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Two Portraits of Johann Wilhelm Veith by Jacob Merz

SEYMOUR HOWARD

The starting point of this study was my discovery of two drawings (Figs. 1 and 2) that were signed and dated at the end of the eighteenth century by Jacob Merz (1785–1807). They were identified as portraying the artist himself, then a boy in his teens.¹ It seemed to me more likely that they depicted the artist's patron, Johann Wilhelm Veith (1758–1833) of Andelfingen, a fellow-pastor, close friend, and admirer of Johann Caspar Lavater (1741–1801). The «photographic» bust portrait (Fig. 1) shows a well-dressed and good-looking gentleman with thinning and greying blond hair. In the second drawing, the same person, to judge by the hair style and other minutiae, is shown as a whole figure and placed in a detailed context describing his life.

I subsequently found a cropped profile study of Pastor Veith as an older, balding man with a skullcap, illustrating the extensive Veith family entry in Türlér's Swiss biographic dictionary.² There, the physiognomic detail and character – the nose, chin, cheekbones, mutton-chop whiskers, modish dress, and a certain prideful

ETH = Eidgenössische Technische Hochschule, Zurich
ZBZ = Zentralbibliothek Zurich

- 1 Sotheby sale catalogue, 21 March 1974, nos. 140 (Artist Leaning Against a Table, wash and pastel, 512 x 382 mm) and 141 (Self-Portrait with a Brown Coat, bust size, black chalk and washes, 190 x 392 mm); reproductions in Witt photo archives, Courtauld Institute, London.
- 2 Veith biography: *Historisch-Biographisches Lexikon der Schweiz* VII, Neuenburg, 1934, 206f. (Veith family of noted intelligentsia and civic and cultural leaders since the 17th century), no. 17: J. W. Veith 6 II 1758–24 I 1833 (posts held and identifications as a churchman, teacher, cultivator of talented youth, art patron and collector, writer, and poet on religious and patriotic subjects, as well as a biographer of Lavater, Merz, Prof. Christof Jezler, Lips, Salomon, and Gessner; see also: C. Mägis, *Schaffhauser Schriftsteller*, Schaffhausen, 1869, 96ff.; P. Wernle, *Der schweizerische Protestantismus im XVIII. Jahrhundert*, III, Tübingen, 1925, passim; K. Goedeke, *Grundriss zur Geschichte der deutschen Dichtung*, 2nd ed., XII, Dresden, 1929, 160ff.; M. Bendel, «Private Kunstsammlungen Schaffhausens in alter und neuer Zeit», *Schaffhauser Beiträge zur vaterländischen Geschichte*, 14, 1937, 278ff., and E. Dejung and W. Wuhrmann, *Zürcher Pfarrerbuch 1519–1952*, Zurich, 1953, 584.

alertness – are the same as in Merz's veristic drawing (Fig. 1). A copy of the original lithograph of this portrait, made after 1824 by J. Velten, is in the archives of the Central Library in Zurich (Fig. 3).³

The bust study of Veith is identical in signature («Jacob Merz fec: 11 VIII 1800»), format, and execution to other portrait studies in watercolor and chalk made by Merz as a young man.⁴ Its meticulously hatched rendering, fashion-plate grooming, *trompe l'oeil* oval frame, and signature formula all recall works by his teacher, Heinrich Lips (1758–1817), Veith's long-time friend and collaborator, as well as devices by the master of Lips in Berlin, Daniel Chodowiecki.⁵

Portraitists in and around Zurich working in a vernacular realist tradition, like Johann Rudolf Schellenberg (1740–1806), and even the Dresden academician Anton Graff (1736–1813) from Winterthur, fostered this veristic approach, and the format, too. As a prodigy under the tutelage of Veith, and then Lips, Merz had copied and studied them all.⁶ Merz continued to cultivate a taste and a talent for detailed observation even after he had acquired the ease and finish of current professional international academicism in Vienna.⁷

Veith was the life-long patron and protector of this young artist. At the age of eleven Merz was brought to the pastor and art collector at nearby Andelfingen by his father, a Zurich weaver living in the so-called Baracke at Buch on Irchel Mountain, once a hunting lodge of Salomon Hirzel (Fig. 4). When the weaver asked for drawing paper and showed his son's untutored work, Veith immediately recognized the boy's remarkable native talent for drawing as well as his intrinsically good nature. He undertook to supervise the training of this prodigy – with the advice of Lips, Anton Graff, and others.

3 Veith lithograph: ZBZ, Prints and Drawings Collection: «J. Wilhelm Veith / Antistes u. Decanus von Schaffhausen, geboren 1758 / Lithographie von J. Velten in Karlsruhe.»

4 See S. Howard, *Jacob Merz 1783–1807, Zeichnungen aus dem Crocker Art Museum, Sacramento, Kalifornien*, catalogue, Zurich, 1981 (Italian edition, Rome, 1981), nos. 1, 21–23, 25 (I am preparing a complete catalogue of the Crocker Art Museum Merz holdings for publication).

5 J. Kruse, *Johann Heinrich Lips 1758–1817: Ein Zürcher Kupferstecher zwischen Lavater und Goethe*, catalogue, Coburg, 1989; see, e.g., illustrated drawings on pp. 13 ff. and print nos. 27, 106, 119, 153 (J. H. Jung-Stilling, copied by Merz [Howard, note 4, no. 23]), and passim.

6 Zurich portraitists and vernacular traditions: see examples and bibliographies in *Zürcher Bildnisse aus fünf Jahrhunderten*, Zurich, 1953; *Vorromantik in der Schweiz*, ed. E. Giddey, Fribourg, 1982; *Zürich im 18. Jahrhundert*, ed. H. Wysling, Zurich, 1983, esp. pp. 189–213, by Y. Boerlin-Brodbeck; also sundry portraits and masters in J. C. Lavater, *Physiognomische Fragmente*, Leipzig and Winterthur, 1775–1778, 4 vols.; *Kunsthau Zürich, Künstlergesellschaft Mahlerbuch, 1780's–1790's*; and, further, Merz as a portraitist and copyist in Howard (note 4), passim.

7 Merz as an accomplished academic limner in Vienna: Howard (note 4); idem, «Jacob Merz's Portrait of Franc Caucig», *Zbornik za Umetnostno Zgodovino (Archives d'Histoire de l'Art)*, 17, 1981, 67–74; and idem, «Jacob Merz's Portraits of the Vienna Academy Faculty», *Master Drawings*, 22, 1984, 47–55, pls. 35–38.

Following some years of training in Veith's home and an intermittent apprenticeship with Lips partly sponsored by the magistrates Georg von Escher and Hans Conrad von Meiss, Merz, through the influence of Veith and his friends, was admitted to study under Heinrich Füger at the Vienna Academy (1800–1806); this was accomplished partly through the agency of Veith's one-time house guest Count Delmotte, adjutant to the Habsburg military hero and art patron Duke Karl, younger brother of the Emperor. The quick, affable, tractable, almost girlish, hard-working boy-wonder soon became a darling of the Habsburg and Hungarian courts.

After Merz's untimely death (from an acute fever with delirium, possibly cholera), Veith wrote a long adulating biography of his protégé, whom he had groomed to become a Swiss Raphael of sorts. His ambition, character, virtuous behavior, career, and achievements – all of which exemplified the preferred ethos and nationalist pride current in Veith's thinking and that of his friends – were held up as models for Swiss youth and society generally.

In addition to its aggregate of anecdotes, excerpts from exchanges of letters, heated Sturm und Drang poems filled with idealistic aspirations and injunctions, and an excursus on naturalism and physiognomy (Appendix I), Veith's biography of Merz contains a list of his prints and numerous mentions of his principal works, models of inspiration, patrons or clients, and artistic development.⁸

Our bust study, made when Merz was seventeen years old, may be associated with the one Veith mentions as a half-length portrait of himself, showing one hand, that won great acclaim for its verisimilitude and accomplished execution when shown at the Zurich Kunsthaus in 1800.⁹ In correspondence with Veith, Lips, noting

8 Merz's early training with Veith and Lips: J. W. Veith, *Notizen aus dem Leben von Jacob Merz, Mahler und Kupferäzer ...*, Tübingen, 1810, *passim*, esp. pp. 5 (first meeting with Veith, 1794), 168–172 (essay on portraiture), and 173–176 (list of prints); J. W. Veith and J. J. Horner, *Das Leben und die Charakteristik Jacob Merzens von Buch im Canton Zürich*, in *Siebentes Neujahrsstück*, herausgegeben von der Künstler-Gesellschaft in Zürich auf das Jahr 1811, Zurich, 1810, 9 pp.; the Merz entry (probably informed by Veith) in J. R. Füssli, *Allgemeines Künstlerlexikon*, 2nd ed., Zurich, 1806, Part II, pp. 846f.; H. Keller, «Jacob Merz Selbstbildnis,» *Kunstverein Winterthur, Jahresbericht*, 52, 1972, 31–36; Howard (note 4), *passim*; and Kruse (note 5), pp. 358ff. (excerpts from Lips and Veith correspondence about Merz). See also, for Zurich artists' works as models for Merz, the Zurich Kunsthaus Künstlergesellschaft Mahlerbuch, 4 vols., and, further, a Hungarian sketch by Merz posthumously given to the Society by his benefactor, inscribed «Ruhende Pilger/Andenken an Merz und Veith/[signed] Merz del. Gödöllö 1805» (*ibid.*, IV, 1804–1807).

The essential tenets argued by Veith in Appendix I are succinctly expressed in the excerpt by Goethe cited in Appendix II, taken from his Introduction to the Propyläen, 1798: *Goethes Werke* (Weimarer Ausgabe) 47, Weimar, 1896, p. 11f., tr. in L. Eitner, *Neoclassicism and Romanticism 1750–1850*, Englewood Cliffs, New Jersey, 1970, II, 41f. Cf., further, Veith above, p. 129 (Veith to Merz, 14 September 1804, «Goethe's Propyläen, to which we owe so many golden evenings and which awakened in you many luminous perceptions»).

9 Veith (note 8), p. 18 (a half-length, life-size, watercolor and pastel portrait of Veith with one hand «that would honor Graff», exhibited in Zurich), and Füssli (note 8), p. 846, col. 2 (watercolor bust of Merz's patron exhibited and much praised for its accomplished technique and truth to nature); it recently appeared in the art market with portraits of his children (note 10).

Merz's progress, mentions portraits of the Veith family that Merz was making in the summer of 1799, which he continued into 1800.¹⁰ Probably our drawing was among those noted in the sales catalogues of Veith's art collections made shortly after his death. Apparently Veith's collection contained virtually all of Merz's drawings, as well as many of his other works.¹¹

Most of the drawings by Merz were acquired by the California Gold Rush banker and lawyer Edwin B. Crocker from the Leipzig book and graphics dealer Rudolf Weigel, around 1870. They are now in the Crocker Art Museum, Sacramento. Another large portion of the Merz drawings once owned by Veith is apparently recorded in an 1881 sale of his sketches in Paris; our portraits of Veith probably came from that cache.¹²

The second portrait (Fig. 2) depicts Veith standing in his study, wearing fine satin and silk clothing with a stock tied in a bow and beribboned slippers. He leans cross-legged against a tall writing table, holding a sheet of blank notepaper, and pensively supports his head while looking out to the artist and viewer, as if awaiting an expected Muse.

This elegant pose was invented well into the mid-fourth century B.C., the Greek Silver Age, when it became an enlivening variation on more staid frontal Classic contrapposto compositions. It was then associated with the Scopaic personification of *pothos* – longing, pathos, feeling, sensibility, affect, or emotion – as was appropriate to the emerging interests of that turbulent and aspiring time of Alexander the Great.¹³ The motif retained meanings of mannered affectation and

10 Kruse (note 5), pp. 361 f. (Lips to Veith, 9 VIII 1799 f.); Veith (note 8), p. 15 (life-size watercolor and chalk portraits in 1800 of Veith's daughter at age 10 and son at age 9, presumably Caroline and Eberhard; see note 18).

11 Merz works listed in Veith sales catalogues: Part I. Kunstsammlung des verstorb. Hrn. Antistes und Dekan Veith in Schaffhausen: Erster Theil, Holzschnitte, Originalhandzeichnungen und die Kupferstiche der deutschen Schule enthaltend, ed. R. Weigel, auction catalogue, Leipzig, November 1835, p. 38, no. 580 («Kunstnachlass» of Merz, 471 drawings in 3 large folios, earliest to last largest works); Part II. Critisches Verzeichniss der Kunst-Sammlung des sel. Herrn Antistes und Dekan Veith zu Schaffhausen in der Schweiz. Bestehend in Öl- und Gouache-Gemälden, vorzüglichen Handzeichnungen, Schnitzwerken in Elfenbein und Holz etc., foreword by Pfarrer [J. J.] Mezger, catalogue, Schaffhausen, August–September 1835, pp. 13 f., nos. 66–75 (framed oil paintings), pp. 34 f., nos. 59–69 (framed gouaches), p. 45, nos. 34–36 (especially select framed drawings).

12 R. Weigel, Kunstcatalog, Leipzig, 1838–1866, I, pt. 4, p. 52, no. 75b (471 pieces, 3 vols. extra-large folio size, 65 Thaler); cf. Crocker Art Museum, Sacramento, California, MS, Inventory of Old Master Drawings Purchased by E. B. Crocker (nos. 656–840, 1195–1211, 1226–1246), published partly in Master Drawings from Sacramento, catalogue [ed. R. D. Clisby and J. A. Mahey], Sacramento, 1971, pp. 147 ff., 156 (Merz, 281 drawings).

Paris sale: E. Bénézit, Dictionnaire ... peintres, sculpteurs, dessinateurs et graveurs, Paris, 1956, VI, 77 (Merz biographic entry), citing Roell Holdson Gallery, sales catalogue, Paris, 1881 («Le livre d'images: 160 fr»).

13 Pothos pose: G. Lippold, Die griechische Plastik, Munich, 1950, pp. 251 f., pl. 91, 2–3 (Scopaic Pothos and the Ilissos grave monument, mid-4th century B.C.; National Gallery, Athens).

thoughtful melancholy in antiquity, during the Renaissance, and in early modern Neoclassicism, when it was most popularly and romantically linked to lassitude, refinement, and poetic thoughts on mortality and the genius of Thanatos (Death), and his brother Hypnos (Sleep), with a turned-down torch of life's fire.¹⁴

Veith, the elegant thinker, strikes an interesting and affected pose, which he himself surely chose. His classicized posture refers to a sophisticated imagery of mutual interest to patron and artist; this interest emerges again in a quasi self-portrait of Merz in homespun dress, posed as a young Swiss Hercules at the Crossroads, made before he went abroad to study (Fig. 5).¹⁵

Surrounded by objects that identify and signify the major interests of his life, Veith is shown as a gentleman of taste, learning, and means.

The fine two-drawer writing desk has an inkstand, quill pen, and two containers for ink and sand. The work space of the man of letters is dominated by the high-domed bust of Shakespeare, a Gothic model of inspiration for Bodmer, Breitinger, Johann Kaspar Füssli, and Johann Heinrich Füssli, as well as Goethe.¹⁶ Two neat wooden containers hold writing papers; the heart on the smaller one suggests letters of affection. The boxes sit on prints: one is of a dimly seen encounter between two figures (an Annunciation?); another is a clearer reproduction of Sir Joshua Reynolds's sentimental and didactic *Age of Innocence*. Veith was apparently something of an Anglophile as well as a youth-loving sentimentalist.¹⁷

On the wall above are two small oval studies of a boy and girl with wide lace collars. On a diminutive scale they reproduce miniature engraved portraits by Lips of

14 Thanatos: S. Reinach, *Répertoire de reliefs grecs et romains*, Paris, 1912; see, e.g., for Thanatos, III, 110, 145, 199, 210, 395, and entries under «Hypnos». Related cross-legged figures in then-popular idyllic Swiss sketches of Arcadian funeral monuments appear in Veith's collection (note 11) and in contemporary sketches for the Kunsthaus Künstlergesellschaft Mahlerbuch; see also a sampling of such figures and monuments in intaglio reproductions by Lips in Kruse (note 5), nos. 157–159, 168–180, 247a–b. Such a figure was apparently used in the pen sketch of a bucolic grave monument dedicated to Merz by Veith's friend Emanuel Steiner (Veith sales catalogues [note 11], Pt. II, p. 46, no. 44; and note 30); see also J. H. Meyer's print of a related cenotaph for Georg Ott (Fig. 11). The antico cross-legged pose was revived and thrived particularly in Italian Mannerist figure formulae.

15 Howard (note 4), no. 16 (1800?). Cf. Lips's related prints of the virtuous and immortal Hercules, at the Crossroads and with Admetos, in Kruse (note 5), nos. 51, 145 (after Poussin, 1775, and after H. Ramberg, 1796).

16 On Shakespeare, Milton, and other English sources as «Gothic» models for Swiss artists and writers, see, e.g., F. Antal, *Fuseli Studies*, London, 1956, pp. 7ff.; G. Schiff, *Johann Heinrich Füssli (1741–1825)*, Zurich, 1973, pp. 24ff., esp. 142–152, 734 (Shakespeare), 159–223, 730 (Milton); J. Wraight, *The Swiss and the English*, Salisbury, 1987, esp. pp. 167–208 (chronology of associations, 1745–1810).

17 *Age of Innocence*: E. K. Waterhouse, Reynolds, London, 1941, p. 80, pl. 291A (1788; National Gallery, London); Reynolds, catalogue, ed. N. Penny, London, 1986, p. 319, no. 145 (engraved by J. Grozer; 1794). See also Veith sales catalogues (note 11), Pt. I, nos. 1316–1331b (English drawings; no. 1317 includes 140 pieces), and passing references to England in Veith's biography of Merz (note 8), esp. p. 9 (Reynolds's expensive purchase of a drawing by Lindmeyer). See also note 16 and the Veith, J. H. Füssli, and Conrad Gessner correspondence in note 26.

Veith's oldest children (Fig. 6 and, further, Fig. 7).¹⁸ A closed pendulum clock, with Roman numerals on the dial and an illustration below, sits on a wall bracket. It is twelve minutes past five, and the shadows are still short on a long summer's day.

On the desk shelf are a large stoutly bound «BIBLIA» and smaller books set on a handwritten note. Beyond, are a brass microscope and a bound packet of pamphlets with still more sheets of paper.

Underneath, leaning against the wall and the far leg of the desk, are two folios, awkwardly pressed into the corner of the room. On the smaller one, presumably in Veith's collection, a second heart-shaped label (indicating affection?) seems to be inscribed «Merz Dessins.»

Facing us in the window recess is the bust portrait drawing of a woman wearing a hat, ribboned necklace, and linen shawl; probably it is the pastor's wife, Babet, portrayed by Merz, as he has portrayed Veith, in the manner of Lips and other Zurich portraitists.¹⁹ Under it, in a black oval frame, is a profile bust portrait of Lavater, wearing a jacket and skullcap. Apparently it is Adam Wirsing's print after a drawing by Lips, which influenced later studies of Lavater by Lips, Heinrich Füssli, William Blake, and Merz. Veith speaks of Lavater as the first buyer of drawings by Merz, who made several studies with Lavater as a subject.²⁰ Below the two portraits the sixteen-year-old artist has signed and dated the drawing («Jacob Merz/Gezeichnet/1799») on a posted sheet of curling notepaper; here he enlists a conceit of accomplished illusionism popular since Renaissance times.

The ruffled chair in the recess matches a stool set against the far wall. They and the fashionable Neoclassic writing desk make a suite; all have similarly fluted legs. The Classical bust high on the rear wall seems to be the reproduction of a beautiful Silver Age youth, like Winckelmann's own so-called Faun, bought from his famous art dealer friend, the sculptor-restorer Bartolomeo Cavaceppi, who sold casts and copies of such precious works to various Northern collectors and their agents.²¹ The elaborate fluted support on which the bust sits is trimmed with a fine Greek meander and a palmette.

18 Veith's children: Cf. Kruse (note 5), no. 108 (Wilhelm [b. 1783], 1793, height 7 cm, engraving; Fig. 6), no. 109 (*Wilhelmine* [b. 1788], 1799, h. 7.2 cm, engraving); the youngest children were Caroline and Eberhard; cf. note 10. An epitaph pamphlet in the ZBZ has a Gessneresque idyll, etched by J. H. Meyer (1794), illustrating Veith's three surviving children at the boy Wilhelm's grave (Fig. 7); it was used as a sentimental pendant to the older son's portrait in a dedicatory pamphlet by Veith: *Denkmal Wilhelms*, Basle, 1794.

19 Babet Veith: cf. related women's portraits in Lavater (note 6), *passim*; Veith sales catalogues (note 11); note 6; Howard (note 4), nos. 21, 22; Kruse (note 5), nos. 106, 200, 283; and *ibid.*, pp. 53, 189 (Veith's wife, Babet, identified in Lips correspondence, 1793–1796).

20 Lavater portrait: Kruse (note 5), no. 71a (drawing by Lips, 1786, etching by Wirsing in Nuremberg, 1787) and related nos. 71b, 87. Cf. ETH, folio 546, no. 87 (a similar profile portrait of Lavater, in a full-figure watercolor miniature probably by Merz, from Lavater's collection); Veith (note 8), pp. 13 (Lavater buys works of Merz), 17, 174f., nos. 22, 25 (portrait prints of Lavater by Merz); and Howard (note 4), no. 24 (kindred prints and drawings by Merz, Lips, and Blake).

21 Winckelmann's Faun: S. Howard, Bartolomeo Cavaceppi, *Eighteenth-Century Restorer*, New York, 1982, pp. 105, 107, 164, fig. 256; cf. also *idem*, «Ancient Busts and the Cavaceppi and

For all its *trompe l'oeil* ambitions, the drawing is marked by inaccurate proportions and rendering of anatomy, objects, and spaces as well as by flaws of inconsistency in illumination, modeling, and texture. However, this early study has the naive charm and intensity of a diligent and intelligent primitive, a provincial work richly filled with good-natured observation and informative detail. This industrious and affectionate miniaturist reportage, a characteristic manner of Merz, was cherished as a virtue by his Swiss admirers and by his future Austrian patrons.²²

Pastor Wilhelm Veith came from a distinguished family of noted theologians, artists, educators, historians, and collectors with long-term profitable ties abroad.²³ He held posts at Hemmental (1781), Andelfingen (1784), and Schaffhausen (1812), where in 1824 he was Antistes (Oberpfarrer) and Deacon. A prolific writer, he produced books and pamphlets in prose and poetry dealing with the arts and sciences, biography, patriotic tracts or anthems, and ecclesiastical texts.

Veith was recognized by his contemporaries not only as a man of letters and of taste but as a major collector of art works, and his present anonymity in histories of collecting is unfortunate. The inventories of his art collection, made after his death, list (with some entries containing multiple items) 93 woodcuts, 1331 drawings, and thousands of intaglio prints, mainly German (Leipzig, 1835);²⁴ 191 oil paintings, 117 gouache paintings, and 57 select drawings, all framed; and 19 sculptures (Schaffhausen, 1835).²⁵ The artists were masters from all over Europe

Albacini Casts», *Journal of the History of Collections*, 3, 1991, 209–211 (inventory of 345 Cavaceppi casts); and B. Cavaceppi, *Raccolta di statue e busti ...*, Rome, 1768–72, II, passim, esp. nos. 2, 34, 43 (busts of Youths). Johann Kaspar Füssli, J. H. Füssli's father and Winckelmann's benefactor, had a sizable collection of such casts, and prints after ancient sculptures; see Antal (note 16), p. 8.

22 Miniaturist portrait narratives: Howard (note 4), nos. 13–18 and 47–73, esp. nos. 12, 16, 17, 21, 26, 47–50; and, for the vernacular genre, W. Hugelshofer, *Schweizer Kleinmeister*, Zurich, 1943.

23 Veith's biography: see again note 2 and sundry valuable manuscript citations about his cultural activities in Kruse (note 5), passim, esp. pp. 358–364 (Veith, Lips, and Merz).

24 Veith sales catalogue (note 11), Pt. I.

25 *Ibid.*, Pt. II. The foreword, by Pastor Johann Jacob Mezger, contains a succinct contemporary assessment and promotion of Veith's collection and its contents:

«Mehr als 50 Jahre sammelte der Verstorbene diese Kunstschatze mit seinem Kunstsinn und grossem Kostenaufwande. Und alle Freunde und Kenner der Kunst aus fürstlichen, königlichen und kaiserlichen Häusern, die dieselbe zahlreich besuchten, zollten ihr den grössten Beifall.

Ausgezeichnet ist diese Sammlung besonders in Hinsicht der Produkte älterer und neuerer schweizerischer Künstler, worunter sich die vorzüglichsten Meisterwerke eines *Ludwig Hess*, *Salomon Landolt*, *Biedermann*, *Aberlin*, *Heinrich Lips*, *Heinrich Meyer*, *Heinrich Füsslin*, *Schellenberg*, *Jacob Merz*, *Conrad und Emanuel Steiner*, *Wocher in Basel* u. s. w. befinden. Aber auch von ausländischen ältern Künstlern finden sich hier ausgezeichnete Werke, die jeder Gallerie zur Zierde gereichen. Wir machen nur auf die grossen Namen *Titian*, *van Dyk*, *Breughel*, *Guido Reni*, *Hemskerck*, *Wouwermann*, *Rembrand*, *Carl Maratti*, *Rubens*, *Holbein*, *van der Neer* aufmerksam.

Die besonders aufgeführten Handzeichnungen verdienen ebenfalls vorzügliche Berücksichtigung von jedem Kunstkenner und Kunstfreunde.

– Netherlandish, Italian, French, and English, but most of them were German and, especially, Swiss.

Veith also initiated and supported provincial enterprise in the arts during the early modern Swiss renaissance. He was a member of and contributor to the Society of Artists in Zurich, and a leader among Schaffhausen and Winterthur artists. His voluminous correspondence with Lips, Merz, Lavater, Gessner, Johann Heinrich Meyer, Heinrich Füssli, and others is preserved in the Zurich Central Library archives.²⁶ He was acquainted with the religious, cultural, and scientific leaders of his canton and maintained connections with artists and patrons in London, Paris, Rome, and Vienna, as well as German capitals.

His support of Merz, a quasi-surrogate, who was about the age of Veith's recently deceased first son, Wilhelm (1782–1793), was a cardinal motif of Veith's middle life, and, for his part, Merz considered him a second father and treasured friend who was ambitious for his spiritual growth and artistic success. Veith's biography of his protégé reveals his hopes for the youth and for the artistic probity and leadership of Switzerland and his native canton. Veith was a true spokesman for the ideals of Pestalozzi (and Rousseau), Bodmer, Breitinger, von Muller, Lavater, and the Füsslis, and for emerging Swiss and Germanic nationalism generally. His supportive and entrepreneurial role in the arts is clear from his correspondence and from his published paeans or biographies on Lips, Lavater, Trippel, and others, as well as Merz.²⁷

Unter den Schnitzwerken zeichnen sich besonders das herrliche Krucifix und die beiden Antiken in Elfenbein, von unbekanntem Meistern, wie die Hirten zu Bethlehem von Albrecht Dürer aus, und erregten stets die Bewunderung aller Kenner.»

26 A sampling of relevant Veith correspondence in ZBZ, M 19 (4 folios): Billweiler (Merz's colleague in Vienna; 57 letters), Buel (5), Chodowiecki, Conrad Escher, Georg Escher, J. Essinger, Heinrich Freudweiler, J. H. Füssli (24; 1788–1827), Gaupp, Conrad Gessner (15), Anton Graff (1801–1811), J. J. Hess, Catherine Hirzel, Susan Hirzel, Prof. Jezler, Heinrich Lips (132; 1778–1821), Jacob Lips (18), Markard, Merz (63 to Veith; 1801–1806; 26 VI 1806, «my fatherly friend»), J. H. Meyer (269; 1786–1821), Morell (1806–1828), Johannes Muller (3), Hans Reinhard Rzcahak, J. M. Usteri (31). See also ZBZ, Nachlass Lavater, folio 530, nos. 5–275 (to Lavater); folio 585, nos. 46–182 (to Veith; 1772–1800).

27 Veith as a cultural nationalistic and pedagogical impresario: See again notes 2, 23–26; the subjects of Veith's publications (Goedeke [note 2]); and the ideational milieu reviewed in H. Kohn, *Nationalism and Liberty: The Swiss Example*, London, 1956, and W. Sorell, *The Swiss, A Cultural Panorama of Switzerland*, New York, 1972.

For Veith and Trippel, see J. W. Veith, *An Trippel in Rom, Im Maimond 1789*, in: *Verhandlungen der Helvetischen Gesellschaft in Olten in Jahre 1790*, Basel, 1790, pp. 158–159; Veith catalogue (note 11), Pt. I, p. 35, no. 906b (183 drawings: anatomical studies, figures, groups, historical compositions, monuments, in pen and wash, red and black chalk, folio and royal folio); Pt. II, p. 49, no. 9 (*Salomon Gessner*; terra cotta bust relief by Trippel, after original monument in Zurich), no. 16 (*William Tell* and his son giving him the apple, terra cotta, forearm and beak of hat damaged); cf. Alexander Trippel 1744–1793: *Skulpturen und Zeichnungen*, catalogue, eds. D. Ulrich and D. Sigerist, Schaffhausen, 1993, nos. 19b (Gessner relief, plaster [!], from Veith collection?), 6a (Tell and Son, porcelain); 11 (Tell and Son, wood); and pp. 129–176 (Trippel drawings; Veith collection not cited).

Veith similarly supported the career of Georg Ott (1781-1808), who came from a family of artists, befriended Merz, and went with him to Vienna, where they both became protégés of Duke Karl. Ott, primarily a lusty battle painter working in the manner of Salomon Landolt and Conrad Gessner, made hosts of informative studies of soldiers, peasants, and travelers in Austria and Hungary (as did Merz), before moving on to Paris.²⁸ He made drawings of the house where Pastor Veith lived in Andelfingen (Fig. 8) and the family home of Merz, overlooking the Rhine and near the sources of the Danube (Fig. 9).²⁹ These studies recall the manner of Swiss topographers, also occasionally used by Merz, especially works by Johann Heinrich Meyer (1755–1829), a good friend of Goethe and of Veith. Veith used Meyer's print of Ott's sketch as a vignette for the title page of his biography of Merz (Fig. 10). Meyer and another artist friend, Emanuel Steiner (1778–1831), were enlisted to design then-fashionable studies for fanciful monuments dedicated to Merz and Ott, who died in Schaffhausen shortly after Merz (Fig. 11).³⁰ Especially informative in the context of this study are Veith's efforts to further the artistic career of his young relative in Schaffhausen, Caroline Mezger (1787–1843), one of the most enchanting artists of her age.³¹ Veith, again with the

28 Ott: C. H. Vogler, *Die Bataillen Maler Johann Georg Ott aus Schaffhausen*, in *Schaffhauser Neujahrsblatt*, 1903; Howard (note 4), nos. 26, 50 (Merz portraits of Ott), and 57 ff. (shared subjects with Ott); cf. ETH, Graphics Collection, folio 545, no. 56 (Ott portrait inscribed «J Merz pinx/H. Lips Sculp»), folio 676 (Ott drawings); and Schaffhausen, Allerheiligen Museum, Ott drawings, esp. 3531 (Merz farmhouse), B-543 (Danube River barge), and passim (Hungarian scenes, academic life drawings, and copies like Merz's but more spontaneous and cruder); see also Ott works in the Veith sales catalogues (note 11), Pt. I, p. 43, nos. 67–77 (drawings), Pt. II, pp. 15 f., nos. 86–91 (oil paintings); and Veith (note 8), pp. 29, 127 f. (Merz portrait of Ott).

29 Veith house and Merz house by Ott: Schaffhausen Allerheiligen Museum (Figs. 8 and 9). My thanks to the Museum Director, Gérard Seiterle, and to Dieter Ulrich for reproductions of the drawings, identified by me in storage in the late 1970's. Cf., further, contemporary topographical house portraits in the *Kunsthau Kunstlergesellschaft Mahlerbuch* albums, and ZBZ, Graphics Collection, an anonymous ink and wash view of Hirzel's simple Baracke (Fig. 4) before its expansion into the Merz farmhouse residence.

30 Related works by J. H. Meyer: *Zurich Kunsthau*, J. H. Meyer Nachlass folios of topographic studies, esp. II, 1 (Bodmer house), II, 16 ff. (Andelfingen views), III, 14, 25 (parallels to Merz landscape drawings in Hungary); ETH, Graphics Collection, sundry studies of child- and nationalist-oriented subjects. See further J. H. Meyer, *National-Kinderlieder für die Zürchersche Jugend (1784–1800)*, Zurich, 1982 (facsimile); and idem, *Mahlerische Reise in die italienische Schweiz (1793)*, Zurich, 1982 (facsimile); and a sentimental landscape memorial for Ott by Meyer in 1808 in the manner of *Kunsthau Kunstlergesellschaft Mahlerbuch* offerings by Zurich artists (Fig. 11). See also ZBZ, M 19 (269 letters, 1786–1821, Meyer and Veith) and *Neujahrsblatt der Kunstlergesellschaft* 29, Zurich, 1833.

Steiner: *Erinnerung an Andelfingen von der Freundschaft zwischen Pfarrer Wilhelm Veith in Andelfingen und dem Maler Emanuel Steiner in Winterthur*, ed. S. Pfister, Winterthur, 1976 (reprint of late 18th-century, folio of topographic landscape etchings), and works by Steiner in the Veith sales catalogue (note 11), Pt. I, p. 51, nos. 21–37, Pt. II, p. 19, nos. 120–121, and esp. p. 46, no. 44 (an oak forest near Andelfingen with a monument to Jacob Merz including a sarcophagus with a standing nymph and urn, the genius of Death with a downturned torch, and a bust of Merz between them); see, further, samplings in note 14.

31 Caroline Mezger, fourth child of the scholar and sometime artist Pfarrer Johann Jacob Mezger,

aid of Lips, set her to copying, stroke by stroke, old master prints in his collection, exactly in the way that he and Lips had trained Merz, who knew her and whose works partly served as her models (Fig. 12).³² These studies reveal native technical ability equal to that of Merz, and they, too, reflect the taste and methods of her patron. After a mental collapse, the young artist began to work in a haunting vernacular idiom whose lyric attributes link her with Mary Wollstonecraft, Jane Austen, Mary Shelley, and Charlotte Brontë (Fig. 13).

Veith's thoughts on portraiture, evident in the early work of Mezger as well as Merz, were presented at the conclusion of his volume on Merz. He there promotes painstaking observation and delineation of nature – which accords with beliefs fostered by Goethe, Lavater, Lips, and Graff – asserting that the accurate and detailed rendering of idiosyncratic features, a virtue in itself, can capture and reveal ineffable traits of character (e. g. Figs. 14 and 15). His practical observations are of inestimable value in documenting contemporary interests in physiognomy as well as bourgeois and Protestant values of diligent hard work and individualism. In his essay Veith's striving for a hard-headed «scientific», camera-like, and materialistic literalism balances a complementary excess of idealistic Sturm und Drang romanticism. Since these ideas and their rhetoric underlie Veith's portraits by Merz – and a whole generation of Central European Biedermeier imagery – the short treatise, a credo of sorts, merits reproduction here.

who wrote the foreword to Part II of the Veith sales catalogue (see notes 11, 25): G. K. Nagler, *Neues allgemeines Künstler-Lexikon*, Linz, 1904–1914, IX, 194; C. Brun, *Schweizerisches Künstler-Lexikon*, Frauenfeld, 1908, II, 405 f. (Mezger entry by H. C. Vogler); see also, for succinct biographies and bibliographies, *ibid.*, II, 394–396 (J. H. Meyer, by H. Appenzeller); II, 503 (Ott, by Vogler); III, 24 (Steiner, by L. Calame); W. Utzinger, *Die Malerin Caroline Mezger, Ein Menschenschicksal und Zeitbild*, Thayngen, 1946; D. Sigerist, in *Schaffhauser Kunst und Kultur in 18. Jahrhundert*, catalogue, Schaffhausen, 1983, p. 93 ff. and in *Museum zu Allerheiligen Schaffhausen*, Schaffhausen, 1989, pp. 110 f., 303 (also including brief entries on Merz and Ott).

- 32 Mezger drawings and copies: In Schaffhausen Allerheiligen Museum (over 150 prints and drawings), see esp. nos. B 411, 475 (copies after Lips), B 481 (sketch of the Shakespeare bust), and a copy of Lips's portrait of Lavater (see again Fig. 2 and note 20), as well as sundry copies of old masters and of Merz's copies of copies. In the ZBZ Graphics Collection is a copy of Merz's *Canova*, an oval portrait miniature of 1805, signed «Carolina Mezger fecit Jenner 1819» (see Veith [note 8], p. 176, print no. 42; Howard [note 4], no. 31, a preparatory drawing by Merz). In the ETH Graphics Collection, folio 549, nos. 169 ff., are Mezger's copies after Van Dyck's Iconography portraits of Breughel, Snellinx, and Rombouts; the latter was also copied by Merz (Crocker Art Museum, no. 668, *Rombouts*; cf. also Howard [note 4], no. 20, for Merz's astonishing stroke-by-stroke copy of Van Dyck's *Van Steenwyck*). The ETH also has her meticulous etching after Merz's copy of an intaglio print of a Rubens-like woman (Fig. 12), and her similarly meticulous pen sketch perhaps after a Rembrandtesque portrait of the goldsmith and etcher Jan Lutma, inscribed «Ioannes Lutma Aurifex»; see W. H. Singer, *Allgemeiner Bildniskatalog*, Leipzig, 1932, VIII, 89, nos. 58 100–58 109. See also Kruse (note 5), pp. 67, 73, 331 (Mezger's connections with Lips); and ZBZ, M 19, Merz to Veith, 25 VI 1803 (Merz sends greetings to «Carolina»).



Fig. 1. *Jacob Merz, Pastor Johann Wilhelm Veith, 1800, chalk and watercolor, private collection, formerly Sotheby's, London.*



Fig. 2. *Jacob Merz, Pastor Johann Wilhelm Veith in His Study, 1799, chalk and watercolor, private collection, formerly Sotheby's, London.*



J. Wilhelm Veith

Antistes u. Decanus von Schaffhausen, geboren 1758.

Lithographie von J. Velten in Carlsruhe.

Fig. 3. J. Velten, Pastor Johann Wilhelm Veith, after 1824, lithograph, Zentralbibliothek Zurich, Graphics Collection.

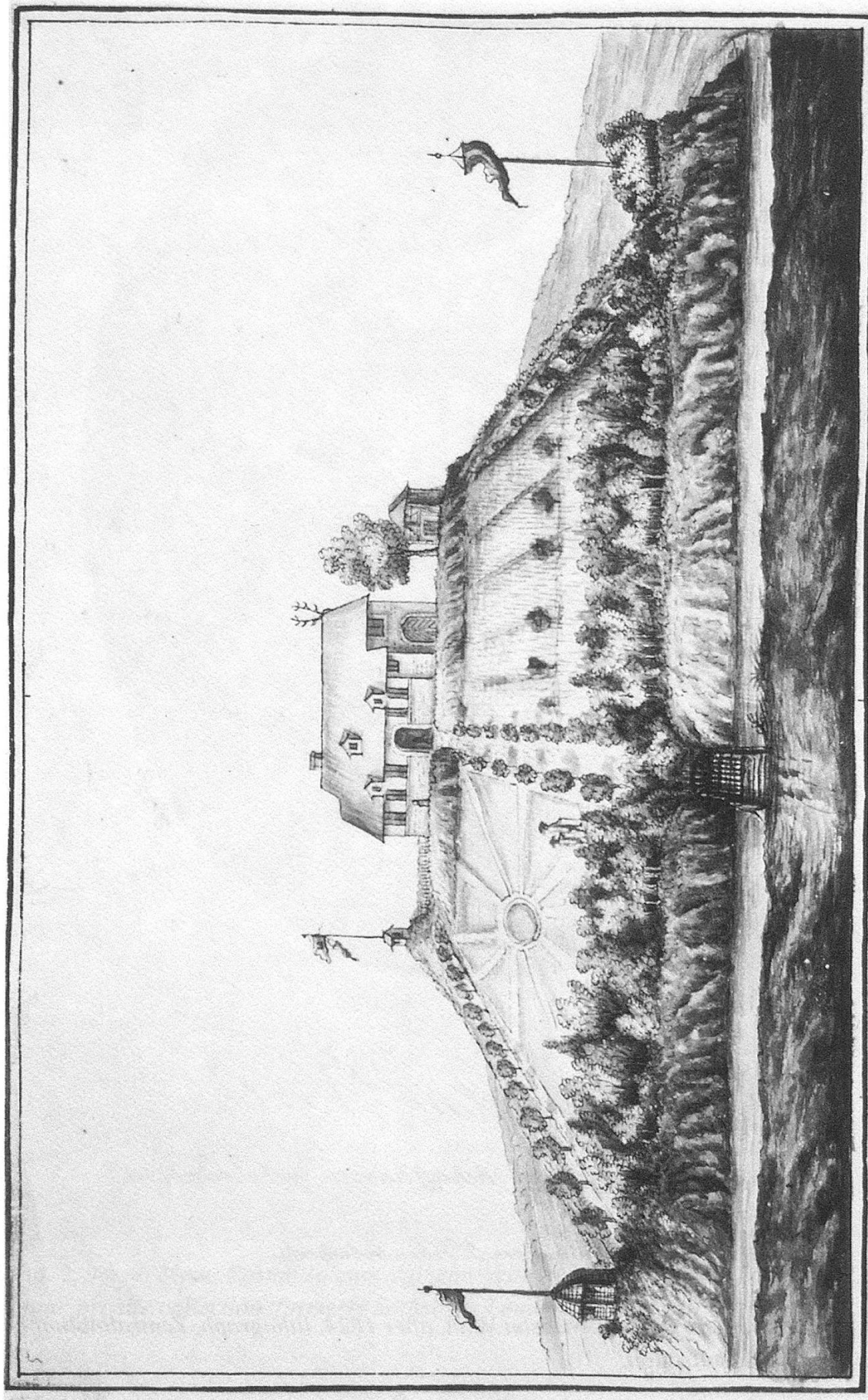


Fig. 4. Anonymous, Salomon Hirzel's Baracke (Hunting Lodge) on Irchel Mountain, 1727, pen and wash, Zentralbibliothek Zurich, Graphics Collection.



Fig. 5. *Jacob Merz, Young Merz Posed Like Lysippos' Weary Herakles, 1800–1802, chalk and watercolor, Crocker Art Museum, Sacramento. The esoteric ouroboros on the stove signifies self-absorption and continuity, among other things.*



Fig. 6. *Johann Heinrich Lips, Young Wilhelm Veith, Age 10, 1793, engraving, Zentralbibliothek Zurich, Graphics Collection.*



Fig. 7. *Johann Heinrich Meyer, The Three Youngest Veith Children at the Grave of Young Wilhelm Veith, 1794, etching, Zentralbibliothek Zurich, Graphics Collection. Pendant to Fig. 6.*

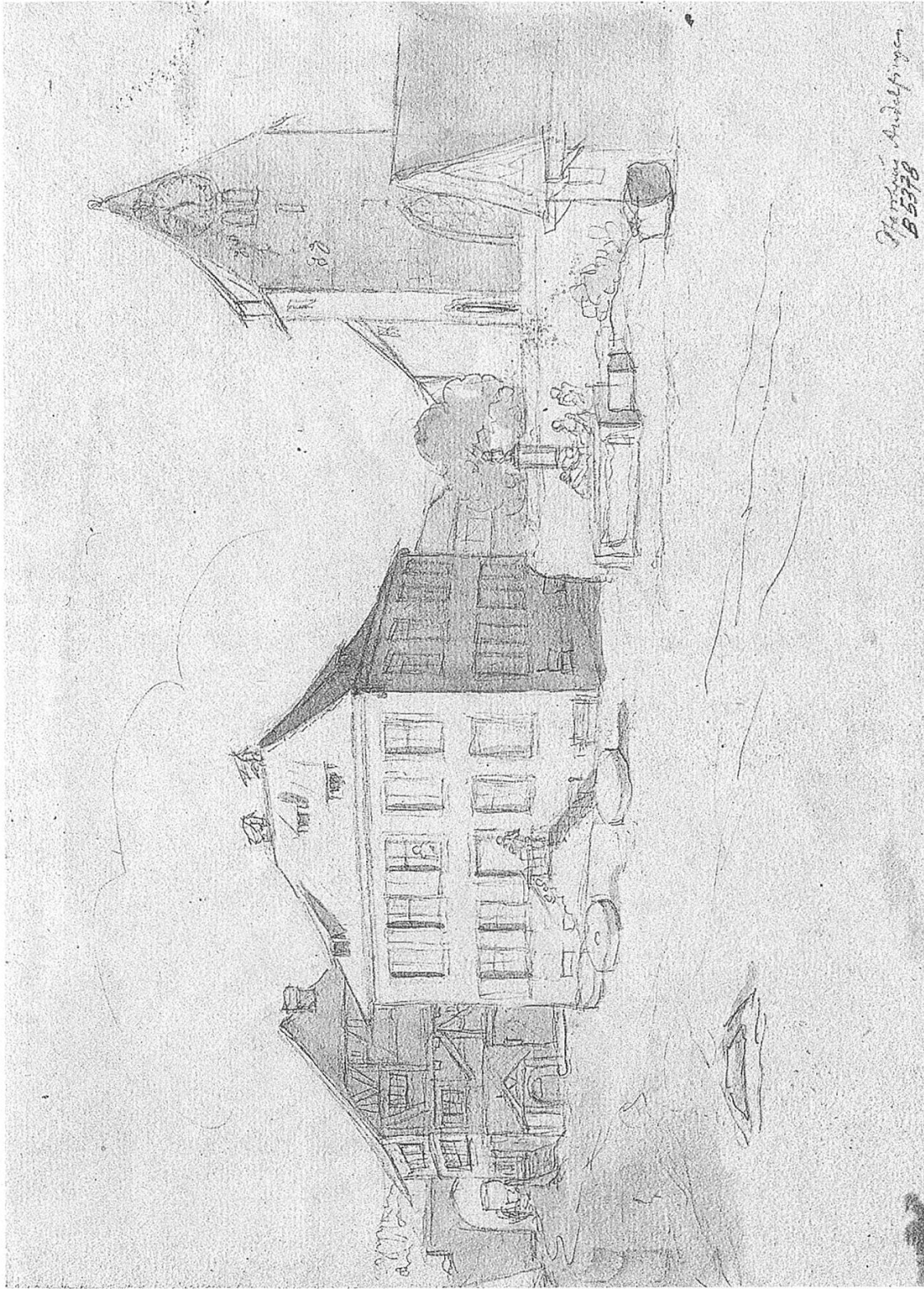


Fig. 8. Georg Ott, Parson Veith's House at Andelfingen, c. 1802 (?), chalk, ink, and wash, Allerheiligen Museum, Schaffhausen.

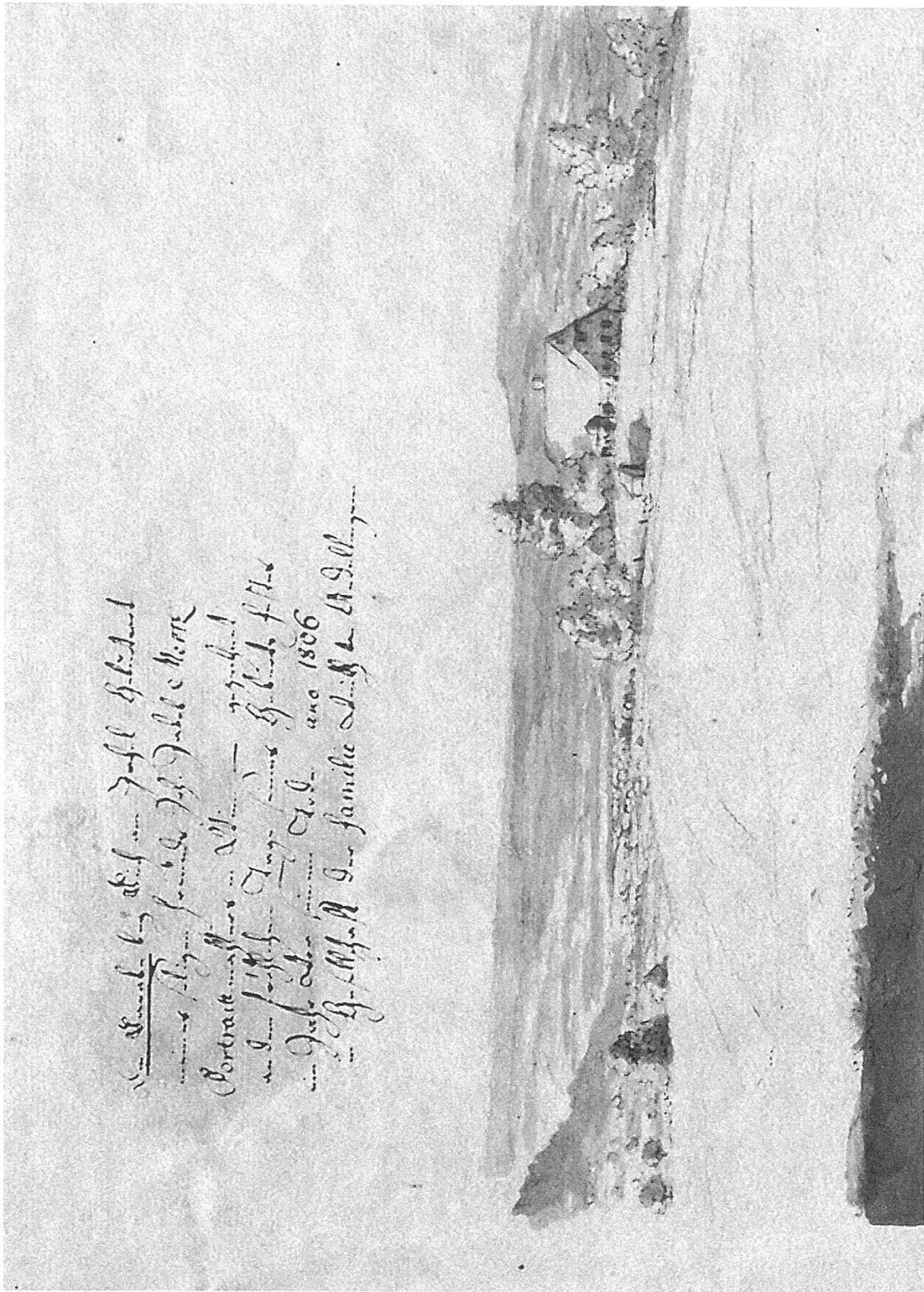


Fig. 9. Georg Ott, Merz Farmhouse Home at the Enlarged Baracke, 1806, ink and wash, inscription by Johann Wilhelm Veith, Allerheiligen Museum, Schaffhausen.



Fig. 10. Johann Heinrich Meyer, etching after Fig. 9 (from Veith [note 8], title page vignette).

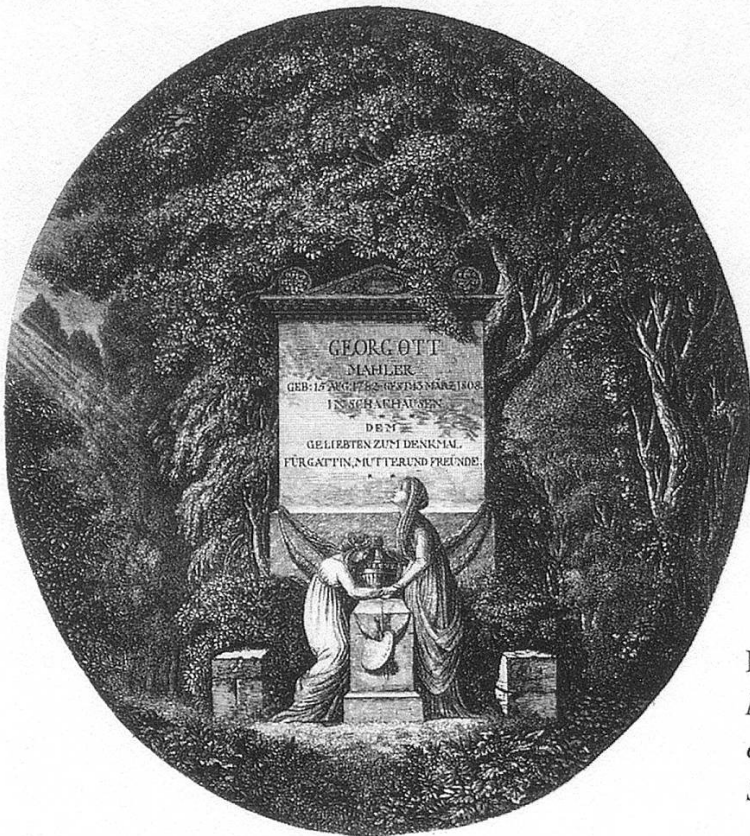


Fig. 11. Johann Heinrich Meyer, Monument to Georg Ott, 1808, etching, Allerheiligen Museum, Schaffhausen.



Fig. 12. *Caroline Mezger, Rubens-like Woman, 1818, etching after a pen and ink drawing by Jacob Merz, inscription lower left, «Carolina Mezger scul/Merz/1819», Eidgenössische Technische Hochschule, Zurich, Graphics Collection.*



Fig. 13. *Caroline Mezger, The Artist Copying a Landscape Drawing, watercolors and ink, Allerheiligen Museum, Schaffhausen. Note the «naive» placement of the front table leg behind the sitter's dress.*



Fig. 14. *Johann Heinrich Lips, Salomon Hirzel (1727–1818), 1814, etching and engraving, Eidgenössische Technische Hochschule, Zurich, Graphics Collection. A model of veristic recording of physiognomy and character.*

Appendix I

JOHANN WILHELM VEITH

Allgemeine Bemerkungen für den Portraitmahler³³

Künstler sey unpartheyisch! Gieb jedem Theil was jedem gehört, dem Auge, was des Auges, dem Munde, was des Mundes ist. – Lenke dich nicht mit partheyischer Vorliebe zur Ausarbeitung eines Theils, während dem, daß du einen andern Theil vernachlässigst.

Studiere nichts so sehr, wie die Harmonie aller Theile, das Zusammenstimmende und nicht Zusammenstimmende – das was sich immer, und das was sich nie zusammen findet.

³³ Veith (note 8), pp. 168–172.

Bring' in alle Gesichtszüge die Falten der Stirne, die Perpendikular- und Horizontalfalten, in die Falten um das Aug und die Nase nur Einen und denselben Karakter – nur einen Moment – nicht successive, zu gleicher Zeit nicht mögliche Momente.

Verbinde Alles mit Allem – nichts sey isolirt – statuenhaft – für sich allein stehend. Alles an derselben Figur sey zusammenpassend – und die ganze Figur passe zusammen mit allem was sie umgiebt.

Suche in jedem Menschen und in jedem Werke das Wahre, das Gute, das Eigenthümliche auf, und sage dir bestimmt in ausdrücklichen Worten, warum du es gut, natürlich, vortreflich findest.

Und so mit dem Fehlerhaften. – Was ist fehlerhaft, und warum nenne ich es fehlerhaft? Worinn weicht es von Wahrheit und Natur ab?

Lass nie keine, auch die berühmtesten Urtheile Dich beherrschen – was wider Wahrheit und Natur ist, laß Dir nie als schön und gut aufdringen.

Gemeinlich ist in allen auch den schwächsten und schieferen Urtheilen der Kenner und Nichtkenner etwas Wahres; das Schiefe dummer Nichtkennerschaft halte ja den Künstler nie ab, das Wahre dem allgemeinen Menschenakt und Wahrheitsinn gleichsam schnell entronnene Urtheil zu prüfen und zu benutzen.

Wo er, der Künstler, etwas Gutes wahrnimmt, auch in dem schlechtesten Kunstwerk, er hebe es heraus – er sage sich bestimmt, warum dies gut, wahr oder schön genannt zu werden verdiene. – Nichts ist gemeiner, und meines Bedenkens unvernünftiger, als gemeinere, fehlervolle Werke mit totaler Verachtung anzusehen, oder unangesehen vorüberzugehen. – Nicht nur läßt sich von ihren Fehlern lernen, dieselben Fehler ausweichen. Jeder hat doch etwas Eignes, etwas, worinn es ihm besonders gelang, das Stoff zum Nachdenken giebt. – Mengs und Gesner verweilten oft bei mittelmäßigen Werken und lernten manches daraus, das mittelmäßige Genies unbenutzt verachteten.

Wie unaussprechlich viel läßt sich dann aus den oft verachteten Gemälden und Kupferstichen eines Lukas von Leiden, Albrecht Dürers und selbst Martin Schöns, Sebald Böhms, Cranachs und anderer von geschmackvollen Künstlern geworfene Kunstwerken lernen. – Der Mangel an Geschmack schrecke nie einen Mann von Geschmack von solchen Werken weg; – so wenig der täuschende geistlose Geschmack in so manchen neueren Werken der Franzosen und Engländer, – die so oft dem wahren Künstler Mitleiden abnöthigen – unbenutzt angeblickt werden soll. – Der Künstler kann sich nicht genug in geist- und wahrheit-vollen Entwürfen üben. – Aber er soll bei jedem Entwurf einen bestimmten Zweck haben – bei jedem sich sagen – «das will ich, den Karakter, die Gemüthslage, die Leidenschaft will ich darstellen.»

Er frage sich genau? wie erscheinen in denselben Augen und Augenbraunen – Nasenflügel, Lippen, Stirn und Wangenfalten? – welche Züge müssen nothwendig, und welche können alsdann durchaus nicht zum Vorschein kommen? welche Bewegungen können zugleich neben einander, und welche nicht zugleich wahrgenommen werden?

Und wenn er bloß ohne sich diese Fragen vorzulegen, phantasieren und Entwürfe machen will – so mache er sie – aber dann studiere es sie, und frage sich, «welche Züge sind von bestimmter, entscheidender Bedeutung? – welche sind unter sich harmonisch? – welche könnten ohne Schaden des Characters wegbleiben? – welche sollten verstärkt werden? – welche dürften sanfter und minder hervorstechend seyn?»

Wenn er Portraite oder historische Kunststücke durchgeht – und gewisse Köpfe ihn entweder sehr, oder gar nicht frappieren – so verweile er bei beiden, hebe die Grundlinie heraus, und ruhe nicht, bis er sich die Gründe der Bedeutsamkeit oder Unbedeutsamkeit klar anzugeben weiß. Er schreibe ein charakteristisches Wort unter seine Entwürfe – damit er sie sich recht tief einpräge.

Wie es in der Natur des Künstlers liegt, daß er sich selbst in seinen Werken abbildet, so nothwendig ist es ihm auch, daß er sich selbst kenne – und die Talente bebaue, die seinem Genie und seiner Natur angemessen sind, um ja seine Zeit nicht unglücklicher Weise mit dem Studium derjenigen Gegenstände zu verschleudern, für die ihm die Natur den Takt versagt hat.

Aurora rufe Dich, Künstler, in Dein Atelier! – Du weißt, was sie im Munde führt, und wie herrlich sie die Opfer lohnt – die Du ihr bringst. –

Ausdruck und Stellungen wirst Du immer am freiesten auf offener Straße studieren, weil man sich da am wenigsten beobachtet glaubt.

Hast Du einen frappanten Gegenstand entdeckt – so säume nicht ihn Dir eigen zu machen, und ihn zu fixiren zur Zeit wo das Feuer Deiner Einbildungskraft dir ihn mit aller Lebhaftigkeit darstellt; – die günstigen Augenblicke benutzen, sey Deine Weisheit, o Künstler!³⁴

34 General Observations for the Portrait Painter: Artists, be unbiased. Give to each part what belongs to each – to the eye what is of the eye, to the mouth what is of the mouth. Do not direct yourself with partisan predilection to the execution of one part while you neglect another part. Study nothing so much as the harmony of all the parts and that which accords together and that which does not accord together, that which always and that which never finds its way together. Bring in all the traits of the face, the folds of the forehead, the perpendicular and the horizontal folds, the creases around the eye and the nose all of one and the same character, all of one moment, not of successive moments impossible at the same time.

Connect everything with everything. Let nothing be isolated, statuesque, standing by itself. Let everything of the same figure be congruous and let the whole figure fit together with all that surrounds it.

Look at each man and each work for the true, the good, the characteristic, and say to yourself determinedly and in explicit words why you find it good, natural, excellent.

So also with that which has mistakes. What is mistaken, and why do I call it mistaken? Wherein does it deviate from truth and from nature?

Let yourself never be dominated by judgments, not even the most famous ones, that are against truth and nature; let this never impose itself upon you as beautiful and good.

As a rule, there is some element of truth in all, even in the weakest and most awkward judgments of connoisseurs and nonconnoisseurs. The awkwardness of stupid non-connoisseurdom should never prevent the artist from testing and using the true judgment, which quickly eludes the usual measure of human insight and a sense for truth.



Fig. 15. *Johann Heinrich Lips, Johann Wolfgang von Goethe, 1791, etching, 10³/₈ in. (29.9 cm), Eidgenössische Technische Hochschule, Zurich, Graphics Collection.*

Appendix II

Aus Goethes Einleitung in die Propyläen 1798

Die vornehmste Forderung die an einen Künstler gemacht wird, bleibt immer die: daß er sich an die Natur halten, sie studiren, sie nachbilden, etwas, das ihren Erscheinungen ähnlich ist, hervorbringen solle.

Where the artist perceives something good, even in the worst work of art, let him lift it out, let him say to himself decisively why this merits being called good or true or beautiful. Nothing is more common, and in my opinion more unreasonable, than to look upon ordinary, flawed works with total disdain or to pass them by without looking at them. Not only can one learn from their flaws to avoid the same. Each one has something individual, something in which it has a particular measure of success, which supplies matter for reflection. Mengs and Gessner often tarried over mediocre works and learned something from them that moderate or mediocre geniuses left unused and uncontended.

Wie groß, ja wie ungeheuer diese Anforderung sei, wird nicht immer bedacht, und der wahre Künstler selbst erfährt es nur bei fortschreitender Bildung. Die Natur ist von der Kunst durch eine ungeheure Kluft getrennt, welche das Genie selbst, ohne äußere Hilfsmittel, zu überschreiten nicht vermag.³⁵

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How unspeakably much can thus be learned from the despised paintings and etchings of a Lucas Van Leyden, Albrecht Dürer, and even Martin Schoern [Schöngauer], Seybald Boehm [Hans Sebald Beham], Cranach, and other works of art discarded by artists of taste. The lack of taste should never frighten away a man of taste from such works – as little as the elusive, unspirited taste in so many more recent works of the French and English, which often induce compassion in the true artist, should be looked upon without making true use of them.

The artist cannot exercise himself enough in spirited and truthful drafts or attempts. But with each draft he should have a particular purpose, with each one saying to himself, «This is what I want, I want to depict the emotional state, passion.»

He should ask himself exactly, how do the eyes and eyebrows appear here, the nostrils, the lips, the forehead, and the folds of the cheeks? Which features must appear necessarily, and which then could not be brought into appearance? What movements can be perceived at the same time next to one another and which could not be perceived simultaneously?

And if he wants to simply fantasize and make drafts or sketches without putting these questions to himself, let him do so, but then let him study them and ask himself, «Which features are of definite, decisive significance? Which are harmonious among themselves? Which could be omitted without loss to the character? Which should be reinforced? Which might be made softer and less prominent?»

If he looks through portraits or historic works of art and some creations do not impress him very much or not at all, let him nevertheless tarry over them, lift out the basic lines, and not rest until he knows how to give a clear account for their significance or insignificance. Let him write a characterizing word under each of his sketches, that he may retain them in clearest memory. As it lies in the nature of the artist that he depicts himself in his works, so it is necessary for him, too, that he knows himself and cultivates the talents that are commensurate with his genius and his nature, so as not to waste his time in an unfortunate manner with the study of objects for which nature has denied him affinity.

Let Aurora call you, Oh Artist, to your atelier. You know what she carries in her mouth and how gloriously she rewards the sacrifices that you bring her.

Expressions and positions you will always study most easily on the open street, because that is where people consider themselves least observed.

If you have discovered a striking object, do not delay to make it your own and to fix it at the time that the fire of your imagination shows it to you in all vivacity. To make use of such favorable moments, Oh Artist, let this be your wisdom. (Translated with Prof. Peter M. Schaeffer)

- 35 The highest demand that is made on an artist is this: that he be true to Nature, study her, imitate her, and produce something that resembles her phenomena. How great, how enormous, this demand is, is not always kept in mind; and the true artist himself learns it by experience only, in the course of his progressive development. Nature is separated from Art by an enormous chasm, which genius itself is unable to bridge without external assistance (see note 8).