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German and Austrian Painting of the Eighteenth Century



The University of Kansas Museum of Art
April 15 to May 30, 1956, Lawrence

As the last in its series devoted to the art of eighteenth century Germany and Austria, the Museum of Art is proud to present this exhibition of painting. It, like the two preceding it, is a part of the Museum's contribution to the University's program for 1955-56, "Mozart and His Age," which has celebrated during this academic year, not only the bi-centenary of the great composer's birth, but the accomplishments of his century as well.

In presenting these exhibitions of eighteenth century German and Austrian sculpture, prints and drawings, and paintings, the Museum has made what amounts to a general survey of public and private holdings in this field in America. In the course of assembling these works of art, many new discoveries have been made which reveal how surprisingly rich our country is in works of art of this long unappreciated period. No other nation, aside from Germany and Austria themselves, can boast of as many fine examples of the rococo art of these countries as can the United States. One might then consider this a contribution on the part of Americans toward the appreciation of the art of the century in which not Mozart alone, but the United States themselves were born.

This third exhibition is a fitting climax to the series, for in painting we can see most clearly something of Mozart's world, as it saw itself, as it wished itself to be, and of the worlds of which it dreamed.

EDWARD A. MASER

ON THE OCCASION OF this first exhibition of eighteenth century German and Austrian painting to be held in the United States, it is perhaps fitting that we honor at the same time the achievements of one of the first art historians to work toward the rehabilitation of these works of art, giving them their rightful place in the history of European art. It is the achievement of the late German scholar, Adolf Feulner, that not only local art historians, but those of all the western world have come to appreciate the achievements of the German Rococo. To do him honor, we feel it fitting that we reproduce here the introduction to the section on painting in his splendid contribution to the famous German *Handbuch der Kunstwissenschaft*, the volume entitled, *Skulptur und Malerei des 18. Jahrhunderts in Deutschland*, published in 1929. It is to be understood that in speaking of German painting, the author also included Swiss and Austrian works.

“Should we seek the achievements of German art of the eighteenth century, we must first and above all mention the architectural creations, the masterpieces of sculpture and the decorative arts taking second place, and only then consider painting. This order of rank in the general European development had been another one since the end of the Renaissance. Painting was the leading art in France, Spain and Italy. The names of the great painters are familiar to the general public. It is their works which



Platzer: The Miracle of the Fishes



Elliger: Mars and Venus

are named first when the eighteenth century is spoken of. The works of Watteau, Tiepolo, Boucher, Chardin, Gainsborough, and Goya are considered the embodiment of the age. One looks in vain for names of international repute in German painting. Not one of them enjoys more than a national fame. To be sure, there are more independent talents than earlier art historical research would lead us to suspect . . . for research still has much to do in the field of painting. Even the best achievements have only become the common property of the history of art in recent times. But even when the preparatory research has been completed the result will be little changed. For non-Germans, the creations of an Asam or a Maulbertsch, whose artistic qualities endure any comparison, must always remain incomprehensible.

“The reasons for this lie in the character of German painting during this period; easel paintings of a forceful character and of a general and significant meaning are very few. Not until the last quarter of the century could German easel painting become again an esteemed element in the general European development. What had been achieved earlier in

this field of painting — portraits, landscapes genre, still life — rarely achieved more than a certain degree of tasteful refinement; the better works were produced by foreigners working in Germany. In religious painting, in altarpieces, other considerations must be taken into account, which stand in the way of a study of them outside Germany: without their original frames the paintings lose much of their quality. Artistic talents [in Germany] were totally absorbed by great decorative paintings until the late Rococo. Monumental frescoes are the actual achievements of German painting of the eighteenth century. Only in easel painting does the so-often-heard statement apply, that the German painting of this time developed more from exterior influences than from any inner urge. In fresco painting, an independence was already achieved at the beginning of the century. No other country has a comparable wealth. The variety of artistic character is incredible. Ingenious decorators with a good bit of peasant delight in the gay interplay of color, technically superb craftsmen and painters with a captivating vivacity of imagination, sensitive in-



Holzer: Adoration of the Shepherds



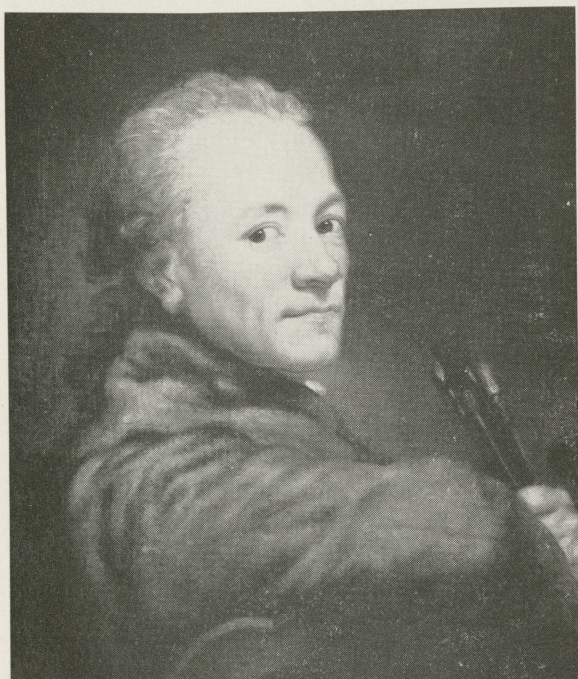
Schenau: The Magic Lantern

ventors, provincial narrators, full of naïve pendency and unexpected solutions to artistic problems, stand next to one another. The vigor of the Germanic imagination was revived again in their creations. It is this which differentiates the monumental painting of Germany from that of Italy. In the other countries, even France, monumental religious painting, a special field in itself, is always a rarity. These wall and ceiling paintings are, moreover, only to be understood in the place for which they were created. Any reproduction will fail, because none can convey the impression which one gets from this unity of all the arts within an architectural framework. This sort of painting depends too much upon the ornament and architecture; it gave up much of its own inner qualities [as an independent work of art] in order to become a part of this artistic whole, and it therefore loses much, as soon as it is studied as an isolated phenomenon.

“This grandiose and decorative wall painting held uncontested sway until the middle of the century. It was southern and catholic Germany, [and Austria] which led the field. The north had almost nothing to say. Only portraiture maintained its importance during the age of absolutism. It was only with the growing strength of bourgeois naturalism that easel

painting again came into its own during the second half of the century. Its various branches, landscapes, genre, still life, which had, up until now, only been cultivated as incidental little specialties, were again considered worthy of consideration. A complete shift in importance took place. Fresco painting, the inheritance from the baroque age, was preserved for yet a little while in the religious art of the peasants, and then completely disappeared. In its place "history painting," in the narrow sense of the term, dominated the Classic Revival."

With these words, Feulner began a discussion of the painting of the Germanic countries which is still considered one of our main sources for the understanding of the art of this period. The exhibition here demonstrates the truth of his statements. Of the field of painting in which Germany and Austria were most famous during the period, only one preparatory sketch gives some idea of the splendors of German rococo ceiling frescoes. Yet in surveying the exhibition, the power of the artist's imagination, their often brilliant technique and inspired vision may still be appreciated. In portraiture, the gradual shift from the grandiloquent posturings of the Baroque, through the intimate gracefulness of the Rococo, to the naturalism and egalitarianism of the Neo-classic may be seen.



Graff: Self Portrait

Catalogue of the Exhibition

To the many lenders, both private persons and public institutions, whose names are listed with the catalogue entries, the Museum of Art wishes to express its gratitude for their generous loans to the exhibition. Particular thanks are also due to those who assisted us with suggestions and information leading to works of art in private hands which might otherwise not have been included in the exhibition, notably Mrs. Paul Drey, Professor Julius Held, New York; Professor Alfred Neumeyer, California; Doctor Heinrich Schwarz, Connecticut; and Dr. Patrick J. Kelleher, Missouri.

The dimensions of the paintings are given in inches, height preceding width. The attributions are those of the lenders.

AUSTRIAN EIGHTEENTH CENTURY

- 1 *Empress Maria Louisa*
Oil on canvas
Lent by Messrs. Samuel and Sanders Sosland, Kansas City, Missouri 56x44
- 2 *A Lady of the Starhemberg Family*
Oil on canvas
Lent by Dr. and Mrs. Franz Erlach, Chicago, Illinois. 35½x28
- 3 *A Scene from the Seven Years' War (?)*
Oil on canvas
Lent by Mr. Howard W. Friedman, San Francisco, California 18x24

BEICH, JOACHIM FRANZ (1665-1748) Germany

- 4 *Landscape*
Oil on canvas
Lent by the Davenport Municipal Art Gallery, Davenport, Iowa 23¾x32

ELLIGER, OTTMAR (1666-1735) Germany

- 5 *Mars and Venus*
Oil on canvas
Lent by the Busch Reisinger Museum, Harvard University, Cambridge, Mass. 22¾x28

GERMAN OR AUSTRIAN EIGHTEENTH CENTURY

- 6 *Assumption of the Virgin*
Oil on canvas
Lent by the New York Historical Society, New York, N.Y. 40½x19½

GERMAN EIGHTEENTH CENTURY

- 7 *Sacrifice of Polyxena*
Sketch for a larger composition
Oil on canvas
Lent by the John and Mable Ringling Museum of Art, Sarasota, Florida 23⅛x14¼



Van Meytens: Empress Maria Theresa

GERMAN PUPIL OF TIEPOLO

- 8 *Adoration of the Holy Trinity by Pope Clement*
Sketch for the altarpiece of the Convent of the Sacred Heart at Schloss
Nymphenburg near Munich.
Oil on panel
Private collector, courtesy Paul Drey Galleries, New York, N.Y.

27³/₄x21¹/₂

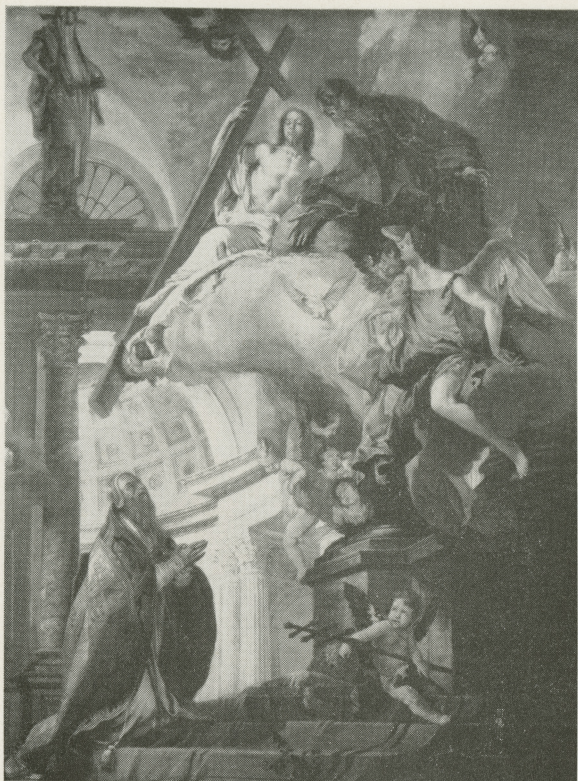
GRAFF, ANTON (1736-1813)

- 9 *Self Portrait*
Oil on canvas
Lent by Dr. J. E. Milgram, Brooklyn, N.Y.

Germany

20¹/₂x17¹/₂

- HACKERT, JACOB PHILLIP (1737-1807) Germany
 10 *Italian Landscape*
 Oil on canvas 23x32
 Lent by Mr. and Mrs. Albert Cohen, Brooklyn, N.Y.
- HOLZER, JOHANN EVANGELIST (1709-1740) Germany
 11 *Adoration of the Shepherds*
 Ceiling Sketch
 Oil on canvas 23¼x28
 Lent by the John and Mable Ringling Museum of Art, Sarasota, Florida
- HOZENDORF, JOHANN SAMUEL (1694-1742) Germany
 12 *Christ Meeting the Pilgrims on the Road to Emmaus*
 Oil on canvas 30x40
 Lent by Victor D. Spark, New York, N.Y.
- JANNECK, FRANZ CHRISTOPH (1703-1761) Austria
 13 *Baptism of Christ*
 Oil on copper 13¾x18½
 Signed lower left center: *F. C. Janneck fec.* Painted in 1741
 Lent by the University of Illinois School of Fine Arts, Urbana, Ill.
- 14 *Christ Gives the Keys to Peter*
 Oil on copper 13¾x18½
 Signed and dated lower: *F. C. Janneck 1741*
 Lent by the University of Illinois School of Fine Arts, Urbana, Ill.
- KAUFFMANN, ANGELIKA (1741-1817) Germany
 15 *Dr. John Morgan*
 Oil on canvas 50x40
 Lent by the University of Pennsylvania, Philadelphia, Pa.
- 16 *Cleopatra pleads before Octavian*
 Oil on canvas 12" in diameter
 1783
 The University of Kansas Museum of Art
- MANNLICH, CHRISTIAN VON (1740-1822) Germany
 17 *Signora Pierina Granaghi*
 Oil on canvas 26x19¼
 Lent by Dr. and Mrs. Julius Held, New York, N.Y.
- MAULBERTSCH, FRANZ ANTON (1724-1796) Austria
 18 *Saint in Glory*
 Oil on canvas
 Sketch for the altarpiece at Ehrenhausen 16x11
 Lent by the Wadsworth Atheneum, Hartford, Conn.
- 19 *Harlequin visits an Artist's Studio*
 Oil on panel 10x14
 Signed on back: *Maulberge, fec.*
 Lent by Mr. Louis Lion, New York, N. Y.
- 20 *Pastoral Serenade*
 Oil on panel 10x14
 Lent by Mr. Louis Lion, New York, N.Y.



German Follower of Tiepolo: Pope Clement adores the Holy Trinity

MENGS, ANTON RAPHAEL (1728-1779)

Germany

21 *Portrait of a Young Englishman*

Oil on canvas

38x18½

Signed upper left: *Ant. Raffaël Mengs fec.*

Lent by Kleinberger and Co., New York, N.Y.

MENGS, ANTON RAPHAEL (SCHOOL OF)

Germany

22 *A Prince of Saxe-Coburg*

Oil on canvas

41x32½

Lent by Mrs. James Franklin Greene, Jr., St. Petersburg, Florida

MILDORFER, JOSEPH IGNAZ (1719-1775)

Austria

23 *Cimon and Pera (Caritas Romana)*

Oil on paper

9½x6¾

Lent by Dr. Heinrich Schwarz, Middleton, Conn.

MEYTENS, MARTIN VAN (1695-1770)

Austria

24 *Empress Maria Theresa*

Oil on canvas

76x52

Lent by the John and Mable Ringling Museum of Art, Sarasota, Florida



Hotzendorf: Christ on the Road to Emmaus

PLATZER, JOSEF (1751-1806)

Austria

25 *The Miracles of the Fishes*

Oil on Copper

17x25

Lent by the Blumka Galleries, New York, N.Y.

ROTTMAYR VON ROSENBRUNN, JOHANN MICHAEL (1654-1730)

Austria

26 *Man of Sorrows (Ecce Homo)*

Oil on canvas

35 $\frac{5}{8}$ x27

Lent by the John and Mable Ringling Museum of Art, Sarasota, Florida

SAUERLAND, PHILLIP (1677-1762)

Germany

27 *Marine Still Life*

Oil on canvas

16x24

Lent by Victor D. Spark, New York, N.Y.

SCHENAU, JOHANN ELEAZER (called Zeissig) (1737-1806)

Germany

28 *The Magic Lantern*

Oil on canvas

19 $\frac{3}{4}$ x14

Lent by Mr. Adolf Loewi, Los Angeles, Cal.



Tischbein: Marie Elizabeth Timmermanns

SCHMIDT, JOHANN MARTIN (called "Kremserschmidt")
(1718-1801)

- 29 *Crucifixion*
Oil on canvas
Signed: *M. J. Schmidt Fecit 1795*
The University of Kansas Museum of Art
- 30 *Martyrdom of Saints Simeon and Judas Thaddeus*
Oil on canvas
The University of Kansas Museum of Art

Austria

33¼x20¾

17⅛x27

SEIBOLD, CHRISTIAN (1703-1768)

- 31 *Self Portrait*
Oil on canvas
Lent by Mr. Louis Lion, New York, N.Y.

Germany

16x13¼

SIGRIST, JOHANN (?) (1756-1807)

- 32 *The Deliverance of St. Peter*
Oil on paper
Lent by Dr. Heinrich Schwarz, Middletown, Conn.
- 33 *Death of Dido*
Oil on paper
Lent by Dr. Heinrich Schwarz, Middletown, Conn.

Austria

7x5¼

6¾x8¼

- TISCHBEIN, FRIEDRICH AUGUST (1750-1802) Germany
- 34 *Marie Elizabeth Timmermanns*
Oil on canvas 23x20
Lent by Dr. and Mrs. Julius Held, New York, N.Y.
- 35 *Double Portrait*
Oil on canvas 58x40
Lent by French and Company, New York, N.Y.
- TRAUTTMANN, JOHANN GEORG (1713-1769) Germany
- 36 *Night Battle*
Oil on canvas 27 $\frac{5}{8}$ x53
Lent by Prof. Helena M. Gamer, Chicago, Ill.
- WINCK, CHRISTIAN (?) (1783-1797) Germany
- 37 *Moses Strikes Water from the Rock*
Oil on canvas 11 $\frac{3}{8}$ x8 $\frac{3}{4}$
The University of Kansas Museum of Art
- 38 *Moses and the Brazen Serpent*
Oil on canvas 11 $\frac{3}{8}$ x8 $\frac{3}{4}$
The University of Kansas Museum of Art
- ZICK, JANUARIUS (1730-1797) Germany
- 39 *Morning at the Farm*
Oil on canvas 22x15 $\frac{3}{4}$
Signature and date lower right not legible.
Lent by the M. H. DeYoung Memorial Museum, San Francisco, California
- 40 *Mid-day Meal at the Farm*
Oil on canvas 21 $\frac{3}{4}$ x15 $\frac{7}{8}$
Signed and dated lower right: *Jan Zick 1788 (?)*
Lent by the M. H. De Young Memorial Museum, San Francisco, California

