

J. P. Schneider jr.

Established 1824

Art Dealers

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Art Dealers

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Dear Customers,
Dear Friends,

As our firm's bicentennial, 2024 is a special year for us and it gives us great pleasure to be able to begin it with our most enduring shared passion, that is, with art.

Our programme opens with four interior views of Frankfurt's great "Dotation Churches" by the painter Christian Stöcklin. That these works are to feature in an exhibition on Frankfurt church interiors of the late eighteenth and early nineteenth century being staged by the Dommuseum Frankfurt in collaboration with the Historical Museum Frankfurt in October of this year makes them doubly exciting.

The year 2024 also marks the 250th anniversary of the birth of Caspar David Friedrich, which we are honouring with a veduta drawing on a double page from a sketch book. The sheet is unusually large for the time of its creation, and having been discovered only recently is now making its debut on the art market.

Our catalogue also contains a painting as remarkable for its tiny format as for its precision: a haunting seascape showing a stricken sailing ship in a storm by Friedrich's close friend Johan Christian Clausen Dahl. When contemplating this work, we could not help but reflect on the tempestuous times and terrible blows of fate our company has witnessed in the course of its long history.

Back on land, it is the turn of landscape painting, a genre that has always been close to our heart. Our selection here begins with Georges Michel and two charming oil studies by Jean-Joseph-Xavier Bidault and Simon Denis. That in addition to Frankfurt's own environs, as captured in the works of Anton Radl and later Louis Eysen, it was above all Italy that countless artists turned to for inspiration goes without saying.

But as an early painting by Théodore Rousseau reveals, French art of the nineteenth century was also a formative influence, especially on the landscapes by German artists that come after

it in the catalogue. Similarly inconceivable without earlier French models is the exquisite still life by Otto Scholderer, which in the catalogue of his estate is described as "one of the artist's finest still lifes."

Ferdinand Brütt's study of a very lively family party with a protagonist raising his glass in readiness for a toast has definitely put us in the mood to celebrate our anniversary with you.

True to tradition, our programme concludes with some works of the early twentieth century, namely two studies by Max Liebermann and Gustav Klimt.

Last year's exhibition at Frankfurt Historical Museum *Restitution as an Opportunity – Hans Thoma's Seasons Cycle from the Villa Ullmann* afforded visitors a glimpse of the provenance research we do behind the scenes in an effort to identify works of art looted by the Nazis. This important aspect of our work is done almost entirely hidden from view, making outcomes such as this one especially gratifying.

In closing, we would like to take this opportunity of extending to you our sincerest thanks. After all, whether you are collectors, with some of whom we have ties going back several generations, or art historians or art dealers like us, or simply fellow travellers, it is our interactions and personal relations with you that make our daily work such a pleasure and so rewarding.

We hope you will enjoy discovering the selection of works presented in this year's catalogue and that you will be inspired to come and see them for yourself in our gallery.

We look forward to hearing from you.

Your
Christoph and Max Andreas

A BRIEF HISTORY OF J. P. SCHNEIDER JR.

Early 19th century

Christian Schneider of Schwanheim am Main moves to Frankfurt and through his marriage to a citizen's daughter, Barbara Aumann, is granted citizenship.

1824

Christian Schneider is awarded the title of Master Gilder on 14 September, the date which marks the official founding of our company. Formerly a firm of plasterers, it will henceforth specialize in the gilding of picture frames at its premises on Allerheiligenstrasse 50.

1841

The founder's son, Johann Peter Schneider, also becomes a Master Gilder.

1848

Move to Schnurgasse 48

1861

Move to Töngesgasse 52 at Liebfrauenberg

1864

After Christian Schneider's death, his son, Johann Peter Schneider, takes over the company and on 5 October enters it in the Frankfurt Trade Register as a "commercial trading company and mirror-making factory." The business will henceforth bear the name J. P. Schneider jr.

Over the years, the company makes a name for itself as a gilder of church interiors and as a supplier of gilded and artfully painted figureheads, most of which are sent to Constantinople.

1875

Johann Peter Schneider hands over the reins to his son, Christian August Schneider, and son-in-law, Konrad Trau.

1878

Johann Peter Schneider dies.

1881

After Konrad Trau's death, Christian August Schneider and his sister, Trau's widow, run the company jointly.

1882

Gottfried Andreas of Gelnhausen joins the business as an authorized signatory.



Company name J.P. Schneider jr., after 1864



Roßmarkt 16

1884

Gottfried Andreas buys the company from Trau's widow, daughter of Johann Peter Schneider, on 15 October, but retains the company name.

The company enters the art business.

1886

Move to Roßmarkt 16. The mirror factory is discontinued and the company stages its first art exhibition.

1892

The company moves to its new premises at Roßmarkt 23. To purchase the property, it takes out a loan from Leo Gans, the founder of the Cassella dyeworks who is also an avid art collector and valued customer.

The company converts the former stable into a gallery lit by skylights and steps up its exhibition activities. Its focus is on contemporary artists such as Louis Eysen, Carl Morgenstern, Otto Scholderer, the artists of the Kronberg Colony, Hans Thoma, Max Liebermann, Max Slevogt, Franz von Stuck and the artists of both the Leibl Circle and the Düsseldorf School – to name but a few – though it also deals in the works of foreign artists such as Gustave Courbet, Arnold Böcklin, Vincent van Gogh and Giovanni Segantini.

1895

Solo exhibitions of Max Liebermann and Hans Thoma



Solo exhibition of Otilie W. Roederstein, 1897



Gallery with skylights at Roßmarkt 23

1897

Solo exhibition of Otilie W. Roederstein

1898

Solo exhibition of Franz von Stuck from 5 – 21 February

1900

Memorial exhibition for Louis Eysen

1910

The company acquires its first typewriter, even if important correspondence is still penned by hand.



Solo exhibition of Franz von Stuck, 1898



Roßmarkt 23, after 1920

- 1912**
Special exhibition of Paul Guigou and Adolphe Monticelli
- 1913**
Exhibition of works by Jakob Nussbaum and Otilie W. Roederstein
- 1914**
Launch of the company's publishing arm that still exists today and sales of etchings, lithographs and collotypes.
Outbreak of the First World War
- 1919**
Runaway inflation until 1923 and economic decline begin to make themselves felt.
Exhibition in honour of Hans Thoma
- 1920**
Gottfried Andreas sells the business to his sons Carl and Fritz Andreas on 30 June. The house at Roßmarkt 23 is remodelled and the five upper stories converted into just three.
- 1923**
Gottfried Andreas dies.
- 1924**
The company celebrates its centennial in the lavishly decorated picture gallery, even hiring a band to provide musical entertainment.

- 1933**
The National Socialists (Nazis) seize power and begin their persecution of the Jews, among them many of the firm's artists, clients and fellow art dealers and art historians.
- 1939**
Outbreak of the Second World War; systematic persecution and murder of European Jewry, including many of the firm's artists, collectors and fellow art dealers and art historians.

1944
An Allied bombing raid on 22 March destroys the company premises at Roßmarkt 23. All the works in hand, all the business records and the entire inventory are lost. The company limps on, moving first to Wolfsgangstrasse 150 and then, in 1945, to Wolfsgangstrasse 149.

1950
Move to temporary premises at Roßmarkt 23 and then to Goetheplatz 9

1954
Move to the rebuilt premises at Roßmarkt 23 without the frame-making and gilding business, which was not resumed after 1944.

1955
Carl Andreas dies.



Goetheplatz 9, 1950

- 1967**
Fritz Andreas steps down and hands over the reins to his son Kurt Andreas.
- 1972**
Fritz Andreas dies.
- 1982**
Christoph Andreas joins the art dealership.

Exhibitions are resumed and the business becomes more international in scope.
- 1983**
Exhibition of Hans Thoma and his painter friends
- 1984**
Exhibition of Anton Burger
- 1987**
First computer
- 1988**
Exhibition of Otto Scholderer
- 1991**
Exhibition of Louis Eysen
- 1992**
Exhibition to mark the centennial of the art dealership at Roßmarkt 23

- 1993**
Exhibition of Carl Morgenstern
- 1994**
Exhibition of Frankfurt cityscapes
- 1998**
Exhibition of Adolf Hoeffler
- 1998**
Kurt Andreas leaves the company and Christoph Andreas takes over as sole managing director.
- 1999**
The company celebrates its 175th anniversary on 14 September.
- 2000**
Publication of the catalogue raisonné of drawings by Louis Eysen, whose author Wilhelm Dieter Vogel (b. 21 September 1927; d. 27 September 2023) was also a long-standing friend of the company
- 2013**
Kurt Andreas dies.
- 2015**
Max Andreas joins the company and with him a fifth generation of the Andreas family.
- 2018**
Move to the company's new premises at Im Trutz Frankfurt 2

CHRISTIAN STÖCKLIN

(b. 15 July 1741 Geneva; d. June 1795 Frankfurt)

1 *Das Innere des Domes zu Frankfurt am Main* (*Interior of the Cathedral of Frankfurt am Main*), 1774

Oil on wood
37 x 44.5 cm

Signed and dated at bottom centre: Ch. St[öcklin] 1774
In the middle of the tombstone to the left of the priest: M
[possibly for Morgenstern]
Verso label: No. 18 ... / ... Steinwÿck / pinxit

PROVENANCE:

Private owner in Germany

BIBLIOGRAPHY:

Weerth, Elisabeth de, *Die Ausstattung des Frankfurter Doms*, Frankfurt am Main 1999, p. 16 (illus.)

Der Dombrand von 1867, exh. cat. Dommuseum Frankfurt am Main 2004, Frankfurt 2004, p. 7 (illus.)

Die Kaisermacher. Frankfurt am Main und die Goldene Bulle 1356–1806, exh. cat. Institut für Stadtgeschichte, Historisches Museum, Dommuseum, Museum Judengasse 2006, Frankfurt am Main 2006, p. 422 (illus.)

EXHIBITIONS:

Frankfurter Stadtansichten aus vier Jahrhunderten, Kunsthandlung J. P. Schneider jr. 1994, p. 10 (illus.)

Karlverebrung in Frankfurt am Main, Dommuseum Frankfurt am Main 2000, Frankfurt am Main 2000, p. 134



CHRISTIAN STÖCKLIN

(b. 15 July 1741 Geneva; d. June 1795 Frankfurt)

2 *Das Innere der Liebfrauenkirche zu Frankfurt am Main* (*The Interior of the Church of Our Lady in Frankfurt am Main*), 1776

Oil on wood

37.5 x 49.8 cm

Signed and dated at bottom right (foot of the pillar):

Stöcklein / p.[inxit] 1776

Verso label: "Dieses Bild, die Liebfrauenkirche aus dem
vorigen Jahr / hundert Frankfurt im ... / 1893"

PROVENANCE:

Private collection in Germany

EXHIBITIONS:

Frankfurter Stadtansichten aus vier Jahrhunderten, Kunsthandlung J. P.
Schneider jr. 1994, p. 10 (illus.)



CHRISTIAN STÖCKLIN

(b. 15 July 1741 Geneva; d. June 1795 Frankfurt)

3 *Das Innere der Katharinenkirche zu Frankfurt am Main* (*The Interior of St. Catherine's Church, Frankfurt am Main*), 1780

Oil on copper

32 x 37 cm

Labelled, signed and dated at bottom right (back of the pew):

Paint *daprè nature* par Stöcklein. 1780.

Verso label on stretcher: No. 33 / Frau Anbeche [?] / 1780

Stöckler

PROVENANCE:

Private owner in Germany

BIBLIOGRAPHY:

Proescholdt, Joachim, *St. Katharinen zu Frankfurt am Main*, Frankfurt am Main 1981, p. 160 (illus.)

Voelcker, Heinrich, *Die Stadt Goethes. Frankfurt am Main im XVIII. Jahrhundert*, Frankfurt am Main 1981, p. 137 (illus.)

Heckmann, Herbert, *Frankfurter Lesebuch. Literarische Streifzüge durch Frankfurt von der Zeit der Gründung bis 1933*, Frankfurt am Main 1985, p. 52 (illus.)

Proescholdt, Joachim, "Emporenmalerei aus St. Katharinen. Ein Frankfurter Kleinod. Mit einem kunsthistorischen Beitrag von Gerhard Kölsch," in *Studien zur Frankfurter Geschichte*, Vol. 56, Frankfurt am Main 2007

EXHIBITIONS:

Frankfurter Stadtansichten aus vier Jahrhunderten, Kunsthandlung J. P. Schneider jr. 1994, p. 10 (illus.)



CHRISTIAN STÖCKLIN

(b. 15 July 1741 Geneva; d. June 1795 Frankfurt)

4 *Das Innere der Leonhardskirche zu Frankfurt am Main* (*Interior of St. Leonhard's Church, Frankfurt am Main*), 1788

Oil on wood

37.5 x 49.8 cm

Signed and dated at bottom centre: Christian Stöcklei, 1788

Verso: Chr. Stöcklein 1788 / Leonhardt de Francfurt

PROVENANCE:

Private owner in Germany

BIBLIOGRAPHY:

Schätze aus dem Schutt. 800 Jahre St. Leonhard in Frankfurt am Main, exh. cat. Dommuseum Frankfurt, Regensburg 2019, p. 54 (illus.)

EXHIBITIONS:

Frankfurter Stadtansichten aus vier Jahrhunderten, Kunsthandlung J. P. Schneider jr. 1994, p. 10 (illus.)



When Protestants fleeing persecution in the Catholic Netherlands arrived in Frankfurt am Main in the sixteenth century, the potential for Netherlandish art to flourish in the city famed for its trade fair increased greatly. Their influence had a formative impact on the history of art in Frankfurt, as can be seen in the content and style of the works produced by local artists as well as the composition of the city's numerous private collections.¹ Given the sheer breadth of works now on offer, painters began to specialize, as had their counterparts in the Low Countries before them. One of the new sub-genres was the church interior, a variant of architecture painting,² whose flowering in Frankfurt can be attributed in large part to one of the Netherlandish refugees, Hendrik van Steenwijk. This is the tradition to which these four impressive church interiors by the architecture and landscape painter Christian Stöcklin belong. The interiors shown are those of St. Bartholomew's Cathedral, the Church of Our Lady, and the Churches of St. Catherine and St. Leonhard, all in Frankfurt.³ Painted between 1774 and 1788, three of them on a wooden panel, one on copper, the landscape-format works provide a visual record of how the said churches were decorated and furnished in the last quarter of the eighteenth century, making them a valuable source for Frankfurt's ecclesiastical and cultural history.⁴

Stöcklin had trained as an architecture and landscape painter in Geneva, Bologna and Rome, and arrived in Frankfurt am Main in 1764, at a time when the church interior was as popular as ever and the demand for it rising steadily. The principal supplier of such works was Christian Georg Schütz the Elder, who by then was an established artist with both family members and a workshop working for him, though starting in the 1770s he had to contend with rivals such as Johann Ludwig Ernst Morgenstern, Franz Hochecker, Michael Schlier, Andreas Herrlein and Stöcklin.⁵ With so much competition, artists took to painting a wide range of sacred buildings, including not only real churches but also some purely fictive interiors in the Gothic, Renaissance or Baroque style as well as fantastical hybrids of all three.

Stöcklin, who married Anna Elisabetha Bracht of Frankfurt in 1766 but still had to wait until 1768 to become a Frankfurt citizen and hence to set up in business as an artist, is known to have painted his first church interiors in 1769.⁶ From then until his death in 1795 he supplied the local and national art market with a steady stream of such works, becoming an acknowledged master of the genre, although he also painted landscapes and other architectural motifs.⁷ Unlike his rivals with their

fantasy interiors, Stöcklin always insisted on reproducing real churches. Not only did this demand sensitivity to the givens of each new location, but it also implied a message: for while fictive spaces might serve as a confession of the Catholic or Protestant faith in the more general sense even while allowing the painter to show off his mastery of perspective, real interiors compounded these two layers of meaning with civic pride and religiously tinged patriotism. Buyers expected the sacred spaces depicted to be clearly recognizable in every respect, which is why these interior views of Frankfurt's four "Dotation Churches" are striking for the level of detail provided.

Painted onto the rear of the last pew on the right-hand side of St. Catherine's Church, Frankfurt's most important Protestant church, is the artist's attestation that he reproduced the interior and furnishings just as he found them: "Paint daprè nature par Stöcklein 1780" (lit. "Painted after nature by Stöcklein 1780"). The painting does indeed record the state of the church as it was following the repairs and renovation work of 1778, in the course of which Simon Heusslin's Baroque ceiling painting was hidden away behind cane matting coated in lime.⁸ The painter's focus is therefore on the pulpit and on the cycle of paintings on the two galleries,⁹ in other words, on the spoken word and on illustrative pictures as vehicles of the Gospel.

For theological reasons, the interiors of Frankfurt's Catholic churches are presented as more opulent, as can be seen from Stöcklin's 1774 rendition of the most important of them, St. Bartholomew's Cathedral. This Gothic church, where German kings were traditionally elected and the Holy Roman Emperor crowned, is viewed from the first bay of the nave looking east. The succession of two more bays and the side aisles flanking them followed by the transept and beyond it the partitioned-off choir containing the high altar is depicted as it was between 1743 and 1832, that is, in the Baroque style and with whitewashed walls.¹⁰ The artist's assiduous attention to detail and intuitive grasp of the essentials allow certain key furnishings to be identified, among them the paintings that adorned the interior both for the glory of God and to demonstrate the high standing of Frankfurt's congregation of worshippers;¹¹ hence the numerous tombstones worked into the floor of the central nave attesting to the illustrious Frankfurt families buried there. There are paintings on the posts supporting the extravagantly painted galleries above the side aisles, which were built in 1634 when the church was being used for Protestant worship, as well as on the transept pillars, one of which supports a pulpit embellished with paintings and

reliefs from the first half of the seventeenth century. The multi-figure Maria-Schlaf altarpiece of 1434 can be glimpsed in the north transept, while the south transept contains a fifteenth-century carved Madonna under a baldachin, an altar painting of 1678 showing the flaying of Saint Bartholomew and an altar painting of the Adoration of the Magi of 1619. Flanking the threshold to the choir are two extravagantly framed Baroque altars: a Man of Sorrows on the left and a Mother of Sorrows on the right, both of 1713. The parish church is separated from the collegiate church in the choir housing the high altar of 1663 by a tall, wrought-iron grate installed in 1712 as a replacement for the medieval rood screen. The high altar with its 1634 Assumption of the Virgin after Peter Paul Rubens,¹² sculpted statues on either side of it and the donor's coats of arms above it, is surmounted by a statue of the Virgin in Glory. Most of these treasures appear to be gleaming in the bright light streaming in through the white Baroque windows, lending them the appearance of pictures within pictures.

All four interiors tell us that Stöcklin attached great importance not only to verisimilitude but also to generating a sense of depth and space. As a consummate master of perspective views of architectural structures, he also demonstrated great skill at endowing his modestly dimensioned works with monumentality. He did this first by assigning the viewer an elevated vantage point that allows each interior to be viewed at once from above and below. Thus, while our view of the cathedral from the entrance leads us past the pillars and arcades of the first bay, it also takes in the keystones of the vaulted ceiling and arcades as well as the high altar occupying the vanishing point. The checkerboard pattern of the stone flags paving the floor and the sizing of the figures in relation to various architectural elements further enhances the sense of depth. In this work, the central perspective that Stöcklin typically adopted for his interiors has been shifted slightly to one side, giving rise to variations in the foreshortening of the pillars of the central nave and the walls of the side aisles and opening up a range of perspectives depending on the detail being studied. In fact, the only time that Stöcklin opted for a strictly symmetrical composition was for the basilica of the Baroque Church of St. Catherine, where the differences between the two halves of the church – the tall, light-filled windows on the south side and the galleries jutting out into the interior on the north side opposite – must have cried out for such a rigorously axial orientation.

As with Christian sacred architecture generally, light is crucial to the generation of space in Frankfurt's four "Dotation Churches." Here, the daylight streaming in through the tall

windows bathes the interior in light of varying intensity, enlarging its volumes, elevating its monumentality, emphasizing single architectural elements and making for a stimulating dialogue between the areas of light and shade. It is above all light that underscores the sanctity of these spaces, for while the choir and high altar of the Catholic churches tend to be bathed in an unnaturally bright, quasi-spiritual light, the Protestant Church of St. Catherine is illuminated more or less equally throughout.

The architecture and figures were painted in two separate stages, since the figural scenes, like those of many Dutch and Flemish church interiors of the seventeenth century, were often added only when the painting was about to be sold and in consultation with the new owner.¹³ The Frankfurt art historian Henrich Sebastian Hüsigen noted Stöcklin's collaboration with Johann Ludwig Ernst Morgenstern – who was himself a painter of architecture¹⁴ – as early as 1780, and we see it confirmed here both in the monogram "M" on the tombstone between the clergy inside the cathedral and almost certainly in the other three examples, too. As Morgenstern embellished Stöcklin's dramatizations of architecture and light with figural staffage painted in very thin paint as a rule, the layer of paint underneath frequently shines through. While the number of people decreases the further away they are, meaning that some figures are no more than rudimentarily sketched in, those in the foreground are depicted in considerable detail. Their social class is evident from their clothes and accessories, which range from the fashionable and expensive to the tattered and worn. There are clergymen, well-to-do citizens and ordinary folk, all of whom bring to life the austere regularity of the architecture, emphasizing the church's intended purpose as a public space and turning the whole scene into a colourfully accentuated visual experience. The roaming gaze is constantly alighting on all sorts of narrative scenes. In St. Catherine's Church these range from two gentlemen in the foreground contemplating the south wall with its host of epitaphs to a husband and wife accompanied by their youthful daughter and two little boys dressed up as a hussar and Spaniard lingering on one of the tombstones and an old beggarwoman asking another woman for alms. The three-aisled Church of Our Lady, meanwhile, is occupied by a gentleman entering through a side door, another making an offering, another still admiring the votives on the wall, and still more figures either sitting in the pews or kneeling on the steps up to the choir. The family in this work is accompanied by a manservant and is being escorted to the western end of the church by a gentleman guide. While the figures

viewed from behind enhance the pulling power of the vanishing lines, the exposed position of the figures closest to the viewer seems to follow a deliberate strategem: Was the artist portraying the buyer of his painting in the one or the other work – and perhaps even including the buyer’s family as visitors to the church? Did Stöcklin perhaps leave us with a self-portrait? Viewing these four masterfully done church interiors, the very improbability of these eminently plausible hypotheses ever being proven makes what Hüsgen had to say about Stöcklin in 1780 all the more persuasive: “He painted the inside of most of the churches here [...] many times and to great acclaim.”¹⁵ MG

- 1 Gerhard Kölsch, “Frankfurt und die Niederlande – Wechselwirkungen zwischen Kunst und Sammlertum im 18. Jahrhundert,” in *Sammlerin und Stifterin. Henriette Amalie von Anhalt-Dessau und ihr Frankfurter Exil*, ed. by Manfred Großkinsky, Norbert Michels, exh. cat. Haus Giersch – Museum Regionaler Kunst Frankfurt am Main, Anhaltische Gemäldegalerie Dessau, Frankfurt am Main 2002, pp. 90–97.
- 2 Hendrik van Steenwijk (ca. 1550–1603).
- 3 The four churches all belong to the original eight “Dotation Churches,” which following their secularization the City of Frankfurt am Main agreed to co-finance in a contract signed in 1830.
- 4 The four paintings of four of Frankfurt’s “Dotation Churches” each reflect a temporary state that was to end with the Napoleonic Wars, secularization and, at the very latest, the remodelling work undertaken in the nineteenth century. The historical buildings themselves, and with them the spatial experience originally offered by their interiors, were consigned to history once and for all by the destruction of Frankfurt during the Second World War.
- 5 Christian Georg Schütz the Elder (1718–1791), Johann Ludwig Ernst Morgenstern (1738–1819), Franz Hochecker (1730–1782), Michael Schlier (1744–1807), Andreas Herrlein (1723–1796); cf. Gerhard Kölsch, “Schöpfer der Innenansichten von St. Leonhard. Zu Johann Ludwig Ernst Morgenstern und Johann Friedrich Morgenstern,” in *Schätze aus dem Schutt. 800 Jahre St. Leonhard in Frankfurt am Main*, ed. by Verena Smit, Bettina Schmidt, exh. cat. Dommuseum Frankfurt, Regensburg 2019, pp. 50–59, here p. 52.
- 6 Cf. Franz von Reber, “Von den Bayerischen Filialgalerien. C. Bamberg,” in *Münchener Jahrbuch der bildenden Kunst 1912*, pp. 178–188, here p. 183: “Hart und tonlos sind auch zwei gotische Kircheninterieurs des gleichfalls

- in Frankfurt tätigen Genfers Christian Stöcklin (1741–1806), datiert mit 1769.” Goethe’s father is known to have bought a church interior by Stöcklin for his collection in 1772; cf. Johann Caspar, *Goethe: Liber domesticus 1753–1779*. Transcribed and annotated by Helmut Holtzhauer assisted by Irmgard Möller. Facsimile of the manuscript and commentary in 2 volumes, Bern/Frankfurt am Main, 1973, p. XVI. The Herzog-Anton-Ulrich-Museum Braunschweig and Städel Museum Frankfurt have one interior each of 1773; cf. *Die deutschen Gemälde des 17. und 18. Jahrhunderts sowie die englischen und skandinavischen Werke. Kritisches Verzeichnis mit Abbildungen aller Gemälde*, ed. by Joachim Jacoby and Anette Michels, Braunschweig 1989, p. 237, No. 635 with illus., and Bodo Brinkmann and Jochen Sander, *Deutsche Gemälde vor 1800 im Städel*, Frankfurt am Main 1999, p. 53, illus. p. 75.
- 7 There are church interiors by Stöcklin in other collections, including the Anhaltische Gemäldegalerie Dessau, Staatliche Gemäldesammlungen Dresden, Historisches Museum Frankfurt, Städel Museum Frankfurt, Mittelrhein Museum Koblenz and the Bayerische Staatsgemäldesammlungen Munich.
- 8 Heinz Schomann, “Melchior Heßlers Neubau von 1681,” in Joachim Proescholdt (ed.), *St. Katharinen zu Frankfurt am Main*, Frankfurt am Main 1981, pp. 141–163, here p. 158. The concealed paintings are recorded in a coloured engraving by Johann Ulrich Kraus of 1683; cf. *ibid.*, illus. p. 149 and <https://st-katharinen-gemeinde.de/katharinen-frankfurt/katharinen.html> (accessed: 12.10.2023).
- 9 Joachim Proescholdt, “Emporenmalerei aus St. Katharinen. Ein Frankfurter Kleinod. Mit einem kunsthistorischen Beitrag von Gerhard Kölsch,” (*Studien zur Frankfurter Geschichte*, Vol. 56), Frankfurt am Main 2007.
- 10 The restitution of the original Gothic interior began with the renovation work of 1855 to 1857.
- 11 For an indispensable account of this, cf. Elsbeth de Weerth, *Die Ausstattung des Frankfurter Domes*, ed. by Bischöflichen Ordinariat des Bistums Limburg, Frankfurt am Main 1999.
- 12 Peter Paul Rubens (1577–1640).
- 13 Rüdiger Klessmann, “Wirklichkeit und Phantasie. Bemerkungen zur holländischen Interieurmalerei des 17. Jahrhunderts,” in *Schein und Wirklichkeit. Realismus in der niederländischen Malerei des 17. Jahrhunderts*, ed. by Carsten Jöhnk, exh. cat. Ostfriesisches Landesmuseum Emden 2010, pp. 20–29, here p. 21.
- 14 Henrich Sebastian Hüsgen, “Nachrichten von Frankfurter Künstlern und Kunst-Sachen enthaltend das Leben und die Werke aller hiesigen Mahler, Bildhauer, Kupfer- und Pettschier- Stecher, Edelstein- Schneider und Kunst- Gieser. Nebst einem Anhang von allem was in öffentlichen und Privat- Gebäuden, merkwürdiges von Kunst- Sachen zu sehen ist,” Frankfurt am Mayn 1780, p. 203. Also D. J. H. Faber, *Topographische, politische und historische Beschreibung der Reichs- Wahl- und Handelsstadt Frankfurt am Mayn*, Vol. 1, Frankfurt 1788, p. 433.
- 15 *Ibid.*, p. 203.



JOHANN JAKOB JUNG

(b. 12 September 1819 Frankfurt am Main; d. 29 June 1844 Frankfurt am Main)

5 *Die Heilige Familie (The Holy Family), 1841*

Oil on canvas

56 x 45 cm

Monogrammed and dated at bottom right: JJJ 1841

Johann Jakob Jung died early, at the age of just twenty-five. The extent to which what little we know about him and what few works in his hand have survived reflect his development as an artist is hard to say. Jung began training as a lithographer, but in 1834 commenced the study of painting at the Städelschule in Frankfurt under Philipp Veit, who later entrusted him with the execution of two murals (after compositions by Veit) in the Kaisersaal of the Römer. As a project with considerable prestige attached to it, this was a great honour. The teaching post at the Städelschule that Jung held from 1842 was probably also a result of Veit's goodwill towards him.

To assume that since Jung was born and died in Frankfurt he never ventured beyond his home town would of course be wrong. Nothing proves this better than the *Iconographie du genre Camellia* (1839–1843) of Abbé Laurent Berlese, a passionate botanist. The watercolour studies for this work that Jung produced in the Abbé's own garden in Paris are drawn with a portrait-like restraint in line and colour combined with the fluid charm of an arabesque.¹ A comparable tension between graphic and painterly accents is evident in Jung's portrait of August Theodor de Bary (1842), in which the austerity of Early and High Renaissance portraiture shines through.²

What brought together the members of the Lukasbund (also known as the Nazarenes), who strove for a revival of Catholic spirituality and ancient forms, was their fascination with the age of Raphael. If only in subject-matter, Jung's Holy Family

shows his indebtedness to his teacher Philipp Veit, who was a member of the brotherhood from 1815. The influence of all the Virgins since Perugino is clearly apparent; but so is the difference. For Jung positions his figural group in front of a rocky outcrop on top of a hill that rises sublimely over the surrounding countryside. He also has a little spring gush forth from the grass at their feet as a readily understood Christian metaphor alongside subtly observed gestures of maternal intimacy and parental concern. RD

PROVENANCE:

Private collection in Germany

BIBLIOGRAPHY:

Weizsäcker, Heinrich and Dessoff, Albert, *Kunst und Künstler in Frankfurt am Main im neunzehnten Jahrhundert*, 2 Vols., Frankfurt a. M. 1909, p. 69.

Annales de la Société d'Horticulture, 1839–1844 (according to the auction catalogue of Christie's of London 2003, fifty watercolours from the collection of Abbé Berlese were sold at its auction 6723).

EXHIBITIONS:

Exh. cat. *Romantik im Rhein-Main-Gebiet*, Museum Giersch Frankfurt a. M. 2015, Petersberg 2015, No. 142 (illus.)

1 Carlo Berlese, *Notizie biografiche sull'Abate Lorenzo Berlese (1784–1863)*, 2006, accessible at: <http://www.berlese.it/abate-lorenzo-berlese>. – Fifty original works by Jung have survived. These went under the hammer at Christie's in London on 4 June 2003: http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=4109167 (accessed: 12.01.2017).

2 Dr. Senckenbergische Stiftung, Frankfurt a. M.; http://www.senckenbergische-portraitsammlung.de/artist_Johann+Jacob-Jung.html (accessed: 12.01.2017).



JOHANN RASSO JANUARIUS ZICK

(b. 6 February 1730 Munich; d. 14 November 1797 Ehrenbreitstein)

6 *Kreuzigung, Golgotha (Crucifixion, Golgotha)*

Oil on canvas

92 x 64 cm

At bottom left (on the rock): Joannes. Cap: 19 V 24, 25, 26 / Lucä Cap. 23, V 36, 38

The scene is that described in the Gospels of Saint John and Saint Luke, as the reference to the relevant Bible verses in the painting itself makes clear.¹ and ² Michael Brötje, who makes a persuasive case for a link with Anthony van Dyck's *Crucifixion* in the cathedral of St. Rombout in Mechelen, dates the finished painting between 1770 and 1775.³ The roots of the powerful chiaroscuro effects that are a hallmark of Zick's works can certainly be traced back to Dutch and Flemish models. This Golgotha scene in which Christ is staged as a lone figure of radiance is likewise defined by powerful lighting effects. The dying man is surrounded by his weeping mother Mary, the two thieves crucified alongside him, and several armed men, some of whom are mere onlookers, while others are casting lots for Christ's clothes. Christ himself seems already close to death and to heaven. His light beams down on those who may yet hope for salvation, while the soldiers, being busy with their own greed and their ignominious game of dice, are banished to the gloom. The work is an outstanding example of Zick's mastery of his medium, as is evident in his subtle treatment of the drapery or the scenes played out in the darker reaches of the canvas. Thus, within a relatively narrow space, he creates a multi-figural, richly detailed composition that weaves together complex narrative and experiential strands. The son of a fresco painter who initially learned the trade of bricklayer, Zick had a natural affinity to wall paintings from birth.⁴ While his father followed mainly Baroque models, preferably the Asam brothers,⁵ Januarius Zick favoured Rembrandt,⁶ whose works he studied closely from mid-century onwards. What is unusual from today's point of view is that before embarking on the obligatory tour of Italy, Zick first went to Paris.⁷ There he copied a number of works, especially

those of Antoine Watteau.⁸ He also made the acquaintance of the engraver Christian von Mechel, with whom he travelled via Switzerland to Rome, together with Anton Raphael Mengs⁹ (1728–1779). After his return, Zick rose in prominence, winning widespread recognition as a painter. He soon made a name for himself with murals and panel paintings for Schloss Engers near Neuwied,¹⁰ Ottobeuren Abbey,¹¹ and the chapel of the orphanage in Essen-Steele.¹² Being well connected among potential patrons both sacred and secular, he suffered no shortage of commissions, most of them in southern Germany. In 1762 Zick was appointed painter to the court of the Elector of Trier and moved to Ehrenbreitstein, where he lived out the rest of his days. EH

PROVENANCE:

Private collection in the Rhineland

BIBLIOGRAPHY:

Metzger, Othmar, "Maria Immaculata von Januarius Zick," in *Münster am Hellweg*, 34, 1–6, Essen 1981, pp. 1–9, fig. 2

Strasser, Josef, *Januarius Zick 1730–1797. Gemälde, Graphik, Fresken*, Weissenhorn 1994, Werkverzeichnis-Nr. G 148 (illus.)

EXHIBITIONS:

Januarius Zick. Gemälde und Zeichnungen, Städtische Galerie in der Reithalle, Paderborn 2001, No. 27 (illus.)

1 John 19, Verses 24–26.

2 Luke 23, Verses 36–38.

3 Michael Brötje, "Zur künstlerischen Aussage der Werke des Januarius Zick," in exh. cat. *Januarius Zick, Gemälde und Zeichnungen. Städtische Galerie in der Reithalle*, Paderborn 2001, p. 45. Citing both palette and style, however, the author of the catalogue of works, Josef Straßer, proposes 1760 as the date of painting. Cf. Josef Straßer, *Januarius Zick 1730–1797. Gemälde, Graphik, Fresken*, Weissenhorn 1994, p. 375.

4 Johannes (Johann) Zick (1702–1762) was active in southern Germany in the mid-eighteenth century; his commissions included work on the Würzburger Residenz.

5 Cosmas Damian Asam (1686–1739) and Egid Quirin Asam (1692–1750).

6 Rembrand Harmenszoon van Rijn (1606–1669).

7 Zick is known to have been in Paris in 1757.

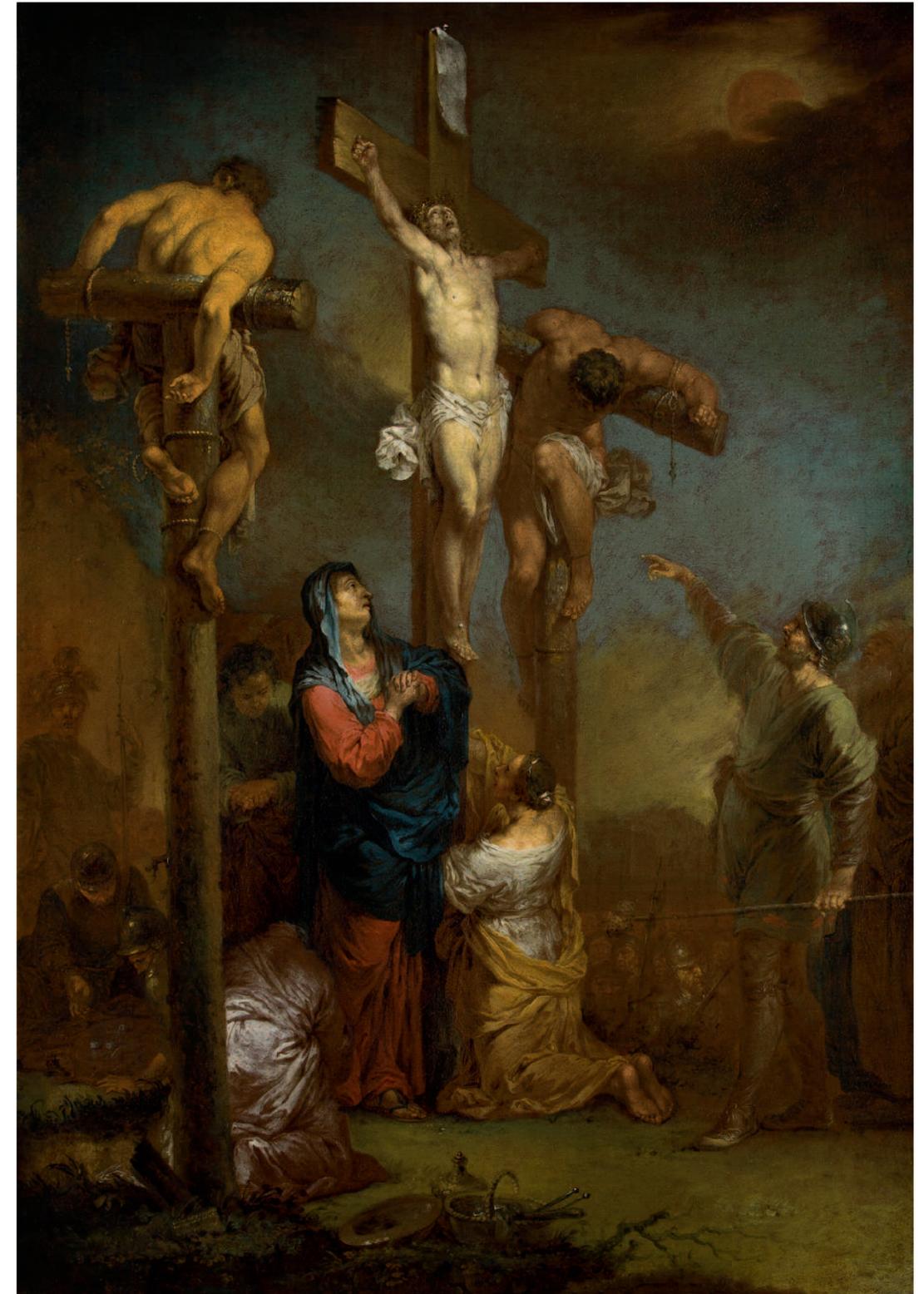
8 *Die Entdeckung der Wirklichkeit, Deutsche Malerei und Zeichnung 1765–1815*, exh. cat. Museum Georg Schäfer Schweinfurt 2003, p. 218.

9 Antoine Watteau (1684–1721), Christian von Mechel (1737–1817) was engraver and art dealer, Anton Raphael Mengs (1728–1779).

10 The frescos were executed in 1760.

11 Altarpiece for the abbey church in 1766.

12 Fürstin Franziska Christine Stiftung, founded in 1764.



CASPAR DAVID FRIEDRICH

(b. 5 September 1774 Greifswald; d. 7 May 1840 Dresden)

7 *Blick aus der Nähe des Lincke'schen Bades über die Prießnitz elbaufwärts* (*View over the River Prießnitz and up the Elbe from the Linckesches Bad*), ca. 1799/1800

Pen in grey and brown ink over pencil, scoring, traces of brushwork and India ink on laid paper with stylus marks for transfer, watermark: J. Honig & Zoonen
345 x 476 mm double page
Labelled at top left in pencil: p 2
at bottom left in pencil: Com (?) Weiß mit blau (...) o gelb x hel-grün/(...)
inside the drawing (on the gable of a house on the left) in pencil: x
Inside the drawing (on the gable of a house in the middle): o

Caspar David Friedrich received his first lessons as an artist from Johann Gottfried Quistorp, a drawing teacher at the university in his home town of Greifswald.¹ It was on Quistorp's recommendation, moreover, that in 1794 he began his four-year course of study at the prestigious Copenhagen Academy. Although the curriculum was dominated by drawing and did not cover landscapes of any kind, Friedrich seized the opportunity presented by the private lessons given by his professors to devote himself to this genre. The influence of professors Jens Juel, Nicolai Abildgaard and Christian August Lorentzen on the young artist was especially important during this early period.² On completing his training in Denmark in 1798, Friedrich moved to Dresden, where he would remain for the rest of his life. The figures who had a formative impact on him here in his new home were Jakob Crescenz Seydelmann³ and above all Adrian Zingg,⁴ who in 1766 was appointed professor of engraving at the Dresden Academy. Zingg's meticulously detailed landscape drawings, prints and hand-coloured etchings after landscape paintings had previously earned him great acclaim among his contemporaries.⁵

Around the turn of the century, Friedrich selected a double page of his sketch book on which to capture the mouth of the River Prießnitz as seen from the banks of the Elbe in Dresden-Neustadt, looking eastwards (fig. 1).⁶ On the left is the lower



Fig. 1: Heinrich Lesch, *Stadtplan Dresden*, 1828, lithograph (detail)

Prießnitz Bridge leading to the Linckesches Bad, a lido named after Christian Lincke. He acquired the land with the lido, which as one of the first of its kind was installed at the urging of the physician Peter Ambrosius Lehmann, in 1775 and



turned it into a popular spot for day-trippers. The theatre added in 1776 is included in Friedrich's work as the large house with half-hip roof surrounded by trees on the left (fig. 2).⁷ Gathered at the confluence of the Prießnitz and Elbe are several groups of staffage figures, presumably Dresdeners enjoying a day out. Standing in the foreground are a courting couple: the woman with parasol drawn in pencil only, the gentleman accompanying her with his arm around her already overdrawn in ink. Next to them is a man climbing up the river bank, for which the two small half-figures at top right were presumably preparatory sketches. Another couple is standing on the headland on the opposite bank and two, finely pencilled-in seated figures can just about be made out next to the moored boats, as can the angler positioned even further upstream. In his expert appraisal of this drawing, Helmut Börsch-Supan notes the similarity between the rather clumsily

drawn movements of the staffage figures and the drawings in the two sketch books in Berlin's Kupferstichkabinett of 1799 (fig. 3) and 1800 (fig. 4).⁸ Also apparent is one of the constants of Friedrich's drawn oeuvre: his struggling with depictions of human figures.⁹ The fact that on arriving in Dresden in 1798 he enrolled in the life drawing class at the Dresden Academy, despite having already completed his formal training in Copenhagen, indicates that he himself was well aware of this weakness.¹⁰

Visible in the background of our veduta are a few sailing boats on the Elbe, beyond which our gaze falls on the hills above the bend in the river, some vineyards here and there and the village of Loschwitz on the right. The large cloud formations that Friedrich captures in the upper half of the drawing extend as far as the upper edge, where in places they are overdrawn with sketches.

Another identifiable building is the Villa Anton on the opposite bank of the Elbe at right. It was Christian Gottlob Anton, chief inspector of the rafting operations of the Elster und Erzgebirgische Flösserei and tax councillor to the Elector of Saxony, who had this villa built on the site of an old lime kiln in 1754, and who would later endow it with a garden in the English style. Adjoining the property was a tavern that was popular with Dresdeners¹¹ and whose guests included the writer E.T.A. Hoffmann. His 1814 novella *The Golden Pot* has the protagonist stop first at the Linckesches Bad and then cross the Elbe to see the fireworks being set off in the Anton Gardens on the opposite bank.¹²

The outlines of the villa show that when Friedrich went over his original pencil drawing in ink, he had to correct the proportions to make them accord with the view from his chosen vantage point. Around a quarter of a century after our drawing, Traugott Faber,¹³ inspired by Friedrich's painting *Frau am Fenster*¹⁴ (*Woman at a Window*) that he had seen exhibited at the Dresden Academy, produced a painting of the view in the opposite direction, as seen from a dormer window of the Villa Anton (fig. 5).

As Börsch-Supan explains, our drawing, which in places is worked through and blackened on verso, seems to have served as the model for an as yet unidentified veduta. The artist's



Fig. 2: C. Assmann, *Das Theater auf dem Linckeschen Bade*, drawing 1798, in Franz Hanfstaengl, *Das alte Dresden. Bilder und Dokumente aus zwei Jahrhunderten*, Munich 1925, n.p.



Fig. 3: Caspar David Friedrich, Figural Studies, ca. 1799, pen in brown ink, pencil on laid paper, 23.7 x 19.2 cm Kupferstichkabinett Berlin, inv. no. SZ CD.Friedrich 80 recto



Fig. 4: Caspar David Friedrich, Figural Studies, ca. 1800, pen in grey-black ink, pencil on laid paper, 24.2 x 18.8 cm, Kupferstichkabinett Berlin inv. no. SZ CD.Friedrich 106 recto





Fig. 5: Karl Gottfried Traugott Faber, *Blick auf Dresden (View of Dresden)*, 1824, oil on canvas, 43 x 33.5 cm, Albertinum | Galerie Neue Meister, inv. no. 2010/07, © Albertinum | GNM, Staatliche Kunstsammlungen Dresden, photo: Herbert Boswank

barely decipherable notes on colours, which are scribbled along the left lower edge and seem to relate to the buildings labelled x and o at the Linckesches Bad, might indicate a planned painting to be done in watercolour or gouache. Also conceivable, however, is that Friedrich intended to produce a hand-coloured etching of the view, which would explain the uppermost of the two fine lines along the lower edge. Were that the case, the space below the said line would have contained a caption or “legend.”

Besides delivering impressive proof of Friedrich’s working method, as a double page from a sketch book, this work seems to be the only drawing of this size dating from the period prior to his stay in Greifswald in 1801.¹⁵ Furthermore, there is only one other sketch book veduta of a comparable degree of detail dating from this period and that is the work *Briesnitz on the Elbe*,¹⁶ which makes do without any staffage at all.

It is therefore with great pleasure that together with Emanuel von Baeyer, we are able to offer for sale a drawing by Friedrich that until 2009 was completely unknown, putting it on the market for the first time on the eve of the 250th anniversary of his birth.

MA

PROVENANCE:

Private owner in Germany

BIBLIOGRAPHY:

Grummt, Christina, *Casper David Friedrich. Die Zeichnungen Das Gesamte Werk*, Munich 2011, Vol. I, No. 203, p. 207 (illus.)

- 1 Johann Gottfried Quistorp (1755–1835) was an architect, painter and university lecturer.
- 2 Jens Jørgensen Juel (1745–1802), Nicolai Abraham Abildgaard (1743–1809) and Christian August Lorentzen (1749–1828).
- 3 The Dresden painter Jacob Crescenz Seydelmann (1750–1829) is widely regarded as the inventor of sepia technique, which Friedrich experimented with and continued developing during this period.
- 4 The Swiss landscapist, draughtsman, etcher and engraver Adrian Zingg (1734–1816) produced painstakingly detailed landscapes that evince a “romantic” understanding of art and made him an important precursor of the Dresden Romantics.
- 5 *Casper David Friedrich und die Vorboten der Romantik*, exh. cat. Museum Georg Schäfer Schweinfurt und Kunstmuseum Winterthur 2023, Munich 2023, pp. 27–28.
- 6 The dating and geographical localization of our drawing are attributable in large part to the expert appraisal by Börsch-Supan.
- 7 Sieglinde Nickel, *Dresden und seine Umgebung um die Mitte des 19. Jahrhunderts*, Leipzig 1989, p. 87.

- 8 That this drawing comes from one of the two dispersed Berlin sketch books can be ruled out on the basis of its smaller dimensions. Friedrich scholars have not yet attributed our drawing to any one of the known sketch books by the artist.
- 9 *Casper David Friedrich. Die Erfindung der Romantik*, exh. cat. Museum Folkwang Essen 2006 und Hamburger Kunsthalle 2007, Munich 2006, p. 76.
- 10 *Casper David Friedrich und die Vorboten der Romantik*, exh. cat. Museum Georg Schäfer Schweinfurt und Kunstmuseum Winterthur 2023, Munich 2023, p. 149.
- 11 Ditmar Schreier, *Es war einmal in Dresden. Geschichten und Anekdoten*, Kassel 2009, pp. 15–16.
- 12 Ernst Theodor Amadeus (actually Ernst Theodor Wilhelm) Hoffmann, “Der Goldne Topf,” in E. T. A. Hoffmann, *Meistervorgängen mit 65 Illustrationen von Gavari*, Zurich 1963, pp. 92, 103.
- 13 Karl Gottfried Traugott Faber (1786–1863) trained in the studio of Johann Christian Klengel (1751–1824), who in 1800 was appointed professor of the new landscape painting class at the Dresden Academy.
- 14 Caspar David Friedrich, *Frau Am Fenster*, 1822, oil on canvas, 44.1 x 37 cm, Alte Nationalgalerie Berlin, inv. no. A 1 918.
- 15 Cf. Christina Grummt, *Casper David Friedrich. Die Zeichnungen Das Gesamte Werk*, Munich 2011, Vol. I: “Erste Versuche 1788–1790/94, Die Kopenhagener Akademiezeit 1794–1798 und Frühwerk 1798–1805 (bis zum Aufenthalt in Greifswald 1801).”
- 16 Caspar David Friedrich, *Briesnitz an der Elbe*, 20 May 1800, pen in brown ink over pencil, squared, scorings on vellum, private collection, cf. Grummt 2009 Vol. I, No. 217, p. 221 (illus.).

JOHAN CHRISTIAN DAHL

(b. 24 February 1788 Bergen; d. 14 October 1857 Dresden)

8 *Seesturm (Storm at Sea), 1843*

Oil on paper (an invitation to the Flora in Dresden)

7.1 x 11.3 cm

Signed and dated at bottom left: Dahl 1843

Dahl had discovered the world of seafaring while still a boy growing up in Bergen. A more serious engagement with marine motifs can be observed during his time at the Copenhagen Academy from 1811 to 1817, after which seascapes became a key part of his oeuvre. In addition to his daily forays to the docks of the Danish capital, Dahl also visited the Royal Picture Gallery, where he was able to study the maritime scenes of the great Dutch painters of the Baroque era as well as the works of Claude Joseph Vernet.¹ Storms at sea and shipwrecks² held a special fascination for Dahl, especially in the period around 1830.³ That he was still indulging this preference even in later years is evident from this painting, which proves his mastery of the genre in a very small format. As a support, the artist made use of an invitation addressed to him by Flora – Sächsische Gesellschaft für Botanik und Gartenbau, a botanical and horticultural society of which he was a member (fig. 1). This was not an unusual choice, as we know from

other works, such as an 1847 view of the Bay of Naples (fig. 2), that the artist often used such cards as a support.

The mountainous waves dominating the dramatically illuminated foreground of our work are shot through with white spume; and just such a breaker seems to be crashing over the listing sailing ship beyond, whose aft colours identify it as a French vessel. The wrecked rigging and scraps of sail tell of the defencelessness of the crew, now utterly at the mercy of the raw violence of nature. The inky blue of the sea in the background makes the roiling waters seem even more menacing, as does the dark purplish grey of the dense wall of cloud on the right. Only the clouds drifting apart at top left promise relief from the agonizing drama below. While it is impossible to make out any figures on board the stricken ship, this is clearly a work about the imponderables of the human condition, true to the traditional *navigatio vitae* topos. On closer inspection, the only witnesses to the unfolding disaster are the gulls ren-

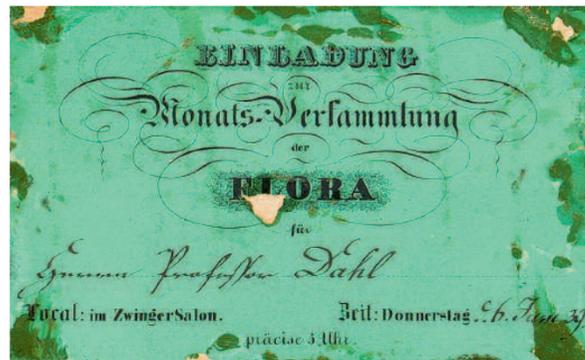


Fig. 1: Verso, invitation to the monthly meeting of Flora – Sächsische Gesellschaft für Botanik und Gartenbau dated 6 June 1839



Fig. 2: Johann Christian Clausen Dahl, *Vesuvius, Viewed from Posillipo*, 1847, oil on cardboard, 7 x 11.3 cm, Freies Deutsches Hochstift Frankfurter Goethe-Museum inv. no. IV-2016-009

dered as faint streaks of white against the lowering sky. Thus the observer is left alone with his emotions, be it compassion for the ship's doomed crew or the fervent hope that perhaps all is not lost. Far above the heaving waves imperilling the ship and threatening to send it to the bottom, the painter has the clouds at top left part to reveal a glimpse of blue sky – and with it the hope of a calmer sea and perhaps even rescue.

Mrs. Marie Lødrup Bang has kindly confirmed the authenticity of this work and on the basis of a colour photograph declared it identical with No. 989 of her catalogue raisonné. MA

PROVENANCE:

Frau von der Decken, Dresden (acquired from the artist)

Private collection in Germany

Private owner in Germany (by descent from the aforementioned collection)

BIBLIOGRAPHY:

Lødrup Bang, Marie, *Johann Christian Dahl 1788–1857. Life and Works*, Oslo 1987, Vol. 2, p. 198 No. 989

- 1 Claude Joseph Vernet (1714–1789) is widely regarded as one of the great seascape painters of the eighteenth century.
- 2 In addition to the aforementioned Dutch and French marine painters, Dahl might also have been inspired by works of literature such as the 1788 novel *Paul et Virginie* by Jacques Henri Bernardin de Saint-Pierre (1737–1814), which in Europe was widely read until well into the nineteenth century.
- 3 *Dahl und Friedrich. Romantische Landschaften*, exh. cat. Nasjonalgalleriet Oslo 2014 and Albertinum Dresden 2015, Dresden 2014, p. 182.

GEORGES MICHEL

(b. 12 January 1763 Paris; d. 7 June 1843 Paris)

9 *Der aufziehende Sturm* (*The Approaching Storm*)

Oil on wood
19 x 25.7 cm
Labelled at bottom left: V Bosch

Dark cloud formations race across the sky, some of them already bringing rain. The sailing boats on the water at right heel over in the wind like dire premonitions of worse to come. A woman and her child, apparently taken unawares by the elements, hurry to safety in the only remaining pool of sunlight in the left foreground. The scenographic light effects ratchet up the incipient drama, revealing the influence of the Romantics as a clear sign of the times. So violent is the tossing of the storm-lashed tree, for example, that the viewer can almost hear the roar of the wind in its leaves.

The landscape that Georges Michel was painting was almost certainly near Den Bosch¹ in the Netherlands, the home country of his great idols Jacob van Ruisdael² and his pupil Meindert Hobbema³. As a restorer of Netherlandish painting at the Louvre, Michel had ample opportunity to study their works in depth.⁴ The two painters can be credited with having developed the realistic style of vernacular landscape painting that thanks largely to artists like Esaias van de Velde⁵ had entered the repertoire of Dutch painting around 1600. While there are storms of comparable drama in some of Ruisdael's seascapes, Michel takes them a stage further in this work. The sheer dynamism of his rendition of the rapidly regrouping clouds, slanting squalls and gale-force winds, which in our painting can be felt even in the tiniest areas of vegetation, lends this work a modernity that few of his contemporaries understood

or appreciated. That the realistic impulse in Michel's landscape painting went largely unnoticed in the early nineteenth century, and was not taken up until the *plein air* painters of the Barbizon School caught sight of it, is thus not surprising.

A photographic expert assessment by Michel Schulman from 2021 is available. The painting is to be included in the catalogue of works currently being prepared. MA

PROVENANCE:

Galerie Michel, Beverly Hills
Private collection in California
Private collection in Germany

- 1 Den Bosch is the name used locally for the town of 's-Hertogenbosch in the southern Netherlands. Among those to adopt it as a personal name was the artist born as Jheronimus van Aken, better known as Hieronymus Bosch (ca. 1450–1516).
- 2 Jacob Isaackszoon van Ruisdael (1628/29?–1682).
- 3 Meindert Lubbertszoon Hobbema (1638–1709).
- 4 *Zurück zur Natur. Die Künstlerkolonie von Barbizon. Ihre Vorgeschichte und ihre Auswirkung*, exh. cat. Kunsthalle Bremen 1977, Bremen 1977, Chap. George Michel (unpag.).
- 5 Esaias van de Velde (1587–1630) developed the “world landscape” style of landscape painting practised by his teacher Pieter Bruegel the Elder (1525/30?–1569), for example, whose high horizons permitted a wealth of different landscapes to be combined in a single work, and from there proceeded to more realistic depictions of his own native landscapes with their characteristically low horizons.



JEAN-JOSEPH-XAVIER BIDAULD

(b. 10 April 1758 Carpentras; d. 20 October 1846 Montmorency)

10 *Paysage rocheux (Rocky Landscape)*, late 1780s

Oil on wood
22 x 29 cm

Jean-Joseph-Xavier Bidauld, a native of Provence, belongs to France's early generation of neo-classical landscape painters alongside artists such as Pierre-Henri de Valenciennes, Jean-Victor Bertin and Nicolas-Didier Boguet.¹ Aged just ten, Bidauld went to Lyon to become a pupil of his older brother, the still-life and landscape painter Jean-Pierre-Xavier Bidauld,² and supplemented those private lessons with courses at the Lyon academy. The autodidactic work that the younger Bidauld did subsequently in Provence earned him enough money to finance a course of study in Paris.³ There, however, he chose not to enroll at the academy but instead studied the seventeenth-century Dutch and Flemish masters to which the art dealer Dulac granted him access. He also worked *en plein air* in Fontainebleau and was taken on as a pupil⁴ in the studio of Claude-Joseph Vernet.⁵ But it was Dulac's generous patronage that Bidauld had to thank for the five-year trip to Italy he embarked on in 1785. Having installed himself in Rome, he travelled extensively,⁶ including to a town situated some fifty kilometers north of the Eternal City: Civita Castellana. Perched on a high plateau, Civita Castellana is surrounded by precipitous red tuff ravines with mountain streams coursing through them.⁷ Like many other artists, Bidauld was enchanted by this magical place, which according to Stéphane Rouvet is what he captured in this oil study painted towards the end of his sojourn in Italy.

The view selected, which manages almost entirely without any sky at all, allowed the painter to concentrate wholly on his depiction of the now jutting, now cavernous, rock formations. Armed with a subtle palette, he captured not only the play of light and shade on the rocks but also the fine details of the bushy vegetation. Contemporaries told of the painter's extraordinary stamina and readiness to defy the heat and spend whole days in the same spot until the painting he was working

on was finished.⁸ The assiduous attention to detail lavished on these consummately done studies is evident in another work, too, *Gorge at Cività Castellana* (fig. 1). Likewise dated to the late 1780s, it shows how this form of *plein air* painting was not necessarily confined to small formats. Such oil studies, which dispense with anything purely anecdotal in character and focus solely on nature, served the artist as valuable aides-memoires and as preparatory sketches for paintings executed in the studio that might be presented to the public at the Salon. As our example shows, they were painted in situ with the utmost care. The artist kept most of them himself and hung them in his studio where they also served as reference works for his pupils. While the neo-classical nature study was very much a private affair, the nineteenth century saw it pursued with great passion as the generations that followed turned it into a genre in its own right.⁹

Bidauld returned to Paris in 1790 and was soon having his historicist landscapes exhibited at the Salon. His standing as an artist was cemented further by commissions from King Charles IV of Spain as well as Joseph Bonaparte and Princess Caroline Murat.¹⁰ In 1823 Bidauld became the first landscape painter to be appointed a fellow of the Paris academy and two years later he was made a Chevalier de Legion d'honneur, both of which honours attest to the high esteem in which he was held as a landscapist.¹¹

As much as the example of this oil study of the late 1780s might lead us to believe that Bidauld's principal contribution to the landscape genre lay in his realistic mode of painting, for him as a painter there could be no avoiding the through-composed historicist landscape then in demand. Much to the chagrin of Théodore Rousseau and others, moreover, he used his status and role as a Salon juror to oppose the new school of landscape painting – the Barbizon School – then emerging. He



could not halt its ascendancy, however, especially since his own generation, with its penchant for what were then progressive nature studies, had helped sow the seeds of this same evolving style of *plein air* painting.

Asked about the importance of Bidault's nature studies to the generations that came after him, Camille Corot¹² is said to have replied:

“He was at times truly a master, and one of the finest. Certain of his small canvases are masterpieces and full of fine example and sound counsel for all of us, young and old alike. I admire and I respect him, since, you see, I owe him a great deal, if not my very best.”¹³

This larger context, that of the development of *plein air* painting generally, was also spotted by the previous owner of this wonderful oil study, whose connoisseurship prompted him to place it alongside an early work by Théodore Rousseau (see p. 68). The work is to be included in the catalogue raisonné currently being prepared by Stéphane Rouvet, who has kindly confirmed its authenticity. MA

PROVENANCE:

Paris, Galerie Lestranger until 2022

Private collection in Austria (acquired from the aforementioned gallery)

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- 2 Jean-Pierre-Xavier Bidault (1745–1813).
- 3 Suzanne Gutwirth, *Jean-Joseph-Xavier Bidault. (1758–1846) peintures et dessins*, Nantes 1978, biography, n. p.
- 4 *A Brush with Nature. The Gere Collection of Landscape Oil Sketches*, exh. cat. The National Gallery, London 1999, p. 32.
- 5 Claude-Joseph Vernet (1714–1789).
- 6 He is known to have visited Tivoli, Narni, Subiaco, the Sabine Hills as well as Monte Cavo and Monte Soratte.
- 7 *Amoris causa. Trophées des peintres voyageurs 1750–1850*, exh. cat. Galerie Lestranger Paris 2004, p. 12.
- 8 *Ibid.*, p. 12.
- 9 *Ibid.*, p. 10.
- 10 Charles IV of Spain (1748–1819), Joseph Bonaparte (1768–1844) and Princess Caroline Murat, née Bonaparte (1782–1839), who commissioned four large-format paintings for the Élysée Palace. These still adorn the Salon Murat in which the French Council of Ministers holds its meetings.
- 11 Suzanne Gutwirth, *Jean-Joseph-Xavier Bidault. (1758–1846) peintures et dessins*, Nantes 1978, biography, n. p.
- 12 Jean-Baptiste Camille Corot (1796–1875).
- 13 Jules Laurens, *La légende des ateliers*, Carpentras 1901, p. 288; (<https://archive.org/details/lalegendedesatel00laur/mode/2up?q=Bidault>; accessed : 18.10.2023)



Fig. 1: Jean-Joseph-Xavier Bidault, *Gorge at Civita Castellana*, late 1780s, oil on paper mounted on canvas, 50 x 37.5 cm, Nationalmuseum of Sweden, Stockholm, inv. no. NM 6776

SIMON-JOSEPH-ALEXANDRE-CLÉMENT DENIS

(b. 14 April 1755 Antwerp; d. 1 January 1813 Naples)

11 *Blick auf die Sabiner Berge* (*View of the Sabine Hills*)

Oil on paper mounted on canvas
39.5 x 25 cm
Labelled on the frame: N 10

The Belgian painter Simon Denis received his first training as an artist from the landscape and animal painter H.-J. Antonissen in Antwerp.¹ In the course of the 1780s, Denis moved to Paris, where he enjoyed the patronage of the genre painter and art dealer Jean Baptiste Lebrun.² With Lebrun's support, Denis moved to Rome in 1786 and the following year attracted the notice of an art critic, who wrote a long piece about him for the Rome-based *Giornale per le Belle Arti*. Singled out for praise in that article were Denis's acute powers of observation and above all his mastery of light. Besides associating with fellow Flemish artists living in Rome at the time – in 1789 he became a member of the Fondation royale belge St.-Julien-des-Flamands – Denis was also eager to learn from the French artists working there. When he visited Tivoli in 1789,³ therefore, he did so in the company of the highly regarded French portrait painter, Élisabeth Louise Vigée-Le Brun, and the director of the Roman Academie française, François Ménégeot.⁴

The high esteem in which the painter Denis was held, as evidenced by his admission to Rome's Accademia di San Luca in 1803 and his appointment as painter to the court of Joseph Bonaparte,⁵ from 1806 King of Naples, is also borne out in an 1805 letter from Schlegel to Goethe, which hails him as one of the best landscape painters in Rome.⁶ His works, most of them idealized views of Rome, the Campagna and the Bay of Naples, bear an affinity with those of French contemporaries such as Jean-Joseph-Xavier Bidault and Jean-Victor Bertin.⁷

Denis found the motif for our remarkably fresh and colourful study while exploring Rome's environs, specifically the Sabine Hills, here beautifully observed and executed with painstaking attention to detail. What strikes us first in this work is the po-

larizing light and areas of dark shade suggestive of a low sun somewhere off to the right. The foreground terrain that slopes away steeply is rendered in bright green hues, highlighted to great effect by yellow-flowering vegetation. The precipitous mountainsides facing away from the sun are densely forested and derive their visual potency from the many different shades of dark green. Here, too, Denis puts the emphasis on the impact of colour, just as the impression made by the massif is further enhanced by the ethereal blue of the mountains in the far distance. The pentimenti on the hilltop on the right show that topographical accuracy mattered a great deal to painter. There is a closely related variant of this study that centres the same peak with its distinctive, left-leaning crest, albeit from a closer, lower vantage point.⁸

MA

PROVENANCE:

Private collection in North America

French art market

Private collection in England

1 Hendrik-Jozef Antonissen (1737–1794).

2 Jean-Baptiste-Pierre Lebrun (1748–1813).

3 *In the Light of Italy. Corot and Early Open-Air Painting*, exh. cat. National Gallery of Art Washington 1996, New Haven 1996, p. 145.

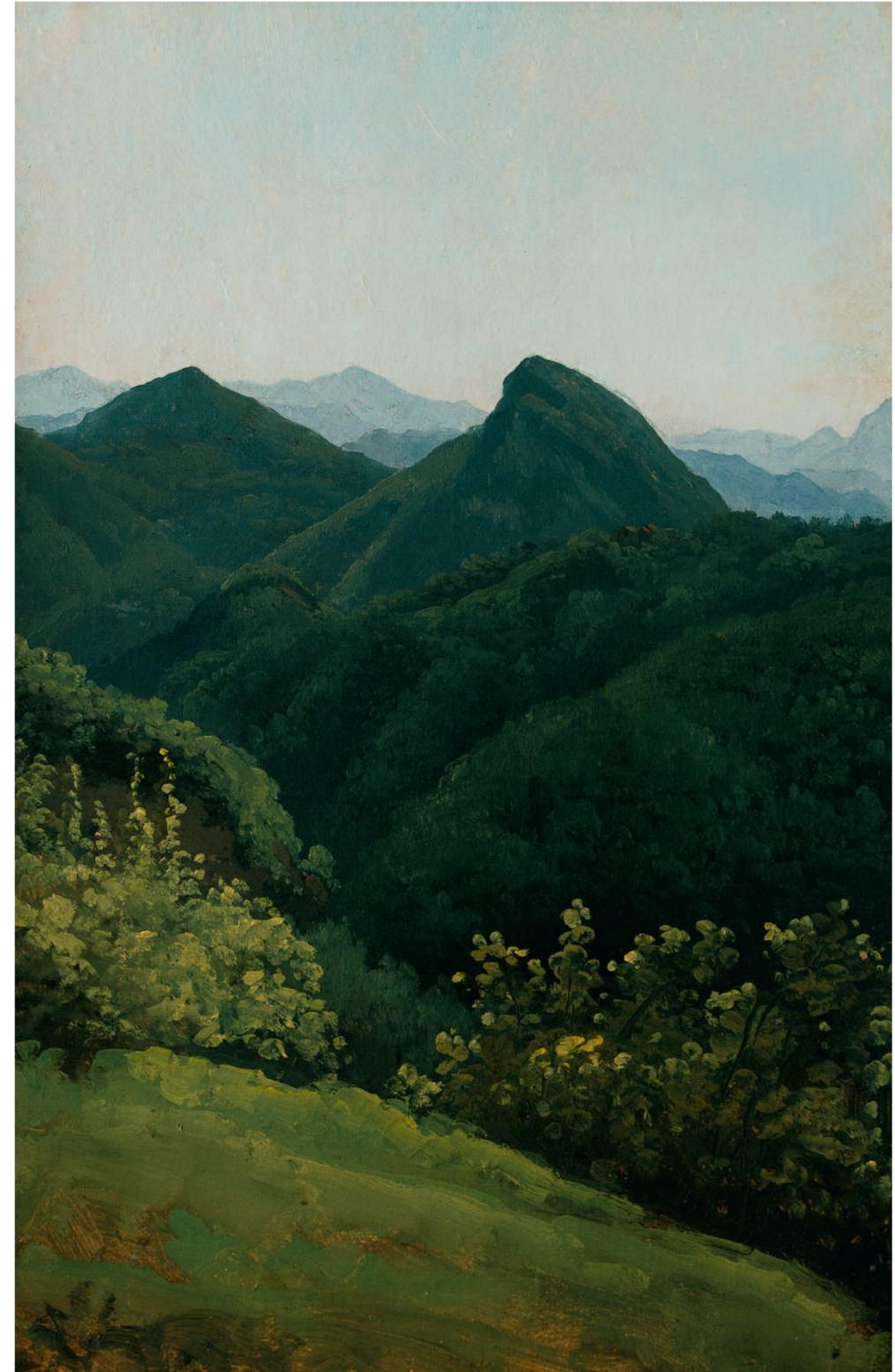
4 Élisabeth-Louise Vigée-Le Brun (1755–1842) and François-Guillaume Ménégeot (1744–1816).

5 Joseph Bonaparte (1768–1844) was the oldest brother of Napoleon Bonaparte and reigned as King of Naples from 1806–1808 and as King of Spain from 1808–1813.

6 Ulrich Thieme and Felix Becker (eds.), *Allgemeines Lexikon der bildenden Künste von der Antike bis zur Gegenwart*, Leipzig 1912, Vol. IX, p. 72.

7 Jean-Joseph-Xavier Bidault (1758–1846) and Jean-Victor Bertin (1767–1842).

8 Simon-Joseph-Alexandre-Clément Denis, *Blick zu den Sabiner Bergen*, oil on paper mounted on canvas, 38.5 x 25.5 cm, labelled: [inv. no.] C58 (at bottom right in red); Sotheby's New York, 13./14.6.2007, lot no. 117.



CARL (KÁROLY) MARKÓ THE ELDER

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

12 *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 Anton Koch,¹ 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.² 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,³ 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

¹ Joseph Anton Koch (1768–1839).

² Claude Lorrain (1600–1682) and Nicolas Poussin (1594–1665).

³ The painting could perhaps show one of the waterfalls of Tivoli near Rome, where the artist lived from 1834.



ANTON RADL

(b. 15 April 1774 Vienna; d. 4 March 1852 Frankfurt am Main)

13 *Falkenstein*

Watercolour and gouache on cardboard
46.5 x 62 cm
Signed at bottom right: A Radl

“Most estimable watercolour drawings ... of areas around Frankfurt and the beautiful valleys of the Taunus Mountains,” wrote Johann Wolfgang von Goethe of the works of Anton Radl, observing that “although drawn after nature, in choice of object, the artful allocation of light and shade, and colour, [they] leave nothing to be desired.”¹ This quotation by the famous German poet captures the moment when painters began breaking away from the classical ideals of the eighteenth-century landscape tradition of Claude Lorrain² and moving towards a more realistic style of representation. Those were also the two poles between which Anton Radl found his idiom. Having been apprenticed to the famous Frankfurt engraver, Johann Gottlieb Prestel,³ Radl was well versed in the prevailing ideas of the age. His painting expeditions into the surrounding countryside undertaken around the same time, however, led him to develop a more veduta-like, and hence more naturalistic style.⁴ This is reflected in this view of Falkenstein. Looking northward out of the valley, it shows the distinctive ruins of Burg Falkenstein on its hilltop perch. As realistically reproduced as the picturesque motif of the castle and the topography is, the enhancement of nature by the in-

ventive hand of the artist described by Goethe is also clearly apparent. The orderly composition is clearly the work of an artist familiar with the principles of the English-style landscaped garden, as is evident from his careful positioning of the trees and the staffage – the grazing cattle included as an animating element. As one of the first artists to discover the Taunus Mountains, Anton Radl devoted numerous paintings to the subject. MA

PROVENANCE:

Private collection in Frankfurt

EXHIBITION:

Anton Radl. 1774–1852 Maler und Kupferstecher, Museum Giersch Frankfurt a. M. 2008 no. 76 p. 176 (illus.)

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- 2 Claude Lorrain (1600–1682).
- 3 Johann Gottlieb Prestel (1739–1808).
- 4 *Anton Radl 1774–1852 Maler und Kupferstecher*, exh. cat. Museum Giersch Frankfurt am Main 2008, Petersberg 2008, p. 7.



CHRISTIAN FRIEDRICH GILLE

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

14 *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,¹ 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.²

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 in 1938.³

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

¹ Johann Christian Clausen Dahl (1788–1857).

² *Christian Friedrich Gille 1805–1899*, exh. cat. Staatliche Kunstsammlung Dresden 1994, Dresden 1994, pp. 23–24.

³ *Ibid.*, pp. 28–29.



CARL MORGENSTERN

(b. 25 October 1811 Frankfurt am Main; d. 10 January 1893 Frankfurt am Main)

15 *Schwanheimer Eichen (Schwanheim Oaks)*, ca. 1831

Oil on paper mounted on cardboard

24.5 x 40.5 cm

Verso: stamp of the estate of Carl Morgenstern

Two sturdy oak trees bathed in bright sunlight and offset against the edge of a dense forest form the focus of this oil study by Carl Morgenstern. While the lower trunks are rendered with great precision, the upper branches become sketchier the higher they rise. This early work painted when the artist was just twenty years old is remarkable for its almost palpable modernity, reflected in part in the flatness of the pale-green crowns of the trees. The soaring branches captured in just a few spontaneous brushstrokes thin out towards the top until only the delicate pencil lines of the underdrawing are visible against the sky. The study was painted near the little village of Schwanheim, just a few kilometres west of Frankfurt, which because of its nearby oak forest became a place of pilgrimage for many nineteenth-century artists. With its bizarre-looking oak trees, the forest that had originally been part of the Imperial Forest of Dreieich had been selected as a subject by Carl Morgenstern's father, Johann Friedrich Morgenstern,¹

back in 1817. But it was not just Frankfurt artists who were drawn to it: the Düsseldorf painters Carl Friedrich Lessing and Johann Wilhelm Schirmer as well as Ludwig Richter² of Dresden also went there to paint.³ And Carl Morgenstern, too, was captivated by its ancient trees, which at the time were believed to be 600 years old. He depicted them not just in this oil study, but in a further three oils of the same format,⁴ which unlike this work are finished paintings (fig. 1). Not until a year after the publication of her catalogue raisonné⁵ did Inge Eichler learn of the existence of this work, dating it 1833 in her records. MA

PROVENANCE:

In the artist's estate (until 1899)

Hochstrasser (acquired at the auction of the Prestel estate on 9.5.1899)

Luise Morgenstern (until 1918)

Private collection in Frankfurt

Private collection in Hesse, Germany

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Auction catalogue of the estate of Miss Luise Morgenstern, Frankfurter Kunstverein 19 November 1918, No. 50.

Adi Helfenstein, "Schwanheimer Eichen. Ihre Wertschätzung in der bildenden Kunst," in *Die Port*, Museumsbote des Heimat- und Geschichtsvereins Schwanheim e. V., No. 13 (1993), p. 7

1 Johann Friedrich Morgenstern (1777–1844).

2 Carl Friedrich Lessing (1808–1880), Johann Wilhelm Schirmer (1807–1863) and Adrian Ludwig Richter (1803–1884).

3 Inge Eichler, "Die Schwanheimer Eichen. Ein 'Muß' für Malergenerationen," in *Weltkunst* No. 12 (1996), p. 1635.

4 Cf. Auction catalogue of the estate of Carl Morgenstern, Prestel, Frankfurt am Main, 9.5.1899, Nos. 10, 19 and 37.

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



Fig. 1: Carl Morgenstern, *Schwanheimer Eichen*, oil on paper mounted on cardboard, 26 x 40.5 cm, privately owned

CARL MORGENSTERN

(b. 25 October 1811 Frankfurt am Main; d. 10 January 1893, Frankfurt am Main)

16 *Albaner See (Lake Albano), ca. 1835*

Oil on paper mounted on cardboard
29.5 x 44.5 mm

As a passionate landscape painter and the scion of a famous artistic dynasty, Carl Morgenstern readily succumbed to the “yearning for Italy” that excited so many German writers and artists of the late eighteenth and early nineteenth century, especially following the publication of Goethe’s *Italian Journey*. In October 1834 Morgenstern followed his fellow artists southwards and spent three years roaming the Mediterranean. There the Frankfurt native visited the most diverse parts of Italy and amassed an impressive collection of oil studies and drawings that would serve him as both model and inspiration for his lavishly coloured, atmospheric studio paintings.¹ The work under discussion here, is a finished oil study for Morgenstern’s painting *Albaner See mit Castel Gandolfo und Kloster Palazzolo (Lake Albano with Castel Gandolfo and the Convent of Palazzolo)*,² which the artist began working on in his studio in Rome in the winter of 1836, but finished only later after returning to Frankfurt.³ The study manages entirely without staffage and shows nature just as Morgenstern found it on his expedition into the Alban Hills. The warm light of the setting sun in the left background is enough to tell us that this is an evening scene.⁴ The soft yellow sunlight gradually disperses into the vast blue sky, streaked only by a few isolated clouds, while the last sunbeams of the day blur the faint blue lines adumbrating the sparkling Tyrrhenian Sea in the far distance. Before us lies a narrow path leading to the mirror-like lake embedded in the hills that forms the epicenter of this

landscape. Rising from two places on its left shore are wisps of smoke that gradually dissolve into the green hillside. The umbrella pine and diagonal walls of the convent of Palazzolo⁵ perched on the high terrain in the right foreground serve to generate a sense of depth, drawing us into the picture and towards the lake and the infinite expanse of the sea beyond. Morgenstern painted his oil study of Lake Albano in situ, applying swift and loose brushstrokes so as to capture the impression of the warm light of the setting sun on the low horizon and the bright colours and atmospheric mood of the Mediterranean landscape with as much immediacy as possible. The finished painting *Lake Albano with Castel Gandolfo and the Convent of Palazzolo*, by contrast, is relatively large by Morgenstern’s standards and shows a through-composed, idealized landscape complete with flute-playing shepherds and goats at rest as staffage. There, Morgenstern corrected the workings of chance so as to produce a perfect backdrop that would appeal to prevailing tastes. He therefore moved the hill with the convent to the middle ground and added some extra pines to make the view of Latium seem even more expansive, while at the same time providing an internal frame for his composition. The heavily stylized studio painting is also painted with much finer paint and with much sharper light-dark contrasts, thus ensuring that the middle ground with Lake Albano and the convent complex are illuminated, while the foreground containing the staffage remains in shade. AG



PROVENANCE:

Private collection in Germany

BIBLIOGRAPHY:

Eichler, Inge, *Carl Morgenstern. Unter besonderer Berücksichtigung seiner Schaffensphase von 1826–1846*, Darmstadt 1976, p. 73 (fig. 57)

Auct. cat. Frankfurter Kunstverein 12 Nov. 1912, p. 18, No. 27, pl. 27 (illus.)

1 *Carl Morgenstern und die Landschaftsmalerei seiner Zeit*, exh. cat. Museum Giersch, Frankfurt am Main 2011, Petersberg 2011, p. 7.

2 Carl Morgenstern, *Albaner See mit Castel Gandolfo und Kloster Palazzolo*, 1836, oil on canvas, 75 x 105 cm, privately owned, cf. *Carl Morgenstern und die Landschaftsmalerei seiner Zeit*, 2011, exh. cat. p. 130 fig. 49.

3 *Carl Morgenstern*, exh. cat. Kunsthandlung J. P. Schneider jr., Frankfurt am Main 1993, Frankfurt am Main 1993, fig. 26.

4 The packing list of the works to be shipped to Frankfurt that Morgenstern drew up in June 1837 does not name the fourth painting, but instead provides the following description: “a small one with mountains, middle ground, several buildings on high terrain, and below an expanse of water extending as far as the foreground, which is illuminated from left, evening.” This could be the oil study under discussion here (cf. Inge Eichler, *Carl Morgenstern. Unter besonderer Berücksichtigung seiner Schaffensphase von 1826–1846*, Darmstadt 1976, p. 73).

5 Morgenstern mentions the geographical location of his work *Der Albaner See mit Castel Gandolfo und Kloster Palazzolo* in a letter to his family in Frankfurt dated 26 December 1836. There he describes it as “quite a wide view, horizon in the middle, in the distance Rome, then the shore of the lake with Castel Gandolfo, in the far distance the sea, the convent of Pallazuolo in the right middle ground, in the foreground a path and a few trees not yet underpainted,” (cf. Eichler 1976, p. 73).



JOHANN HEINRICH HASSELHORST

(b. 4 April 1825 Frankfurt; d. 7 August 1904 Frankfurt)

17 *Italienerin mit Korallenkette*
(*Italian Woman with Coral Necklace*),
ca. 1863

Oil on canvas

49 x 37 cm

Signed at bottom left: JHasselhorst (ligature)

Johann Heinrich Hasselhorst took a keen interest in the lives of ordinary people while travelling through Italy between 1855 and 1860. He therefore produced not just landscape studies, but also numerous studies of women. In this painting, which was almost certainly executed after his return, he adopts a mode of representation that in the mid-nineteenth century was standard for a certain type of woman and can be found in paintings by the Nazarenes, too. The northern Europeans who visited Italy in those days, most of whom were men, imagined Italian women to possess not just beauty but also a femininity unspoiled by civilization, onto which they could project their own longings.¹

What Hasselhorst foregrounds in this work, however, is less his subject's outward appearance than her individuality and emotions. The dark background that takes the place of the usual view into the landscape enhances this effect, as does the choice of bust portrait. The traditional Italian costume that was so popular for such works has yielded to a more subdued garb and the woman's slightly lowered gaze makes her melancholy almost palpable. The light shining down from above is reflected in her jet-black hair, modest hair clip and earrings.

Only the red coral necklace stands out, its bold coloration breathing life into that intimacy between viewer and subject that the artist so successfully evokes. MA

PROVENANCE:

Private collection in Germany

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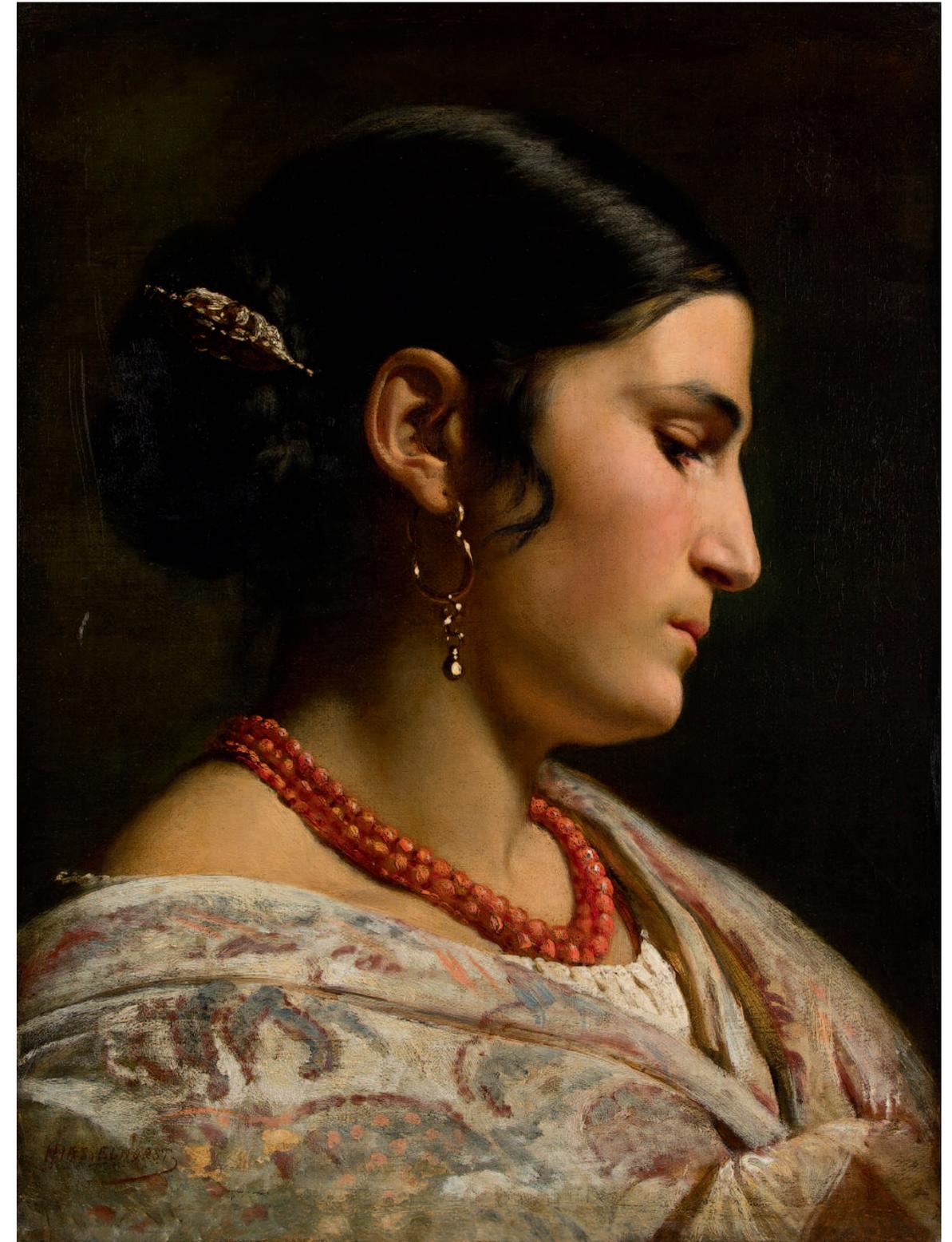
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¹ *Kunstlandschaft Rhein-Main. Malerei im 19. Jahrhundert 1806–1866*, exh. cat. Museum Giersch Frankfurt 2000, Frankfurt 2000, p. 162.



OSWALD ACHENBACH

(b. 2 February 1827 Düsseldorf; d. 1 February 1905 Düsseldorf)

18 *Italienische Straßenszene mit Schafherde* (*Italian Street Scene with Flock of Sheep*), 1856

Oil on canvas

79 x 112 cm

Signed and dated at bottom right: Osw Achenbach 1856

The expansive street scene with plentiful staffage that unfurls before us here is flanked on the left by a hilltop town and at its foot some mighty ruins attesting to the glories of times past. Framing the work on the right, by contrast, are just a few isolated trees and a wall stretching away into the distance. Especially remarkable, given this composition, is that even at first glance, the viewer's gaze is ineluctably drawn deep into the painting. To redirect our attention to what is happening in the foreground, therefore, the artist turns the sunlight streaming down through the layers of cloud into a diaphanous film of light that backlights the dust kicked up off the street. There, hurrying towards us, is a large flock of sheep that functions as a link between background and foreground. Herding the sheep on the right is a shepherd riding a donkey, who appears to be looking askance at a girl carrying a water jar on the left, who is being butted by one of his errant beasts. The cistern on the left that is as much a water source as a place to stand and gossip provides the painter with another opportunity to lend expression to his fascination with the lives of Italian country folk. The staffage around the cistern, however, is not just part of the narrative; it also contributes to the lighting effects, as is evident in the play of light and shade on the women's costumes.

Part of what makes this work so interesting is that it shows that Achenbach has largely overcome the influence of Johann Wilhelm Schirmer,¹ which just a few years previously had been clearly apparent in his love of detail rendered in very thin, evenly applied paint and use of set-piece vegetation for compositional purposes.² This is especially worth emphasising given that the painting was produced about a year before Achen-

bach's third and most formative trip to Italy in 1857. That experience was to have a crucial impact on what Mechthild Potthoff calls the "personal style"³ that would henceforth dominate his whole oeuvre. What is striking about our painting, which comes at the end of his early period, is the presence of numerous elements that following that third momentous trip to Italy would become enduring features of the artist's mature style. Already in evidence, for example, is the as yet rudimentary principle of diagonal composition, to which the painter would have recourse in many of his Italianate works after 1857. Another new departure is the thicker paint and the ever greater focus on its materiality rather than its function as a way of generating the illusion of surface textures.

The painting thus signals Achenbach's coming transition from the early works, while at the same time looking ahead to that style of painting and that understanding of art that was to develop during his third trip to Italy of 1857 and that was to have a lasting impact on his whole oeuvre. MA

PROVENANCE:

Private collection in Germany

Private collection in Germany (thence by descent to the above)

Private collection in Germany (thence by descent to the above)

1 Johann Wilhelm Schirmer (1807–1863).

2 Cf. Oswald Achenbach, *Eichenhain an einem Fluss in Latium*, 1852, oil on canvas, 90.7 x 153.5 cm, LVR-Landesmuseum Bonn, inv. no. 1964.1447,0-1.

3 Mechthild Potthoff, *Oswald Achenbach. Sein künstlerisches Wirken zur Hochzeit des Bürgertums Studien zu Leben und Werk*, Cologne-Berlin 1995, p. 37.



GUSTAV FRIEDRICH PAPPERITZ

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

19 *Abendliche Landschaft bei Rom mit Castel Gandolfo* (*Landscape near Rome with Castel Gandolfo*)

Oil on artist's board
33.5 x 47.5 cm
No label or signature

The viewer's gaze follows a country road winding its way over hills and through fields and groves, past an unassuming Baroque church surrounded by a picturesque ensemble of outbuildings – cellars, stables, a large gateway, high walls and a sturdy corner tower. Visible in the distance, illuminated by the soft light of a blue sky streaked with cloud, is the silhouette of Castel Gandolfo: on the left the dome of the church of San Tommaso da Villanova and to the right of it the Palazzo Pontificio, the pope's summer residence.

The arrangement suggests a vantage point somewhere in the Alban Hills, although the scene cannot be localized any more precisely than that; the dividing line between the topographically reliable “study from nature” and the “Italian capriccio” as an intuitive composite of just such studies, had long been blurred by then. The evidence that might support the latter hypothesis includes certain inconsistencies in the loose and transparent brushwork, which flits spontaneously from forest to field, undercutting or veiling the impression of depth so that it is left to the sharply defined cluster of buildings in the foreground and even more so the silhouette of Castel Gandolfo to stake out the distance and expanse separating them.

This is also the implication of the title that Papperitz chose for his painting, *Evening Landscape near Rome with Castel Gandolfo in the Distance*, which incidentally was accepted for the Dresden art academy's exhibition of 1842.¹ While that work is not necessarily identical with ours, its inclusion in the exhibition does at least show that the artist had high hopes of the subject that he was working on. He also took the liberty of improvising between what he had learned at the academy and

what he saw with his own eyes, and it is the refractions to which this practice gave rise that make his painting so uniquely charming. To appreciate this we have only to follow the infinitely faceted transitions from light to shade, the fine gradations of colour from brightest yellow ochre to fading purple, to say nothing of the many different nuances of green, which Papperitz multiplies by modulating his application of paint from opaque to transparent, from flat to fleeting.

Gustav Papperitz began his training in his native Dresden as a pupil of Johan Christian Clausen Dahl,² and at first was drawn mainly to the north and to his teacher's native Scandinavia. In 1836, however, he moved to Munich for further training and from there, inspired by Carl Rottmann,³ embarked on a journey to Italy, where he would remain for several years (1838–1841). Papperitz had probably settled permanently in Dresden by the time he set off on his last major journey of 1851, which once again took him through the German-speaking lands and eventually to Spain. RD

PROVENANCE:

Munich art market

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Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart founded by Ulrich Thieme and Felix Becker, Vol. 26, Leipzig 1932, p. 223

¹ Friedrich von Bötticher, *Malerwerke des Neunzehnten Jahrhunderts*, Vol. III/1, Leipzig 1891, p. 218, No. 7.

² Johann Christian Clausen Dahl (1788–1857).

³ Carl Anton Joseph Rottmann (1797–1850).



GUSTAV FRIEDRICH PAPPERITZ

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

20 *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 re-used 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.¹ RD

PROVENANCE:

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

¹ 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.



PAUL CAMILLE GUIGOU

(b. 15 February 1834 Villars; d. 21 December 1871 Paris)

21 *La maison derrière les arbres* (*The House behind the Trees*), 1869

Oil on wood

24 x 14.2 cm

Signed and dated at bottom right: Paul Guigou 69

Labelled on verso: Villa-environs de Versailles appartenant a la famille Rothschild

Paul Guigou trained first as a notary public and in 1854 began working as one in Marseille, just as his parents wished. That could not prevent him studying painting at the academy at the same time, however. Among his early teachers and mentors of that period was the landscape painter Émile Loubon.¹ Both exhibited their works at the annual shows of the Société artistique des Bouches-du-Rhône. Also represented there were Adolphe Monticelli and the Parisian artists Corot, Millet and Théodore Rousseau,² who in 1856 inspired Guigou to pay his first visit to the French capital. Encouraged by what he saw there, he decided that he would henceforth devote himself wholly to painting. With only a meagre allowance from his parents, who would have preferred him to remain a notary public or become a priest, he moved to Paris in 1862 and within a year was exhibiting at the Salon. Guigou is known primarily for his Provençal landscapes. His limited financial means permitting, he returned home once a year and there produced numerous studies from nature, which he could later translate into much larger finished paintings at his studio in Paris. It was there, at the famous Café Guerbois, that Guigou first met Monet and Pissarro as well as Théodore Duret,³ whose critiques helped make him more widely known.⁴ The summer months of the year 1869 saw Guigou paint numerous canvases in and around Marseille, in the Département Vaucluse and along the banks of the Durance. Our work, which to judge by the handling of light was probably painted in situ, might well have been among those painted in the south of France. The view, which is framed by trees on either side and a flowering

meadow in the foreground, is of a brightly coloured house bathed in summer sunlight. By leaving small patches of the painting ground exposed in both the open windows and the areas of vegetation, the artist cunningly incorporates it into his composition. Guigou's oeuvre is dominated by landscapes, occasionally with a village or a house. As works like ours, in which the focus is on a single building, are very rare, it seems likely that this was a building that had some personal meaning for the artist. Written on verso in a different hand is a label that reads "Villa-environs de Versailles appartenant a la famille Rothschild." Yet it has so far proved impossible to identify a Rothschild property near Versailles that looks anything like the mansion in the painting.⁵ The painter's own ties to the Rothschilds, moreover, are known to have come about only in 1871, when having shortly before been demobilized he returned to Paris and there found an opening as a drawing teacher⁶ to Charlotte de Rothschild.⁷ Guigou died suddenly later that same year, after which his oeuvre was for a long time lost to oblivion. Not until the Paris World's Fair of 1900 did his paintings once again come to the public's attention.⁸ Then, in the early 1910s, our own ancestor Fritz Andreas set off to France to find out more about the elusive Paul Guigou. From the extensive research he did at the Bibliothèque nationale de France in Paris, he was able to reconstruct and retrace the painter's footsteps. He also succeeded in acquiring numerous works by Guigou, who in this way was introduced to a German audience, for example at a 1912 exhibition together with Guigou's friend and fellow painter Adolphe Monticelli.

Today the artist's works are to be found in many museums of renown, including the Musée d'Orsay, the Art Institute Chicago and the Hamburger Kunsthalle. MA

PROVENANCE:

Private collection in France until ca. 1914

Private collection in Frankfurt until 1920

Private collection in Germany until 1992

Private collection in Germany

Private collection in southern Germany



- 1 Émile Charles Joseph Loubon (1809–1863), like Guigou, painted mainly landscape paintings of the countryside in his native Provence.
- 2 Adolphe Joseph Thomas Monticelli (1824–1886), Jean-Baptiste Camille Corot (1796–1875), Jean-François Millet (1814–1875) and Théodore Rousseau (1812–1867).
- 3 Oscar Claude Monet (1840–1926), Jacob Abraham Camille Pissarro (1830–1903) and Théodore Duret (1838–1927) was a French journalist, writer and art critic.
- 4 Katharina Scholz, *Paul Guigou und die provençalische Landschaftsmalerei des 19. Jahrhunderts*, Hamburg 1954, p. 15.

- 5 It should also be noted that those French properties that are known to have belonged to the Rothschilds during that period are simply not comparable, either in size or in grandeur.
- 6 Claude-Jeanne Bonnici, *Paul Guigou. 1834–1871*, Aix-en-Provence 1989, p. 36.
- 7 Charlotte de Rothschild (1825–1899) was an important patroness and art collector and liked to surround herself with artists such as Camille Corot and Édouard Manet. She was also a watercolour painter and even exhibited at the Paris Salon.
- 8 Ibid. p. 52.

THÉODORE ROUSSEAU

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

22 *Paysage panoramique au coucher de soleil* (*Landscape Panorama at Sunset*), 1831–1833

Oil on paper on canvas

16 x 31 cm

Monogrammed at bottom left: TH. R.

Nature held a magical allure for Théodore Rousseau, and he was determined to capture it in all its variety and complexity. His struggle with light, in particular, became a life-long pre-occupation, as is borne out by this early work on paper, which was almost certainly painted from nature. The dark foreground is a mode of representation that the artist would return to in later works. Beyond it, however, is a summery landscape that is divided horizontally into narrow fields and rows of trees. The human presence is incidental and no more than hinted at in the tiny staffage figures in the hollow at bottom right. And just as man takes second place to nature, so the landscape seems to take second place to the sky, which lays claim to a little over half the canvas. Close to the line of trees along the horizon it is rendered in glowing shades of yellow – the very same hues as are used alongside a subdued green for the fields in the middle ground. Higher up, however, it changes, nuance by nuance, into a cool blue that perfectly offsets the clouds bathed in orange from the setting sun. Whereas the earth is staggered horizontally, it is the clouds tracing a diagonal arc as they sail across the sky that lend the work its momentum.

The painting dating around 1832 marks the start of an unstoppable development in landscape painting, in which Rousseau was to play a leading role. Just a few years earlier, the then just seventeen-year-old painter had taken a clear stand against the prevailing academic conventions of historicist landscape painting. Although that is what he studied both at the Atelier Rémond,¹ which he joined in 1828, and under Guillon-Lethière,² who was to prepare him for the Prix de Rome,³ the resolute young painter eventually chose not to pursue that goal, pre-

ferring instead to roam the countryside of Fontainebleau, the Auvergne and Normandy, and there paint from nature.⁴ Despite having one or two of his early works accepted for the Salon, after 1835 his paintings were consistently rejected, which was one of the factors that prompted him to move to Barbizon that same year. Only after the February Revolution of 1848 ushered in the Second Republic was the Salon opened to all-comers, whereupon Rousseau, too, became a member.⁵

During Rousseau's period of exile from the Salon, the poet, writer and art critic Théophile Gautier⁶ wrote of him as follows:

“Rousseau was rejected [...] he is probably one of our best landscape painters and most certainly one of the audacious and most original. Yet you seem to be afraid of him, Messrs. Bidauld and Victor Bertin?”⁷

Gautier himself wrote not just reviews and commentaries on the Salon, but also several works on aesthetics. He regularly championed not just Rousseau and the burgeoning Barbizon School, but many Romantic landscape painters as well.⁸ Our painting is itself testimony to his esteem for the young artist, in that Gautier clearly loved it so much that he made it part of own private collection. MA

PROVENANCE:

Collection of Théophile Gautier

Collection of John Couper

Hazlitt Gallery, London, 1961

Claude Aubry Collection, Paris

Private collection

Stuttgart, Maier & Co. Fine Art (acquired thence)

Private collection in Austria (acquired from previous owner in 2005)

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1 Jean-Charles-Joseph Rémond (1795–1875).

2 The neo-classical painter Guillaume Guillon-Lethière (1760–1832) was a professor at the Paris academy at the time.

3 The Prix de Rome de paysage historique was inaugurated by Pierre-Henri de Valenciennes in 1810. The stipend enabled young painters to travel to Rome to paint, but was tied to the expectation that they would produce the kind of historicist landscapes that were de rigueur at the time.

4 Schulmann 1999, p. 356.

5 Ibid, p. 366.

6 The art critic Pierre Jules Théophile Gautier (1811–1872) was commissioned with numerous articles for *L'Artiste*, *Le Moniteur* and *La Presse*.

7 *Corot, Courbet and the Barbizon Painters. "Les amis de la nature,"* exh. cat. Haus der Kunst 1996, Munich 1996, p. 35.

8 Ibid, p. 35.

VICTOR MÜLLER

(b. 29 March 1829 Frankfurt am Main; d. 21 December 1871 Munich)

23 *Laubbäume (Deciduous Trees)*

Oil on canvas, mounted on cardboard
33.5 x 28.8 cm
Monogrammed at bottom right: V M

On the cusp of changing colour, the deciduous trees of the title become denser towards the right, eventually blurring into obscurity. An early morning mist is rising up off the field of ripe corn at left, while the hills in the distance give way to a sky dotted with cloud, whose cheerful blue and white offsets the subtle phrasing of the early autumn hues, the nuances of olive green, ochre and brown.

But the eye is denied the serenity emanating as much from the colours as from the subject – an effect achieved both by the seemingly arbitrary cropping that cuts off the trees at top and bottom, and by the fact that there is scarcely a single contiguous line in this work. Nor is either the brushwork or the palette in any sense systematic. On the contrary, they serve rather as hints and pointers, which is why the same shade can signal both proximity and distance. Everything is in transition – the painted surface that gains relief and texture only in the eye of the beholder, the various levels kept in suspense, and the array of velvety soft, molten colours, betraying a closeness to the Barbizon Circle, to painters such as Narcisse Diaz and Theodore Rousseau, but also to Thomas Couture,¹ who studied with Victor Müller from 1851 to 1858. Landscape studies in his hand are rare and consequently difficult to order chronologically. Whether this study was produced during or

after Victor Müller's years in Paris and France thus remains uncertain; both seem possible.²

What carries rather more weight is the impartiality of the painting as a process of inching ever closer to reality – and the uncompromising rigour with which viewers are thrown back on their own powers of perception and their subjectivity. RD

PROVENANCE:

Peter Burnitz, Frankfurt a. M.

Ludwig von Hofmann-Zeitz (1832–1895), Darmstadt

Lulu Müller-Zorn

Private collection in Hesse

BIBLIOGRAPHY:

Lehmann, Evelyn, *Der Frankfurter Maler Victor Müller: 1830–1871*, Frankfurt a. M. 1976, No. 72

EXHIBITIONS:

Magie des Augenblicks. Skizzen und Studien in Öl, Museum Giersch Frankfurt a. M. 2009, No. 100 (illus.)

1 Narcisso Virgilio Díaz de la Peña (1807–1876), Etienne Pierre Théodore Rousseau (1812–1867) and Thomas Couture (1815–1879).

2 Christian Ring, "Die Entdeckung des 'Nicht-Motivs,'" in *Magie des Augenblicks*, exh. cat. Museum Giersch, Frankfurt 2009, Petersberg 2009, p. 204. In a conversation with the author, Lehmann expressed the view that the work was painted in France, in which case it would belong to the period 1850–1858.



VICTOR MÜLLER

(b. 29 March 1830 Frankfurt am Main; d. 21 December 1871 Munich)

24 *Zweirädriger Karren von einem Schimmel gezogen in einer stürmischen Landschaft* (*Two-Wheeled Cart Pulled by a White Horse in a Stormy Landscape*)

Oil on canvas mounted on cardboard
31 x 41.5 cm
Monogrammed at bottom right: V M

Victor Müller, a Frankfurt native, began his academic training in 1845 when he enrolled at the Städelsches Kunstinstitut and later went to Antwerp to study at its renowned art academy, too. The young artist was especially taken with Flemish painting and artists such as Rubens, Van Dyck and Jordaens,¹ which in Antwerp he was able to study in great depth. Another important influence on Müller's development was his stay in Paris from 1851–1858, where he succeeded in having himself taken on as a pupil² in the studio of Thomas Couture.³ It was during this period that he became close to Gustave Courbet,⁴ whose *Le Réalisme* pavilion at the Paris World's Fair of 1855 caused quite a stir. The two artists' enthusiastic exchange of experience and ideas continued even after Müller's return to Frankfurt in 1858, that being the year in which Courbet himself spent several months in the German city.⁵ Starting in the early 1860s, a certain artistic maturity becomes evident in Müller's work. This is also reflected in his striving for a special kind of impasto technique, in which the subject of the work takes second place to the painting itself. Evelyn Lehmann, author of the catalogue raisonné, describes this as "poetic realism"⁶ and dates the work under discussion here to the time prior to Müller's move to Munich in 1865.

The painting shows a boy leading a white horse across rain-soaked terrain. The beast is pulling a heavy cart with two women sitting on it. Modelled in a range of earthy hues and bathed in a mixture of light and shade, the ground under the horse's moving legs seems almost to be vibrating. Meanwhile, the wheels of the cart have sunk into the wet earth as if enter-

ing into an unintended symbiosis with it, supplying graphic proof of the impassability of the terrain. Arching over the gloomy landscape is a sky streaked with lowering rain clouds. The influence of Courbet is palpably present not only in Müller's purely painterly reproduction of colour, but also in his subject, which is the hardships faced by the rural population. The quality of the painting was apparent not just to Peter Burnitz,⁷ the friend to whom the artist gave this work as a gift, but also to Otilie Roederstein,⁸ who since she placed the winning bid for it at the auction of the Burnitz estate in 1914 must also have admired it.

MA

PROVENANCE:

Peter Burnitz (gift from Victor Müller)
Otilie Wilhelmine Roederstein (1914 acquired at Prestel)
Kunsthdlgung Schumann Frankfurt
Private collection in Germany until 1981
Private collection in Germany

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Hans Thoma und seine Malerfreunde, exh. cat. Kunsthdlgung J. P. Schneider Frankfurt am Main 1983, Frankfurt am Main 1983, No. 21 (illus.)
Lehmann, Evelyn, *Der Frankfurter Maler Victor Müller 1830–1871*, Frankfurt am Main 1976, p. 365, No. 40
Auction catalogue of the Auktionshaus Prestel Frankfurt am Main: Auction of the Estate of Peter Burnitz 9 March 1914, No. 64 (illus.)

- 1 Peter Paul Rubens (1577–1640), Anthonis van Dyck (1599–1641) and Jacob Jordaens (1593–1678).
- 2 Victor Müller. *Gemälde und Zeichnungen*, exh. cat. Städelsches Kunstinstitut und Städtische Galerie Frankfurt am Main 1973, Frankfurt 1973, p. 3.
- 3 Thomas Couture (1815–1879) was a teacher whose pupils included Édouard Manet (1832–1883) and Anselm Feuerbach (1829–1880).
- 4 Jean Désiré Gustave Courbet (1819–1877) is widely regarded as the pioneer of realism in nineteenth-century painting.
- 5 *Kunstlandschaft Rhein-Main. Malerei im 19. Jahrhundert 1806–1866*, exh. cat. Haus Giersch Frankfurt 2001, Frankfurt 2001, p. 176.
- 6 Lehmann, Evelyn, *Der Frankfurter Maler Victor Müller 1830–1871*, Frankfurt am Main 1976, p. 208.
- 7 Peter Burnitz (1824–1886).
- 8 Otilie Wilhelmine Roederstein (1859–1937).



ADOLF SCHREYER

(b. 9 July 1828 Frankfurt am Main; d. 29 July 1899 Kronberg im Taunus)

25 *Zwei arabische Reiter an einer Felswand* (*Two Arab Horsemen Ascending a Cliff*)

Oil on canvas

55.5 x 46.5 cm

Signed at bottom left: ad. Schreyer

Two Arab horsemen cautiously steer their steeds along a narrow path leading up the side of a precipitous cliff. The centre-piece of the composition is undoubtedly the black stallion, which with its firm focus on the path and assured, ambling gait seems to have mastered the danger spot. The extravagantly clad and heavily armed rider and his mount are staged to dramatic effect by the artist's skillful handling of the fall of light, which dims towards the edges of the work. Both are thrown sharply into relief against the pale ochre hues of the cliff face behind them, for which Adolf Schreyer borrowed Gustave Courbet's technique¹ of scraping the paint onto the canvas. The second rider's horse advancing into the background appears to have lost its footing and is stumbling awkwardly as if to remind us of the hazards that such rugged terrain poses for both man and beast. The choice of motif enables the painter to showcase his skill at reproducing complex equine anatomy even in a perilous situation such as this.

Schreyer began specializing in horse paintings even as a young man, paying regular visits to various stud farms and race courses even while still taking lessons at the Städelschule in Frankfurt. He also trained at the academies in Düsseldorf and Munich, after which he travelled extensively. First he joined the Austrian army of occupation in the Crimean War of 1854, and then, three years later, he again accompanied a military expedition to Turkey and Syria.² His battle paintings of that period were highly prized by the German and Austrian officer class and in aristocratic circles. Especially important to his development as a painter, however, were Schreyer's travels in

North Africa, which included a trip to Algeria in 1861 followed by a nine-year stay in Paris.³ Napoleon's Egyptian campaign of 1798–1799 and France's colonial expansion as of 1830 made it a centre of orientalism⁴ in the nineteenth century. The "Orient" in those days was an exotic and mysterious place onto which Europeans might project their yearnings and anxieties. Underscoring the supposed superiority of Western civilization served not only to reinforce Europeans' sense of their own cultural identity but also to justify their colonial aspirations.⁵ Caught up in this orientalist fervour, Schreyer was exposed to numerous influences and sources of inspiration.⁶ Among these was the aforementioned Courbet, though the French writer and orientalist painter Eugène Fromentin⁷ is even more worthy of mention in this connection. The common ground that Schreyer shared with his French counterparts of the period extended from their sensuously colourful style of representation to their geographical focus on the northern Maghreb.⁸ There is no record of his having had any contact to German orientalist painters of the period. Also notable is that in his choice of motif, Schreyer concentrated almost exclusively on Arab riders and their horses. He was a regular participant in the Salon while in Paris and was awarded three gold medals. That one of his paintings was acquired by the French government for the Palais du Luxembourg likewise attests to the success that he enjoyed. His reputation extended far beyond Europe, moreover, as his works found a receptive market in the United States and were even sold as far afield as Australia.⁹

MA



PROVENANCE:

Private collection in Germany until 1981

Private collection in Germany

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Faszination Fremde. Bilder aus Europa, dem Orient und der Neuen Welt, Museum Giersch, Frankfurt am Main 2013, Petersberg 2013, No. 97, p. 188 (illus.)

- 1 Jean Désiré Gustave Courbet (1819–1877).
- 2 *Faszination der Fremde. Bilder aus Europa, dem Orient und der neuen Welt*, exh. cat. Museum Giersch Frankfurt 2013, Petersberg 2013, p. 88.
- 3 He also made several trips to the Middle East during his stay in Paris, which came to an abrupt end at the outbreak of war in 1870.
- 4 “Orientalism,” it should be noted, was less about European artists appropriating an alien aesthetic, specifically that of Islamic art, than about their efforts to penetrate an alien visual world, in which light and colour played a dominant role.
- 5 Edward W. Said, *Orientalism*, New York 1978, p. 7.
- 6 Most notably the horse paintings of Eugène Delacroix (1798–1863), Horace Vernet (1789–1863), Théodore Géricault (1791–1824), Jean-Léon Gérôme (1824–1904) and Antoine-Jean Gros (1771–1835).
- 7 Eugène Fromentin (1820–1876).
- 8 *Faszination der Fremde. Bilder aus Europa, dem Orient und der neuen Welt*, exh. cat. Museum Giersch, Frankfurt am Main 2013, Petersberg 2013, p. 89.
- 9 *Adolf Schreyer 1828–1899, Receptur*, exh. cat. Kronberg im Taunus, 1999, p. 23.



LOUIS EYSEN

(b. 23 November 1843 Manchester; d. 21 July 1899 Munich)

26 *Partie bei Schönberg im Taunus* (*Outing near Schönberg in the Taunus* *Mountains*), 1877

Oil on canvas mounted on cardboard

19.5 x 28.5 cm

Dated at bottom left: June 77

The foothills of the Taunus Mountains were bathed in verdant green in June 1877, when Louis Eysen fixed his gaze on Schönberg from the west and reached for his brush. The artist had settled in Kronberg in 1873, and after a year spent in Paris had been in regular contact with the Leibl Circle in Munich. Still under the impression of those two influences, Eysen arrived at his elevated vantage point above Schönberg and immediately got down to work committing the many different shades of green to canvas. While the lone tree standing in the flattish foreground meadow is still clearly delineated, the remaining vegetation seems as if subsumed in the vast array of greens. Embedded among them is the roughly sketched in church of St. Alban,¹ after which the eye wanders off into the delicate blue shades of the landscape in the far distance and the horizon beyond. Eysen's Kronberg period, which ended with his move to Merano in 1879, saw him adding numerous Taunus landscapes to an oeuvre that would ultimately comprise only some 150 oil paintings. This work is typical of those small-format, for the most part intimate, landscapes that characterize this period in his career.² By positioning the horizon so high up on the canvas, the artist forces us to concentrate on the landscape before us, specifically on its colours and on the fall of light; for as he himself noted in 1879: "Moods I take ple-

asure in only when they come about through circumstances immanent in the natural motif itself ... These moods are not states of mind, however, but rather reside in the light and colours defined by the seasons."³ MA

PROVENANCE:

Private collection in Frankfurt

BIBLIOGRAPHY:

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Wiederspahn, August and Bode, Helmut, *Die Kronberger Malerkolonie. Ein Beitrag zur Frankfurter Kunstgeschichte des 19. Jahrhunderts*, Frankfurt am Main 1982, p. 490 (illus.)

Zimmermann, Werner, *Der Maler Louis Eysen*, Frankfurt am Main 1963, No. 50 pp. 90 & 50 pl. 21 (illus.)

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Exhibition of the estate of Louis Eysen. Merano 1900, no. 106

¹ The Catholic Church of St. Alban was built in 1766. The design of the interior follows the High Baroque style then prevailing.

² *Louis Eysen (1843–1899) und Meran*, exh. cat. Landesmuseum Schloss Tirol 1997, Bolzano 1997, p. 72.

³ Ibid. p. 73.



OTTO SCHOLDERER

(b. 25 January 1834 Frankfurt am Main; d. 22 January 1902 Frankfurt am Main)

27 *Englische Landschaft (English Landscape)*, ca. 1884

Oil on cardboard

22 x 33 cm

Signed at bottom right: O. Scholderer

The bright palette with which Scholderer reproduces this summer landscape in the county of Wiltshire in southwest England tells of his close ties to French painting. The artist captures the typically English weather – the showers alternating with sunny intervals – and the crisp, clear air that it generates in the large, dynamic cloud formations in the background. The foreground is dominated by a river slowly wending its way through lush green meadows. Scholderer's keen interest in reproducing the quality of the ambient light and the exact distribution of light and shade is especially apparent in his handling of the trees and patches of sky reflected in the water. His choice of view and rendition of the world of nature as it is, without overdrawing, reveal another important influence: the landscape painting of John Constable,¹ who was one of the first artists to turn his back on the academy and the idealized pastoral scenes propagated there and instead to paint nature just as he found it in his native Suffolk. There he produced numerous nature studies *sur le motif* and devoted a lot of time and energy to translating rapidly changing weather phenomena into paint. Exhibited in Paris in 1825, his extraordinarily modern-looking style of painting sparked quite a furor in the French art world and fell on especially fertile soil among the Barbizon School of *plein air* painters.² These were the artists whom Scholderer knew from his numerous visits to Paris and his participation in the Paris Salons of 1865, 1869, and 1870, and who had a formative impact on his personal approach to landscape painting.³ Landscapes are nevertheless quite a rarity in Scholderer's oeuvre. His artistic legacy numbers only thirty

such works all told and the vast majority of those few that he produced in England between 1871 and 1899 are studies. Scholderer spent the summer of 1884 in Wiltshire, where in addition to this painting he produced another landscape⁴ that in contrast to this one he elaborated by adding staffage in the form of animals and a figure sitting on the riverbank and gazing into the distance. The dating of our painting was derived from two studies dated the same year, only one of which has survived.⁵

MA

PROVENANCE:

Private collection in Frankfurt

German private collection

BIBLIOGRAPHY:

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EXHIBITIONS:

Otto Scholderer 1834–1902. Die neue Wirklichkeit des Malerischen. Zum 100. Todestag, Museum Giersch Frankfurt am Main 7 April – 14 August 2002, No. 37, p. 120 (illus.)

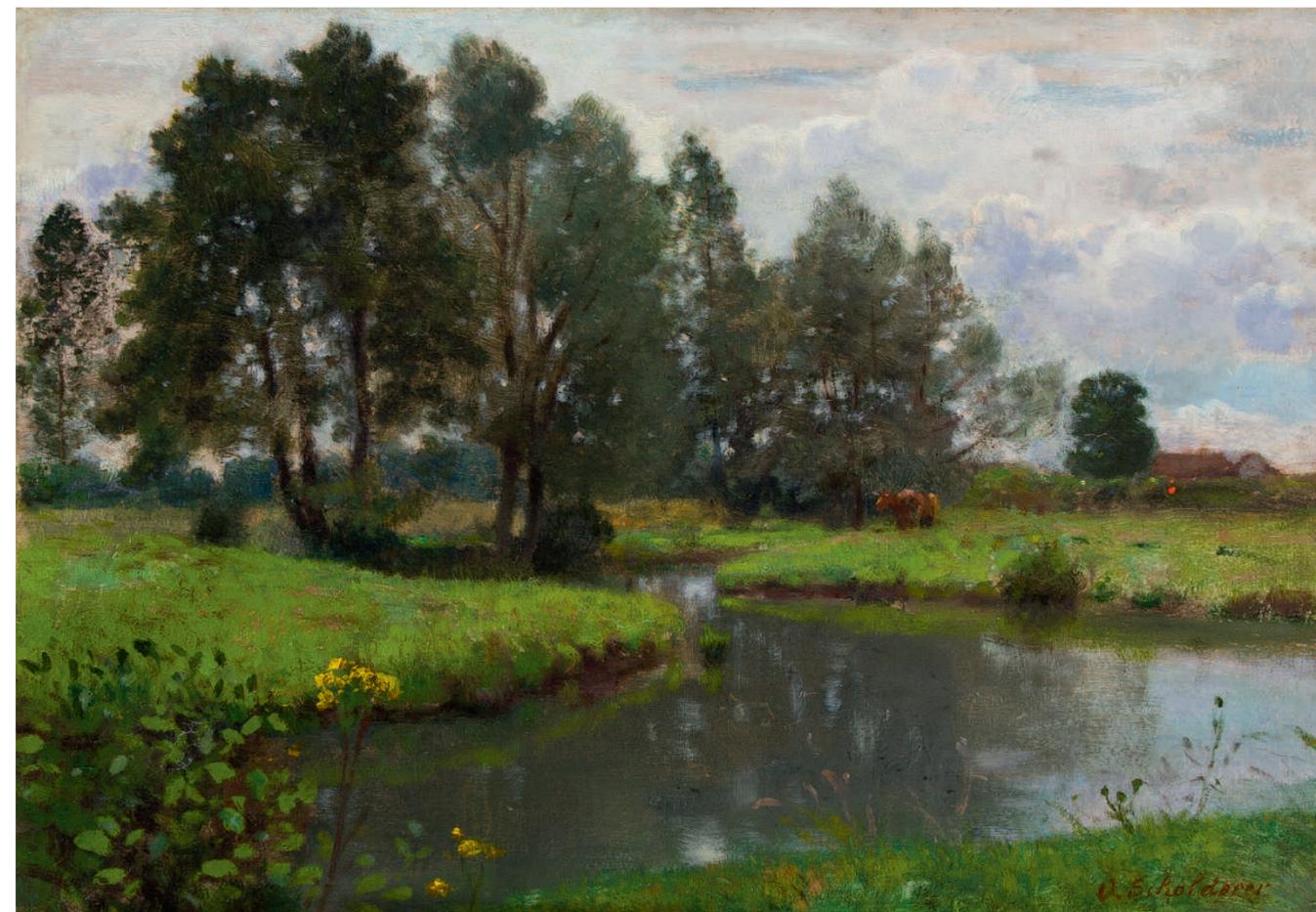
1 John Constable (1776–1837).

2 Jutta M. Bagdahn, *Otto Franz Scholderer 1834–1902. Monographie und Werkverzeichnis* [Diss. Freiburg/Br. 2002], p. 143.

3 Also worthy of mention is Scholderer's personal acquaintance with Gustav Courbet, Eduard Manet and Henri Fantin-Latour.

4 See Bagdahn 2002, WZV No. 246.

5 Ibid, p. 150.



OTTO SCHOLDERER

(b. 25 January 1834 Frankfurt am Main; d. 22 January 1902 Frankfurt am Main)

28 *Stilleben mit kupferner Schale mit Äpfeln und Trauben*
(*Still Life with Copper Bowl, Apples and Grapes*), 1892

Oil on canvas

35.5 x 53.5 cm

Signed and dated at top left: Otto Scholderer 1892

Otto Scholderer's oeuvre comprises portraits and genre scenes, landscapes and still lifes.¹ A native of Frankfurt am Main, the artist was shaped first by his teachers at the Städelschule, followed by his brother-in-law Victor Müller and Müller's friend Gustave Courbet.² Scholderer left the formerly independent city of Frankfurt after Prussia annexed it and spent most of his life elsewhere – a few years in Düsseldorf, brief sojourns in both Munich and Paris and twenty-eight years in London – before returning just three years before his death. It was above all while living abroad that Scholderer came into contact with the leading art scenes of the day as well as celebrated painters and a high-calibre clientele, thanks to which he was able to live from his work as a professional artist. Of course this also obliged him to cater to the local demand, which in London, especially, entailed painting some very fine portraits and giving painting lessons to members of the upper classes.

Notwithstanding the economic and artistic constraints, Scholderer had long cherished a fondness for still-life painting and became adept at working miniature still lifes into his portraits and genre scenes by way of an incidental "appendage." Yet it was not until the early 1890s, and hence after the overhaul of the academic hierarchy of genres, that his still-life paintings of fruits, animals and flowers came to be widely appreciated, the demand for such works being especially pronounced in his native Frankfurt.³ From the early still lifes reflecting the influence of Courbet to those of his middle phase in the tradition of the great French still-life painters Jean Siméon Chardin and Jean-Baptiste Oudry, Scholderer developed an astounding painterly virtuosity, inspired and driven by his friendship with fellow painter Henri Fantin-Latour.⁴

His late still lifes of the 1890s show him selecting simple arrangements, which through his meticulous attention to material textures he elevates to a veritable feast for the eyes. This is certainly true of the oil painting *Still Life with Copper Bowl, Apples and Grapes* of 1892, which in the 1902 catalogue of Scholderer's estate was hailed as "one of the artist's finest still lifes."⁵

Arranged on a slab of black marble are a copper bowl containing dark grapes, a single bright red apple and several other sorts and sizes of apple, whose surfaces with their finely nuanced colours are staged as a painterly event.⁶ The dark, but subtly painted backdrop against which these objects are depicted serves to focus our gaze on the "stage" that occupies barely half the canvas and ends abruptly with the front edge of the stone slab in the foreground. The work does not follow the academic rules, according to which the viewer's gaze should be drawn into the painting, but instead insists on a pictorial reality that is clearly set apart from the space occupied by the beholder.⁷ By deliberately establishing a distance between us and his still life, Scholderer effectively puts the fruits beyond our reach, that is, beyond any all too obvious notion of our being able to reach out and touch them or even consume them. Instead, he presents them as artefacts, as part of a reality that lives from its highly artificial treatment of objects, their arrangement, their modelling and their textures. What matters above all else is the artist's handling of light. The finely differentiated fall of light in relation to the spatial situation and the objects within it attests to Scholderer's gift for acute observation and a high degree of painterly accomplishment; or, to be more precise, to a magisterial painting culture that reaches



its apogee in the brilliantly rendered reflections of the apples in the shiny black marble and in the outside wall of the copper bowl. Scholderer treats the light streaming in from top left as neither spectacular nor speculative, but uses a broad spectrum of light and shade to tease out the shapes and colours of the many different motifs and to combine these in a larger compositional whole. Depending on how absorbent their surfaces are, the objects react differently to the intense light, whether by glowing, glinting or shimmering.⁸ Here, the realist's insistence on painting only what is seen joins forces with the naturalist's aspiration to capture the materiality of things and the Impressionist's fascination with reproducing the interaction of object and light at any given instant. As a result of Scholderer's handling of light and colour, the line cedes its role as the defining element to an atmospheric space-object continuum, in which softly outlined things become one with the space enveloping them, dissolving into light and colour.

Scholderer's awareness of the progressive strivings of the various artistic tendencies of the late nineteenth century prevented him from ever descending into a reductive concentration on the one or the other stylistic direction. Endowed with an eye schooled on the Old Masters in Frankfurt am Main, Munich, Paris and London, with fine feelers for both the details and the overall impression of surface textures and with an intuitive appreciation of light and colour, he developed an unmistakable, individual hand, which far from negating tradition, perpetuated and elevated it to a contemporary level. In this sense, therefore, Scholderer ranks not only among the great still-life painters of his age but also among the great moderns. MG

PROVENANCE:

Private collection in England

Private collection in Germany

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1 The key work here is Jutta Bagdahn, *Otto Scholderer 1834–1902. Monographie und Werkeverzeichnis*, Berlin 2020 (= Diss. Albert-Ludwig-Universität Freiburg im Breisgau 2002).

2 Victor Müller (1830–1871) and Jean Désire Gustave Courbet (1819–1877).

3 Bagdahn 2020 (see note 1), pp. 161–162.

4 Jean Siméon Chardin (1699–1779), Jean-Baptiste Oudry (1686–1755) and Ignace Henri Jean Théodore Fantin-Latour (1836–1904).

5 "Katalog des künstlerischen Nachlasses enthaltend 116 Werke eigener Hand des am 23. Januar 1902 zu Frankfurt verstorbenen Malers Otto Scholderer," auction in Frankfurt am Main held at 10 a.m. and 3 p.m. on Tuesday 29 April 1902 at the premises of the Frankfurter Kunstvereins, Junghofstrasse 8, Frankfurt am Main 1902, p. 13, No. 40.

6 The title of the work used in Friedrich Herbst, *Otto Scholderer. Ein Beitrag zur Künstler- und Kunstgeschichte des 19. Jahrhunderts*, Frankfurt am Main 1934, p. 63, No. 178, *Stilleben mit Trauben und Äpfeln in Kupfergefäß und umbergestreuten Äpfeln* (Still life with grapes and apples, in a copper vessel and scattered apples) runs counter to the idea that the arrangement was deliberately chosen for visual effect, but was adopted by most subsequent publications nonetheless. Scholderer, however, did not set out to create an impression of "scattered apples," his true intention being much more accurately reflected in the title used in the catalogue of his estate: *Stilleben. Auf dunkler Platte sind vor einem Trauben und einen Apfel enthaltenden Kupfergefäß Äpfel der verschiedensten Art malerisch gruppiert* (Still life. Painterly grouping on a dark slab of all sorts of apples in front of a copper vessel containing grapes and an apple); cf. "Katalog des künstlerischen Nachlasses," (see note 5).

7 The fact that the reproduction of this work in August Wiederspahn and Helmut Bode, *Die Kronberger Malerkolonie. Ein Beitrag zur Frankfurter Kunstgeschichte des 19. Jahrhunderts*, 3rd ed. Frankfurt am Main 1982, p. 139, is cut off along the lower edge does much to distort Scholderer's original intentions.

8 Cf. Bagdahn 2020 (see note 1), p. 162.



HANS THOMA

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

29 *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 1762.¹ 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.² 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 Gerland³ 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."⁴ 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 1904.⁵

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.⁶ Together with another monumental Alpine panorama, *Auf dem Mt. Pilatus*,⁷ 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 Courbet⁸ 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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Reproduced in the *FAZ, Zeitung für Frankfurt*, 12 June 1992

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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 (1718–1791), *Das Lauterbrunnental* (1762; Historisches Museum Frankfurt a. M.).
- 2 Joseph Anton Koch (1768–1839), *Schmadribachfall* (1821/1822; Neue Pinakothek Munich, inv. no. WAF449).
- 3 Georg Cornelius Karl Gerland (1833 Kassel–1919 Strasbourg).
- 4 Hans Thoma, *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 Jan Lauts and Werner Zimmermann, *Staatliche Kunsthalle Karlsruhe. Katalog Neuere Meister*, Karlsruhe 1971, inv. no. 1044.
- 8 Jean Désire Gustav Courbet (1819–1877).



WILHELM BUSCH

(b. 15 April 1832 Wiedensahl; d. 9 January 1908 Mechtshausen)

30 *Waldlandschaft mit Hirten und zwei Kühen* (*Wooded Landscape with Cowherd and Two Cows*)

Oil on paper mounted on wood

23 x 30.5 cm

Verso: glued-on label confirming the provenance of the Nöldeke family, 1928, Bangel No. 1113/234

Wilhelm Busch's success as a writer of humorous verse, graphic artist and caricaturist tends to obscure the importance of painting both to his life's work and to him personally. His first nature studies date from the mid-nineteenth century, but neither them nor subsequent paintings brought him the recognition he longed for. By the 1860s, Busch was so dogged by self-doubt and disappointment that he decided to scale back his work as a painter. His illustrated verse tales of Max and Moritz, the children's book for which he is most famous, also date from this period.¹ Later in the decade he moved to Frankfurt to be with his brother Otto, who worked as a house tutor for the banker Johann Daniel Heinrich Kessler and his art-loving wife Johanna. It was above all this contact to the Kesslers, who became life-long friends,² that encouraged Wilhelm to take up painting again. His critical engagement with Frankfurt artists such as Peter Burnitz, Victor Müller and Otto Scholderer would also prove fruitful,³ since it was through them and their ties to the Barbizon School and Gustave Courbet⁴ that he learned about the new French approach to landscape painting.

These influences confirmed Busch in his own understanding of the genre.⁵ In 1877, however, with commercial success as a painter still eluding him, he felt bound to conclude that his spontaneous and sketchy style would never win him any critical acclaim. Fortunately, the financial independence assured him by his life-long contract with Bassermann Verlag of 1871 had freed him of all art market constraints,⁶ so that on returning to his native Wiedensahl in the 1880s, he was able to spend

more and more of his time painting, even if purely as a private pursuit. Turning his back on the genre scenes and interiors that he had previously been fond of, he now turned his attention to landscape painting. Our work is one of many small-format paintings that mark Busch's most productive phase as a painter and depict the countryside he grew up in.⁷ Captured in very vigorous brushstrokes is an area of woodland in which warm, earthy hues are confidently combined with muted greens and blues. The two cows blend in harmoniously with their natural surroundings, and at the foot of the tree leaning into the composition is a cowherd clad in the red jacket that would become a signature motif of Busch's late works. As much as we might wish that Busch had won the recognition he craved for his painted oeuvre during his own lifetime, it was that same lack of success that freed him from any compulsion to adapt to the prevailing taste and hence enabled him to create the unique pictorial world so cherished by today's collectors. MA

PROVENANCE:

Prof. L. (Elisabeth) Nöldeke

Dr. Margeret Plasen, née Nöldeke (acquired by descent from the aforementioned), until 1928

Kalb (acquired in 1928 at Auktionshaus Bangel)

Private owner in Germany (until 1955)

Private collection in Germany (from the aforementioned owner)

Private collection in Germany

BIBLIOGRAPHY:

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Auction catalogue Rudolf Bangel, Frankfurt 1928, No. 1113, Lot No. 234

1 Hans Georg Gmelin, *Wilhelm Busch als Maler. Mit einem vollständigen Werkverzeichnis nach Vorarbeiten von Reinhold Behrens*, Berlin 1980, p. 49.

2 *Ibid.*, p. 58.

3 Peter Burnitz (1824–1886); Victor Müller (1830–1871) was a close friend of Courbet and brother-in-law of Otto Scholderer (1834–1902), who likewise had excellent contacts in France.

4 Jean Désire Gustave Courbet (1819–1877).

5 Gmelin 1980, p. 78.

6 *Ibid.*, p. 144.

7 *Ibid.*, p. 141.



FERDINAND BRÜTT

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

31 *Studie Familienfest (Study Family Party)*, 1896

Oil on canvas

36 x 19 cm

Monogrammed at bottom right: F

Two years before Ferdinand Brütt left Düsseldorf for Kronberg im Taunus in 1898, he was commissioned by the Hoesch family of industrialists in Düren to paint a family portrait in the form of a salon painting. The painting under discussion here is a lively study for that work, *Familienfest in Düren*¹ (Family Party in Düren) (fig. 1), whose whereabouts, like those of a different, landscape-format study for it² (fig. 2), are unknown.

Our painting, which can be dated 1896, was presumably painted at a family party as a study for the planned family portrait, which was painted in the studio. In 1891 Walter Hoesch (1851–1916) had become the proprietor of the Hoesch papermill in Kreuzau, founded by his father and uncle in 1858. Hoesch lived in a mansion in Düren, which according to Alexander Bastek, author of the Ferdinand Brütt catalogue raisonné, is probably where our salon scene was painted.³ What

makes this study so unusual is that Brütt captures the genteel gathering in an extremely narrow portrait format. On the left is a gentleman and on his arm a lady, whose gown is rendered by just a few vigorous brushstrokes. Behind the second gentleman shown kissing her hand in greeting stands another guest who has raised his glass in a toast. The flute held aloft serves to direct our gaze to the background scenery, which here is no more than sketched in. What can be made out is a splendid cornice, probably a mantelpiece, on which stands a candelabra and a sculpture and behind them a large painting.

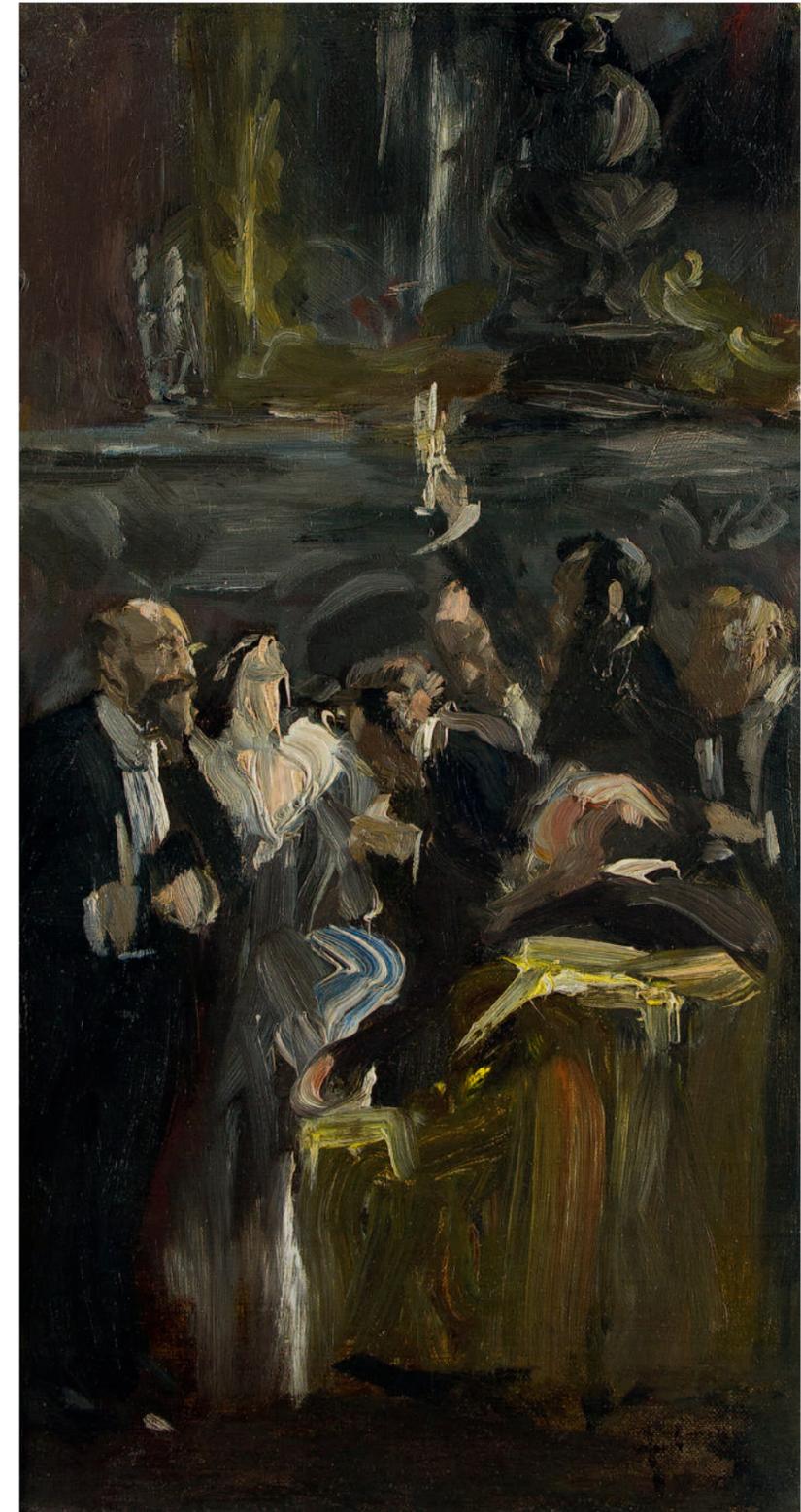
In his discussion of the family portrait itself, Bastek notes the lady seated in the armchair in the right foreground, whom he identifies as the hostess, while the man leaning into the work from the right edge is probably Walter Hoesch (fig. 1).⁴ Both figures feature in our study, too: in the figure seated in the yellow armchair in the foreground and in the gentleman on the



Fig. 1: Ferdinand Brütt, *Familienfest in Düren* (also known as: *Gesellschaftsabend, Familienfeier Hoesch, Salonszene* or *Porträtbild*), 1896, oil on canvas, dimensions unknown, whereabouts unknown



Fig. 2: Ferdinand Brütt, *Studie zu dem Gemälde Familienfest in Düren*, ca. 1896, oil on canvas, dimensions unknown, whereabouts unknown



right edge of the work. The sketchiness of the painting, however, makes it impossible to identify either with any certainty. While these depictions of the Hoesch family entertaining guests were intended to be private family portraits, a wider audience might equally well view them as anonymous salon scenes. Thus we know that in 1897, the principal work was presented to the public at large both at the Glaspalast in Munich and at the Kunsthalle in Hamburg.

We would like to thank Mr. Alexander Bastek for kindly sharing his expertise. The study is listed in the catalogue raisonné as number 1896.4b. MA

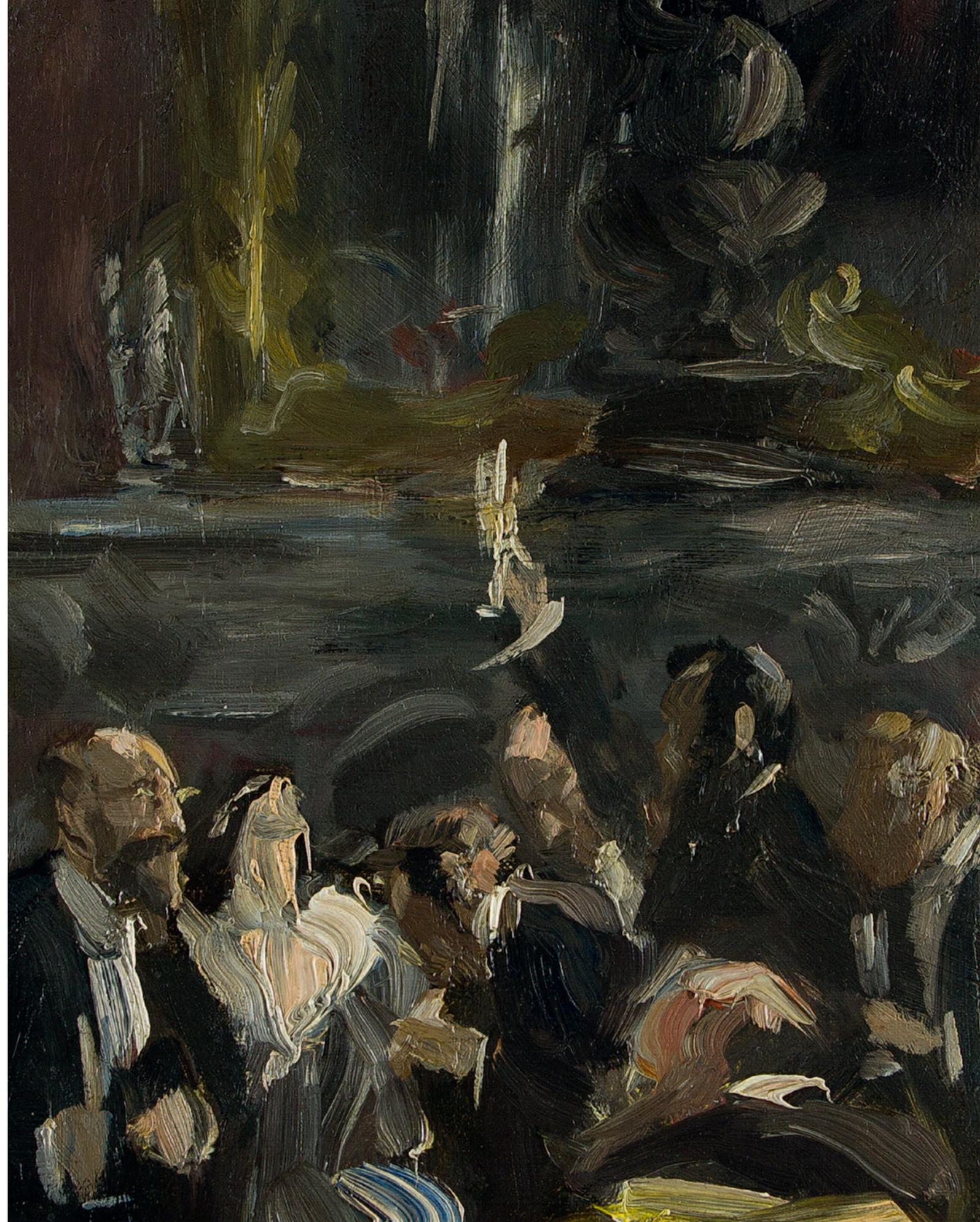
PROVENANCE:

Private owner in Germany

Private collection in Germany

Private owner in southern Germany

- 1 Ferdinand Brütt, *Familienfest in Düren* (also known as: *Gesellschaftsabend*, *Familienfeier Hoesch*, *Salonszene* or *Porträtbild*), 1896, oil on canvas, dimensions unknown, whereabouts unknown, WVZ No. 1896.4.
- 2 Ferdinand Brütt, *Studie zu dem Gemälde Familienfest in Düren*, ca. 1896, oil on canvas, dimensions unknown, whereabouts unknown, WVZ No. 1896.4a.
- 3 Alexander Bastek, *Ferdinand Brütt und das städtisch-bürgerliche Genre um 1900*, Weimar 2007, p. 115.
- 4 *Ibid.*, pp. 116–117.



OTTILIE WILHELMINE ROEDERSTEIN

(b. 22 April 1859 Zurich; d. 26 November 1937 Hofheim am Taunus)

32 *Früchtestilleben (Still Life with Fruit)*, ca. 1903

Oil on canvas

26.5 x 41 cm

Monogrammed at bottom left: OWR

By the time she moved to Frankfurt in 1891 Otilie Roederstein was already firmly established as an artist and had exhibited her works to great acclaim not only in her native Zurich but also at the 1888 International Art Exhibition in Munich and in the Swiss section of the 1889 Exposition Universelle in Paris, where she was awarded the silver medal. That her choice of a new domicile fell on Frankfurt had to do with her life partner, Elisabeth Winterhalter,¹ for whom the city offered the prospect of becoming the first woman to open a gynaecological practice there.² Soon after her arrival, Roederstein approached our gallery to discuss how she might best get a foothold as an artist in Frankfurt. Gottfried Andreas advised her to paint portraits of prominent society figures and wasted no time in commissioning her to paint a portrait of his wife, Auguste Andreas.³ Through our good offices Roederstein was to receive many more such portrait commissions from leading Frankfurters in subsequent years. That first encounter thus marked the beginning of a fruitful collaboration that was to culminate in a solo show in 1897 and another joint exhibition with Jakob Nussbaum⁴ held at our gallery in 1913.

Still lifes are very much a rarity in Roederstein's oeuvre of the late nineteenth century. Only after the turn of the century when she deepened her engagement with French Impressionism can a steady increase in this genre, starting in 1903, be observed. Eventually she would become so fond of it that it accounts for more of her total output than any other genre except portraiture.⁵ Also clearly visible here is the influence of Henri Fantin-Latour,⁶ as a comparison with his *Stilleben mit Birnen und Kasserolle* (Still Life with Pears and Casserole) of 1903 reveals.⁷ In the work under discussion here, however, Roederstein goes a step further and experiments with the changes of

colour brought about by the absorption of light and the impact this has on our spatial apprehension of objects and the shift in perspective thus necessitated. This manner of painting, on which the stamp of Paul Cézanne is clearly apparent,⁸ occupies a special place in Roederstein's oeuvre and would not recur until her *Stilleben mit Krug, Birnen und Äpfeln*⁹ (Still Life with Jug, Pears and Apples) of 1917, by which time she was developing a much flatter style. MA

PROVENANCE:

Private collection in Germany

BIBLIOGRAPHY:

Rök, Barbara, *Otilie W. Roederstein (1859–1937). Eine Künstlerin zwischen Tradition und Moderne, Monographie und Werkverzeichnis*, Marburg 1999, p. 149 No. 601

EXHIBITIONS:

Cat. *Malweiber. Von Otilie Roederstein bis Gabriele Münter*, Museum Kronberg Malerkolonie 2012, Kronberg 2012, p. 45 (illus.)

- 1 Elisabeth Hermine Winterhalter (1856–1952) was one of Germany's first female gynaecologists and its first female surgeon. She was also a campaigner for women's rights and founded Frankfurt's first girls school (now the Schillerschule).
- 2 *Malweiber. Von Otilie Roederstein bis Gabriele Münter*, exh. cat. Museum Kronberg Malerkolonie 2012, Kronberg 2012, p. 41.
- 3 Cf. *frei. schaffend. Die Malerin Otilie W. Roederstein*, exh. cat. Städel Museum Frankfurt am Main 2021, Berlin 2021, p. 92, No. 34 (illus).
- 4 Jakob Nussbaum (1873–1936).
- 5 Barbara Rök, *Otilie W. Roederstein (1859–1937). Eine Künstlerin zwischen Tradition und Moderne, Monographie und Werkverzeichnis*, Marburg 1999, p. 184.
- 6 Henri Fantin-Latour (1836–1904).
- 7 Cf. *frei. schaffend. Die Malerin Otilie W. Roederstein*, exh. cat. Städel Museum Frankfurt am Main 2021, Berlin 2021, p. 104, No. 48.
- 8 Paul Cézanne (1839–1906).
- 9 Cf. Barbara Rök, *Otilie W. Roederstein (1859–1937). Eine Künstlerin zwischen Tradition und Moderne, Monographie und Werkverzeichnis*, Marburg 1999, p. 187, No. 166 (illus.).



MAX LIEBERMANN

(b. 20 July 1847 Berlin; d. 8 February 1935 Berlin)

33 *Tennisplatz in Noordwijk* (*Tennis Courts in Noordwijk*), 1911

Pastel on paper

245 x 340 mm

Signed at bottom right: MLiebermann

*“He spoke in particular of tennis courts in full sun, which everyone else had declared unpaintable, but which he felt had turned out splendidly, the best he had ever painted and above all quite different from all that had gone before.”*¹

This is how Max Liebermann’s friend and biographer Erich Hancke recounted a conversation of his with the artist in 1911. Liebermann had first taken up tennis as a motif during one of his many stays in Scheveningen ten years earlier.² Whereas the focus of those first works had been the players viewed from behind and the movements made by each of them, what came to the fore in 1911 were the tennis courts embedded in the dunes at the seaside resort of Noordwijk along with the players and spectators who had congregated there.³ The scene of the fenced-in tennis courts with silhouette-like figures dashing about on them is viewed from an elevated vantage point. In the foreground we encounter two sportily clad gentlemen, each donning an elegant hat, blue jacket and white flannels. Their shadows, also rendered in dark blue, on closer scrutiny can be observed emanating from the players on the courts as well. The lively socializing taking place next to the courts is implied by a liberal flurry of rashly drawn and deliberately blurred

lines, while the bright light of summer is effectively conveyed by the areas of pale yellow and the even larger areas of pristine paper. The scene of holiday-makers at this elegant bathing resort is circumscribed by the hotel perched on the dunes in the background. Liebermann was to translate the impressions captured here into an oil painting later that same year (fig. 1),⁴ and would take up the motif of the tennis courts of Noordwijk a second time two years later (fig. 2).⁵ Whereas the tennis courts in the former work are viewed from the same perspective as in our pastel study, the angle of the painting of 1913 is rather different and shows Liebermann selecting as his motif the view from the opposite side so that the courts themselves and the tennis being played on them are in the foreground. The clubhouse and the stairs leading up to it can also be seen in the background of that work. In our pastel study, by contrast, both are viewed from the side and no more than lightly sketched in, in the right middle ground. MA





Fig. 1: Max Liebermann, *Tennisplatz in Noordwijk*, 1911, oil on canvas, 64 x 78 cm, private collection



Fig. 2: Max Liebermann, *Tennisplatz mit Spielern (in Noordwijk)* (*Tennis Courts with Players in Noordwijk*), 1913, oil on canvas, 71 x 89 cm, Kunstsammlungen der Veste Coburg on permanent loan from the Stiftung Pommern, inv. no. M.348

PROVENANCE:

Private collection in Germany

Private collection in southern Germany

BIBLIOGRAPHY:

Busch, Günter, *Max Liebermann. Maler Zeichner Graphiker*, Frankfurt am Main 1986, colour plate 43, p. 235 (illus.)

Max Liebermann. Vom Freizeitvergnügen zum modernen Sport, exh. cat. Kunsthalle Hamburg und Liebermann-Villa am Wannsee 2016, Munich 2016, p. 111 (illus.)

EXHIBITION:

“Nichts trügt weniger als der Schein” *Max Liebermann der deutsche Impressionist*, Kunsthalle Bremen 1995, No. 91, p. 156 (illus.)

1 Erich Hancke, *Max Liebermann. Sein Leben und seine Werke*, Berlin 1914, p. 503.

2 Cf. Max Liebermann, *Tennispieler am Meer*, 1901, oil on cardboard, 30 x 45.8 cm, Niedersächsisches Landesmuseum Hannover, inv. no. KM 1949, 122.

3 Matthias Eberle, *Max Liebermann. Werkverzeichnis der Gemälde und Ölstudien*, Vol. 2, Munich 1995, p. 813.

4 Max Liebermann, *Tennisplatz in Noordwijk*, 1911, oil on canvas, 64 x 78 cm, private collection. Cf. also Eberle 1995, Vol. 2, No. 1911/24, p. 815 (illus.).

5 Max Liebermann, *Tennisplatz mit Spielern (in Noordwijk)*, 1913, oil on canvas, 71 x 89 cm, Kunstsammlungen der Veste Coburg on permanent loan from the Stiftung Pommern, inv. no. M.348. Cf. also Eberle 1995, Vol. 2, No. 1913/20, p. 873 (illus.).



GUSTAV KLIMT

(b. 14 July 1862 Baumgarten near Vienna; d. 6 February 1918 Vienna)

34 *Stehende nach links (Studie zu Porträt Hermine Gallia)* *(Standing Figure to Left [Study for a Portrait of Hermine Gallia]), 1903*

Chalk on paper
45 x 31 cm

This drawing belongs to a group of 37 studies that Gustav Klimt is known to have done in preparation for his portrait painting of Hermine Gallia,¹ which now belongs to the National Gallery in London (fig. 1), making it the only painting by Klimt in a public museum in Britain.² The portrait painted between 1903 and 1904 was commissioned by the subject's husband, the Viennese businessman Moritz Gallia,³ who owned ten



Fig. 1: Gustav Klimt, *Portrait of Hermine Gallia*, 1904, oil on canvas, 170.5 x 96.5 cm, National Gallery London, inv. no. NG6434

of the study drawings, including the present work. Some of these now belong to the collections of the Albertina in Vienna and the Universalmuseum Joanneum in Graz.

Our work is one of the last and most detailed of the studies that Klimt produced for his painting and already bears a strong resemblance to the definitive composition. Hermine Gallia is portrayed as a standing, full-length figure clad in a gown designed by the artist that drapes down in lavish folds. The principal difference between the drawing and painting is that in the former, the figure is turned to the left. Just a few deft lines accentuating the left eyebrow and the lips are all that is needed to convey the painter's characteristic style of a slightly displaced face – as if the figure were looking straight at the viewer – and to lend the subject individuality. The eighteenth exhibition of the Vienna Secession from 14 November 1903 to 6 January 1904 was dedicated to Klimt and showcased almost all his works of the six preceding years, including the as yet unfinished portrait of Hermine Gallia. The Gallias purchased one of the nine paintings on display at the exhibition, a forest scene. Compared to other drawings of the same period, Klimt's study for the portrait of Hermine Gallia recalls those that he did in preparation for his famous portrait of Adele Bloch-Bauer,⁴ which he finished painting three years later.

Dr. Marian Bisanz-Prakken, who is currently working on a supplement to the catalogue raisonné of Klimt's drawings, viewed the original drawing in June 2019 and provided oral confirmation that it is indeed the drawing illustrated in Alice Strobl's catalogue raisonné.



PROVENANCE

Moritz Gallia, Vienna (acquired from the artist, until 1918)
Hermine Gallia, Vienna (by descent, until 1936)
Gallia Family Collection, Vienna (by descent 1936), from 1938 Australia
Christian Nebehay, Vienna (1962)
Galerie Suppan, Vienna
Private Collection, Italy (1990, acquired from the aforementioned gallery)
Private collection, Switzerland

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Novotny, Fritz and Dobai, Johannes, *Gustav Klimt*, Salzburg 1967, p. 334
Nebehay, Christian Michael, *Gustav Klimt. Dokumentation*, Vienna 1969, fig. 436
Strobl, Alice, *Gustav Klimt. Die Zeichnungen 1878–1903*, Salzburg 1980, No. 1048, p. 298 (illus.)

EXHIBITIONS

Christian Michael Nebehay, Vienna 1962, Nos. 30–31.

- 1 Hermine Gallia (1870–1936) lived with her husband and children in the house at Wohllebengasse 4 in Vienna, whose interior had been designed by the founder of the Wiener Werkstätte, Josef Hoffmann (1870–1956), among others.
- 2 Cf. Alice Strobl, *Gustav Klimt. Die Zeichnungen 1878–1903*, Salzburg 1980, pp. 298–299.
- 3 Moritz Gallia (1858–1918) was Director of the Österreichische Gasglühlicht- und Elektrizitätsgesellschaft and was honoured by the emperor with the title of Regierungsrat.
- 4 Gustav Klimt, *Adele Bloch-Bauer*, oil, silver and gold on canvas, 140 x 140 cm, Neue Galerie New York, inv. no. 2006.04.