

**SPECIAL CATALOGUE OF
THE ROYAL
MUSEUMS AT BERLIN,
A. THE OLD MUSEUM**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649709922

Special Catalogue of the Royal Museums at Berlin, A. The Old Museum by Wassermann

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WASSERMANN

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THE ROYAL
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A. THE OLD MUSEUM**

Berlin. Staatliche Museen

Special Catalogue

of

The Royal Museums at Berlin.

A. The Old Museum.

Edited by

Wassermann.

A Manual for the Visitors of the Collections of the Royal
Museum, with Special Regard to the Picture-Gallery.

Berlin, 1869.

Published by R. Heidemann & Co.

Piratical editions will be prosecuted.

KD 43331



Regulations.

The Collections of the Royal Museums are, with the exception of the Cabinet of Prints, opened to the public every day without *Tuesday*, — in winter from 10—3, in summer from 10—4, on Sundays only from 12—2 o'clock.

The *Cabinet of Prints* is open for general inspection only on Sundays from 12—2; but by desire of persons, taking a special interest in them, the portfolios may opened also on any other day.

On ecclesiastical holidays both the Museums are closed.

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1. The Old Museum as a Building.

The Old Museum was built during the years 1824 — 1828 by Schinkel, the celebrated architect, in the reign of Frederic William III.

The principal front of the building, which is executed in the Hellenic style, is formed by a porch of 18 Jonian pillars. A grand flight of steps leads up to that porch. On the right of the steps stands the bronze group modelled by Professor Kiss: „An Amazon contending with a Tiger;“ it has cost 23000 Thalers, which sum has been defrayed by a number of art-amateurs at Berlin. On the left stands another group: „Combat between a Horseman and a Lion,“ by Professor A. Wolff.

The back wall of the porch is adorned by two rows of upper and two rows of lower wall pictures. Opposite to the flight of steps is the Vestibule leading to the Picture Gallery and likewise adorned with wall paintings. Below the double staircase is the principal entrance, formed by a magnificent bronze door; the latter is cast after a model projected by Government-Architect Stüler at the Royal Polytechnic Institution; it consists of two wings; its height is 17' 4" and its weight about 150 Ctnr.

2. The Wall-Paintings of the Porch.

These wall-paintings have, under the superintendance of Director P. v. Cornelius, been executed by Berlin artists after Schinkel's models.

A. Paintings of the Upper Row.

1. *The Left Traverse* (painted by C. Stürmer): Uranus, the primeval parent of the Grecian gods, surrounded

by the stars, which, in the shape of loving couples, are dancing round him. A rainbow is stretching all around; the zodiac with its twelve constellations.

2. *The Long Wall on the Left.* (by C. Eggers, C. Herrmann, C. Pfannenschmidt, H. Schulz, F. Schadow, and others): Saturnus, the God of time, exhibiting the evil principle of destruction. But when Jupiter creates the light, Saturnus retreats on his chariot, drawn by snakes, into the obscurity of primitive time, while two Titans vainly endeavour to oppose the world of light. And now Jupiter begins to create this new world. Prometheus, by kindling his torch at Jupiter's lightening-flashes, obtains light for the mortals. The Dioskuri (Castor and Pollux) diffuse the first daylight, while Selene, the lightspender of the night, (the moon), in her chariot drawn by cows, is moving over the night, which is exhibited as a cowering female of gigantic proportions, whom Genii are wrapping in coverings. All around her repose her children: Art in its germ, leaning on the lyra; Love, exhibited by a sleeping couple; Dreams, roused into life by the dawning morning, and Maternal Love, called into activity by two Genii, — Labour and Harvest. War, a sleeping youth with a spear is covered up by a female Genius, lest he disturb the young world by waking up; before him Peace with the palm, accompanied by the Muses. A Genius is shedding dew and seeds on the earth, in order to rouse infantine life. By this process the elements of science begin to develope; a genius is measuring the depth by means of a plummet. Once more, however, Creatures of the night rush in, resolved to cause mischief; they terrify the heavenborn children who are pouring dew and fertilising seeds down on the earth, — so that one of them, in his consternation, drops his vessel. But this attempt of the Powers of Darkness is unsuccessful. The lively cock announces the approaching day, with which care and work also begin. The appearance of a gardener and his wife indicates the cultivation of the soil; a mother's solicitude protects her child from the pursuing Creatures of

Darkness; Genii welcome the sunrise by a chorus of harps. Venus, the star of the morning, precedes the sun; behind her comes Eros, the god of Love, to whom she assigns his functions on earth. Two female figures, Hope and Trust, are looking up to Venus, while two others welcome the sungod Helios, who with his chariot is rising out of the sea. Over him are seen the sacred swans of the sungod, conducted by infant Genii, and before him the Graces, who render life cheerful.

3. *The Long Wall on the Right*, (by Eggers, Schulz, Stürmer, Schadow, R. Elster and G. Eich).

The subject of the painting on the long wall at the right exhibits human life in its four epochs, which are here represented by the four seasons and by the times of the day.

a. The Spring or Morning begins with the form of Sibyl prophetically writing the future on palm leaves. Pastoral tribes repose near their herds; wild huntsmen descend from their mountains. In the poet's cottage Psyche and the Muse are stringing the lyra. Above, the people participate in the contest and Victory guides the victor's hand. The youthful Genius of Poetry inspires his lips for song, while loving youths are fanning coolness to him. The first essay in painting is likewise represented: a young man is drawing the profile of his mistress on a rock.

b. The Summer or Noon represents the harvest and the pleasures offered to the young race. A Nymph presents the refreshing draught to a warrior; a shepherd reposes with his flock; the play of a young maiden is accompanied by a youth with the flute. The innocent playfulness of fancy is indicated by a young girl sprinkling and wetting a Nymph who is drawing water. On the top of Helicon springs up, under the hoofs of Pegasus, Hippocrene, the Source of Fancy, the water of which flows into the well from which man draws inspiration. Behind the veil formed by the rushing water, deep down in the bosom of the earth, appear the Destinies, surrounded by youthful Genii who endeavour to arrest their decisions. A shepherd is playing