composition unusual at that time. Seven years later *Gustave Courbet's* famous "Stone-Breaker" was bought at an auction in Paris, and in 1909 the first French Impressionist work reached the Gallery: *Claude Monet's* "Slope of the Seine near Lavacourt".

As, however, the scanty means available for purchases would not in any way have been sufficient to represent adequately the art of the nineteenth and the beginning of the twentieth centuries, it was an event as welcome as unexpected when the Gallery was enriched by nine pictures by *Joseph Anton Koch* and *Ludwig Richter*, a donation from the Leipzig collector *Cichorius*. When *Woermann* retired in 1910 the acquisitions made during his term of office delineated already the three chief groups of paintings characterising the Gallery of Modern Masters up to the present day: the German Romantics, the Bourgeois Realists (genre painters) of the second half of the nineteenth century, and the Impressionists. Under *Hans Posse*, the new thirty-year-old director, these groups were systematically built up.

Soon after he had taken up office, the financial means with which to enlarge the Gallery were increased through the support given by the *Dresdener Museumsverein* founded in 1911 and, from 1917, by the Association of Patrons of the State Gallery (*Patronatsverein der Staatlichen Gemäldegalerie*). The collection of Romantics was enlarged by the inclusion of valuable paintings by *Caspar David Friedrich*, among which was the "Cross in the Mountains", bought

1921, one of the best-known works of the Gallery. Several paintings by *Ludwig Richter*, *Carl Blechen*, *Carl Gustav Carus*, *Johann Christian Clausen Dahl*, and *Ferdinand Waldmüller* were also from this group. Twenty-four pictures by *Ferdinand von Rayski* formed the most comprehensive collection of works of this master. Moreover some paintings by the Realist *Wilhelm Trübner* and by the German-Roman (*Deutsch-Römer*) *Hans von Marées* now also came to the Gallery, but its chief gain was in the area of German Impressionists, for the Gallery obtained possession of some important works by *Max Liebermann* and by *Lovis Corinth*, as well as of all the pictures that *Max Slevogt* painted in 1914 while travelling in North Africa.

It now became desirable to extend the purchases beyond the frontiers of Germany so that the Gallery of Modern Masters could in future live up to the tradition of that of the Old Masters. But the decisions to allot funds for buying French Impressionists and Post-Impressionists, already famous for many a year, were made only hesitatingly. Frequently these purchases, for instance that of *Edouard Manet's* "Lady in pink" occasioned lively debates in the Saxon Diet. But not withstanding these difficulties, a fair number of pictures were bought, including works by *Edouard Manet*, *Claude Monet*, *Auguste Renoir*, *Edgar Degas*, among them his famous "Two Dancers" and *Henri Toulouse-Lautrec*, as well as *Paul Gauguin's* "Two Women of Tahiti"; and some paintings by the Dutchman *Vincent van Gogh*, the Belgian *James Ensor* and the Norwegian *Edvard Munch*. The Gallery also acquired some paintings by German Expressionists, such as by *Ernst Ludwig Kirchner*, *Oskar Kokoschka*, *Emil Nolde*, *Max Pechstein*, *Karl Schmidt-Rottluff* and some works by *Marc Chagall*, *Lyonel Feininger*, *Max Beckmann*, *Carl Hofer* and *Paul Klee*. With the last named works a new, fourth group of exhibits began to be formed, most of which was, however, lost when the Nazi Government confiscated and destroyed in 1937 all so-called "depraved art" (see Introduction for more details); by 1945 hardly any work of these artists remained in the Gallery.

Yet its heaviest loss was due to the air-raid on Dresden in 1945. Among more than one hundred and ninety works of art destroyed by fire were some of the most valuable paintings of the Gallery of Modern Masters, such as the "Stone-Breaker" by *Courbet*, the "Dance in Spring" by *Böcklin*, and "Wild Boars" by *Rayski*,

and works by *Feuerbach, Hodler, Liebermann, Marées, Puvis de Chavannes, Schwind, Thoma* and others.

In the first years after the war the Gallery attempted to fill in, if only imperfectly, the gap made in its stocks in 1937; three paintings by *Carl Hofer* were purchased, one each by *Lyonel Feininger, Emil Nolde* and *Hans Purrmann*, and four by *Otto Dix*. A most valuable addition to this group was the generous permanent loan given by *Otto Dix* of his famous triptych "The War".

During the following years purchases were concentrated on the acquisition of recent works of art from the German Democratic Republic. Paintings by

Rudolf Bergander, Hans Grundig, Josef Hegenbarth, Bert Heller, Max Lingner, Otto Nagel and *Wilhelm Rudolph*, as well as by the younger artists such as *Gerhard Bondzien, Harald Hakenbeck*, and *Willi Sitte* soon formed in the Gallery of Modern Masters a new group, called Socialist Art of the Present Day. Since 1963 the pictures of the Gallery have been exhibited in the dignified halls of the Albertinum on the Brühl Terrace (part of the Elbe embankment), in halls which are provided with light from above and equipped in accordance with the most modern principles.

DESCRIPTION OF ILLUSTRATIONS

- 31 *Caspar David Friedrich*, born 1774 in Greifswald, died 1840 in Dresden. "Cross in the Mountains". Canvas, 115×110 cm., not signed, 1808. A gentle melancholy pervades the picture combined with a longing for vast celestial space, shining in the countless shades of the clouded sky; the dark velvety tones of the mountain, the firs and the crucifix support this impression. Cat. No. 2197 D.
- 32 *Ferdinand von Rayski*, born 1806 in Pegau, died 1890 in Dresden. "Portrait of Chamberlain Count Zech-Burkersroda, 1805-1872". Canvas, 143×102 cm., not signed, 1841. The large area of space with the slim figure of the man and his arrogant and pronounced features show an intelligent yet cold person. Cat. No. 2242 B.
- 33 *Johann Christian Clausen Dahl*, born 1788 in Bergen in Norway, died 1857 in Dresden. "View of Dresden in the Light of the full Moon". Canvas, 70×130 cm. Signed and dated 1839. Having first studied at the Academy of Art in Copenhagen, *Dahl* went to Dresden. This picture of the left bank of the Elbe combines a faithful rendering of the town with a poetical love of nature. Cat. No. 2206 D.
- 34 *Ferdinand Georg Waldmüller*, born 1793 in Vienna, died 1865 in its neighbourhood, in Helmstrettmühle. "When everything has been pawned". Oil on lime panel, 73×90 cm. Signed and dated Waldmüller 1859. Although *Waldmüller* usually painted greatly detailed scenes in a happy and festive mood, he contrasted in this picture the injustice of happenings like this with the longing of his generation for peaceful happiness. Cat. No. 2467 A.
- 35 *Wilhelm Trübner*, born 1851 in Heidelberg, died 1917 in Karlsruhe. "Girl with folded Hands". Oil on canvas, 92×60 cm. Signed and dated Wilhelm Trübner 1878. This psychological study of a young girl is still painted with the realism of the nineteenth century, yet the treatment of the hands and some details of the costume already point to the freer style of early Impressionism. Cat. No. 2493 H.
- 36 *Adrian Ludwig Richter*, born 1803 in Dresden, died there in 1884. "Bridal Procession in Spring". Oil on canvas, 93×150 cm. Signed and dated L. Richter 1847. The works of *Richter* are pervaded by confidence in life and a peaceful existence, the joys and sorrows of the "Biedermeier" ordinary man in Germany. The present painting is reminiscent of a fairy-tale's happy ending, and with its sentimental description of nature and life it is one of the chief works by the master. Cat. No. 2230.
- 37 *Hans von Marées*, born 1837 in Elberfeld, died 1887 in Rome. "Self-portrait in Japanese Coat". Oil on canvas, 107×80 cm. Unsigned, 1878. *Marées* lived and worked as a lonely man, esteemed only by a small circle of friends. He tried to express his simple and forceful mind in dignified forms. This monumental self-portrait was painted during a sojourn at Dresden. Cat. No. 2399 A.
- 38 *Adolph von Menzel*, born 1815 in Breslau, died 1905 in Berlin. "Afternoon in the Garden of the Tuileries". Oil on canvas, 49×70 cm. Signed and dated Adolph Menzel Berl. 1867. This painting, which unites a large number of little narrative scenes into a homogeneous composition, is a characteristic example of *Menzel's* art. Cat. No. 2442A.
- 39 *Edouard Manet*, born 1832 in Paris, died there in 1883. "Lady in pink" (Mme. Marlin). Oil on canvas, 94×75 cm. Signed Manet, 1881. The picture is one of *Manet's* last works. Though a true likeness, it is chiefly a vision of colour and light painted in *Manet's* characteristic style, making the utmost use of bright tones without shadows. Cat. No. 2598.
- 40 *Paul Gauguin*, born 1848 in Paris, died 1903 at La Dominique, one of the Marquesas Islands. "Two Women of Tahiti". Oil on canvas, 67×91 cm. Signed Parau Api P Gauguin. In 1891 *Gauguin* went to Tahiti, to "free himself of Europe and to seek that lovely island, home of freedom and beauty". There he created in absolute solitude a style, which used, contrary to Impressionism, large forms and colours, reflecting the colourful clothes of the islanders and their simple and contemplative happiness. Cat. No. 2610.
- 41 *Edgar Degas*, born 1834 in Paris, died there 1917. "Two Dancers". Pastel on paper, 95.5×77 cm. Signed Degas, 21

1898. The world of the ballet and the racecourse, street- and other simple scenes from the life of the ordinary people were the favourite subjects of *Degas'* paintings. "The Dancers", with its loose colouring, its fore-shortening, the frequent overlapping of detail and the surprising upward angle of the perspective, is typical of the master's work during his later years. Cat. No. 2586.
- 42 *Max Slevogt*, born 1868 in Landshut in Bavaria, died in 1932 at Neukastel in the Palatinate. "Morning at Luxor". Oil on canvas, 73×95 cm. Signed Slevogt 14. Since the painting of his "Knight and Ladies" in 1903 and "The Dancer Marietta di Rigardo" in 1904 (both these pictures are in the Gallery), *Slevogt* used increasingly lighter, more flowing and subtle colours, which gained even more in intensity and luminosity during his travels in Africa in 1914. In the brilliant light and the vibrating atmosphere the small silhouette-like figure is the sole static point. Cat. No. 2551.
- 43 *Lovis Corinth*, born 1858 at Tapiaw in East Prussia, died 1925 at Zandvoort in Holland. "Model Resting". Oil on canvas, 60×42 cm. Signed and dated Lovis Corinth 1909. *Corinth* may be described as the most forceful and bold of the German Impressionists, stressing always the importance and value of colour and flowing sensuality. In the picture "Model Resting" the drapery, the wood, the girl's body, all are transformed into brilliant colours and made almost tangible – a characteristic example of *Corinth's* style. Cat. No. 2580 J.
- 44 *Max Liebermann*, born 1847 in Berlin, died there in 1935. "Brother and Sister". Oil on canvas, 81×124 cm. Signed M. Liebermann 76. This is one of *Liebermann's* early works. The simple, deceptively casual arrangement of the figures, and the avoidance of all merely superficial charm already herald the new attitude of the German Impressionists. Cat. No. 2457 F.
- 45 *Robert Sterl*, born 1867 in Gross-Dobritz in Saxony, died 1932 in Naundorf in Saxon-Switzerland. "Dredgers on the Elbe". Oil on canvas, 92.5×90 cm. Signed R.St. 05. *Sterl* was the greatest of the Dresden Impressionists. Like them he liked to paint nature, although he was not so much interested in landscape alone, but more in man at work and later in the life in concert-halls or the opera. He strived to represent not only nature's beauty but also the effort of toil and the strength of man. Cat. No. 2823.
- 46 *Gotthardt Kuehl*, born 1850 in Lübeck, died 1915 in Dresden. "Dresden, the Augustus Bridge in Snow". Oil on canvas, 75.5×110 cm., signed Gotthardt Kuehl. Along with *Robert Sterl*, *Kuehl* is the most representative impressionist painter of Dresden. As a result of a stay of ten years in Paris he had become conversant with the conception and representation of nature by the great French plein-air artists. In the scene of the town with the view from the Brühl Terrace to the bridge and the broad, softly flowing Elbe a misty winter-day seems to dissolve all the shapes in a haze – a characteristic example of *Kuehl's* art. Cat. No. 2324.
- 47 *Otto Dix*, born 1891 in Untermhaus near Gera. "Woman with Child". Oil on canvas, 120×81 cm. Signed and dated Dix 1921. *Otto Dix's* paintings of the terror of war and the hardship of the proletariat were known also outside Germany already in the twenties of this century. In the picture "Woman with Child" the dirty and dilapidated wall, the blind window, the woman's blouse faded with too much washing and the corpse-like colour of the flesh, accentuated by red tuberculous patches, provide a good example of the over-emphasized style of *Dix* at that time. Cat. No. 2935.
- 48 *Otto Nagel*, born 1894 in Berlin. "Early Shift". Oil on canvas, 79.5×115.5 cm. Not signed, 1930. The hard life of the German proletariat in the twenties is depicted in this painting. A group of workmen is seen walking through a wood towards a factory along a path which is sodden with rain and makes every step difficult. The early morning light shines on the chimneys of the factory in the distance, which are wrapped in smoke and dust. The dull, tar-like colour of the picture is only slightly relieved by the restrained light of the early morning and where it is mirrored in the puddles on the path. Cat. No. 2924.
- 49 *Hans Grundig*, born 1901 in Dresden, died there in 1958. "To the Victims of Fascism"; in the middle at the bottom is an inscription: "Helen Ernst, Christel Beham, Fritz Schulze". Oil on fibre-panel, 110×200 cm., 1946. *Grundig* himself spent several years in concentration camps. He painted this picture as his contribution through art to a memorial to fascist victims. The deep basic colours, red, gold, brown and blue, give the picture the character of restrained and serious formality. Cat. No. 3182.
- 50 *Harald Hakenbeck*, born 1926 in Stettin. "Anne Frank". Oil on canvas, 176×56 cm. Signed and dated Hakenbeck 61. *Hakenbeck* has represented the tragic fate of this Jewish child, who spent several years in Amsterdam, shut off from the world and restricted to the narrowest space. The sulphurous green and rusty red of the picture form a dull harmony and seem to envelop the child with her fears and bitter premonitions. Cat. No. 3479.
- 51 *Wilhelm Karl Lachnit*, born 1899 in Dresden, died there in 1962. "The Death of Dresden". Oil on canvas, 200×113.5 cm. Signed and dated Lachnit 45. In this symbolic picture, painted in the very year that the town was destroyed in the air-raid, the greatly varied and graduated red tones are highly expressive. Now and then broken up by black or dark grey, they glow in various nuances from pink to purple, like dying-out fire or coagulated blood. Cat. No. 2967.
- 52 *Bert Heller*, born 1912 in Aachen. "Helene Weigel". Oil on cardboard, 74×56 cm. Signed and dated Bert Heller 51. The actress Helene Weigel is seen seated before a poster of "Mother Courage". The attitude of the body and the restfully folded hands contrast with the watchful sidelong look and the slightly critical yet friendly smile of the actress. The clear, continuously changing colours conform with this combination of restraint and activity. Cat. No. 2784.

CABINET OF ENGRAVINGS

The history of the Cabinet of Engravings can be traced back as far as the year 1505, when *Lucas Cranach* was appointed to the court of the Family of Wettin, where he started on his great graphic work. It may be assumed that together with his paintings some woodcuts, decorated with the Elector's emblem of two crossed swords (*Kurschwerter*), as well as several of his drawings became the property of the Wettinians and were stored in their Cabinet of Curiosities at Dresden. As the latter was intended to be a comprehensive collection illustrating every branch of contemporary knowledge, prints were frequently valued for their content alone; yet even then contemporary works were acquired because of their artistic merit. Thus we find in the first inventory, that of the year 1587, that engravings by *Sebald Beham*, *Tobias Stimmer*, *Jost Amman*, *Hirschvogel* and *Virgil Solis* are mentioned. In 1588 *Endres Cranach* purchased the "Rules for Measurement" and one hundred and thirteen woodcuts and sixty-nine engravings by *Albrecht Dürer*. After the middle of the seventeenth century interest in the artistic value of prints became more prominent. In 1661 the proofs to *Burgkmair's* series of woodcuts called "The Triumphal Chariot of Emperor Maximilian" came to Dresden, and in 1664, twenty-two engravings by *Lucas van Leyden* and shortly afterwards some portrait drawings by *Wallerant Vaillant*.

In 1720 the Cabinet of Engravings was established as an independent collection, when Augustus the Strong instructed *Johann Heinrich Heucher* to re-arrange the graphic works in the Cabinet of Curiosities. The Dresden collection called Salon of Engravings was thereby made into one of the first of its kind in Germany. In 1727 it was given a good home in the north-eastern pavilion of the *Zwinger*. Gradually over the next thirty-five years, until the outbreak of the Seven

Years' War, the Salon of Engravings was built up through extensive purchases until with approximately one hundred and thirty thousand graphic works it became one of the most important collections in Europe, eventually inferior to none but that of the *Bibliothèque Nationale* in Paris.

Heucher remained in charge of the collection until his death in 1746; as until recently his work was supposed to have been less important than that of his successor *Heinecken*, it seems right to emphasize his merits here. For instance the stock of drawings was considerably increased during his term of office, mainly through two comprehensive purchases. Among three hundred and forty-one graphic works, bought in 1723 from the art-dealer *Weidemann* in Leipzig, were thirteen drawings by *Rembrandt*, and in 1728 Augustus the Strong paid two thousand Thaler for the collection of the Leipzig architect *Wagner*, which consisted of ten thousand two hundred and two drawings, forty-two of them by *Rembrandt*. The eight drawings by *Pieter Bruegel* and the portrait of Cardinal *Albergati* by *Jan van Eyck* probably also formed part of these early acquisitions. *Heucher* already knew the value of early engravings and succeeded in purchasing at least eight hundred and fifty-four works by German engravers of the fifteenth century. The great importance attributed to original graphic works was shown by the way in which he systematically collected good prints from etchings by *Rembrandt*: in 1733 Augustus the Strong acquired about three hundred and fifty works by *Rembrandt* from the collection of Prince *Eugène of Savoy*, and combined them with the one hundred and eighty etchings already at Dresden, and working with *Heucher* made a selection of the three hundred and eighty-eight best prints.

In 1746 *Carl Heinrich von Heinecken* succeeded *Heucher*. He enlarged the collection by nearly fifty thousand

items in the course of ten years. Though the extant documents do not justify a definite pronouncement, one can nevertheless point to a certain difference between the purchases made by *Heinecken* and those by *Heucher*, as the former seemed less interested in drawings and paid most attention to other graphic work. This change is no doubt due to the personal taste of Augustus the Strong, according to whose strict dictates the collection had to be built up. From the King's delight in brilliant paintings and fine engravings, as well as from his devotion to his sumptuous operas, one may infer that his interest in art was, though highly cultured, yet somewhat lacking in understanding of the specific problems and the creative power of drawing. He therefore made no attempt to acquire drawings from the masters whose paintings he bought at any price, not even from his own court-painter *Canaletto*.

Heinecken's methodical mind also found an appropriate occupation in the sorting of the very large number of graphic works according to a system which suited his encyclopaedia-minded age; his grouping of the collection, which was published in 1771, as *Idée générale d'une Collection d'Estampes*, marked an important step in the development of the European art of collecting. It is due to his profound knowledge that the Cabinet of Engravings surpassed in his day the limits usually set at that time to such collections by Rococo taste. Not only did he enlarge the section devoted to early German engravings, but he also recognised the importance of the etchings by *Hercules Seghers* and acquired at least half of the thirty prints by this master which still form a highlight of the Cabinet. A late fruit of his activities were his scholarly writings, dating from the years after his retirement, and forming the basis for the history of graphic art.

The confused economical and political conditions rendered it impossible to continue making purchases in the second half of the eighteenth century. The large collection of Count Brühl, the Saxon Minister of State, was not retained in Dresden, but acquired by Catherine II, to form the basis of the cabinet of engravings in the Hermitage. Apart, however, from the economic reasons, it was also the new attitude of the Wettinians making itself felt; after the French Revolution and the rise of the bourgeois class they neglected their role as representatives of their people's artistic and scholarly standing. Nevertheless

King Frederick Augustus I bought six thousand prints, although not for the Cabinet of Engravings but for his private collection which was handed over to the Cabinet only after his death in 1827. His son, Frederick Augustus II, made a complete dichotomy between his passion as collector and his role as sovereign. While the Cabinet of Engravings was given only scanty funds for purchases, he built up between 1815 and 1854 a new collection of one hundred and ten thousand works of graphic art and several hundred drawings, which could not even be united with the official Royal Cabinet of Engravings later on, but was handed down to a side line of the Wettinians and eventually sold after 1925.

In 1856 the Cabinet of Engravings was installed in Semper's Gallery Building, and in 1860 *Gruner*, the new director, managed to buy seventy-two drawings by old masters at the auction of the collection of the London art-dealer *Woodburn*. Among these were fine works by *Signorelli*, *Fra Bartolomeo*, *Correggio*, *Pietro da Cortona* and *Hans Holbein the Younger*, which filled large gaps in the collection.

Another period of prosperity opened up for the Cabinet of Engravings when *Karl Woermann* took charge of it together with the Galleries of Paintings in 1882. At first his accomplishment could hardly be distinguished from that of *Max Lehrs*, whom he had summoned as his assistant to Dresden in 1883 and who worked as Director of the Cabinet from 1895 to 1923. Both men were scholars of the first rank. *Woermann* published the first scholarly work on the Dresden drawings of old masters, while *Lehrs'* nine volumes about the German, French, Dutch and Flemish engravings of the fifteenth century became a landmark in the study of graphic art. Besides both were conscious of their duty as heads of the Galleries to make the masterpieces in their care accessible to the public. In 1912 *Lehrs* said that the Cabinet had previously "been administered true to the pattern of the former Cabinet of Curiosities of the Electors, as far as possible to the complete exclusion of the public".

In 1882 the Collection was re-arranged in the most up-to-day way to cater for a greater number of visitors; a hall for interchangeable exhibitions was opened in 1885 and a further one in 1898, in which the most recent acquisitions were exhibited monthly, and these exhibitions were supplemented by instructive publications. Drawings could be viewed by

visitors daily, on two days of the week until seven o'clock in the evening, for the sake of those unable to see them in day-time.

In the thirty years preceding the First World War the Cabinet of Engravings was considerably enriched through drawings by, among others, *Grünewald*, *Dürer*, *Cranach*, *Rembrandt*, *Piazzetta*, *Guardi*, *Tiepolo*, *Piranesi* and *Goya*, to name only the most important ones. Gaps in the old stocks were filled in by the acquisition of some thousand single graphic works. With splendid discernment *Lehrs* methodically built up a compartment of contemporary art. Until the seventies of the nineteenth century in Dresden, as elsewhere in Germany, works of living artists were seldom bought by museums; in the Cabinet of Engravings there were only a few drawings by *Anton Graff* and *Caspar David Friedrich*. The seven hundred drawings of the Portrait Collection of *Vogel von Vogelstein* had been purchased in 1831 chiefly because of their content. The change effected in this respect by *Woermann* and *Lehrs* was an epoch-making event. After 1883 they acquired works by the young *Max Klinger* and after 1889 some by *Max Liebermann*; the important collection of works by *Menzel* and by *Thoma* was formed at the same time. It was *Lehrs*' particular merit to pay attention to *Käthe Kollwitz* by purchasing her "Weavers'" Cycle as early as 1898; in 1902 the Cabinet owned eighty-seven works by this artist, by 1933 one hundred and seven engravings and twenty-five drawings.

It was *Woldemar von Seydlitz*, the Director General of the Royal Collections in Dresden, who first drew *Lehrs*' attention to *Käthe Kollwitz*; he was also responsible for the choice group of Japanese coloured woodcuts and the rich collection of graphic works by French Expressionists. In 1893 *Lehrs* and *Seydlitz* (who often used money of his own when the Cabinet's means were insufficient) began to build up a modern French collection, which by 1911 could boast of being the largest and best outside France. There are one hundred and sixty prints and five drawings by *Toulouse-Lautrec*, which his mother donated in 1902 in gratitude for her son's early recognition. Similar attention was paid to English, Flemish and Dutch graphic art. It is interesting from the historical point of view that with these acquisitions the Dresden Cabinet of Engravings came once again to the forefront of artistic life in Europe just as it had done in the second quarter of the eighteenth century.

Simultaneously *Lehrs* made good again some omissions of the decades before 1880, by purchasing works by *Goya*, *Daumier*, *Gavarni* and *Meryon*, while he also formed one of the richest collections of German graphic art and drawings of the nineteenth century. This began in 1884 with the donation of all the proof-prints to *Ludwig Richter*'s woodcuts; it was followed in 1886 with that of drawings from his estate. In 1887 *Lehrs* succeeded in acquiring as a donation three hundred drawings by *Schnorr von Carolsfeld*, while another highlight was his acquisition of one hundred and eleven drawings by *Alfred Rethel*. *Lehrs*' endeavours which could only be touched upon here, were crowned by his purchase of the collection of *Cichorius*, the Leipzig collector, of twelve hundred drawings of German Romantics. For the first stages of German Expressionism in Dresden *Lehrs* showed at first little interest; but he nevertheless purchased ten works by *Franz Marc* between 1915 and 1917, and in 1918 some by *Barlach*. After the fall of the monarchy in 1918 more works of Expressionists were acquired by the Dresden Galleries as they were also in other efficiently run German museums. *Max Lehrs* too purchased at the end of his long term of office, when he was sixty-four years old, a total of thirty single prints, four graphic series and five drawings by *Kokoschka*, forty-eight works by artists belonging to the group called *The Bridge* and some more by *Beckmann*, *Hofer* and *Rohlf*s.

From 1924 to 1941 *Kurt Zöge von Manteuffel* was Director of the Cabinet; he continued to build it up, though mainly by buying works of artists already singled out by *Lehrs*, in particular works by *Grosz*, *Marcks* and *Feininger*, and fewer of those by *Klee*, *Macke* and *Kandinsky*. Some by foreign artists, for instance *Picasso*, *Matisse* and *Chagall*, were also acquired.

Among the Dresden artists those to whom *Lehrs* and *Zöge von Manteuffel* paid most attention, were *Felixmüller*, *Dix*, *Hegenbarth*, *Kretzschmar*, *Lachnit*, *Lange* and *Rudolph*. Most of the new acquisitions after 1919 were to complete the collections of the nineteenth century; forty drawings by *Caspar David Friedrich* in particular deserve mention.

The Nazi government refused to grant the Cabinet any fund for new purchases and robbed it of almost all works of modern German art by confiscating in 1937 three hundred and thirty-three prints, twenty-eight drawings and twelve graphic series (for details

see the Introduction to this book). One considerable donation was, however, received that same year from *Dr. Lahmann*: one thousand nine hundred and eighty-eight drawings and about six thousand three hundred and thirty prints.

During the war most of the collections were given shelter in the castle of Weesenstein, from where the Soviet army carried them to safety when the Nazi regime collapsed. A comparatively small proportion of them, about ten thousand three hundred and eighty-four prints, six hundred and forty-four graphic series and one thousand and thirty-two drawings, among them valuable works by *Dürer*, *Cranach*, *Altdorfer*, *Menzel* and *Kollwitz*, are still missing.

The re-arrangement of the collection, now called "The Graphic Collection", was started under the direction of *Wolfgang Balzer* in 1946; he managed to make in the following years a fair number of acquisitions, by 1958 altogether two thousand seven hundred prints and about three thousand two hundred drawings, the majority of them works by contemporary artists, chiefly by *Hans* and *Lea Grundig*, *Hegenbarth*, *Hans Theo Richter*, *Fritz Schulze*, *Wigand* and *Wilhelm*. By 1950 *Balzer* had already been able to acquire about one hundred works from German Expressionists. In 1949 he bought five hundred and fifty older Saxon drawings from *Ernst Sigismund*, in 1957 about one thousand one hundred French engravings of the eighteenth century and Japanese woodcuts from the estate of *Hans Wolfgang Singer*. The most valuable additions to the collections were the one thousand two hundred and twenty-seven German drawings of the nineteenth century, handed over to the Cabinet from the collections of Prince John George of Saxony.

In the winter of 1958 the treasures given back by the Soviet Union arrived in Dresden, where the collection was once again given its old name of the Cabinet of Engravings. Valuable parts of it were shown in six exhibitions in the Albertinum between 1959 and 1962. The formal opening of the Cabinet in the museum-building in Güntz Street took place in March 1963.

The acquisitions made after 1959 aimed particularly at restoring to the new collection of contemporary art the international character which it had formerly possessed; it was therefore enlarged to include not

only artists from Dresden, but from all over the German Democratic Republic, such as *Cremer*, *Grzimek*, *Klemke*, *Lingner*, *Mohr*, *Nagel*, *Seitz* and *Tucholski*, and also some younger artists. But as the Dresden artists were still to receive special attention, the Cabinet purchased the one hundred and fifty drawings of "The Destruction of Dresden" by *Wilhelm Rudolph*. Moreover consistent efforts were made to choose examples of young socialist art, for instance by *Bergander*, *Bondzin*, *Lea Grundig*, *Kettner*, *Paris* and *Sandberg*. In 1960 a Department of Socialist Countries was formed with fifty-four wood-engravings by *Faworski* and fifteen works by *Mitrochin*; it soon became possible to enlarge it with Soviet, Polish, Czech, Yugoslav, Slovak, Cuban and Hungarian works. Through an exchange with the Pushkin Museum at Moscow and the National Gallery at Sofia, the Cabinet acquired valuable Soviet and Bulgarian graphic works. From West Germany came works mainly by *Dix*, *Grieshaber*, *Marcks*, *Pankok* and *Rössing*. The West European Department was also enlarged through works by *Braque*, *Chagall*, *Friedlaender*, *Manzu*, *Matisse*, *Miró*, *Morandi*, *Picasso*, *Survage*, *Vedova* and *Vespignani*.

Of German works acquired before 1945 those by *Corinth*, *Dix*, *Paul Holz*, *Kolbe*, *Kollwitz*, *Schmidt-Rottluff* and *Zille* deserve special mention. The collection of nineteenth century works was replenished by *Friedrich*, *Hummel*, *Menzel* and a valuable cartoon by *Joseph Anton Koch*.

The Government of the German Democratic Republic put an extraordinary grant of considerable amount at the disposal of the Cabinet of Engravings so as to enable it to be re-arranged. Its possessions are now all set out in specially constructed cupboards of oak-wood. Exhibitions changing every three months, and including exhibits on loan, make the Cabinet's treasures accessible to the public, in an attempt to widen the latter's outlook. Publications, lectures and discussions help to further interest in art. Scholarly inventories too are made of the older stocks; there is lively international correspondence, and loans of the Cabinet's treasures are made to museums in the country itself and abroad for specialised exhibitions (see also Introduction). Altogether the Cabinet of Engravings endeavours to live up to its own highest traditions and to adapt them to the spirit of the age.

DESCRIPTION OF ILLUSTRATIONS

- 55 *Jan van Eyck* (about 1390–1441), "Portrait of Cardinal Niccolo Albergati", 1431. Silverpoint drawing, 21.4 × 18 cm. Acquired before 1756. The earliest surviving great work of the European art of drawing. Inv. No. C 775.
- 56a *Master ES* (working about 1430–1467), "Virgin and Child in Bath". Engraving on copper, 18.5 × 15.6 cm. Acquired before 1756. Very early work, one of the small number of existing prints. *Lehrs' catalogue III* 140.77.
- 56b *Master of Calvary* (working about 1430–1450), "Martyrdom of St. Stephen". Engraving on copper, 16.8 × 21.3 cm. Acquired before 1756. Unique. *Lehrs' catalogue I* 301.7.
- 57 *Albrecht Dürer* (1471–1528), "The Conversion of St. Paul", approximately 1494. Engraving on copper, 29.6 × 21.6 cm. Acquired probably before 1756. One of the earliest engravings of the master. Unique. *Meder* 46.
- 58 *Mathis Gothart Neithart*, known as *Grünwald* (about 1475/80–1528), "The Hands of St. Sebastian". Chalk drawing, 23.7 × 18.9 cm. Acquired 1910. Study for the Isenheim Altar, finished 1515. Inv. No. 1910-43.
- 59 *Jacopo Pontormo* (1494–1557), "Kneeling Saint". Drawing in red chalk, 34 × 22.8 cm. Acquired before 1738. Study for "Madonna di S. Ruffillo" in S. Annunziata in Florence, about 1514. Inv. No. C. 80.
- 60 *Herkules Seghers* (1589–about 1645), "Landscape". Etching, 14.8 × 23.5 cm. Acquired before 1756. *Springer* 28 II b.
- 61 *Pieter Bruegel the Elder* (about 1525/30–1569), "The Shepherd", about 1560–1563. Ink-drawing in light brown, 24.6 × 14.8 cm. Acquired before 1756. Inv. No. C 2128.
- 62 *Peter Paul Rubens* (1577–1640), "Laocoon", after the classical group in the Vatican. Chalk drawing, 45.6 × 29.6 cm. Acquired 1874. Done by *Rubens* during his sojourn in Italy, 1600–1608. Inv. No. C 1874-22 a.
- 63 *Rembrandt van Rijn* (1606–1669), "Ecce Homo", about 1637. Drawing in red chalk, 33.4 × 27 cm. Acquired before 1756. *Benesch* 135.
- 64 *Jean François Janinet* (1752–1814), "Portrait of Queen Marie Antoinette", 1777. Coloured aquatint etching, 40.3 × 31.5 cm. *Portalis* 132.
- 65 *Francesco Guardi* (1712–1793), "The Dogana in Venice". Wash and pen drawing in bistre. Acquired 1896. Inv. No. C 1896-29.
- 66 *Julius Schnorr von Carolsfeld* (1794–1872), "Nude, seated Girl resting her Head", 26th February 1820. Pen and brush drawing with black lead sketching, 29 × 22.3 cm. Acquired 1908 with the collection of *Cichorius*. Inv. No. C 1908-758.
- 67 *Joseph Anton Koch* (1768–1839), "The Jungfrau Massif". Drawing in pen, black lead and water colours, 21.2 × 34.8 cm. Acquired 1899. Inv. No. C 1899-10.
- 68 *Giovanni Battista Piranesi* (1720–1778), "Folio IX of the Carceri Series", 1744–1745. Etching, 56 × 40.5 cm. One of five specimens of the series in its original condition.
- 69 *Sharaku* (working about 1780–1790), "Portrait of an Actor", coloured woodcut, 37.5 × 24.7 cm. Acquired 1896. Inv. No. 1896-95.
- 70 *Henri de Toulouse-Lautrec* (1864–1901), "Marcelle Lender", 1895. Lithograph (Delteil 103), 351 × 24.3 cm. Acquired 1903. One of fifteen specimens. Inv. No. A 1903-376.
- 71 *Edgar Degas* (1834–1917), "The Dressing-room", about 1875. Aquatint etching (Delteil 28 V), 16 × 21.1 cm. Acquired 1910. Inv. No. 1910-86.
- 72 *Käthe Kollwitz* (1867–1945), "Head of a Child in Mother's Hands", 1900. Black lead drawing, 20.8 × 20.8 cm. Acquired 1901. Study for etching "The Down-trodden" (Klipstein 48). Inv. No. C 1901-15.
- 73 *Josef Hegenbarth* (1884–1962), "The Circus", 1958. Pen and brush drawing in Indian ink, 49 × 37.7 cm. Acquired 1959. Inv. No. C 1959-266.
- 74 *Ernst Ludwig Kirchner* (1880–1938), "Portrait of Dr. Eberhard Grisebach", about 1918. Woodcut (Schiefler 311 I), 34.2 × 28.5 cm. Acquired 1946. Inv. No. A 1946-2.
- 75a *Wladimir Faworski* (born 1886), "October 1917", January 1928. Wood engraving, 14.2 × 23.8 cm. Acquired 1960. Inv. No. A 1960-77.
- 75b *Wladimir Faworski* (born 1886), "The Years 1919–1920–1921", July 1928. Wood engraving, 14.1 × 24.2 cm. Acquired 1960. Inv. No. A 1960-78.
- 76 *Fernand Léger* (1888–1955), "The Lovers", of the "La ville" series, 1955 (edited 1959). Lithograph in five colours, 43.6 × 33.4 cm. Acquired 1960. Inv. No. A 1960-250.

GREEN VAULTS

There are in the Green Vaults (*Das Grüne Gewölbe*) over three thousand works of art, made of silver, gold and precious stones, of ivory, bronze, enamel, wood, coloured glass or engraved iron; to these are added costly clocks and watches and other mechanical devices, cabinets and small chests, fruit-stones carved all over, small slabs of mother-of-pearl carved in relief and reliefs of sandstone, alabaster and semi-precious stones of incredibly delicate execution. The majority of works by silversmiths are settings for coconuts, ostrich-eggs and exotic shells often made into the shape of goblets; there are also vessels of serpentine, jasper, agate, and other objects of indigenous or foreign stone. It was not for the value of the precious materials alone that these objects were assembled in the Green Vaults, but also because of their rarity or their workmanship. These three qualities, costliness, rarity and mastery of technical difficulties, invest many of them with the true character of exhibits in a cabinet of curiosities. This quality insures that the Green Vaults alone of all the Dresden museums which arose out of the Electors' Cabinet, still has much of its original atmosphere of technical and historical many-sidedness. Here one can still see the original symbiosis between art and craftsmanship, the interchange of specific forms from one art to the other, which led to the integration of historical styles and helped to establish the almost legendary industries that developed around the courts.

This collection, most of it first assembled as a Cabinet of Curiosities, was founded in the spirit of its epoch. It was characterised by the love of display of that period, by its superstition, its scientific knowledge, sense of beauty, technical subtlety and sophistry, its philosophy based on allegories; but transcendental interest contributed little towards it. Nevertheless

one can infer from the woodcuts by *Cranach the Elder* showing sacred objects in Wittenberg that Saxony was once rich in religious works of art made of precious materials. These treasures were, however, destroyed through the iconoclastic trend of the Reformation so that the Green Vaults now own very few works from mediaeval workshops. Some of these cannot at once be recognised as sacred vessels and others made of rock-crystal or jasper have lost their old settings or have been given temporal ones of a later date.

The wealth of the collection was greatest between the end of the sixteenth century and the reign of Augustus the Strong, that is in the seventeen thirties. Only a few solitary works belong to the beginning of the Classicist epoch; with the weakening of absolutism, the pretention of retaining princely cabinets of curiosities became incongruous. *Goethe* and *Winckelmann* wrote about the paintings and sculptures of Dresden, neither of them even mentioned the Green Vaults.

In 1721 the collection was turned into a treasury to be shown publicly and several groups of objects were taken out of the overcrowded Cabinet and used to form specialised museums. This re-arrangement was mainly due to the French architect *Raymond Le Plat*, the *Ordonneur du Cabinet* under Augustus the Strong. It was a comprehensive modernisation: objects related to the natural sciences were separated from works of art, and inside these two groups subgroups formed according to subject matter. This new arrangement was of importance from the court's point of view, as the new museums were more suitable for displaying its splendour than the former overcrowded Cabinet and the many valuable objects dispersed in innumerable rooms of various castles during the past centuries. To the collection of the

museums were now added a great many works of art or outstanding craftsmanship which agents commissioned by Augustus the Strong were purchasing all over Europe, as well as others which were meanwhile being made in Dresden itself. Among the museums formed in this way to serve the court's aim of presenting a splendid Baroque image, the Green Vaults was prominent.

In the west wing of the palace there was on the ground-floor, below the suite in daily use by the princes, a room which had been used as a treasury ever since the erection of the building, as it was thought to be particularly safe against fire and burglary. Jewellery, documents and reserves of money and precious metals were kept there. Being vaulted and green in colour it had been known as the "Green Vaults" since 1572, though it was sometimes also called "The Secret Deposit".

In 1721 openings were made in some of its walls so that to the room now were joined six others. A new treasury was to be established there, for which *Le Plat* produced plans made by *Jean Bérain the Elder*, whom he had probably come to know while he lived in Paris. The King also asked *Le Plat* himself, as well as *Longuelune* and *Dinglinger* for a plan; some of the accounts for the building also mention the name of *Pöppelmann*. This shows that the very best of the artists working in Dresden at that time were enlisted. The reconstruction evidently dragged on through the best part of the twenties. It is also known that *Kändler*, the famous modeller from the porcelain factory, worked in the Green Vaults for six years before he went to Meissen in 1731.

The Green Vaults is, however, famous not only for its exhibits, but also for its interior. Walls and pillars were covered right to the ceiling with mirrors, framed and decorated with wooden pilasters, grotesque masks, festoons and ribbonlike patterns, all richly gilded and partly lacquered in colour. In front of the mirrors wooden consoles were fixed, these too were carved, gilded and lacquered, and the shining objects which stood on them were reflected in the mirror behind and multiplied by the reflections from the other mirrors: the goldsmiths' work, the golden consoles and ornaments, all seemed to mingle with each other, forming an almost bewildering picture of profusion and splendour.

The collection itself was composed chiefly of objects which until then had been kept in the Cabinet of

Curiosities, in the Secret Deposit or in the Silver-Cabinet (see also Introduction). The objects chosen for it had to be precious, artistic, rare and decorative. Judging by the inventory of that time, there have been but few changes since. Collecting declined soon after the establishment of the collection in the Green Vaults; only a small number of items were added in the nineteenth century, mostly from what was left of the Cabinet of Curiosities closed about 1831. After the end of the last century, however, the public became more aware of the historical uniqueness of the collection and this brought about some new acquisitions, mainly Saxon jewellery. In 1924 the collection lost a few important objects, which had to be handed over to the Family of Wettin after their abdication.

Ever since 1735 descriptions of the Green Vaults have been published. In those days groups of interested persons used to be shown through the collection by an attendant. Only in 1831 when it was taken over by the State administration – though it remained the property of the reigning house – single visitors too were admitted in the light summer months. At that time the first real guide-book was published, edited by the Director *Baron von Landsberg*, and followed in 1872 by a considerably enlarged edition by the Director *Theodor Graesse*. Subsequently as the collection was studied from a more scholarly point of view, new editions of the guide-book appeared more frequently. The survey of the collection still valid today is that by *Jean Louis Sponzel*, published in 1915; three of his four fundamental volumes on the Green Vaults were published in Leipzig between 1924 and 1932 during his term of office as Director. *Sponzel* also arranged for a thorough renovation of the interior architecture in 1912 and 1913 and had lighting and heating installed so that visitors could also be admitted in winter. Moreover the walls of the rooms for bronze and for ivory were broken through and their surface thereby doubled, and the Fire-place Room (*Kaminzimmer*) opened making an eighth room. Consequently the whole collection was less crammed and could be seen to greater advantage. *Sponzel's* successors, deserving scholars such as *Erich Haenel*, known for his history of arms, and *Walter Holzhausen*, were able to continue his work. The latter increased the knowledge of objects in the collection through a number of monographs. His work was terminated by the Second World War.

In the air-raid of 13th February 1945 the Dresden Palace was destroyed by fire. The rooms of the Secret Deposit in fact seem to have been the safest of the whole building, for they alone of the immense complex of buildings survived the air-raid. The Jewellery hall, the Corner-cabinet, the greater part of the Silver-room and of the Enamel-room as well as the Ivory-room were preserved. Their decorations have since been removed to be renovated and stored. As soon as the Palace is rebuilt, half the rooms of the Green Vaults will again be seen in their former splendour.

In 1942 the collection was stored in the casemates of the fortress of Königstein; it had already been taken there during the Seven Years' War and in 1806, when the French entered Saxony. In May 1945 it was

removed by specialists of the Red army to Moscow. As the whole collection had been at Königstein and as this became known immediately the war ended, the Green Vaults suffered the slightest loss of all the Dresden museums. In 1958 the collection was returned to Germany, and in the following year an exhibition was opened in the Albertinum which shows a considerable part of it. Lack of space, however, makes it impossible to enlarge it at present. Meanwhile work rooms, a specialised library, a depository and a workshop for renovations have been installed in the same building, where the collection can be cared for in a scholarly as well as in a technical way, to prepare it for its projected final return to its old home in the Royal Palace, though into modernised rooms (see Introduction).

DESCRIPTION OF ILLUSTRATIONS

79 *Moor with Block of Emeralds*. Sculpture probably by *Balthasar Permoser*, jewellery from *Dinglinger's* workshop. Dresden before 1724. Height 63.8 cm. The block of emeralds from Colombia, which contains sixteen stones, was given in 1581 by Emperor Rudolph II as a present to the Elector Augustus of Saxony; it was entered in the inventory of the Cabinet of Curiosities in 1587. The sculpture is made of lacquered wood. The pedestal and the cup are covered with tortoise shell. Emeralds, rubies, topaz and sapphires are set in the silver jewellery. The main stones on the two breast-plates are in almandine, with a garnet. The idea of the figure carrying the cup can probably be traced back to the festive processions of the Dresden court, which incidentally were called "ideas". Inv. No. VIII 303.

80 *The Princely Household at Delhi on the Birthday of the Great Mogul Aurangzeb*, made in Dresden between 1701 and 1708 by *Johann Melchior Dinglinger* and his brothers *Georg Friedrich*, the enamel-worker, and *Georg Christoph*, the jeweller. Height 58 cm., width 142 cm., depth 114 cm. There are one hundred and sixty-five golden and enamelled figures and objects on a stage of silver partly gilded, the base of which is formed by a wooden construction with a Chinoiserie decoration painted on its reverse side. The work is decorated with four thousand nine hundred and nine diamond roses couronnées, one hundred and sixty-four emeralds, one hundred and sixty rubies, sixteen pearls, two cameos, one sapphire. Three hundred and ninety-one other precious stones once belonged to it, but have been lost in the course of time.

Aurangzeb reigned from 1658 to 1707. The realm of the Great Moguls attained to its greatest extension under him; he ruled the entire Indian sub-continent. After the

sixties of the seventeenth century detailed descriptions of his country were published by European travellers, as well as its more recent history, the life at court and the birthday festivities in honour of the ruler, also, of course, of his treasures. His fame competed with that of Louis XIV.

Dinglinger used for his work mainly the illustrations of these travel-descriptions. Side by side with the Indian motifs presented by the subject, he employed others, chiefly Chinese but also some classical ones. The work gives proof of an encyclopaedic knowledge, and represents one of the earliest German examples of Chinoiserie. It is moreover perhaps the most lively reproduction of a festivity as these were then celebrated at the European courts by ladies and gentlemen in fancy dress. Its size and the imagination of its artist exceed the standard of the usual goldsmith-works; it is just the sort of treasure to be found in a typical cabinet of curiosities of that period. Inv. No. VII 204.

82 *Chalice for Holy Communion and small Wine Jug*. Both objects are made in gold and enamel and decorated with precious stones.

a. *The Chalice*, came probably about 1560 from a workshop in Cologne. Height 19.5 cm. The embossed cup is fitted into a basket of cast scroll-work in various enamel colours, on which there are four collets with two baguette-cut diamonds and two rubies. The protruding knob is shaped in a similar way and also has four collets with a turquoise, an emerald and two table-cut stones, alternating with grotesque masks. The joints between cup and shaft and between knob and shaft are most delicately granulated. The hexagonal shaft widens at the bottom into a hexagonal flat stand, decorated with a design resembling Moorish craftsmanship in champlevé enamel. The stand is covered with enamelled relief scroll-work forming six panels, and

is so set against the six panels of the shaft that spandrels are formed into each of which a collet with a baguette-cut diamond is set. The edges are decorated with plaited bands and leaves of champlevé enamel. To one of the six panels of the stand a relief crucifix in gold enamel is soldered, showing Mary and John. On the panel opposite this one, made in the same technique, is the crest of the Archbishop of Cologne, Count Johann Gebhard von Mansfeld, 1558–1562. The dating of the chalice and the assumption that it was made in Cologne are founded on this crest. Inv. No. IV 42.

b. *The small Wine Jug*. Though tradition has it that it belongs to the chalice, it is probably somewhat older, dating from about 1550. Height 15.5 cm. The general style of the jug is still that of the late Gothic period. Its neck, body and shaft are embossed and soldered together. The lid is crowned by a plaque formed of four diamonds and surrounded by a wreath of coloured enamel scroll-work in high-relief (compare pendant No. 3, Diamond rosette). A twisted band with five rubies is soldered on to the edge of the lid. Between these rubies are panels in champlevé enamel, framed in white; they resemble those on the shaft of the chalice, but their design is coarser. Two grotesque masks are soldered to the top of the spout, stressing the frontal side of the jug, as does also the black enamel V on the upper part of the body of the jug. The rest for the thumb is formed by a half-length female figure with wings. The four-edged handle is enamelled and ends in the head of a dragon with open mouth. This dragon and the frieze of lilies at the line where the body and the shaft meet, still seem to belong to Gothic art. Round the stand and round the body there are two rings of cast and enamelled scroll-work, resembling the similar parts of the chalice, but again simpler and less delicate. Each of these two rings is set with precious stones, the upper one with three baguette-cut diamonds and three rubies, the lower one only with rubies. Inv. No. IV 41.

- 83 *Writing-case*. Silver, partly gilded; ebony, rock-crystal. *Wenzel Jamnitzer* in Nuremberg, 1562. Height 31 cm., length 24 cm., width 11 cm. The small case built like a sarcophagus rests on four balls of rock-crystal standing on a pedestal which is made of ebony in three steps; its outline is impressively beautiful. In the side panels covered with velvet are six small plates of silver with grotesques in champlevé enamel. Between them and at the edges are pillars with shallow niches with hermae. On the board forming the lid there lies on an artificial block of stone the female figure of Philosophy cast in silver; hair and clothing are gilded. She holds a slab with Latin verses in praise of knowledge, and dated 1562. On the reverse side is a table of mathematical figures inscribed "tabula Pythagoraea". At the feet of the statue of Philosophy is a vase of rock-crystal with a silver twig. Close to it are a frog, an insect and a gilded box. One of the narrow ends of the case, that nearest the feet of the figure, can be lifted off. Inside it are four little drawers lined with velvet; at the

side they are decorated with stamped-in silver ribbons, gilded and lacquered. The drawers hold an inkpot and a box for blotting-sand. Inv. No. V 599.

- 84 *Drinking-cup of Tsar Ivan IV, the Terrible*. Russian, after 1563. Height 23 cm., weight 1050 g. The cup is in the traditional form of Russian vessels called *Koffsch*. There is on the round base of the cup a slightly vaulted shield with the Russian double eagle done in niello. An inscription around the edge of the cup, also in niello, enumerates the titles of the tsar in letters of the old Russian alphabet. On the bottom outside there is a further inscription in the same technique and writing, saying: "The Ruler has ordered this cup to be made of gold from Polozk, when he conquered this town, his true inheritance, on 15th February 1563". The cup came to Dresden at the beginning of the eighteenth century as a present from Peter the Great to Augustus the Strong. Inv. No. IV 43.

- 85 *Two Vessels*, made of rock-crystal, set in an enamelled mount of gold, which is decorated with emeralds and rubies.

a. *Pilgrim's Flask*. Workshop of the brothers *Sarachi* in Milan, about 1580. Height 31.5 cm. Scenes from the story of Noah are engraved on the sides from a sketch by *Annibale Fontana*. The bottom of the flask has been made separately and fixed to the flask with the help of a golden and enamelled ring, decorated alternately with four rubies and four emeralds. The handles are in the shape of two golden and enamelled sirens and are each adorned with an emerald and two rubies. Inv. No. V 186.

b. *Jug*. Milan about 1580. Mount perhaps by *Giovanni Battista Croce*. Height 24.7 cm. The body of the jug is covered with an engraved design of leaves and grotesques. There is a figure of the devil in high relief on the side of the jug, on which there is the handle; the devil stretches out his arms, his head and wings are set in enamelled gold. The handle consists of the half-length figures of a male and a female herma, whose heads are joined together, and of a long shaft ending in the grotesque mask of an animal. The handle, the ring round the knob and the ring on which the jug stands, are decorated with altogether seventy-two emeralds and rubies. Inv. No. V 306.

- 86 *St. George fighting the Dragon*. Gilded silver; made by *Hans Keller* in Nuremberg about 1600. Height 52 cm. St. George wears Roman armour. He sits on a rearing horse, protects his body with an oval shield, while he lifts his sword to strike; his lance has already pierced the head and throat of the winged dragon. The figures are cast in silver. Both on that of St. George and of the dragon traces of original painting can be made out. The Elector's hat as well as the monogram FAC are engraved into the shield; the letters are probably the initials of Augustus the Strong previous to 1697 when he was crowned King of Poland. The heads of the figures can be taken off so that the group can be used as a joke-tankard: the problem is how to drink from one of the figures without letting the liquid pour out of the others when the group is inclined towards the drinker.

Evidently it can only be done by lifting the figure of St. George from his horse, which is quite feasible as it is only pegged on to it. The embossed pedestal represents a woodland, on the ground of which there are silvery-white lizards, tortoises, frogs, snakes and snails, partly cast from nature; the dead animals were embedded in clay, this was baked in the oven whereby the animals were dissolved into powder and the vacuum thus formed filled with molten silver. The vessel is decorated with silver-filigree rosettes and four handles in cast silver. A fluted pattern is chiselled into the edge of the pedestal. Inv. No. IV 124.

- 87 *Drinking-cup, representing Daphne*, made by Abraham Jamnitzer in Nuremberg, model by Wenzel Jamnitzer, last quarter of sixteenth century. Silver, partly gilded, with branches of coral. Height 68 cm. The figure is dressed to imitate classical costume and stands in the posture of classical sculptures where individual parts of the body and of the limbs are set so as to contrast yet to balance each other. The clothes and the base are gilt. The upper part of the body can be lifted up. Originally there were silver leaves fixed to the coral-branches. Inv. No. IV 260.
- 88 *Frigate carried by Neptune*. Signed: "Jacobus Zeller C. S. commissioned turner made and invented 1620" (*Jacobus Zeller C. S. bestalter Kunstdreidler fecit et inventavit 1620*). This is a table centre-piece of ivory; rigging, nails and guns are of gold. Height 115 cm. On the base, shaped like waves and decorated with four grotesque masks of dolphins, appear two lively sea-horses. They carry a shell with a winged hemisphere. On it sits Neptune, holding the trident in his right hand, and supporting with his left the frigate balanced on his head. Behind the sea-horses is to be seen a triton, playing on a flute and holding the plaque with the signature. The group is an excellent piece of sculpture, a precursor to *Bernini's* style. Eight strips with inscriptions surround the hull of the frigate, enumerating all Saxon rulers beginning with Duke Widukind up to the then reigning Elector John George I. On the lower sail of the middle mast are the emblems of the Elector and his wife Magdalene Sybil of Brandenburg, engraved in delicate relief work. A large number of sailors, each about one centimetre high, are to be seen on deck and in the riggings; they too are finely engraved. Inv. No. II 107.
- 89 *Mirror formed like an Epitaph*. Luleff Meier in Lüneburg, 1592. Height 115 cm., width 85 cm. The frame is made of gilded silver on a wooden base, and decorated with rock-crystals, topaz, amethysts, garnets, polished glass-pastes painted on the reverse side in the technique known as *églomisé*. The shape of the frame is influenced by Flemish art. Its decoration represents an allegory of the unity of the Holy Roman Empire, based on the dream of Daniel the Prophet: Rome and Greece are personified by warriors standing at the sides of the mirror, Persia and Babylon above it by men on horseback. Between the latter is the disk with the allegory, also painted in the

églomisé technique. The mirror can be closed with the help of a removable lid, on which there is embossed another allegory referring to that on the frame. All the figures, in fact only half-relief figures, are cast in silver and chiselled. The base is embossed, showing a design of undulating lines. Inv. No. IV 110.

- 90 *Hercules and Omphale*. Ivory group by Balthasar Permoser, Signed: Balthasar Perm. In. V. F. Dresden, beginning of eighteenth century. Height 25.7 cm. Other copies of this group are in Berlin and Leningrad. Hercules sits to the right at the spinning-wheel; in the centre stands Omphale about to put on Heros' fleece of the lion. A winged *putto* approaches from the left, it is Amor carrying the club of the vanquished. The base, with the signature in front in the centre, is formed as a rock with plants. The figures and the base are each composed of several separate parts. Inv. No. II 42.

91 *Set of Diamond Jewellery*

- 10 large buttons for coat
- 10 smaller buttons for waist-coat
- 1 pair of cuff-links
- 2 buttons for shirt, the larger of them $18\frac{2}{8}$ carat
- 4 yellow brilliants, not yet mounted, the largest of them $29\frac{2}{8}$ carat
- 8 strings to wear on hat
- 2 large buckles for shoes
- 2 smaller buckles to wear at the knees
- 1 sword with sheath, set with 1898 brilliants
- 1 shoulder-knot with a square brilliant of $48\frac{1}{8}$ carat, the largest in the collection
- 1 clasp with drop-shaped green brilliant of 40 carat to be worn on hat
- 1 clasp with ribbon to be worn on hat
- 1 small clasp palmetto-shaped
- 1 star of the Polish Order of the White Eagle with cross of rubies
- 1 hair ornament shaped like the crescent moon.

The set belonged to the treasure of the former Saxon Crown. Through the settlement with the dynasty in 1924 it was reduced by several pieces. The origin of the set can be traced back to Augustus the Strong, but the individual items were repeatedly reset until approximately the middle of the eighteenth century.

- 92 *Five Pendants*. From the beginning of the sixteenth to the beginning of the seventeenth century.

1. Pendant with Crest of Electorate of Saxony. Gold, enamel, twenty-eight rubies, four emeralds, seventy-seven diamonds. Probably Saxon, 1610-1611. Height 12.2 cm. Inv. No. VIII 271.
2. Pendant with the initials AA. Gold, enamel, twelve rubies, two emeralds, twenty table-cut stones. About middle of sixteenth century. The initials are those of the Elector Augustus and his wife Anne. Height 6.7 cm. Inv. No. VIII 286.
3. Rosette. Gold, three rubies, three emeralds, diamond rosette composed of twelve stones. About 1500 to 1530.

The stones are surrounded by a design of twigs. Height 5.2 cm. Inv. No. VIII 298.

4. Pendant showing St. George killing the dragon. Gold, enamel, six rubies, ten diamonds, one emerald, three pearls. Second half of sixteenth century. Height 8.3 cm. Inv. No. VIII 265.

5. Pendant with the Judgement of Paris. Gold, enamel, nine rubies, twenty-six diamonds. End of sixteenth century. Height 9.1 cm. Inv. No. VIII 290.

HISTORICAL MUSEUM

The Historical Museum has a character of its own. It is not a museum demonstrating the history of Saxony, nor a collection from which one could learn the history of the Family of Wettin, who acquired the dignity of Electors of Saxony in 1425 and ruled over the country until the revolution of 1918. Nor, however, is it a museum of historical armour showing the development of arms and the techniques of war, but a specialised collection of arms, robes, etc., valuable from the point of view of art or craftsmanship: a collection of works of art.

The history of the Dresden collection broadly resembles that of other such collections, that of the former Imperial ones at Ambras and in Vienna, of the tsars in Moscow and of the Swedish kings in Stockholm. Their origin was always the armoury of the prince rather than the arsenal. This is an important distinction, for in the arsenals there used to be arms of efficient though simple workmanship, useful in war, whereas the princes' armouries contained side by side equipment used by courtiers in war, a preponderance of arms for various courtly games and others worn for the sake of fashion or ceremony. There were suits of armour for use in tournaments, richly decorated outfits for ceremonies, swords of beauty and value, which were a fashionable part of the man's costume, and the costumes themselves sumptuously embroidered with gold and silver. There were also various articles for festive occasions, pistols too and guns and other objects which were frequently presents from foreign princes or from people courting some favour. It is evident that these collections contained examples of the very best craftsmanship, usually valuable too for the material of which they were made.

No exact date can be given for the foundation of the Dresden collection. After the Wettinians had be-

come the rulers of Saxony a number of objects had gradually accumulated which seemed worth keeping. Such arms, hunting-equipment, armoury, etc., were stored in separate Cabinets (*Kammern*): Hunters' Cabinets, Gun-rooms, Armouries. In the first half of the sixteenth century the collection had already grown so important that the Elector, Maurice, 1541-1553, appointed a custodian.

While until then things had been assigned to the Cabinet only in a haphazard way, the new Elector, Augustus, 1553-1586, a true Renaissance prince, began methodically to augment his collections of precious arms and other objects. The sixteenth century was rich in opportunities for princes to commission works of superior craftsmanship and artistic value, arms as well as other objects of daily use, or to buy them at the centres of craftsmanship. In this way the Cabinet of the Elector of Saxony acquired a large number of arms, such as swords, armours, helmets, shields, pistols, guns, powder-flasks, bows, etc. made with expert skill. The rich supply of artistic goods of this kind during that century made it possible to build up such collections so that it became obligatory for princely houses with any self-respect to own some such cabinet.

In the sixteenth century the wherewithal for the Dresden purchases could no longer be drawn exclusively from the silver mines, which had previously constituted Saxony's chief wealth, but which had become much less lucrative after the end of the fifteenth century. On the other hand the extensive properties of the churches, which devolved through secularisation upon the Elector in the course of the Reformation, opened up another source for the increase of his wealth. Besides the Elector had systematically intensified the agriculture of his country and also developed trade, craftsmanship and indus-

try. This too helped to form the basis of future acquisitions for the Cabinet.

The Gun-room and the Armoury had grown so much that they could vie in importance with the Imperial ones in Vienna. First the Chief Architect *Hans von Dehn-Rotfelser* was put in charge of them as Chief Master of Armoury, later *Kaspar Voigt von Wierand* took his place. Subordinate to them were two masters of armoury, two armourers, one saddler and one silk-embroiderer. The first inventory of the Cabinet was taken by Heinrich von Schönberg and Valerius Cracau in 1568. Further inventories were made between 1576 and 1584 to supplement that of 1568; they were compiled by the Chief Master of Ordnance *Paul Buchner*, who was also an architect. A new comprehensive inventory was made in 1606, which enumerated on about fifteen hundred handwritten pages every item in the collection and formed until 1835 the basis for all further inventories. The next complete inventory was not made until 1836; this comprised all the objects in the collection which had, however, by then been considerably reduced; this remained the current inventory until the collections were again catalogued between 1960 and 1963.

In 1586 after the death of Augustus, the new Elector, Christian I, commissioned the architect *Paul Buchner* to erect new stables with an upper floor to house the Gun-room and the Armoury. *Buchner*, a native of Nuremberg, had had opportunity to increase his knowledge of architecture in London and in Brussels. He erected near to the *Jüdenhof* a magnificent building, connected with the Palace by a passage one hundred metres long. Later on the collection of guns was placed in this passage. These "Stables", one of the most prominent German Renaissance buildings, were finished in 1590, and the collection of precious arms and other objects was set out in its upper floor. It remained in these rooms until 1721, when Augustus the Strong, 1694-1733, decided that the new Gallery of Paintings should be housed there and the Stables undergo substantial reconstructions in the following years. The arms were removed and stored in a house in town and were left in these inadequate rooms for more than a century so that valuable parts of the collection came to grief. In 1832 and 1833 when the Gun-room and the Armoury were moved to the *Zwinger*, numerous exhibits had to be sold to finance this removal. In 1831 the collection was handed over

to the State administration of Saxony and given the name Historical Museum. As the Gallery of Paintings built by *Gottfried Semper* was finished in 1855 and the renovation of the Stables completed in 1876, the Historical Museum was able to return to its original home, though this was now called the Johanneum. The collection remained there up to the Second World War, when it was removed for safety.

Splendidly housed in the recently erected Stables the collection was substantially augmented during the reigns of Christian I, 1586-1591, and Christian II, 1591-1611. During the five short years of his reign Christian I enlarged the collection systematically. The most famous armourers, such as *Anton Peffenhauser* of Augsburg, and the blade-forgers and coin-engravers *Othmar Wetter* and *Daniel Sadeler* from Munich, as well as Italian, Spanish and French masters, whose names are not known, worked for the court of Dresden together with many Saxon craftsmen. Under Christian II the collection was increased mainly by arms and other objects richly decorated with precious stones or made of particularly valuable material. At that time the courtly arms lost their utilitarian character. While the decorations had previously been adapted to the use of the object, they now became an end in themselves. Neither before nor after the reign of these princes did the collection grow so much. The succeeding Electors from John George I, 1611-1656, to John George IV added comparatively few items to it. During the long reign of John George I it was chiefly arms and other hunting-equipment which the prince, a passionate sportsman, stored in the Cabinet. John George III, 1680-1691, added to it some oriental arms, which had been given to him as part of his booty after the victory over the Turks at Vienna in 1683. In the eighteenth century under Augustus the Strong and the following Electors the Gun-room and the Armoury were given less attention. In accordance with the general trend of the time, it was now the art collections which aroused the greatest interest.

Although the arms had therefore to make room for the Gallery of Paintings, Augustus the Strong established the Gallery of Guns in the long passage that linked the Palace with the Stables. Under him as well as under his son Augustus III this group of exhibits was greatly enlarged so that an extensive collection of fire-arms of high quality was formed in a comparatively short time. In the following twenty

years hardly any acquisitions worth mentioning were made, on the contrary quite substantial parts of the collection were sold in 1832 and 1833, and are now to be found in private and public collections all over the world. These sales were carried on until the nineteen twenties, during which time the few acquisitions could in no way compensate for them.

When the Historical Museum was moved to the *Zwinger* in 1833, it was made accessible to a larger number of visitors. Guide-books were published in 1834 (by Quandt), in 1850 (by F. A. Frenzel) and in 1873 respectively called *Hints for Visitors to the Historical Museum*, *Guide to the Historical Museum of Dresden* and *Guide to the Royal Historical Museum in the Zwinger at Dresden*. In 1889, when the collection was established and re-arranged (1876) in the *Johanneum*, a new guide was published by Albert Erbstein called *Description of the Royal Historical Museum and the Royal Gallery of Guns at Dresden*. Moreover two catalogues both called *The Royal Gun Gallery in Dresden* were published in 1835 by Friedrich Nollain and in 1873 by Carl Clauss respectively. Two further catalogues were edited by Max von Ehrenthal, first in 1896 a *Guide through the Royal Historical Museum at Dresden* and then in 1900 a *Guide to the Royal Gun Gallery at Dresden* of which both the last mentioned remained on the whole valid until the nineteen-thirties. Another publication of importance in the history of arms is Erich Haenel's book published in 1923 *Precious Arms in the Dresden Armoury*. Since 1959 single pamphlets have been published on individual parts of the Historical Museum.

The fate of the Dresden collections during the Second World War and post-war disorders has been described in other chapters of this book. The collection of the Historical Museum too was able to survive the post-war period under the care of Soviet museum-experts, and was returned undamaged in 1958. In October 1959 a permanent exhibition was opened in the east wing of the *Semper Gallery*, though only a comparatively modest number of the more valuable objects could find room there, while about ninety-five per cent of the possessions of the Museum have to be left in storage. They are, however, being revised in a scholarly way, and put at the disposal of a small number of experts for study; besides there are always some of the works of art shown to a wider public in special exhibitions from time to time.

Approximately ten thousand objects are at present in

the care of the Museum; they are divided into groups and sub-groups, the largest and most important one is that of fire-arms, in which there are more than fourteen hundred pistols and sixteen hundred guns. Nearly all the renowned armourers from the sixteenth to the eighteenth centuries are represented with works of valuable craftsmanship. The finest materials were used to make these arms and every known technique employed to make the fire-arms not only beautiful but also of surprising technical perfection and precision. Approximately two thousand two hundred exhibits, mainly from the sixteenth and seventeenth centuries, testify to the work of the best European blade-forgers, vessel-makers, coin-engravers, damasceners, etchers and goldsmiths.

The department of textiles, though smaller, is of no less importance, as it contains choice works, in particular magnificent costumes, dating from between the sixteenth to the eighteenth centuries. Equally valuable is the splendid collection of riding-equipment with numerous saddles and saddle-cloths embroidered with gold and silver, and decorated with gems and pearls. There are also suits of armour of chased and engraved silver or gold for the rider and his horse, helmets, shields, many oriental arms decorated with precious stones, hunting-equipment and arms with hafts such as lances or pikes: together they make an outstanding collection, which is unique in Germany and equal to those in the great museums of Stockholm, Vienna, Madrid and Moscow.

As the Gun-room and the Armoury were always the private possession of the rulers of Saxony, their object was to display the might and wealth of their owners. They were not meant to satisfy the love of art of the court or to show and appreciate the work of artists and craftsmen; nor did they aim at preserving for future generations any objects as mementos of past times. Only when the collection was taken over and administered by the State in 1831, did it more and more become a memorial of the Saxon princes. This development continued up to the exhibition *Augustus the Strong and his Time* in 1935, but already in the nineteen-twenties a change had begun to take place in the estimation of renowned scholars of art-history of the content of museums such as the Historical Museum at Dresden: accordingly the exhibits of collections of this kind should be judged for their artistic value and craftsmanship, and studied with regard to their place in the history of art.

DESCRIPTION OF ILLUSTRATIONS

- 95 *Parade Armour*. Probably from Milan second half of sixteenth century. Weight 14 kg. The armour is embossed, chiselled and gilded in mat-gold all over, only where there is a pattern of figures, these are left plain, though here and there traces of the original enamel painting in diverse colours are to be seen. The crest stands high and straight upon the helmet; to this are fixed a visor with a projecting point as guard for forehead and nose, a front part easily raised and a broad circular plate to protect throat and neck. The collar is made of two articulated plates, it is indented at the lower edge; the breastplate is arched and at its lower part is pointed and protruding; the backplate is slightly concave in the middle; there is also a reinforcing breastplate. Instead of the rings usually guarding abdomen and buttocks, there is a row of square plates, jutting out almost at right angles. The tassels are made of eight articulated plates attached by hooks. As protection for the shoulders and the arms there are pauldrons formed in front of four, at the back of eight articulated plates and vambraces with shell-like elbow cops and gauntlets with pointed tops and fingers of articulated plates; these are missing at the left-hand gauntlet. The decoration of the armour consists of a profusion of festoons, flowers, ears of corn, vases, animals, masks, *putti* and mythological figures, through all of which decoration—with the exception of that of the tassels—run the love-knots of the Order of the Annunciation founded in Savoy in 1362. The armour was a present in 1588 given by Duke Charles Emanuel of Savoy to the Elector Christian I. The tassels seem to have been added at that time. It was at first kept in the Cabinet of Curiosities, and was handed over to the Armoury in 1619. Nothing is known of the master who made it.
- 96a *Cross-bow*. German, about 1550. Length 63.5 cm., width 61 cm., weight 3900 g. The shaft is made of oak and inlaid with engraved bone; intaglio and mount show hunting-scenes, mythological figures, festoons with vases and *putti* in the style of *H. S. Beham*. Bow and trigger guard are etched and gilded.
- 96b *Hand-gun (Faustrohr)*. German, middle of sixteenth century, total length 65.2 cm., barrel 40.8 cm., weight 2300g. Barrel and lock-plate are silvered-over with scenes of the Old Testament surrounded by trophies and scroll-work ornaments in individual panels. The cock is engraved and gilded, on the tempered lid of the wheel there is a layer of gold filigree. The wooden parts are inlaid with bone showing Christian and mythological scenes as well as hunting-scenes. On the ball at the end is an allegorical figure surrounded by an inscription reading: "Look at this allegory—use it against the enemies of Christ" (*BETRACHT DISE HISTORIA-BRAUCH SI WIDER DIE FEINDE CHRISTI*).
- 96c *Wheel-lock Gun*. *Georg Geissler*, Dresden 1611. Total length 103 cm., barrel 64 cm., weight 3760 g. All metal parts are tempered, the metal mounting engraved and gilded, the shaft inlaid with engraved bone. Animals and fabulous beings are represented there as well as motifs of Baroque ornaments, on the piston-head St. George; his visor is formed by a gilded dragon. On the scale-like engraving of the barrel the letters GG and the date 1611 can be read.
- 97 *Detail of Wheel-lock Gun*.
- 98 *Round Buckler*. *Lucio Piccinino*, Milan, mid-sixteenth century. Diameter 59 cm., weight 4900 g. The buckler is of tempered iron, embossed, gilded and damascened in gold. In the centre panel there is a warrior in the midst of his men, being handed the keys of the conquered town. Above and below this panel are festoons formed of fruits and musician-*putti*. The red velvet lining is richly embroidered and decorated with appliqué-work by the embroiderer *Catherine Leuca Cantona*.
- 99 *Helmet*. *Lucio Piccinino*. Height 30.5 cm., weight 1865 g. The iron helmet is tempered, embossed, gilded and damascened in gold. Crest and cheek-pieces are decorated with designs of trophies, the bowl with scenes from the legend of Trajan; to the right can be seen his son riding down a young man, to the left Trajan's judgement.
- 100 *Detail of the Armour described below*. There is an embossed medallion, forming part of the horse's armour with representations of the legend of Hercules, who carried the heavenly vault for Atlas while the latter was away collecting the apples of the Hesperides.
- 101 *Parade Armour for Man and Horse*. *Eliseus Libaerts*, Antwerp, 1563 to 1564. The armour is made of iron, partly etched and gilded, the purely ornamental parts are embossed and chased. All over the armour is spread a rich pattern of engraved festoons of leaves. Moreover there are on the embossed parts festoons of blossoms, umbels, and fruit, but also all kinds of animals, butterflies, birds, snakes and dolphins, to which are added musician-*putti*, sphinxes, griffons and masks. Furthermore there are in round and oval frames on the man's armour eight embossed scenes from the Argonauts' legend and the Trojan War, and on that of the horse fourteen scenes of the legend of Hercules. This armour, usually held to be the most magnificent piece of the Dresden collection, was bought in 1603 by Elector Christian II for 8800 florins. It had, however, been made for the Swedish King Erik IX, who had not been able to take it over.
- 102 *Round Buckler*. Persian, mid-sixteenth century. Diameter 60 cm., weight 2100 g. Concentric rings of fig wood are covered with a tissue of red and yellow silk forming a pattern of flowers. The iron boss is punched, engraved and gilded and surrounded with red fringes. There are nine rosettes of gilded iron on the shield; it is lined with red taffeta.
- 103 *Turkish Mace (pusikan)*. First half of seventeenth century. Length 79.5 cm., weight 1190 g. The wooden shaft is

covered with gilded silver, which is decorated with a design of blossoms. The seven flanges, also covered with gilded silver, are richly decorated with precious stones, mainly turquoises and rubies.

104a *Rapier*. Master Franz, Torgau, about 1560. Total length 119.5 cm., blade 104 cm., weight 1300 g. The iron basket-hilt is blackened; on the pommel, the hilt, the cross-guard and the front of the basket are high reliefs engraved with scenes of the Old Testament. Each scene is framed by a band of one millimetre's width, with the relevant passage from the Bible written on it. The letters IHS are embossed into the ridge of the blade and a Genoese mark on the tang.

104b *Rapier*. Italian? 1556. Total length 121 cm., blade 106 cm., weight 1300 g. The basket is tempered with festoons and hunting-scenes in gold- and silver-damascened work, on the hilt men on horses are seen fighting, on the front-basket is represented the siege of a town, on the pommel is the figure of Judith, and under it the letters IWD and ICH put one above the other. The inscription *FRANCISCUS ME FECIT* is embossed in the flattened ridge of the blade.

105 *Rapier*. Basket by Pery Juan Pockh, Spain about 1575. Total length 121 cm., blade 103.5 cm., weight 1300 g. Ribs formed of scales, leaves and volutes, all in white, blue or black enamel, snakes with blue scales, and caryatids stand out in relief against the mat-golden

ground of the basket. To them are added enamel bands, shells and masks; the basket of solid gold is completely covered by this decoration. The name of the Spanish blade-forgers, *Forgas Foo Lopes*, can be read on the flattened ridge of the blade.

106 *Costume of Elector Maurice of Saxony*. Saxon? Second quarter of sixteenth century. Doublet and underpants are of yellow satin; the cloak is of yellow silk-damask with a pomegranate pattern and lined with black velvet. The trousers are of yellow velvet, the stockings of yellow leather.

107a *Parade Saddle*. Hans Erich Friese, Dresden-Leipzig, 1618. The saddle is covered with purple velvet. It is decorated with a design of animals, plants and other ornaments, richly embroidered in relief with gold and silver and coloured silk. There is the same decoration on the pistol holsters.

107b *Detail of Parade Saddle*.

108 *Coronation Robes*. The coat is of dark blue velvet with leaves embroidered in gold and silver. Collar and hem are of ermine, the lining of silver brocade. The model which is dressed in these robes wears under the coat a cuirass of burnished iron with an apron of gold and silver brocade. Sceptre and Imperial globe are contemporary copies of the Polish originals. The richly decorated sword did not originally form part of the robes. Augustus the Strong wore them at his coronation as King of Poland in 1697.

COLLECTION OF SCULPTURES

The Collection of Sculptures combines works of ancient Egyptian art and from the Near East, of Greek and Roman Antiquity and of the Christian art of Europe; it takes in therefore a period stretching from 3000 B.C. until the present day. Like other Dresden museums the Collection of Sculptures was established at the beginning of the eighteenth century, at first as a Cabinet of Antiquities. Its basis was the so-called Brandenburg Collection which Augustus the Strong bought from Frederick William I of Prussia in the years 1723–1726. Among its antique sculptures there were particularly several Roman portrait-busts. In 1728 followed the purchase of the important collection of Prince Agostino Chigi and of the antiques of Cardinal Albani in Rome. Several masterpieces of classical sculpture came to Dresden with Prince Chigi's collection, among them the "Athena Lemnia", the "Victorious Boy" by *Polycleitus* and the "Wine-Pouring Satyr" by *Praxiteles*. The big purchases of the eighteenth century culminated in one of the most fortunate events in the history of the Dresden collections, when Augustus III acquired from the estate of Prince Eugène of Savoy in 1736 three female statues called "The Herculanians" as they had been found at Herculaneum. Thus Dresden was the first German town to own a collection of antiques in the Italian manner, and for nearly a century this remained the only one of any size in Germany. Here *Johann Joachim Winckelmann* found encouragement for his writings, which were to become the basis of German Classicism and which even now have not completely lost their importance.

After approximately a hundred years of economic and political decline in Saxony, which brought all activity in the collections to a standstill, a new period of expansion started in the middle of the nineteenth century. Chiefly through buying small-scale works

of art or whole collections of them, the number of exhibits in the Dresden collection was multiplied; yet the core of the collection remained unchanged, as the early purchases of Roman marble-copies of Greek originals still determine its character.

For a long time the Cabinet of Antiques was inadequately housed in the pavilions of the Large Garden. In 1775 the antique marbles were at last given a dignified home on the ground-floor of the Japanese Palace. They remained there for more than a hundred years until the former arsenal on the Brühl Terrace was rebuilt between 1884 and 1889, and made into a museum of sculpture (now called the Albertinum). By 1894 the whole collection had been moved there.

At the same time the Cabinet of Antiques was renamed the Collection of Sculptures. This took into consideration that for several decades purchases had no longer been restricted to works of classical antiquity, but included Egyptian and Assyrian sculptures as well, of which four large reliefs from an Assyrian palace deserve special mention.

In 1882 *Georg Treu* succeeded *Hermann Hettner* in charge of the collection; he established it as a place for scholarly research. By acquiring small-scale works of classical art and several original Greek sculptures he succeeded in filling some of the gaps in the collection and in balancing the preponderance of Roman marble-copies. He extended his programme to include works of the nineteenth and twentieth centuries, thereby linking the more modern exhibits with the Renaissance and Baroque sculptures which came from the former Cabinet of Curiosities of the Electors. He maintained friendly relations with leading contemporary sculptors, in particular with *Rodin* and *Meunier*, of whose works he acquired an excellent collection for the Albertinum. His successors, *Paul* 39

Herrmann, Bruno Schröder and Walter Müller, continued his work; it was they who set up and extended a substantial department of modern German and French sculptures.

During the Nazi-campaign against the so-called "depraved art" in 1937 twenty-four works of this department were confiscated, among them most of those by *Barlach*, *Lehmbruck* and *Marcks*; for more details see the Introduction to this book.

At the outbreak of the war the collection was closed and later on all movable objects stored elsewhere. Like the other Dresden museums this collection too suffered some damage during the war, yet the classical statues, which had been left in their place, came through unscathed. As the condition of the building did not guarantee the safety of these works at the end of the war, they were removed to storage in Moscow, from whence they were returned in 1958.

Already before these pieces arrived back from the Soviet Union the collection had been enlarged through the remains of the collection of the Saxon Museum of Antiques – once the largest collection of old-Saxon art – which had been kept in the Palace of

the Large Garden and had been almost completely destroyed in the air-raid of 1945. The few works which escaped destruction were mostly wooden sculptures of the late Middle Ages. As the Saxon Society of Art, to which they had belonged, was dissolved after the war, they were taken over by the State and loaned as part of a modest exhibition of old-Saxon sculptures to the Albrechtsburg in Meissen.

Simultaneously with the re-arrangement of the collection a department of contemporary works is being set up together with the more traditional collections. There is, however, only a small part of its former rooms at the disposal of the collection so that only a restricted selection of its formerly comprehensive possessions – which moreover are still dispersed in several places – can be shown at present. Only after the reconstruction of the Palace, when the other collections now on show in the Albertinum, will be moved to exhibition rooms of their own, will it be possible to reunite once more the whole Collection of Sculptures in the Albertinum and to show it in a place worthy of its importance.

DESCRIPTION OF ILLUSTRATIONS

- 111 *Painted Relief Fragment*. Egyptian, from the walls of a tomb of the Fifth Dynasty, about 2450 B.C. Limestone, 35.5 × 75 cm. Herdsmen cross a canal of the Nile with their flock. The chief herdsman sits in a boat, pulled by one slave and rowed by another, six beasts follow. The varied life of old Egypt is lovingly depicted all over the walls of the tomb. Inv. No. ZV 1748.
- 112 *Youthful Athlete or The Dresden Boy*. Statue of a youthful victor in a contest. Marble, height 157 cm. Roman copy of a lost bronze by *Polycleitus* from the time between 430 and 420 B.C. The strong body of the youth seems to be moving rhythmically and freely in the classical pose with limbs and body in contraposition: it is a good example of *Polycleitus'* style. Inv. No. Hm 88.
- 113 *Statue of Athena*, wearing a *peplos* with a belt. The *aegis* is hanging obliquely from her shoulder. Marble, height 208 cm. Roman copy of a bronze statue by *Phidias* called *Athena Lemnia*. The lost original had been commissioned by Greek colonists from Attica, and when they emigrated about 450 B.C. to Lemnos it was put up on the Acropolis in Athens as a votive offering for Athena. In her right hand, which is now missing, the goddess held her helmet, while with the left she leaned on her lance. Inv. No. Hm 49.
- 114 *Head of Athena with Corinthian Helmet*. Pentelic marble, height 32.4 cm. Allegedly found in Apulia; it is a Roman copy of a statue from the Athena-Marsyas-group by the Attic sculptor *Myron*. The original bronze, dating from the middle of the fifth century B.C., has been lost; it stood on the Acropolis in Athens. The Dresden statue is supposed to be the best of the existing copies, as its delicate treatment of the surface texture is the nearest match to the original. Inv. No. ZV 1761.
- 115 *Maenad in an orgiastic Dance*. Marble, found in Merino at the Lake of Albano. Height 45 cm. Roman copy of a work by *Skopas from Paros*, dating from about 330 B.C. This small statue is the sole copy of the lost Greek original. The figure with its abrupt and as it were fully extending movements and its tragic look is characteristic of the sweeping art of Alexander the Great's time. But the personal style of the artist is also apparent, as all his works are full of movement and passion. He is considered the greatest Greek sculptor of the fourth century B.C. next to *Praxiteles*. Inv. No. ZV 1941.
- 116 *Relief with three Figures found in a Tomb in Salamis*. Work by an artist from Attica, middle of fourth century B.C. Pentelic marble, 88 × 48 cm. Three figures can be seen together in a simple farewell scene in a small temple (*Naikos*) forming the architectural frame of the group. To the right a young girl in chiton and coat holds out her hand to her father, who sits in front of her. A young man, evidently the son, stands behind the father and looks at the girl;

- he puts his hand on the father's shoulder as if to comfort him; he is shown in a frontal position. The names of the three persons are given in an inscription on the architrave: Archesilas, Breton and Eteoclea. The relief occupies a special place in the sepulchral art of Attica, as it is the first to contain a group of figures in an intimate family-scene, a sentimental motif later frequent in the fourth century. Inv. No. ZV 2440.
- 117a *Girl standing, wearing a long Chiton and Coat.* The coat, wrapped tightly around her body, also covers her arms. From Tanagra in Boeotia, terracotta statuette with pink, brown, yellow and light-blue patches of colour left on the white surface. Late fourth century B.C. Height 20.2 cm. Although the name of "tanagra" statuette is given to all Greek terracotta figurines, it ought only to be used for those made in Tanagra itself between the destruction of Thebes by Alexander in 335 B.C. and the end of the third century B.C. During that period, when a large number of Greek craftsmen from Thebes fled to Tanagra, Greek terracotta sculpture flourished there, and these charming statuettes were made, one of them being that in the Dresden collection. Inv. No. AB 189.
- 117b *Standing Mirror.* Bronze from Megara, Corinthian, middle of fifth century B.C. Height 37.9 cm. The stand of the mirror is formed by a statuette of Aphrodite wearing a Doric *peplos*; there is a pigeon on her outstretched left hand. A siren crowns the mirror, on the edges at each side a fox chases a hare and there are rosettes between these figures. Below the mirror two erotes fly towards the head of Aphrodite. The figure of the goddess forming the stand, the erotes and the siren, all add a religious meaning to its usefulness as a looking glass. Inv. No. ZV 807.
- 118 *Virgin, enthroned, and Child.* About 1170. Otdorf near Döbeln. Lime wood with few remnants of the old mounting. Height 55.5 cm. The ceremonious formality of the enthroned figures and their strictly frontal attitude give them an overwhelming air of solemnity. The sharp and supple lines of the folds and hems of the garments lie flat on the figures in accordance with the contemporary concept of form. With its restrained outlines and its concentration on ornamental values this small statue is one of the best Romanesque sculptures preserved in Saxony. Inv. No. 2751.
- 119 *Laocoon.* Bronze by *Francesco di Giorgio Martini*, born 1439 in Siena, died there in 1502. Solid bronze cast, height 113 cm. *Martini* combined the influence of *Donatello* with the tradition of Sieneese art mainly by enhancing the pictorial effect of *Donatello's* art to almost impressionist liveliness. The Dresden figure too owes the effect it makes to the lively play of light on its gleaming surface and to its vigorous movements which dramatise the scene. The concept of the scene is not yet influenced by the marble group found soon afterwards. Inv. No. H 21/78.
- 120 *Nessus and Deianira.* Bronze, made about 1580 by *Jean Boulogne*, known as *Giovanni da Bologna*, born 1529 in Douai, died 1608 in Florence. Height 42.2 cm. Signed on the reverse side of the base IB. This Flemish master, who worked in Florence, was one of the most important representatives of a new generation of sculptors influenced by *Michelangelo's* art. He combines in the masterly conception of his works characteristics of mannered style with forceful Baroque forms. Disciples and imitators spread his style, which remained influential throughout the seventeenth century so that his small bronzes were sought after at the courts of all European princes. Inv. No. H 23/95.
- 121 *St. Caietan.* Terracotta model (*maquette* or *bozzetto*) by *Ignaz Günther*, born 1725 in Altmannstein in the Palatinate, died 1775 in Munich. There are vestiges of stone-grey colour on the statuette. Height 30.5 cm. The date 1766 is incised on the reverse side. The right foot is slightly placed forward, behind it lies, partly hidden, an open book with the Bible verse engraved in it: *Querite primu(m) Regn(um) dei*. The statuette was made as a model for the figure of St. Caietan to be put at the façade of the Theatine Church at Munich. The figures for the façade were started by *Günther* in 1766, but finished by *Roman Anton Boos*. This statuette is a characteristic example of Bavarian Rococo, in which all bodily matter tended to melt into movement, thereby greatly increasing the liveliness of its appearance but making it almost impossible to grasp its substance. Inv. No. ZV 2784.
- 122 *Small fourteen-year-old Dancer.* Bronze with tulle. Statue made about 1880 by *Edgar Degas*, born 1834 in Paris, died there in 1917. Height 99 cm. After 1866 *Degas* worked at making wax-figures somewhat smaller than life at the same time as he did his impressionist paintings. The painted wax-model of a fourteen-year-old dancer, with its real hair, short tulle skirt, ballet-shoes and stockings was first shown in the exhibition of the Indépendants in 1881, where its plain realism provoked sensation and violent antipathy. This work, through which *Degas* had radically broken with all convention, remained the only one of this kind among his sculptures. Inv. No. ZV 3680.

COLLECTION OF PORCELAIN

The Inventory of 1721 of the Palace of Old-Dresden, the first inventory of the Dresden Porcelain Collection, enumerates on eight hundred and eighty-four pages several thousand Chinese, Japanese and early Meissen pieces of porcelain. These were arranged according to colour and in special groups and, standing on lacquered and gilded consoles and on boards, served as decoration to the rooms of the Palace. The inventory describes the first China Palace of Augustus the Strong, built in 1715, which he bought in 1717 and fitted up with furniture from East Asia, covering the walls with Chinese silk. There he assembled artistic works of soap-stone and unbelievable quantities of porcelain. These foreign goods brought by the ships of the East India Company from far-eastern countries started in the seventeenth century in Europe the strange and long-lasting fashion for all things Chinese.

Of all the goods from East Asia porcelain was most in demand, and it has been calculated that from six to eight million porcelain vessels were annually brought to Europe. The shiny white material was much admired, especially as it was surrounded by the insoluble mystery of its making, and the brilliant colours of the painting seemed to speak of the magic of a foreign continent. This explains why objects made of this precious material were used not only for the new drinks, tea, coffee and chocolate, but that people began to decorate their rooms with them. By the middle of the seventeenth century there were in the palaces of the European nobility so-called China-rooms to display in the form of decoration the princely stock of vases, bottles, plates and cups of porcelain. Augustus the Strong was to such an extent in the grips of this passion – which he himself called his “*maladie*” (illness) – that the treasures gathered together for him between 1710 and 1730

formed the largest of all collections of porcelain. The small China Palace which was considered the most remarkable sight in Dresden during the festivities for the wedding of the Heir-Apparent to the Emperor's daughter Mary Josephine, testified to the wealth and splendour of the court. Later, however, this palace became too small for the collection, was rebuilt, then pulled down, and about 1730 a new vast China Palace was started, the Japanese Palace. The large building formed of four wings, which was to house the unique collection, stands in the fields near the Elbe. Influenced perhaps by the large Porcelain Pagoda at Nanking and certainly by the *Trianon de Porcelaine* of Louis XIV, the Dresden building too was to be decorated with slabs of porcelain bearing the King's monogram “AR”, as is shown by the plans in the State archives of Dresden. There were to be a hall for audiences with porcelain throne and canopy, a chapel with the pulpit, organ and life-sized figures of the apostles also made of porcelain, and a profusion of rooms to contain the porcelain arranged according to quality and colour, and grouped in large decorative patterns on the walls. The ground-floor was to be reserved for the porcelain from East Asia, the upper floor for that of the Meissen factory. Big folders with plans and drawings are still kept in the archives and tell of the colossal project. But the plans for the fantastic interior decoration were never carried out. Augustus the Strong died in 1733, before even the outside of the building had been finished. His son and successor took little interest in these plans and followed them up only for a short time. Porcelain continued to pour into Europe from East Asia, but had lost its scarcity value, partly because of the foundation of porcelain manufactories in Europe, and did not therefore seem suitable anymore to be used as a medium for princely display. The Chinese

fashion itself, which the Saxon court had fostered for thirty years, was out of date, and China and its inhabitants, previously so much admired, now appeared somewhat ridiculous, as can be seen in the Chinoiserie decorations of Meissen porcelain.

The China Palace was used for the library, and a huge collection of porcelain put into the cellar of the Japanese Palace, where it remained in store for nearly a hundred years. The removal was done in a hurry and carelessly, so that there were still large cases full of breakages in 1874.

In 1788 the porcelain was assembled into a collection, and a scholarly survey of it was put in hand. Its first Director, *Dr. Gustav Klemm*, published in 1834 a guide-book, called *The Royal Collection of Porcelain; A Survey of its most prominent Treasures, with Notes on the History of the Making of Vessels in Clay and Porcelain*. In the introduction *Dr. Klemm* mentioned his plan for a Universal Museum of Ceramics of all countries and ages, a plan which proved disastrous for the Dresden collection, as *Klemm* sold valuable and irreplaceable duplicates to obtain enough money for new acquisitions.

The Porcelain Collection was moved into three large well-lit rooms in the Johanneum (the former Stables) in 1876; there it stood grouped from a scholarly point of view in cupboards and glass cabinets. It was much respected at that time for its scholarly reliability, and several works which formed the basis for the history of ceramics, almost unknown until then, were written by the men in charge of the Dresden collection. *Dr. Graesse*, *Klemm's* successor, wrote a reference book on the hallmarks of porcelain and pottery, often re-edited and still indispensable today. *Professor Zimmermann*, in charge of the collection from 1912 to 1933, wrote two books on Meissen and Chinese porcelain, also still valid. *Zimmermann* gave up the plan for the Universal Museum and instead enlarged the three original groups, China, Japan and Meissen. He founded a department for early Chinese pottery, and acquired, mainly through the purchase of the *Rücker-Embsen-Collection* in 1926/1927, Chinese objects found in graves from the Han to the Tang era, and several beautiful early porcelain objects from the Sung dynasty as well as ancient pottery from Korea and Japan.

As the orders to the Meissen factory for the China

Palace of Augustus the Strong came to an end in the seventeen thirties, and no more porcelain was delivered for the collection, its department of Meissen work showed great gaps, which *Zimmermann* filled in by systematically acquiring porcelain from between 1735 and 1750 and porcelain figures, in particular groups of figures in crinolines.

At the outbreak of the Second World War the collection was packed into cases and distributed among various castles in the neighbourhood of Dresden. Haphazard removals in the last few days of the war endangered it, until Soviet detachments took care of the collection. It came back from Moscow to Dresden in 1958, and on 23rd September 1962 an old hope was realised and the Porcelain Collection opened in the *Zwinger*.

It occupies there in three galleries and two large halls more than a quarter of the rebuilt *Zwinger*: the early Chinese pottery is in the upper large hall; Chinese and Japanese porcelain from that period around 1700 in the Arched Gallery; the big porcelain animals by the sculptors *Kirchner* and *Kändler* and the coloured figures in the large halls below. Meissen table-ware, tea- and coffee-sets from the earliest time to that of *Marcolini*, in charge of the factory from 1774-1813, are put together with the famous pieces signed by the Meissen painters, *Höroldt*, *Herold* and *Stadler*, into glass cabinets and glass tables in the beautifully light Long Gallery. On the narrow sides of this gallery are two items of historical interest: the large porcelain set of chimes, for which *Kändler* carved a wooden case (the original plan had been to make this too of porcelain), and the model for the porcelain over-life-size equestrian statue of Augustus III. This model and the huge head of the King, which is stored at Meissen, are the remaining witnesses of the fantastic plan which *Kändler* submitted to the King in 1734: "to make in porcelain without much expense life-size equestrian statues of Your Royal Majesty and Your Majesty's late Father".

The third of the galleries is devoted to research. Here the damaged items and those for which there was not enough space in the exhibition rooms, are kept in cupboards, so laid out that they can easily be examined. Together with the porcelain on show they offer a magnificent source for research on old Chinese, Japanese and Meissen porcelain.

DESCRIPTION OF ILLUSTRATIONS

- 125 1. *Wine Jug in the Shape of a Phoenix*. Chinese, from the Ching-tê Chên district, mid-sixteenth century. Unglazed porcelain with enamel painting in yellow, dull purple, turquoise, green; traces of gilding. Made from a bronze model. Height 28.5 cm. The jug came to Dresden in 1590 probably as a present from the Grand Duke Ferdinand I of Tuscany to the Elector Christian I. The inventory of the Cabinet of Curiosities of 1595 mentions "a goblet of porcelain in the shape of a dragon, gilded and coloured in green and blue". (1 *Pocal von Porcellana wie ein Drache vorguldet auch grün und blau geferbett*). Inv. No. P.O. 3478.
2. *Wine Jug in the Shape of a Lobster*. Chinese from the Ching-tê Chên district, mid-sixteenth century. Unglazed porcelain with enamel painting in yellow-brown, dark brown, green and turquoise; traces of gilding. Made from a bronze model. Height 12.5 cm. The jug came to Dresden in 1590 as a present from the Grand Duke of Tuscany. In the inventory of 1595 it is mentioned as "a goblet of porcelain, gilded, blue and red, almost in the shape of a lobster" (1 *Pocal von Porcellana vorguldet Blau und rotfarben fast eines Krebsen Gestalt*). Inv. No. P.O. 3479.
- 126 *Figure of Man on Horseback*. Found in a tomb. Chinese. Northern Wei Dynasty (386–534). Lightly baked dark-grey pottery, with slip-coating of yellow glazing clay (engobe) and traces of red painting. Height 51 cm. Inv. No. P.O. 3507.
- 127 *Plum Vase*. Chinese, *mei-p'ing* form, Tz'U-Chou ware, Sung Dynasty (960–1279). Light grey porcelain-like stoneware with slip-coating of white glazing clay (engobe) and graffitto decoration of magnolia blossoms and leaves. Height 31 cm. Vases such as this were used to hold a single twig of plum blossoms. Inv. No. P.O. 3442.
- 128 *Cup*. Chinese, from the Ching-tê Chên district, era of Emperor K'ang Hsi (1662–1722). Blue mark with congratulatory formula in a double blue ring. Enamel painting of the "Green family". Diameter 52.2 cm. The outer surface of the cup is covered with a picture representing two Chinese women with a child in a garden-landscape. One of the women carries a basket with flowers while the child peeps out from behind her. The other woman holds a branch of blossoms; she seems to sit on a table, on which there are one cushion and three vessels. Inv. No. P.O. 3047, Joh. No. N 92.
- 129 1. *Bowl*. Chinese, between 1700 and 1730. Blue mark in double blue ring. Glossy green glazing. Height 12 cm. Diameter 19.4 cm. Joh. No. N 155. Acquired probably between 1727 and 1730. Not mentioned in inventory of 1721 (the supplementary volume is however missing).
2. *Vase in Shape of a Bottle*. Chinese mid-eighteenth century. Glazing: ochre-yellow. Height 19.7 cm. Inv. No. P.O. 3385.
3. *Vase in Shape of a Bottle*. Chinese, mid-eighteenth century. Glazing: ox-blood with blue patches. Height 29 cm. Inv. No. P.O. 60.
- 130 *Flute-vase with Chinoiserie Decoration*. Painted by Johann Gregorius Höroldt in Meissen 1726; signed on the bottom: Johann Gregorius Höroldt F, Meissen 17 August 1726. Mark: AR. Height 39.7 cm. The base of the vase is of sprinkled underglaze blue; there are two longish panels reserved for Chinoiseries and Indian flower painting. The frontal panel is surrounded by trophies in gold etching and by Chinese men holding the AR, the Saxon-Polish coat of arms and the crown. The Chinoiserie decorations are composed of motifs from two etchings by Höroldt made in 1726: a Chinese sits in an easy chair at a round table with vessels and a basket. Another Chinese stands before him with a fabulous animal, he holds some sticks with tassels, a dragon and a Chinese lamp. In the background is a third Chinese, to whom a woman passes a cup with flowers through an arch in the wall. This vase forms part of the porcelain in the so-called Tower-room of the former Palace. The signature in glossy writing was discovered by the restorer Seyffarth in 1956. As the well-known vase with the yellow ground and the signature of Höroldt, which had been in the same room, was one of those lost in the war, this blue vase is now the sole piece of porcelain signed by Höroldt. Inv. No. P.E. 666.
- 131 1. *Bowl with blue Chinoiserie Decoration*. Painted in enamel colours by Johann Gregorius Höroldt, Meissen, about 1725. Mark: AR in double blue ring. Diameter 13 cm. Two Chinoiserie decorations are painted in blue on the bowl: A Chinese sitting on a high chair and eating fruit, opposite him another Chinese, bending his bow. In the other picture there is a Chinese, sitting on a stool and holding in one hand a tea pot, in the other a long pipe. Between these two pictures are quatrefoil-panels with golden Chinoiserie decorations on a glossy ground. On the ring forming the stand is an ornamental frieze in dark green paint. Inv. No. P.E. 640.
2. *Cylindrical Pitcher with blue Chinoiserie Decoration*. Painted in enamel colours by Johann Gregorius Höroldt, Meissen, about 1725. No mark. Height 14.4 cm. The ground is yellow, there are blue Chinoiserie decorations in a quatrefoil panel with a golden lace border: a Chinese sits at a table holding a tea cup in his hand; in front of him is a woman with a naked child in her arms. Inv. No. 639, Joh. No. N 118.
- 132 1. *Tea Pot*. Böttger stoneware with enamel painting by the Dresden court enameller Johann Friedrich Meyer, Meissen, about 1715 or somewhat later. Impressed: an imitation of a Chinese mark. Height 10.2 cm. Relief decoration with enamel painting of twigs with blossoms and birds, spreading over both sides of the pot. Garnets are set into some of the blossoms. Below the spout is a pair of ducks with a tussock of grass. Inv. No. P.E. 893.
2. *Coffee Jug*. Böttger stoneware (hard stoneware as first made by Böttger at the beginning of the eighteenth century). Enamel painting by the Dresden court enamel-

- ler *Johann Friedrich Meyer*, Meissen, about 1715. On the bottom of the jug is in a mirrored blue enamel writing *Meyer's* monogram. Height 16.2 cm. The jug is decorated in relief and painted with flowering twigs growing out of the mouth of a dragon; garnets are set in the middle of some of the blossoms. Scrolls with a Latin E under a crown are engraved into the enamel painting on both sides of the jug. Inv. No. P.E. 892.
- 133 *Large Jug*. Böttger (hard-paste) porcelain, Meissen, about 1715. Not painted. Height 24.6 cm. The inventory of 1721 mentions on page 537 "four oval coffee jugs, decorated at the bottom with leaves, in the middle with fruit; with spouts and handles" (*4 oval runde unten mit Blättern, in der Mitte aber mit Früchten belegte Caffé Kannen mit Schnautzen und Henkeln*). Joh. No. N 13.
- 134 *Heron* by *Johann Joachim Kändler*, Meissen, before December 1731. No mark. Not painted. Height 74.5 cm. Inv. No. P.E. 684.
- 135 *Tureen from the "Swan" Table Service* by *Johann Joachim Kändler*, Meissen, July 1738. No mark with the swords. Painted in colour. Height 54 cm. Diameter 21 × 27 cm. Mentioned in *Kändler's* working accounts under July 1738. Festoons on the lid probably inspired by *Francesco Albani's* painting "Galathea in the Shell-Carriage", which has been in the Dresden Gallery since 1722 (Gal. No. 340), Inv. No. Lg. 779.
- 136 *Harlequin with Jug* by *Johann Joachim Kändler*, Meissen 1738. The jug is signed ZM 1738, but there is no mark with the swords. The jug is painted in colour. Height 16.5 cm. The harlequin sits on the trunk of a tree, waving his yellow cap in his right hand; in his left hand he holds the jug which he has rested on his leg. He wears a mask with black beauty-spots, a lozenge coat, red, yellow, purple, black and blue, with white and red lozenge sleeves and blue and yellow lozenge trousers. Inv. No. P.E. 515.

MUSEUM OF WORKS OF CRAFTSMANSHIP

On 16th September 1876 the Dresden Museum of Works of Craftsmanship was opened to the public; in the previous year the School for Craftsmanship and the Library for Craftsmanship had been founded and all three institutions were established together in the Polytechnicum in Anton Square. The new museum no longer had the character of a collection for displaying the Princes' treasures, but aimed at giving to the artisan and the craftsman as well as to industry, which was steadily gaining in importance, a good picture of high-quality work, helping thus to train their aesthetic sense and to further their knowledge of the best use of materials. *Gottfried Semper* had already pointed out the aberrations of taste in Europe in connection with the Great Exhibition of 1851 in London. He asked not only that the people's taste should be educated in schools and workshops, but also for the foundation of museums, in which works of good craftsmanship of all ages and countries could be collected. To this extent the Museum of Works of Craftsmanship alone of all the Dresden collections does not owe its existence to the Electors' Cabinet of Curiosities.

Not only did the School of Craftsmanship benefit through its connection with the Museum – the number of students who could now without leaving the building study works of good craftsmanship of past centuries and make drawings of them, constantly increased – but the Museum itself was furthered thereby.

In 1906 it was moved together with the School and the Library to a new group of buildings, erected by *Lossow*, *Viehweger* and *Kühne* in Güntz Street. There the Museum itself is grouped around two courtyards decorated with ancient tombstones and with sculptures of sandstone, several of which are by *Mattielli* (1688–1748). Some historical pieces of archi-

itecture have been successfully incorporated into the fabric of the Museum, for instance the wooden wainscot with paintings of the fourteenth century from the castle of Kriebstein, a coloured Renaissance coffer-ceiling from the castle at Nossen and the wooden ceiling dated 1819 from the church at Rechenberg, and also several tiled stoves and wrought-iron screens.

The public had free access to the collections, and free tours by expert guides were available at request. At the outbreak of the war the most valuable objects were packed and removed, but the collection nevertheless sustained some losses.

After 1945 the Museum of Works of Craftsmanship was amalgamated with the State Collections of Dresden, and thus its connection with the teaching institutions was severed. As the building in Güntz Street had fortunately remained intact throughout the war, its work rooms and store rooms were put first at the disposal of the management of the Museum and later also at that of other parts of the State Galleries, though the exhibits of the Museum of Works of Craftsmanship had to make room for them. Yet there were new tasks for the Museum between 1946 and 1947; Castle Moritzburg was to be turned into a Baroque museum. This castle, reconstructed by Augustus the Strong as a large hunting-lodge, and decorated with coloured leather wall-hangings, contains now a considerable and valuable part of the furniture and glass collections of the Museum.

This endeavour to harmonise historical architecture and interior decoration was also the guiding principle when the eighteenth-century Water-palace of the Palace in Pillnitz was furnished with works of craftsmanship dating from the eighteenth century, such as furniture, musical instruments, glasses, faience, jewellery and wrought-iron screens. Together with

the landscape-architecture, including the garden and river, the house and its interior architecture and furnishing provide a good picture of the many facets of Baroque art.

The stock of the Museum of Works of Craftsmanship is as large as it is varied; its basis was some of the items shown in the Kurländer Palace of Dresden during an exhibition called *Craftsmanship from the Middle Ages to the Mid-Eighteenth Century*. During the management of *Karl Berling*, 1889–1923, and owing to his circumspect purchasing policy and various scholarly publications, the Museum gained steadily in prestige.

The enlargement of the Pewter Department through the purchase of the collection of *Hans Demiani*, Leipzig, in 1911, ought specially to be mentioned. Coptic finds, sacred vessels of the Middle Ages, pewter objects from Nuremberg, French pewter worked in relief, large wooden vessels of the German guilds of the sixteenth to the eighteenth centuries, East Asian pewter works and others from the nineteenth and twentieth centuries form a collection which can now easily be surveyed in its new home in the *Zwinger*.

The Pottery Department too has a connection with *Karl Berling*, as the Museum owes to him a large collection of stoneware and faience. Unfortunately it suffered considerable losses in 1945, though the Stralsund tureen, well known in the literature of art, was spared; today it is kept in the collection at Pillnitz as one of the most original examples of that substitute for porcelain so highly valued in the eighteenth century.

Until 1962 there were also porcelain objects from diverse manufactories in the collection, among them parts of *Kändler's* "swan" table service. This so-called "white gold" was, however, exchanged for two hundred pieces of Italian majolica and some English pottery, including the former collection of the potter *Enoch Wood*.

The Museum's collection of glass is characterised by tankards with enamel painting from the seventeenth, and cut glass from the eighteenth century, Classicist and *Biedermeier* glass, as well as glass in the *Jugendstil* and in the present-day style. While the purchases had since the foundation of the Museum been restricted mainly to foreign glass, it became possible to build up a substantial collection of Saxon glass in 1958 after the acquisition of the collection from the Castle of Moritzburg and of the remaining pieces of glass from

the cellars of the Saxon court stored in the Historical Museum. Beautiful glasses with relief engraving or with intaglio patterns, tankards with lids decorated with heraldic designs or representations of scenery, are now exhibited in the Castle of Moritzburg and the Palace of Pillnitz, that is in the surroundings where they once were used at sumptuous banquets.

The collection of about twelve thousand pieces of textiles was built up by *Emil Kumsch*, a well-known specialist, who was in charge of that department from 1876 to 1903; he published a description of the collection in eight folio volumes. This collection too was planned as an aid to the students at the School for Craftsmanship, by putting at their disposal in specially designed glass cabinets examples of the Saxon textile industry; a very suitable combination of store room and exhibition room was formed thereby.

The collection of furniture contains joiner's work from the fifteenth to the twentieth centuries, though the purchases seem to have given preference to those of the sixteenth and seventeenth centuries, which might be explained by the general over-estimation of the craftsmanship of that period. Thus the valuable oaken cupboard, made in the middle of the sixteenth century with its linenfold-pattern and volute decoration, came into the Museum in 1881. A considerable enlargement of the Furniture Department took place after 1945, when the furniture saved from the Dresden Palace and Moritzburg Castle, and also that from other residences of princes and nobles was handed over to the Museum. There were among these new acquisitions commodes with *Risenburgh's* signature (about 1750), well known in the literature of art, Boule-clocks, silver furniture from the *Biller* workshop at Augsburg, and – most important – a large amount of Saxon furniture from the eighteenth century. A special group is formed of the works in lacquer from East Asia and from Europe, in particular from Saxony, which had once belonged to the so-called Oriental Pavilion of the Palace of Pillnitz. A collection of old musical instruments has been added to the Museum in the last twenty years. It includes a small organ with sound-board, which was probably made in the workshop of the organ-builder *Hähnel* at Meissen in 1725. It is enclosed in a case of red lacquer decorated with painted figures and ornamental designs by the Dresden lacquer-worker *Martin Schnell*. The instruments of the eighteenth

century are now kept in the Palace of Pillnitz, where they are used in concerts given with old instruments. As since 1945 it has not been possible to make all its important contents accessible to the public, the Museum tries to compensate for this lack through lec-

tures, exhibitions and publications, and so to live up to the aims described above. It will also permanently endeavour to enlarge its stock of representative works of modern craftsmanship.

DESCRIPTION OF ILLUSTRATIONS

- 139 *Angel from Antependium*. Bohemian, about 1360. Coloured appliqué and relief embroidery on linen, some gold. Under each of the pointed arches at both sides of the coronation of the Virgin are five saints. 93.2 × 341 cm. The antependium came from St. Mary's Church at Pirna, formerly a museum of antiquities. Exhibited in the Albrechtsburg at Meissen. Inv. No. 37417.
- 140 *Candlestick*. The hexagonal tin candlestick of the fifteenth century stands on three dragon heads; it is enlarged both towards the top and the bottom like a funnel and is decorated with galleries of finials and with wheels containing ornaments of a pointed oval shape, the type sometimes known as *vesica piscis*. The edges of the plate to catch the guttering wax are extended into miniature flying buttresses. Height without the spike on top 26.3 cm. Formerly in the collection of *Demiani*. Exhibited in the Pewter Collection of the *Zwinger*. Inv. No. 30199.
- 141 *Goblet with Lid*. *J. Chr. Kiessling*, Dresden about 1730. Colourless glass, polished, with both frosted and clear engraving. The story of Orpheus is depicted all round the cup; on the foot and on the lid are landscapes with pine woods. Height with lid 43.2 cm. Formerly in Castle Moritzburg. Exhibited in the Water-palace of the Palace of Pillnitz. Inv. No. 37146.
- 142 *Cupboard*. North-west Germany, about 1550. Carved oak. The fittings are of iron, the carved decoration of the panels consists of an elaborate linenfold design and scroll-work with festoons. 165 × 195 × 65.5 cm. Inv. No. 13520.
- 143 *Commode*. *Bernard II van Risenburgh*, Paris about 1750. 92.5 × 150 × 64.5 cm. Mahogany, frame and marquetry of rosewood. The fittings are bronze with fire-gilding, a slab of marble covers the top. The design of the marquetry is formed of trees with birds and flowers, partly in crosscut work cut diagonally to the annual rings of the wood. Under the marble top are two burnt-in marks "BVRB". Formerly in the Palace at Dresden. Now exhibited in the Castle of Moritzburg. Inv. No. 37418.
- 144 *Tureen with Lid*. Stralsund, about 1770. Faience with painting in colour: manganese-black, yellow, green, blue. Height 41 cm. Diameter 45 × 33.6 cm. Exhibited in the Water-palace of the Palace of Pillnitz. Inv. No. 15381.
- 145 *Vase*, *G. C. Reichenbach*, Munich, "Lehr- und Versuchsatelier W. v. Debschütz", 1906. Jade-green glass with applied strands of black glass. Height 35.2 cm. Inv. No. 37077.
- 146 *Positive, small Sound-board Organ*. Built by *Hähnel*, Meissen between 1725 and 1730. Lacquer work by *Martin Schnell(?)*, Dresden. The case of the organ is white alderwood with a decoration of red and white lacquer and blue and gold painting; the carrying rings are of brass. The pipes were restored by the brothers *Jehmlich* in Dresden in 1961. 219 × 123 × 56 cm. Exhibited in the Water-palace of the Palace of Pillnitz. Inv. No. 37415.

CABINET OF COINS

The Cabinet of Coins is one of the oldest Dresden museums, as its first contents can be traced back to Duke George, 1500–1539, of whom numerous magnificent medals have been preserved. They were made by *Hans Schwarz*, a famous medallist, as is shown by an entry in the book of expenses of the Duke during the Diet at Augsburg in 1518 which reads: “five florins to *Hans Schwarz* the medallist who portrayed my gracious master”.

The interest in forming collections of coins first started during the Renaissance in Italy, where the earliest collections of coins, cameos and intaglios were those of *Petrarch*, *Forzetta* in Treviso and of the *Medici* in Florence. In Germany it was the Emperor Charles IV who founded the first cabinet of coins, probably stimulated by *Petrarch*. Then came under the influence of the Humanists at the beginning of the sixteenth century quite a number of other collections, for instance the Dresden Cabinet, and the collection of *Thomas von Redigo*, which in 1576 passed into the ownership of Breslau. In the middle of the sixteenth century the engraver *Hubert Goltz* could speak in his writings of nine hundred and fifty collections in Europe. In 1592 was published the “Coin Mirror” by *Tillmann Friese* and five years later the “Coin Book” by *Adam Berg*.

Under the Elector Augustus, 1553–1586, the founder of the Dresden Cabinet of Curiosities, the collection was considerably enlarged. Renowned medallists, such as *Hans Reinhart*, *Valentin Maler* and *Tobias Wolff*, worked for him. Under John George II, 1656–1680, it was re-arranged and again increased. But it was the reign of Augustus the Strong, 1694–1733, which proved particularly favourable to the Cabinet, when the *Birckholtz* collection and that of the last Duke of Saxony-Zeitz, who died in 1718, were added to it. Besides, the large number of coins and

medals stamped during his reign greatly swelled the collection. More purchases were made under Frederick Augustus III, 1763–1827: the *Reineck* and the *Birckhan* collections, the Collection of Pennies (*Groschensammlung*) of Councillor *David Samuel von Madai* in 1780, the *Teubner* collection and that of Saxon gold coins of *Abbé Jos. Gotthart Baumgarten* in 1821.

These purchases which made the Dresden Cabinet one of the most important in Germany, were followed up throughout the nineteenth and the first part of the twentieth centuries. The collection of Professor *Moritz Steinla* was bought later on in 1858, in the seventies the *von Römer* collection, a substantial enlargement of the Cabinet, then in 1888 part of *Engelhardt's* collection, in 1915 that of *J.G. Geinitz*, in 1917 the *Schnecke* collection of casts from German medals, in 1918 the collection of *Dr. Nagel*, and in 1921 the duplicates of the department of antique coins in the Berlin Cabinet of Coins.

The Dresden Cabinet was opened to the public for the first time in 1786, when it was arranged in the Japanese Palace. In 1877 it was moved to the Royal Palace, where only a few items were exhibited in the Green Vaults. It was at last given a place of its own in the administrative rooms of the Stables where the whole collection could be exhibited. It remained there until the air-raid of February 1945, after which the Soviet army removed it to be taken care of in the Soviet Union; it was returned in 1958.

With its stock of – roughly – two hundred thousand coins and medals the Dresden Cabinet is one of the most famous coin collections in Germany and abroad. It contains classical, mediaeval and present-day coins from all parts of the world. Worth mention are in particular the twenty-two thousand or so coins and medals of the Saxon Princes.

DESCRIPTION OF ILLUSTRATIONS

Greek and Roman Coins

- 149 1. *Lucania, Poseidonia. Stater*, about 550 to 470 B.C.
 Obverse: Poseidon; in his right hand he holds the trident, the left is raised; wearing a *chlamis* laid in parallel folds over his shoulder and arms, he walks on the exergual line towards the right. Hair and beard are formed in the archaic style by dots. The picture is surrounded by a spiral circle of pearls in relief work.
 Legend: ΓΟΜ
 Reverse: Poseidon, engraved, is seen walking to the left.
 Legend: ΜΟΓ
 Weight 7.44 g. silver.
2. *Sicilian, Syracuse. Tetradrachm*, about 485 to 479 B.C.
 Obverse: A quadriga driven by a bearded charioteer wearing a *chiton*. He drives the chariot along with rod and reins to the right on the exergual line. A goddess of victory, hovering towards the right, decorates the horses with garlands. Reverse: Head of Arethusa, the nymph of the source at Syracuse; her necklace and her hair rolled up at the back are formed of pearls. Four dolphins play round her face.
 Legend: ΣΥΡΑΚΟΣΙΟΝ
 Weight 17.27 g. silver.
3. *Sicilian, Syracuse. Dekadrachm*, about 410 B.C. Obverse: A quadriga hurrying towards the left; above it is a small goddess of victory flying down to it to crown the victorious charioteer. In the segment below the exergual line are arms: cuirass, helmet, shield and splints, the outfit of a heavily armed warrior. Reverse: Head of Arethusa, the nymph of the source at Syracuse. She wears earrings and a necklace, her rich curls are held together at the back of her head by a fine net. Four dolphins play round the nymph's face, indicating that Syracuse is a seaport.
 Legend: ΣΥΡΑΚΟΣΙΩΝ
 Weight: 42.69 g. silver.
4. *Zeugitana, Carthage, Siculo-Punic. Stater*, towards end of fourth century B.C.
 Obverse: Head of Persephone (Tanit) turned towards the left. She wears earrings, a broad necklace and a wreath of ears of corn in her hair, which is rolled-up on her head. Reverse: Unbridled horse turned to the right; on the exergual line on which it stands are three dots.
 Weight 7.47 g. gold.
5. *Egyptian, Ptolemy V Epiphanes. 203-181/180 B.C. Octadrachm*.
 Obverse: Bust of Queen Cleopatra I, wife of Ptolemy V, as Arsinoe II with diadem and veil. Behind her head there is the letter K.
 Reverse: Double cornucopia with royal diadem.
 Legend: ΑΡΣΙΝΟΗΣ ΦΙΛΑΔΕΛΦΟΥ
 Weight 26.94 g. gold.
6. *Roman, Trajan (Nerva Traianus). 98-117. Aureus, 112-117.*

Obverse: Bust of Trajan with wreath and armour and draped garment, turned towards the right.

Legend:

IMPTRAIANVSAVGGERDACPMPTRPCOSVIPP

Reverse: Busts of Nerva and his father Trajan turned towards each other; both are wearing draped garments.

Legend: DIVINERVAETTRAIANVS PAT

Weight 7.33 g. gold.

7. *Roman, Hadrian (Traianus Hadrianus). 117-138. Aureus.*

Obverse: Bust of Hadrian with wreath, armour and draped garment, turned towards the right.

Legend: IMPCAESARTRAIAN HADRIANVSAVG

Reverse: Roma with helmet and long garment sits on a suit of armour, she turns towards the left. In her right hand she holds a small Victory, in her left a lance. To the right of the armour there are a buckler and a bow.

Legend: PMTR P COSIII

Weight 7.35 g. gold.

8. *Roman, Elagabalus (Marcus Aurelius Antoninus Elagabalus). 218-222. Aureus 221.*

Obverse: Bust of Elagabalus, with wreath, armour and draped garment, turned towards the right.

Legend: IMPANTONINVSPIVSAVG

Reverse: Sol with crown of rays, carrying his garment slung over his left arm; he holds a whip in his left hand and raises the right one. Turned towards the left he turns his head away. In the panel to the left there is a star.

Legend: PMTRPIIIICOSIIPP

Weight 6.28 g. gold.

9. *Roman, Valens. 364-378. Double solidus, about 375-378.*

Obverse: Bust of Valens in draped garment and armour, with diadem of rosettes, turned towards the right.

Legend: DNVALEN SPFAVG

Reverse: On two thrones sit Roma with helmet and Constantinople with her own crown. Roma looking straight forwards, holds a Victory and a sceptre in her hands; Constantinople gazing towards Roma, has set her foot on the prow of a ship, she holds in her hands a Victory and a cornucopia.

Legend: GLORIA ROMANORVM TROBS

Weight 8.89 g. gold.

Bracteates

- 150 1. *Meissen, Margrave Konrad of Wettin. 1123-1156. Bracteate* (very thin coin, with design on one side only). Half-length picture of the Margrave in coat of mail and basinet helmet, the sword hanging from his shoulder; a flag is shown on the Romanesque arched passage between two towers with exterior spiral staircases.
 Legend: ·C·V·N·R·A·T·V·S·M·A·R·C·I·O·✠
 Weight 0.78 g. silver.
2. *Brandenburg, Margrave Albrecht the Bear. 1134-1170. Bracteate. Design on one side only. Standing figure of the*

Margrave in coat of mail with wire-mesh cap, flag, crozier and shield.

Legend: ADELBRVVS · M · ARHIO DER NTV

Weight 0.95 g. silver.

3. *Brandenburg, Margrave Albrecht the Bear*. 1134-1170. *Bracteate*. Design on one side only. Standing figure of Margrave in coat of mail and wire-mesh cap, with flag and shield. At his side stands his wife in a fur-lined coat.

Legend: ADELBERTS · MARCHI · O

Weight 0.84 g. silver.

4. *Brandenburg, Margrave Otto I*. 1170-1184. *Bracteate*. Design on one side only. The Margrave is shown on horseback in coat of mail and basinet helmet, carrying his shield and flourishing his sword.

Legend: OTTO · B · RAN · DE · N · BO · G

Weight 0.89 g. silver.

5. *Halberstadt, Bishop Ulrich I of Reinstein*. 1149-1180. *Bracteate*. Design on one side only. Kneeling saint with arms outstretched, in front of him the Divine Hand.

Legend: S · SSTEPH · ANVS · PROTH · OMAR · TIR

Weight 0.75 g. silver.

6. *Arnstein, Count Walter II*, 1134-1166. *Bracteate*. Design on one side only. Stylised Roman eagle.

Legend: ME · FICID · ERTH · VELHAR ·

Weight 0.90 g. silver.

German Thaler of the 15th and 16th Centuries

151 1. *Tirol, Archduke Sigismund of Austria*. 1439-1490. *Guldiner (florin)* 1486.

Obverse: The Archduke in full armour with a sceptre ending in a ball.

Legend:

SIGISMVNDVS · * · ARCHIDVX · AVSTRIÆ · 1486

Reverse: Man in armour on horseback wearing a tournament helmet with a crown, and holding lance with standard. Sixteen escutcheons. 1486.

Weight 31.3 g. silver.

2. *Saxony, Elector Frederick III*. 1486-1525, *Duke Albrecht*, 1436-1500, and *Duke John* 1525-1532. *Guldengroschen* not dated. 1500.

Obverse: Half-length picture of the Elector with Electorial hat and sword hanging from his shoulder, four escutcheons.

Legend:

FRIDERICVS · ALBERTV · S · IOH · ANNES ·

Reverse: Half-length pictures of the two Dukes, four escutcheons.

Legend:

· MONETA · ARGENTIN · DVCVM · SAXONIE ·

Weight 28.9 g. silver.

3. *Switzerland, Solothurn*. *Guldiner* 1501.

Obverse: Crest of the town, above the Imperial eagle, twelve escutcheons.

Legend: · MONETA · · SOLODOR ·

Reverse: St. Ursus in armour with standard and sword.

Legend: S · R · G · T · V · S · V · R · S · V · S · * · M · A · R · T · I · R · I · S · O · I ·

Weight 28.6 g. silver.

4. *The Town of Cologne*. Gold matrix of *Guldengroschen*, 1516. Obverse: Full-length figures of the Three Wise Men carrying sceptres in the shape of long-stemmed lilies. Crest of the town and three escutcheons.

Legend:

· I · A · S · P · A · R · M · E · L · C · H · I · O · B · A · L · T · A · S · ' · O · K · D · 1516 ·
· O · F · E · L · I · C · O · L · O · N ·

Reverse: Ship with eight saints riding on the waves.

Legend:

S · A · N · G · V · I · E · * · H · I · R · O · S · E · O · R · E · G · E · N · T · * ·
V · I · C · E · R · E · * · S · V · P · E · N · T · * ·

Weight 28.99 g. gold.

5. *Mansfeld, Vorderort-Line*. Count Günther IV, Ernest II, Hoyer IV, Gebhard VII and Albert VII, 1486-1526. *Thaler*, 1521.

Obverse: Crest with helmet and four panels.

Legend:

· M · O · N · E · : · A · R · G · E · N · : · C · O · M · : · D · O · : · D · E · : · M · A · N · S · F · E · L · 1521

Reverse: St. George fighting the dragon.

Legend:

S · A · N · C · T · V · S · : · G · E · O · R · G · I · V · S · : · P · A · : · C · O · M · : · D · O · : · D · : · M · A · N ·

Weight 28.7 g. silver.

152 *Saxony, Duke Maurice*. 1541-1553, Elector after 1547.

Trinity Medallion 1544, large show-piece by *Hans Reinhart the Elder*.

Obverse: The Holy Trinity, God the Father enthroned with sceptre and Imperial orb, in front of Him in relief the Crucifix with the Dove of the Holy Ghost; it is surrounded by the figures of two angels standing on clouds and by angel-heads. The letters HR = Hans Reinhart are engraved at the bottom, beside the Crucifix.

Legend: PROPTER · SCELVS · POPVLI · MEI ·
PERCVSSI · EVM · ESAIÆ · LIII

Reverse: Two angels standing on clouds hold a plaque with the Athanasian Creed; above the coat of arms of the Dukes of Saxony.

Legend: REGNANTE · MAVRITIO · D · G · DVCE ·

SAXONIAE · * · GROSSVM · HVNC · LIPSLÆ ·

· I · R · : · C · V · D · E · B · A · T · : · A · N · * · M · D · X · L · I · I · I · M · E · N · S · E · I · A · N · V ·

Diameter 103 mm. silver.

German Schauthaler and Medallions of the 16th Century

153 1. *Saxony, Duke George*. 1500-1539. *Schauthaler* (show-piece) 1527 by *Hieronymus Magdeburger*.

Obverse: Half-length figure of Duke George with wire-mesh cap and fur coat, turned towards the left.

Legend:

GEORGIVS · DEI · GRACIA · DVX · SAXONIE · & · C · # ·
ANNO · DOMINI · M · D · XXVII · ETATIS · SVE · LVI ·

Reverse: Coat of arms with three helmets.

Legend: · SIT · NOMEN · DOMINI · BENEDICTVM ·
Diameter 44 mm. silver.

2. *Bohemia, Count Stephen Schlick*. *Schauthaler* (show-piece) 1526 by *Hieronymus Magdeburger*.

Obverse: Half-length figure with hat, turned towards the left.

Legend: *DOMINVS·STEPHANVS·SLICK·COMES·
DE·PASSAVN·ET·C* (crowned head)
ANNO·DOMINI·M·D·XXVI·ETATIS·SVE·XXXX*

Reverse: Coat of arms with three helmets.

Legend: PRO·PATRIA·PVGNANDO·CONTRA·
TVRCAM·OPPETIIT*

Diameter 44 mm. silver.

3. Saxony, *Electeur Augustus*. 1553–1586, and *Electeur John George of Brandenburg*. 1571–1598. Large show-piece by *Tobias Wolff*, 1581, one-sided only, commemorating the setting up of a "Formula of Concord" to end the disagreement between the various groups in the Lutheran Church of Germany. The Electeur John George is seen in frontal position, wearing an embroidered coat and a chain; in his left hand he holds a biretta with plumes, while he puts his right hand round the shoulders of Electeur Augustus, who sits beside him; Augustus has a glove in his right hand. There is some scroll-work on the parapet with the inscription "D G AUGVST."

Legend:

D·G·AVGVST·ET·IOHA·GEOR·VTERQVE·ELE
CTORES EP·1581 PAX MVLT·A DILIGENT·IBVS LEGEM
TVAM DOMINE PSA·118·GELOBET SEI GOT

Diameter 85 mm. silver.

4. Brandenburg, *Electeur Joachim I*. 1499–1535. Medallion, not dated, by *Valentin Maler*.

Obverse: Half-length figure, bare-headed but in armour.

Legend: IOACHIMVS D·G·MARCH·BRAND·

Reverse: Coat of arms with three helmets.

Legend:

SACRI ROMA·IMP·ARCHICVBI·PRI·ELE

Diameter 41 mm. silver.

5. Saxony, *Electeur Maurice*. 1547–1553, posthumous. Medallion, not dated, by *Tobias Wolff*.

Obverse: Half-length picture, bare-headed but in armour, shouldering the Electorial sword.

Legend: MAVRICIVS DVX SAXONIAE·ELECTOR·

Reverse: Coat of arms with three helmets in decorative frame.

Legend:

NATVS·FRIBERGAE·21 MAR·A·1521 MORITVR IN·
CAST·II IVLI A·1552 *

Diameter 47 mm. silver.

Saxon Medallions of the 17th and 18th Centuries

154 1. Saxony, *Electeur John George III*. 1680–1691. Large medallion, 1690 by *Martin Heinrich Omeis*, coined for the payment of the profits to the guild of the silver mine of St. Anne near Freiberg.

Obverse: Picture of the mine buildings and of the Old Fathers' Aqueduct, which carried the running water from the Red Ditch in a channel over the Muldental to the mine.

Legend:

WAS MENSCHENHAND DURCH GOTT THUN KAN
DAS SIEHT MAN HIER MIT WUNDER AN·

(What man's hand can do with the help of God, is to be

seen and wondered at here.) The crest of the Mining Councillor *J. F. Heigius*, a shield with three St. James' shells and a crown, is shown in a scroll-work design at the bottom. At the side there are a hammer and iron tools and the inscription ST·ANNA, above it on a band the letters MHO = *Martin Heinrich Omeis*.

Reverse: A section of the mine with winding shaft and pump-shaft and working miners. On top there is a hand reaching out of the clouds, dispensing the profits. Inscription around the edges:

GIB ZVBVS, ARBEIT, WARTT DER ZEIT,
ES FOLGT AVSBEVT, DIE DICH ERFREVT·

(Give profit, work; wait patiently; the profit will come and make you happy.) Diameter 81 mm. silver.

2. Saxony, *Electeur Frederick Augustus I*. 1694–1733, after 1697 as Augustus II King of Poland (Augustus the Strong). Medallion, sketched by *J. C. Wagenseil* in 1697 to commemorate the competition for the throne of Poland by Prince Conti; stamped in Nuremberg.

Obverse: A company of pikemen commanded by Prince Conti.

Legend: ACUTA CUSPIDE CONTOS EXPEDIUNT.

Reverse: View of the Fortress of Königstein.

Legend:

NON EXSUPERABILE SAXUM. CIOICXCXVII·

Inscription around the edges:

EXCUSSUS ACONTEUS FULMINIS IN MOREM

Diameter 43 mm. silver.

3. Saxony, *Augustus the Strong*. 1694–1733. Medallion by *G. W. Vestner*, 1717 commemorating the King's return to Saxony.

Obverse: Half-length picture of the King with laurel wreath.

Legend:

FRID·AVGVST·D·G·REX POLON·ET EL·SAX·

Reverse: Phoebus on a chariot drawn by four horses, holding rue and laurel branches in his hands.

Legend: POLONIA PACATA REX REDVX.

PLAVDENTE SAXO·NIA·D·12·APR·1717·

Diameter 44 mm. gold.

4. Saxony, *Augustus the Strong*. So-called *Saturnalia*-Medallion by *Heinrich Peter Groskurt*, 1719, to commemorate the Mining Festival in the Plauen Grounds, a vale on the outskirts of Dresden, on the occasion of the wedding of the Heir-Apparent with Mary Josephine of Austria.

Obverse: In the centre is a circle with monogram and crown above it. The circle is surrounded by the seven planets, below is seen a mining shaft flanked by two obelisks and decorated with the Polish and the Elector's coats of arms.

Legend: CONSTELLATIO FELIX

Reverse: Sitting Saturnius with scythe, writing on a board leaning against a rock:

MEMORIAE SATURNALIVM·SAXONIAE·MDCXCIX
GROSKURT

Diameter 55 mm. silver.

Whenever one talks of the famous Dresden art collections, of their history and importance, one cannot fail to mention the *Zwinger*. This masterpiece of German Baroque architecture and sculpture has been closely connected with the Dresden collections for more than two hundred and fifty years, and whenever anybody thinks of them, the picture of the *Zwinger* will spring to mind.

The Crown Door of the *Zwinger* and the "Sistine Madonna" may indeed be regarded as the symbols of Dresden; to these one might have added until the air-raid of 1945 *George Bähr's* Church of Our Lady with its large dome. The *Zwinger* built by *Pöppelmann* and its sculptures by *Permoser* are no less famous than the other outstanding works of art in the various collections.

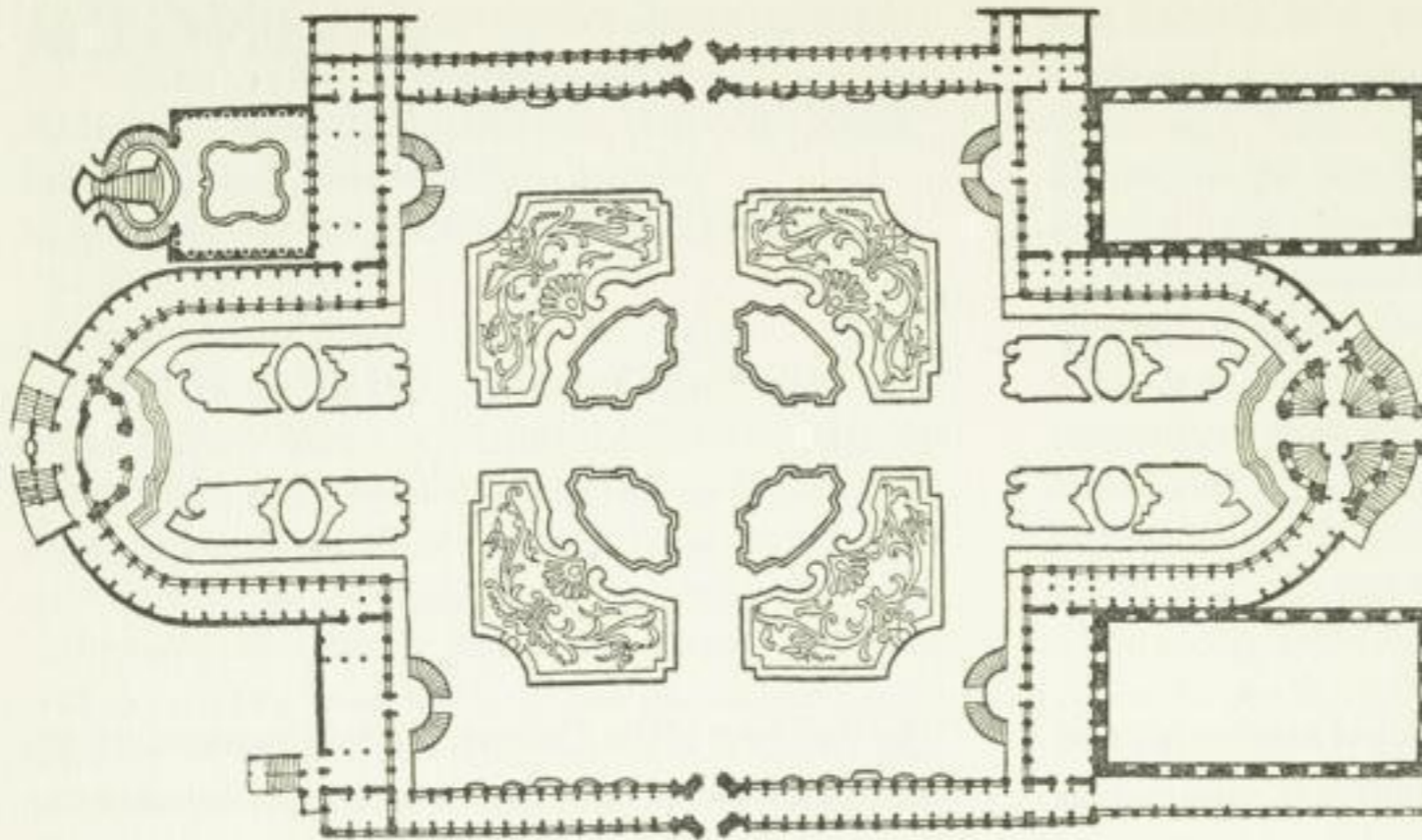
The *Zwinger* was not built as a museum for the collections of Augustus the Strong; plans for some kind of building, or "Coliseum", to be used for tournaments and other festivities, date back to 1696. In 1709, when the King of Denmark announced his visit, Augustus the Strong gave orders that a large site should be chosen and provided with wooden stands, where celebrations could be held. The site selected was opposite the Palace and near the Riding School on the grounds of the west bastion of the old fortifications. This situation gave the *Zwinger* and the ground on which it was to be erected their name, *Zwinger* meaning arena for wild beasts or dungeon, both of which used to be on similar sites in mediaeval castles. The name has been retained, although it contrasts strangely with the festive and brilliant architecture of the present building and its sculptures.

In 1709 *C. H. Fritsche* made an interesting picture in body-colours of ladies of the court tilting at the ring, which shows the wooden amphitheatre with the Palace in the background.

The building of the *Zwinger*, made of sandstone from the Elbe-district, was begun in 1711. Augustus the Strong at that time wanted a place to house his large collection of southern plants, and an orangery was built near the wall by the architect *Matthias Daniel Pöppelmann*. The next building to rise was the West Pavilion, which a few years later was to contain the collection of mathematical and physical appliances. Then followed the Arched Gallery, with the French Pavilion and the Nymphs' Bath at the back of it. Walls and floors of both pavilions were covered in marble, the ceilings richly decorated with allegorical paintings. The Nymphs' Bath is a square building surrounded by high walls; with its cascades, its fountains, dolphins and nymphs it gave ample scope for the use of all kinds of Baroque forms and became a charming little jewel of architecture. Here the sculptor *Balthasar Permoser*, no lesser artist than *Pöppelmann*, the architect, allowed full rein to his imagination.

The main entrance to the *Zwinger* was to be the Crown Door, which was begun in 1714. Basing it upon a variant of the classical triumphal arch, *Pöppelmann* erected a building, two floors high, greatly diversified and richly adorned: it culminates in a roof, supporting a royal crown, which is carried by four Polish eagles. Roof and crown are covered with embossed and gilded copper. This not only forms the apex of the two Long Galleries running alongside the moat and meeting at the Crown Door, but was also a fitting symbol of the might of the prince. It commanded the view of the broad south-west façade of the *Zwinger* and was seen equally well from the moat and from the courtyard, until this view was spoiled by the erection of the theatre at the beginning of the twentieth century.

A highlight of *Pöppelmann's Zwinger* is the Wall 53



Pöppelmann's project of the Zwinger

Pavilion begun in 1716. Within two flights of stairs lead up to the wall of the *Zwinger* from where a bridge gives access to the banquet hall of the pavilion. The exterior articulation of the building with its profusion of sculptures by *Permoser* culminates in the Hercules carrying the Globe. What in the Crown Door was lively Baroque movement is here restrained with admirable art to a new perfection of rhythm. The continuation of the *Zwinger* to the south-east was also influenced by a festive occasion; the wedding of the Heir-Apparent with the Archduchess Mary Josephine. It was decided to erect in this part of the town, not yet included in the complex of the princely buildings, a similar group of three buildings as pendant to the pavilions on the wall. By the beginning of the wedding festivities in 1719 two of the new pavilions were nearly finished, the South Pavilion at the Long Gallery, later called the Zoological Pavilion, and the German Pavilion at the south-east corner of the *Zwinger*. As time was running short, the Chimes Pavilion and both the Arched Galleries flanking it, had provisionally to be executed in wood. A stand for spectators, including the Royal Box, was set up on the side towards the Elbe, closing the group of the *Zwinger* buildings in this direction as well; in 1732 it was replaced by a wall with a gate. The pavilion standing nearest to the town, now called the Chimes Pavilion, because chimes were installed in it in 1936, and both the Arched Galleries leading up to it, were almost finished by 1728; the

sculptures were added to them seventy years later. On the whole this pavilion is a copy of the Wall Pavilion opposite, but it is considerably more modest; though the sculptors *Dorsch* and *Wiskotschill* both aimed at working in the spirit of *Permoser*, they failed to make their figures as expressive as his.

Minor work went on at the *Zwinger* until 1732, when all building activity was brought to an end. *Pöppelmann's* plan to close in the fourth side of the courtyard with a magnificent building as a pendant to the Crown Door, with a central door surrounded by cascades and fountains, was never realised. Another still more sweeping plan of his had the same fate: he had intended to add behind a low terrace a large terrain for festivities, which was to extend to the Elbe with stairs leading down to the water. This most attractive project has been vividly immortalised in two paintings by *Alexander Thiele*.

Although the *Zwinger* was left unfinished and not built according to one overall plan, but erected gradually for frequently changing use, and influenced by the course of history, yet its groundplan as well as the proportions of its groups of buildings are of surprising clarity and charming harmony. The width of the square courtyard measures 107 m. at the Crown Door and the Gallery buildings, its length between these two façades 116 m. The square bulges out in the centre both of the north and the south side into half-ovals (each 47×32 m.) formed by the Arched Galleries, at the apex of which stand the Wall

Pavilion and the Chimes Pavilion respectively; the axis between these two pavilions measures 204 m. Outside the Crown Door and the two Long Galleries is a moat filled with water, spanned by a wooden bridge. The most prominent features of the *Zwinger* are the Crown Door, the Wall Pavilion and the Chimes Pavilion. Subordinated to them are at the corners of the courtyard the Mathematical-Physical Salon, the French and German Pavilions and the Pavilion of Natural History.

Originally no landscape architecture was planned for the courtyard, as it was to be used for tournaments. But as already under Augustus the Strong's son Augustus III these and similar games were usually held in the castles in the neighbourhood of Dresden, the courtyard became neglected, debased to a pleasure ground, and vehicles were even parked there; *Canaletto's* painting of 1754 "The Zwinger Courtyard towards the Town" gives a picture of this state of things: a state-coach and a peasant's cart both cross the courtyard, in which there is also a multitude of people evidently going for a walk. A body-colour painting by *K. Enslin* shows the courtyard planted with small trees, which form four circles and two intersecting paths. The water-terracing planned by *Pöppelmann* was not built until 1928.

The *Zwinger* was gradually erected over the course of several decades by a large number of artists and artisans working together, the leading brain behind it was, however, *Matthias Daniel Pöppelmann*, who erected in Dresden and Saxony numerous important buildings for feudal, sacred or burghers use. But even had he built the *Zwinger* alone, he would still figure in the history of art as one of Germany's greatest architects.

Pöppelmann was born at Herford in Westphalia in 1662, the son of a merchant. He came to Dresden as a young architect in 1686. After 1691 he worked as Building-Overseer for the Board of Works of the Saxon Electoral Court until he was appointed State Architect in 1705, a post of great responsibility. Augustus the Strong with his ambitious plans for splendour and display, which were to find expression mainly in his buildings, repeatedly sent *Pöppelmann* to study abroad, to Prague, Vienna, Salzburg, Rome and Paris. *Pöppelmann* used many of the impressions received on these journeys for his own works, remodelling them according to his own creative originality. His love of fountains can evidently be

traced back to Italian models, and the architecture of the *Zwinger* with its rich curves and lively movement also to the Bohemian and Austrian Baroque (*Gerhard Franz* was the first to point out the Bohemian influence). *Pöppelmann* died in Dresden in 1736; his tomb in St. Matthew's, a church built by him, was buried under the debris of the church in the air-raid of 1945.

Balthasar Permoser was appointed Court Sculptor in Dresden in 1689. He was born in 1651 near Traunstein at the Chiemsee, studied in Salzburg and then worked for fourteen years in Italy, where he was most of all impressed by works of the School of *Bernini*. Although he was a self-willed artist, he adapted himself well to *Pöppelmann's* ideas and plans, which alone made it possible to fuse architecture and sculpture in the *Zwinger* to such a harmonious work of art. As *Permoser* put his signature to only one work in the *Zwinger*, the Hercules with the Globe, it is difficult to determine which other works are by him. For he had efficient collaborators, such as *Benjamin Thomae* and *Christian Kirchner*, who made sculpturised decorations according to his instructions and more or less in his style so that *Permoser's* art gave to all the sculptures of the *Zwinger* their uniform character. *Permoser* died in Dresden in 1732.

The names of many of the craftsmen, stucco- and marble-workers who contributed to the building of the *Zwinger*, have unfortunately not been preserved. Few painters were employed, as only the corner pavilions were decorated with painted ceilings. *Christoph Fehling* painted portraits of the Elector and his wife and some scenes from Greek mythology on the ceiling of the French Pavilion. The Saxon Court Painter *Louis de Silvestre*, a Frenchman, finished a painting on the ceiling of the Mathematical-Physical Salon in 1723; it also showed classical motifs and personalities of the Dresden Court. These paintings, which had repeatedly been restored, were lost for ever in the destruction of Dresden in 1945.

Closely connected with the history of the *Zwinger* is that of the Gallery of Paintings, finished in 1855. The architect *Gottfried Semper* undertook the difficult task of filling in the gap left facing the Elbe in the *Zwinger* complex with a gallery building which had long been needed. This was not *Semper's* original plan. What he had had in mind was a kind of "forum" between the *Zwinger* and the Elbe and a gallery between the Church of the Court and the *Zwinger*, and on the

other side the opera house and the orangery. He was thereby reverting to a certain extent to *Pöppelmann's* plans, though from another point of view. The authorities concerned, however, lacking artistic sensibility and disliking Baroque architecture, decided to fill in completely the open side of the *Zwinger* with a large gallery building.

Semper carried out this task at first reluctantly, but eventually with all the energy of a gifted architect, trying in particular to find a justifiable transition from the new to the Baroque building, which of course proved impossible, as the new gallery was to be built in a "purely Italian Renaissance style".

After 1849, when *Semper* had had to emigrate, he continued, while living in England, to give instructions for the work on the Gallery. Not until 1863 was he able to return to Dresden; the Gallery which bears his name was opened in 1855. *Gottfried Semper* was born in Hamburg in 1803 and died in Rome in 1879.

Any historian of the *Zwinger* must also be concerned with the damage it has sustained in the course of time. In the Seven Years' War it suffered through bombardment. In 1849 the old Opera House caught fire so that the near-by Chimes Pavilion was also destroyed. Atmospheric conditions have been responsible for a certain amount of dilapidation of the sandstone buildings and the sculptures. Still more detrimental were the inadequate restorations of the nineteenth century, which used Portland cement, iron clips and oil paint. The *Zwinger* seemed in danger of gradually collapsing until it was overhauled between 1924 and 1936 under *Hubert Ermisch*. This seemed to make it safe for a long time until the Second World War broke out and the air-raid of 13th February 1945 destroyed in the short space of a few hours what had taken centuries to plan and build. The *Zwinger* was a ghastly sight, and the Semper Gallery was gutted by fire and partly destroyed.

Something that no one had dared to hope at the time was, however, realised after the breakdown of the Hitler-regime: both the *Zwinger* and the Semper Gallery rose from their ruins. The clearing of the debris and the precautionary measures which had to be taken to prevent further damage, were often the work of nameless volunteers. Only when this work had been done, could the reconstruction of the *Zwinger* be started.

Hubert Ermisch with his great experience took charge of this difficult and costly work almost until his death in 1951. The sculptor *Albert Braun*, who died in 1962, also deserves high praise for restoring or remaking the sculptures of the *Zwinger*. Eventually it was *Artur Frenzel* and his collaborators who completed by 1964 the difficult work of the total reconstruction of the *Zwinger* and also directed that of the Semper Gallery between 1955 and 1960.

Although there has frequently been disagreement about the advisability of using the *Zwinger* as a museum, it has in fact been housing collections ever since 1728 (see also the respective chapters referring to the individual collections). The Cabinet of Curiosities, the Cabinet of Natural Curiosities, the Cabinet of Engravings, the Library, and the Cabinet of Coins have all been there for varying periods of time. In the nineteenth century parts of the Historical Museum, the Collection of Casts, the Zoological and the Ethnological Museums, as well as that of Mineralogy and Geology, came into the *Zwinger*. Then finally in 1962 the whole Collection of Porcelain was set up in the southern wing of the Long Gallery as far as the Arched Galleries at each side of the Chimes Pavilion, while the western wing of the Long Gallery had already previously been taken over by the Pewter Collection. The Restoration Workshop for Paintings and the offices of the management of the Gallery of Old Masters moved in 1955 into the ground-floor of the German Pavilion and the adjacent *Zwinger* annex. The Mathematical-Physical Salon, which had been in the West Pavilion of the *Zwinger* between the Long Gallery and the Wall Pavilion since 1730, is again there, although like the other science collections it now belongs to the Museums of Science, which are not under the Directorate General of the State Art Collections. On the ground-floor of the east wing of the Semper Gallery the Historical Museum has been exhibiting since 1959 the most important items in its possession.

This short survey shows the close connection which has always existed and still continues to exist between the *Zwinger* and the Dresden art collections. *Hubert Ermisch* once remarked critically that the *Zwinger*, contrary to the real character of its architecture and sculptures, had been made into a "container of museum-pieces"; there may be some justification for this criticism, yet there is no doubt that

for housing such collections as that of Porcelain no more suitable surroundings could have been found than the festive rooms of the *Zwinger*.

The whole wealth and consummate harmony of German Baroque art as represented by the *Zwinger* can best be appreciated by a leisurely walk through the large courtyard with its fountains, and over the terraces from the Wall Pavilion to the Crown Door and the Chimes Pavilion.

This work executed by great artists, craftsmen and artisans at a time when the power of the princes, with their love of art and magnificent display, was absolute,

is proof of the creative forces inherent in the people too. The *Zwinger*, first erected for the festivities of the court, and rebuilt most efficiently from its ruins after the last war, is now used again for festivities and for choral and orchestral concerts which are enjoyed by all sections of the population. Thus the *Zwinger*, in which, as has been rightly said by *Gerhard Franz*, "German late Baroque architecture celebrated its greatest triumph", still upholds the German cultural tradition and has at the same time been made into a meeting place for lovers of art from all over the world.

The *Zwinger* and the Semper Gallery



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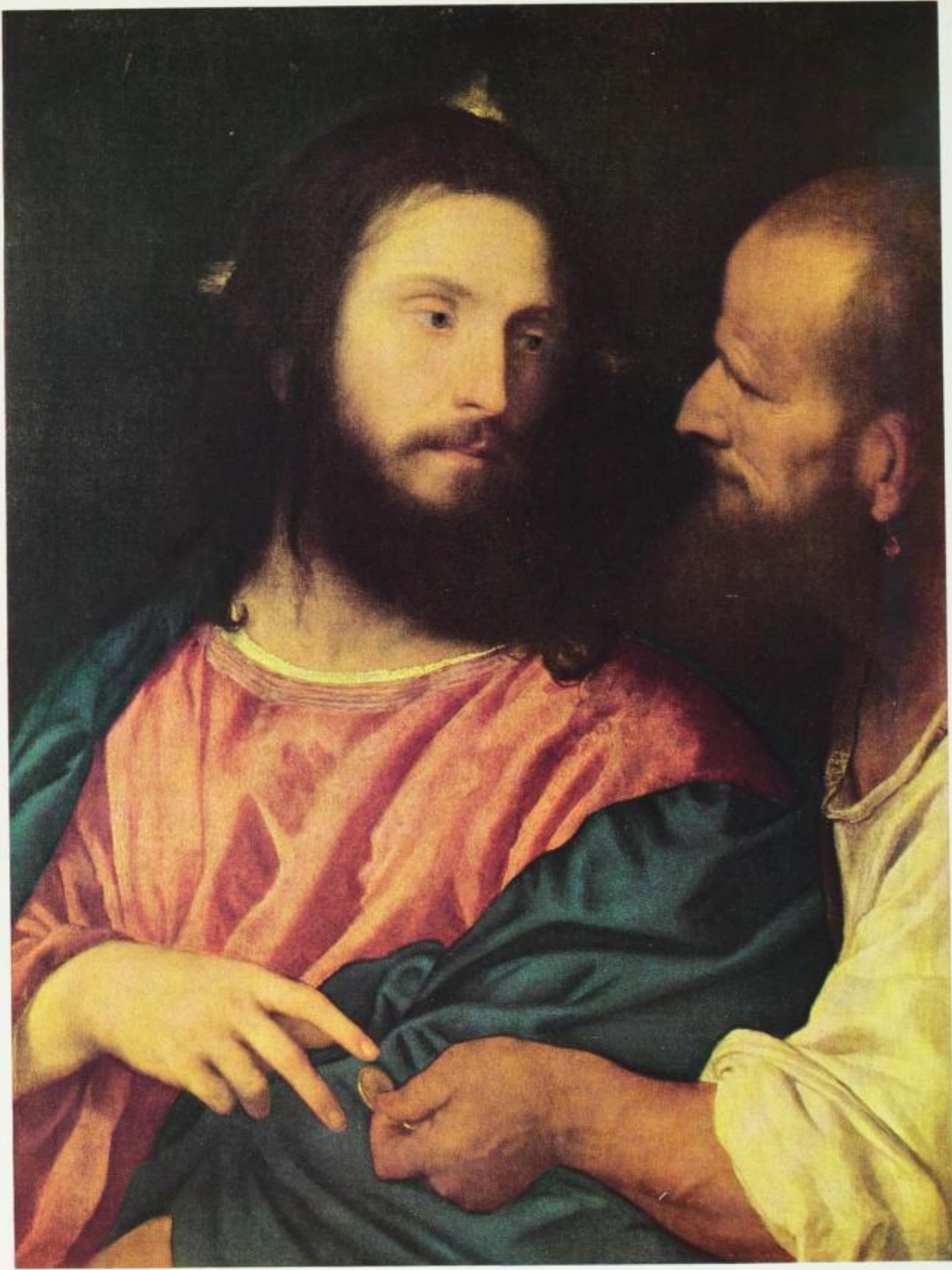
GALLERY
OF PAINTINGS OF OLD MASTERS

- 3 Bernardino di Betto di Biagio, known as Pinturicchio. Portrait of a Boy
- 4 Giorgio da Castelfranco, known as Giorgione. Sleeping Venus
- 5 Raffaello Santi, known as Raphael. Madonna di San Sisto
- 6 Tiziano Vecellio, known as Titian. The Tribute Money
- 7 Domenico Fetti. The Parable of the lost Piece of Silver
- 8 Annibale Carracci. The Genius of Fame
- 9 Bernardo Bellotto, known as Canaletto. The Market Square of Pirna
- 10 Rembrandt van Rijn. Portrait of a bearded old Man with a black Biretta
- 11 Rembrandt van Rijn. Ganymede caught by the Eagle
- 12 Meindert Hobbema. The Watermill
- 13 Gabriel Metsu. The Poultry Vendor
- 14 Peter Paul Rubens. Wild Boar Hunt
- 15 Peter Paul Rubens. Old Woman with a Brazier
- 16 Antonius van Dyck. Portrait of a Man in Armour with red Armlet
- 17 Gerard Ter Borch. A Lady washing her Hands
- 18 Valentin de Boulogne. The Card Sharpers
- 19 Nicolas Poussin. The Adoration of the Magi
- 20 Antoine Watteau. Fête Champêtre (Open Air Gathering)
- 21 Jean-Etienne Liotard. The Chocolate-girl
- 22 Diego Velázquez. Portrait of an old Man wearing a Gold Chain
- 23 Jusepe de Ribera. St. Agnes
- 24a Albrecht Dürer. The Dresden Altar
- 24b Jan van Eyck. Triptych
- 25 Jan van Eyck. Centre-piece of the Triptych
- 26 Hans Holbein the Younger. Portrait of Morette
- 27 Lucas Cranach the Elder. Adam and Eve
- 28 Adam Elsheimer. Landscape with Flight into Egypt

















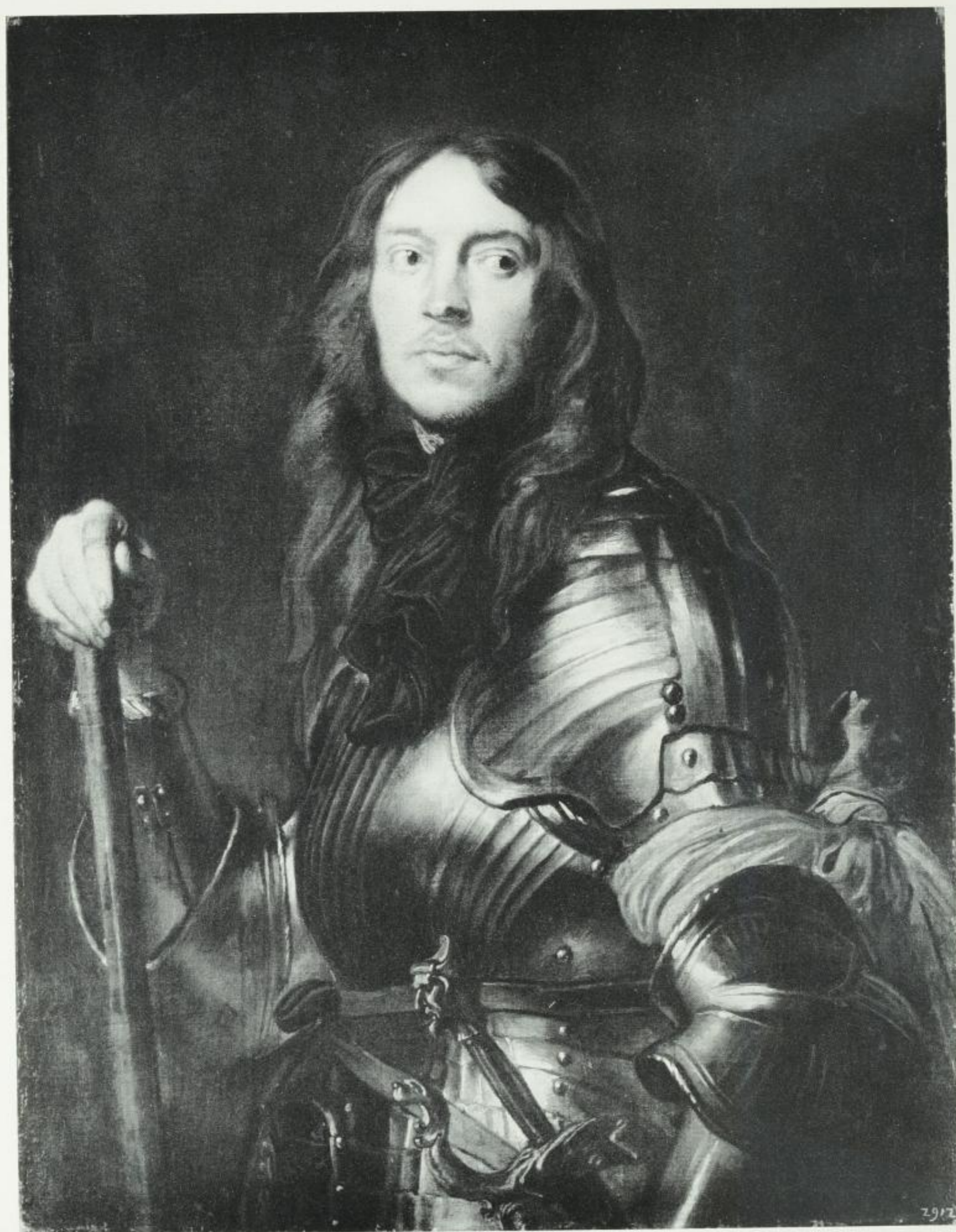












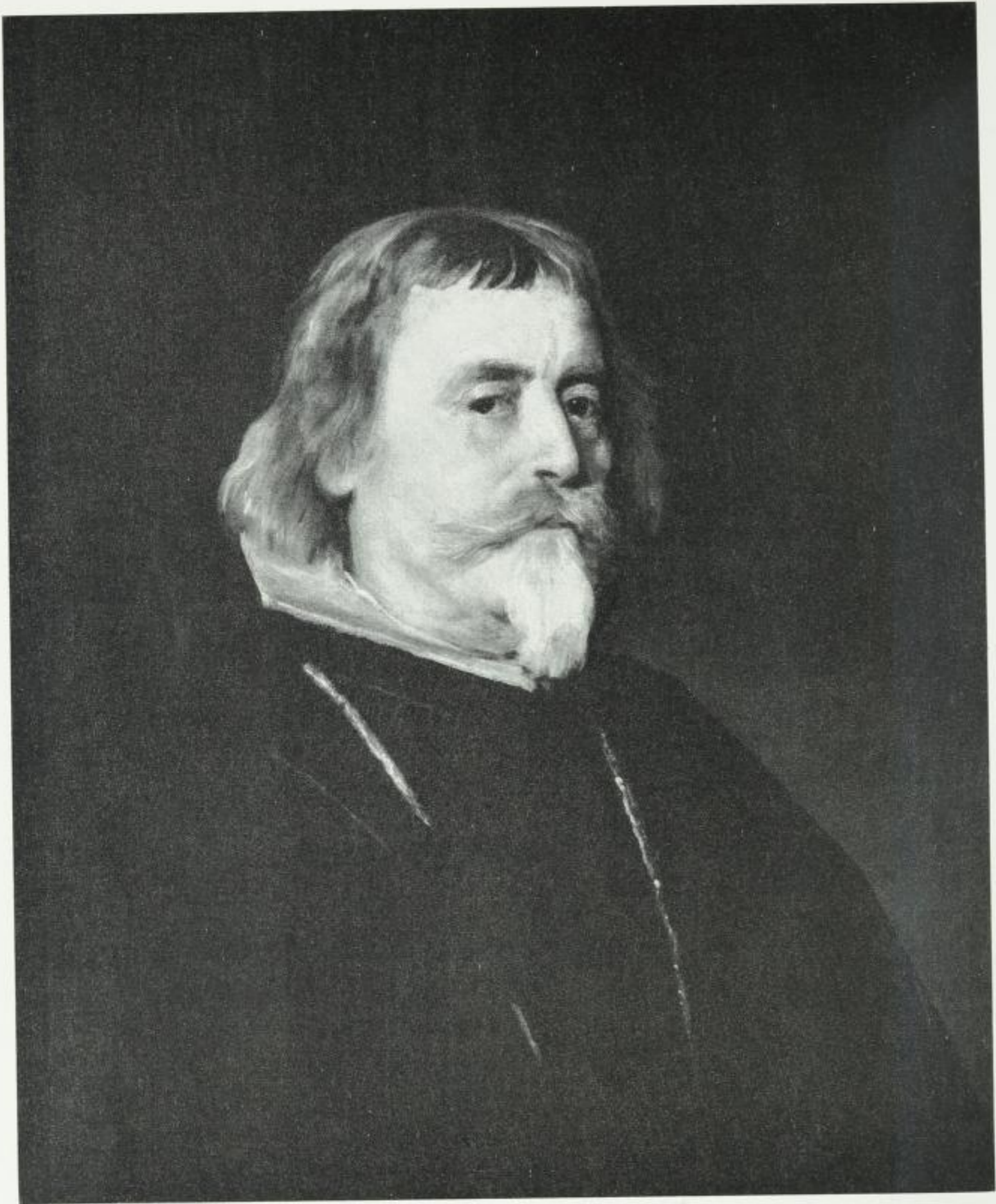


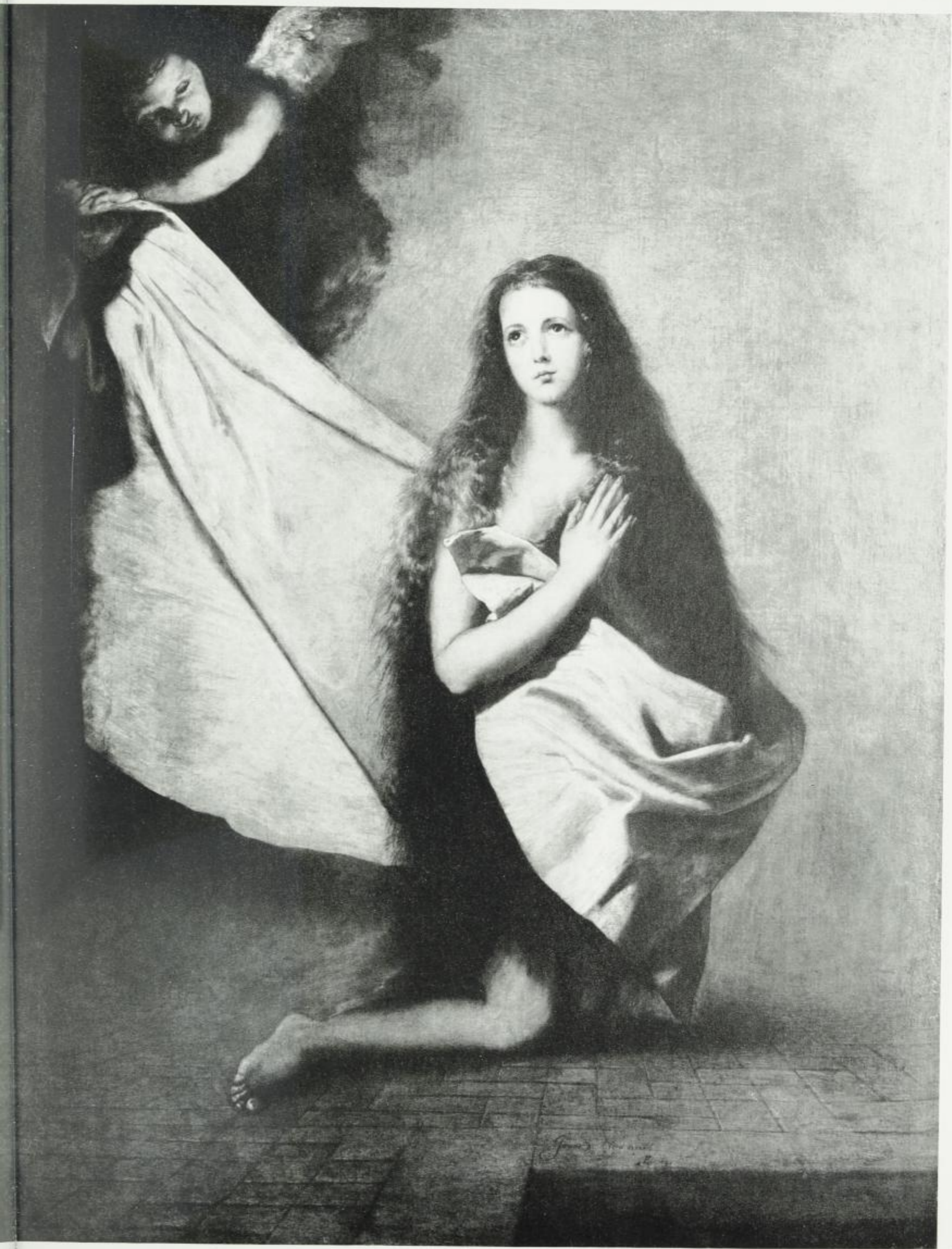


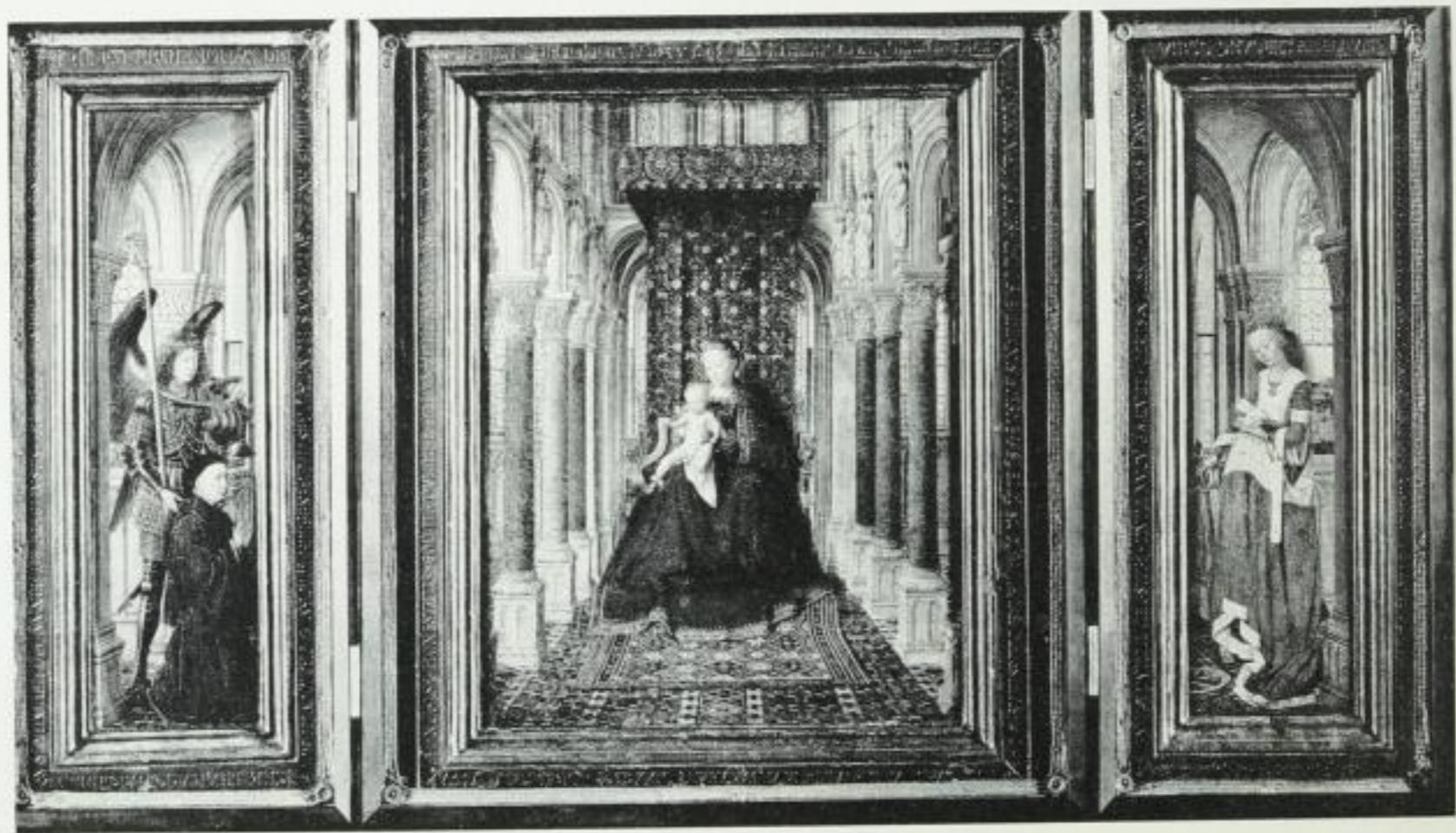


















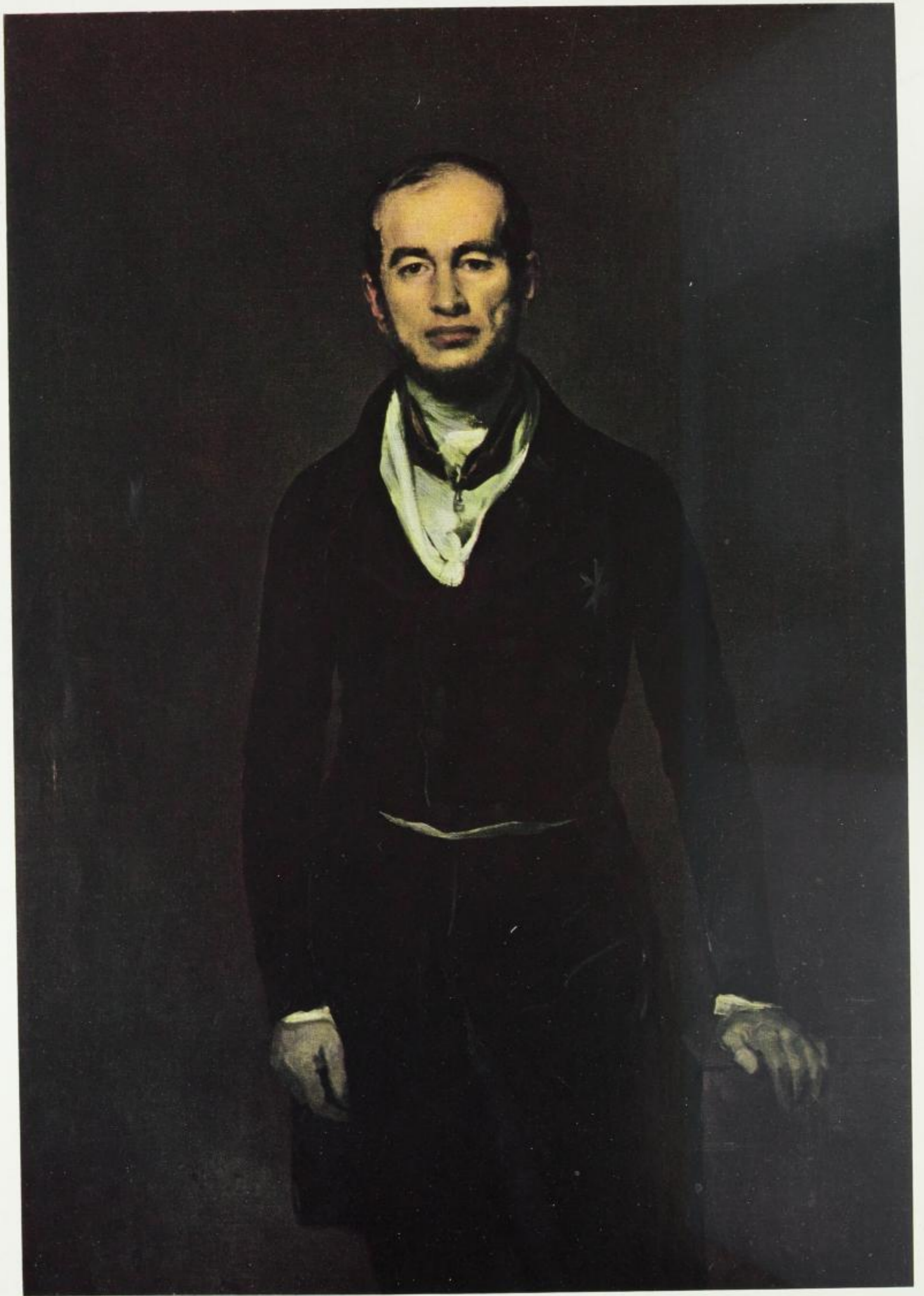


017.

GALLERY
OF PAINTINGS OF MODERN MASTERS

- 31 Caspar David Friedrich. Cross in the Mountains
- 32 Ferdinand von Rayski. Portrait of Chamberlain Count Zech-Burkersroda
- 33 Johann Christian Clausen Dahl. View of Dresden in the Light of the full Moon
- 34 Ferdinand Georg Waldmüller. When everything has been pawned
- 35 Wilhelm Trübner. Girl with folded Hands
- 36 Adrian Ludwig Richter. Bridal Procession in Spring
- 37 Hans von Marées. Self-portrait in Japanese Coat
- 38 Adolph von Menzel. Afternoon in the Garden of the Tuileries
- 39 Edouard Manet. Lady in pink (Mme. Marlin)
- 40 Paul Gauguin. Two Women of Tahiti
- 41 Edgar Degas. Two Dancers
- 42 Max Slevogt. Morning at Luxor
- 43 Lovis Corinth. Model Resting
- 44 Max Liebermann. Brother and Sister
- 45 Robert Sterl. Dredgers on the Elbe
- 46 Gotthardt Kuehl. Dresden, the Augustus Bridge in Snow
- 47 Otto Dix. Woman with Child
- 48 Otto Nagel. Early Shift
- 49 Hans Grundig. To the Victims of Fascism
- 50 Harald Hakenbeck. Anne Frank
- 51 Wilhelm Karl Lachnit. The Death of Dresden
- 52 Bert Heller. Helene Weigel



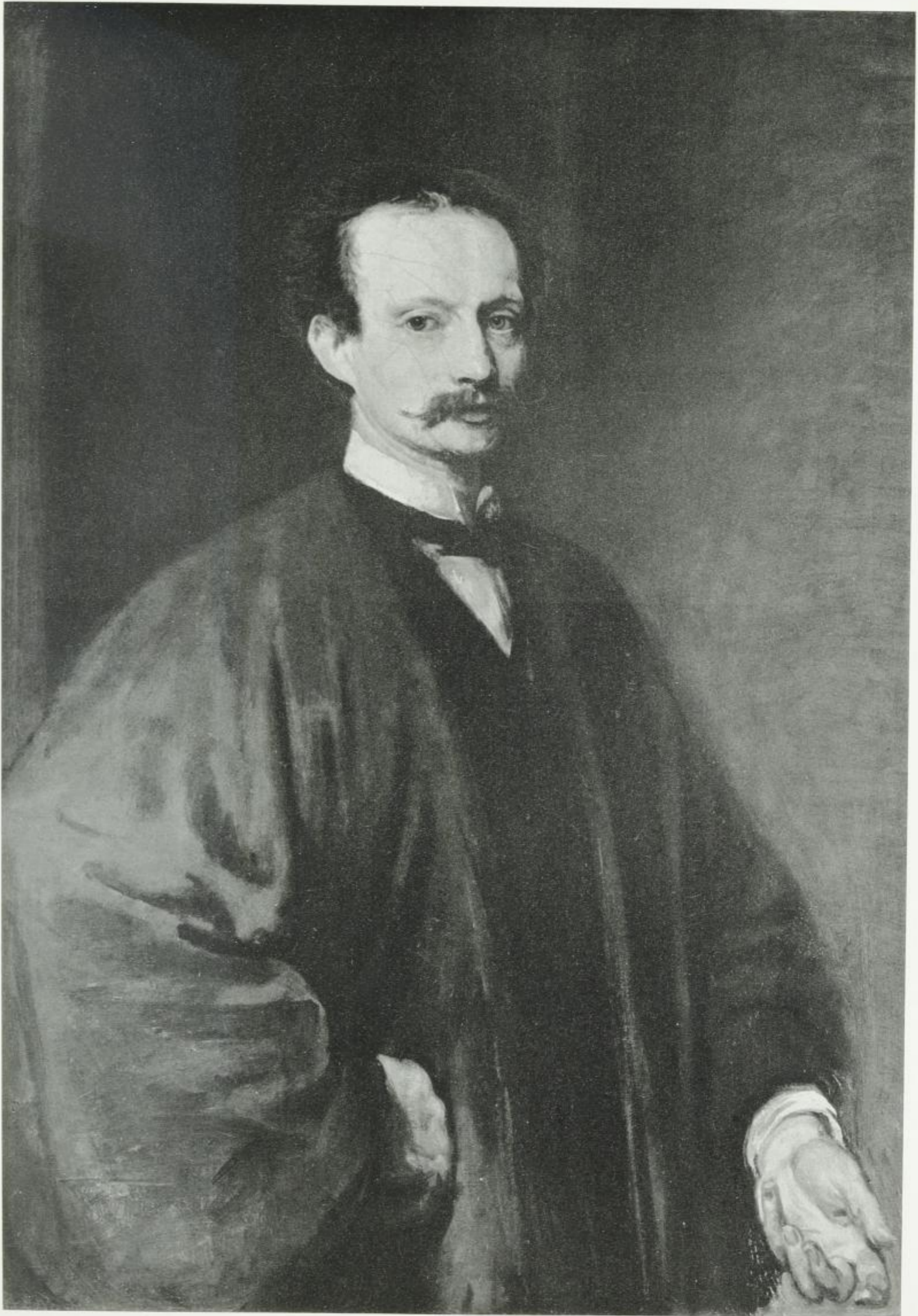










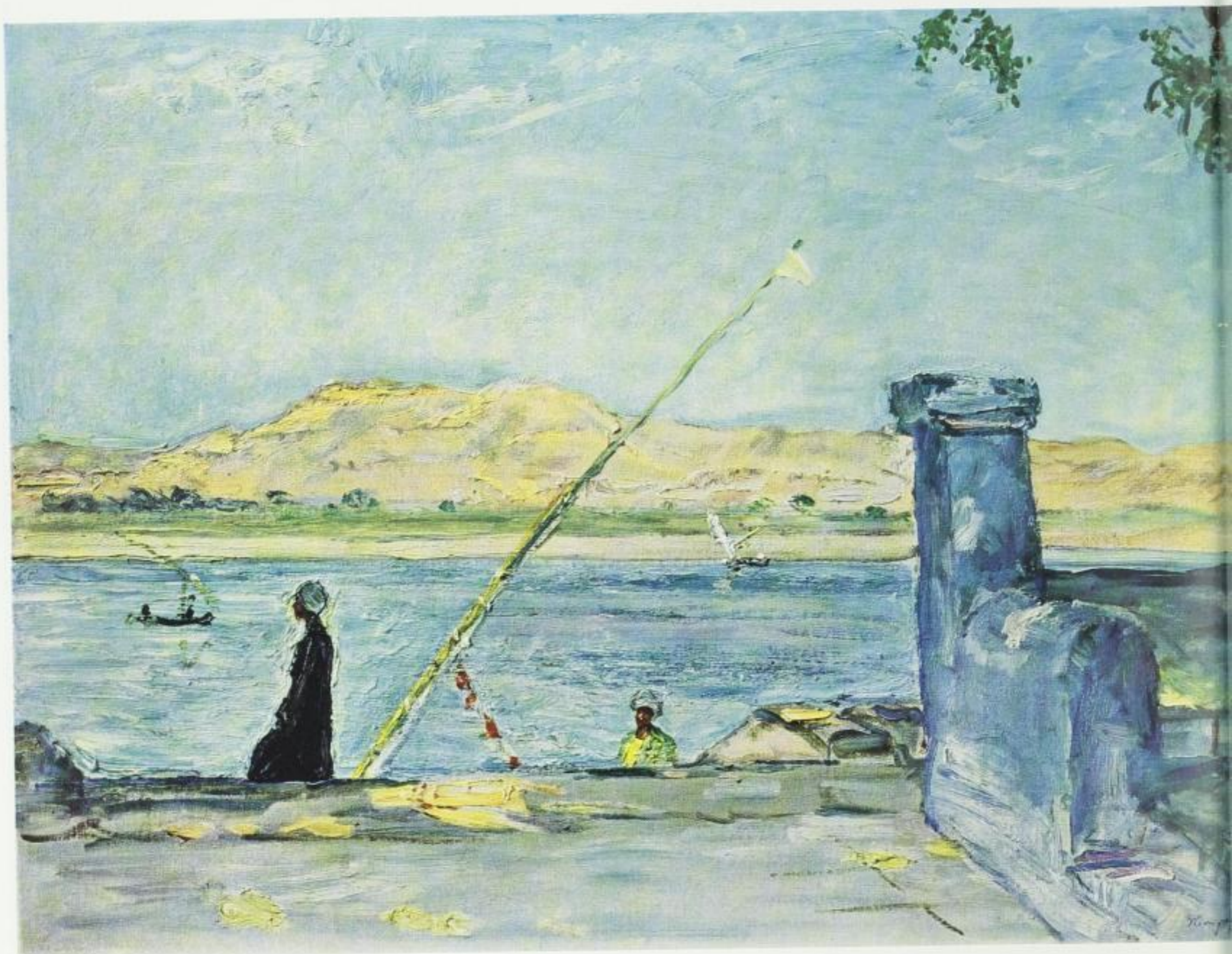








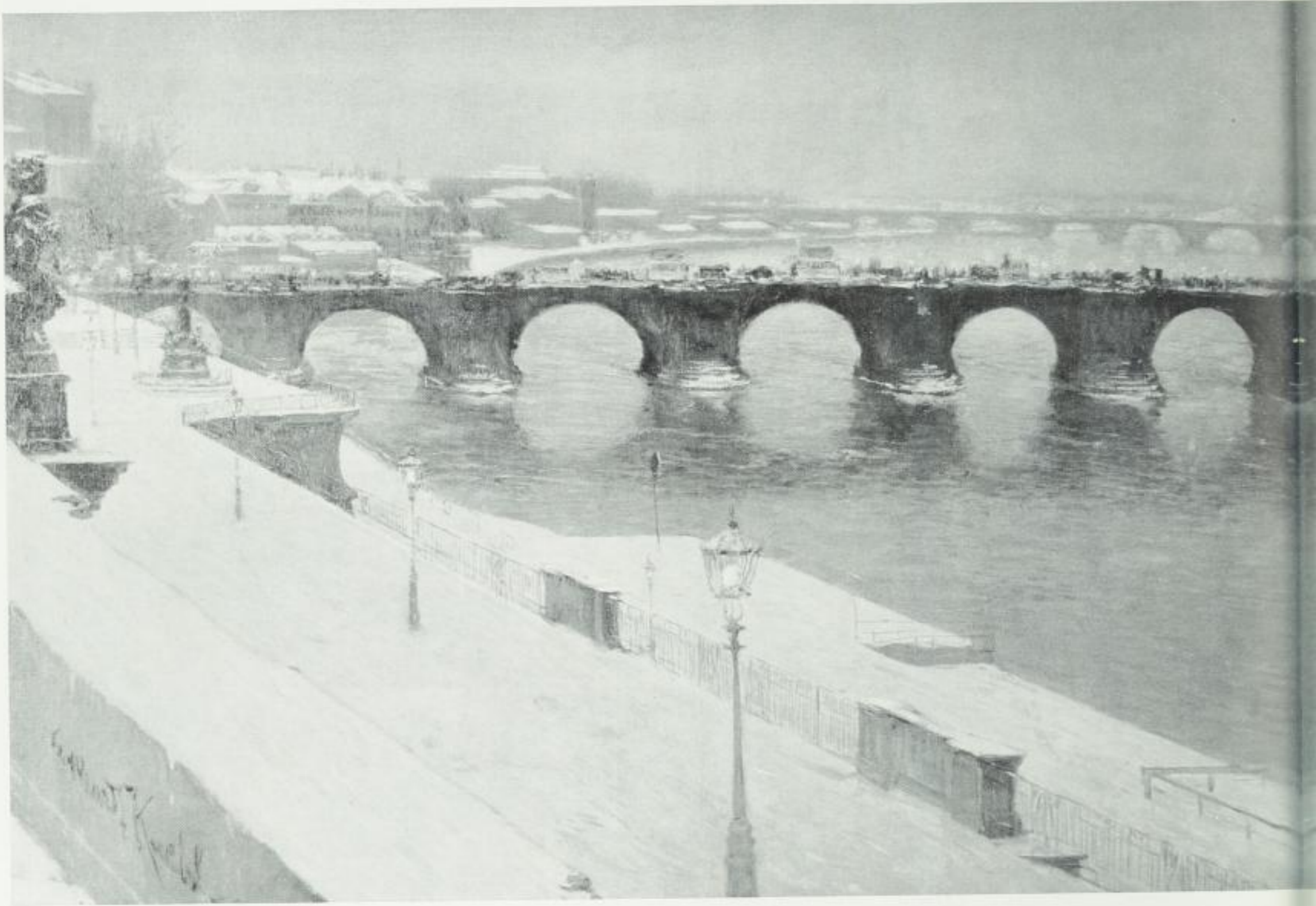










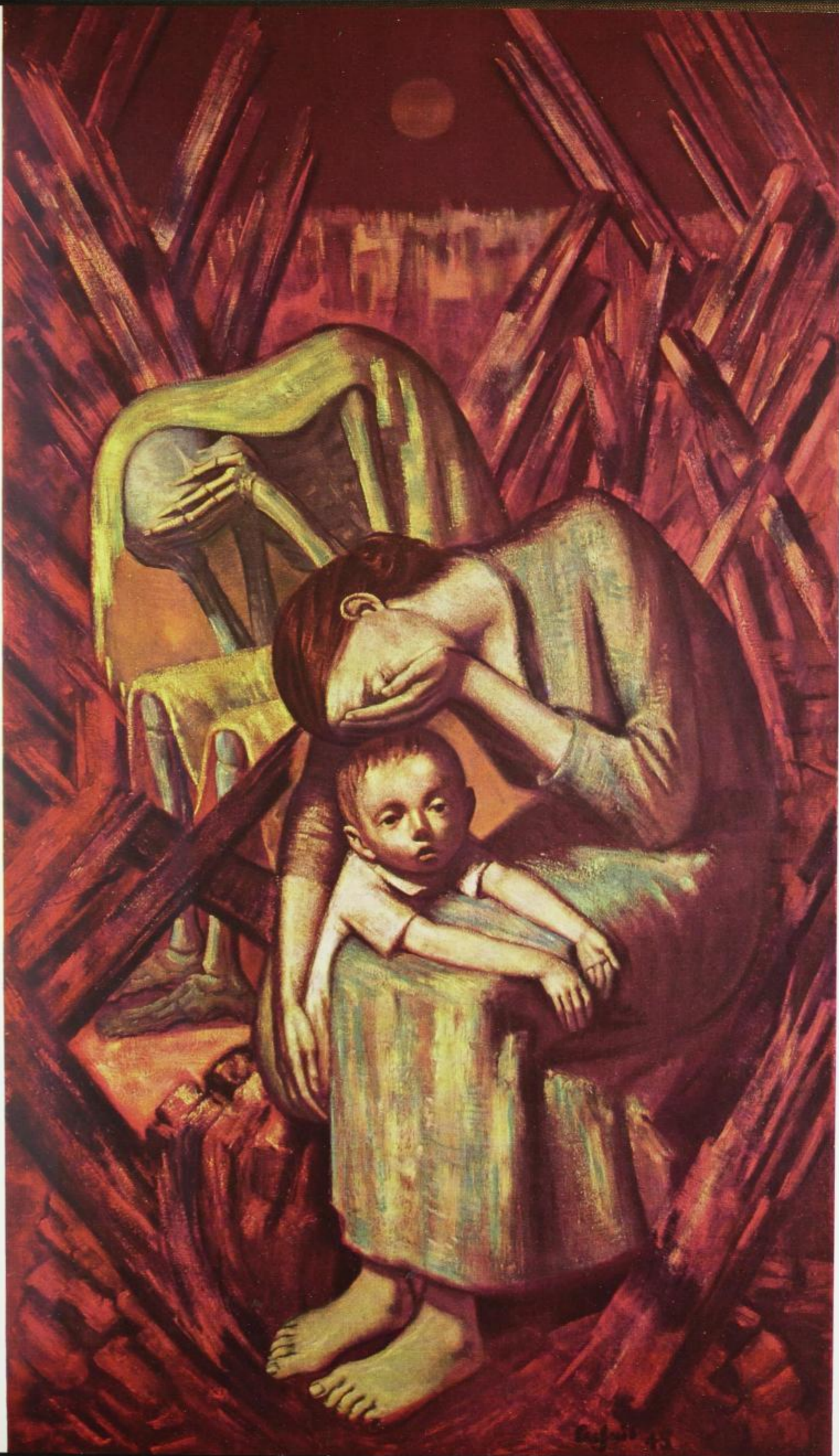


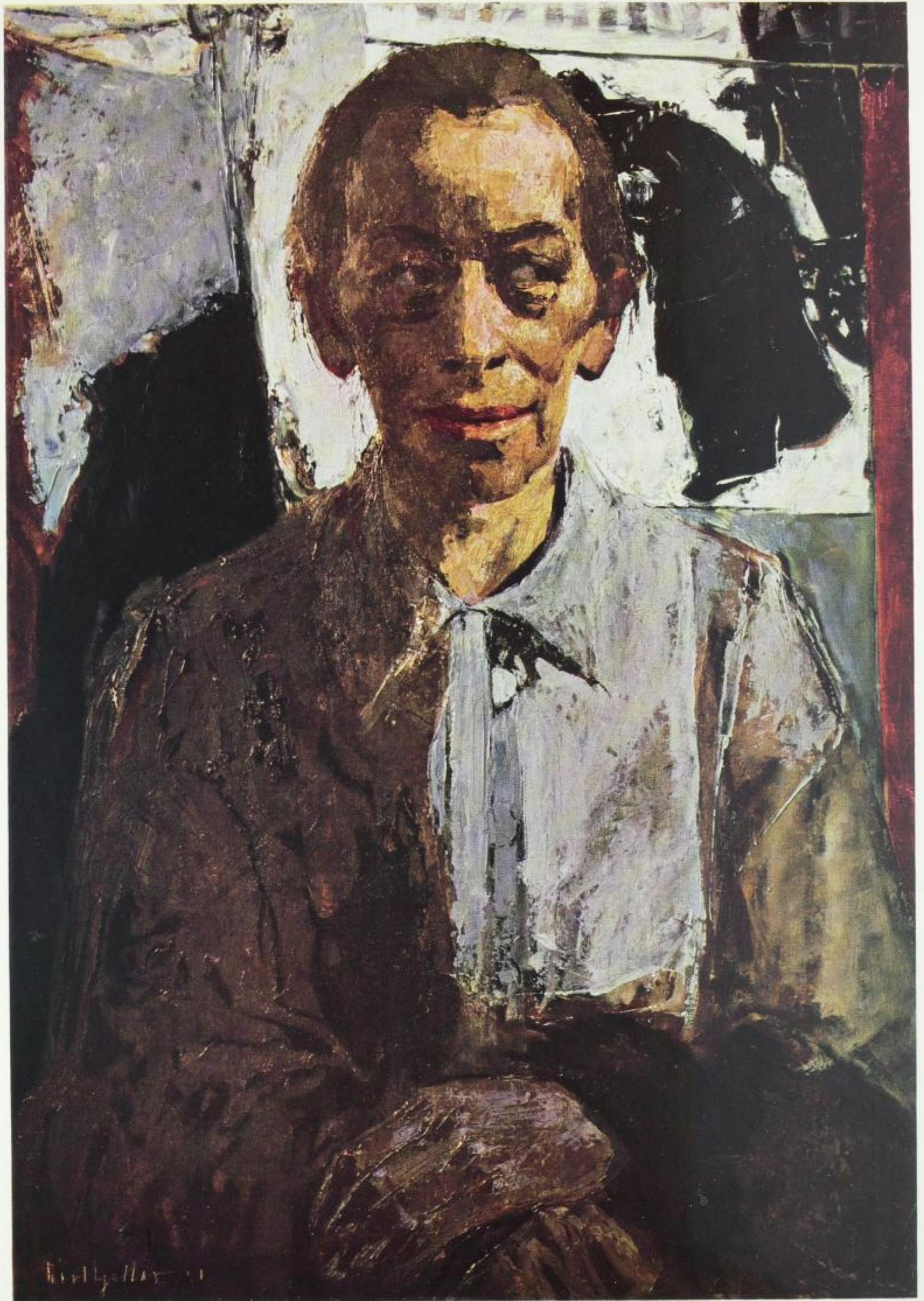












CABINET OF ENGRAVINGS

- 55 Jan van Eyck. Portrait of Cardinal Niccolo Albergati
- 56a Master ES. Virgin and Child in Bath
- 56b Master of Calvary. Martyrdom of St. Stephen
- 57 Albrecht Dürer. The Conversion of St. Paul
- 58 Mathis Gothart Neithart, known as Grünewald. The Hands of St. Sebastian
- 59 Jacopo Pontormo. Kneeling Saint
- 60 Herkules Seghers. Landscape
- 61 Pieter Bruegel the Elder. The Shepherd
- 62 Peter Paul Rubens. Laocoon
- 63 Rembrandt van Rijn. Ecce Homo
- 64 Jean François Janinet. Portrait of Queen Marie Antoinette
- 65 Francesco Guardi. The Dogana in Venice
- 66 Julius Schnorr von Carolsfeld. Nude, seated Girl resting her Head
- 67 Joseph Anton Koch. The Jungfrau Massif
- 68 Giovanni Battista Piranesi. Folio IX of the "Carceri" Series
- 69 Sharaku. Portrait of an Actor
- 70 Henri de Toulouse-Lautrec. Marcelle Lender
- 71 Edgar Degas. The Dressing-room
- 72 Käthe Kollwitz. Head of Child in Mother's Hands
- 73 Josef Hegenbarth. The Circus
- 74 Ernst Ludwig Kirchner. Portrait of Dr. Eberhard Grisebach
- 75a Wladimir Faworski. October 1917
- 75b Wladimir Faworski. The Years 1919-1920-1921
- 76 Fernand Léger. The Lovers

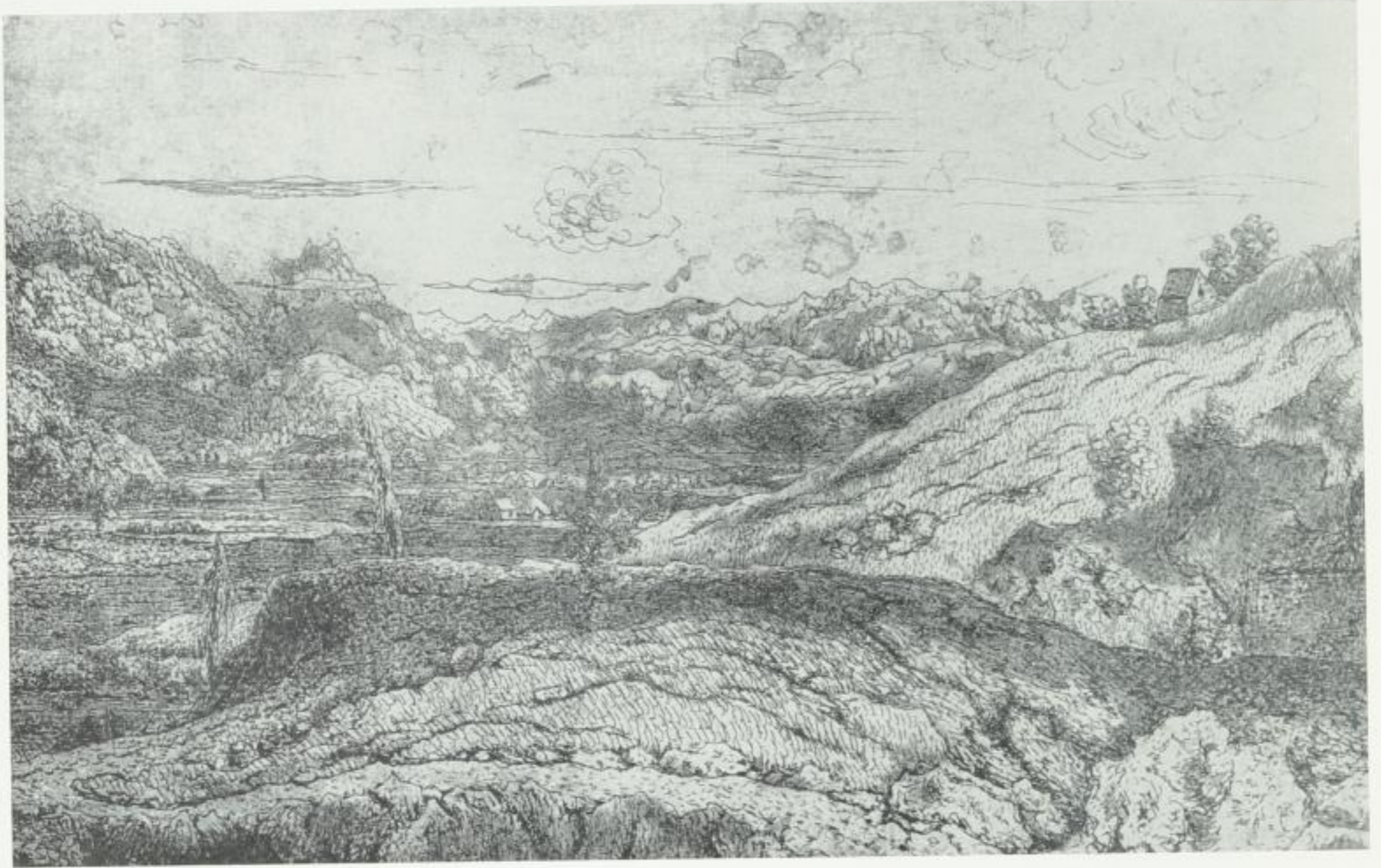




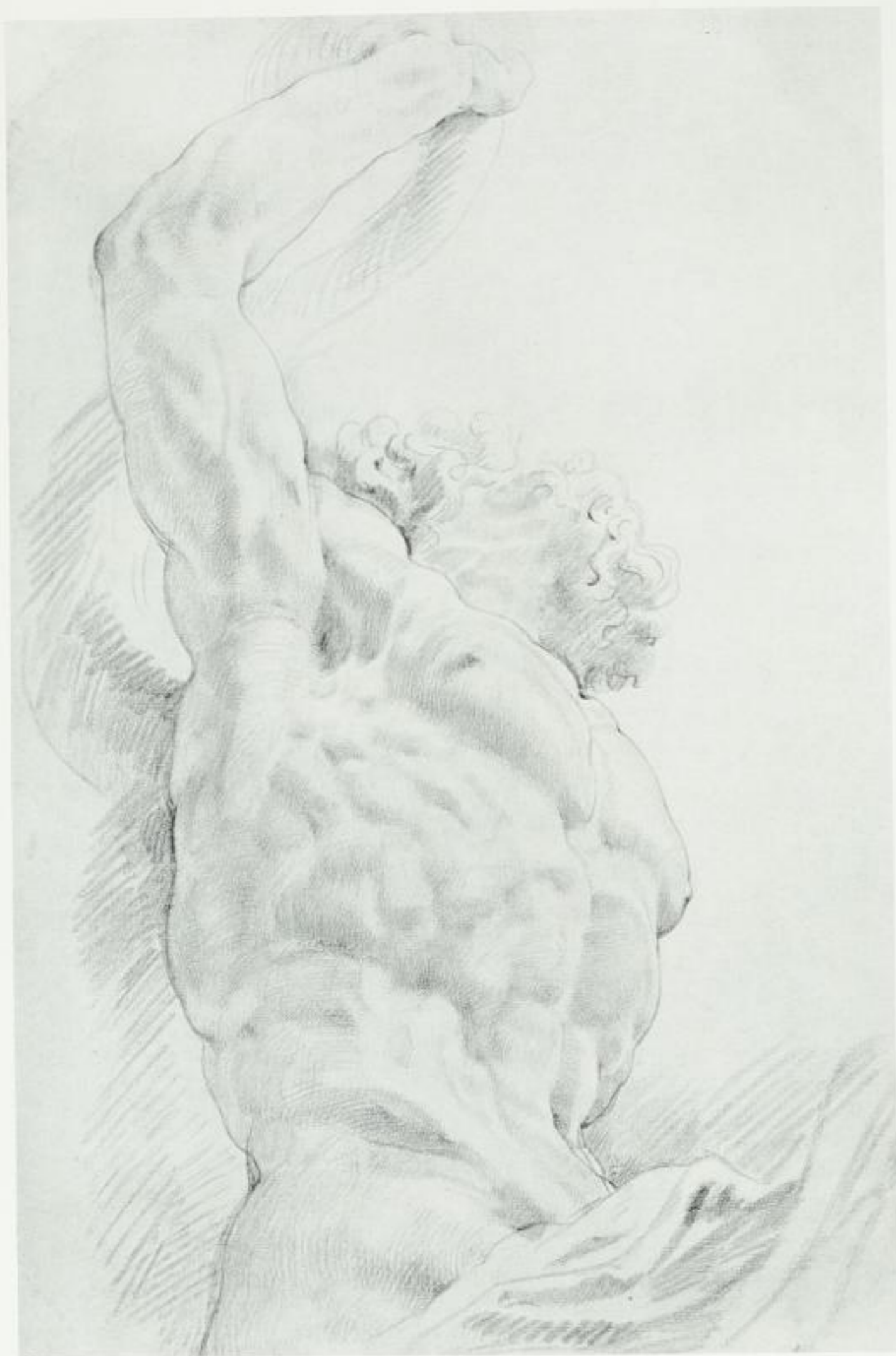
















MARIE ANTOINETTE
Reine de France

D'AUTRICHE,
et de Navarre

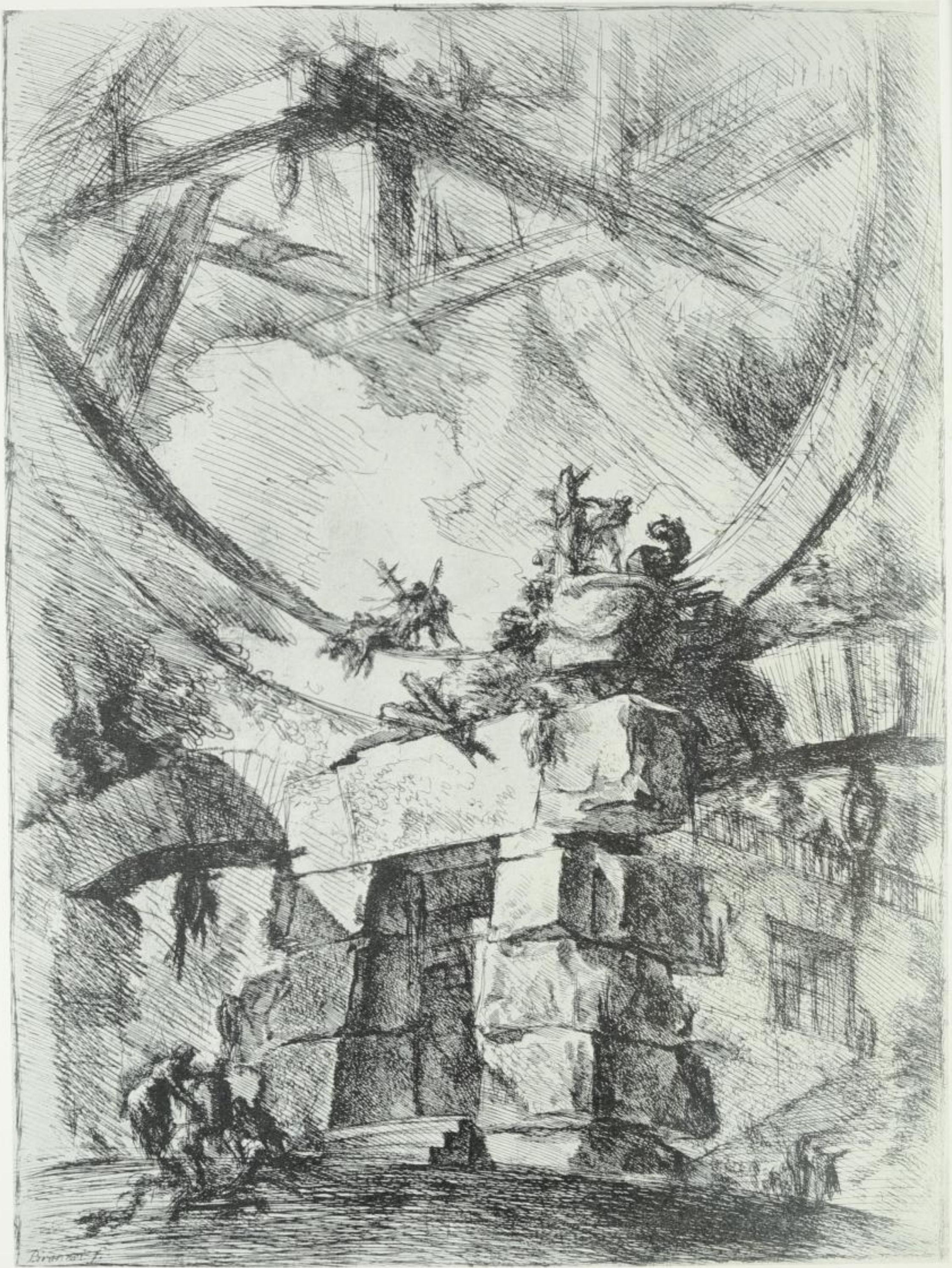






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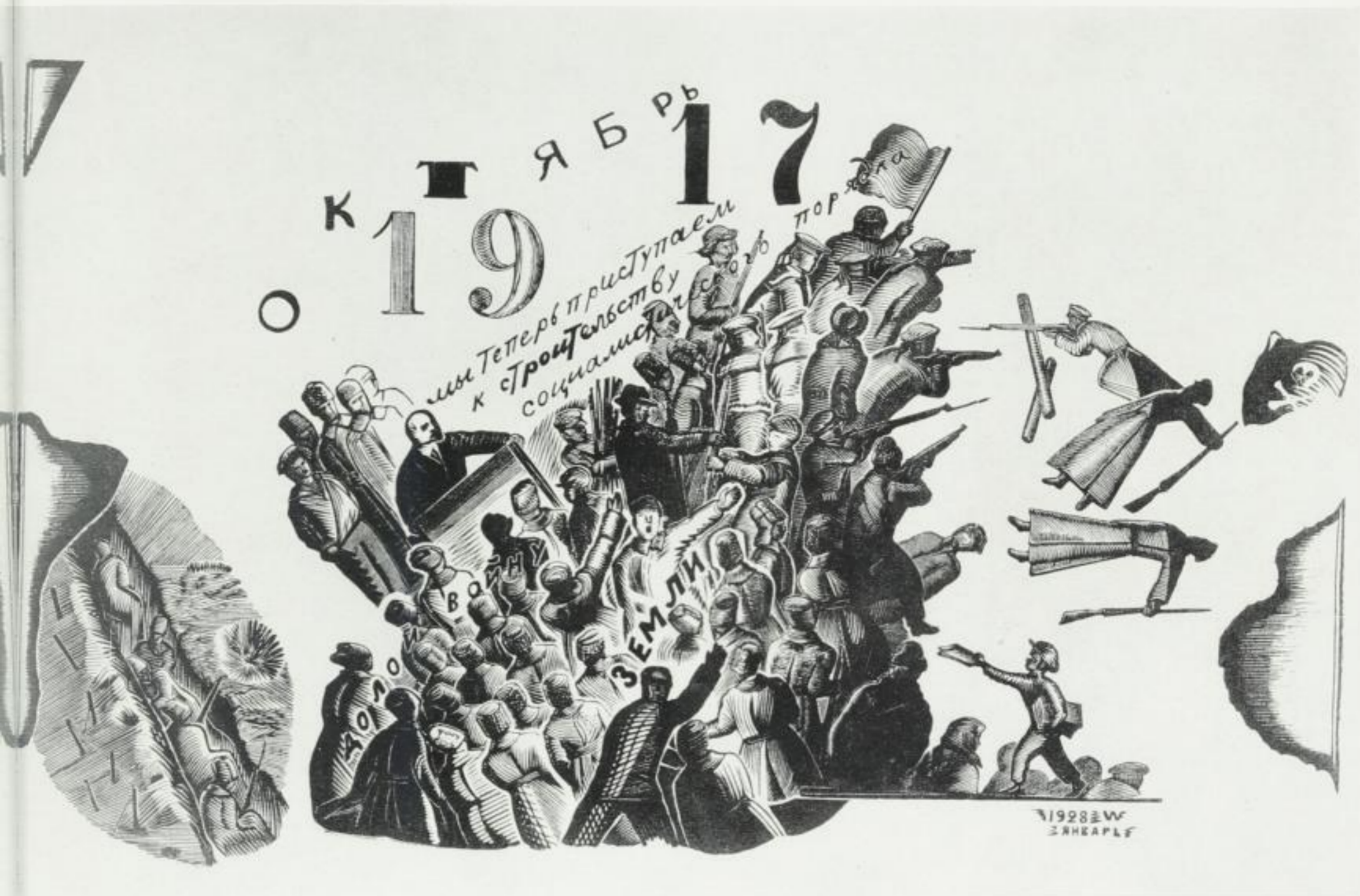
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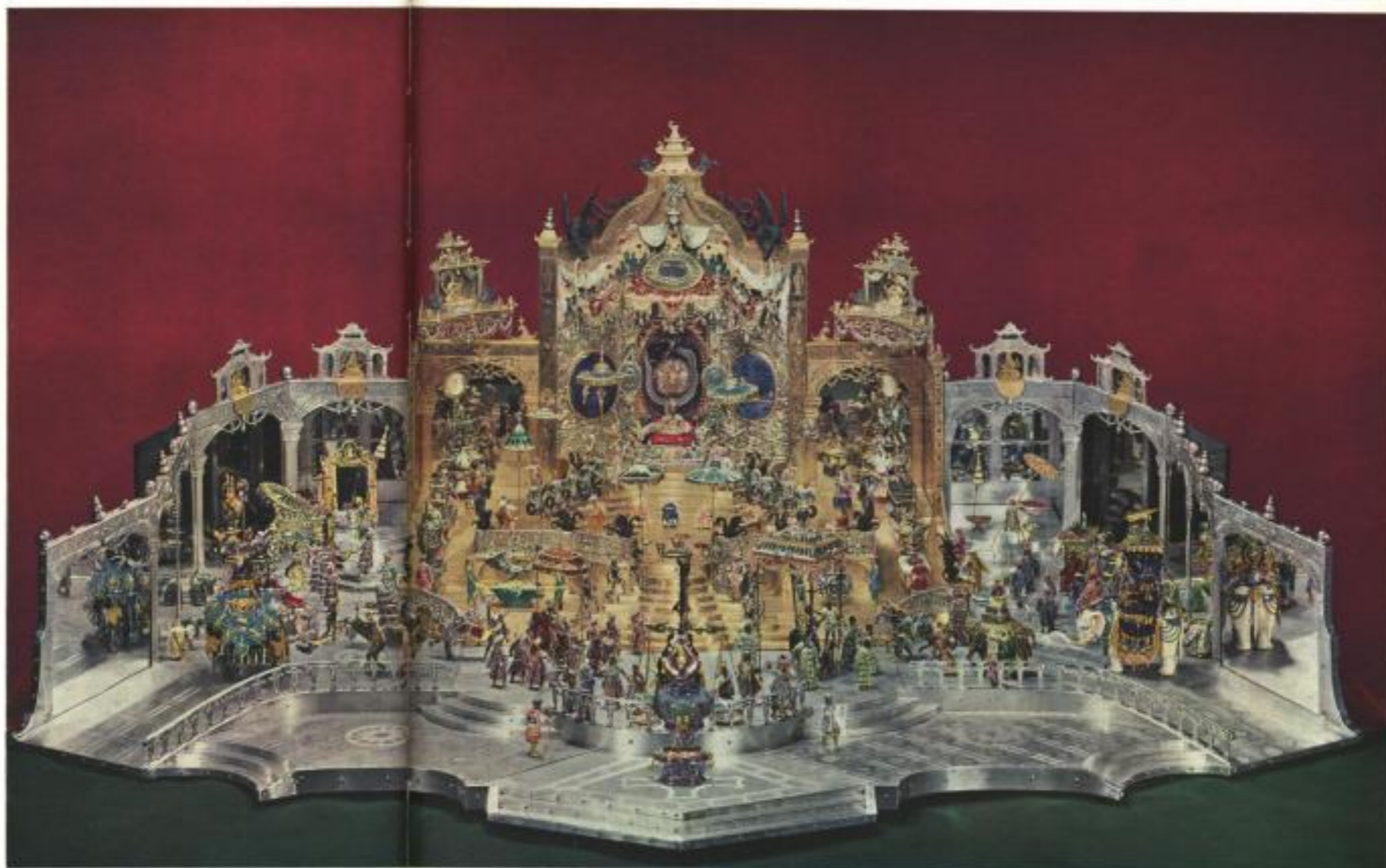




GREEN VAULTS

- 79 Johann Melchior Dinglinger and Balthasar Permoser. Moor with Block of Emeralds. Dresden, before 1724
- 80 Johann Melchior Dinglinger. The Princely Household at Delhi on the Birthday of the Great Mogul Aurangzeb. Dresden, 1701-1708
- 82 Chalice for Holy Communion and small Wine Jug. Made in gold and enamel and decorated with precious stones. From a workshop in Cologne, about 1550/1560
- 83 Wenzel Jamnitzer. Writing-case. Silver with ebony and rock-crystal. Nuremberg, 1562
- 84 Golden Drinking-cup of Tsar Ivan, the Terrible. Russian, after 1563
- 85 Pilgrim's Flask and Jug of Rock-crystal set in an enamelled mount of gold. From a workshop in Milan, about 1580
- 86 Hans Keller. St. George fighting the Dragon. Gilded silver. Nuremberg, about 1600
- 87 Abraham Jamnitzer. Silver Drinking-cup, representing Daphne. Model by Wenzel Jamnitzer. Nuremberg, end of 16th century
- 88 Jakob Zeller. Table Centre-piece of ivory: Frigate carried by Neptune. Dresden, 1620
- 89 Luleff Meier. Mirror formed like an Epitaph. Gilded silver with precious stones and painted in the technique known as *églomisé*. Lüneburg, 1592
- 90 Balthasar Permoser. Ivory Group: Hercules and Omphale. Dresden, beginning of 18th century
- 91 Pieces of the Set of Diamond Jewellery of the Saxon Crown
- 92 Pendants of the 16th and 17th centuries
- Pendant with Crest of Electorate of Saxony. Gold, enamel and precious stones. 1610
- Pendant with the Initials AA. Gold, enamel and precious stones. About middle of 16th century
- Rosette. Gold, rubies, emeralds, diamonds. About 1500 to 1530
- Pendant showing St. George killing the Dragon. Gold, enamel and precious stones. Second half of 16th century
- Pendant with the Judgement of Paris. Gold, enamel and precious stones. End of 16th century







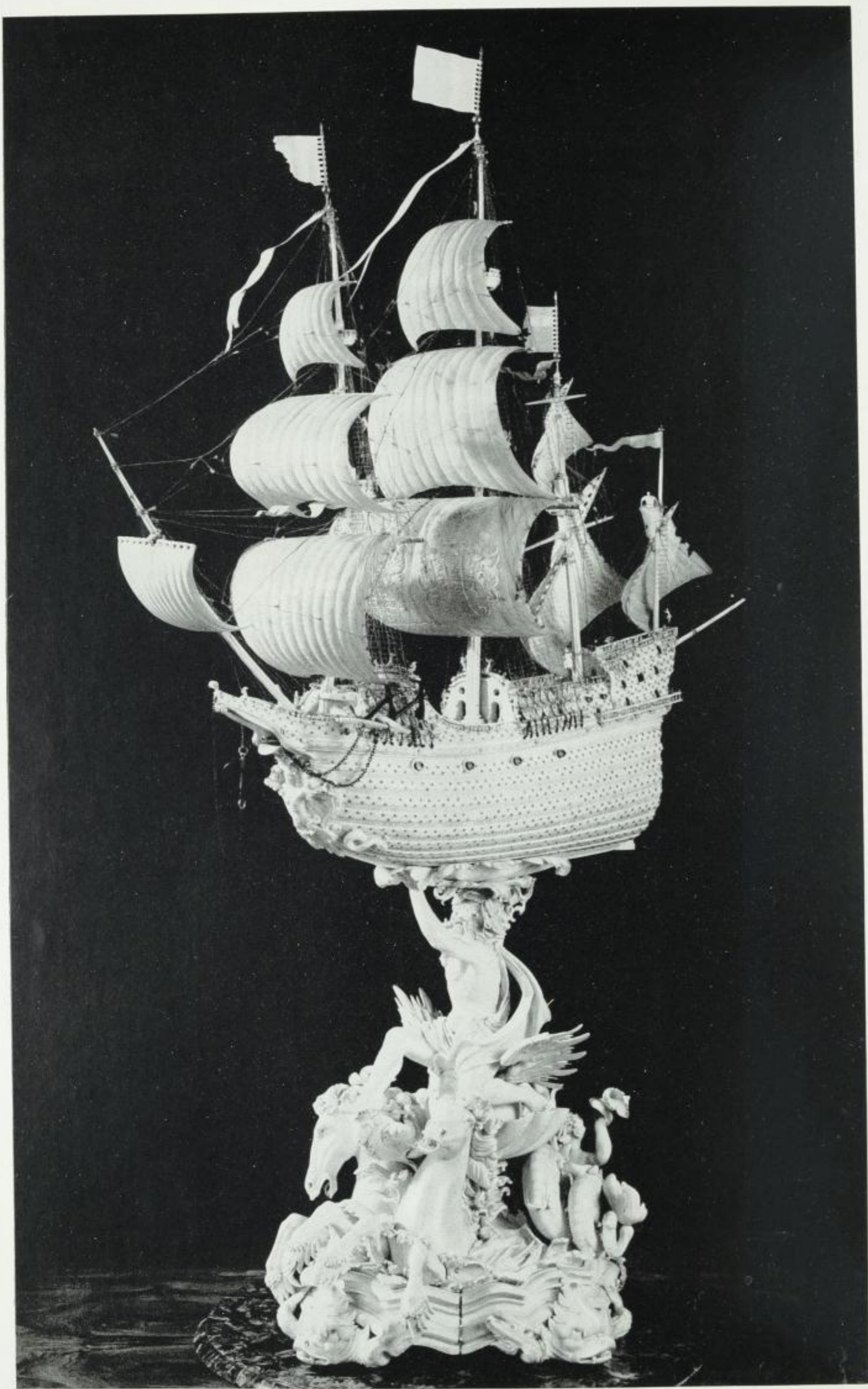






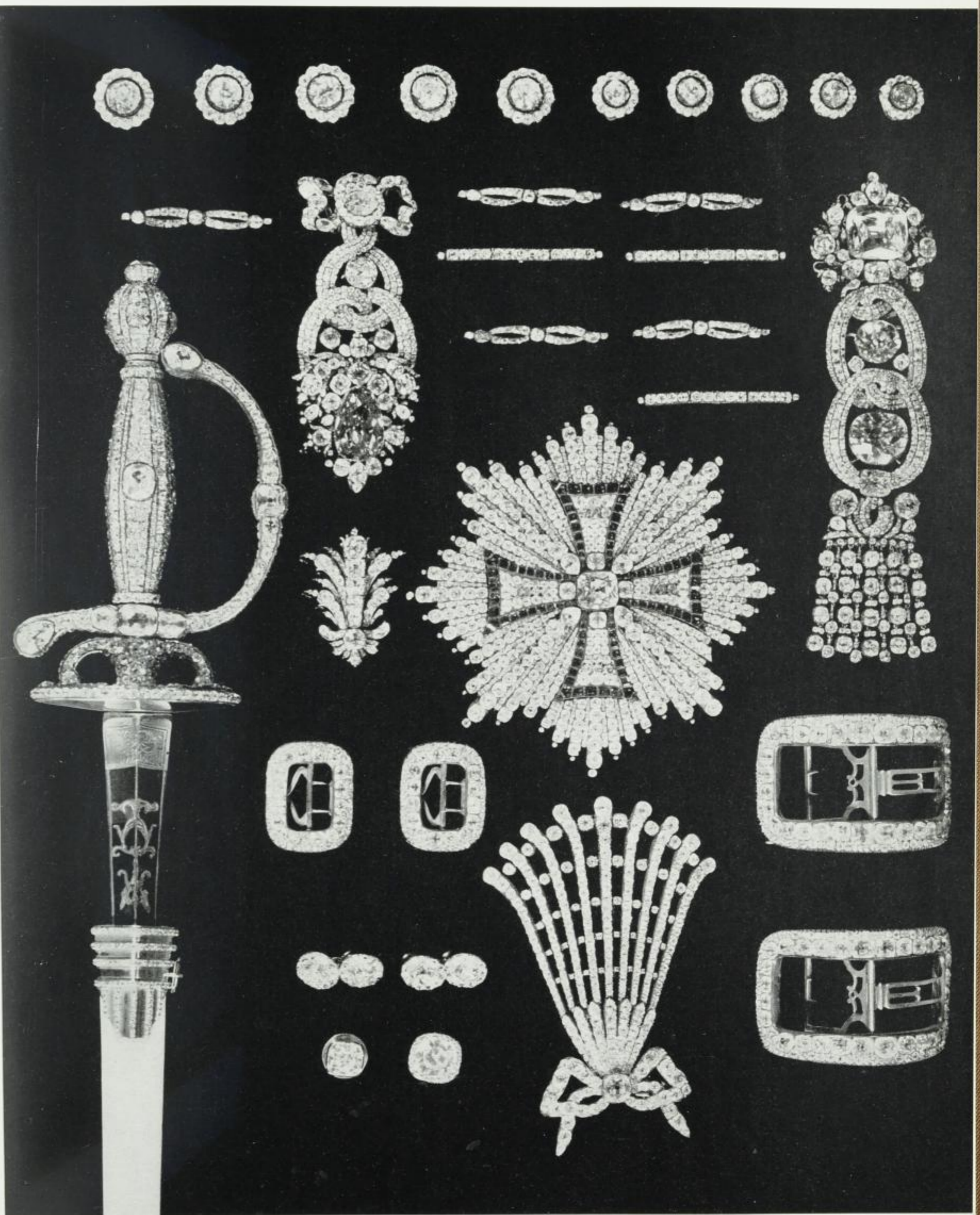










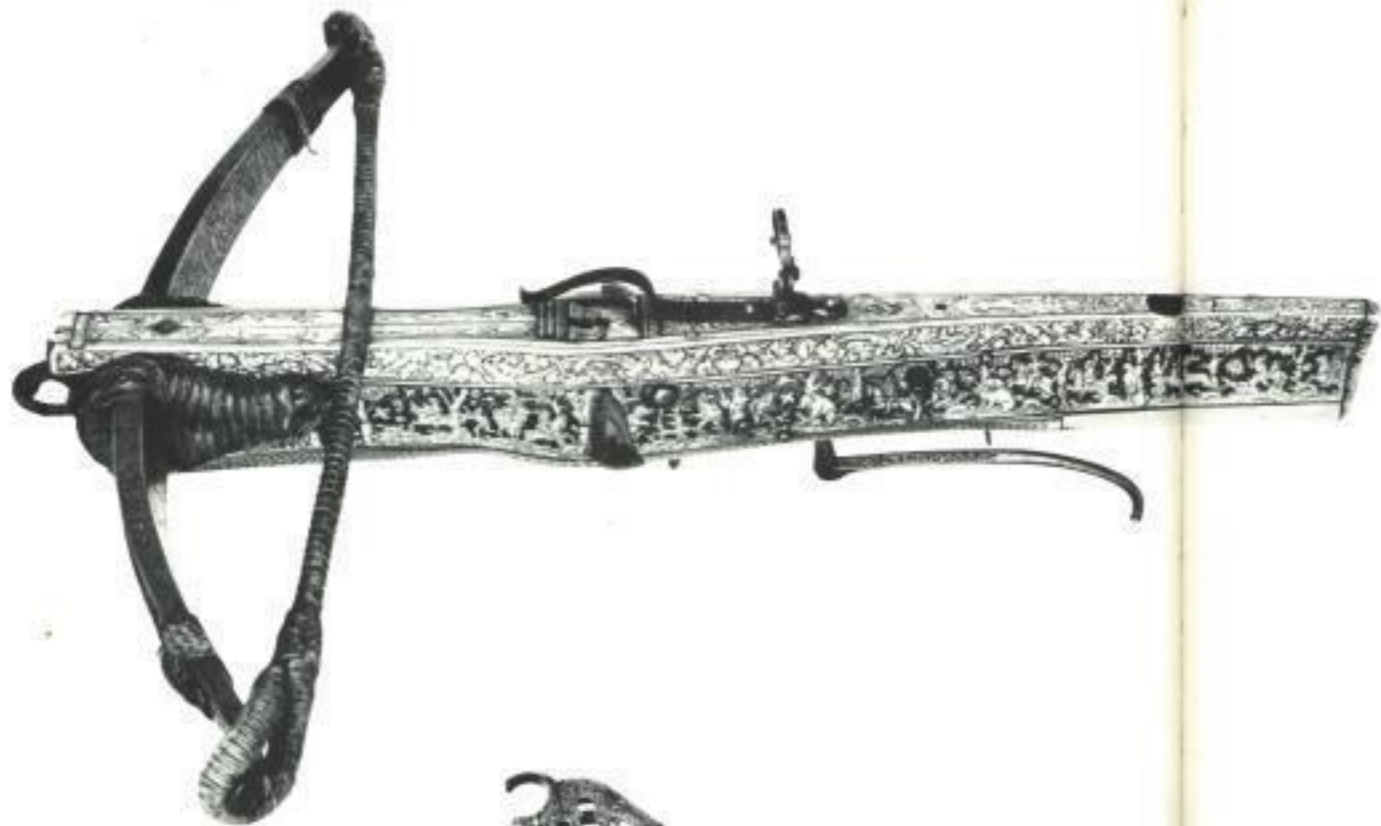




HISTORICAL MUSEUM

- 95 Parade Armour. Probably from Milan, 16th century
- 96a German Cross-bow, inlaid with engraved bone. About 1550
- 96b German Hand-gun, inlaid with engraved bone. About 1550
- 96c Wheel-lock Gun by Georg Geissler. Dresden, 1611
- 97 Detail of Wheel-lock Gun by Georg Geissler
- 98 Lucio Piccinino. Round Buckler. Milan, mid-sixteenth century
- 99 Lucio Piccinino. Helmet. Milan, mid-sixteenth century
- 100 Eliseus Libaerts. Embossed Medallion of Horse's Armour. Antwerp, 1563 to 1564
- 101 Eliseus Libaerts. Parade Armour for Man and Horse. Antwerp, 1563 to 1564
- 102 Round Buckler, Persian, mid-sixteenth century
- 103 Turkish Mace (Pusikan), 17th century
- 104a Master Franz. Saxon Rapier with engraved High Reliefs. Torgau, about 1560
- 104b Italian Rapier with Gold- and Silver-damascened Work, 1556
- 105 Spanish Rapier with enamelled golden Basket by Pery Juan Pockh, about 1575
- 106 Costume of Elector Maurice of Saxony. Saxon, about 1550
- 107a Parade Saddle covered with purple Velvet and richly embroidered with Gold and Silver.
Hans Erich Friese. Dresden-Leipzig, 1618
- 107b Detail of Parade Saddle
- 108 Coronation Robes of Augustus the Strong of 1697



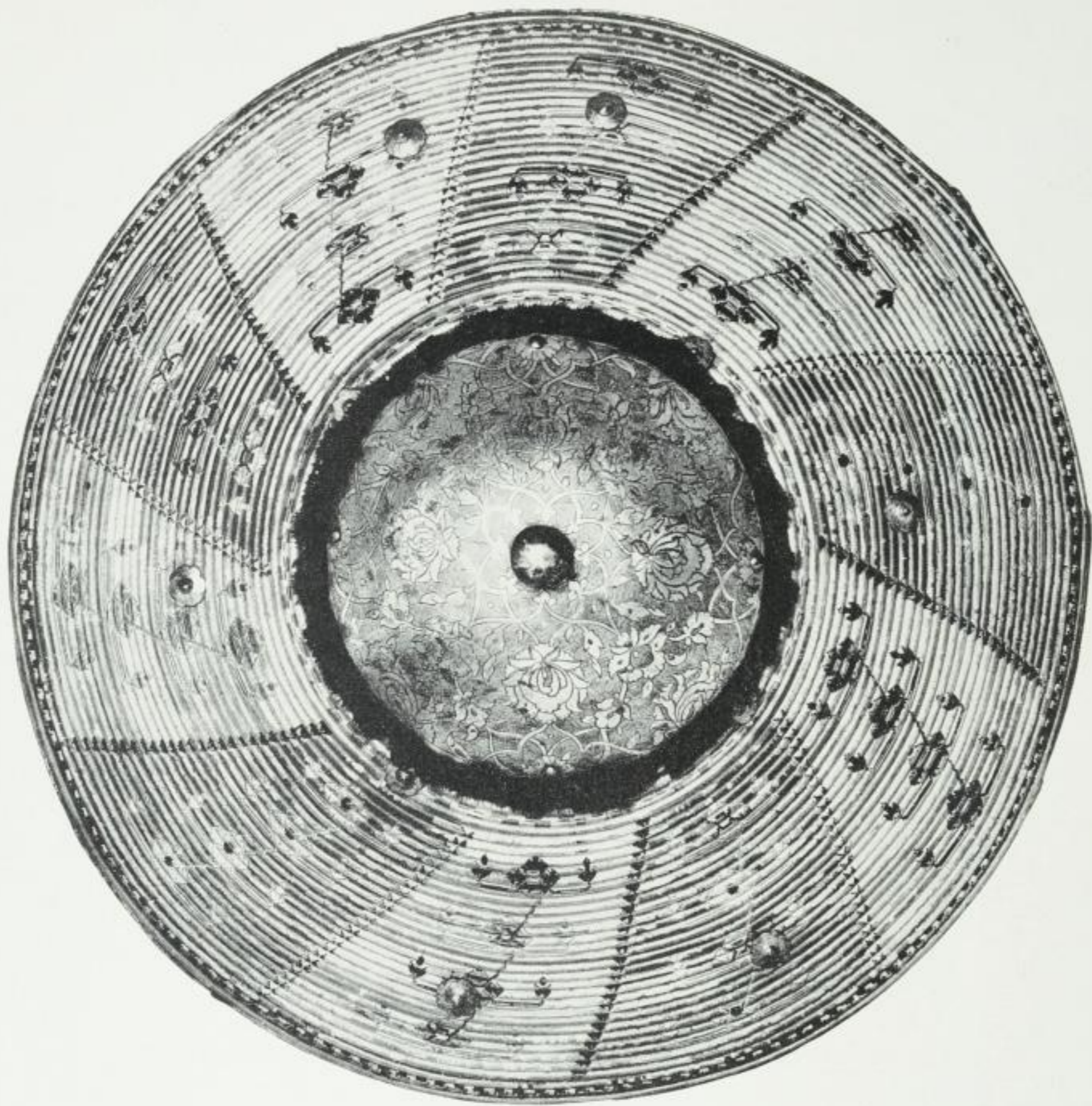








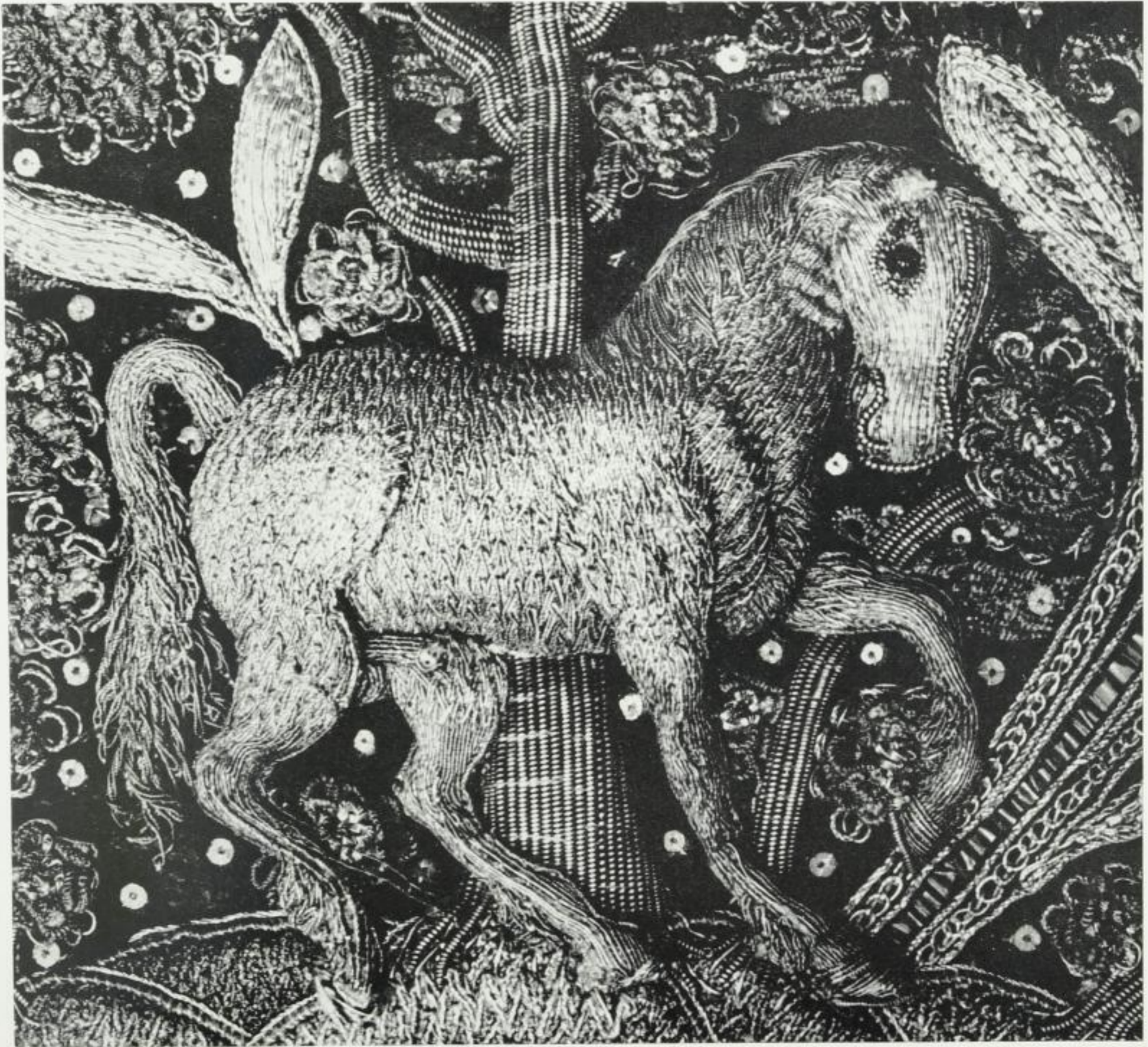








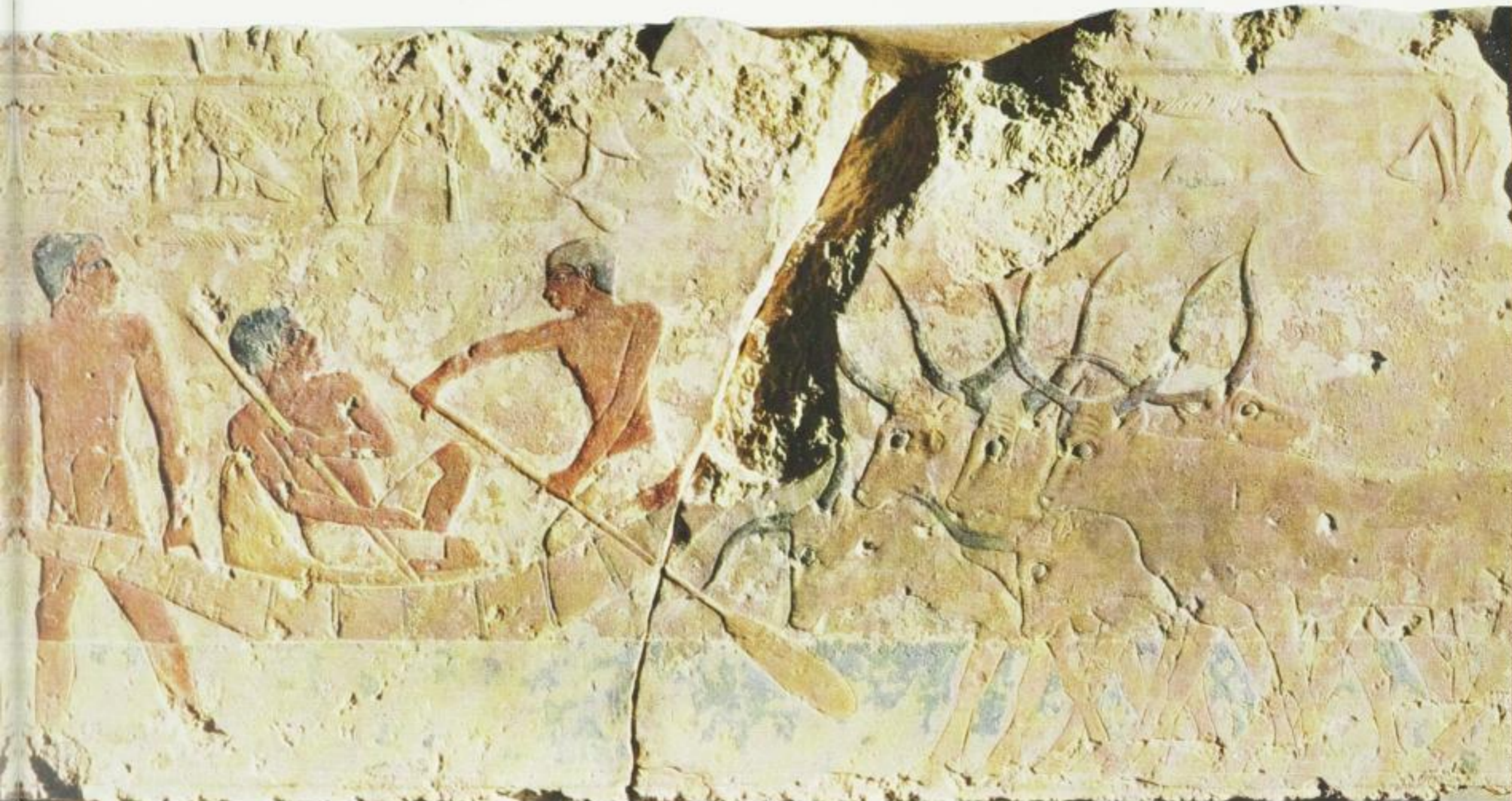






COLLECTION OF SCULPTURES

- 111 Painted Relief Fragment from an Egyptian Tomb of the Fifth Dynasty
- 112 Youthful Athlete or The Dresden Boy. Roman copy of a bronze by Polycleitus
- 113 Statue of Athena. Roman copy of a bronze statue by Phidias called Athena Lemnia
- 114 Head of Athena with Corinthian Helmet. Roman copy of a statue from the Athena-Marsyas-Group by Myron
- 115 Dancing Maenad. Roman copy of a work by Skopas
- 116 Relief with three Figures found in a Tomb. Work by an artist from Attica, middle of fourth century B.C.
- 117a Terracotta Statuette from Tanagra. Girl standing, wearing a long Chiton and Coat. Boeotian, late fourth century B.C.
- 117b Standing Mirror, Bronze from Megara. Corinthian, middle of fifth century B.C.
- 118 Virgin, enthroned, and Child. From Otzdorf, Saxon, about 1170
- 119 Francesco di Giorgio Martini. Laocoon. Bronze. Siena, about 1490
- 120 Jean Boulogne known as Giovanni da Bologna. Nessus and Deianira. Bronze. Florence, about 1580
- 121 Ignaz Günther. St. Caietan. Terracotta model to be put at the façade of the Theatine Church at Munich. 1766
- 122 Edgar Degas. Small fourteen-year-old Dancer. Bronze with tulle. About 1880



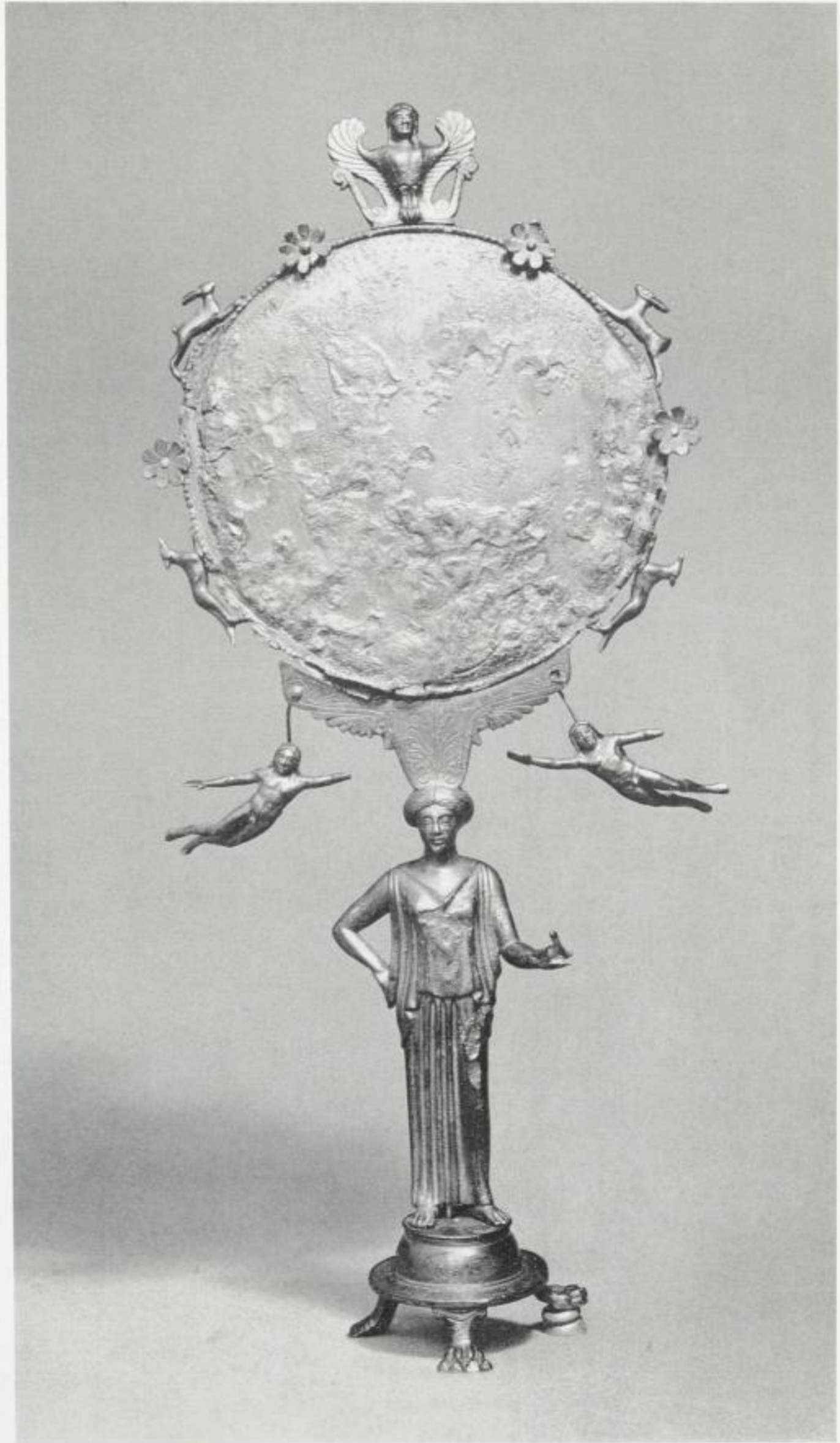




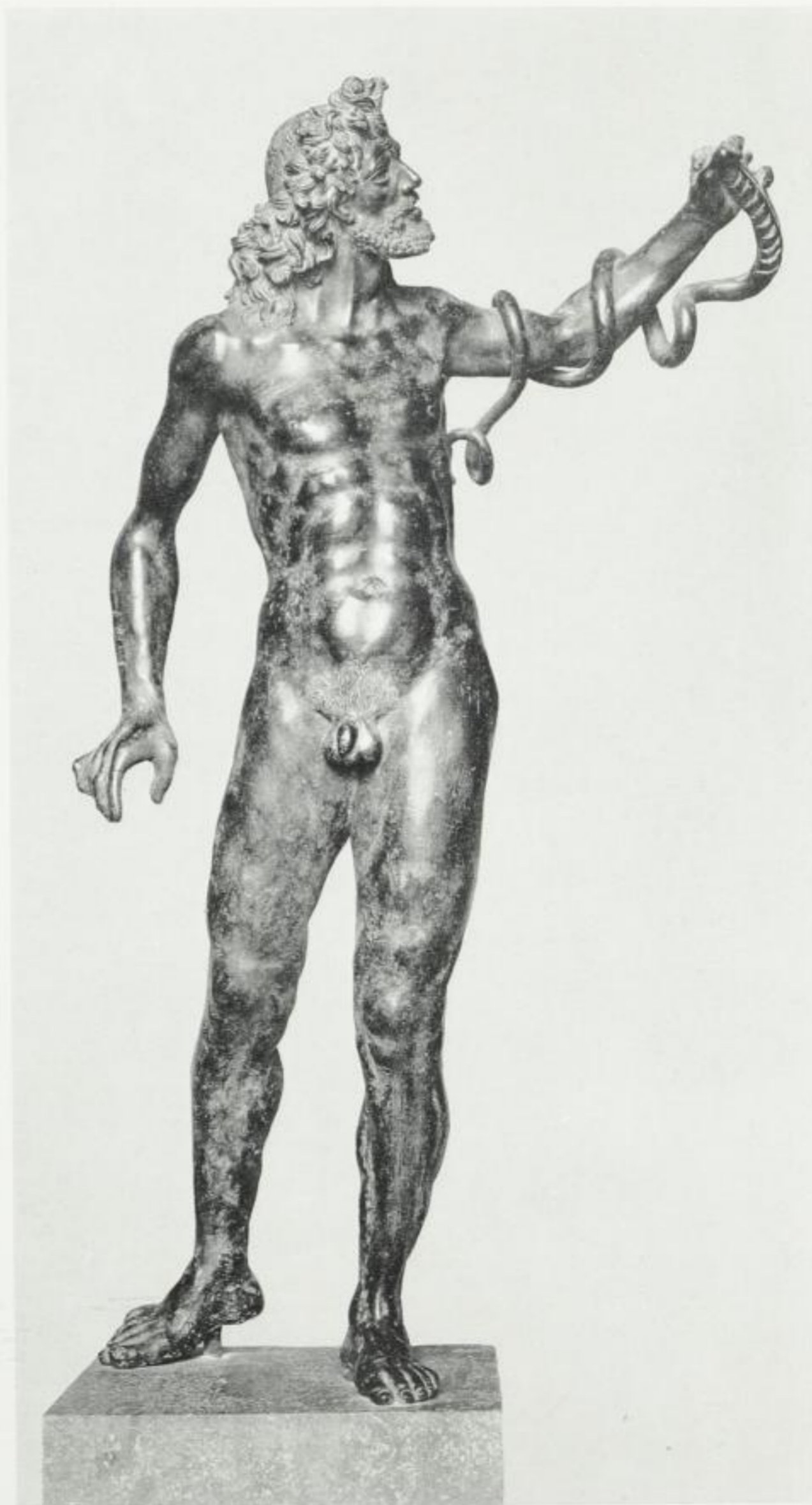












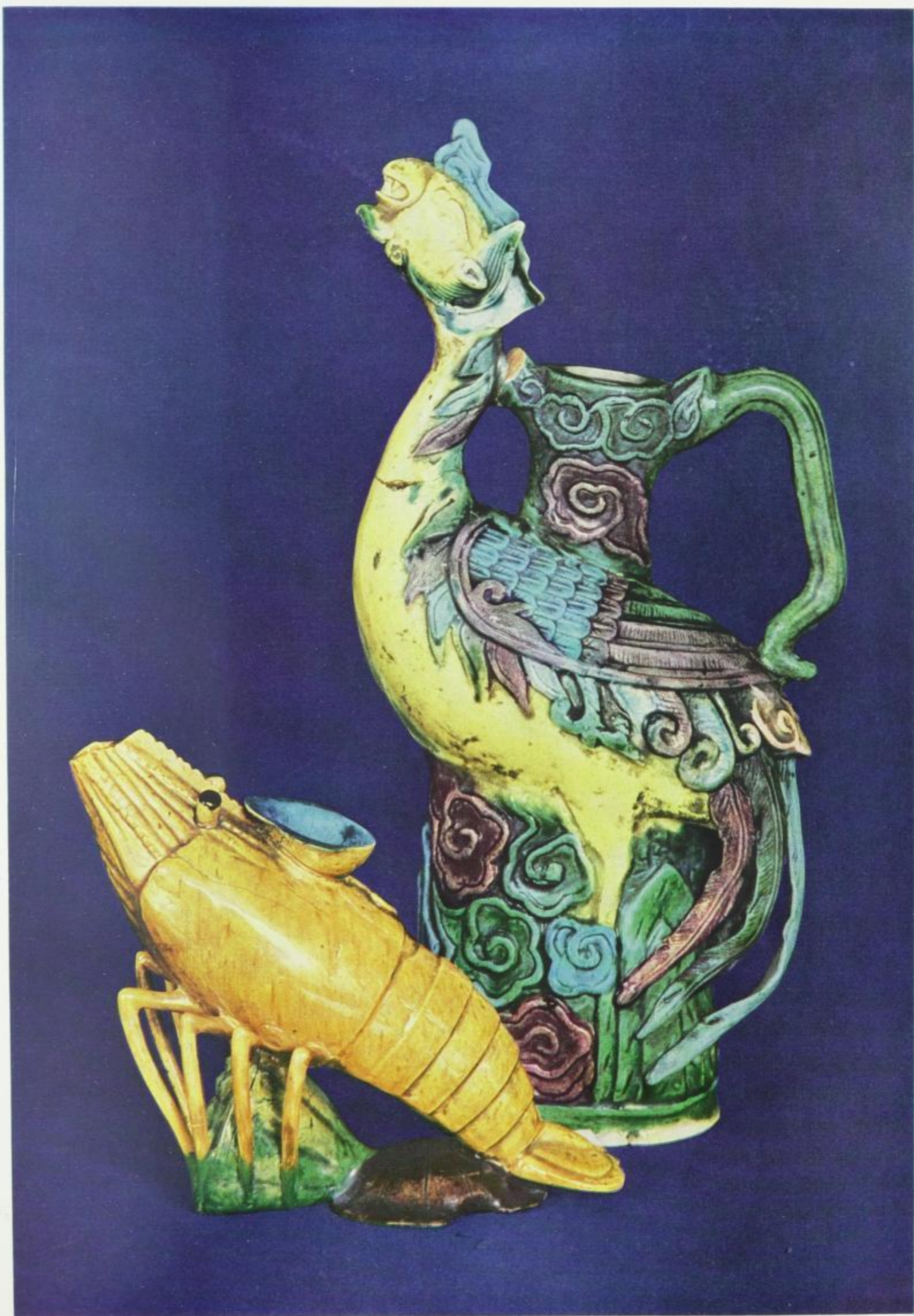






COLLECTION OF PORCELAIN

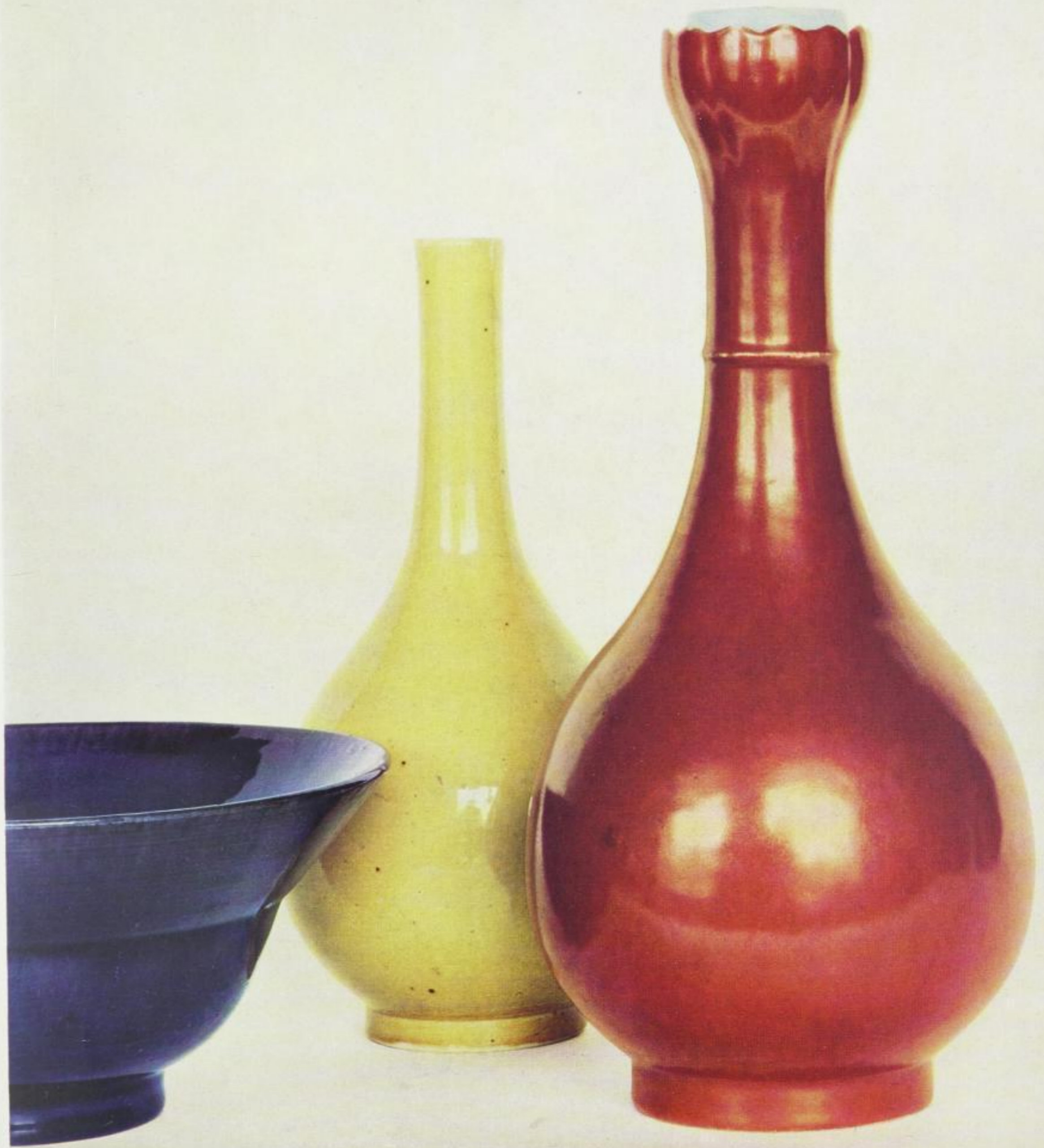
- 125 Wine Jugs in the Shape of a Phoenix and of a Lobster. Unglazed porcelain with enamel painting. China, 16th century
- 126 Figure of Man on Horseback. Found in a tomb. Baked dark-grey pottery. China, 4th-6th century
- 127 Plum-vase. Light grey porcelain-like stoneware with white engobe and graffitto decoration. China, 960-1279
- 128 Cup. "Green Family"-painting. China, 17th-18th century
- 129 Bowl and Vases with coloured Glazing. China, 18th century
- 130 Flute-vase with blue Ground and Chinoiserie Decoration by J. G. Höroldt. Meissen, 1726
- 131 Bowl and cylindrical Pitcher with blue Chinoiserie Decoration by J. G. Höroldt. Meissen, about 1725
- 132 Tea Pot and Coffee Jug. Böttger stoneware with enamel painting by J. F. Meyer. Meissen, about 1715
- 133 Large Jug. Böttger porcelain. Meissen, about 1715
- 134 Heron by J. J. Kändler. Meissen, 1731
- 135 Tureen from the "Swan" Table Service by J. J. Kändler. Meissen, 1738
- 136 Harlequin with Jug. Painted in colour. J. J. Kändler. Meissen, 1738

























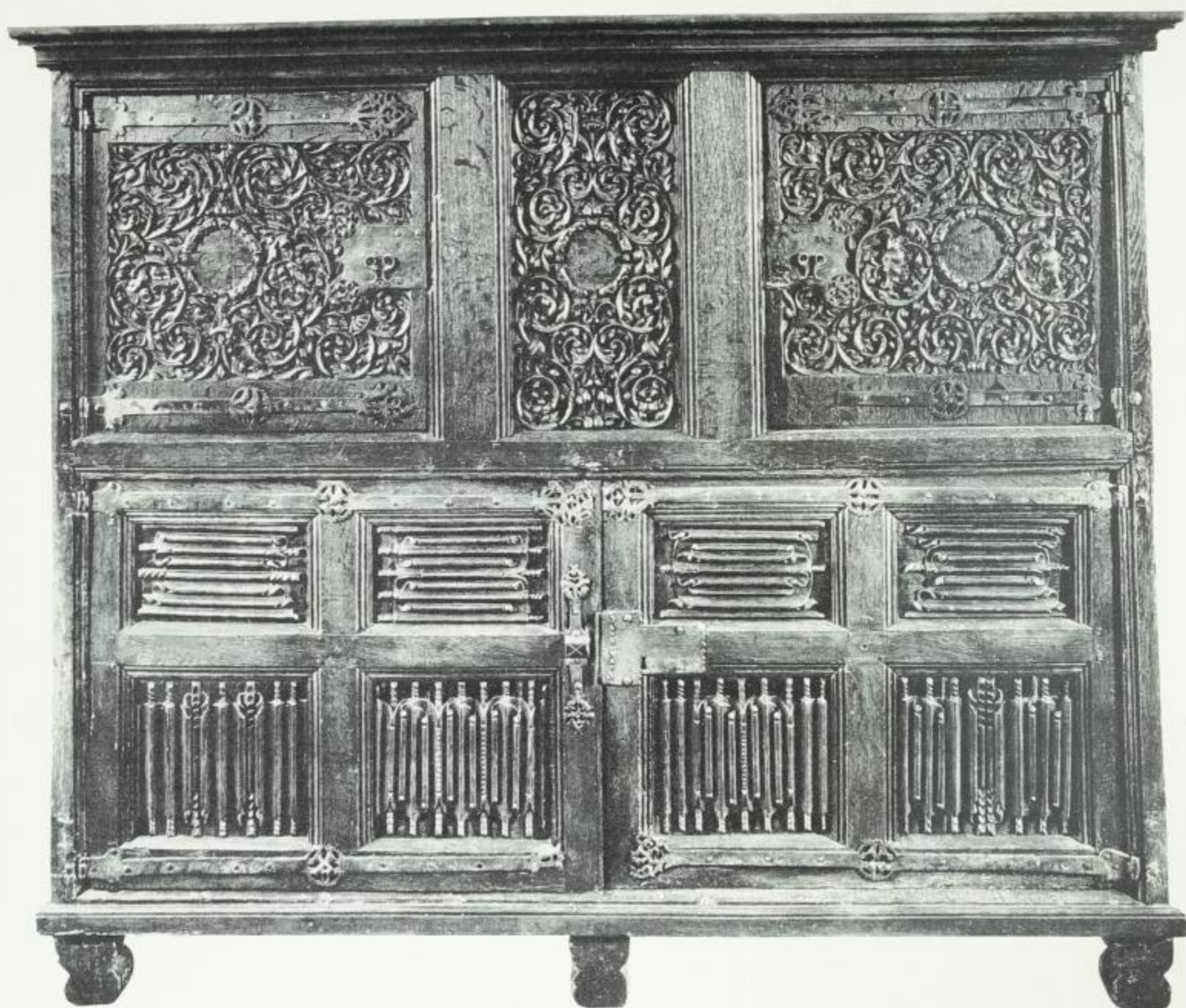
MUSEUM
OF WORKS OF CRAFTSMANSHIP

- 139 Angel from Antependium from St. Mary's Church at Pirna. Bohemian, about 1360
- 140 Tin Candlestick of the 15th century
- 141 Goblet with Lid, front and back view. Polished and cut glass. J. Chr. Kiessling. Dresden, about 1730
- 142 Cupboard, Oak. North-west Germany. About 1550
- 143 Commode by van Risenburgh. Paris, about 1750
- 144 Faience Tureen with Lid. Painted in colour. Stralsund, about 1770
- 145 Jade-green Glass Vase. Munich, 1906
- 146 Positive, small Sound-board Organ. Built by Hähnel, Meissen, between 1725 and 1730.
Lacquer work by Martin Schnell, Dresden



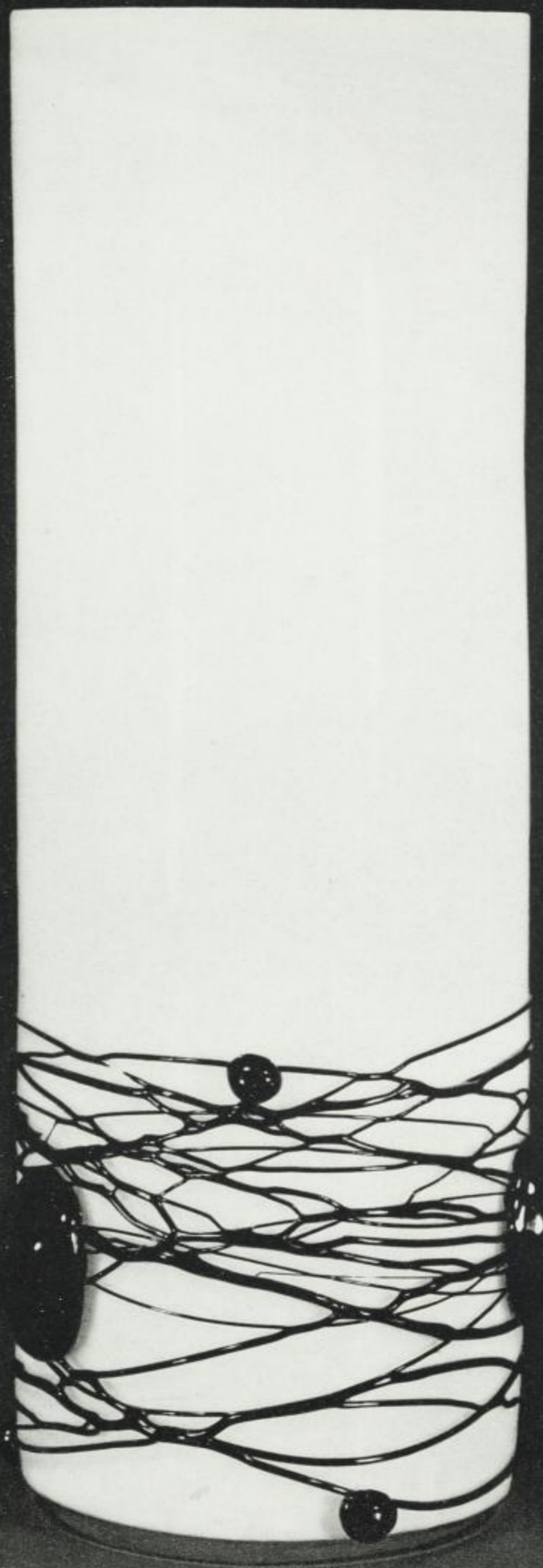














CABINET OF COINS

149 *Greek and Roman Coins*

1. Lucania, Poseidonia. Stater, about 550 to 470 B.C.
2. Sicilian, Syracuse. Tetradrachm, about 485 to 479 B.C.
3. Sicilian, Syracuse. Dekadrachm, about 410 B.C.
4. Zeugitana, Carthage, Siculo-Punic. Stater, towards end of fourth century B.C.
5. Egyptian, Ptolemy V Epiphanes. Octadrachm, about 203-181 B.C.
6. Roman, Trajan. Aureus, about 112-117
7. Roman, Hadrian. Aureus, about 117-138
8. Roman, Elagabalus. Aureus, 221
9. Roman, Valens. Double solidus, about 375-378

150 *Bracteates*

1. Meissen, Margrave Konrad of Wettin 1123-1156
2. Brandenburg, Margrave Albrecht the Bear 1134-1170
3. Brandenburg, Margrave Albrecht the Bear 1134-1170
4. Brandenburg, Margrave Otto I 1170-1184
5. Halberstadt, Bishop Ulrich I of Reinstein 1149-1180
6. Arnstein, Count Walter II 1134-1166

151 *German Thaler of the 15th and 16th Centuries*

1. Tirol, Archduke Sigismund of Austria. Guldiner, 1486
2. Saxony, Elector Frederick III, Duke Albrecht and Duke John. Guldengroschen
3. Switzerland, Solothurn. Guldiner, 1501
4. The Town of Cologne. Gold matrix of Guldengroschen, 1516
5. Mansfeld, Vorderort-Line. Thaler, 1521

152 Hans Reinhart the Elder. Trinity Medallion, 1544

153 *German Schauthaler and Medallions of the 16th Century*

1. Saxony, Duke George. Schauthaler by Hieronymus Magdeburger. 1527
2. Bohemia, Count Stephen Schlick. Schauthaler by Hieronymus Magdeburger. 1526
3. Saxony, Elector Augustus and Elector John George of Brandenburg. Large show-piece by Tobias Wolff
4. Brandenburg, Elector Joachim I. Medallion by Valentin Maler
5. Saxony, Elector Maurice. Medallion by Tobias Wolff

154 *Saxon Medallions of the 17th and 18th Centuries*

1. Elector John George III. Large medallion by M. H. Omeis. 1690
2. Elector Frederick Augustus I. Medallion sketched by J. C. Wagenseil. 1697
3. Elector Frederick Augustus I. Medallion by G. W. Vestner. 1717
4. Elector Frederick Augustus I. Saturnalia-Medallion by H. P. Groskurt. 1719



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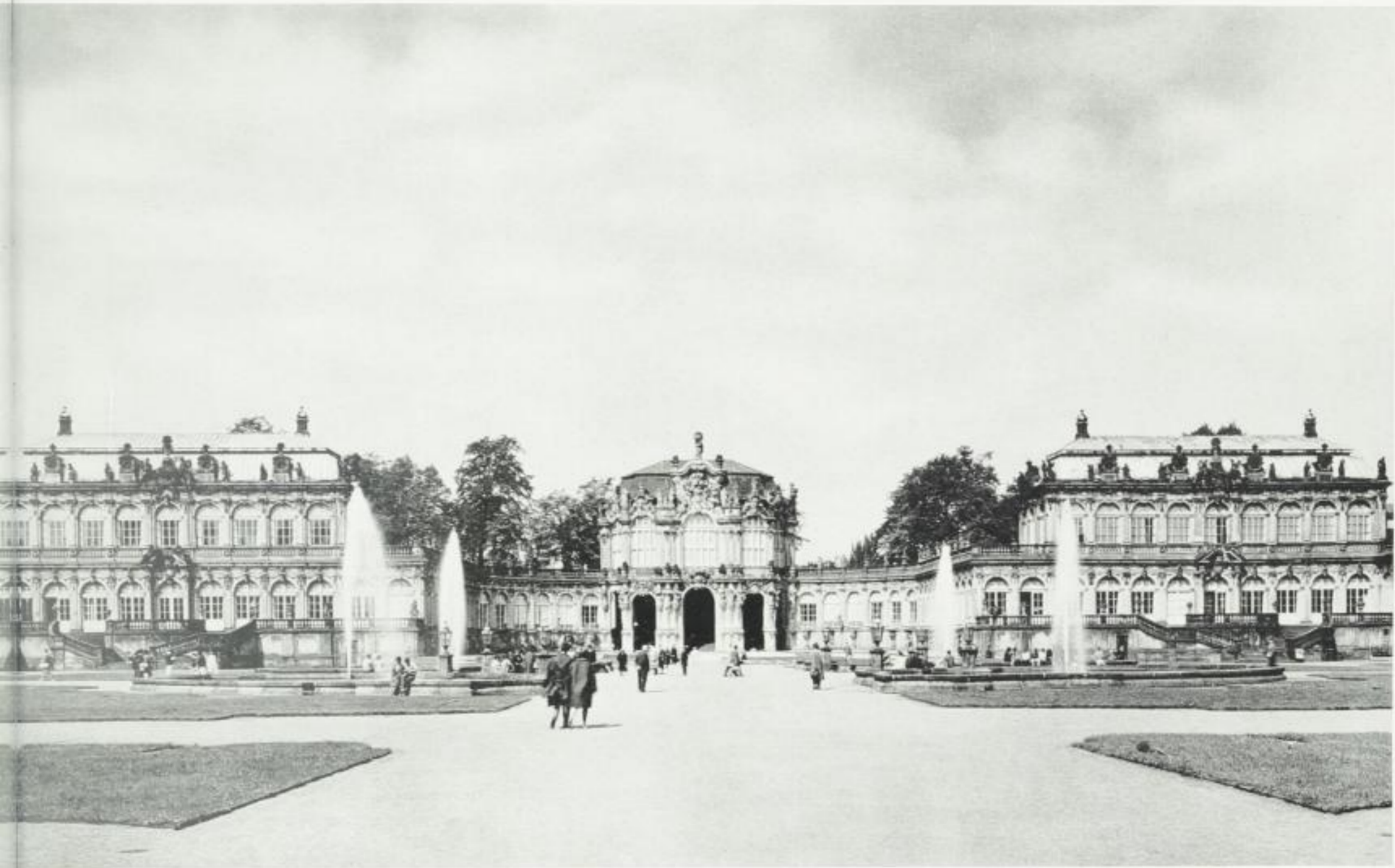
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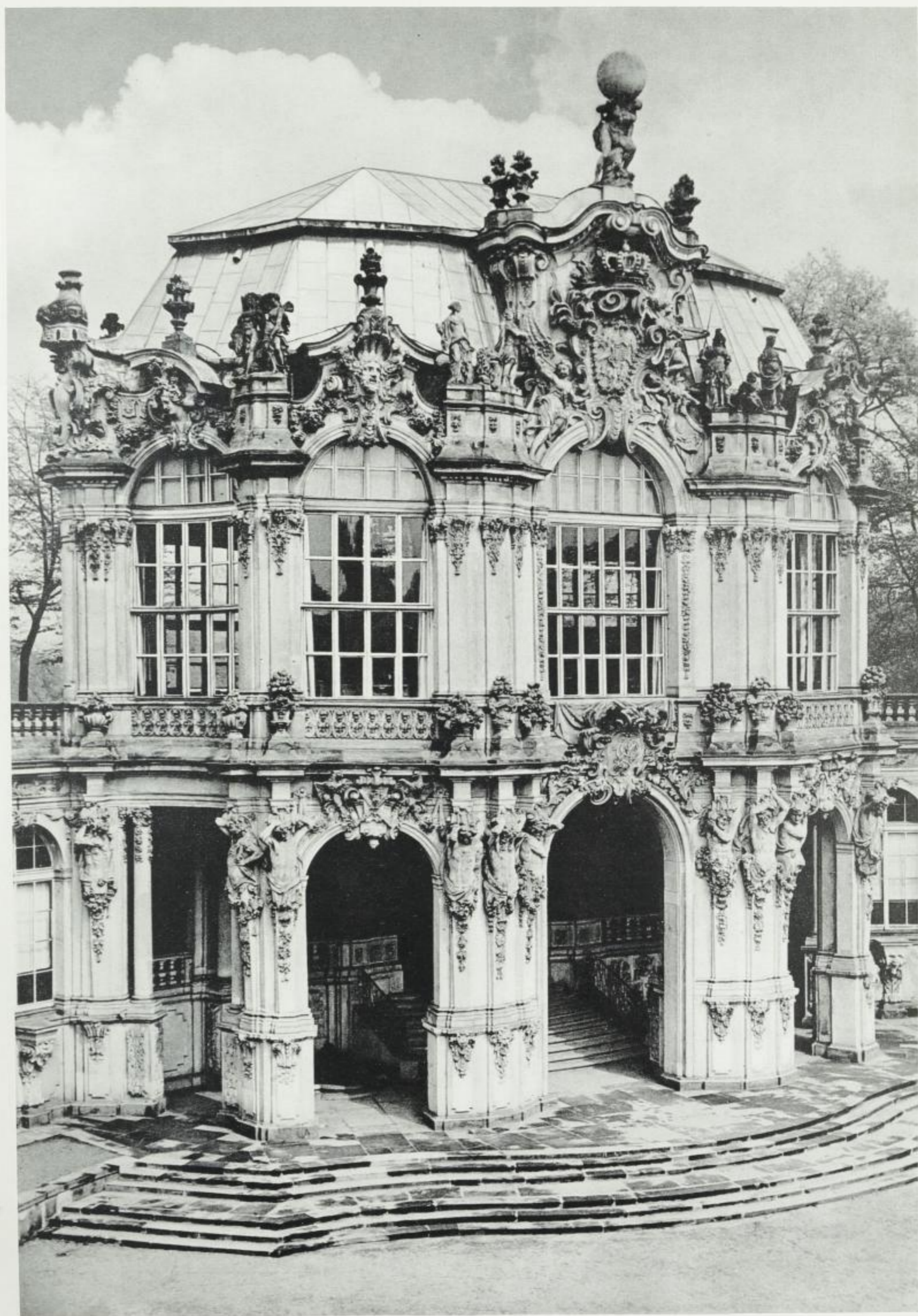
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ZWINGER

- 157 Courtyard of the Zwinger with Wall Pavilion
- 158 Crown Door and Long Gallery
- 159 Wall Pavilion
- 160 Mathematical-Physical Pavilion
- 161 View to the Nymphs' Bath
- 162 Nymphs' Bath
- 163 Detail: a Nymph from the Nymphs' Bath

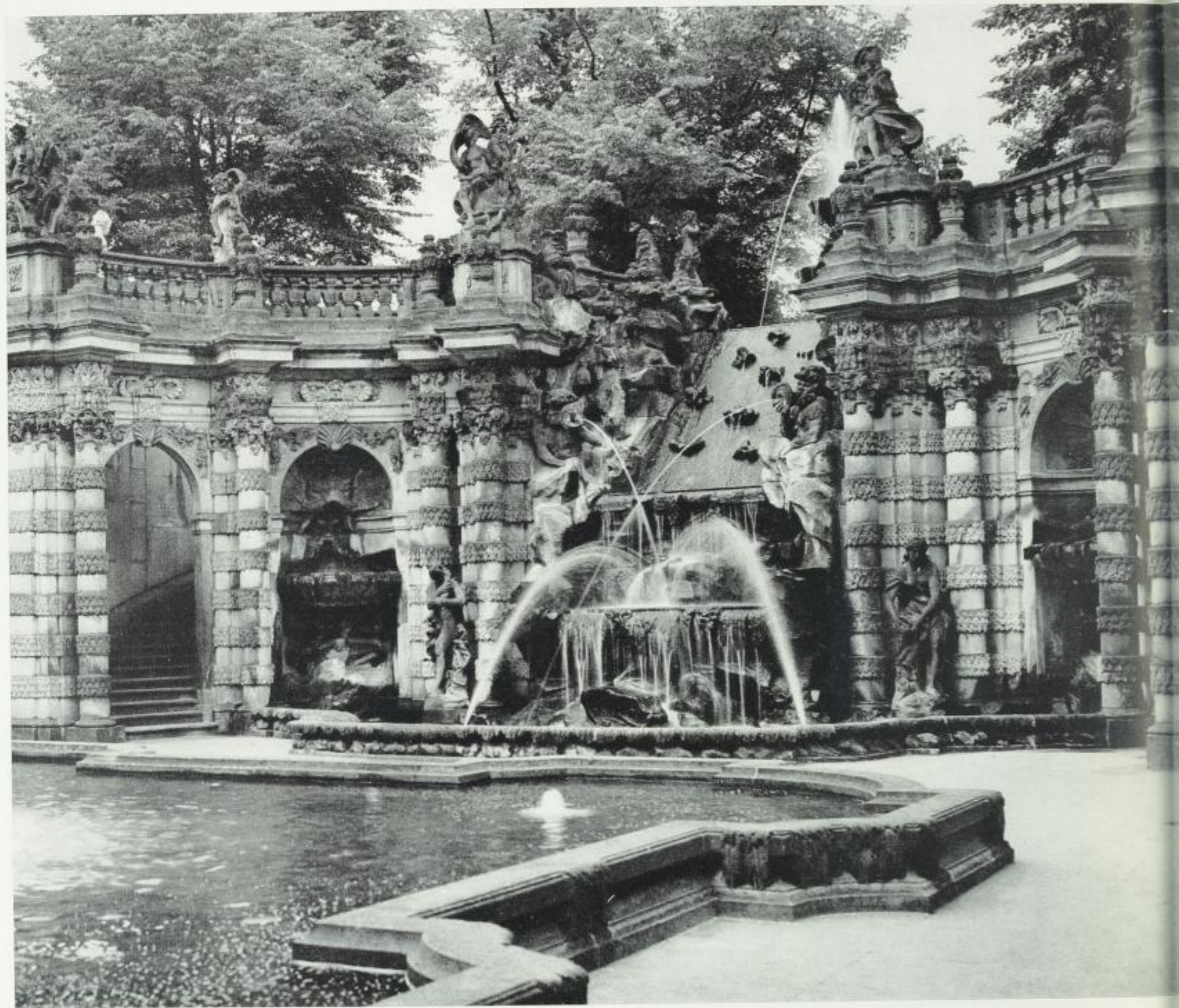














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1/30 Saalerei }

7a

Bio K

Bild K

SWE

Staatliche Kunst-
sammlungen Dresden (Galerie)

Sonderstandort

Signum

Ausleiher-
vermerk

hier für
Anleiher

III/9/280 Jd-G 80/62

45. 4° 316



SLUB Dresden

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