



J. P. Schneider jr.

Established 1824

Art Dealers

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Dear Customers,
Dear Friends,

The selection of works that we are pleased to present here in this catalogue provides a representative overview of our current offering.

Our ancestors took over the picture-framer J.P. Schneider jr. in 1884, and while retaining the name transformed the then sixty-year-old craft business into an art dealer's. It is therefore with great pride that our family can legitimately claim an enthusiasm for art and for trading in art that has endured over five generations.

Our primary focus now, as in the past, remains nineteenth-century art from the German-speaking world and France. Being no less fluid than the definition of specific periods, however, our fascination with art in fact extends from the late eighteenth to the early twentieth century, as well as to the art of other European countries.

Among the artists represented in our sales catalogue are two who were accorded solo shows at our gallery during their own lifetime: Franz von Stuck and Hans Thoma. Thoma's painting *Lauterbrunnental*, shown here on the cover, is especially noteworthy in that we acquired it from the artist himself in 1904, sold it, and later bought it back, which is why we are able to present it to you today.

That we are still able to deal in works that our grandfathers and great-grandfathers bought and sold attests to the quality of our selection – then, as now. What motivates us and inspires us, alongside the works themselves and our ongoing engagement with art, is above all you, the people who share our passion and from whom we by no means seldom have much to learn.

Sincerely,
Christoph Andreas and Max Andreas

JOHANN JAKOB JUNG

(b. 12 September 1819 Frankfurt a. M.; d. 29 June 1844 Frankfurt a. M.)

1 *Die Heilige Familie (The Holy Family)*

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

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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:

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

1 Berlese, Carlo: *Notizie biografiche sull' Abate Lorenzo Berlese (1784–1863)*, 2006, accessible at: http://www.berlese.it/L_abate_berlese.htm. – 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)

2 *Kreuzigung, Golgotha (Crucifixion, Golgotha)*

Oil on canvas

92 x 64 cm

Labelled 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 John¹ and Saint Luke², as the reference to the relevant Bible verses in the painting itself makes clear. 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, 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.⁶ There he copied a number of works, especially those

of Antoine Watteau.⁷ He also made the acquaintance of the engraver Christian von Mechel, with whom he travelled via Switzerland to Rome, together with Anton Raphael Mengs (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,⁸ Ottobeuren Abbey,⁹ and the chapel of the orphanage in Essen-Steele.¹⁰ 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:

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EXHIBITIONS:

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1 John 19, Verses 24–26.

2 Luke 23, Verses 36–38.

3 Brötje, Michael, 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. Straßer, Josef, *Januarius Zick 1730–1797. Gemälde, Graphik, Fresken*, Weissenhorn 1994, p. 375.

4 Johannes (Johann) Zick (1702 Lachen–1762 Würzburg) 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).

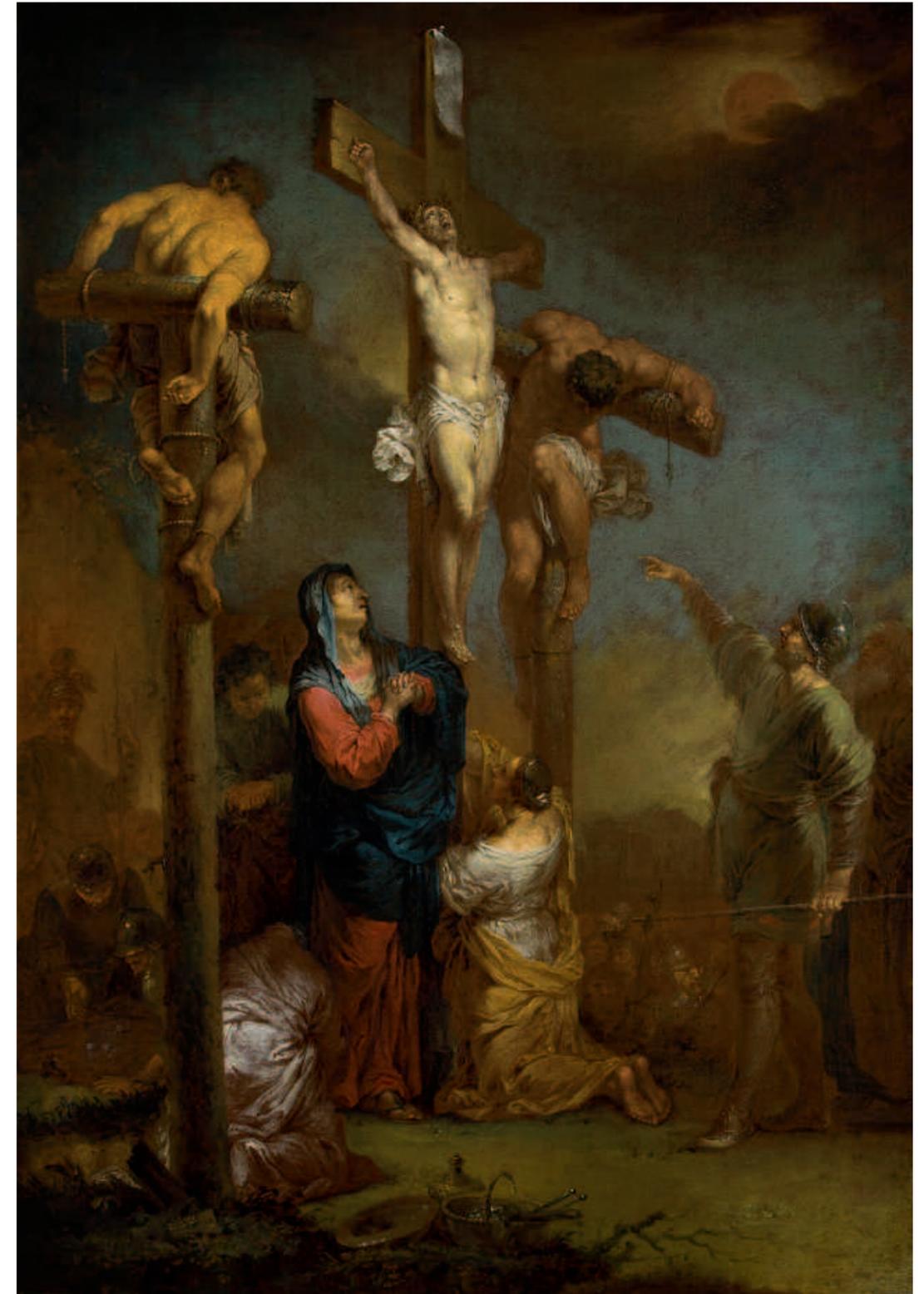
6 Zick is known to have been in Paris in 1757.

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

8 The frescos were executed in 1760.

9 Altarpiece for the abbey church in 1766.

10 Fürstin Franziska Christine Stiftung, founded in 1764.



WILHELM ALTHEIM

(b. 2 August 1871 Gross-Gerau; d. 25 December 1914 Frankfurt a. M.)

3 *Der barmherzige Samariter* (*The Good Samaritan*)

Oil/tempera on canvas

88 x 135 cm

Signed and dated at bottom right: W. Altheim 1904

Wilhelm Altheim began exploring religious subjects after the turn of the century. Having hitherto shown a clear preference for peasant motifs, he was prompted to add theological ones to his repertoire by a commission for an altarpiece for the Lukaskirche in Frankfurt,¹ although his encounter with Fritz von Uhde probably also played a role. What strikes us first about Altheim's *Barmherziger Samariter* of 1904, his first engagement with the theme,² is a certain monumentality in his treatment of the figures. There are more than enough interpretations of the theme in art: The man of the parable who is robbed and stripped bare is often shown being raised up by his rescuer or helped onto a horse so that he can be taken to an inn and properly looked after. Altheim sets the action of the Biblical narrative near a village in the German countryside, and by doing so underscores the timelessness and universal validity of the good deed. Wilhelm Steinhausen (1846–1924), another Frankfurt painter somewhat older than Altheim, had already devoted a three-part composition to the story of the Good Samaritan, which he, too, chose to set in the local landscape.³ Unlike Altheim, however, Steinhausen was sincerely devout so that a much more deeply felt religiosity pervades his work, even his depictions of nature. Altheim was much more objective here, his theme being the simple peasant folk to whom he felt a personal bond.

The parable of the Good Samaritan is frequently cited as an example of Christian charity, which being an absolute value takes no account of origin or religion. The story must have meant a lot to the artist at the personal level, for being comfortably situated he made a point of helping those less fortunate than himself, including by providing financial assistance. In Wilhelm Altheim we encounter an artist whose eccentric personality had many facets and fault lines. Thus he liked to

live in the company of animals, especially horses and donkeys, so that he could observe them closely for his work; and from time to time he rode through his village dressed up as a hussar or cowboy.⁴ These escapades, which to his contemporaries often seemed bizarre and even troubling, had a lot to do with his own personal conflicts and ever worsening depression. Whereas almost all his friends went to the front to fight in 1914, Altheim was declared unfit for service, which was a severe blow for one who delighted in weaponry and the military life. Desperate to be part of the action, he volunteered for the medical corps, but was so overwhelmed by what he witnessed that he took his own life. EH

PROVENANCE:

L. Laroche-Ringwald Collection, Basel, "Gemälde neuzeitlicher Meister," auctioned at Kunsthandlung Eduard Schulte Berlin / Kunstsalon M. Goldschmidt & Co. Frankfurt a. M. 1910, No. 5

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Detailed exposé by Inge Eichler, written c. 1980 for J. P. Schneider jr.

EXHIBITIONS:

Wilhelm Altheim (1871–1914). Malerei, Zeichnungen, Druckgraphik, Stadtmuseum Gross-Gerau 1996, p. 13 (illus.)

¹ This was a crucifixion painted between 1903 and 1905 and destroyed during the Second World War.

² Altheim would return to the Good Samaritan motif again in 1909 and 1912.

³ Wilhelm Steinhausen, triptych: *Der barmherzige Samariter*, 1890, 40 x 29 cm, Steinhausen-Stiftung, Frankfurt a. M.

⁴ Weiner, Hannah, Erinnerung an Wilhelm Altheim, in *Frankfurter Rundschau* 25 December 2014.



JOSEPH CARL COGEL(S)

(b. 5 November 1785 Brussels; d. 31 May 1831 Leitheim near Donauwörth)

4 *Blick auf die Stadt Frankfurt am Main* (*View of the City of Frankfurt am Main*)

Oil on wood, cradled
28 x 39.5 cm
Signed at bottom left: J. Cogels

The work of the Belgian veduta and landscape painter Joseph Carl Cogel has not yet been properly researched and is rarely to be found on the art market. After studying at Aachen and Düsseldorf art academies as well as in Paris, Cogel was engaged as a drawing teacher at the court of William, Duke of Bavaria-Birkenfeld, and in 1811 went to Munich, where his patrons included King Maximilian himself. After stays in Ghent and Antwerp, Cogel returned to Munich in 1824 and there became a fellow of the academy. In his work he shows a clear preference for flat landscapes with water courses and bridges, as well as naval scenes.¹ This undated veduta shows an idealized view of Frankfurt and the old bridge spanning the river Main, as seen from the west. The distinctive tower in the left foreground is clearly identifiable as the Mainz Bulwark. Behind it is the silhouette of the city, whose tallest building is the cathedral of St. Bartholomew, for centuries the church in which the Holy Roman Emperors were elected and crowned. Also vaguely recognizable is the Deutschherren riverbank on the south side of the river in Sachsenhausen with its two churches: the Dreikönigskirche and the Deutschherrenkirche. The composition

references both Dutch models and the works of the Venetian painter Canaletto (Bernardo Bellotto, 1722–1780), who painted similar views of Dresden, among other places. There are works by Cogel in the Münchner Stadtmuseum and in the Sammlung Georg Schäfer in Schweinfurt.² MA

PROVENANCE:

Private collection in southern Germany

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¹ Ulrich Thieme and Felix Becker 1912, Vol. VII, p. 174.

² Ludwig, Horst, "Münchner Maler im 19. Jahrhundert," in *Bruckmanns Lexikon der Münchner Kunst*, Munich 1981, Vol. 1, pp. 178–179.





JAKOB BECKER VON WORMS

(b. 15 March 1810 Dittelsheim near Worms; d. 22 December 1872 Frankfurt a. M.)

5 *Der Heiratsantrag: Eugen Lucius wirbt um Maximiliane Becker*
(*Marriage Proposal: Eugen Lucius Wooing Maximiliane Becker*)

Oil on canvas

87.5 x 66 cm

Signed at bottom right: Jac. Becker.

Two bright sparks, emboldened by each other's presence, stand at the corner of a well house. Opposite them is a young maid, visibly all aflutter and clutching at the wall for support with her left hand. The tell-tale gazes interpret the scene, as does the way the painter sheds light – literally – on what has happened, which is easier to verbalize than to visualize. For hanging in the air is a marriage proposal, whose impact the light and shade anatomize, evoking intimations, emotions. Affecting nonchalance, the fellow whose dreamy gaze falls on the woman he worships lolls casually against his stocky friend, who for his part, his leg firmly planted on an upturned tub and pipe in hand, signals his eagerness to be of service to the young suitor. The one thus courted, by contrast, struggles to maintain her composure, her eyes demurely drooped.

Distant times, long – almost – forgotten customs. All that have survived are the tell-tale gestures – and then only as the platitudes of melodrama. Only painting can still convey their rhetorical ingenuousness – as in paintings like this one, the freshness of whose invention with its meticulous attention to detail holds an enduring charm. Jakob Becker counts as a key figure in the Düsseldorf School's shift from the "grandeur" of history painting to intimate genre scenes, which met with a hostile reception there initially. On completion of his training at the Düsseldorf Academy in 1841, he switched to the Staedel

School in Frankfurt, where from the year following he held the post of professor of genre and landscape painting. Thus "the theatricality, staged compositions and orientation to reality without imitating the same initiated [...] and cultivated by the Düsseldorf theatre director Karl Immermann," noted Manfred Grosskinsky, arrived in Frankfurt.¹

Two almost identical versions of this composition are known. One, signed and dated, went to the picture gallery in Wiesbaden² in the year of its painting, while the other – the one shown here, which is signed but not dated – was acquired by the Grand Duke of Baden for his picture gallery in Karlsruhe. The anecdote told of both paintings, which links them to the courtship of Becker's daughters Maximiliane (1842–1922) and Marie (1840–1912) by Eugen Lucius (1834–1903) and Carl Friedrich Wilhelm Meister (1827–1895), the founders of the Hoechst dye factory, probably reflects first and foremost the family background by which Jakob Becker was inspired: specifically the marriage of Maximiliane to Eugen Lucius in 1860, and of her older sister Marie to Wilhelm Meister the following year. The concept of the painting, however, as Irene Haberland has explained, can be traced back to Jakob Becker's early days in the circle of his teacher Wilhelm von Schadow, whose own roots were in the religiously inspired romanticism of the Nazarenes.³

RD

PROVENANCE:

Staatliche Kunsthalle Karlsruhe
Private collection in Germany

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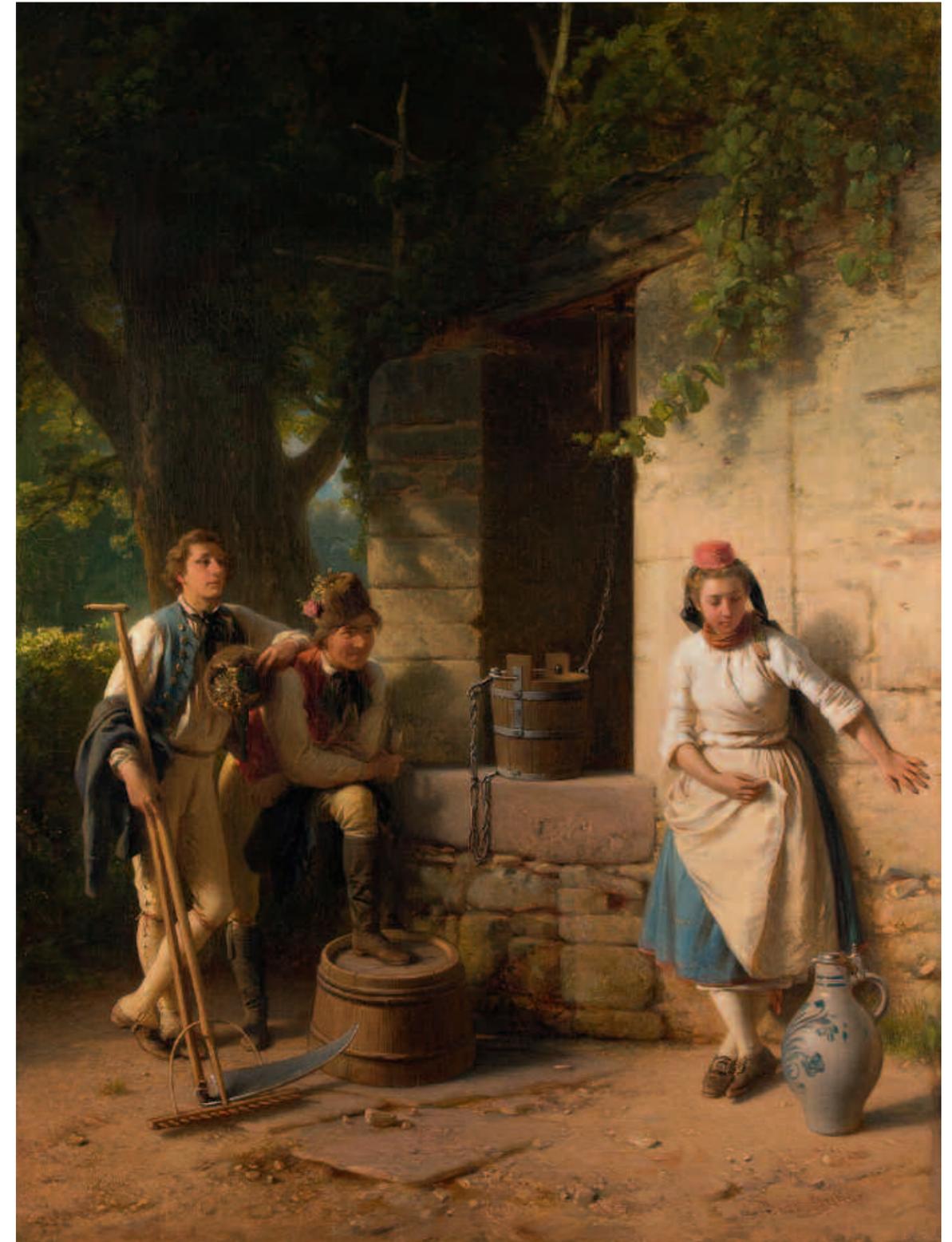
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Der Maler Jakob Becker, exhibition in the company museum of Hoechst AG, Frankfurt a. M. 1985, unnum., (illus.)

Frankfurter Malerei, Historisches Museum Frankfurt a. M. 1992, No. 36 (illus. p. 65)

- 1 Grosskinsky, Manfred, “Zwei Kunststädte im Dialog”, in Baumgärtel, Bettina (ed.), *Die Düsseldorfer Malerschule und ihre internationale Ausstrahlung*, Petersberg 2011, p. 155
- 2 *Mädchen am Brunnen*, oil on canvas, 87 x 65 cm, signed: J. Becker 1860; Museum Wiesbaden, inv. no. M 57.
- 3 Haberland, Irene, Jakob Becker 1810-1872, in exh. cat. *Aus dem Neunzehnten. Von Schadow bis Schuch*, Museum Wiesbaden 2015, S. 115–116



PHILIPP WINTERWERB

(b. 30 June 1827 Braubach a. Rhein; d. 5 January 1873 Frankfurt a. M.)

6 *Faust in der Studierstube (Faust in his Study)*

Oil on canvas

64 x 51 cm

Monogrammed at bottom right: Ph. W.

Winterwerb's invention turns on the moment when Faust, in a state of inner turmoil and plagued by doubts that neither his interest in science nor his study of theology can allay, opens his mind to new lines of inquiry. His search for the meaning of the world, for what "binds creation's inmost energies,"¹ leads him to magic and to the "book of mystery"² by Nostradamus, in which the "sign of the Macrocosmos"³ catches his eye, sparking another series of questions:⁴

*Was it a god who character'd this scroll,
The tumult in my spirit healing,
O'er my sad heart with rapture stealing,
And by a mystic impulse, to my soul,
The powers of nature all around revealing?*

The study in which the literary figure of Faust holds his famous monologue and meets Mephisto for the first time is generally imagined as a work of Gothic architecture, equipped with the requisite folio and death's head as well as the usual alchemist's props. Winterwerb, however, dispenses with any such detailed rendering of the interior, which here is so dimly lit that much of it is barely visible at all. He also uses the fall of light to steer the viewer's gaze onto Faust's head, hands and book, thus highlighting the mental and spiritual journey on which he has embarked. The protagonist's upward gaze identifies him as a man in search of answers, who has not yet noticed the figure of Mephistopheles, clad ominously in red,

looming up behind him. As might be expected of a painter who was known mainly as a portraitist, Winterwerb's Faust has many of the qualities of a true likeness.⁵ The extent to which he was drawing on older models is impossible to gauge, based on what little we know of his own biography, although there is certainly evidence of a preoccupation with the figure of Faust in both Dutch and German art of the seventeenth century.⁶ The scholar in his study was also a familiar trope of the nineteenth-century canon of motifs⁷ – at least after 1808, when Goethe's *Faust* was first published. EH

PROVENANCE:

Private collection in Hesse, Germany

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- 1 Goethe, Johann Wolfgang von, *Faust. Part One*, trans. Anna Swanwick, Dover Publications, New York 1994, "Night," p. 15.
- 2 *Ibid.*, p. 16.
- 3 Mercury stands in the middle with Venus, Mars, Jupiter, Saturn, sun and moon arranged concentrically around it.
- 4 *Faust*, *ibid.* p. 17.
- 5 Winterwerb was a student of Jakob Becker and Eduard von Steinle at the Städelsche Kunstinstitut. His fine portraits were rated highly in Frankfurt society, which is probably why most of his works these days are still in private collections.
- 6 As in Rembrandt's work, *A Scholar in his Study*. As an etching the motif was widely circulated.
- 7 Cf. Georg Friedrich Kersting, *Faust im Studierzimmer*, 1829



CARL MORGENSTERN

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

7 *Die Schneidmühle im Lorsbacher Tal am Teufelsfelsen* (*The Mill at Devil's Rock in the Lorsbach Valley*)

Oil on canvas
57 x 75.5 cm
Signed, labelled, and dated at bottom right: C. Morgenstern
ffrt 1831

So striking was the landscape that the young Carl Morgenstern chanced upon in a remote valley¹ in July 1829 that he felt impelled to make some sketches of it. These served him as a basis for some watercolour studies that he painted on returning to his studio.² The givens of the landscape perfectly suited his purpose: the valley with a slow-flowing stream and the isolated little mill with lowering crags alongside it – they all seemed to cry out for presentation on a grander scale. The artist selected early morning, when the low sun bathing the idyllic valley behind the mill in warm, bright light, seems to presage a hot summer day to come. Making for a sharp contrast with this is the wall of Devil's Rock, which like a stage curtain projects deep into pictorial space; the artist was clearly following Dutch compositional principles, which he is known to have studied.³ This early work proves that Morgenstern had already learned everything needed to become a capable landscape painter from his father,⁴ even before he set off for Munich⁵ and then Italy.⁶ His attention to detail is especially evident not only in the fissured crags, in whose shadow he shows a man setting off for work with a heavy load on his back, but also in the vegetation and water. Thus the *Schneidmühle* has something of a masterpiece about it – that is to say, of a work whose extremes of light and shade coupled with the challenges of the geological peculiarities of the scene were a chance for the artist to demonstrate his virtuosity. The drastic contrasts in the composition also contribute to the romantic tenor of the piece. Morgenstern's father, who was a strict teacher, was apparently well satisfied with the result and it was thanks to his

efforts that the work was purchased by the Frankfurter Kunstverein just a year after it was painted.

It took the artist ten days to finish the painting, according to Morgenstern himself, who on completing it noted proudly in his log that he had worked “after his own invention” on “die Eppsteiner Schneidmühle bei Morgenbeleuchtung und Wasserpartie im Vordergrund (The Eppstein Mill in the Light of Morning with Water in the Foreground).”⁷ EH

PROVENANCE:

Private collection in Germany until 1987

Private collection in the Rhineland

BIBLIOGRAPHY:

Eichler, Inge, “Carl Morgenstern. Unter besonderer Berücksichtigung seiner Schaffensphase von 1826–1846,” in *Kunst in Hessen und am Mittelrhein*, Nos. 15/16, Darmstadt 1976, WV-NR. V 17 (under “Verschollene Gemälde”).

Eichler, Inge, “Informationen und Beobachtungen zu Carl Morgensterns Gemälde ‘Die Schneidmühle bei Eppstein,’” Frankfurt a. M. 1987 (unpublished essay for J. P. Schneider)

EXHIBITIONS:

J. P. Schneider jr. *Ausstellung zum Einhundertjährigen Firmenjubiläum*, Frankfurt a. M. 1992, No. 13 (illus.)

Carl Morgenstern, J. P. Schneider jr. Frankfurt a. M. 1993, No. 3 (illus.)

Anton Radl. 1774–1832. Maler und Kupferstecher, Museum Giersch Frankfurt a. M. 2008, No. 128 (illus.)

1 The Schwarzbach (lit. “black brook”) that flows through the Lorsbach Valley near Eppstein was sufficiently fast flowing to drive watermills, including the sawmill called the Schneidmühle, which survived right up to the 1970s. It is said to have stood near the railway bridge that now crosses the Lorsbach Valley. Cf. Inge Eichler, “Informationen und Beobachtungen zu Carl Morgensterns Gemälde ‘Die Schneidmühle bei Eppstein,’” Frankfurt am Main 1987 (unpublished essay for J. P. Schneider), pp. 3–4.

2 Eichler, *ibid.*, counts a total of three signed and dated watercolour studies, specifically Nos. Z31–33 in Morgenstern's catalogue of works.

3 Another painting painted the same year follows the same compositional principle as the *Schneidmühle* and is illustrated in Inge Eichler, “Carl Morgenstern. Unter besonderer Berücksichtigung seiner Schaffensphase von 1826–1846,” in *Kunst in Hessen und am Mittelrhein*, Nos. 15/16, Darmstadt 1976, p. 38, WV-Nr. Ö 20 (*Die Ansicht des Rheingrafensteins von der Spreit aus*).

4 Johann Friedrich Morgenstern (1777–1844).

5 He was a student in Munich from 1832 to 1834.

6 His first trip to Italy was in the years 1834 to 1837.

7 Eichler 1987, p. 4.



LUDWIG CHRISTIAN WAGNER

(b. 5 April 1799 Wetzlar; d. 21 August 1839 Wetzlar)

8 *Abendlandschaft im Murg-Charakter* (*Evening Landscape in the Character of the River Murg*)

Oil on canvas

29 x 35 cm

Signed and dated at bottom right: L. C. Wagner 1839

Labelled on the stretcher: L. C. Wagner 1839 Abendland-
schaft ... Murg

The view spread out before us is of a wide valley bathed in evening sunlight, as seen from an elevated vantage point. We know from the name on the stretchers that the river is the Murg, a minor tributary of the Rhine that has carved a deep course for itself through the bedrock of the northern Black Forest. The foreground is described true to nature and the terrain with rocks and a solitary tree rendered in warm hues. The artistic affinity to Carl Friedrich Lessing is clearly visible and the tenor of the work still bound by Romanticism. Wagner travelled mainly on the Rhine and Neckar, where he found motifs for forest landscapes that at first were inspired by the works of Jacob van Ruisdael.¹ This painting dates from the last year of his life and was presented at the art exhibition in Karlsruhe as *Abendlandschaft im Murg-Charakter* (Evening Landscape in the Character of the River Murg). This tells us that the work was painted not from nature, but presumably from studies made in situ – or perhaps from memory – and then assembled in the studio to create an ideal landscape.²

Ludwig Christian Wagner came to painting relatively late, after having first completed an apprenticeship in commerce and worked in the leather trade in Frankfurt. Complying with his mother's wishes, he had chosen not to pursue a career in painting. But as a free imperial city with a flourishing art scene, Frankfurt so rekindled his love of painting that he enrolled at the Städelschule for a class taught by Anton Radl (1774–1852).

There he acquired the skills that he needed to paint what he loved most: mountainous, forested landscapes. In 1831 Wagner went to Düsseldorf, where he furthered his development as a painter in close contact with Johann Wilhelm Schirmer and Carl Friedrich Lessing. Ludwig Christian Wagner showed astonishing talent, but was accorded but few years in which to exercise it. EH

PROVENANCE:

Private collection in Germany

BIBLIOGRAPHY:

Boetticher, Friedrich v., *Malerwerke des neunzehnten Jahrhunderts*, Vol. II/ 2, Leipzig 1901, p. 964 (No. 2 "Landschaft im Murg-Charakter")
Weizsäcker, Heinrich and Dessoff, Albert, *Kunst und Künstler in Frankfurt am Main im neunzehnten Jahrhundert*, Vol. 2, Frankfurt a. M. 1907–1909, p. 165 ("Landschaft im Murgcharakter")
Lexikon der Düsseldorfer Malerschule in drei Bänden, Vol. 3, Munich 1998, p. 392

EXHIBITIONS:

Kunstaussstellung Karlsruhe, May 1839

¹ There is also mention of a trip to Italy in Philipp Friedrich Gwinner, *Kunst und Künstler in Frankfurt am Main. Vom dreizehnten Jahrhundert bis zur Eröffnung des Städelschen Kunstinstituts*, Frankfurt a. M. 1862–1867, pp. 431 ff.

² Cf. Boetticher, Friedrich von, *Malerwerke des neunzehnten Jahrhunderts*, Vol. II/2, Leipzig 1901, p. 964 (No. 2 "Landschaft im Murg-Charakter").



CARL (KÁROLY) MARKÓ THE ELDER

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

9 *Landschaft mit Wasserfall* (*Landscape with Waterfall*)

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 (1768–1839), a member of the Brotherhood of Saint Luke (also known as the Nazarenes). It was not a random choice, although the extent to which Koch influenced his development as an artist is open to question. Both painters nurtured a certain preference for landscapes populated with figures from mythology and in this respect can be said to have continued the classical tradition of Claude Lorrain and Nicolas Poussin. The painterly severity of a painter like Koch, as manifested in his sharply delineated motifs and use of clear colours, however, is nowhere to be found in the works of Markó, who cultivated a softer style and attached great importance to a harmonious palette. Markó, of course, stands for a different generation that was becoming increasingly preoccupied with the reality of the natural world, even if he never quite relinquished his idealized images of nature, which is why his creations should always be viewed in the context of his studio work.

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

water, rocks and trees, which Markó articulates with painstaking attention to detail. It is a landscape that cannot be identified beyond doubt,¹ 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 The painting could perhaps show one of the waterfalls of Tivoli near Rome, where the artist lived from 1834.



PAUL WEBER

(b. 19 January 1823 Darmstadt; d. 12 October 1916 Munich)

10 *Nordamerikanische Bachlandschaft* (*Landscape with Stream in North America*)

Oil on paper mounted on canvas

28 x 37 cm

Signed at bottom right: Paul Weber

Verso: Stamp of the estate of Paul Weber, Munich

Adolf Beyer remembered Paul Weber as a ceaselessly active painter, “countless of whose best creations – wonderful studies painted from nature – he seldom surrendered.”¹ The comment is a reference to Weber’s small-format oil studies, which the artist was loath to part with during his lifetime. This particular one is of the rocks in the bed of a shallow stream, beyond which the terrain slopes upwards before vanishing in the undergrowth. Luxuriant vegetation, grass and flowering shrubs line the riverbank. What the artist seems to marvel at most are the huge flowering umbels, the foliage in the middle ground, and the abundance of colours and shapes – perhaps not least on account of their sheer size.

The fragment of a label on the back of the painting tells us that this nature study, which seems almost to revel in finely observed minutiae, was painted in “[...] North America. 1854.” Its stretched canvas was purchased from an art supplies store in Philadelphia, capital of Pennsylvania.

Paul Weber had emigrated to America in 1849, first to Ohio and then to Philadelphia, where he settled in 1854. Despite winning recognition for his painting in the “New World,” in 1861 he decided to return to Europe and to his native Darmstadt. There he had grown up and had received his first painting lessons from August Lucas before enrolling in Jacob Becker’s class at the Städelschule in Frankfurt. This was fol-

lowed by several years at the Munich academy, after which he completed his training in Antwerp. Weber’s curiosity about faraway places was probably inspired by a journey to the Orient undertaken in the retinue of Prince Luitpold of Bavaria in 1846–47, when he travelled via Asia Minor to Egypt, Greece and Sicily.²

RD

PROVENANCE:

From the artist’s estate

Private collection in southern Germany

BIBLIOGRAPHY (GENERAL):

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Kunstlandschaft Rhein-Main: Malerei im 19. Jahrhundert, 1806–1866, exh. cat. Museum Giersch, Frankfurt a. M. 2000

Bayerische Staatsgemäldesammlungen (ed.), *Wissenschaftliche Bestandskataloge der Neuen Pinakothek*, Vol. VIII, 1–3: *Deutsche Künstler von Marées bis Slevogt*, Munich 2003

¹ Beyer, Adolf, Paul Weber, in *Die Kunst für Alle* 32, No. 23/24, 1917, p. 441.

² Cf. Beyer 1917, p. 444. Conflicting information about this expedition is provided by C. Lenz et al., *Wissenschaftliche Bestandskataloge der Neuen Pinakothek*, Vol. VIII, 3, Munich 2003, p. 239, and by Manfred Grosskinsky and Birgit Sander, *Kunstlandschaft Rhein-Main: Malerei im 19. Jahrhundert, 1806–1866*, exh. cat. Museum Giersch, Frankfurt a. M., 2000, p. 30.



UNKNOWN DANISH ARTIST

11 *Ausblick: sommerliche Landschaft mit Gewässer*
(View: Summer Landscape with Lake or River)

Oil on paper on canvas
21.2 x 29 cm
No label or signature

The painter of this little oil study is unknown, but is undoubtedly to be found among the Danish painters of the early nineteenth century. Julie Arendse Voss¹ believes the artist to have been a pupil of Christoffer Wilhelm Eckersberg (1783 Blaukrug – 1853 Copenhagen), who having himself been a pupil of Jacques Louis David in Paris spent three years in Rome before becoming first a professor, and later the director, of the Copenhagen Academy of Fine Arts. Eckersberg was an influential figure in the first half of the nineteenth century, Denmark's "golden age" of painting.² He liked to take his students at the academy on drawing and painting expeditions into the countryside, which at the time was a remarkable thing to do and very different from the study of nature taught at most other European academies.³ The painter of our fine oil study clearly heeded the frequently repeated advice of his teacher to paint outdoors from nature. Framed by a wooden hut of some

kind, possibly a boathouse, this summer landscape with a lake or river is bathed in the kind of bright and limpid light that is typical of Danish landscapes of this era. The painting draws the viewer's gaze out of the wooden shelter and along a winding path, leading into seemingly unspoiled nature. MA

PROVENANCE:

Private collection in northern Germany

- 1 Head of the Department of Fine Art at the auctioneers Bruun Rasmussen of Copenhagen.
- 2 *Baltic Light: Early Open-Air Painting in Denmark and North Germany*, exh. cat. National Gallery of Canada 2000, Hamburger Kunsthalle 2000, Thorvaldsen Museum Copenhagen 2000, Ottawa 1999. pp. 2 f.
- 3 *Aus Dänemarks Goldener Zeit, Landschaftsmalerei des frühen 19. Jahrhunderts aus dem Statens Museum for Kunst Kopenhagen*, exh. cat. Wallraf-Richartz-Museum Cologne 1995, Cologne 1995, p. 30.



CARL HUMMEL

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

12 *Reichenau bei Chur (Reichenau near Chur)*

Graphite on paper

516 x 348 mm

Labelled, dated, and signed at bottom left: "Reichenau b. Chur. 1856 | C. Hummel."

Of Carl Hummel we still know little more than what Friedrich von Boetticher was able to relate – “for the most part after the artist’s own handwritten notes”¹ – in 1891. According to that source, he was a student of Friedrich Preller the Elder at the Weimar drawing school from 1834 to 1842, after which he spent four years in Italy (1842–1846), visiting all the usual places, including Sicily. On his return he settled in Weimar, where in 1859 he was appointed professor. The choice of his native Weimar was certainly not an arbitrary one, for as the son of the famous Hofkapellmeister Johann Nepomuk Hummel, Carl Hummel had close ties to the court of Weimar and on his return from Italy seems to have been able to make these work in his favour. Boetticher at any rate deemed it worth mentioning that from 1848, Hummel was engaged as a painting teacher to Helene, Duchess of Orléans, who at the time was living in Eisenach, and that through this “highly talented pupil” he also gained admission to her wider “family circle.” He also describes a stay at the Villa Carlotta on Lake Como, which had been a wedding gift of Marianne, Princess of Orange-Nassau (1810–1883) to her daughter, Charlotte of Prussia (1831–1855). Hummel, says Boetticher, went there at the invitation of the latter’s husband, George II, Prince of Saxe-Meiningen (1826–1914) in the summer of 1855, Charlotte herself having died in childbirth a short time before.²

Returning to the region at the foot of the old Alpine passes – the San Bernardino and Julier Pass – the following year, Hummel produced this superb drawing in graphite on paper. Composed with great self-assurance and executed with virtuosity, though not without a certain melancholy, it shows two mighty trees on gently sloping terrain: the one in front bare and dead,

a leafless ruin, the one behind it bursting with life and vigour, putting forth dense clusters of foliage, its boughs swooping down toward the valley. Growth and decay – and not just anywhere, but there “where the green, clear waters of the Vorderrhein mingle with the blackish-blue torrents of the somewhat less grand Hinterrhein, there stands Schloss Reichenau with its fine park, from which the eye can take in the confluence of the two rivers.”³ The castle had been famous ever since Louis Philippe, Duke of Orléans (1773–1850) had sought refuge there for a few months in 1793. In the summer of 1852 Helene of Orléans, Louis Philippe’s daughter-in-law, formerly Duchess of Mecklenburg-Schwerin (1814–1858), made a pilgrimage there together with her sons, “that the hard truths that the place itself seemed to preach so loudly and so hauntingly might impress themselves upon their receptive young souls.”⁴ RD

PROVENANCE:

Private collection in Hesse

BIBLIOGRAPHY:

Bötticher, Friedrich v., *Malerwerke des Neunzehnten Jahrhunderts*, Vol. I/2, Leipzig 1891, pp. 619 ff.

1 Boetticher, Friedrich von, *Malerwerke des 19. Jahrhunderts*, Vol. I/2, 1891, p. 595.

2 Ibid., pp. 590–591.

3 Wittich, Alexander, *Helene Louise Elisabeth Herzogin von Orléans zu Eisenach, mit Erinnerungen aus ihrem Jugendleben*, Jena 1860, p. 23. Digitalisat: <http://opacplus.bsb-muenchen.de/title/BV021051310/ft/bsb10065575?page=33> (accessed: 12.02.2017).

4 Ibid., pp. 22–24. Digitalisat: <http://nbn-resolving.de/urn:nbn:de:bvb:12-bsb10065575-3> (accessed: 12.02.2017).



CARL HUMMEL

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

13 *Im Park von Schloss Biebrich* (*In the Park of Schloss Biebrich*)

Oil on canvas,
50 x 36 cm
Signed, dated, and labelled at bottom left: "C. Hummel.
1861. | im Park v. Biberich"

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

As if by the by, Hummel is in fact making a comment on the current state of the art of gardening: Between 1817 and 1823 Friedrich Ludwig von Sckell (1750–1823) had remodelled the Baroque garden of Schloss Biebrich as a classical "English landscape garden"; but in Hummel's day the head of gardens to the ducal court of Nassau (from 1846 to 1866) was Karl Thelemann (1811–1889), who put the emphasis on flowering plants of the kind to which he dedicated two major exhibitions – "both glorious, both enchanting" – held in 1854 and 1861.¹

Hummel must have attended the latter event and studied the exhibits with interest, for like his teacher Friedrich Preller the Elder, he was a friend of Eduard Petzold (1815–1891), gardener to the court of Saxe-Weimar-Eisenach, and both teacher and

pupil alike contributed illustrations to Petzold's landscape-gardening manual, *Die Landschafts-Gärtnerei* of 1862.² Ten years earlier, Frederick, Duke of Orange-Nassau (1797–1881) had placed Petzold in charge of all the gardens belonging to the House of Orange-Nassau, including the newly acquired estate of Schloss Muskau, where Petzold had learned his trade under the maverick Prince Hermann of Pückler-Muskau.

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

PROVENANCE:

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

BIBLIOGRAPHY (GENERAL):

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- 1 Pfister, F. J., "Gartendirektor Thelemann." Obituary in *Neubert's deutsches Gartenmagazin* 42, 1899, p. 192; Digitalisat: http://ubsrvgoobi2.ub.tu-berlin.de/viewer/fullscreen/BV002572363_42/216/ (accessed: 11.02.2017).
- 2 Petzold, E., *Die Landschafts-Gärtnerei* [...] mit 19 landschaftlichen Ansichten nach Originalzeichnungen von Friedr. Preller und Carl Hummel, Leipzig 1862. Digitalisat: <http://ubsrvgoobi2.ub.tu-berlin.de/viewer/resolver?urn=urn%3Anbn%3Ade%3Akobv%3A83-goobi-625922> (accessed: 11.02.2017).





CHRISTIAN FRIEDRICH GILLE

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

14 *Wiesenblumen (Meadow Flowers)*

Oil on laid paper on cardboard
26.5 x 35.6 cm
No label

PROVENANCE:

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

15 *Stockrosen (Hollyhocks)*

Oil on paper mounted on card
25.7 x 34 cm
Labelled on verso in a different hand: Gille

PROVENANCE:

Private collection in Hesse

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

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, as is ap-

parent in his hollyhocks. The motif seems to have been chosen spontaneously and observed with an impartial eye. The mode of representation is extremely free and shows a tendency to dissolve forms.

The previous owner of *Wiesenblumen*, the Dresden-based writer and collector Johann Friedrich Lahmann (1858–1937), is the man credited with having discovered the long-forgotten artist in 1899. In the course of his life, he amassed over 400 works by Gille, most of them studies and paintings. He gave some of the works in his collection to the cities of Bremen and Dresden, while most of them were sold at auction by Rudolph Lepke in Berlin 1938.²

Both the studies under discussion here are to be included in Gerd Spitzer's catalogue of works. MA

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

² *Ibid.*, pp. 28 f.



14



15

EUGEN KLIMSCH

(b. 29 November 1839 Frankfurt a. M.; d. 9 July 1896 Frankfurt a. M.)

16 *Allegorie auf „Handel“ und „Kunst“* (*Allegory of Trade and Art*)

Watercolour and gouache on parchment

118 x 162 mm

Signed at bottom right: Eugen Klimsch fec.

Eugen Klimsch, who received his training as an artist under Jakob Becker at the Städelschule and Andreas Müller (“Composition Müller”) at the Munich Academy, is known as a painter of murals¹ and as an illustrator of German fairy-tales and poems,² among other things. That he was also a skilled miniaturist is confirmed by the comments of Ernst Ph. J. Hallenstein,³ who after comparing his works with the great decorative compositions of Hans Makart⁴ concluded, “to us it was as if we had viewed a great painting by Makart through a miniaturizing glass.”⁵ Makart and Klimsch were the same age and probably made each other’s acquaintance in Munich, where Makart was a student of Piloty. Klimsch apparently paid close attention to the inventions and painting style of his Austrian counterpart,⁶ and it was surely not by chance that our miniature for many years belonged to a private collection in Vienna: “Given the delight in colour that soon came to the fore in Klimsch’s work, the look of a Makart naturally could not remain without influence.”⁷ Despite the considerable difference in size, it is worth comparing the work with Makart’s decorative oeuvre, such as his paintings for the Dumba Room that included allegories of “Trade and Industry” and “Agriculture”⁸ – both of them scenes teeming with figures and putti, onto which the painter empties a veritable cornucopia of ideas and ornaments. Klimsch enclosed the miniature under discussion in a monochrome trompe-l’œil architecture, in whose niches he installed an allegory of Painting and Hermes. The brightly coloured composition intensifies towards the centre where Hermes, flanked by Pallas Athena (armed with a palette) and Fortuna with her Wheel of Fortune, sits in majesty, while the numerous putti at his feet bring him gifts from all over the world. The scene composed in Renaissance style combines the genres of mural and fairy-tale illustration.

Eugen Klimsch must have created countless miniatures on parchment and ivory – works that enjoyed international popularity. Hallenstein mentions allegories of the Four Seasons and of Tobacco, which the painter is said to have made for Frankfurt industrialists.⁹ This miniature might also have been a commission. Rather less likely is that it was intended merely as a design for a larger decoration. EH

PROVENANCE:

Auction Hugo Helbing, “Ölgemälde moderner Meister; Nachlass Kunstmaler Jos. Watter, München sowie aus dem Besitz J. S. München und anderem Privatbesitz,” Munich 1913, No. 77

Old owner’s mark for Lilly Helene Kurtz 1922 (Vienna)

Private collection in France

Private collection in northern Germany

Private collection in Hesse, Germany

BIBLIOGRAPHY:

Hallenstein, Ernst Philipp Jakob, Professor Eugen Klimsch, in *Die Kunst unserer Zeit VII*, Munich, August 1896, pp. 45–61

1 His works included a ceiling painting in the Great Hall of the Gesellschaftshaus in the Palmengarten in Frankfurt am Main.

2 Goethe’s *Dichtung und Wahrheit* is one example among many.

3 Ernst Philipp Jakob Hallenstein (1836–1896) was a Frankfurt architect and art teacher, who wrote an essay about Eugen Klimsch: Hallenstein, Ernst Philipp Jakob, Professor Eugen Klimsch, in *Die Kunst unserer Zeit VII* 1896, pp. 45–61.

4 Hans Makart (1840 Salzburg–1884 Vienna).

5 Hallenstein 1896, p. 56.

6 Ibid, p. 53.

7 Ibid.

8 In 1871 Makart painted a total of seven allegorical paintings in oil on canvas for the Dumba family of Vienna. For an illustration, cf. Frodl, Gerbert, *Hans Makart, Monographie und Werkverzeichnis*, Salzburg 1974, No. 157/1

9 Ibid., p. 57.



JOHANN HEINRICH HASSELHORST

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

17 *Bei Civita Castellana* (*Near Civita Castellana*), c. 1855/60

Oil on cardboard

30 x 46 cm

Monogrammed at bottom right: “HJH” (ligatured) *sic!*

What made the artist pause on nondescript terrain above a deep ravine was the picturesque quality of the scenery ahead of him: the bizarrely shaped, rugged cliffs rising up out of the valley and into the clouds, and along the ridge between them the walls, church and bell tower of a fortified village with some farm buildings along the riverbank far below. That Hasselhorst did not content himself with a drawing, but took the trouble to set up his easel in order to capture what so fascinated him about the place – the silvery haze rising up from the olive groves to the hilltops of bare rock, bathing them in an ethereal light and defining the play of light and shade into the far distance – needs no further explanation. Only the more sonorous areas in the right and left foreground – more sketched in than executed with any great care – seem untouched by the silvery splendour of the light streaming down into the valley. The answer they give is warm and earthy.

The village on the hilltop has not yet been identified. Similar rock formations with a fortified village perched on a high ridge feature in a drawing by Adolf Hoeffler,¹ who in 1863 toured the region around Civita Castellana – some 50 kilometres north of Rome in the heart of the Sabine Hills – which stands on a plateau above the precipitous gorges of three rivers: the Treja in the east, the Maggiore in the north, and the Vicano in the south.² Its location made Civita Castellana popular with

both German and French artists, who took lodgings there and used it as a base for expeditions into the neighbouring valleys. Camille Corot, for example, came here several times in the 1820s, in 1826 accompanied by Ernst Fries.³

Hasselhorst received a scholarship enabling him to spend the years 1855–60 at the Städelsche Kunstinstitut in Rome and we know that he visited Civita Castellana from one of his sketchbooks. He would also have had an opportunity to work there when, armed with a permit allowing him to travel from Rome to Narni and Perugia, he passed through the region in the summer of 1856.⁴

RD

PROVENANCE:

Private collection in Hesse

BIBLIOGRAPHY:

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¹ Andreas, Christoph, *Adolf Hoeffler (1825–1898) Ein Frankfurter Zeichner und Maler* (Diss. Mainz 1981), No. Z 689.

² Cf. Vincent Pomarède (ed.), *Corot*, exh. cat. Paris, Ottawa & New York 1996, p. 113 note 3 (on Cat. 23).

³ *Ibid.*

⁴ Mendelsohn, Gabriele, *Der Frankfurter Maler Johann Heinrich Hasselhorst 1825–1904*, (Diss. Mainz 1986), p. 75.



EDUARD WILHELM POSE

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

18 *Römische Campagna mit Aquädukt* (*Campagna Romana with Aqueduct*)

Oil on canvas

61 x 96 cm

Signed at bottom right: E. W. Pose

By no means the least of those to erect a monument to the *Campagna Romana*¹ was Tischbein with his famous portrait of Goethe.² The *Campagna* was a popular motif in nineteenth-century landscape painting, almost becoming a subgenre in its own right, especially among the Romantics and their followers. Vast tracts of land in which humans dwindle to miniscule proportions, occasionally dotted with the relic of some long lost empire, and with nature in the form of changeable weather phenomena a powerful, brooding presence, were very much of a piece with the Romantics' idealized worldview. One example among many is Carl Blechen's *Unwetter in der Campagna* (Storm in the Campagna),³ to which Pose's work, with its similarly elongated landscape format, seems to allude. With the silhouetted Sabine Hills under a towering sky as backdrop, Pose unfurls an impressive panorama. Situated in the middle ground are the ruins of the Aqua Claudia, Rome's ancient water supply,⁴ whose miniature scale gives viewers a vivid sense of the sheer boundlessness of the landscape in which they stand. The dark, low-hanging clouds and curtains of rain at right signal the approach of bad weather. While there are mighty cumulonimbi billowing up into the sky above the mountains in the distance, too, they still leave sufficient space for the sun's warm light to shine through. A shepherd is driving his flock to safety from the impending thunderstorm, and we are again struck by how tiny the sheep are compared with the space around them. Pose shows a natural world that is shaped by the weather and the humans that pass through it, but that is so vast and so monumental that it inevitably dwarfs even the most impressive feats of human engineering. Pose almost certainly painted this through-composed work after his return from Italy in his studio in Frankfurt after stud-

ies made in situ. That he was fond of the *Campagna Romana* as a subject is evident from examples of his work in the Städel⁵ and the Museum Kunstpalast in Düsseldorf.⁶ Both those works seem to be related to our canvas, even if the former is probably a direct study, whereas the latter is dated 1855. Being similar in both composition and mood, they prove that Pose must have drawn inspiration from Schirmer,⁷ Lessing, and even Rottmann. EH

PROVENANCE:

Private collection in northern Germany

BIBLIOGRAPHY:

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Romantik im Rhein-Main-Gebiet, exh. cat. Museum Giersch Frankfurt a. M. 2015, Petersberg 2015, p. 254

EXHIBITIONS:

Romantik im Rhein-Main-Gebiet, Museum Giersch Frankfurt a. M. 2015, No. 156 (illus.)

1 The *Campagna Romana* is the area of low-lying countryside around Rome, sandwiched between the Tyrrhenian Sea and the Apennines.

2 Heinrich Wilhelm Tischbein, *Goethe in der Campagna* (1786/87; Städel Frankfurt a. M., inv. no. 1157).

3 Carl Blechen, *Unwetter in der römischen Campagna* (1829, Nationalgalerie Berlin, inv. no. GK I 30145).

4 The Aqua Claudia was built under Emperor Caligula in 38 A.D.

5 E. W. Pose, *Campagnalandschaft mit Ruinen römischer Aquädukte* (Campagna Landscape with the Ruins of Roman Aqueducts) (Städel Frankfurt a. M., inv. no. SG 236). Mareike Hennig believes this work to be a study for our painting, cf. *Romantik im Rhein-Main-Gebiet*, exh. cat. Museum Giersch Frankfurt a. M. 2015, Petersberg 2005, p. 254.

6 E. W. Pose, *Campagna bei Torre di Quinto* (Campagna at Torre di Quinto) (1855, Museum Kunstpalast Düsseldorf, inv. no. 4074).

7 Cf. Johann Wilhelm Schirmer, *Heranziehendes Gewitter in der römischen Campagna* (Approaching Thunderstorm in the Campagna Romana) (undated, Leopold-Hösch-Museum Düren, inv. no. 1948/330).



CARL MORGENSTERN

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

19 *Golf von Sorrent (Gulf of Sorrento)*

Oil on canvas

35.2 x 59 cm

Signed at bottom left: Carl Morgenstern

When Carl Morgenstern returned to Frankfurt from Italy in early November 1837, he brought with him more than fifty oil studies and two hundred drawings.¹ These provided a rich seam that he was able to continue mining until well into old age.² Although he journeyed south a second time in the 1840s,³ one place that he would never set eyes on again was Sorrento.⁴ The little coastal town owed its appeal not just to its having been the birthplace of the poet Torquato Tasso (1554–1595), but also to its scenic location on an exceptionally picturesque bay. That Morgenstern visited Sorrento many times and painted it from several different angles is thus not surprising. His numerous sketches, some of which the artist furnished with notes detailing the time of day and colours, provided him with a solid basis for the studio paintings that as a successful painter he was frequently commissioned to paint for patrons both in Germany and abroad.⁵ English customers especially valued Morgenstern's Italian motifs as mementos of their Grand Tour. To judge by stylistic criteria, our painting dates from the 1850s. Whereas early on in his career, Morgenstern sought maximum fidelity to nature, which called for a comparatively sombre palette and graphic clarity, by mid-century he was beginning to extend his range. This is apparent in his use of generally warmer hues and in his deliberately artful compositional schemes that allowed him to include all his most "successful motifs,"⁶ with even the staffage being accorded the weight of a narrative element. Morgenstern often set his paintings in early morning or late evening, preferring the soft, soothing light of a low sun, as did his some-time mentor Carl Rottmann. The later works therefore tend to be bathed in a yellowish or reddish haze, which has the effect of binding sea and sky in a harmonious whole as well as generating a romantic mood.

Exactly how many views of the Gulf of Sorrento Carl Morgenstern painted is not known, as only his early works have

been properly catalogued to date.⁷ Our painting shows a close stylistic affinity with a Sorrento landscape of 1861,⁸ even if it extends the scope of that work by according more space to the craggy cliffs and the terraced buildings on top of them. Dominating the background is the delicate blue silhouette of Monte Sant'Angelo, while in the far distance Vesuvius can be seen fading into the evening light. Morgenstern's Italian motifs painted in his studio from mid-century onwards evince a unique synthesis of romanticism, ideal composition and the high sentiment inspired by sublime nature. EH

PROVENANCE:

Munich art market

Private collection in Austria

BIBLIOGRAPHY (GENERAL):

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1 Cf. Hennig, Mareike, *Carl Morgensterns spätere Frankfurter Schaffenszeit, in Carl Morgenstern (1811–1893) und die Landschaftsmalerei seiner Zeit*, exh. cat. Museum Giersch Frankfurt a. M. 2011, p. 219.

2 Cf. Eichler 1976, p. 60.

3 From May to October 1841.

4 According to the diary he kept, Morgenstern was in Sorrento until July 1835.

5 Cf. Hennig, loc. cit., p. 219.

6 Eichler 1972, p. 58. Among the "successful motifs" named by the author are the picturesque bays of Sorrento, Taormina, and Amalfi.

7 The catalogue of works drawn up by Eichler in 1972 ends with the year 1846 and lists just four views of Sorrento. The Prestel auction catalogue, by contrast, features twelve views of Sorrento with various motifs: *Catalog über den künstlerischen Nachlass des zu Frankfurt a. M. verstorbenen Kunstmalers Prof. Carl Morgenstern: 1811–1893*, F. A. C. Prestel Frankfurt a. M. 1899.

8 *Das Vaterhaus des Tasso in Sorrent* (1861, Bayerische Staatsgemäldesammlungen – Neue Pinakothek, inv. no. 11604)





EDUARD WILHELM POSE

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

20 *Haus des Tasso, Sorrent* (*House of Torquato Tasso, Sorrento*)

Oil on canvas

38 x 51.2 cm

Signed and dated at bottom left: E. W. Pose 56

Romantic painters eagerly joined in the veneration of the Roman poet Torquato Tasso (1544–1595) unleashed by Goethe's eponymous play.¹ In addition to staged *apologia*, the house of the poet's birth atop the picturesque cliffs of Sorrento was one of the most popular Tasso motifs.² The fascination of the house had to do with its role in a tragic crisis in the poet's life,³ which for Romantic artists made it an exceptionally pathos-laden place of sentimental longing.

Eduard Wilhelm Pose, an erstwhile pupil in the painting class of Johann Wilhelm Schirmer in Düsseldorf, approached the subject in preparatory studies painted from a low vantage point down in the bay.⁴ His main focus here is on the grandeur of nature – the rugged cliffs, the vegetation, the light – and on the drama of the cluster of buildings perched flush with the precipitous cliff face, among which the radiant birth house clearly takes pride of place. Pose's preparatory studies show not only

what he had learned from Schirmer's view of nature, but also the influence of Carl Rottmann and Erich Fries, to name just two of those who inspired him. Both the oil studies and the finished painting executed in Pose's studio in Frankfurt⁵ are remarkable for the clarity and brightness of their palette. It seems likely that the finished painting must also have relied on drawings that Pose presumably made during his travels in Italy (1842–1845).⁶ Both his very exact rendering of the terrain and the staffage make this seem highly probable.⁷

Eduard Wilhelm Pose's importance to painting in Frankfurt is attributable mainly to his role as a conduit for trends in landscape painting emanating from the Düsseldorf school of painting, which excelled in that discipline, and where both Schirmer and Carl Friedrich Lessing were championing a shift away from idealization and towards a more realistic view of nature. EH



Study 1



Study 2

PROVENANCE:

Private collection in Germany

BIBLIOGRAPHY:

Weizsäcker, Heinrich and Dessoff, Albert, *Kunst und Künstler in Frankfurt am Main im neunzehnten Jahrhundert*, Vol. 2, Frankfurt a. M. 1909, pp. 110–111

Magie des Augenblicks. Skizzen und Studien in Öl, exh. cat. Museum Giersch Frankfurt a. M. 2009

EXHIBITIONS:

Magie des Augenblicks. Skizzen und Studien in Öl, Museum Giersch Frankfurt a. M. 2009, No. 48 (illus.)

- 1 Johann Wolfgang von Goethe, *Torquato Tasso, Schauspiel in fünf Akten*, 1807, first performed in Weimar.
- 2 Painted in the 1830s by Ernst Fries, Carl Morgenstern and Ludwig Frommel, among others.
- 3 In 1577 Tasso fled on foot to his sister in Sorrento. The hallucinations tormenting him are now thought to have been the result of schizophrenia.
- 4 *Küstenlandschaft bei Sorrent, Study I*; oil on paper, a. P. a.; 24.8 x 45.7 cm; bottom left: E. W. Pose; privately owned. The study of the terrain comprises above all the pebbly beach littered with rocks, which also features in a second study from a different perspective: *Das Vaterhaus des Tasso in Sorrent, Study II* (1842/45); oil on canvas, a. P. a.; 29.5 x 51 cm; privately owned.
- 5 Pose had settled in Frankfurt a. M. in 1845.
- 6 E. W. Pose was in Rome for much of that time, but also visited southern Italy and Sicily.
- 7 For an in-depth discussion of this work, cf. exh. cat. Giersch 2009; esp. Ring, Christian, *Sehnsucht nach fernen Welten – Künstler auf Reisen*, pp. 110–111.



GUSTAV FRIEDRICH PAPPERITZ

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

21 *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 wending 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, 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, 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

BIBLIOGRAPHY:

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

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



CARL ROBERT KUMMER

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

22 *Palermo*

Oil on paper mounted on paper

11.3 x 15 cm

Signed and dated at bottom left: Palermo 1833

By the time Robert Kummer began training as an artist in Dresden in the 1820s, the Romantics were already well past their zenith. Unable to inspire any major new departures in painting in the years that followed, the Dresden Academy of Fine Arts adopted an anti-realistic stance.¹ Whether as a pupil of Carl August Richter or as a student at the Dresden academy, Kummer felt straitjacketed by the classical teaching methods of the time. He rejected the idea that he could paint nature only after studying the works of Claude Lorrain or Nicolas Poussin, or that he should draw from plaster-cast statues rather than from life. Having a mind of his own, the artist more than once skipped lessons so that he could roam the countryside around Dresden, painting nature studies as he went along.² His time as a pupil of Johan Christian Dahl must have been a liberating experience. Dahl's teaching was unfettered by the constraints of the academy and he granted his pupil sufficient latitude to develop a painterly realism of his own.³ The extensive travels that Kummer thereafter undertook shaped his approach to landscape, which fluctuated between unmediated impressions of nature at one extreme and carefully composed landscapes after the model of Carl August Richter at the other. His first trip to Italy in 1833 took him to Rome, the Bay of Naples and then Sicily, where he

Painted this atmospheric oil study. The motif is the Bay of Palermo, bathed in warm light, with Monte Pellegrino looming above it in cool shades of blue intermingled with warm, earthy hues, a path scored into the wet paint leading up to its summit. The city itself is no more than adumbrated in hastily applied brushstrokes, while the treatment of the foreground and the vegetation flanking it follows traditional notions of composition.

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

PROVENANCE:

Private collection in Vienna

Private collection in Berlin

BIBLIOGRAPHY (GENERAL):

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1 Elisabeth Nüdling, *Carl Robert Kummer (1810–1889): Ein Dresdner Landschaftsmaler zwischen Romantik und Realismus*, Petersberg 2008, p. 17

2 Ibid. p. 23. f.

3 Ibid. p. 25.



GUSTAV SCHÖNLEBER

(b. 3 December 1851 Bietigheim; d. 1 February 1917 Karlsruhe)

23 *Bogliasco (an der Riviera)* (*Bogliasco [on the Riviera]*)

Oil on canvas

87 x 68 cm

Signed and dated at bottom right: G. Schönleber, 1886

After a curious start, Gustav Schönleber's career followed a steady upward trajectory. Being blind in one eye, he initially began training as a mechanical engineer; when the blind eye had to be removed, however, he was allowed to do what he had always enjoyed – namely to draw and paint. In the autumn of 1870, he was taken on as a pupil in the Munich studio of Adolf Lier, who judged him to be “unspoiled by any academy.” Lier, whose own work had been shaped by stays in Paris and Barbizon, gave his pupils a lot of latitude. Schönleber took advantage of this to explore first Venice and then, in the early summer of 1872, Genoa, where he stayed with an uncle and gained his first impressions of the Riviera. As Schönleber himself would later admit, he had “not known what to do with the usual beauty of Italy, the blue sky, and only in ‘poor’ weather did I like my sketches rather better and develop more of an interest in nature.” A study trip down the Rhine in the summer of 1873 with visits to Dordrecht, Rotterdam and Scheveningen brought relief. Vermeer's *View of Delft* had long been Schönleber's yardstick, “as well as the studies of Mesdag,” a leading artist in The Hague School.¹ What all had in common was paint – paint as pigment, paint as matter – whose visual potential had to be fathomed and made to bear fruit.

The view of Bogliasco situated half way between Genoa and Rapallo sums up the wealth of experience that Schönleber had by then acquired. It is a view from the cliff top, extending far out to sea but taking in the village, the pools left behind by the stream from which it derives its name, and the laundry laid out to dry on the beach behind the ancient-looking bridge. The breakers and the sailing boat tell of a southerly wind and warm air; there is life stirring everywhere and the whole scene is

bathed in finely nuanced sunlight that dazzles on the rooftops and is fragrant amid the greenery, becoming rich and sonorous in the areas of shade. It is a feast for the eyes.

Art critics at the Karlsruhe exhibition of 1886 hailed the painting as “exquisitely well done.”² A short time later, “the exceptionally fine painting ‘Bogliasko (sic!) an der Riviera’” went on show at the Münchener Kunstverein and “was acquired for the collection of the Prince Regent [Luitpold of Bavaria].”³ RD

PROVENANCE:

In 1887 acquired by Luitpold, Prince Regent of Bavaria, at the exhibition in Karlsruhe

Prince Leopold of Bavaria and Archduchess Gisela of Austria

Sold at auction at Hugo Helbing, Munich, on 27 September 1932, No. 194

Until 1987 private collection in Switzerland

Private collection in southern Germany

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Contemporary German Art, Chicago 1909, unnum.; described in the cat., p. 61

Gustav Schönleber, Galerieverein Stuttgart 1912, No. 50

Kunstverein Munich 1913, No. 387

1 Gustav Schönleber, Notizen zu meinem Leben, in *Die Rheinlande* 11, No. 1, January 1906, pp. 1–8.

2 Exhibitions, collections, etc. Karlsruhe, *Die Kunst für Alle* 2, No. 8, p. 124.

3 Mthr. [Muther, Richard], Correspondence from Munich, *Kunstchronik* 22, No. 30, 5 May 1887, col. 486.



GUSTAV FRIEDRICH PAPPERITZ

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

24 *Abendliche Landschaft (Evening Landscape)*

Oil on cardboard

19 x 30.5 cm

No label or signature

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

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

Studies like this one were not intended for public consumption; they remained in the artist's studio where they could be consulted and reused when needed, whether as a source of infor-

mation 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.



EUGEN BRACHT

(b. 3 June 1842 Morges, Canton Vaud, Switzerland; d. 15 November 1921 Darmstadt)

25 *Felsland im Tessin, Studie* (*Rocky Terrain in Ticino, study*)

Oil on canvas
29 x 46 cm
Labelled by the artist on the stretcher: 2136 (the number in Bracht's own list of works)

The rainy summer of 1863 led Eugen Bracht to embark on a second study tour of Switzerland. It was then that he accompanied Carl Friedrich Harveng (1832–1874) “for the first time, by accident so to speak, over the Alps,” specifically from Linthal in Canton Glarus over the Prugel Pass to Altdorf and from there with the Gotthard post coach to Airolo in Ticino.¹ He then proceeded on foot to Bellinzona, whose extensive fortifications – shown here in the middle ground – had served the Duchy of Milan as a last line of defence against the old, Swiss-held Alpine passes, the St. Gotthard and the San Bernardino, since the fifteenth century.² Spread out at the viewer's feet before the walls is an area of rocky terrain and paved paths, populated by groups of figures bathed in dazzling sunlight. Beyond the promontory are the wooded slopes of the mountain opposite, silhouetted against the light, and thereafter the haze of the far distance.

The study evokes a powerful sense of relief – and not just on account of the fine weather. Much is no more than sketched in and the spontaneous brushstrokes leave a lot to the viewer's imagination. Even more fascinating is the carefree manner in which in the foreground, especially, pigment sits alongside pigment, pushed apart or together only on the canvas in the act of painting itself – soft ochre versus bold caput mortuum and all sorts of derivatives of hard white and Prussian blue. As if in counterpoint, the background hues are all harmoniously scaled. Studying such “radiances against the light,” wrote Bracht in his memoirs, “discovering changes in local colour with completely new materials on my palette,” and feeling himself to be a “seer of colours” was “infinitely delightful.”³ But his taste was not widely shared, and the resulting self-doubt led to a temporary lapse in his career. Bracht had grown up in Darm-

stadt and found his first teachers there, most notably August Lucas. In 1859 he switched to Johann Wilhelm Schirmer in Karlsruhe, and in 1861 to Düsseldorf in the vague hope that he might find a place in Hans Frederik Gude's academy. When nothing came of that plan, however, he tried to make his way on his own. He eventually abandoned his studies in 1864, but on Gude's advice returned to them ten years later.

Mellowed by age, Bracht later recalled how “those fine studies of the last trip (undertaken) in 1863 [...] – they were ahead of their times.” Among them was probably our painting, too.⁴

RD

PROVENANCE:

Estate of Eugen Bracht
In 1970 acquired by the Kunstverein Darmstadt
Private collection in Germany

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Eugen Bracht. 1842–1921, Museum Giersch Frankfurt a. M. 2005, No. 7 (illus.)

- 1 Theilmann, Rudolf, *Die Lebenserinnerungen von Eugen Bracht*. Karlsruhe 1973, pp. 89–90.
- 2 Grosskinsky, Manfred, *Eugen Bracht – Leben und Werk*, in Eugen Bracht. *Leben und Werk*, exh. cat. Museum Giersch 2005, Frankfurt a. M. 2005, p. 162.
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- 4 Theilmann 1973, p. 154 and, for a reference to our study, p. 265, note 413.



LOUIS EYSEN

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

26 *Porträtstudie eines jungen Mannes* (*Portrait Study of a Young Man*)

Oil on paper, mounted on canvas
29.5 x 25.7 cm
No label or signature

A young man in profile facing left: head and neck, a strip of collar and shoulder – not much else emerges out of the gloom of the ground; even the hair is no more than adumbrated. The finesse of the work resides in its unassuming quality, in the artist's sensitive modulation of the hues defining the flesh in response to light and shade and in the barely perceptible accents of colour, among them the exceptionally subtle embedding of the slightly reddened lips between the merest hint of a moustache and the chin, the fine nuance of blue that models the eyeball and the daringly abstract, purely painterly orange ochre at the hairline.

Self-assured, enchantingly fresh – yet this portrait study cannot possibly have been as spontaneous as it seems. Probably it was preceded by a similarly composed drawing done in charcoal with white heightening and dated “30/4/81”.¹

Louis Eysen was living in Obermais near Merano at the time. He had retreated there in November 1879, ailing and plagued by self-doubt – to overcome which he decided to spend the following winter in Venice and Florence, where he found solace and support in Adolf Hildebrand's circle of artists, returning to Merano only in mid-March 1881.² The next two months passed “without doing anything at all,” as he himself confessed.³ The aforementioned portrait drawing, together with our oil study, allow us to doubt that assertion, however, especially since the differences between them are eloquent: Eysen does not repeat; he simply starts again. All that counts is his own view, this being the quintessence of what Eysen had learned from his study of old masters in Italy.⁴

But the maxim also refers back to Eysen's early days as a painter, when he happened to be in the right place at the right time, namely in Paris in 1869–70. It was there, through his mentor

Otto Scholderer and Scholderer's brother-in-law Victor Müller, that he made the acquaintance of Gustave Courbet and met Wilhelm Leibl, who produced a portrait of him. Henceforth a committed realist, Eysen was able to shrug off the idealizing tendencies cultivated by Marée and Hildebrand, since what interested him was above all character. “There are some strapping fellows among the peasants from the region who congregate here – the original lansquenets such as Burgkmaier drew in his *Trostspiegel*,” remarked Eysen in Obermais on 11 November 1878 – before he actually settled there, in other words – significantly adding: “And some of the younger ones are remarkably handsome.”⁵ RD

PROVENANCE:

Private collection in Frankfurt
Private collection in Hesse

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Louis Eysen, Kunsthandlung J. P. Schneider, Frankfurt a. M. 1990, No. 15 (illus.)

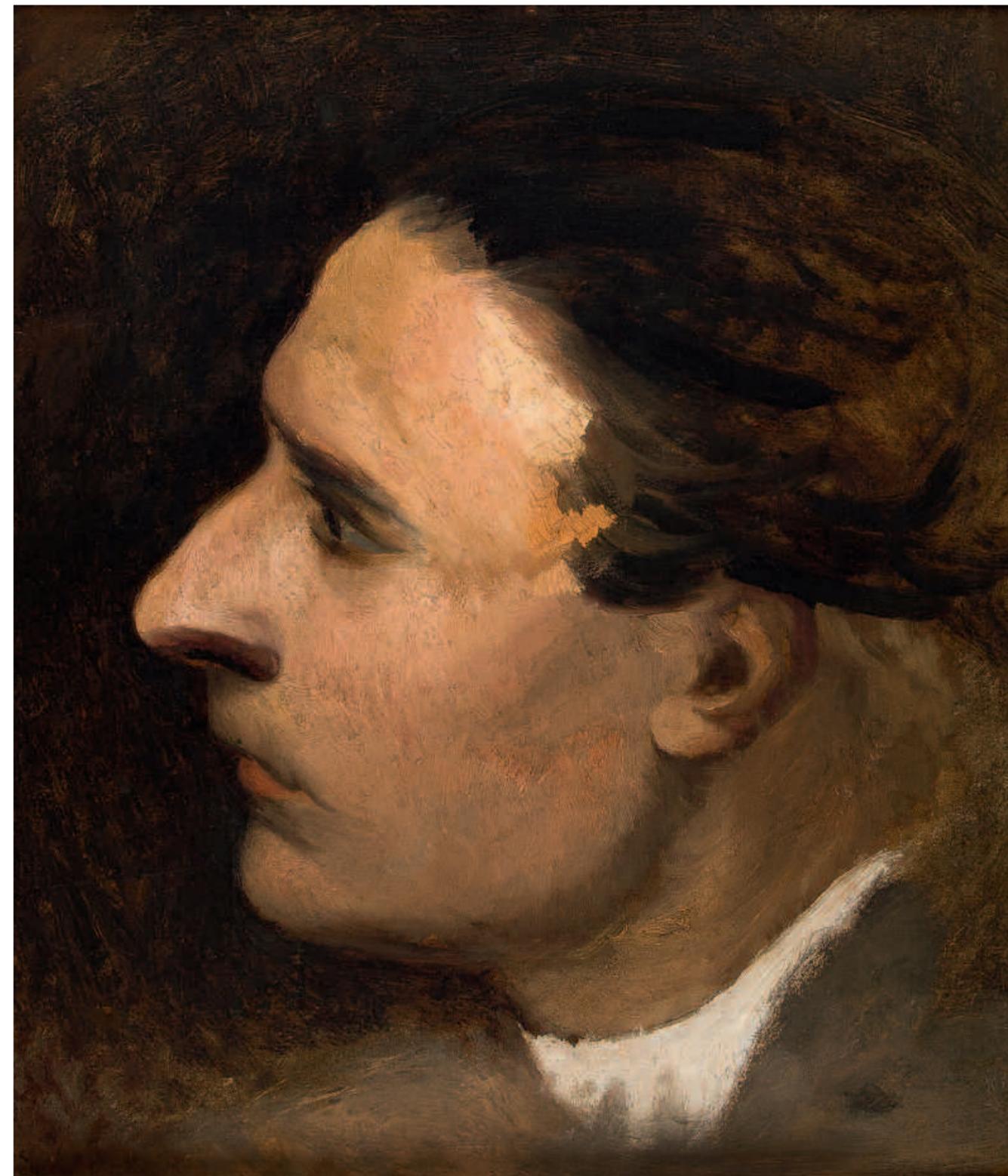
1 Vogel, Wilhelm Dieter (ed.), *Louis Eysen 1843–1899 – Das zeichnerische Werk*, Frankfurt a. M. 2000, No. 105, fig. p. 87.

2 Louis Eysen, *Briefe an Wilhelm Steinhausen, Hans Thoma und an seine Familie*, in *Ibid.*, pp. 134–137, Nos. 75–78.

3 Eysen, *Briefe*, 2000, pp. 140–141, No. 81.

4 Eysen, *Briefe*, 2000, p. 137, No. 78.

5 Eysen, *Briefe*, 2000, p. 80, No. 33. – *Der Trostspiegel* now counts as the work of the “Master of Petrarch” who is not known to us by name.



VICTOR MÜLLER

(b. 29 March 1829 Frankfurt a. M.; d. 21 December 1871 Munich)

27 *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, 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.¹

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

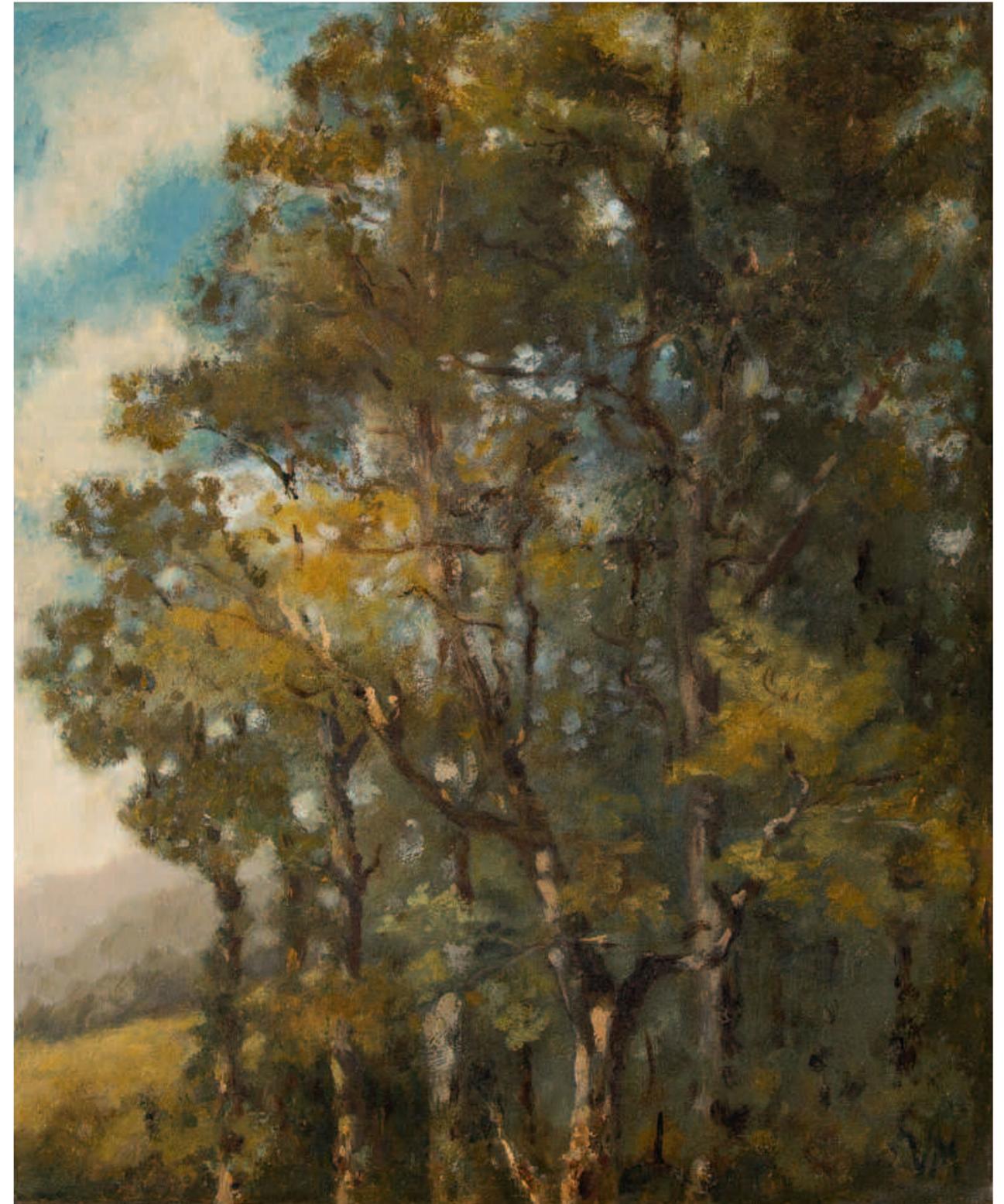
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¹ Christian Ring, “Die Entdeckung des ‘Nicht-Motivs,’” in *Magie des Augenblicks*, exh. cat. Museum Giersch, Frankfurt 2009, Petersberg 2009, p. 204. In a conversation with the author, Lehmann expressed the view that the work was painted in France, in which case it would belong to the period 1850–1858.



CHARLES FRANÇOIS DAUBIGNY

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

28 *Vieille route, à Auvers* (*The Old Road to Auvers*)

Oil on cardboard

46 x 81 cm

At bottom right the estate mark “Vente Daubigny”

To the generations of artists who came after him, Charles François Daubigny became a kind of father figure in whom each esteemed whatever accorded best with his or her own aspirations. Carl Schuch, for example, was impressed by the impartiality with which Daubigny approached his subject, “that he is a different man for each new work he sits down to.” Summing up, he claimed that “Nature is grateful that he apprehends her as she is and teaches him something new every time.”¹

In Auvers-sur-Oise, where Daubigny lived from around 1860, he inspired both the motifs and formats chosen by Van Gogh, who by then was nearing the end of his life. The narrow, oblong canvases that Van Gogh used for his last series of works – among them one of his best known paintings, in which a flock of flapping crows² tends to distract us from the subject itself, specifically the convergence of two paths through a field of wheat – were Daubigny’s trademark format.

Auvers is situated on a hillside above the Oise valley. While Van Gogh selected the top of the hill as a vantage point and from there let his eyes roam over the seemingly endless high plateau unfurling in the opposite direction, Daubigny worked down in the valley with his back to the village and close to the bush- and tree-lined river that meanders through the middle ground. Towering above the line of blue hills in the far distance is a sky full of scudding clouds. The wind whistling over the flat terrain is almost audible; the corn has grown tall and is sprinkled with poppies and other flowers; two small figures laden with all sorts of things are passing by.

Only here and there, wherever it seems opportune, is the brushwork aligned in a pattern – as when the brushstrokes serve to suggest waves of swaying ears of corn. Otherwise, the actual painting is done intuitively with impulsively dabbed-on accents of colour, in bright blue and green, red, white and black. Spontaneity steers and directs the gaze, refusing to let it rest or linger. “And this is what we can learn from [Daubigny] – not the look of a painting but rather how he presents nature, wholly receptive, without imposing anything alien on her.”³

RD

PROVENANCE:

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Galerie de Rohan, Paris.

Galerie Dr. Fresen, Munich

Private collection in Germany (acquired from above)

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1 Cassirer, Else, *Künstlerbriefe aus dem neunzehnten Jahrhundert*, Berlin 1914, p. 428; Carl Schuch, letter to Karl Hagemeister, Paris, December 1882.

2 Vincent van Gogh, *Wheatfield with Crows*, 1890 (Van Gogh Museum, Amsterdam; De la Faille No. 779).

3 Cassirer 1914, p. 428.



GUSTAVE COURBET

(b. 10 June 1819 Ornans near Besançon; d. 31 December 1877 La-Tour-de-Peilz, Switzerland)

29 *Coucher de soleil et voiliers* (*Sunset with Sailing Boats*)

Oil on canvas

63 x 91 cm

Signed at bottom left: G. Courbet

Courbet retained close ties to his native Jura his whole life long. He studied the geology of its rugged landscape and produced innumerable paintings there. For an original *habitant du vallon* – valley-dweller – like him, he once remarked, the powerful, almost overwhelming, attraction of the sea derived from the absence of a horizon there.¹ Apart from the forcefully dynamic wave paintings, Courbet's seascapes tend to be characterized by vast skies towering over a broad expanse of water that may or may not be dotted with sailing boats. Since he eschewed any anecdotal elements, such as those used by Boudin,² his seascapes remain all but deserted and represent nature as lonely and virtually untouched;³ in this respect, he is very close to the Romantics.

Exactly where this particular scene was painted is a question that cannot be answered with any certainty.⁴ The rough treatment of the foreground might be read as a pointer to the 1860s, when Courbet painted numerous seascapes at Trouville-sur-Mer. The fully rigged sailing ship poking up out of the water at left also bespeaks a maritime setting and would be hard to imagine on a lake. Yet the desire to translate the atmospheric interaction of water, cloud, and light in a seemingly endless space into a powerful visual experience was the motivation behind not just the Trouville seascapes, but also the paintings that Courbet produced towards the end of his life, while in exile in Switzerland, when his preferred motif was the light of the sun setting over Lake Geneva.⁵ The unclear line of the horizon, which might suggest either an endless expanse of water beyond or a lakeshore swathed in mist, is surely deliberate. Courbet developed a painting technique that made alternate use of brushes and palette knives – the latter as a means of producing a bolder, rougher surface, even if he sometimes scraped away some of the paint with a spatula so as to draw out the

layers underneath. This gave rise to the idiosyncratic structures typical of Courbet that are observable in our painting, too. The technique also impressed other painters, among them Camille Pissarro.⁶ EH

PROVENANCE:

Private collection in Wiesbaden: According to the owners, the painting was acquired in the 1920s.

Private collection in Germany

Privately owned in Frankfurt

Private collection in Frankfurt (acquired from above)

BIBLIOGRAPHY:

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Gustave Courbet. Les années suisses, Musée Rath et Musée d'Art et d'Histoire de Genève, Geneva 2014–2015, No. 59 (colour illus.)

- 1 Cf. Clarke (1998, p. 91), who cites a letter from Courbet to his parents (21 March 1847).
- 2 Eugène Boudin (1824–1898); Boudin and Courbet were friends and sometimes worked together.
- 3 Cf. Clarke (1998, p. 98), who detects a poetic trait in Courbet's seascapes.
- 4 Klaus Herding leaves the question open and posits a dating of c. 1869 or c. 1874, cf. *Courbet und Deutschland*, exh. cat. Kunsthalle Hamburg and Städtische Galerie im Städelschen Kunstinstitut Frankfurt a. M. 1978–1979, Cologne 1978, p. 244. It follows that the work could have been painted either in Trouville-sur-Mer in Normandy or on Lake Geneva.
- 5 Le Men notes the large number of sunsets that Courbet painted towards the end of his life, as if he had had a premonition of his impending death, cf. *Gustave Courbet. Les années suisses*, exh. cat. Musée Rath et Musée d'Art et d'Histoire de Genève, Geneva 2014–2015, Paris 2014, p. 208.
- 6 Clarke (1998, p. 88).



MAX LIEBERMANN

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

30 *Pferderennen in den Cascinen, Florenz* (*Horse Racing in the Cascines, Florence*), Version 1

Oil on canvas

61 x 88 cm

Signed and dated at bottom right: M. Liebermann 09.

Max Liebermann painted his first horse paintings around 1900 during his regular stays in Scheveningen and Noordwijk in Holland. Most of his works in this subgenre would be of games of polo or scenes of horses on the beach. Back in 1890 the then director of the Hamburg Kunsthalle, Alfred Lichtwark, had told Liebermann of his wish to have a painting of a horse race.¹ After all, both Édouard Manet and Edgar Degas, an artist whom Liebermann held in high esteem, had already tackled the theme. Liebermann found inspiration for the subject in Berlin, which in those days was Germany's steeplechase capital.² Our painting, however, was inspired mainly by a race that Liebermann witnessed during a two-week-long family vacation in Florence in the spring of 1908. The Parco delle Cascine, a spacious park along the banks of the Arno created in 1563 under Cosimo I de Medici and open to the public since the early nineteenth century, frequently doubled as a racecourse.³ While no more than a few sketchy studies of Liebermann's trip have survived, we know from his biographers that, installed in his studio in Berlin in the winter of 1909, he painted two versions of the horse races in the Cascines. In addition to our first version, there is a second one⁴ belonging to the Kunstmuseum Winterthur.⁵ What interested Liebermann most was the jump itself, which he broke down into three stages, embodied here by the jockeys, each of whom is in a different position. The riders and horses galloping in from the right stand out clearly against the blurred, densely packed row of spectators in the background, and, captured in mid-leap, trace an arc-like line over an obstacle that is left largely undefined. The racecourse itself, obstacle and background are no more than sketched in, so that our full attention is focused on the action of the race itself.

MA

PROVENANCE:

Paul Cassirer

Senator F. C. Biermann, Bremen, acquired from Cassirer (as loan to the Kunsthalle Bremen)

Private collection in Lahr (Biermann's heirs) until 1991

Bremen art market (unsold)

J. P. Schneider jr., Frankfurt a. M.

Collection in southern Germany (acquired from J.P. Schneider jr.)

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Max Liebermann. Jahrhundertwende, Nationalgalerie Berlin 1997, No. 52 (illus.)

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Max Liebermann und Frankreich, Liebermann Villa am Wannsee, Berlin 2013, No. 28 (illus.)

¹ "Nichts trägt weniger als der Schein" – *Max Liebermann der deutsche Impressionist*, exh. cat. Kunsthalle Bremen, Bremen 1995, p. 152.

² *Max Liebermann Vom Freizeitvergnügen zum modernen Sport*, exh. cat. Kunsthalle Bremen 2016, Haus der Kunst Munich 2016, Liebermann Villa am Wannsee 2017, Munich 2016, p. 78.

³ http://parcodellecascine.comune.fi.it/informazioni/il_parco.html

⁴ Museum Winterthur inv. no. 481.

⁵ Matthias Eberle, *Max Liebermann. Werkverzeichnis der Gemälde und Ölstudien*, Vol. 2, Munich 1995, p. 758.



FRANZ VON STUCK

(b. 23 February 1863 near Passau; d. 30 August 1928 Munich)

31 *Neckerei (Hijinks)*

Oil on canvas
47 x 49.5 cm
Signed and labelled at bottom right: FRANZ STUCK
MÜNCHEN

Pan is chasing a nymph, who is hiding from him behind a huge tree in the dappled shade of a forest. To judge by her facial expression, however, she is certainly not averse to the game being played. While Pan is moulding himself to the tree in an effort to sneak up on her, the nymph for her part is already peeping out at the viewer from the other side. The lecherous nature god's furry legs seem to have entered into a kind of symbiosis with the mossy tree trunk around which the two figures are frolicking. This painting is the first in which Stuck took up the theme of Pan, a chimera of Classical mythology, whom he interpreted as symbolizing the animal side of human nature. Archetypes such as Pan, centaurs, and satyrs would henceforth be a frequent feature of his work.

The painting dates from 1889, the year when Stuck's early Impressionist works – among them *Wächter des Paradieses*¹ – were exhibited at the Glaspalast in Munich. That show marked his breakthrough as an artist and the beginning of his meteoric rise to become Germany's "painter prince."² While Stuck's pupil Willi Geiger once claimed that "motif, drawing, and composition [were to] have far greater pulling power than the analysis of light"³ in his development thereafter, it is precisely those same atmospheric light effects that are most clearly in evidence in our work.

The hand-carved frame was designed by Stuck himself, who attached great importance to how his paintings were framed, regarding frame and painting as constituting a single *Gesamtkunstwerk*. Stuck's interest in the art of framing should also be seen in connection with the Munich Secession that he co-founded in 1893, which as a movement actively sought closer ties to craftsmanship.⁴

MA

PROVENANCE:

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From the Reisinger family to J. P. Schneider jr., Frankfurt a. M., 1990.

Private collection in Hesse (acquired from J. P. Schneider jr.)

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- 2 *Sünde und Secession, Franz von Stuck in Wien*, exh. cat. Unteres Belvedere Vienna 2016, Munich 2016, p. 11.
- 3 Geiger, Willy, "Franz von Stuck zum Gedächtnis an seinem 75. Geburtstag," in *Franz von Stuck* (exh. cat. Villa Stuck Munich), Munich 1968, p. 43.
- 4 *Sünde und Secession, Franz von Stuck in Wien*, exh. cat. Unteres Belvedere Vienna 2016, Munich 2016, p. 79.





HANS THOMA

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

32 *Lauterbrunnental (Lauterbrunnen Valley)*

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 Courbet and the Leibl Circle, to which he belonged for a while, Thoma remained a Romantic at heart, all the more so since for him, landscapes were also a vehicle for expressing deeply felt religious sentiment. EH

PROVENANCE:

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

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

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

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

Die Lebensreform, exh. cat. Mathildenhöhe Darmstadt 2001–2002, (illus. Vol. 2, p. 263)

EXHIBITIONS:

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Hans Thoma, Sächsischer Kunstverein Dresden 1909, No. 50

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

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

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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.)

Die andere Moderne. Kunst und Künstler in den Ländern am Rhein – 1900 bis 1922, Museum Giersch Frankfurt a. M. & Städtische Galerie Karlsruhe 2013–2014, No. 78 (illus.)

1 Christian Georg Schütz the Elder, *Das Lauterbrunnental* (1762; Historisches Museum Frankfurt a. M.).

2 Joseph Anton Koch *Schmadribachfall* (1821/1822; Neue Pinakothek Munich, inv. no. WAF449).

3 Georg Cornelius Karl Gerland (1833 Kassel–1919 Strasbourg).

4 Thoma, Hans, *Im Winter des Lebens*, Jena 1919, pp. 114, 123.

5 Cf. the photograph in *Bilder im Zirkel – 175 Jahre Badischer Kunstverein*, Badischer Kunstverein Karlsruhe 1993, p. 249.

6 The Verband was active as an organizer of exhibitions in the years 1900–1922.

7 Lauts, Jan and Zimmermann, Werner, *Staatliche Kunsthalle Karlsruhe. Katalog Neuere Meister*, Karlsruhe 1971, inv. no. 1044.



WILHELM TRÜBNER

(b. 3 February 1851 Heidelberg; d. 21 December 1917 Karlsruhe)

33 *Tannengruppe am Starnberger See* (*Group of Firs on Lake Starnberg*)

Oil on canvas

58 x 46 cm

Signed at bottom right: W. Trübner.

On the stretcher the remains of an adhesive label bearing the name “Strauss”

The painter Wilhelm Trübner is not so easily assigned to any one particular school or movement, despite having belonged to the Leibl Circle in his younger years. Having developed a hand that was unmistakably his own early on in his career, he went on to produce great portraits, still lifes and landscapes, while at the same time working steadily towards an extraordinarily modern visual idiom.¹ This is all the more surprising given that the artist was already past fifty when he hazarded a completely new departure. This group of firs on Lake Starnberg painted in 1911² is an example of Trübner’s last, and perhaps most exciting, phase of creativity. The motif derives its particular appeal in part from the artist’s choice of a narrow frame that cuts off the trees at top and right, affording us a view of no more than a sliver of the water and lakeshore opposite, and in part from his division of the composition into precisely defined colour zones in a way that leaves nothing at all to chance.

Trübner’s biographer Klaus Rohrandt identifies the painting³ as another variant – of which he was hitherto unaware – of a group of works comprising ten versions of the same motif.⁴ The repetition of motifs, he explains, is a characteristic of the artist’s late phase: “While working on Lake Starnberg, Trübner adopted the principle of the series developed by the Impressionists.”⁵ Artistically, he was inching closer to Ferdinand Hodler,⁶ while his visual language was increasingly character-

ized by a tendency to the kind of woodcut-style simplification that is a stylistic feature of Japanese art.⁷ In our painting, too, it is the deliberateness of the brushwork that lends a measure to the piece. The limpid, thickly applied paint seems almost to take on a spatial dimension. In painterly terms, Trübner is far removed both from the Impressionists’ handling of light and colour and from his early days in the Leibl Circle. What interest him are the lines, shapes, and contrasting areas of light and shade; he separates and staggers different zones and neglects the – generally straightforward – object even as brushstroke and paint become the chief protagonists of his notion of “pure painting.”⁸ His concern is not to represent reality but to visualize the essence of things by creating “a reality defined by its own aesthetic worth.”⁹ Thus we might well concur with Rohrandt’s appraisal of Wilhelm Trübner when he concludes: “Trübner’s modern-looking late paintings of terraces or groups of firs on Lake Starnberg make the artist with his broad, expressive brushwork and powerful urge to simplify and clarify his forms seem like a precursor of German twentieth-century art.”¹⁰

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Dr. Klaus Rohrandt has included the painting as No. G 769 in his catalogue of Trübner’s works, a new edition of which is currently being prepared.



PROVENANCE:

Ottmar Strauss Collection

Private collection in Hesse

The painting was restituted in 2017 as part of an amicable settlement with the heirs of Ottmar Strauss.

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Rohrandt, Klaus, Wilhelm Trübner. *Die Frankfurter Jahre 1896–1903*, exh. cat. Museum Giersch, Frankfurt a. M. 2001

- 1 Cf. what Rohrandt has to say about Trübner and the avant-garde in Klaus Rohrandt, “Wilhelm Trübner und die künstlerische Avantgarde seiner Zeit,” in *Wilhelm Trübner 1851–1917*, exh. cat. Kurpfälzisches Museum der Stadt Heidelberg, 1994–1995; Kunsthalle der Hypo-Stiftung Munich, 1995, pp. 37–50.
- 2 Trübner spent the late summer of that year at the Villa Goes on the western shore of Lake Starnberg.
- 3 Personal e-mail dated 13 December 2016.
- 4 Rohrandt, Klaus, *Wilhelm Trübner (1851–1917). Kritischer und beschreibender Katalog sämtlicher Gemälde, Zeichnungen und Druckgraphik. Biographie und Studien zum Werk* (Phil. Diss. Kiel 1972, 3 Vols.), inv. nos. G 764–G 773.
- 5 Rohrandt 1994, p. 49.
- 6 Rohrandt 1994, pp. 48–49.
- 7 Rohrandt 2001, p. 15: “The rhythm of diagonal main lines, the asymmetrical arrangement of the canvas, the imaginative frame, the view from an elevated vantage point, the tendency to monochrome coloration...”
- 8 Rohrandt 1994, p. 48.
- 9 Ibid.
- 10 Ibid., p. 49.