ane Dusseldorf School of Painting. Brom the London Saturday Review.

There is searcely a painter of note, hardly a phase-whether Christian and spiritual, or realistic and naturalistic-in the history of German art during the last half-century. which has not been more or less intimately connected with this small town upon the Rhine. The great Cornelius-termed by some the Goethe of the art of painting-was born at Dusseldorf; and to Cornelius, a man conspicuous from his youth up for large comprepensive intellect, the Academy of Düsseldorf owed its resuscitation, and art in general that signal revival of which Munich, Berlin, and other chief cities give signs in our times. This giant, the Michael Angelo of Germany, gathered around him a compact band of scholars, ardent as himself for the revival of fresco-painting. The new school received timely encouragement from King Ludwig in a commission to decorate the then recently erected (lyptothek in Munich. The cartoons for this arduous work were prepared during the winter months in Düsseldorf, and then, when summer came, masters and pupils went to the Bavarian capital to carry out the frescoes. In like manxer at Coblenz, Bonn, and the Castle of Heliorf, "monumental art" got a fair start; thus the Italian method of frescopainting learnt by Cornelius, Schadow, Veit, and Overbect in Rome, having been transplanted to Dusseldorf, took root throughout the land of Germany, where it abides and ficurishes even to this day.

Yet it was not without difficulty that the young school of Düsseldorf struggled into life and paid its way. The fame of the academy became so great that pupils flocked in from all parts; but success brought with it perplexity. Genius became in excess of the demand; the market was overstocked. The secret had been discovered whereby high art could be manufactured wholesale, and yet for the commodity when produced no purchasers were forth-coming. Fortunately King Ludwig was ready for the rescue. Moreover, the emergency called into existence the famed "Kunstverein for die Rheinlande und Westphalen," an Art-Union localized within the academy, with the express purpose of subsidizing works which proved in advance of public taste. It is interesting to know that this Kuntsverein on its twenty-first anniversary was able to announce that, in addition to nine hundred great and small pictures distributed by lottery, it had been the means of securing to churches aboth Protestant and Romish, to museums and public buildings, twenty-seven altarpieces and eleven large oil pictures. Among the works thus fostered are the famous frescoes from the history of Charlamagne which we recently had the pleasure of studying in Aix-la-Chapelle; also may be mentioned a masterpiece by Overbeck now in Cologne Cathedral: likewise Professor Keller's engraving-the largest in line ever executedof Raffaelle's "Disputa." Disseldorf, indeed, as our readers are probably, aware, has long been a chief centre for the publication of religious prints. We remember to have seen in Rome, twenty years ago, in the studio of Overbeck, then in the Cenci Palace, designs in charcoal prepared expressly for engraving in Dusseldorf. And we have now before us several hundred cheap popular prints published by the well-accredited "Verein zur Verbreitung religioser Bilder, in Dusseldorf," engraved from pictures by the best known painters in the Düsseldorf "Christian school." Such are among the ap to the standard of high seldort does as much for religious art in a twelvementh as London in a century.

distinctive in its curriculum of study. More worthy of remark is the mutual culture and the relation of brotherhood maintained between professors and pupils. While other academies may be compared to monarchies or oligarchies, that of Dusseldorf is, by its liberty and equality, like a republic. The Director does not constitute himself a dictator; no one mind, no exclusive art-manner, dominates. Thus, during half a century, Dasseldorf, notwithstanding the ascendancy of the so-called spiritual or Christian school, has given equal rights and privileges to all styles, includ-ing, of course, the naturalistic. Even at this moment are found within her borders painters in manner wide as the poles asunder. Among the number may be enumerated Professors Deger, Ittenbach, and Carl Müller, leaders in the so-called Christian school; Bendemann, illustrious by works taken from Jewish history; Tidemand, the faithful delineator of peasant life in Norway; Vautier and Salentin, devoted to realism and naturalism; and Professors Leu, and Andreas and Oswald Achenbach, famous throughout Europe as painters of coast scenes and landscapes. These artists. and many more scarcely less illustrious, are, either by office, early pupilage, residence, or otherwise, bound to the fortunes of that least exclusive of all schools of art—the Academy of Dusseldorf.

The Dusseldorf school seems to renew its youth in the life-giving fellowship sustained between masters and pupils. A skilled student is not east adrift; on the contrary, he is attached to the Academy by the provision that he may occupy one of its ateliers. Thus talent, first trained and then domiciled, is not lost to the spet; thus a gifted youth prolongs his influence over his fellow-students, and little by little grows as a vital member into the body corporate. Artists here preserve for long the attitude of discipleship; even when arrived at man's estate they continue to receive the visits of professors and the admonition of directors; and it is known that a master sometimes numbers among his scholars married men and fathers of families. The whole Academy in fact is a community for study and art-work, a guild vigilant for the welfare of the painter and his art. When in Germany some important national work has been needed, counsel has been taken of the Director by princes or municipalities. The best man for the service is indicated; the labor is assigned to some one master, aided by a band of scholars. It would seem, judging from our own unhappy experience in England, that great national works are abso-Inte impossibilities where there do not exist trained bands of scholars capable of carrying out a concerted scheme under the direction of one responsible master. The evidence of Mr. G. F. Watts, R. A., before the Royal Commission was strong in favor of the very system which has made the Academy of Düsseldorf a great art-producing power, while lack of such system has left our own academy impotent, wholly inoperative upon the nation's art save in the successful multiplication of pretty exhibition pictures. Higher results in Germany are the products of academic cul-ture, and of that fellowship in labor which subsists between a master and his scholars. It is easy to conceive how much of ardor, what esprit de corps have been engendered by this copartnership in creation; an old scholar has been known to ask as a privilege, without prospect of pay, | dorf, as in Germany and the world at large,

permission to join hands with the master over come earnest work. Thus it was in Italy. Raffaelle walked through Rome with a following of fitty disciples; and the great mural pic-tures of Rome, Florence, Pisa, and Sienna could only have come into existence under a system—the origin, in fact, of the practice in modern Germany—which secured to great masters the services of devoted bands of scholars. Art was in Italy a religion; and such has it been in Düsseldorf.

Art life in the capital of the Rhenish provinces is more than commonly social, not to say "jolly." Students of various nationali-ties, some Protestants, others Catholics, mingle kindly together in mutual toleration. student community assumes a certain burgher or citizen attitude, jealous of its rights. The Academy naturally begets kindred associa-tions. In the public gallery are cellected representative works of the school. In Jacobi's Garden, a pretty shady retreat, a well-knewn resort of poets and philosophers, the artists have located their club, the "Künstler Verein Malkasten." To drink coffee or wine beneath the trees, a painter or two perchance within view making outdoor studies, we have ourselves found pleasant in the sunny summer time. In winter the artists indulge in theatricals; the walls of the club are decorated by its members with mural paintings, and ready fancy and rapid hands and no difficulty in extemporizing scenery, coloring masks, concocting costumes, and completing other stage properties which have at least the merit of being somewhat out of the common. The artists in Rome show like histrionic propensities. Indeed, any one who may have glanced at art life on the Continent will readily believe that the painters of Düsseldorf give themselves kindly to masking and practical joking, fun and frolic of all sorts. At Düsseldorf too, as at Venice in the days of Giorgione, music is the painter's passion. Here Mendelssohn lived two years; here he conducted the "St. Paul," and the master's refining influence has survived even to the present day. Altogether it is easy to see in artist life at Düsseldorf, as at Rome, how generously Conti-nental manners lend themselves to free and easy ways. Feasts and holidays in Roman Catholic countries favor artist festivals; life is more scenic and picturesque than in lands where cold, commercial reason has ostracized imagination. Düsseldorf, moreover, still maintains rural simplicity; she is yet happily exempt from that fashionable frivolity which trades for its own empty ends on artists' inherent vanities. Thus the quiet town is more favorable to study than gay capitals like Berlin or Munich. On the whole, this abode of painters is a pleasant place to live in. Academicians from the windows of ateliers command picturesque views over the swift-flowing Rhine, the sails of passing craft shining in the sun. The town is prettily situated among trees, gardens, and running waters; nature puts on winning ways, though she scarcely rises into heroics; and so those artists who find themselves restless under throes of imagination betake themselves in the sketching season to the highlands of the Upper Rhine. Hence, when summer comes, ambitious spirits, consolidating into caravans, migrate in search of the sublime. Pilgrimage is made to old Romanesque churches, to Rhenish castles legendhaunted. It has been said that poetry and lyric music animate the wine-growing districts of the Rhine. Certainly the sketching ground which nature has provided as a domain to the school of Düsselderf furnishes to the artist's portfolio capital material, whether in type of peasantry, character in costume, or turesque accessories for backgrounds. The landscape capabilities of regions within reach of Düsseldorf-the vintage-clad Rhine, the hills of Bavaria, the mountains of the Tyrol, not to mention the accessible flords of Scandi means taken to educate the people of Germany | navia-have been turned to excellent account Lessing added that Bierstadt, the American, formed his style in Dusseldorf; it was there he learned The Düsseldort Academy has little expressly how to paint the Rocky Mountains after the approved German fashion. These and other artists of scarcely less renown place Düsseldorf landscape, notwithstanding its vicious color, in the foremost position among rival

national schools. The Düsseldorf school has been divided between two contending factions-the one spiritual and ideal, the other natural and realistic. Of the fermer, the lovely church, worthy of a pilgrimage, at Remagen, on the Rhine, is the brightest manifestation. Upon the walls of this chapel, Deger, Ittenbach, Carl and Andreas Müller, all distinguished members of the Düsseldorf Academy, have given ardent expression to their pictorial, not to say religious, faith. This impressive interior of highly-wrought polychrome naturally suggests comparison with Giotto's Arena Chapel, Padua. Such modern German revivals, indeed, have much of the character and spirit of early Christian art. The forms are studiously lovely; the heads lofty and ideal in type; the draperies academic in symmetry; the colors refined and pure; the execution delicately soft. Certainly these lovely, though somewhat feeble and conventional, wall pic-tures are not afflicted with the hardness, opacity, and crudity which often make German frescoes repellent. Unlike also to the frescoes in the Houses of Parliament, Westminster, the mural pictures at Remagen, in common with wall-paintings in Germany generally,

remain just as fresh as when first painted. In direct antagonism with the spiritual phase of the Düsseldorf school, as manifested at Remagen, is the naturalism and realism of which Karl Friedrich Lessing may be taken as the express exponent. This manly painter is best judged by the series of pictures from the Reformation of Huss, two whereof are familiar to Rhine tourists tarrying at Frankfort. An interesting parrative might be written of Lessing's career and Protestant creed, if he has one. It is generally supposed that the painter, as the champion of liberty and of nature, led a kind of Protestant revolt in the Academy of Düsseldorf against servility to tradition. the other hand, we are assured that the defiant Huss pictures were not hurled as painted pamphlets against the Church. Lessing, it seems to be admitted, holds to no one faith sufficiently firmly to side as a partisan in any polemic strife. In Christianity he loves what is simple in life, free in thought, manly in action. In his art he does not trouble himself with legends of saints or manifestations of the supernatural; he believes that the highest function of art is to set forth a nobie humanity, to depict the great men, minds, and deeds in history; he is content to plant a firm foot in time and place, and he surrenders willingly to others the realms of imagination. The Düsseldorf school has profited by the doctrines of Lessing. On the easel of Tidemand may now be seen an altar-piece for a Protestant Church in Norway, "The Baptism of Christ"-a large work which, by its individuality, realism, and vigor, must be regarded as a direct reaction to the "spiritual-

ism" that long reigned in Düsseldorf. Professor Bendemann, now Director of the Academy, takes a middle course between "spiritualists" and "realists." He has just executed a vast cartoon, an episode in the destruction of Jerusalem; also a series of wallpaintings after a newly-invented oil-process. Other signs of the times still more marked tell that a reaction has set in-that in Dussel-

art has forsaken idealism for individualism. It may be to some people a consolation to learn that the frespons at Remagen, Manich, learn that the frescoes at Remagen, Munich, and Spires, wherein the so-called spiritual school of Germany has expended its fervor, are not likely soon to fade away. German frescoes, we repeat, have stood well; unlike failures perpetrated in England, they are not discolared by faded, they do not discolored or faded; they do not, as the mural pictures at Westminster, blister, break into eruptions, and finally fall as dirty dust from the walls. On the contrary, with some few unimportant exceptions, chiefly of works unprotected from the weather, frescoes in Germany after a trial of more than twenty years remain sound and intact as if painted but

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either permanently or for a limited time. Also on
Purpiture Stocks of Goods, and Merchandise generally, on liberal terms.
Their Capital, together with a large Surping Fund
is invested in the most careful manner, which enables
them to offer to the insured an undoubted security in
the case of loss.

DIRECTORS.

Daniel Smith, Jr.,
Alexander Besson,
Issac Hazlehurst,
Daniel Haddock, Jr.,
Daniel Haddock, Jr.,
Daniel Haddock, Jr.,
WM. G. CROWELL, Secretary.

STRICTLY MUTUAL.

PROVIDENT LIFE AND TRUST CO. OF PHILADELPHIA. OFFICE, No. 111 S. FOURTH STREET.
Organized to promote Life INSURANCE among members of the SOCIETY OF FRIENDS. Good risks of any class accepted. Policies issued upon approved plans, at the lowes

Vates,

President,
BAMUEL R. SHIPLEY,
Vice-President, WILLIAM C. LONGSTRETH.
Actuary, HOWLAND PARRY,
The advantages offered by this Company are
excelled.

7372

INSURANCE COMPANIES.

PROVIDENT

PHILADELPHIA.

Office, No. 111 South FOURTH Street.

PHILADELPHIA, First Month 1, 1869. The following statement of the assets and business of this company is published in compliance with the General Insurance Law of the State of Pennsylvania.

\$181,933 54 \$40,055 00 Mortgages, first liens on Present Value, 840,055:00 1,600 00 United States 5 per cent. 30,000 00 0,600 00 City of Philadelphia 6 per 1,709 00 5,000 Junction Railroad 6 per 4,500 00 pany 6 per cent. bonds... 28,172 00 226 shares Central National 5.010.00 8,192,67 80 shares Bank of the Re-28,250 00 5,825-01 100 shares Lehigh Valley

9,600-00

2,600 00

8,000 00

5,400,00

2,775 00 347,796,81 21,438 00 Sundry securities deposited 102,804 66 Premium Notes secured by 102 804 66 Loans on Policies. \$895,101:20

Value of Deferred Premiums 30.668-01 \$971,673.83

BUBINESS OF THE COMPANY FOR 1868 Premiume, including Au-Euitles \$212,957-01 Interest on Premium Fund 14,025 77 nterest on Annuity Fund \$228,509 08 Cash in hands of Agents 73.572 55 and Deferred Premiums...

302 081 63 Less Agents' Commissions 25,594 02 Interest on other Investments Policies issued in 1868 1001 insuring, 3,295,227 04 Policies outstanding, 12mo. 31, 1868, Amount of Aunuties sold in 1863..... To:at amount of Aunuties sold in 6,019,097-00 12.747-12

Losses by deaths, numbering seven.
Total amount of deaths from the
origin of the Company...... 46,500 00-Expenses for 1868. Liabilities to Depositors and Truste. 442,078 36 -OFFICERS.

SAMUEL R. SHIPLEY, President. WM. C. LONGSTRETH, Vice-President. ROWLAND PARRY, Actuary. DIRECTORS.

Sami. R. Shipley, Phila. Rich'd Cadbury, Phila. Joshua H. Moiris, "Henry Haines, "Richard Wood, "T. Wistar Brown, "W. Hacker. "Wm. C. Longetreth," Hichard Wood, "T. Wistar Brown, "W. Hacker, "Wm. C. Longetreth,"
Charles F. Coffin, Richmond, Ind. [1 13 tr

1829-CHARTER PERPETUAL. Franklin Fire Insurance Co. OF PHILADELPHIA.

OFFICE: Nos. 435 and 437 CHESNUT STREET, ASSETS ON JANUARY 1, 1868, \$2,603,740.09. ACCRUED SURPLUS PERMIUMS.....

UNSETTLED CLAIMS. INCOME FOR 1867 8350,000-00. \$33.693·22 LOSSES PAID SINCE 1829 OVER \$5 500,000. Perpetual and Temporary Policies on Liberal Terms

Charles N. Bancker,
Samuel Grant,
George W Eichards,
Igase Lea.
George Falce,
George Falce,
Charles Directors,
Alfred Fitler,
William S. Grant,
Alfred J. Baker,
Thomas S. Eilist George Fales.

OHARLES N. BANCKER. President.
GEORGE FALES, Vice-President.
JAB. W. McALLISTER. Secretary protem.
Except at Lexington, Rentacky, this Company has no Agencies West of Philaborg.

2122

TMPERIAL FIRE INSURANCE COMPANY LONDON.

ESTABLISHED 1803. Paid-up Capital and Accumulated Funds,

\$8,000,000 IN COLD. PREVOST & HERRING Agents,

114 sm. No. 107 South THIRD Street, Phila, CLOTHS, CASSIMERES, ETC.

PANTALOON STUFFS! JAMES & LEE, NO. 11 NORTH SECOND STREET,

Sign of the Golden Lamb, Have now on hand a very large and choice assortment of all the new styles of

Fall and Winter Fancy Cassimeres IN THE MARKET,

To which they invite the attention of the trade and others. L8 28 W AT WHOLESALE AND RETAIL.

STOVES, RANGES, ETC.

NOTICE.—THE UNDERSIGNED
would call the attention of the public to his
** AEW COLDEN EAGLE FURNACE.
This is an entirely new heater. It is so constructed as to at once commend itself to general favor, being a combination of wrought and cast from It is very simple in its construction, and is perfectly airtight; self-cleaning, havingno i tpes or drums to be taken out and cleaned. It is so arranged with upright flues as to produce a larger amount of heat from the same weight of cost than any furnace now in use. The bygrometic condition of the air as produced by my new arrangement of evaporation will at once demonstrate that it is the only Het Air Furnace that will produce a prescript heaving atmosphere.

Those in want of a complete fleating Apparatus would do well to call and examine the Golden Eagle, CHARLES WILLIAMS,
Ros 11st and 11st MARKET street,

A large assortment of Cooking Ranges, Fire-board Stoves, Low Down Grates, Ventilators, etc., always on hand.

N. B.—Jobbing of all kinds promptly done. 5 100 NOTICE.-THE UNDERSIGNED

on hand. N. B.—Jobbing of all kinds promptly done. 5 100

THOMPSON'S LONDON KITCHENER THOMPSON'S LONDON KITCHENER
or EUROPEAN BANGE, for families hotels,
or public instinutions, in TWENTY DIFFERENT BIZES. Also, Philadelphia Banges,
Bot-Air Furnaces, Portable Heaters, Low-down
Grates, Fireboard Stoves, Ba'h Bollers. Stew-hole
Piates, Eoliera, Cocking Stoves, etc., wholesale and
retail, by the manufacturers.

BHARPE & THOMPSON,
11 25wfm6m No. 269 N. SECOND Street.