



*J. P. Schneider jr.*  
*Established 1824*  
*Art Dealers*

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Dear Customers,  
Dear Friends,

We hope this catalogue finds you in good health, that being what concerns us most at present – among other things. The exceptional times we are living in bring their own special challenges. Yet they also present an opportunity, since working from home and the restrictions afflicting travel mean that we are all spending more time at home. Many of us are seizing the chance to engage more deeply with our own collections and to discover new aspects of works that we thought we knew well. In times such as these especially, the joy afforded us by

such works and the contemplation of art generally are a major factor in quality of life. We therefore hope that you will find our selection of works dating from the late eighteenth to the early twentieth century at once both inspiring and stimulating. We also look forward to seeing you again very soon.

Yours  
Christoph Andreas und Max Andreas

## JOHANN CONRAD SEEKATZ

(b. 4 September 1719 Grünstadt; d. 25 August 1768 Darmstadt)

### 1 *Hl. Familie auf der Flucht nach Ägypten* (*The Holy Family on the Flight into Egypt*), ca. 1765

Oil on wood  
26.4 x 36 cm

Alarmed by Joseph's second dream prophesying Herod's slaughter of the innocents in Bethlehem, the Holy Family flees to Egypt.<sup>1</sup> While the Gospels According to Matthew (2, 13–23) and Luke (2, 39) expend no more than a few words on this episode, it is described in detail in the apocryphal Gospel of Pseudo-Matthew. Thus we can pinpoint the exact moment on the Flight into Egypt that is depicted here by Johann Conrad Seekatz. On the third day of the journey, the Holy Family decides to rest under a palm tree, which at Christ's behest bends its branches so that Mary may eat of its fruit and opens a vein of water from its roots so that she may drink.<sup>2</sup> At dawn the next day, Christ thanks the palm tree as follows: "This privilege I give thee, oh palm tree, that one of thy branches be carried away by my angels, and planted in the paradise of my Father."<sup>3</sup>

Even if the angel at left is clearly holding a palm frond, the tree on the right that Seekatz selected as shelter for the Holy Family is one he might have found in his native Germany. Looking more closely at the ground between the donkey and Joseph,

we can see the little trickle of water, which at Christ's command the tree dispenses so that the Holy Family can quench their thirst.<sup>4</sup> The tear in the clouds, flanked by the divine apparitions of the angels, can be read as a reference to paradise and to heaven, here bathing the figures in divine light in an otherwise dark and dangerous landscape. MA

#### PROVENANCE:

Private collection

Kunsthau Weinmüller, Munich: Auction 95. 23./24.06.1965, Lot 1450 (pl. 62)

Private collection in Germany

#### BIBLIOGRAPHY:

Emmerling, Ernst, *Johann Conrad Seekatz 1719–1768: Ein Maler aus der Zeit des jungen Goethe. Leben und Werk*, Landau 1991, WV No. 037 p. 69

1 Matthew 2, 13.

2 Compare with Johann Conrad Seekatz, *Rest on the Flight*, ca. 1758, oil on canvas, 28.3 x 21.4 cm in the Hessisches Landesmuseum Darmstadt, inv. no. GK 905.

3 Roberts, Alexander et al. (eds.), *The Ante-Nicene Fathers*, Vol. 8, New York 1886, Chap. 20, n.p.

4 Ibid. Chap. 20, 2.



## LEONHARD TRIPPEL

(b. 20 April 1745 Schaffhausen; d. 18 April 1783 Schaffhausen)

### 2 *Weite Flusslandschaft (Riverscape)*

Oil on wood  
30.5 x 38.5 cm  
Signed at bottom left: L. Trippel. Fec.

Firmly persuaded of the supremacy of history painting propagated by the academy, the eighteenth century accorded landscape painting only a lowly status in the hierarchy of genres.<sup>1</sup> And there were gradations even within landscape painting, the lowliest of them being straightforward imitations of nature. Idealized re-imaginings of the natural world, by contrast, were held in high esteem, since the improvement of *belle nature* called for inventiveness and creativity on the part of the painter.

Trippel was able to observe the conflicting demands of the realistic versus the contrived reproduction of nature in the works of his teacher, Christian Georg Schütz the Elder.<sup>2</sup> It was of all places in his pupil's native Switzerland that Schütz himself, influenced by the Swiss vedute painter, Johann Ludwig Aberli,<sup>3</sup> developed a naturalistic approach of his own, even if he remained bound by the stylistic ideals of his age. Trippel ventured even further out on a limb by selecting an even lower vantage point for his viewers and an even lower horizon than Schütz. This has the effect of vertically shortening the picture field, which in turn makes for a more realistic perspective.<sup>4</sup> It also shows us Trippel breaking free of the lingering influence of the "world landscape" style that Schütz prized so highly in the works of his idols, one of whom was Herman Saftleven.<sup>5</sup> The pupil also emancipates himself from his teacher in his han-

dling of architecture. Instead of turning the castles into picturesque motifs embellished with fantasy elements, for example, he contents himself with merely sketching them in on the cliff top. Another advance made by Trippel is apparent in the foreground sloping down towards the viewer. Whereas the trees on the right serve both to frame the view and to stagger the depth, those on the left create a kind of autonomous space, whose intimacy makes for a pleasing contrast with the vastness of the riverscape opening up behind them. MA

#### PROVENANCE:

Private collection in Germany

#### BIBLIOGRAPHY (GENERAL):

Thieme, Ulrich and Becker, Felix (eds.), *Allgemeines Lexikon der bildenden Künste von der Antike bis zur Gegenwart*, Leipzig 1912, Vol. XXXIII, p. 406

- 1 The most illustrious genre was history painting, followed by portraiture, genre scenes, landscape and/or animal paintings, and still life.
- 2 Christian Georg Schütz the Elder (1718 Flörsheim a. M. – 1791 Frankfurt a. M.).
- 3 Johann Ludwig Aberli (1723 Winterthur – 1786 Bern) was one of the great pioneers of the Swiss vedute, a genre that flourished after 1760, in part as a result of the advent of tourism.
- 4 The same effect can be observed in the works of Esaias van de Velde (1590 Amsterdam – 1630 The Hague), who in this respect had a crucial influence on the development of landscape painting.
- 5 Herman Saftleven (1609 Rotterdam – 1685 Utrecht).



## ANTON RADL

(b. 15 April 1774 Vienna; d. 4 March 1852 Frankfurt a. M.)

### 3 *Gebirgstal mit Wasserfall* (*Mountain Valley with Waterfall*)

Oil on canvas

34 x 42 cm

Signed at bottom right: A. Radl

The exact spot where the water comes tumbling down off the mountain is as if singled out by sunlight. At the foot of the drop the water crashes onto rocks that the relentless torrent has prised apart from the massif. Half hidden from view behind a tall tree, the stream then becomes calmer before spilling over one last step, which like the crest of the fall is lit up by the sun. Seemingly unimpressed by this powerful natural spectacle, the oak leans towards the water that nourishes its roots, but at the same time threatens to topple it. Looking at the idyllic valley of the right middle ground, the somewhat forlorn staffage seems paltry compared to the peaks all around and the overpowering force of the watercourse in the foreground. Anton Radl's arc of tension opens with the waterfall and then slowly discharges over the lush pastures of a seemingly peaceful mountain valley with a stream serenely flowing through it. The three young trees on the right mark the valley's outer limit as well as adding density to the composition as a whole. In his grasp of landscape Radl is torn between the idealistic aspirations of the eighteenth century and the naturalism of the nine-

teenth. He combines the idealizing style of the Neoclassicists<sup>1</sup> with realistic, in some cases veduta-like, scenes, and hence does not fit neatly into any of the usual art-historical categories. Even if he took as his model that "great teacher Nature, whom I often and eagerly sought out,"<sup>2</sup> and saw the reality with his own eyes, his work was still clearly influenced by the tradition of representing nature as "beautiful" in the classical sense.<sup>3</sup>

MA

#### PROVENANCE:

Corporate collection in Germany

#### BIBLIOGRAPHY (GENERAL):

Exh. cat. *Anton Radl 1774 – 1852: Maler und Kupferstecher*, Museum Giersch Frankfurt a. M. 2008, Petersberg 2008

<sup>1</sup> Radl's contemporary, Jakob Philipp Hackert (1737 Prenzlau – 1807 Florence), who painted in the tradition of Poussin and Claude Lorraine is one example among many.

<sup>2</sup> Radl, quoted after Wilhelm Amandus Beer in "Anton Radl. Zum 50. Todestag (4. März 1902)", in *Frankfurter Zeitung*, 4 March 1902, 1st morning ed.

<sup>3</sup> *Anton Radl 1774–1852: Maler und Kupferstecher*, exh. cat. Museum Giersch, Frankfurt a. M. 2008, Petersberg 2008, p. 50.



## CARL (KÁROLY) MARKÓ THE ELDER

(b. 25 September 1793 Leutschau, now Levoča, Slovakia; d. 19 November 1860 Villa Appoggi near Antella, Florence)

### 4 *Landschaft mit Wasserfall* (*Landscape with Waterfall*), 1841

Oil on canvas

37 x 47 cm

Signed and dated at bottom right: C. Markó 1841 p.

The Hungarian painter Károly Markó the Elder, who lived for many years in Italy, is known as the author of mythological and biblical scenes and motifs set in large, expansively composed Arcadian landscapes. He had been a student at the Vienna Academy of Fine Arts for two years and had already had some success as an artist by the time he set off for Italy. On arriving in Rome in 1832, Markó attached himself to Joseph Anton Koch (1768–1839), a member of the Brotherhood of Saint Luke (also known as the Nazarenes). It was not a random choice, although the extent to which Koch influenced his development as an artist is open to question. Both painters nurtured a certain preference for landscapes populated with figures from mythology and in this respect can be said to have continued the classical tradition of Claude Lorrain and Nicolas Poussin. The painterly severity of a painter like Koch, as manifested in his sharply delineated motifs and use of clear colours, however, is nowhere to be found in the works of Markó, who cultivated a softer style and attached great importance to a harmonious palette. Markó, of course, stands for a different generation that was becoming increasingly preoccupied with the reality of the natural world, even if he never quite relinquished his idealized images of nature, which is why his creations should always be viewed in the context of his studio work.

Our painting, too, is undoubtedly a product of the studio. The view of a waterfall with luxuriant vegetation extending all the way to the edges of the canvas is relatively narrow and self-

contained. Its painterly charm derives from the interplay of water, rocks and trees, which Markó articulates with painstaking attention to detail. It is a landscape that cannot be identified beyond doubt,<sup>1</sup> but that invites viewers to linger and that yields up many of its charms only on closer scrutiny. Unusually for Markó, the composition is almost entirely without extras – apart from a barely perceptible male figure in the right half of the work.

Markó's painting still bears the stamp of the Romantics, even if it lacks the quasi-religious veneration of nature that had its roots in Romanticism. His figures are not outcasts, but instead seem to belong to the world of mythology, of nymphs and Greek goddesses, even if there are simple country folk among them, too. The relationship between man and nature is a prelapsarian one in Markó's work; it is as if his personal experience of Italian levity and dolce vita had infused the world of his paintings. Károly Markó soon succeeded in making a name for himself in Rome and in 1840 he was appointed professor at the Accademia di Belle Arti in Florence. He spent his final years living the life of a recluse near Florence. EH

#### PROVENANCE:

Düsseldorf art market

Private collection in Hesse, Germany

<sup>1</sup> The painting could perhaps show one of the waterfalls of Tivoli near Rome, where the artist lived from 1834.



## AUGUST WILHELM LEU

(b. 24 March 1819 Münster; d. 20 July 1897 Seelisberg)

### 5 *Bachlandschaft (Landscape with Stream)*

Oil on paper mounted on cardboard

21.5 x 34 cm

Labelled on verso in a different hand: "A. Leu um 1845"

Stamp of the estate of Prof. A. Leu

August Wilhelm Leu is known to us mainly as a painter of romantic landscapes of the Alps and Norway. One of the most obvious strengths of this painter, who was trained by Wilhelm Schirmer in Düsseldorf,<sup>1</sup> lies in his atmospheric rendition of light, which he frequently uses to dramatic effect (Fig. 1). What fascinated him most alongside waterfalls were mountain lakes and the chance to paint haunting and exceptionally detailed reproductions of the light effects reflected in them (Fig. 2). Unlike the two aforementioned comparisons, this intimate glimpse of one small segment of a stream, painted in situ, seems unburdened by any romantic or dramatic pathos. Because it was painted from a low vantage point, the view is concentrated wholly on the gentle slope in the terrain and the water tumbling down. A softly illuminated bough projects into the picture from left and while the water in the shade below it is turbulent,

the main body of water on the right is comparatively tranquil. The area to which the artist paid most attention was the stretch of water between the two waterfalls. Here, the green hues of the forest and the plants covering the riverbanks reflected in the seething water and illuminated by the sunlight streaming down from above are masterfully captured.

There are works by this artist in the collection of the National Museum of Norway (fig. 1), as well as in the National Gallery Berlin, the Philadelphia Museum of Art and the Royal Collection of the British royal family. MA

#### PROVENANCE:

Private collection in Germany

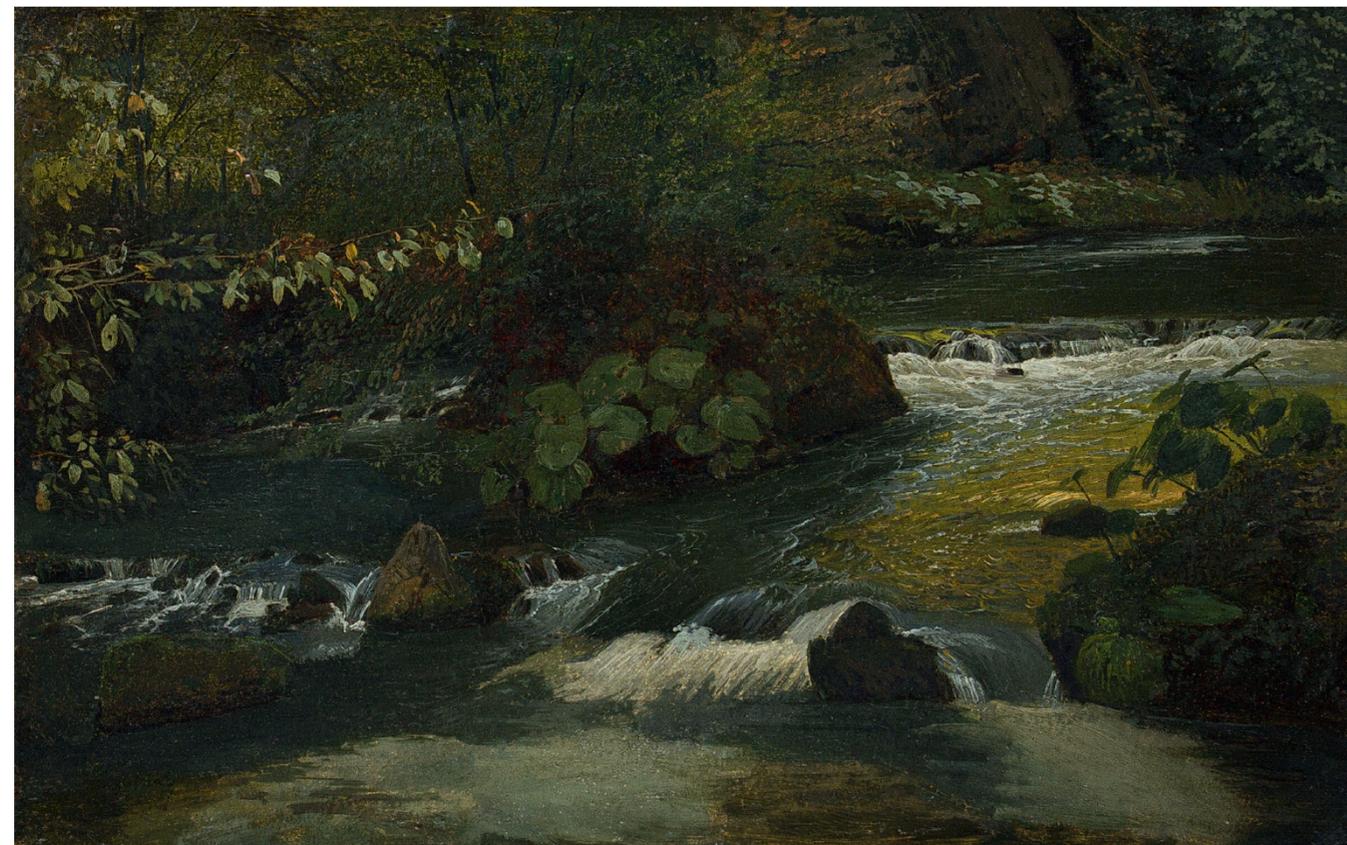
<sup>1</sup> Johann Wilhelm Schirmer (1807 Jülich – 1863 Karlsruhe).



Fig. 1: *Norwegische Landschaft mit Wasserfall (Norwegian Landscape with Waterfall)*, 1849, oil on canvas, 113 x 97 cm, signed and dated at bottom right: "A. Leu. 1849", Photo: Høstland, Børre, The National Museum of Art, Architecture and Design Oslo, Inv. No. NG.M.00190



Fig. 2: *Gebirgssee (Mountain Lake)*, 1848, oil on canvas, 54 x 69 cm, signed and dated at bottom right: "A. Leu. 48", Photo: Dorotheum Vienna, auction catalogue 6 February 2012



## ANTON RADL

(b. 15 April 1774 Vienna; d. 4 March 1852 Frankfurt a. M.)

### 6 *Kronberg im Taunus*

Watercolour and pencil on laid paper

165 x 380 mm

Signed at bottom right: Radl

The earliest depictions of the Taunus Mountains are generally deemed to be Anton Mirou's drawings of the famous spa towns of the year 1615,<sup>1</sup> whereas the region's landscapes appear to have captured the imagination of travellers, writers, and artists only after 1770 for the most part. Starting in 1800, wanderers and painters alike showed a special fondness not only for the Feldberg, but also for the countryside around Kronberg, Königstein, and Eppstein.<sup>2</sup> Anton Radl's oeuvre is thus full of depictions of this area, most of them in the form of oil paintings, although there are also some engravings and gouaches.

Watercolour painting served the artist as more than just a medium for preparatory studies for compositions to be executed in oil later on. His perception of finished watercolours like this as works of art in their own right was confirmed by the demand for them among his Frankfurt clientele.<sup>3</sup>

While the influence of the idealizing, neoclassical approach to landscape is still apparent in *Gebirgstal mit Wasserfall* (Mountain Valley with Waterfall) (p. 12), the veduta under discussion here is remarkable for its detailed rendition of a real landscape. Painted in all probability *en plein air*, the watercolour dispenses altogether with any dramatizing elements and concentrates wholly on the realistic depiction of nature as the artist found

it. Radl directs our gaze southward from an elevated vantage point above the Rentbach Valley, in which the picturesque motif of Kronberg Castle is no more than hinted at. The hill above Kronberg from which Radl painted his work commands views extending as far as the Main Valley and the city of Frankfurt, making it a popular spot for members of the Kronberg painters' colony.<sup>4</sup> Realistic views of nature like this one are nevertheless a rarity in Anton Radl's oeuvre. MA

#### PROVENANCE:

Formerly the Eugen Roth Collection, Munich

Private collection in Germany (acquired from the estate of Eugen Roth)

#### BIBLIOGRAPHY (GENERAL):

*Anton Radl. 1774 – 1852. Maler und Kupferstecher*, exh. cat. Museum Giersch Frankfurt a. M. 2008, Petersberg 2008

#### EXHIBITION:

*Aus der Sammlung Eugen Roth*, Staatliche Graphische Sammlung Munich 1955, No. 40

<sup>1</sup> Anton Mirou (1578 Antwerp – before 1627) was a Flemish painter and a member of the Frankenthal painting school.

<sup>2</sup> *Anton Radl. 1774–1852 Maler und Kupferstecher*, exh. cat. Museum Giersch, Frankfurt am Main 2008, Petersberg 2008, pp. 138 ff.

<sup>3</sup> *Ibid.* p. 211.

<sup>4</sup> Cf. Anton Burger *Blick auf Kronberg (View of Kronberg)*, 1850, oil on canvas, 38,2 x 49 cm, Städtelsche Kunstinstitut, Frankfurt a. M., Inv. No. 2156.



## ANTON BURGER

(b. 14 November 1824 Frankfurt am Main; d. 6 July 1905 Kronberg im Taunus)

### 7 *Blick in die Frankfurter Judengasse* (*View of the Judengasse in Frankfurt*)

Oil on canvas  
41 x 34.5 cm  
Signed at bottom right: A. Burger

The plasterer's son Anton Burger was born and raised in the old town of Frankfurt and as an artist devoted himself to depictions of its medieval streets and houses early on in his career. This is borne out by the studies of his that have survived from his early days as a student of Jakob Becker and Philipp Veit<sup>1</sup> at the Städelsche Kunstinstitut.<sup>2</sup>

Burger was especially assiduous in his renditions of Frankfurt's Judengasse, which he first captured in a painting of 1861<sup>3</sup> and selected as his subject on many more occasions right up to 1883. The building on the right jutting out into the lane allows us to pinpoint the exact vantage point from which Burger painted this scene (cf. Fig. 1). It must have been house No. 48, also called "Fröhlicher Mann" ("The Happy Man"), in which the Feist family ran a wine shop.<sup>4</sup> Instead of showing the narrow Judengasse teeming with people going about their business, Burger opted for a calmer scene in which the influence of Becker's genre painting is clearly apparent. So earthy

and homogeneous is his palette that the individual hues are subsumed in the brownish-golden glow of an old master, making for a harmonious image of a cosy and quaint-looking neighbourhood.<sup>5</sup> As in Burger's other views of the old town of Frankfurt, his paintings of the Judengasse reveal nothing of the drastic social changes and transformation of urban space that the nineteenth century brought with it. After 1824, when Jews were at last granted equality before the law and with it the right to choose where they lived, many of them left the ghetto and moved to other parts of town. The buildings in the Jewish quarter that they left behind, many of them in a ruinous condition, thereafter became an affordable place to live for the city's poorest residents. The houses on the left-hand side of the painting were largely torn down as part of an urban development project in 1863, as was house No. 48 two years later.<sup>6</sup> Just as the English novelist George Eliot can be said to have erected a somewhat romanticized literary monument to

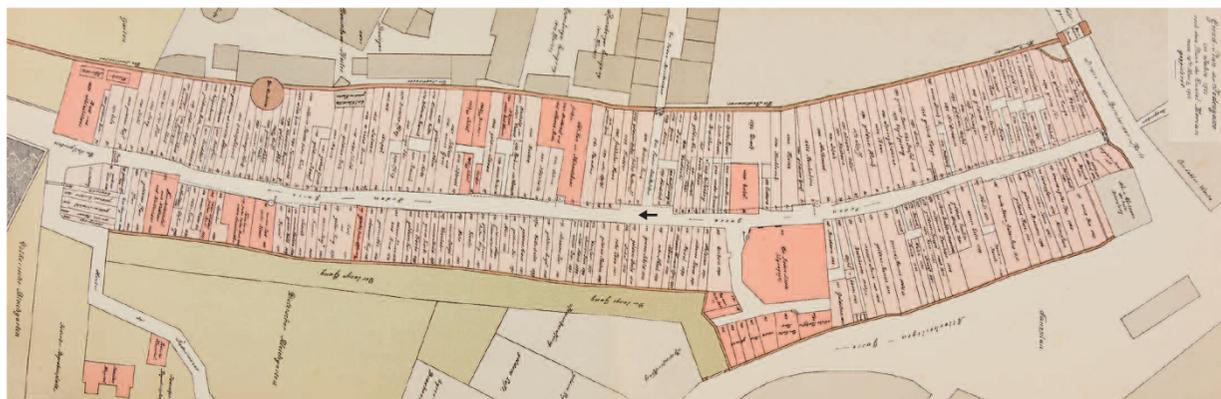


Fig. 1: Site plan of the Judengasse in 1711 after the plan by Daniel Merian. From Alexander Dietz, *Stammbuch der Frankfurter Juden*, 1907





Frankfurt's Judengasse in her novel *Daniel Deronda*,<sup>7</sup> first published in 1876, so Anton Burger presents a deeply nostalgic, historicist view of it in his paintings. The documentary value of Burger's paintings should not be underestimated, however, and they can also be appreciated alongside the works of his contemporaries Carl Theodor Reiffenstein and Eugen Peipers,<sup>8</sup> who shared his desire to memorialize the old town of Frankfurt and preserve it for future generations in their works of art. MA

PROVENANCE:

Private owner in Germany  
Private collection in Germany  
Private collection in Frankfurt

BIBLIOGRAPHY (GENERAL):

*Anton Burger 1824–1905. Zum 180. Geburtstag*, exh. cat. Museum Giersch, Frankfurt a. M. 2008, Frankfurt a. M. 2008  
Museumsgesellschaft Kronberg e. V. (ed.), *Anton Burger 1824–1905, Maler des alten Frankfurts und Gründer der Kronberger Malerkolonie*, Frankfurt a. M. 1988

EXHIBITION:

150 Jahre Frankfurter Künstlergesellschaft. 1822 – Stiftung der Frankfurter Sparkasse 2007, Nos. 15, p. 31 (illus.)

- 1 Jakob Becker (1810 Dittelsheim – 1872 Frankfurt a. M.) and Philipp Veit (1793 Berlin – 1877 Mainz).
- 2 *Anton Burger 1824–1905. Zum 180. Geburtstag*, exh. cat. Museum Giersch, Frankfurt a. M. 2008, Frankfurt a. M. 2008, p. 29.
- 3 Anton-Burger, *Judengasse* 1861, oil on canvas, 97 x 81.5 cm, signed and dated at bottom right: "A. Burger 61." The fact that the painting was sold to a buyer in London in 1862 enables us to gauge the international success that Burger had with this theme. The painting now belongs to the Museum Georg Schäfer in Schweinfurt, Inv. No. 3364.
- 4 Dietz, Alexander, *Stammbuch der Frankfurter Juden*, Frankfurt a. M. 1907, p. 462.
- 5 *Anton Burger 1824–1905. Zum 180. Geburtstag*, exh. cat. Museum Giersch, Frankfurt a. M. 2008, Frankfurt a. M. 2008, p. 31.
- 6 *Ibid.* p. 37.
- 7 Mary Ann Evans (1819 Nuneaton – 1880 London), better known by her pen name George Eliot, ranks among the greatest novelists of the Victorian era. In *Daniel Deronda* she has the eponymous protagonist travel to Frankfurt am Main. George Eliot, *Daniel Deronda*, Oxford 1988, p. 307.
- 8 Carl Theodor Reiffenstein (1820 Frankfurt a. M. – 1893 Frankfurt a. M.) and Friedrich Eugen Peipers (1805 Stolberg – 1885 Frankfurt a. M.).

## CARL MORGENSTERN

(b. 25 October 1811 Frankfurt a. M.; d. 10 January 1893 Frankfurt a. M.)

### 8 *Venedig (Venice), 1868*

Oil on canvas

29 x 43 cm

Signed and dated at bottom right: C. Morgenstern 1868

“The impression made on me by Venice is beyond my power to describe; how the pompous Venetian palaces rise up out of the water as if conjured to appear [...]”<sup>1</sup> wrote Carl Morgenstern to his parents in 1837, when on his return journey from Rome he first caught sight of La Serenissima. During that first stay he made only a few drawings and painted one or two watercolours, which back in Germany would serve him as a basis for some of his finished studio paintings of the early 1840s.<sup>2</sup> His second trip of 1846 was to be rather more productive and even yielded some oil studies.<sup>3</sup>

Whereas in previous paintings of Venice Morgenstern had concerned himself primarily with the accurate reproduction of the architecture of the palaces and churches, always bathed in warm sunlight, the focus of this painting of 1868 is quite different. It shows a low, late afternoon sun breaking through the clouds and shining down onto the Canale della Giudecca. The church of San Giorgio Maggiore on the left shore is still in shade, as is the foreground, from which a rowing boat glides away into the gleaming canal beyond. At the centre of the composition, outlined by sunlight, is the famous church of Santa Maria della Salute and the much lower Dogana building

in front of it. What is captured here with such immediacy is that instant when the play of light and shade transforms the buildings’ silhouettes. The sun is already bathing the Ducal Palace and the Campanile of San Marco rising up behind it in the warm light of evening. It is this dramatic spectacle of clouds, light, and water that so fascinates Morgenstern and that he reproduces with such skill. The architecture seems restrained by comparison and in places looks almost like a backdrop, though the buildings remain clearly recognizable. MA

#### PROVENANCE:

Private collection in America

#### BIBLIOGRAPHY (GENERAL):

*Carl Morgenstern und die Landschaftsmalerei seiner Zeit*, exh. cat. Museum Giersch Frankfurt a. M. 2011, Petersberg 2011

- 1 Letter from Carl Morgenstern to his parents of 7 October 1837, transcribed by Inge Eichler, Institut für Stadtgeschichte Frankfurt.
- 2 *Carl Morgenstern und die Landschaftsmalerei seiner Zeit*, exh. cat. Museum Giersch, Frankfurt a. M. 2011, Petersberg 2011, p. 185.
- 3 Cf. *Carl Morgenstern und die Landschaftsmalerei seiner Zeit*, exh. cat. Museum Giersch, Frankfurt a. M. 2011, Petersberg 2011, p. 186 fig. 77.



## CARL MORGENSTERN

(b. 25 October 1811 Frankfurt a. M.; d. 10 January 1893 Frankfurt a. M.)

### 9 *Varenna am Comer See* (*Varenna on Lake Como*), 1865

Oil on canvas

28.5 x 43 cm

Signed and dated at bottom right: C. Morgenstern 1865

#### PROVENANCE:

Private collection in Hesse

#### BIBLIOGRAPHY:

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Hennig, Mareike, "Carl Morgensterns spätere Frankfurter Schaffenszeit," in *Carl Morgenstern und die Landschaftsmalerei seiner Zeit*, exh. cat. Museum Giersch, Frankfurt a. M. 2011, Petersberg 2011, pp. 219–229

### 10 *Cadenabbia am Comer See* (*Cadenabbia on Lake Como*), 1866

Oil on canvas

30 x 51 cm

Signed and dated at bottom right: C. Morgenstern 1866

#### PROVENANCE:

Private collection in Hesse

#### BIBLIOGRAPHY (GENERAL):

Eichler, Inge, "Schweizer Landschaftsdarstellungen des Frankfurter Malers Carl Morgenstern," in *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, 31, Zurich 1974

*Carl Morgenstern und die Landschaftsmalerei seiner Zeit*, exh. cat. Museum Giersch, Frankfurt am Main 2011, Petersberg 2011

Carl Morgenstern visited the Lago di Como in 1864, when he accepted an invitation from his friend, the Frankfurt businessman Georg Seufferheld,<sup>1</sup> to join him at his little villa in Cadenabbia. This stylish town on the idyllic western shore of the lake was to become very popular during the Belle Époque. The two friends, accompanied by Seufferheld's nephew, went on various expeditions together, including one to the Via Mala,

which Morgenstern, knowing he would not be travelling much again, was eager to see just one last time.<sup>2</sup> Seufferheld later bequeathed his villa to Alexander Andreae,<sup>3</sup> and a drawing of 1872 by Morgenstern's pupil, Toni Andreae (fig. 1),<sup>4</sup> gives us an impression of how it must have looked. The lakeside towns of Varenna and Bellagio were easy to reach from this domicile. The two paintings under discussion here were painted back home in Morgenstern's studio in the two years following his return to Frankfurt. The geographical relationship between Cadenabbia and Varenna as towns facing each other on opposite sides of the lake allows the works to be read as a pair, even if they are not quite the same size. The first to be painted, in 1865, was the view of the eastern lakeshore with the town of Varenna and its Gothic church of San Giorgio and the Castello di Vezio towering above it. An unfortunately undated watercolour (fig. 2) that turned up on the art market in 2008 reproduces a view of the western lakeshore as seen from a boat which is almost identical with our painting of 1866 – even down to the fishing boats. Presumably the watercolour was produced in situ, unlike the painting, and perhaps was intended as a preparatory study right from the start.<sup>5</sup> Morgenstern is known to have painted his paintings in his Frankfurt studio, working on the basis of his numerous travel sketches, many of which also specify the exact time of day and the various colours to be used. A direct comparison with the watercolour shows that for the painting, he revised the colours of his soberly realistic study and besides selecting a radiant blue for the lake had the villas on the promenade glow in the warm sunlight. The distinctive shape of the massifs rising up steeply behind the houses along the lakeshore identifies the place as Cadenabbia, even if that location has at times been doubted, as is evident from the labels on the verso.<sup>6</sup> When the two oil paintings are viewed side by side we discover in both the ferry boat with canvas awning that connected the two towns. And since both are bathed in warm sunlight, it is clear that Morgenstern must have painted Varenna in the afternoon, and Cadenabbia in the morning. The background of both works is the view looking north towards the distant lake head, which like the mountains rising up behind it is lost in haze.

EH/MA

- 1 Georg Seufferheld (1813–1874) was an alderman of the city of Frankfurt am Main and a member of the founding committee of Frankfurt Zoo.
- 2 Cf. Bettina Hausler, "Morgensterns letzte Schweizreise 1864," in *Carl Morgenstern und die Landschaftsmalerei seiner Zeit*, exh. cat. Museum Giersch Frankfurt a. M. 2011, Petersberg 2011, p. 211.
- 3 Alexander Andreae was the scion of the Andreaes of Frankfurt, a Huguenot family related to Morgenstern, who as bankers, businessmen, and lawyers played an important role in the commercial and cultural life of the city.



Fig. 1: Toni Andreae, *Villa Seufferheld*, pencil on handmade paper, 145 x 220 mm, signed at bottom left: Toni Andreae; labelled at bottom right: Villa Seufferheld, Lago di Como 1872

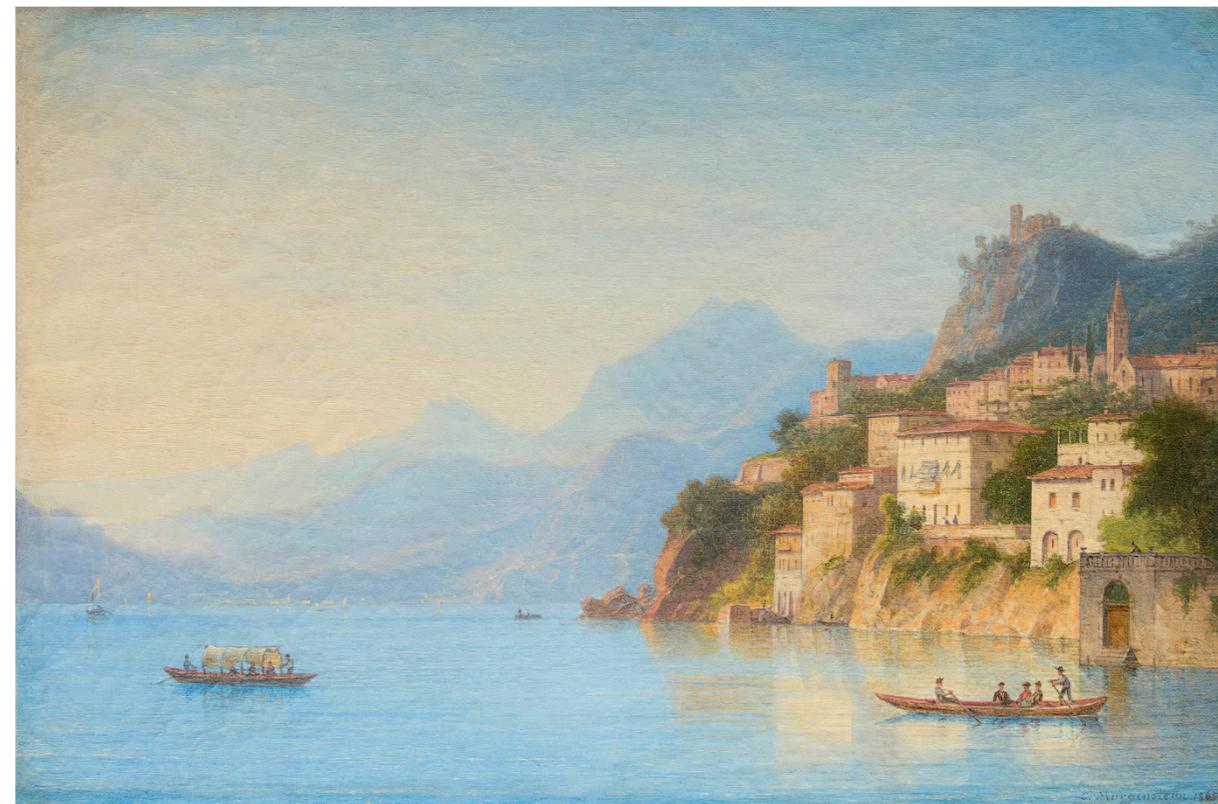
- 4 Toni Andreae, *Villa Seufferheld*, pencil on laid paper, 14.5 x 22 cm, signed at bottom left: Toni Andreae, labelled at bottom right: Villa Seufferheld, Lago di Como 1872. J. P. Schneider jr., Frankfurt am Main.
- 5 Carl Morgenstern, *Cadenabbia am Comer See (Cadenabbia on Lake Como)*, pencil and watercolour, 285 x 460 mm; Kunsthaus Lempertz, 929. Auction, Lot 01476: <http://www.artnet.com/PDB/FAADSearch/LotDetailView.aspx?Page=1&artType=FineArt&subTypeId=355>.
- 6 Several places are named on the stretcher: Bellagio, Cadenabbia, Menaggio, and Varenna.



Fig. 2: Carl Morgenstern, *Cadenabbia am Comer See (Cadenabbia on Lake Como)*, pencil and watercolour, 285 x 460 mm



10. Cadenabbia am Comer See (Cadenabbia on Lake Como), 1866



9. Varenna am Comer See (Varenna on Lake Como), 1865

## CARL MORGENSTERN

(b. 25 October 1811 Frankfurt a. M.; d. 10 January 1893 Frankfurt a. M.)

### 11 *Morgen am Strand bei La Spezia* (*Morning on the Beach near La Spezia*), 1841

Oil on paper mounted on cardboard

21 x 13.5 cm

Verso: Stamp of the estate of C. Morgenstern

In May 1841 Carl Morgenstern set off on a six-month-long journey along the Mediterranean coast that would take him back to Italy for the first time since the years 1834 to 1837 that he spent roaming the country. After crossing France, he voyaged along the French Riviera from Marseille to Genoa and then La Spezia.<sup>1</sup> As he was rarely in one place for very long and hence lacked the time to let his works in oil dry before continuing his onward journey, given that they could not be properly packed while still wet, the trip yielded mostly drawings and only a few oil sketches.<sup>2</sup> We know from his letters that Morgenstern arrived in La Spezia in late August. Perhaps owing to the heat that he complains about in his letters, he chose to visit the beach early in the morning and there captured the sight of two fishing boats at sunrise.<sup>3</sup> Compared with the oil study painted on Capri in 1835 (fig. 1), the image in this work looks a good deal more compact, the coastal landscape with its recognizable architecture having been pared down to just the two boats and the atmosphere of early morning. The palette is more subdued and the contrasts between

light and shade more restrained. Whereas the strand itself is rendered in hasty brushstrokes, the fishing boats beached there are more closely observed and reproduced in some detail, including their decoratively painted gunwales. Unusually for Morgenstern, the sea occupies a relatively small portion of the composition, making for an all the more expansive sky, in which delicate shades of blue appear alongside the predominantly orange hues of dawn.

MA

#### PROVENANCE:

Privately owned in southern Germany

#### BIBLIOGRAPHY:

Auction catalogue of the Frankfurter Kunstverein, "Gemälde von Carl Morgenstern. Aus dem Nachlass seiner 1913 verstorbenen Gattin Frau Luise Morgenstern, geborene Bansa, Nachlassversteigerung 19.11.1918," No. 40 p. 14

1 *Carl Morgenstern und die Landschaftsmalerei seiner Zeit*, exh. cat. Museum Giersch, Frankfurt 2011, Petersberg 2011, p. 274.

2 Eichler, Inge, *Carl Morgenstern. Unter besonderer Berücksichtigung seiner Schaffensphase von 1826–1846*, Darmstadt 1976, p. 90.

3 Carl Morgenstern's letter from La Spezia of 28 August 1841, Transcription Inge Eichler, Institut für Stadtgeschichte Frankfurt.



Original size



Fig. 1: Carl Morgenstern, *Fischerboot mit Netzen auf Capri* (*Fishing Boats with Nets on Capri*), 1835, oil on paper mounted on cardboard, 18 x 38.5 cm, labelled and dated at bottom left: Capri 1835, privately owned

## EDUARD WILHELM POSE

(b. 9 July 1812 Düsseldorf; d. 14 March 1878 Frankfurt a. M.)

12 *Tibertal mit Blick auf die Ausläufer des Sabiner Gebirges bei Civita-Castellana (The Tiber Valley with a View of the Sabine Hills near Civita-Castellana), 1843*

Oil on canvas

62 x 86 cm

Monogrammed and dated at bottom left: EWP 1843. Roma

Eduard Wilhelm Pose was still a student of Carl Friedrich Lessing at the Düsseldorf academy<sup>1</sup> when in 1836 he decided to follow Andreas Achenbach to Munich. There he was influenced mainly by Carl Rottmann<sup>2</sup> – at least until 1845, when he elected to settle permanently in Frankfurt.<sup>3</sup> Pose spent at least three years in Italy, travelling extensively, including in the countryside around Civita-Castellana north of Rome. This view of the Tiber Valley would have been preceded by numerous studies in which the artist recorded the closely observed natural world before embarking on the composition proper at his studio in Rome. The viewer is drawn into the painting by the shepherd in the foreground driving his flock along the dusty trail leading down into the valley, where the Tiber flows serenely southward. The foreground and large parts of the plain are already in shade. A farmstead on the banks of the Tiber tells of the exploitation of the valley's fertile soils to cultivate crops. The scenery is brought to life by the staffage figures crossing the bridge and the plume of smoke rising up from the chimney. The escarpment beyond and the foothills of the Sabine Hills in the distance are bathed in the warm sun-

light of evening. The little villages perched on some of the hill-tops serve to draw our gaze even deeper into the landscape, all the way to the high mountains, where the gathering clouds further enhance the sense of depth. Here we can see Pose beginning to break free of Rottmann with his romantic, idealizing treatment of nature. What Pose conveys to us is rather a landscape in the broadest sense of the term, such as might be found in mid-nineteenth-century Italy. Hence his refusal to weigh down his scene with references to Antiquity. MA

#### PROVENANCE:

Privately owned in the Rhineland

#### BIBLIOGRAPHY:

Bötticher, Friedrich von, *Malerwerke des neunzehnten Jahrhunderts, Band III/1*, Leipzig 1891, pp. 302 ff., No. 19

- 1 Carl Friedrich Lessing (1808 Breslau – 1880 Karlsruhe) ranks among the most important history and landscape painters of the Düsseldorf School.
- 2 Andreas Achenbach (1815 Kassel – 1910 Düsseldorf) and Carl Rottmann (1797 Heidelberg – 1850 Munich).
- 3 Wiederspahn, August and Bode, Helmut, *Die Kronberger Malerkolonie. Ein Beitrag zur Frankfurter Kunstgeschichte des 19. Jahrhunderts*, 3rd ed., Frankfurt 1982, p. 246.



## CARL HUMMEL

(b. 31 August 1821 Weimar; d. 16 June 1907 Weimar)

### 13 *Zypressen (Cypresses)*

Watercolour and pencil paper

320 x 424 mm

Labelled at bottom right: Inv. 205.

Hummel approaches his motif with a view that is wholly concentrated on the fall of light on the cypresses. Fine pencil underdrawings afford the viewer a glimpse of how the artist worked. The plasticity of the trees, which are modelled by the light falling on them and the shadows thus created, is further enhanced by those areas in which the white of the unworked paper shines through. The finely scaled blue of the sky and areas of cloud on the left serve almost as a foil with which to throw the dynamic representation of the cypresses all the more sharply into relief. The only land anchoring the scene is the mere hint of a hill at left. The warm light infusing this freely done watercolour, whose non-finito lends it a very modern look, is enough to tell us that it was painted *en plein air* in Italy, a place of yearning that all nineteenth-century German artists longed to visit. Hummel himself, true to the spirit of his Weimar teacher Friedrich Preller the Elder, spent the

years 1842 to 1846 touring the country.<sup>1</sup> Given how little scholarship has been done on this subject, it is difficult to say exactly where this work was painted. The only parts of the artist's sojourn in Italy that are documented are his long stays in Rome, on Capri, and in Sicily.<sup>2</sup> MA

#### PROVENANCE:

From the estate of the artist, which until 1993 was preserved at the Schlossmuseum Weimar

Private collection in Germany

Private collection in Europe

#### BIBLIOGRAPHY (GENERAL):

Carl Hummel, exh. cat. Schloss Neuhaus Paderborn 2005, Paderborn 2005

<sup>1</sup> Friedrich Preller the Elder (1804 Eisenach – 1878 Weimar) taught Hummel in Weimar from 1834–1842 and twice travelled to Italy.

<sup>2</sup> Carl Hummel, exh. cat. Schloss Neuhausen Paderborn 2005, Paderborn 2005, p. 125.



## GUSTAV FRIEDRICH PAPPERITZ

(b. 27 January 1813 Dresden; d. 16 January 1861 Dresden)

### 14 *Abendliche Landschaft (Evening Landscape)*

Oil on cardboard  
19 x 30.5 cm

The composition betrays a certain routine: along the lower edge of the canvas a strip of vegetation, bushes or tree crowns and behind them here and there the dark silhouette of a taller tree; in the far distance a range of mountains, and along the top of the canvas a strip of grey cloud. What induced the artist to reach for his brush was clearly what lies between them: a beautifully variegated evening sky with thick banks of cloud, towering cumuli and transparent wisps rendered in an array of subtle nuances ranging from dark grey to pale salmon pink. The bad weather seems to be on the retreat and is bringing in its wake the glow of fine weather to come.

The relief felt by the viewer at the return of the light and, ultimately, the specific complexion and sublimity of a single brief moment – all this Papperitz captures swiftly and intuitively in loose, deftly applied brushstrokes filling the whole canvas. The manner of the painting reveals a self-assurance born of years of practice.

Studies like this one were not intended for public consumption; they remained in the artist's studio where they could be

consulted and reused when needed, whether as a source of information on things seen and experienced, or as an idea that might be built on, varied and pursued. The estate of Gustav Papperitz (1813–1861), which became accessible only following the death of his son Georg (1846–1918), contained an abundance of oil studies like this one, which by then were much more highly prized as works in their own right. Whenever an artist's estate came up for auction, therefore, they were eagerly snapped up by well-known collectors like Wilhelm Laaff, from whose collection this particular example comes.<sup>1</sup>

RD

#### PROVENANCE:

Formerly collection of Dr. Wilhelm Laaff of the Judicial Council in Wiesbaden  
Private collection in southern Germany

<sup>1</sup> Auction catalogue of the artistic estate of Gustav Friedrich Papperitz, Oskar Schütz, Dresden; Rudolf Bangel Frankfurt a. M., No. 993, 27 January 1920 / Auction catalogue of the collection of Prinz zu Sayn u. Wittgenstein and the estate of G. F. Papperitz, Dresden: *Gemälde moderner Meister, Aquarelle, Handzeichnungen, Graphik*; Rudolf Bangel Frankfurt am Main No. 1002, 15–17 June 1920.



## CARL ROBERT KUMMER

(b. 30 May 1810 Dresden; d. 29 December 1889 Dresden)

### 15 *Blick auf den Skutarisee* (*View of Lake Scutari*), ca. 1847

Oil on paper mounted on wood

14.2 x 26.5 cm

Signed at bottom right: R Kummer

“It would be hard to find anything more magnificent! Even my memories of Capri and Sicily faded into the background compared with this view,”<sup>1</sup> wrote Carl Robert Kummer on spying the mountains of Montenegro in the summer of 1847. Kummer and his companions, having accepted the invitation of the Prince Bishop of Montenegro, Petar II Petrović-Njegoš,<sup>2</sup> to visit him at his palace at Cetinje, were making the arduous journey into the interior when the great panorama of Lake Scutari<sup>3</sup> opened up before them, described by Kummer as follows: “The mountains of Montenegro gradually sloped away, becoming the hills of a vast plain, crisscrossed with rivers, that ended in the far distance on the shores of Lake Scutari.”<sup>4</sup> This is the impression that he translated into his skilfully done oil sketch, dated ca. 1847.

The two figures in traditional Montenegrin dress are viewed from behind and serve to emphasize the vastness of the landscape, putting Kummer squarely in the Romantic tradition of his teacher, Johan Christian Clausen Dahl and his circle.<sup>5</sup>

Whereas the first of the two is still on the trail and embedded in the scant vegetation of the foreground, the second seems painfully small, humbled by the towering peaks ahead. The lakeshore beyond is bathed in delicate sunlight,<sup>6</sup> after which the gaze becomes lost in the watery expanse of the lake itself and the amorphous blue haze of mountains and clouds.

Our sincerest thanks go to the author of the catalogue of works, Dr. Elisabeth Nüdling, who kindly confirmed our attribution. MA

#### PROVENANCE:

Private collection in Germany

#### BIBLIOGRAPHY (GENERAL):

Nüdling, Elisabeth, *Carl Robert Kummer: Ein Dresdner Landschaftsmaler zwischen Romantik und Realismus*, Petersberg 2008

- 1 Kummer, Carl Robert, “Studienreise nach der Küste von Dalmatien und Montenegro,” in *Blätter über bildende Kunst und Kunstvereine im Jahre 1847*, edited by Fr. R. Meyer, Leipzig 1847, p. 335.
- 2 Petar II. Petrović-Njegoš (1813–1851) is widely regarded as Montenegro’s most important national poet and thinker.
- 3 Nüdling, Elisabeth, *Carl Robert Kummer. Ein Dresdner Landschaftsmaler zwischen Romantik und Realismus*, Petersberg 2008, p. 104.
- 4 Kummer 1847, p. 339.
- 5 After attending the Dresden Academy of Art Kummer became a pupil of Johan Christian Clausen Dahl (1788 Bergen – 1857 Dresden), in whose studio he also became acquainted with Caspar David Friedrich (1774 Greifswald – 1840 Dresden).
- 6 The lakeshore, which since 1983 has been a Montenegrin national park, is one of Europe’s most important wetlands and famous for its biodiversity, including 270 species of bird. In 1996 it was added to the Ramsar List of Wetlands of International Importance.



## CARL HUMMEL

(b. 31 August 1821 Weimar; d. 16 June 1907 Weimar)

### 16 *Im Park von Schloss Biebrich* (*In the Park of Schloss Biebrich*), 1861

Oil on canvas

50 x 36 cm

Signed, dated, and labelled at bottom left: "C. Hummel. 1861.

| im Park v. Biberich"

Impartial was Hummel's approach to the park of Schloss Biebrich, which until completion of Wiesbaden's Stadtschloss in 1841 was the seat of the House of Nassau and remained its summer residence right up to 1866. The scene is one of lush greenery with old trees soaring up into the blue and white sky, between them the spindly young nursery trees that will eventually take their place. A perfectly trimmed flat hedge crosses the picture field and between the bushes and the shrubs we are afforded a glimpse into the distance of an expanse of water at right, and of flower beds and topiary at left.

As if by the by, Hummel is in fact making a comment on the current state of the art of gardening: Between 1817 and 1823 Friedrich Ludwig von Sckell (1750–1823) had remodelled the Baroque garden of Schloss Biebrich as a classical "English landscape garden"; but in Hummel's day the head of gardens to the ducal court of Nassau (from 1846 to 1866) was Karl Thelemann (1811–1889), who put the emphasis on flowering plants of the kind to which he dedicated two major exhibitions – "both glorious, both enchanting" – held in 1854 and 1861.<sup>1</sup> Hummel must have attended the latter event and studied the exhibits with interest, for like his teacher Friedrich Preller the Elder, he was a friend of Eduard Petzold (1815–1891), gardener to the court of Saxe-Weimar-Eisenach, and both teacher and

pupil alike contributed illustrations to Petzold's landscape-gardening manual, *Die Landschafts-Gärtnerei* of 1862.<sup>2</sup> Ten years earlier, Frederick, Duke of Orange-Nassau (1797–1881) had placed Petzold in charge of all the gardens belonging to the House of Orange-Nassau, including the newly acquired estate of Schloss Muskau, where Petzold had learned his trade under the maverick Prince Hermann of Pückler-Muskau.

The affected nonchalance with which the old trees appear to dwarf the carefully clipped and trimmed plantings far below them in Hummel's view of the park of Schloss Biebrich is thus not entirely without irony. RD

#### PROVENANCE:

From the artist's estate, which has been preserved at the Weimar Schloss

#### BIBLIOGRAPHY:

*Carl Hummel*, exh. cat. Schloss Neuhaus Paderborn 2005, Paderborn 2005

- 1 Pfister, F. J., "Gartendirektor Thelemann." Obituary in *Neubert's deutsches Gartenmagazin* 42, 1899, p. 192; Digitalisat: [http://ubsvgoobi2.ub.tu-berlin.de/viewer/fullscreen/BV002572363\\_42/216/](http://ubsvgoobi2.ub.tu-berlin.de/viewer/fullscreen/BV002572363_42/216/) (accessed: 11.02.2017).
- 2 Petzold, E., *Die Landschafts-Gärtnerei [...] mit 19 landschaftlichen Ansichten nach Originalzeichnungen von Friedr. Preller und Carl Hummel*, Leipzig 1862. Digitalisat: <http://ubsvgoobi2.ub.tu-berlin.de/viewer/resolver?urn=urn%3Anbn%3Ade%3Akobv%3A83-goobi-625922> (accessed: 11.02.2017).



## CHRISTIAN FRIEDRICH GILLE

(b. 20 March 1805 Ballenstedt am Harz; d. 9 July 1899 Wahnsdorf)

### 17 *Wiesenblumen (Meadow Flowers)*

Oil on laid paper on cardboard  
26.5 x 35.6 cm

Christian Friedrich Gille, from 1827 to 1830 a pupil of Johan Christian Clausen Dahl, was denied recognition as a painter in Dresden his whole life long. While on completion of his training he produced a number of composed works in an attempt to meet prevailing tastes, his want of commissions obliged him to earn a living in the applied arts, among other fields. Gille had begun painting oil studies from nature even before 1830, but in this particular field soon emancipated himself from Dahl so that he could find his own individual mode of expression. These studies were painted more out of personal passion than with an intent to sell. Most cannot be linked to any of the composed works.<sup>1</sup>

In *Wiesenblumen* Gille brings together studies of yellow composite flowers, bell flowers, rocket and sunflowers in a single work. Especially worthy of mention is not just Gille's combination of several different studies on one and the same sheet, but also the botanical accuracy of his painting. Most of the known plant studies by him evince a much freer style.

The previous owner of *Wiesenblumen*, the Dresden-based writer and collector Johann Friedrich Lahmann (1858–1937), is the man credited with having discovered the long-forgotten

artist in 1899. In the course of his life, he amassed over 400 works by Gille, most of them studies and paintings. He gave some of the works in his collection to the cities of Bremen and Dresden, while most of them were sold at auction by Rudolph Lepke in Berlin 1938.<sup>2</sup>

The study under discussion here will be included in Gerd Spitzer's catalogue of works. MA

#### PROVENANCE:

Prince Clemens of Bavaria  
Graphisches Kabinett Günther Franke, Munich  
Johann Friedrich Lahmann, Dresden-Weisser Hirsch  
Dutch private collection

#### BIBLIOGRAPHY (GENERAL):

Estate Johann Friedrich Lahmann, Weißer Hirsch Dresden 1938  
Exh. cat. Christian Friedrich Gille 1805-1899, Staatliche Kunstsammlung Dresden 1994, Dresden 1994

<sup>1</sup> *Christian Friedrich Gille 1805–1899*, exh. cat. Staatliche Kunstsammlung Dresden 1994, Dresden 1994, pp. 23 f.

<sup>2</sup> *Ibid.*, pp. 28 f.



## THÉODORE ROUSSEAU

(b. 15 April 1812 Paris; d. 22 December 1867 Barbizon)

18 *Blick auf den Genfer See vom  
Col de La Faucille*  
(*View of Lake Geneva from the  
Col de la Faucille*), 1834

Oil on paper mounted on cardboard

31.5 x 45.5 cm

The founding father of the Barbizon School knew the French Alps from his childhood as that was where his father came from. In 1834 the twenty-two-year-old Rousseau toured the French Jura and Switzerland and spent several weeks in the area of the Col de la Faucille, whose constantly changing weather conditions never ceased to fascinate him.<sup>1</sup> He painted this oil study *sur le motif* on the south side of the pass that crosses the Jura from north to south. What sets this work apart from the rather modest crop of oil paintings yielded by Rousseau's trip is above all its size. The view of the plain of Lake Geneva has the effect of drawing the viewer in. The artist achieved this by contrasting the diagonal lines of the hillsides sloping away in the foreground with the finely gradated horizontal lines of the plain itself, on which the lake is no more than a streak of pale blue. The low clouds advancing from the horizon and already gathering overhead amplify this effect. Another painting of the Jura by Rousseau was rejected for inclusion in the Paris Salon two years later. Only when the Salon was liberalized in the aftermath of the 1848 Revolution and Rousseau was awarded a medal at the 1849 event did he make

his breakthrough at the institutional level. The crowning glory of his career, however, was the Paris Exposition Universelle of 1855, at which he exhibited no fewer than thirteen works.<sup>2</sup> Rousseau undoubtedly ranks among the most influential figures in nineteenth-century landscape painting. His plein-air painting, most of which was done in the Forest of Fontainebleau, was a crucial source of inspiration for countless German artists and even more so for the French Impressionists.

The authenticity of this work was confirmed by Michael Schulmann in 2017. A photographic expert appraisal is available.

MA

PROVENANCE:

Private collection in France

Private collection in Germany

<sup>1</sup> *Unruly Nature. The landscapes of Théodore Rousseau*, exh. cat. J. Paul Getty Museum Los Angeles 2016 and Ny Carlsberg Glyptotek Copenhagen 2017, Los Angeles 2016, p. 81.

<sup>2</sup> *Ibid.* p. 62.



## CHARLES FRANÇOIS DAUBIGNY

(b. 15 February 1817 Paris; d. 19 February 1878 Paris)

### 19 *Vallée de Valmondois au soleil couchant* (*Valdmondois Valley at Sunset*)

Oil on cardboard

15.5 x 27.5 cm

Signed at bottom right: Daubigny

The moment the sun dips behind the trees is but a fleeting instant. The last clouds still glowing yellow from the setting sun are slapped onto the cardboard in a hastily applied impasto. The blue, purple, and yellow tones vying with each other in the sky tell of its constant changing and of the immediacy of this brief instant. In the valley, meanwhile, dusk is already far advanced. The gentle hills are beginning to merge with the vegetation and scattered rocks sketched in on their slopes. Daubigny, presumably at the end of one of his many forays along the River Oise, cannot have had much time left to capture the contrast between the parts of the landscape already swathed in gloom and the last glimmers of daylight in the sky. Yet it was precisely these rapidly changing situations that the artist loved to seek out – and with them the challenge of reproducing them *en plein air*. Daubigny was to become a key member of the Barbizon School, a school of painting founded by Théodore Rousseau<sup>1</sup> in the early 1830s that was to have a formative influence on European landscape painting in general

and on Impressionism in particular. Daubigny was also important as a patron and defender of the new style that the Impressionists were then developing, just as he would later use his position as juror of the Paris Salon to further them.<sup>2</sup>

The painting was included in the second annex to François Delestre's catalogue of works. MA

#### PROVENANCE:

Galerie Lorenceau

Private collection in Paris

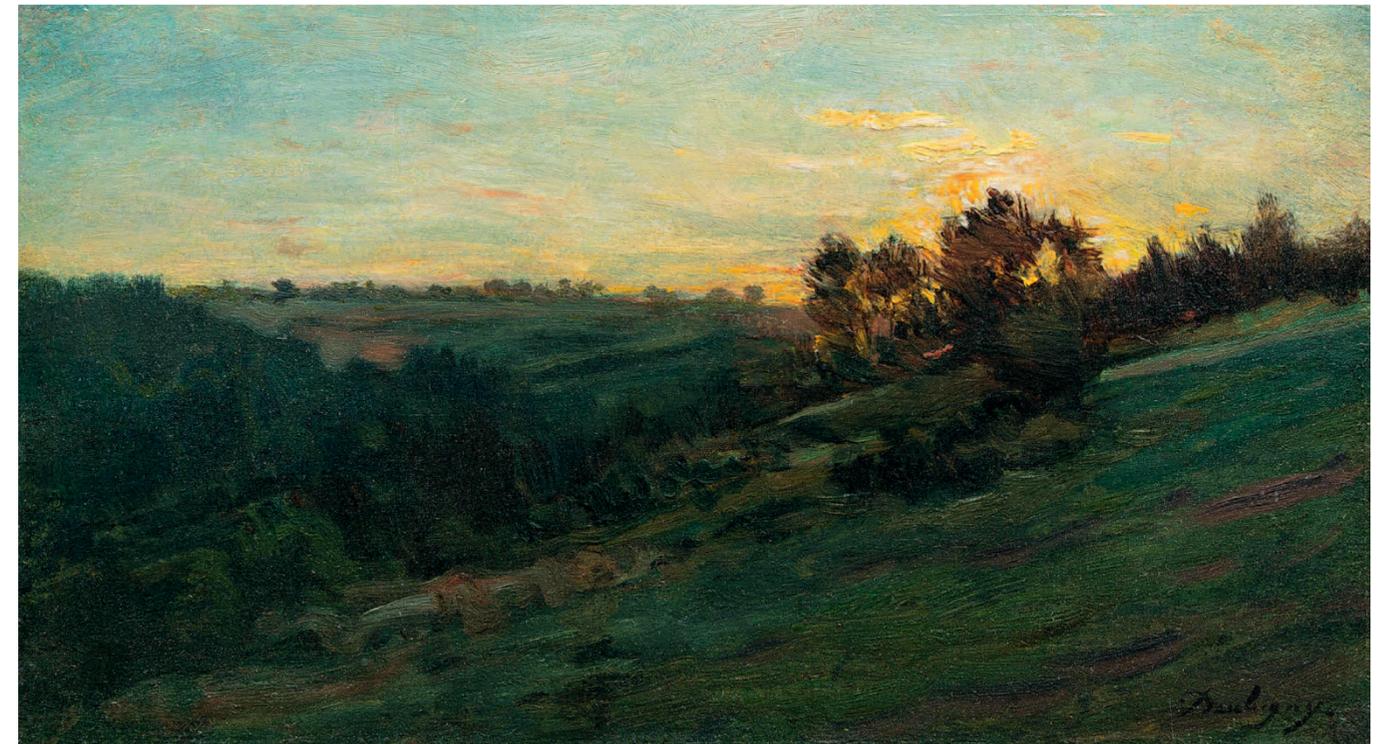
Private collection in Germany

#### BIBLIOGRAPHY (GENERAL):

Hellebranth, Robert, *Charles-François Daubigny. 1817–1878*, Morges 1976

<sup>1</sup> Théodore Rousseau (1812 Paris – 1867 Barbizon).

<sup>2</sup> Hellebranth, Robert, *Charles-François Daubigny. 1817–1878*, Morges 1976, p.10.



## OTTO SCHOLDERER

(b. 25 January 1834 Frankfurt a. M.; d. 22 January 1902 Frankfurt a. M.)

### 20 *Maréchal – Niel Rosen in einer Glasvase* (*Maréchal – Niel Roses in a Glass Vase*), after 1871

Oil on cardboard

39.5 x 33.5 cm

Signed at bottom right: Otto Scholderer

The label of the frame-maker, Chapman Bros. of London,<sup>1</sup> preserved on the original frame allows this painting to be dated to the period after Scholderer's move to London in 1871. The Franco-Prussian War of 1870/71 had left the painter with no choice but to flee to London from Paris, a city that had had a formative impact on his development as an artist. The influence of his first stay in Paris in 1857–58 and of his meeting with Gustave Courbet<sup>2</sup> during the latter's visit to Frankfurt a short time later are clearly apparent in Scholderer's first impasto still lifes of ordinary everyday objects dating from the early 1860s. The intellectual milieu in which Scholderer would henceforth move on his many subsequent trips to Paris is captured most impressively in *Un atelier aux Batignolles*,<sup>3</sup> a painting of Manet's studio by his friend Henri Fantin-Latour, in which Scholderer is one of the many artists present. This was the generation of painters who, rejecting the established academic norms of their age, discovered in still life painterliness par excellence.

In a magnificent affirmation of colour, Scholderer lets the Niel roses unfurl their yellow glory, whose radiance he further enhances by setting it off against a tenebrous background. With his audacious line, he captures the reflections of light on the intricately reproduced vase, which seems almost to take off from the black table-top. While the impasto painting makes for a lively impression of spontaneously arranged roses, the isolation of the motif composed of blooms in various stages of florescence conveys a powerful sense of the inexorable march of time and hence of transience. MA

#### PROVENANCE:

Kunsthandlung Schumann

Privately owned in Frankfurt

J. P. Schneider jr.

Private collection in Frankfurt since 1933 (acquired by J. P. Schneider jr.)

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De la Cruz, Anette, *Der Maler Hanny Franke. Leben und Werk (1890–1973)*, Frankfurt a. M. 2010, p. 65 (illus.)

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*Frankfurter Malerei im 19. Jahrhundert*, Frankfurter Kunstverein 30 April – 5 June 1966, No. 176 (illus.)

*Otto Scholderer*, Kunsthandlung J. P. Schneider jr., Frankfurt a. M. 1988, No. 20 (illus.)

*Otto Scholderer 1834–1902. Die neue Wirklichkeit des Malerischen. Zum 100. Todestag*, Museum Giersch Frankfurt a. M. 7 April – 14 August 2002, No. 54, p. 137 (illus.)

- 1 Chapman Bros London. Carvers and Gilders, picture framemakers. 251 King's Road, Chelsea. 1874–1917.
- 2 Gustave Courbet (1819 Ornas – 1877 La Tour-de-Peilz), the most important exponent of Realism in French painting, visited Frankfurt a. M. in 1858/59.
- 3 Henri Fantin-Latour, *Un atelier aux Batignolles*, 1870, oil on canvas, 204 x 273.5 cm, Musée d'Orsay, Paris, Inv. No. RF 729. Depicted alongside Manet, whom Scholderer got to know in 1868, are Claude Monet, Auguste Renoir, Frédéric Bazille and Emil Zola, among others.





## HANS THOMA

(b. 2 October 1839 Oberlehen, Bernau in the Black Forest; d. 7 November 1924 Karlsruhe)

### 21 *Lauterbrunnental (Lauterbrunnen Valley)*, 1904

Oil on canvas

159.5 x 135.5 cm

Monogrammed and dated at bottom left: HTh 1904

One of the earliest views of the Lauterbrunnen Valley in the Bernese Oberland is that painted by Christian Georg Schütz the Elder in 1762.<sup>1</sup> From then on, it was to crop up frequently in painting, including in the works of Josef Anton Koch, to name just one of the better known examples.<sup>2</sup> With its seventy-two waterfalls, the valley provided such an abundance of motifs that the arduous journey there was felt to be more than worthwhile. In the year of this magnificent mountain panorama, Hans Thoma was invited to accompany Frederick I, Grand Duke of Baden, and his consort Louise on a journey to Switzerland. The geographer Georg Gerland<sup>3</sup> was also included in the party in order to fill them in on the geological history of the region. The grand duke was a great admirer of Thoma's work and had already appointed him director of the Kunsthalle and professor of landscape painting at the Karlsruhe academy. In his memoirs, Thoma wrote of the powerful impression made on him by the unusual geography of the valley: "There lies the Lauterbrunnen Valley as if it had wanted to demonstrate the evolutionary history of the earth's crust."<sup>4</sup> The journey to Switzerland inspired him to paint three paintings, which as the "Thoma Wall with Three Alpine Landscapes" were still on show in the top-lit gallery of the Badischer Kunstverein as late as 1904.<sup>5</sup>

The artist selected as his vantage point a viewing platform on the Schynige Platte, which affords panoramic views of the Eiger, Mönch and Jungfrau. This particular landscape view is unusual for Thoma, however, inasmuch as here he dispenses with all figural staffage and does not succumb to the temptation to aim for photographic verisimilitude. His emphatic linear structures and subdued palette instead generate abstraction, even while translating a highly complex geographical situation into a visual experience. Thoma's work towards the turn of the century evinces a tendency to simplified and compressed representations of nature, in which influences typical of the times, especially those emanating from the *Verband der Kunstfreunde in den Ländern am Rhein*, are clearly apparent.<sup>6</sup> Together with another monumental Alpine panorama, *Auf dem Mt. Pilatus*,<sup>7</sup> the *Lauterbrunnental* is almost unparalleled in his entire oeuvre. A comparable level of abstraction is to be found in almost no other work of his – not even in those that came later. Despite his intensive encounters with Courbet and the Leibl Circle, to which he belonged for a while, Thoma remained a Romantic at heart, all the more so since for him, landscapes were also a vehicle for expressing deeply felt religious sentiment.

EH

PROVENANCE:

J. P. Schneider jr. (from the artist's studio)

In 1904 acquired by Adolf Gans, Frankfurt a. M.

From 1952–1991 in the Staatliche Kunsthalle Karlsruhe on loan from Clara Gans (Lg. 567)

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Spanier, M., *Hans Thoma und seine Kunst für das Volk*, Leipzig 1925, pp. 76–77 (illus.)

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Waldmann, Emil, Hans Thoma und sein Kreis, in *Propyläen Kunstgeschichte XV. Die Kunst des Realismus und des Impressionismus im 19. Jahrhundert*, Berlin 1927, pp. 59–64 (illus. p. 295)

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*Hans Thoma Lebensbilder. Gemäldeausstellung zum 150. Geburtstag*, exh. cat., Augustinermuseum Freiburg i. Br. 1989, not exhibited (illus. p. 31)

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*Hans Thoma*, Sächsischer Kunstverein Dresden 1909, No. 50

*Hans Thoma*, Karlsruher Kunstverein 1909, No. 87

*Hans Thoma*, Kunstverein Frankfurt a. M., 1919, No. 73

*Hans Thoma*, Nationalgalerie Berlin 1922

*Hans Thoma*, Nationalgalerie Berlin 1922, No. 173 (pl. 65)

*Hans Thoma*, Kunsthalle Basel 1924, No. 133

*Hans Thoma*, Kunsthhaus Zürich 1924, No. 110

*Hans Thoma*, Kunsthalle Bern 1924, No. 145

*Hans Thoma*, Städel Frankfurt a. M. 1934, No. 96

*Bilder im Zirkel – 175 Jahre Badischer Kunstverein Karlsruhe*, Karlsruhe 1993, No. 32 (p. 249) (illus. p. 280)

*Hans Thoma Lebensbilder*, Freiburg i. Br. 1989, not exhibited (illus. p. 31)

*100 Jahre am Roßmarkt 23*, J. P. Schneider jr. Frankfurt a. M. 1992, No. 26 (illus.)

*Faszination Fremde. Bilder aus Europa, dem Orient und der Neuen Welt*, Museum Giersch, Frankfurt a. M., 2013, No. 35 (illus.)

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- 1 Christian Georg Schütz the Elder, *Das Lauterbrunnental* (1762; Historisches Museum Frankfurt a. M.).
- 2 Joseph Anton Koch *Schmadribachfall* (1821/1822; Neue Pinakothek Munich, inv. no. WAF449).
- 3 Georg Cornelius Karl Gerland (1833 Kassel–1919 Strasbourg).
- 4 Thoma, Hans, *Im Winter des Lebens*, Jena 1919, pp. 114, 123.
- 5 Cf. the photograph in *Bilder im Zirkel – 175 Jahre Badischer Kunstverein*, Badischer Kunstverein Karlsruhe 1993, p. 249.
- 6 The Verband was active as an organizer of exhibitions in the years 1900–1922.
- 7 Lauts, Jan and Zimmermann, Werner, *Staatliche Kunsthalle Karlsruhe. Katalog Neuere Meister*, Karlsruhe 1971, inv. no. 1044.



## HANS THOMA

(b. 2 October 1839 Bernau im Schwarzwald; d. 7 November 1924 Karlsruhe)

### 22 *Baumgruppe bei Ginnheim* (*Group of Trees near Ginnheim*), 1887

Pencil, chalk and watercolour on blue paper

240 x 340 mm

Signed, labelled and dated at bottom right:

Hans Thoma Ginnheim 29.8.87

One day in the late summer of 1887 Hans Thoma went exploring along the banks of the Nidda near Ginnheim. Looking to the north he discovered a natural flood plain full of meanders and oxbow lakes. The river there, lined with trees as it still is today, was scarcely regulated at all and would continue to burst its banks right up to the early twentieth century. Thoma, as an artist committed to Naturalism, used a grid to help him capture the exact proportions of the landscape, and by reserving certain areas was able to incorporate into his work the blue of the paper underneath. The trees staggered into the left background appear to be tossing in the wind and under their swaying crowns afford us a glimpse of the river and of the hills of the Taunus rising up to the horizon. The sky behind the trees is rendered unobtrusively in a delicate shade of yellow with sparingly applied white heightening. The articulation of the animated tree crowns in strident, sweeping lines of pencil and charcoal over watercolour lends them great vitality.

Later the same year Thoma used this work as a study for his painting *Am Waldrand* (*On the Edge of the Forest*), which is now in the Städel.<sup>1</sup> While he was meticulous about transferring the trees, they still come across as much denser in the late evening light of the oil painting. There, the view of the Taunus has had to yield to the dark red glow of the last sunlight of the day and the stream cutting through the meadow has the effect of circumscribing the foreground, which is brought to life by three grazing horses and a figure under the trees. MA

#### PROVENANCE:

Private collection in Germany

1 Hans Thoma, *Am Waldrand* (*On the Edge of the Forest*), oil on canvas, 74 x 103 cm, monogrammed and dated at bottom right: HTh 1887, inv. no. SG 37.



Fig. 1: Hans Thoma, *Am Waldrand* (*On the Edge of the Forest*) 1887, oil on canvas, 74 x 103 cm, © Städel Museum, Frankfurt am Main, SG 37



## FERDINAND BRÜTT

(b. 13 July 1849 Hamburg; d. 6 November 1936 Bergen bei Celle)

### 23 *Der eingeschlafene Geiger* (*The Sleepy Violinist*), ca. 1884

Oil on paper on cardboard  
29.5 x 26.3 cm  
Signed at bottom right: F. Brütt

Ferdinand Brütt first served an apprenticeship as a lithographer in his native Hamburg and only in 1870 enrolled at the Grossherzogliche Kunstschule in Weimar, where he remained until 1876.<sup>1</sup> He then went to Düsseldorf, where for twenty-two years he was a successful artist and member of the Malkasten art society, before settling permanently in Kronberg im Taunus in 1898.<sup>2</sup>

Brütt is best known as a genre painter of the Wilhelminian bourgeoisie. He was skilled at translating the anecdotal aspect of the rural genre scene into an urban, middle-class milieu, even if the humorous element often had to take second place to the serious and the dramatic.<sup>3</sup> His works were published in numerous illustrated journals.<sup>4</sup> Being sensitively attuned to the prevailing taste, Brütt produced an oeuvre that by and large followed the conventions of the day, as defined by the academy and conservative art critics. Yet even during his Düsseldorf period, he occasionally produced paintings that show an affinity with Impressionism – albeit not for the art market.<sup>5</sup> Like the studies he produced for his most important works,<sup>6</sup> our painting, which is dated 1884, also belongs to this exciting modern group. The violinist of the title, his instrument still in hand, but with the bow already scraping the floor, has nodded off in his chair in front of his music. The heavy red curtains

are already letting daylight into the room, where various paintings and sculptures function as pointers to the musician's social status. His man-servant has just entered the room and is standing stiffly to attention while taking stock of this unforeseen situation. What follows next Brütt leaves up to the viewer's imagination. MA

#### PROVENANCE:

Private collection in Germany

#### BIBLIOGRAPHY:

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#### EXHIBITIONS:

*Ferdinand Brütt 1849–1936. Erzählung und Impression*, exh. cat. Museum Giersch Frankfurt am Main 2007, p. 60, No. 27 (illus.)

1 Brütt was taught by the Belgian history painter, Ferdinand Pauwels (1830–1904), who was to have a decisive influence on his work.

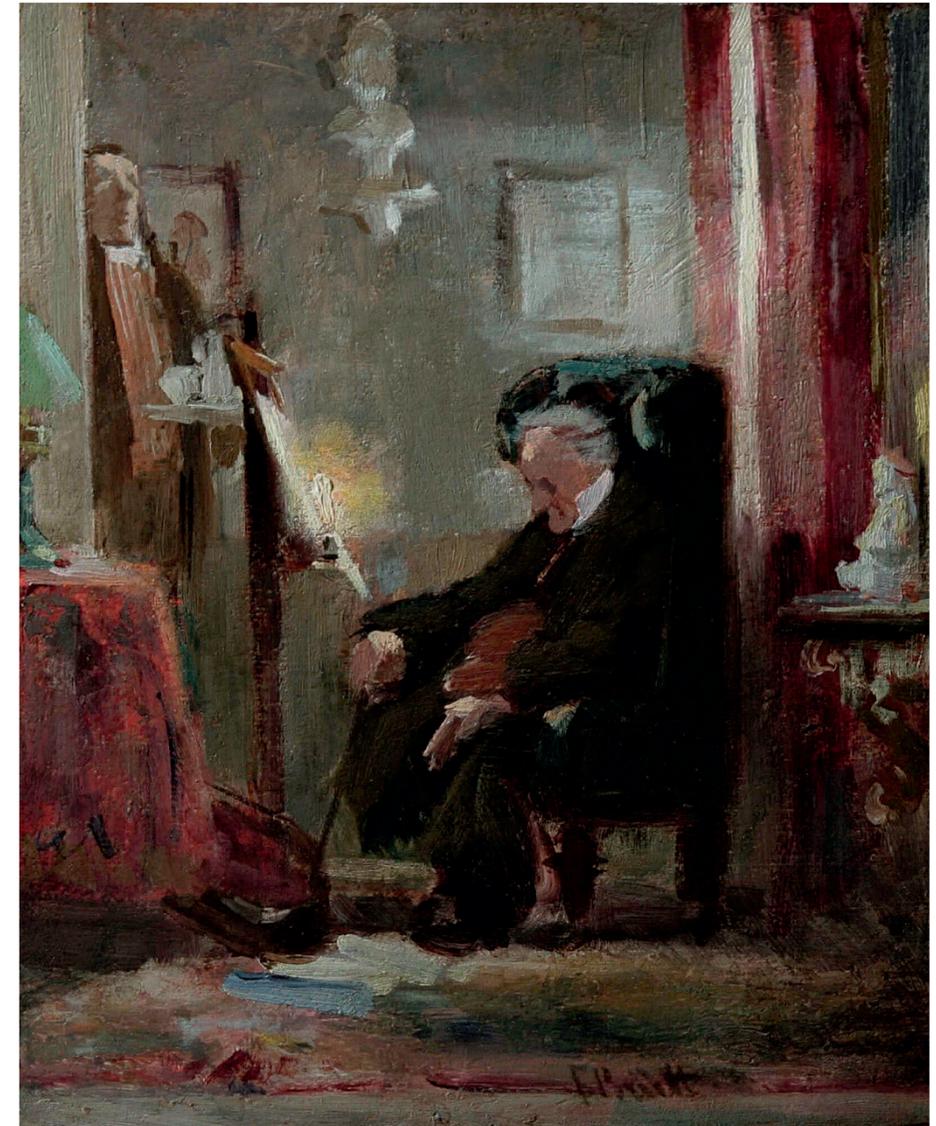
2 *Ferdinand Brütt 1849–1936. Erzählungen und Impressionen*, exh. cat. Museum Giersch Frankfurt am Main 2007, Petersberg 2007, p. 23.

3 *Ibid.* p. 25.

4 Brütt's works can be found in periodicals such as *Kunst für alle*, *Die Gartenlaube* and *Die Kunst unserer Zeit*.

5 *Ibid.* p. 30.

6 Cf. Bastek, Alexander, *Ferdinand Brütt und das städtisch-bürgerliche Genre um 1900*, Weimar 2007, p. 211 Wvz. No. 1879. 2a.



## AUGUST GAUL

(b. 22 October 1869 Hanau; d. 18 October 1921 Berlin)

### 24 *Fischotter (Otter)*, 1903

Bronze with brown patina on granite plinth  
19.2 x 9.5 x 12.5 cm  
Signed and dated on the tail: A. Gaul. 1903.

As the son of a stonemason August Gaul must have witnessed the process of sculpting in stone at a very young age. He spent his nearly sixteen years of training first at the Königliche Zeichenschule, a drawing school in Hanau, and then, from 1888, as a pupil of the famous animal painter Paul Meyerheim<sup>1</sup> at the Academy of Fine Arts in Berlin. Gaul became enthusiastic about representing animals even in his early days as a student, and by 1893, if not before, they occupied pride of place in an oeuvre that eventually would consist of little else. Gaul repeatedly found inspiration for his works at the Berlin Zoo and Museum of Natural History.<sup>2</sup> His trip to Rome in 1898, made possible by a scholarship from the Prussian Academy of the Arts, where for three years he had been a master pupil in the class of Reinhold Begas,<sup>3</sup> was to have a lasting impact on his style. There, it was above all his encounter with Louis Tuaillon<sup>4</sup> and the Adolf von Hildebrand<sup>5</sup> style of neoclassicism that Tuaillon cultivated that prompted Gaul to abandon his dynamic, neo-Baroque style with its focus on the painterly, animated modelling of surfaces and to adopt instead a more ab-

stract, three-dimensional style of sculpting that concentrated more on shapes.<sup>6</sup> The first written record of this sculpture of an otter with a fish dates from 1902, and the Galerie Paul Cassirer is known to have issued an edition of twenty-four casts of it between 1904 and 1915.<sup>7</sup> A unique version of 1909 measuring an impressive 49 cm in height was exhibited as a fountain figure at the Berlin Secession, of which August Gaul had been a member since 1902. It was purchased by Max Liebermann as a gift for his wife Martha.<sup>8</sup>

MA

#### PROVENANCE:

Private collection in Germany

1 Paul Meyerheim (1842 Berlin – 1915 *ibid.*)

2 *Der Tierbildhauer August Gaul*, exh. cat. Georg-Kolbe-Museum Berlin 1999, Berlin 1999, p. 14.

3 Reinhold Begas (1831 Berlin – 1911 Berlin).

4 Louis Tuaillon (1862 Berlin – 1919 Berlin).

5 Adolf von Hildebrand (1847 Marburg – 1921 Munich).

6 Gabler, Josephine, *August Gaul. Das Werkverzeichnis der Skulpturen*, Berlin 2007, pp. 20/21.

7 *Ibid.*, Nos. 93-1, p. 96.

8 *Ibid.*, No. 150, p. 142.



## FRIEDRICH ERNST MORGENSTERN

(b. 17 January 1853 Frankfurt a. M.; d. 29 May 1919 Frankfurt a. M.)

### 25 *Chioggia*

Oil on canvas mounted on cardboard

26.5 x 27.5 cm

Signed at bottom right: F. E. Morgenstern

Labelled on verso: Kircheneingang Chioggia (Church Entrance, Chioggia)

Instead of following in the footsteps of his father, Carl Morgenstern, Friedrich Ernst Morgenstern opted for a commercial apprenticeship initially, although he soon abandoned it for painting. On returning from a study trip to Paris in 1872 he enrolled as a student of Johann Heinrich Hasselhorst and Edward von Steinle at the Städelsche Kunstinstitut.<sup>1</sup> Whereas his father had been very fond of Italy, Friedrich Ernst was drawn more to the North Sea coast of England, Holland, and France.<sup>2</sup> He made an exception for Venice, however, which held a powerful fascination as much for the son as it had for the father, as our brightly coloured painting produced in Chioggia shows. The work is a view of a narrow lane, along which a mother

with her visibly weary infant are walking towards us. On the right are three women about to enter a side entrance of the church of San Giacomo Apostolo. No less colourful than the staffage figures is the artist's rendition of the architecture bathed in sunlight. MA

#### PROVENANCE:

Privately owned in southern Germany

<sup>1</sup> Johann Heinrich Hasselhorst (1825 Frankfurt a.M. – 1904 Frankfurt a.M.) and Edward von Steinle (1810 Vienna – 1886 Frankfurt a.M.).

<sup>2</sup> Thieme, Ulrich and Becker, Felix (eds.), *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig 1931, Vol. XXV, p.149.



## FRIEDRICH ERNST MORGENSTERN

(b. 17 January 1853 Frankfurt a. M.; d. 29 May 1919 Frankfurt a. M.)

### 26 *Frankfurt von Osten* (*Frankfurt from the East*)

Oil on canvas  
37.5 x 24 cm

What Friedrich Ernst also shared with his father, besides a love of Venice, was the pleasure he took in painting his native Frankfurt. That the son often let himself be influenced by his father's countless vedutas is also evident from our undated painting. A watercolour drawing of Frankfurt from the east that Carl Morgenstern painted in 1851 (fig. 1) is now in the possession of the Historisches Museum Frankfurt.<sup>1</sup> It views the city from the exact same vantage point as this work and served also the father as the basis for an oil painting produced later that same year.<sup>2</sup> Still more comparisons might be made, and what most have in common is that the city remains unmistakably identifiable as Frankfurt in the works of both father and son. This is not quite so obviously the case in this painting, however, since here the artist, who was also influenced by the Impressionists, seems to be striving less for a veduta-like scene than an impression of the atmospheric effect of the warm sun-

light breaking through the clouds and reflecting in the water. Neither the Church of the Teutonic Order on the Sachsenhausen riverbank on the left nor any architectural landmarks on the Frankfurt side can be identified. The two Brückenmühle buildings on the Old Bridge have also been omitted, or were perhaps removed as an afterthought. Only the silhouette of the imperial Cathedral of St. Bartholomew can be clearly made out, even if its spire is already lost in the clouds. MA

#### PROVENANCE:

Privately owned in southern Germany

- 1 Carl Morgenstern, *Mainbrücke von Osten (Main Bridge from the East)*, 1851, watercolour and pencil on paper, 16 x 24,4 cm, Historisches Museum Frankfurt, Inv. No. C 21695.
- 2 Cf. *Carl Morgenstern und die Landschaftsmalerei seiner Zeit*, exh. cat. Museum Giersch, Frankfurt 2011, Petersberg 2011, p. 227 fig. 108.



Fig. 1: Carl Morgenstern, *Mainbrücke von Osten (Main Bridge from the East)*, 1851, watercolour and pencil on paper, 16 x 24,4 cm, Historisches Museum Frankfurt, Inv. No. C 21695

