

**AN ART-STUDENT  
IN MUNICH; IN  
TWO VOLS. VOL. I**

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An art-student in Munich; In two Vols. Vol. I by Mrs. Howitt-Watts

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**MRS. HOWITT-WATTS**

**AN ART-STUDENT  
IN MUNICH; IN  
TWO VOLS. VOL. I**



AN  
ART-STUDENT IN MUNICH.

THERE IS THAT TO BE SEEN IN EVERY STREET AND LANE OF  
EVERY CITY, THAT TO BE FELT AND FOUND IN EVERY  
HUMAN HEART AND COUNTEenance, THAT TO BE LOVED  
IN EVERY ROAD-SIDE WEED AND MOSS-GROWN WALL,  
WHICH, IN THE HANDS OF FAITHFUL MEN, MAY CONVEY  
EMOTIONS OF GLORY AND SUBLIMITY CONTINUAL AND  
EXALTED.

JOHN RUSKIN.

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H8635a

AN  
ART-STUDENT  
IN  
MUNICH

BY  
MRS. HOWITT · WATTS.

IN TWO VOLS.

*SECOND EDITION.*

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VOL. I.

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LONDON:  
THOS. DE LA RUE & CO.  
110, BUNHILL ROW.

1880

TO MARY HOWITT

The following Pages

ARE AFFECTIONATELY INSCRIBED

BY HER DAUGHTER.



## INTRODUCTION

### TO THE SECOND EDITION.

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THE Author requests her husband to add a few words, by way of introduction, to the new edition of her book. He suggests to her that—as sometimes happens with ladies—she is turning timid rather late. She replies that she has nothing to say. Nor, indeed, is there much, though perhaps, something, to be said.

The work, of which a second edition is now offered to the acceptance of the public, has been long out of print, and the Author has been frequently asked for it, both at home and abroad. It was very kindly received on its original publication, and she has been gratified at learning incidentally, more than once, that it has been found an agreeable companion, and even a practically useful guide-book—to which, however, it makes no pretension—to the Art-City, by more than one of those distinguished writers, English and American, whose commendation of any literary work is praise indeed.

She hopes, therefore, not to be deemed presumptuous in having assented to a proposal for its revival.

Some changes which have taken place since the work was originally published may receive a passing notice.

The difficulties which the habits of society of that day placed in the way of a young woman seeking an independent career in Art, or, indeed, in any other direction, have now almost wholly passed away, and thus, one of the objects to which the book was designed in its modest degree to contribute has been largely attained.

The "Passions-Spiel" at Ober-Ammergau, to which these sketches first directed public attention in England and America, has become since then more and more an object of public interest, until the Peasants' Play has attained the perilous distinction of fashion. The performance of 1880 (they are given every ten years) will be the third which will have taken place since that described in these pages.

Lastly, the illustrious painter to whose kindness these young ladies were indebted for the facilities for practical Art-culture, at that time almost unattainable to women, and but for which this book would never have been written—has passed away from the scene of his labours and triumphs.

The Author has ventured to add, in an Appendix, a criticism upon the works of this master, from the well known pen of Hermann Becker, and which appears to her to be just and solid.

She is not unaware that the works of Kaulbach have appealed less to the spirit of England than to that of his native land.

The cause of this is not far to seek.

Art is many-sided, and is rarely, if ever, passing through the same phase of its development, at the same time in different countries.

When German Art was in the philosophical stage, of which the works of Kaulbach, as a whole, afford the most prominent and the fullest illustration, English Art was most admired in Germany for its realistic qualities, as manifested in the admiration felt by the great German master for Hogarth, whom he sought, not without success, in some of his earlier works to emulate; and in the appreciation of the genius of Wilkie, which led to the commission given to that English painter by King Ludwig I. of Bavaria, for whom was painted his celebrated picture of "The Reading of the Will."

All is now reversed or reversing. Germany is now relinquishing the philosophical and metaphysical in Art, for the poetry of realism in contra-distinction to the poetry of idealism, as illustrated in the pictures of Piloty and of the younger Kaulbach (Hermann), whilst there are surely not wanting signs around us, that English Art is now on the eve of a great transition in its highest and noblest efforts, from pure realism to the poetical and philosophical ideal.