

Alfred Bader

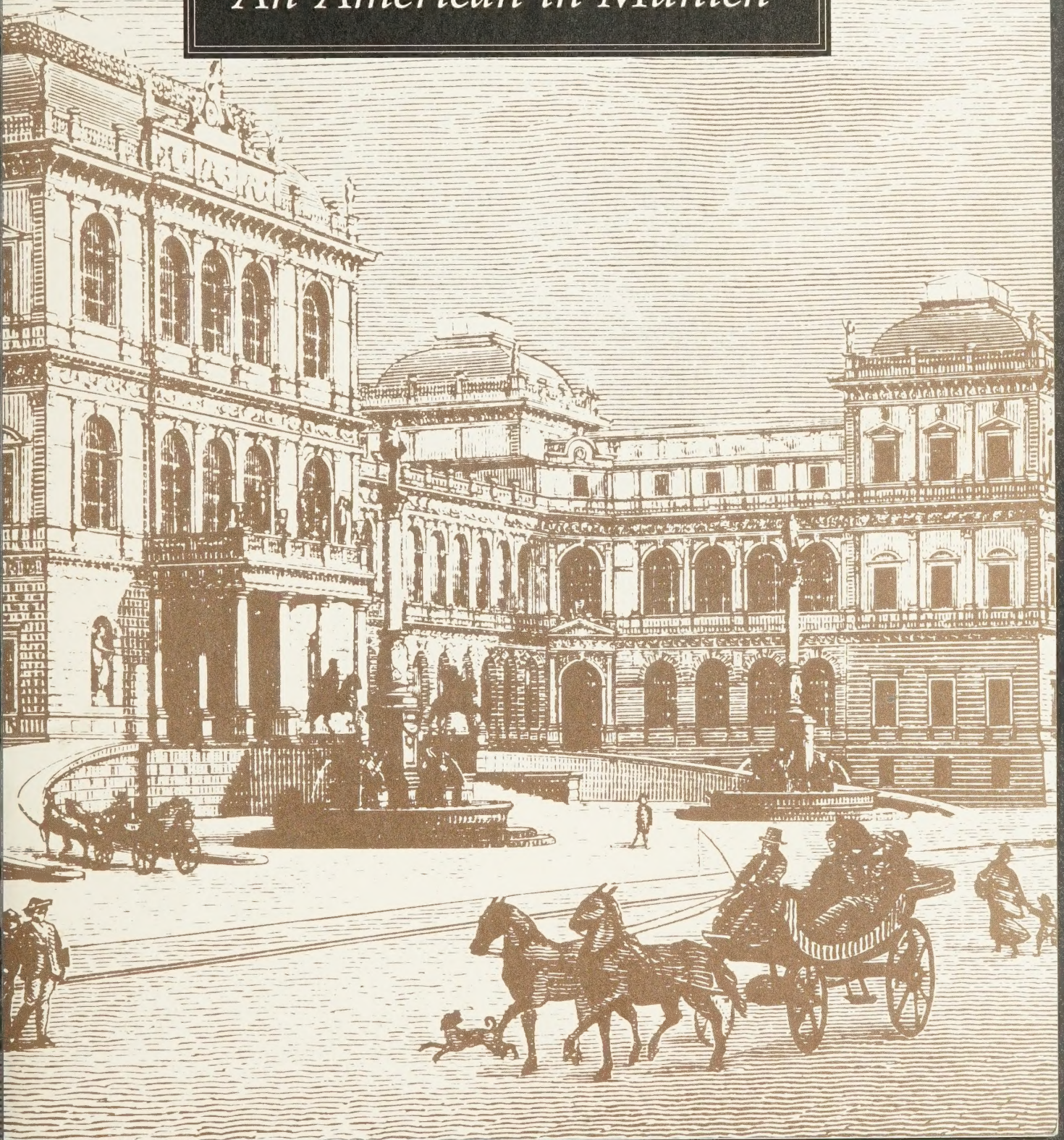
Alfred Bader Fine Arts

Richard Andressen: An American in Munich-
Indiana University Art Museum

1991

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Richard Andriessen
An American in Munich



This project has been made possible with the generous support of Leland G. Howard and Eli Lilly and Company.

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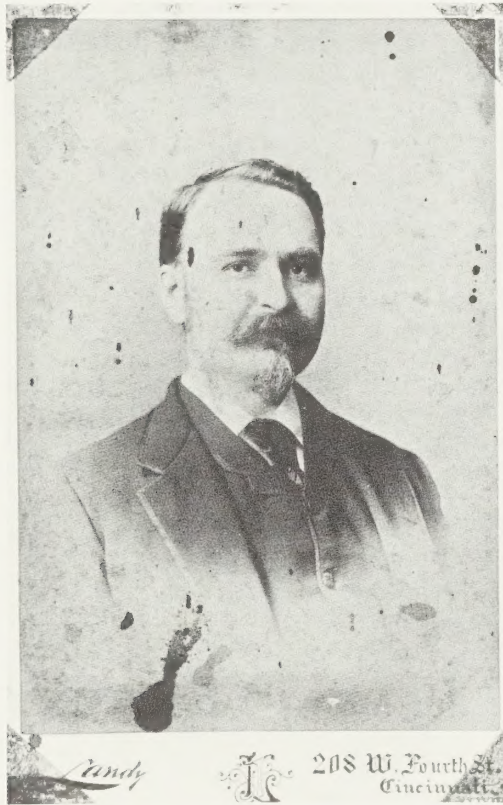
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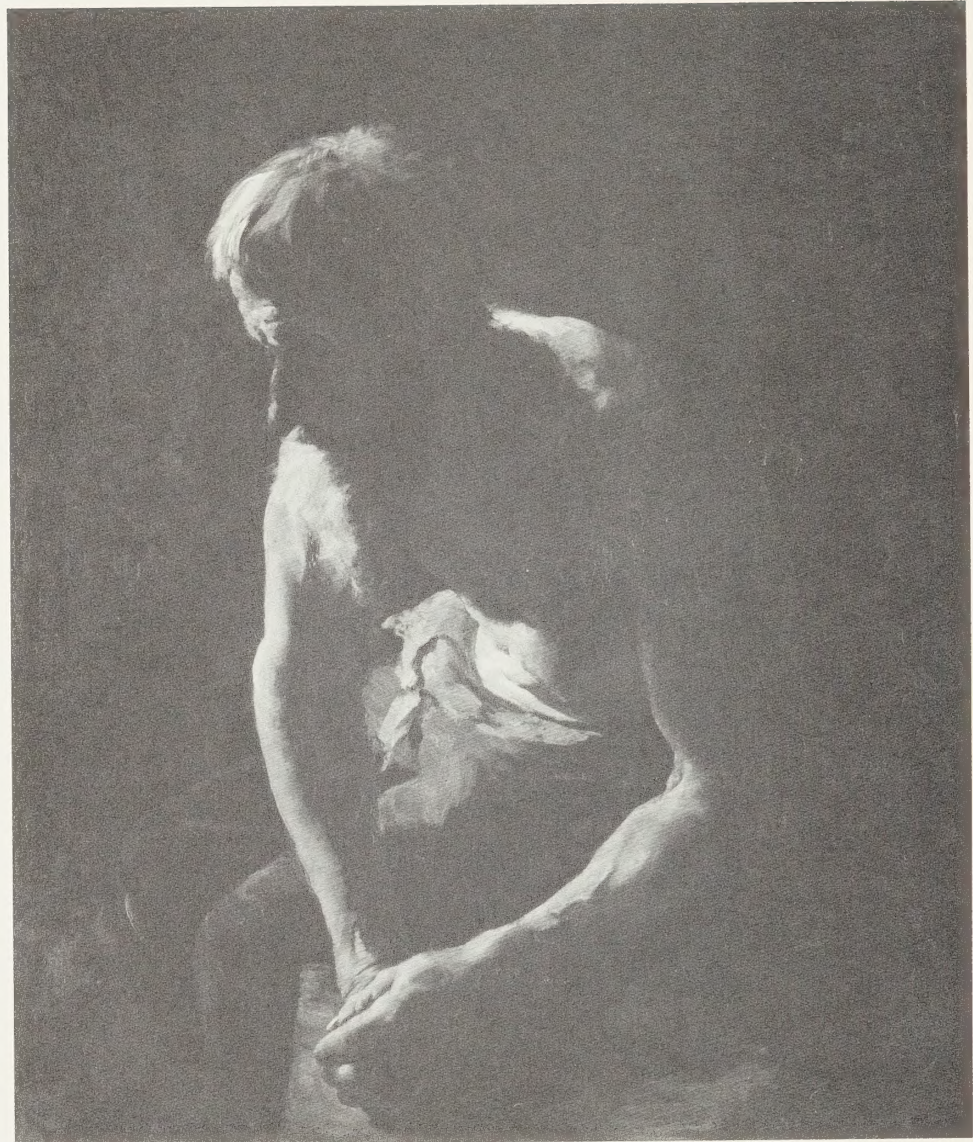
cover:
Richard Andriessen
ca. 1890-1900
from an albumen photograph

Registration card
Royal Academy of Painting, Munich
1880-1881
cat. 35

Royal Academy of Art, Munich
fig. 2, p. 9

Richard Andriessen
An American in Munich





Torso of a Male
cat. no. 28

Richard Andriessen
An American in Munich

Leland G. Howard

Indiana University Art Museum
Bloomington

Foreword

Every once in a while an exhibition comes along which illuminates our mission as a university museum, allowing us to perceive our role with heightened clarity. *Richard Andriessen: An American in Munich* is one such defining project. Proposed to the museum by Leland G. Howard, who had acquired and researched a cache of "lost" drawings and paintings by a talented and long-forgotten artist, Richard Andriessen, this exhibition and catalogue afford us the opportunity to do what we do best: research, display, and publish artworks which will stimulate further work from the students and scholars, artists and art historians, whom we serve.

Born in 1856, Richard Andriessen emigrated to the United States as a child, returning to his native Germany in 1878 to study art at the Royal Academy in Munich. Back in the United States, his studies completed, he settled into the obscurity from which Lee Howard's work only now has rescued him. Already, Howard's work on this neglected artist has borne fruit: an Andriessen drawing in the University of Georgia Museum of Art collection has been discovered. Perhaps other museums, collectors, and scholars, spurred on by these beginnings, will rediscover other work by Andriessen, improving our understanding and adding to our knowledge of the artist.

To add to the body of art historical knowledge is gratifying for any museum; what makes this exhibition particularly exciting to a university museum has to do with the nature of Andriessen's work itself. As Lee Howard's essay explains, Richard Andriessen was an academic artist, trained in a tradition which persists—albeit modified—in a great many modern university art departments, and which is vigorously alive in the Henry Radford Hope School of Fine Arts at Indiana University. Fine arts have been taught at Indiana University since the nineteenth century, and the university has remained steadfastly committed throughout many decades of changing tastes and styles to the traditional concept of figure drawing from the model as part of a young artist's training.

Since the Renaissance, Western art has been based on the primacy of the human figure, which also became the center of study in the schools of art found across Europe in the late eighteenth century. The curriculum of the Royal Academy in Munich, where Andriessen studied in the early 1880s, was mirrored in similar schools in England, France, and the United States. Many Americans traveled overseas, like Andriessen, to study at these European academies, bringing the methods and values of this teaching system home when they returned. In the midwest, with its strong German-American communities, the influence of the Munich curriculum illustrated in Andriessen's student work was especially important. Cincinnati, Pittsburgh, Chicago, and Indianapolis all became centers of academic art instruction based on this European model. In Bloomington, where the fine arts department was founded in Andriessen's day, the legacy of this system is still felt, and contemporary students will find it instructive to compare their current exercises with those of a hundred years ago.

The drawings from casts, engravings, and the model; the carefully rendered portrait heads; and the supplementary sketches and documents which are included in this exhibition give us precious insights into the venerable training methods which yielded such bounty in the past. While modern students may approach their studies differently and are taught to look and work in new materials and diverse ways, they can recognize in Andriessen's work the common experience of the figure that binds the past and the present together, contributing to the value of the exhibition.

On a more personal level, this project means a great deal to us. Lee and Pat Howard long have been generous friends of the Art Museum. We are grateful to them once again for having supported this exhibition not only with the loan of the material but also with financial support, supplemented by a matching grant from Eli Lilly and Company. Moreover, Lee has shared with us his expertise, demonstrating that in his years after retiring from Lilly management, he has become a talented art historian, dedicated to his calling, meticulous in his research, and possessed of a discerning eye.

Lee Howard's enthusiasm for this work is shared by his good friend, Dr. Alfred Bader, and Dr. Bader's connection with the project adds another dimension of interest for us. It was Alfred Bader who discovered this trove of material in Cincinnati and who preserved it through the years, believing strongly in its ultimate value and its significance as an art historical find. Lee concurred with Alfred's assessment, and he has dedicated this catalogue to his friend.

To Alfred and Isabel Bader, and, at the Indiana University Art Museum, to Brian Garvey, Linda Baden, Michael Cavanagh, Kevin Montague, Jerry Sinks, and Diane Drisch, we extend our heartfelt thanks for all their efforts. Most importantly, to Lee and Pat Howard we express our deep appreciation for their generosity, vision, and friendship.

Adelheid M. Gealt
Director
Indiana University Art Museum

Kathleen A. Foster
Curator,
19th- and 20th-Century Art



Woman Wearing a Locket
cat. no. 19

Richard Andriessen

An American in Munich

Leland G. Howard

Who was Richard Andriessen? My introduction to his art was in the early 1970s shortly after my friend and fellow art enthusiast, Dr. Alfred Bader, purchased a major Munich-style oil painting by him. A careful review of the literature produced nothing. This served to heighten Alfred's curiosity and led him on an extended but fruitful search. The results of this investigation, and Alfred's acquisition of additional artifacts and works of art by the artist, provide the basis for this catalogue and exhibition.

It is rare for a collection such as this to survive, and this exhibition is dedicated to Dr. Alfred Bader, whose vision in securing and conserving this important collection has made the exhibition possible.

Alfred tells me that he bought his first work by Andriessen (cat. no. 28) from an art gallery in Cincinnati in the early 1970s. The owner alleged that it was a Spanish seventeenth-century work, but Alfred pointed out to him that this was impossible: the unlined canvas and the paint film were late nineteenth century. Cleaning revealed Andriessen's signature and the date 1880. When Bader visited the gallery again, he inquired of the dealer whether he had other works by Richard Andriessen. With a laugh, the dealer said, "So you also have discovered the artist. His works are quite rare, and I have no others."

Bader visited many galleries in Cincinnati looking for works by Andriessen and finally met a dealer who was married to a relative of the family, and who had acquired many works from Arthur Andriessen, one of Richard's sons, still living in Cincinnati. The dealer visited Bader in Milwaukee and sold him fourteen Munich model head drawings, various other drawings, oil paintings, and watercolors by the artist. A second lot was obtained later at a large flea market near Cincinnati, where the same dealer had a stall. This lot contained additional drawings and some documents.¹

The total collection of one hundred and forty-five pieces contained three oil paintings, fourteen head studies, twelve watercolors, ninety-five pen and ink, charcoal, and pencil drawings, several lithographs, three photographs, and sixteen documents and miscellaneous artifacts. The documents included Andriessen's Royal Academy of Art Registration Card (1880/81, with envelope), his certificate of naturalization, his marriage certificate, and several other rare and useful documents. Most of the works of art and documents date between 1879 and 1881, when Andriessen was a student at the Royal Academy of Art in Munich.

Bader found Richard's son, Arthur Andriessen, living in seclusion in Cincinnati; but Arthur was almost senile, and Bader was not able to obtain any information about Richard Andriessen from him. However, from the documents and from other research, we can piece together a few details about the artist's life.

According to his marriage certificate, Richard Andriessen was born in Ratibor, Germany (now Raciborz, Poland) on February 3, 1856. He probably emigrated to America with his parents, Friedrich and Louise Hirte Andriessen, who eventually settled in the small town of Beaver, Pennsylvania, near Pittsburgh.² His certificate of naturalization tells us that he became an American citizen in Pittsburgh on October 12, 1878. Soon after, he sailed for Europe and enrolled at the Royal Academy of Art in Munich on December 5, 1878. In his application for admission, Richard Andriessen listed his age as twenty-two, his residence as Pittsburgh, and noted that his father was a civil engineer. The new student joined forty-two other Americans studying at the academy that year and was assigned to the entry level class that drew after casts of antique sculpture.³

Why did Andriessen want to study art in Europe? Surely his German heritage was one factor: no doubt he could speak German fluently. Perhaps, too, he was drawn, as so many other aspiring artists were, by the opportunities that Europe offered. William Merritt Chase, who also had studied in Munich, had said: "The best place to study is anywhere,"⁴ but when asked if he would like to study art in Europe, replied: "My God, I'd rather go to Europe than to Heaven."⁵ Moreover, a firsthand study of art by the old masters, an important base upon which to build, was almost impossible in America—the treasure houses for such works were in Europe. Another factor was that a European art training might help an artist gain the acceptance of American art collectors, who usually preferred European art.

For aspiring American artists in Andriessen's day, France was the most popular center of study, although many artists continued to work in Germany, following the preference of an earlier generation. By the mid-1860s, Munich had surpassed Düsseldorf as Germany's most important center. The arts were generously supported by the Bavarian kings from Ludwig I to Luitpold, prince regent from 1886 to 1912. In this favorable climate, foreign artists and art students were welcome in Munich.

The Indiana artist, William Forsyth, who arrived in 1882, gave his reasons for selecting the Bavarian capital: "Munich was the cheapest capital in Europe to live and study art in. But the chief reason was that the names of the younger American artists of most renown at that time were those who had been Munich students. Duveneck, Currier, Chase, Shirlaw...were well known names in the art world of this country...."⁶

Compared with the art schools in Paris, the Royal Academy of Art in Munich was not only more accessible but was considered by some as the place for more serious study. Again, Chase offered a pithy comment: "I went to Munich instead of Paris because I could saw wood in Munich instead of frittering in the Latin merry-go-round."⁷

When Andriessen arrived in 1878, he entered a beautiful old-world city. Divided by the river Isar, Munich sits on a high plain located about twenty-five miles north of the Alps. Overlooking the city stands the fifteenth-century Frauenkirche, with its twin brick towers and their blue-green copper domes (cat. 2). Another landmark, the Alte Pinakothek, with its important collection of old master paintings, played a pivotal role in the artist's training (cat. 7).



fig. 2. Royal Academy of Art, Munich, from Gottrid von Neureuther, *Architekt der Neorenaissance in Bayern 1811-1887*, exhibition catalogue, Munchner Stadt Museum, Munich, 1978, p. 118.

The crowd of American students in Munich also may have been drawn by another, rising landmark: the lavish new building of the *Königliche Akademie der bildenden Künste* (The Royal Academy of Painting), under construction since 1876. By the end of 1879, this massive and elegant facility was nearing completion, and Andriessen surely enjoyed the use of its new studios by 1881 (fig. 2). Only male students were admitted to the academy, but many female students studied in Munich, since private art instruction was readily available.

Andriessen matriculated just before the royal decree of 1879 that expanded the academy's course of study to eight years: five years in preparatory work and three years in master classes. Most new students like Andriessen spent one year drawing from the antique, two years drawing from life, and two in technical painting classes before entering the master classes. The council of teachers was, however, empowered to lengthen or shorten the time in individual cases. No pupil was allowed to stay in the academy more than ten years.⁸

While the Andriessen collection contains several letters, none by the artist discusses his experience while studying at the academy. Fortunately, several such letters from the same years, by the Indiana artist Theodore C. Steele (1847-1926), do survive. He was studying at the academy at the same time as Andriessen, and his letters provide useful insights into the life of a young American artist in Munich.⁹

Steele was thirty-three years old when he registered at the academy on October 16, 1880. Since he was already an experienced artist, he was not required to draw from casts but was admitted directly into the life class. Steele, in an undated letter, commented upon his acceptance: "After consulting with several Americans who have studied for some time, I concluded to enter the nature class of Professor Benzcur. The Royal Academy has sixteen different professors and Benzcur is one of the best and is generally thought to merit [respect] as well as [provide] the closest of criticism. I was admitted [by] the professor upon examining the different paintings I had brought with me."

Andriessen, like Steele, probably had to show samples of his work, although none of his drawings or paintings from the period prior to his admission seem to have survived. Since he was initially assigned to drawing from the antique, the skill he demonstrated at this point was probably minimal. Catalogue numbers 3, 4, 5, and 8 illustrate the nature of the exercises done in this class. The students drew from plaster casts, making line and shaded drawings designed to illustrate the contour and modeling of the subject.

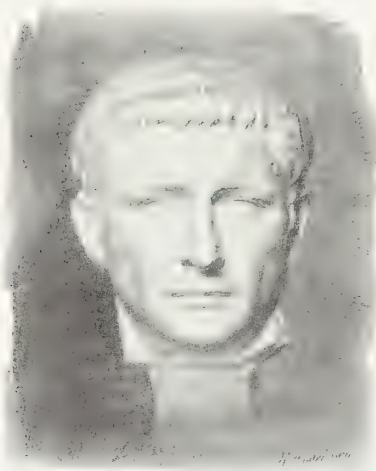
In Benzcur's life class the students drew directly from the model, making studies of the model's head and nude figure studies. In a letter of early 1881, Steele wrote:

For months in school I have done nothing but draw from life continually as we have five months more of this work for I will not enter the painting class until next fall I ought to be by that time a pretty fair draftsman. I enclose a few sketches from some of the models as examples of charcoals. These heads we draw lifesize—generally with charcoal. Our professor does not care for light and shade and tone so much as he does for absolute and perfect contour.

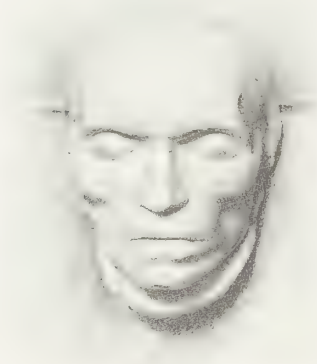
Holbein and Albrecht Dürer are the great modelers in this respect. This system of drawing teaches me just where I am the weakest and will no doubt be of the greatest benefit. In addition to this regular work we spend two hours every day drawing from the nude, making the figures about twelve to fifteen inches in length.... Then we have the lectures in anatomy by one of the professors in the [medical school]. This is attended by all of the students and is very interesting. We have lectures about perspective [art history], architecture and anatomy. The lectures are given in German.



Silenus with the Infant Dionysus,
after a Cast of an Antique Sculpture
cat. no. 5



Augustus Caesar, after a Roman Portrait
Sculpture or Cast
cat. no. 3



Death Mask [?]
cat. no. 4

Some additional details are contained in a letter to one of Steele's financial sponsors, Herman Lieber, dated March 20, 1881:

I will tell you what I am doing in school. We draw from life from 6 to 8 hours every day charcoal, pencil, crayon, pen and ink, anything we may fancy is used but generally charcoal. In the teaching they follow Albrecht Dürer and Holbein where close and accurate control is what they desire more than light and shade or tone, for these things they say belong to painting.

It is surprising in drawing the head how close they make the scholar study the eyes, the nose, and the mouth to its utmost detail. Not that all detail is to be painted but because the artist must know all detail to be able to seize the characteristic ones in painting broadly.



Anatomical Drawing:
Side View of a Skeleton (left) and
Muscles of a Man's Leg (right)
cat. no. 9



Karlstor and the Cafe Danner [Dauner], Munich
cat. no. 1

While perfect outline may have been stressed by the instructors, Andriessen's fourteen study heads (cat. nos. 14-27) show that careful modeling was also achieved by him through the use of light, shade, and tone.

Models were used extensively at the academy and could be hired privately. A great variety of models of various shapes, sizes, and ages were studied. Some specialized in playing roles such as a peasant or a monk and arrived in costume. Charlotte Weeks, writing in the *Magazine of Art* in 1881, mentions that younger models could be found in the kitchen of the Cafe Dauner at lunchtime.¹⁰ This cafe must have been well known to Andriessen, for we have his drawing of it (cat. no. 1).¹¹

Andriessen entered life class in the fall of 1879, a year after his arrival, and most of his extant study heads are dated 1880. His anatomical drawings of the leg and the charcoal of the skull were probably done during the period when he attended lectures in anatomy (cat. nos. 9, 10).

Andriessen obviously understood anatomy when he drew the nude (cat. nos. 11, 12, 13). He also quickly learned how to capture the character of the model on paper. The beautiful studies of heads he produced so soon after his arrival are the result of his innate ability, perhaps aided by prior art instruction in America and certainly enhanced by the high quality of the instruction he received at the academy.



Nude Woman Reclining
cat. no. 13



Nude Man Reclining, Facing Right
cat. no. 12



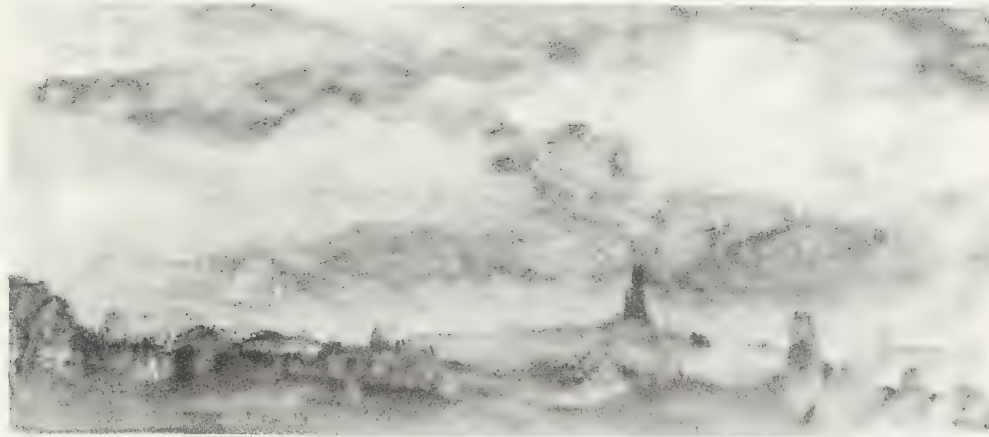
Two Satyrs, after a Painting by
Peter Paul Rubens in the Alte Pinakothek
cat. no. 7

While the identity of his teacher is not known, a copy of his report card covering this period, probably in Andriessen's handwriting, illustrates his progress: "The Royal Bavarian Academy of Fine Arts in Munich certifies herewith that Andriessen, Richard from Pittsburgh has visited the Academy as a student of the nature class during the years 1879-80 with very great attentiveness and he has made very good advances and his behavior was excellent. His works were honored by the Collegium with a bronze medal. Signed by the director Karl von Piloty and by the secretary and dated Munich, 26 July, 1880."

Outside of the classroom, an artist's education continued. T. C. Steele wrote to another of his financial backers, a Mr. Fletcher, to comment on the quality of his training and the extracurricular opportunities in Munich: "I am perfectly satisfied with the teaching at the Academy. The professors are close and accurate critics and concentrate on doing the best that they can do for the student. Vacations and all of my leisure time I put in study and in copying from old masters at the Pinakothek. The gallery is particularly rich in works from the German and Netherlands schools."

Steele assumed, like most of his contemporaries, that an important aspect of the student's education was to study the art of the old masters to absorb lessons in paint handling, color, and composition. As a more advanced student, he spent much of his time in Munich's famous museum, the Alte Pinakothek, and wrote: "Some of Rembrandt's and Van Dyck's finest things are there, while Teniers and De Hooch and with the works of these men I am particularly delighted, Van Dyck to me is especially the perfect example and I hope to make many sketches of his most notable paintings."

Andriessen, although younger and probably busier with class sessions, seems to have followed Steele's practice of copying at the Alte Pinakothek. His sketchbook contains a sketch after Rubens (cat. 7), and another drawing shows that he was copying engravings after Raphael (cat. 6).



Skyline and Clouds #1, cat. no. 32

Landscape was not taught at the academy during the nine-month school year. The students were encouraged to do landscape painting during their summer vacation, with the assumption that most landscapes would be finished in the studio, not out-of-doors.

Judging from his work, Andriessen may have been encouraged to undertake landscape painting by a less conventional source. The informal teacher and mentor of many of the American art students during this period was the expatriate, J. Frank Currier, who had arrived in Munich in August 1870. Later in the decade he was considered to be the most talented American student there, and his watercolor landscapes, some of which were exhibited in the United States in the autumn of 1878, were influential and controversial examples of the new style known as "impressionism." According to Nelson White, Currier's biographer, "Currier first went earnestly into water colors in 1878, beginning in early summer with the vaguest impressions of changing effects in sky and land (trying only for values without form)...."¹² A master at grasping the transitory effects of light on canvas and paper, Currier frequently gave his paintings a sketch-like quality. He also influenced many artists who were working in and around Munich at that time.¹³

Steele commented on Currier in an undated letter to the Indiana artist Will Richards: Mr. Currier under whose direction I have maintained [said] this summer you have made some decidedly big steps. You are working in the right direction and next summer's work will tell—he is a man whose opinion I value very highly for he is honest and frank and is not caught by any cheap [fashion] and is a man of the first attainments in art—he studied here some 12 years for he considers himself still a student though in landscape I doubt he [is surpassed] in Munich. It has been a [great] satisfaction for me to associate with him in this summer's work. While it is possible that I [may] be still more closely associated with him in the future occupying the same studio.



Landscape with Trees by a River, cat. no. 31

Since Munich art circles were small, Andriessen probably knew Currier and his work. Perhaps Andriessen's strongest visual link to Currier appears in his watercolors of brilliant sky effects (cat. nos. 32, 33) that Currier might have suggested and certainly would have supported.

Andriessen received the following advancement in the fall of 1880: "Permit 1880-1881, For Andriessen, Richard from Pittsburgh, a student of the school of Loefftz, to visit the Academy of Fine Arts. Munich, 19 October, 1880. Signed Director Karl von Piloty and Secretary N. Carriere." No doubt Andriessen was pleased to become a student of Ludwig von Loefftz (1845-1910). Loefftz just recently had followed Wilhelm von Diez (1839-1907) as a painting teacher and was considered by many to be the finest master in the academy.

Most of the oil paintings that Andriessen completed in technical painting class remain unlocated. Since his major oil painting, *Torso of a Male* (cat. 28),¹⁴ is dated 1880, and based upon the date of his permit to enter Loefftz's class, the student spent only one year drawing from life. This painting is clearly the work of a mature artist and shows the rapid progress Andriessen made during his brief time at the academy. Painted in the somber tones characteristic of the Munich School, *Torso of a Male* is beautifully modeled in the manner of the seventeenth-century Neopolitan and Spanish artists such as Jusepe de Ribera. Here strong light and shadow bathe the sitter's flesh to produce a convincing realism.

The details of Andriessen's life are sketchy, and it is not even known how long he attended the Royal Academy, since most of its records were destroyed during the Second World War. We do know that as early as 1882 he was working as a commercial lithographer in Munich. Fortunately, several examples of these lithographs survive (cat. no. 29). This work expanded his artistic scope and must have provided some needed income.

In 1883 Andriessen married Mathilde Pischletsrieder of Munich, who was eight years his junior. Their marriage certificate listed his father as deceased and the residence of his mother as Columbus, Ohio. The two attesting witnesses at the ceremony were the artist Cleves Montgomery Moore and August Gemming, an inactive German army reserve lieutenant. The Andriessens' union produced five children: Arthur, Emma, Hortense, Hugo, and the baby, Oscar, who lived only five weeks. Their second child, Emma, was born on December 9, 1885, in Allegheny (Pittsburgh), Pennsylvania.¹⁵ So it is possible that Richard had returned from Europe with his wife and first child Hugo early in 1885. By 1890 Andriessen's name appeared in the city directory of Cincinnati, Ohio, where the artist joined the Strobridge Lithographing Company, which employed many artists. On October 1, 1910, at the age of fifty-four, Andriessen died of heart failure while trying to catch a trolley car. He was buried on October 4, in Spring Grove Cemetery at Cincinnati.¹⁶

Almost nothing is known about the artist as a person. Two letters, in delightful Victorian prose and originally in German script, from August Gemming to Andriessen, suggest that he was poor, proud, possessed a jealous nature, and when provoked could exhibit a fiery temper. These letters were so important to Richard that he kept them all his life.¹⁷ Selected parts of this revealing correspondence were even underlined in ink as noted and again in red and blue crayon, perhaps by Richard or Gemming, for emphasis.

DECLARATION

Because differences arose between Mr. and Mrs. Andriessen as a result of a visit I paid to the family of the artist Andriessen, (when Richard Andriessen was absent), I certify herewith, in writing and with my word of honor, what I have already stated orally today, *That I will never again enter their apartment*, particularly because I am a friend of Mr. and Mrs. Andriessen, I do not want their peaceful family life disturbed in any way. Since Mr. Andriessen and I have taken back the insults which we wrote to each other when we were overwrought, our previously friendly relationship remains intact.

Munich, July 13, 1882

Verified with my own signature
August Gemming
Royal first lieutenant
Inactive

Clearly there were problems in the marriage, in part, perhaps, because of the difference in age and religion. Richard was a Protestant and Mathilde was Catholic. There were also financial difficulties, and Richard had a temper. August Gemming's second letter focuses upon some of these problems:

Dear Richard!

Munich, June 24, '84

I would rather not say anything about your registered letter mailed to me this morning—because when it comes to jealousy you are hardly recognizable. I only say one thing: *I'm sorry for you!* Let's just say: Let's forget it!

If I had had any idea that Mathilde doesn't know that you forced me to accept 100 marks, which you don't owe me at all—I would have posted the money back to you immediately. Mathilde made this fact clear to me in the Goethestrasse, so this sum belongs to you again. *How*—I ask you as a *sensible human being*—do you expect to *feed* yourself and your family—pay your rent and pay your debts—when you have *nothing!* You can keep your lousy 100 marks—which don't make me either richer or poorer—it would be better for you, your wife and child to have them *so you don't go hungry!* Because of your clumsiness and *excitability* you will lead your *poor wife* to ruin—since *this kind of behaviour* doesn't help—it must be clear to you that you must strengthen her shattered nervous system!

Richard! *I beg of you, in your own interest, leave the whole thing be and don't drive me to the brink! Be sensible!* Treat Mathilde lovingly and well and *let her go for a couple of weeks for rest in the country. She needs the country for her health's sake!* The following statement will suffice! Once again I offer you my hand as a friend! Take it—and all will be well again. I will forget everything—what you said to me when you showed me the door and what you *wrote* to me today. I too, *if I have ever insulted you,* take everything back!

I am not excitable—God knows that! I tend to be *peaceful* to myself and others! But—I swear to you "*When I am roused my anger knows no limits!*"

In the name of God, I expect from you today, as man and *friend,* a *sensible reply!* for your own good and to calm my excited state.

Greetings and a handshake
your,
Honest Gemming

All too frequently artists who have shown promise are frustrated by the obligations of earning a living and raising a family. This was probably the fate of Richard Andriessen. There is little evidence that he pursued serious art after his return to America. With a family of five to support, he must have felt obliged to hold on to the steady income he would receive as a lithographer. Considering his early talent, we can but wonder—what might have been? We wish we could know more about this very able artist.

Author's Acknowledgments

The author is indebted to Dr. and Mrs. Alfred Bader, Dr. Adelheid M. Gealt, Dr. Kathleen A. Foster, Linda Baden, the Indiana University Art Museum, and to my wife, Pat, for their encouragement, valuable suggestions, and editorial advice.

NOTES

1. Undated letter to the author from Dr. Alfred Bader, received November 14, 1990.
2. From the marriage certificate of Richard Andriessen and Mathilde Pischletsrieder, 1883. This and other quoted documents to or about Andriessen are in the collection of Leland G. Howard, unless otherwise noted.
3. Letter from Michael Quick to the author dated March 24, 1989, which provided Andriessen's matriculation record at the Royal Academy of Art, Munich. Quick's letter of January 3, 1991, provided the reference for the number of Americans studying at the Royal Academy in 1878. See: Horstmann, G. Henry, "Consular Reminiscences," Philadelphia, 1886, p. 312. The author is most grateful for this information.
4. Roof, Katherine, *The Life and Art of William Merritt Chase*, New York, Charles Scribner's Sons, 1917, p. 30.
5. This quotation has appeared in several publications, including: Blaugrund, Annette, et. al., *Paris, 1889: American Artists at the Universal Exposition*, exhibition catalogue, Pennsylvania Academy of the Fine Arts, New York, Harry N. Abrams, Inc., 1989, p. 7.
6. Forsyth, William, *Art in Indiana*, H. Lieber Company, 1916, p. 13.
7. Roof, loc. cit., pp. 30, 31.
8. "Schools and Academies—Munich," *The American Art Review*, I, 1880, p. 134, C. 2.
9. Steele, Theodore Clement, papers, collection Theodore L. Steele, cf. Archives of American Art, Microfilm #956. Dates of the correspondence are included in the text. All Steele quotations are from this source.
10. Weeks, Charlotte, "Lady Art Students in Munich," *The Magazine of Art*, IV, 1881, p. 346.
11. Andriessen's drawing identifies it as the *Cafe Danner*.
12. White, Nelson, *The Life and Art of J. Frank Currier*, Cambridge, The Riverside Press, 1936, p. 23.
13. Currier's work was so innovative that one of his oil paintings, *Forest Interior*, number 1096, was included in the Armory Show of 1913, an honor that even Chase did not receive. See: Brown, Milton, *The Story of the Armory Show*, New York, Abbeville Press, 1988, p. 258.
14. This painting was included in the 1977 St. Louis Art Museum exhibition, *Currents of Expansion: Paintings in the Midwest, 1820-1940*, as no. 62.
15. Letter from Richard Andriessen's granddaughter, Mrs. Sue A. Casillas to Dr. Alfred Bader, dated January 17, 1978. Emma Andriessen was Mrs. Casillas's mother.
16. Letter from Richard Andriessen's grandson, Mr. Robert H. Andriessen, to Dr. Alfred Bader, dated November 17, 1977. I am also grateful to Mr. Andriessen and to the staff of the Ohio Historical Society, who located Andriessen in the Cincinnati city directories.
17. The author is most grateful to Dr. and Mrs. Alfred Bader who translated various letters and documents from the original German script.



Girl in a Pinafore
cat. no. 14



Woman with Earrings and a Headcloth
cat. no. 15



Woman with a Hairnet
cat. no. 16



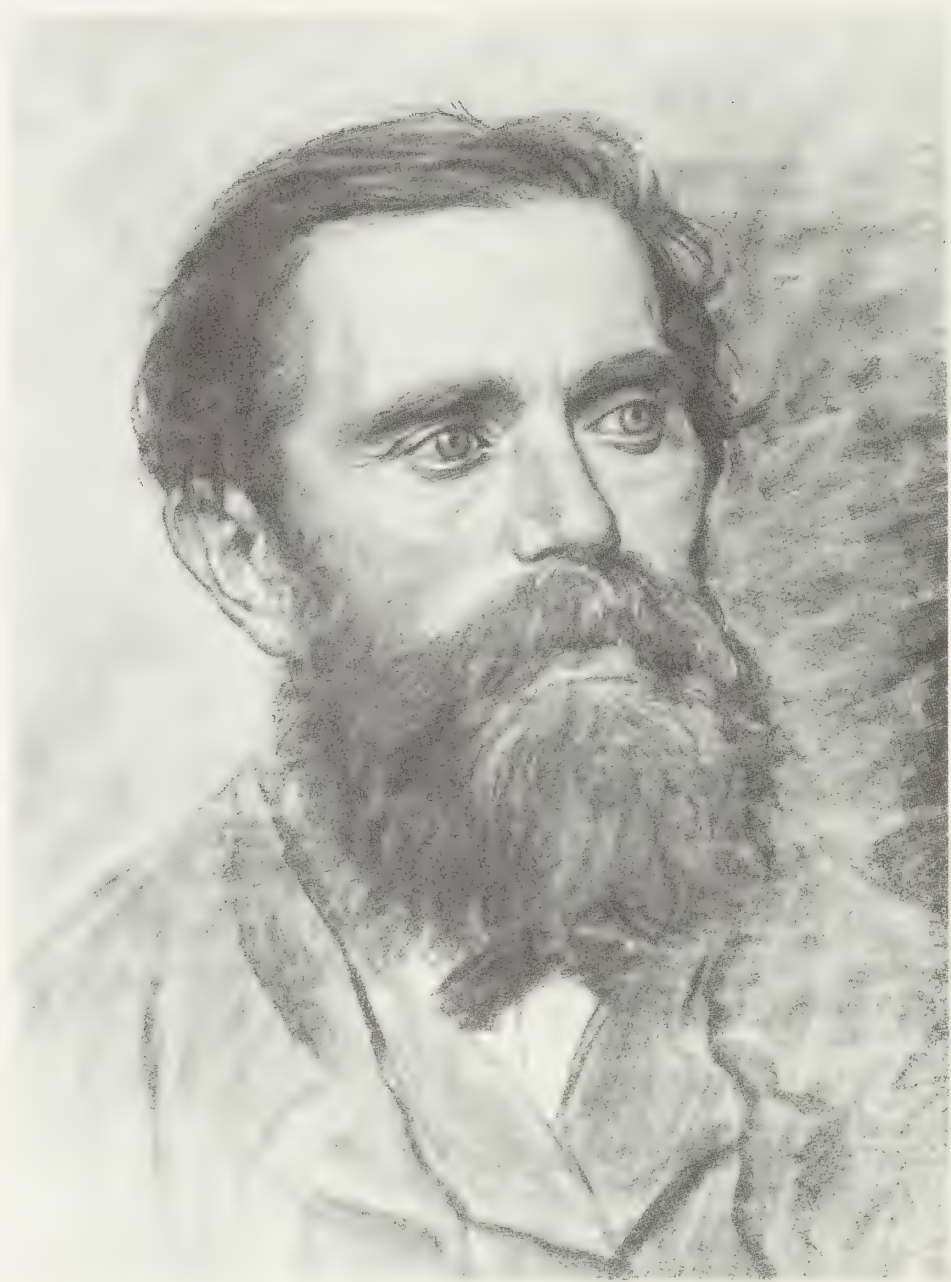
Young Woman, Facing Right
cat. no. 17



Old Woman in a Head Scarf
cat. no. 18



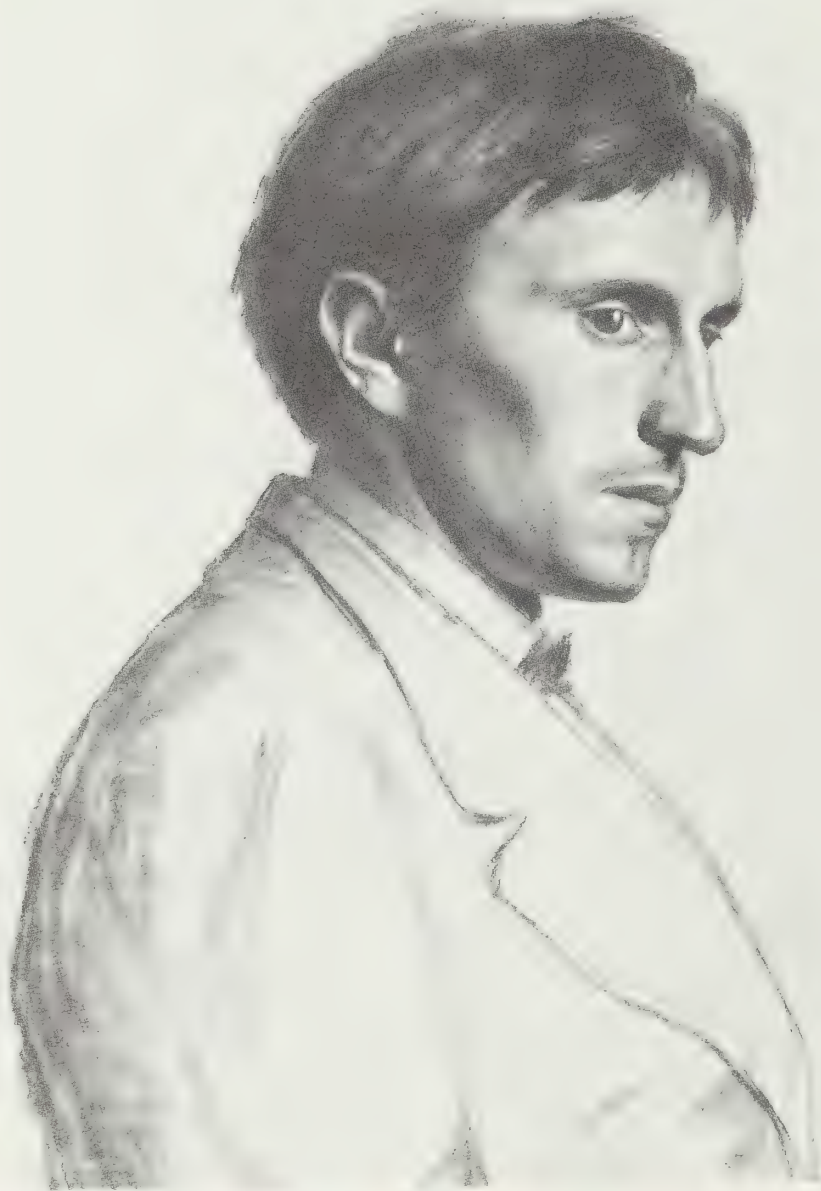
Woman with Unbound Hair
cat. no. 20



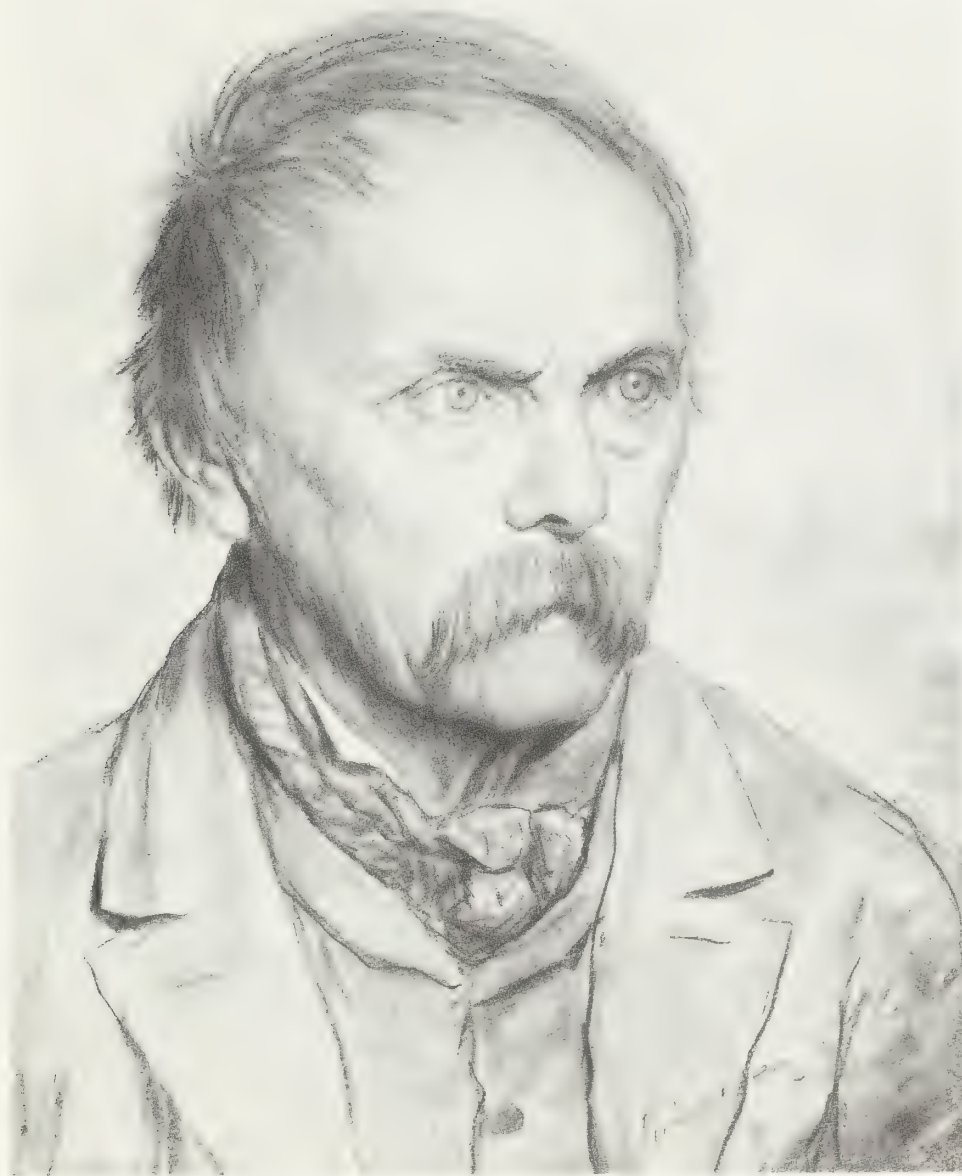
Bearded Man
cat. no. 21



Man in a Slouch Hat
cat. no. 22



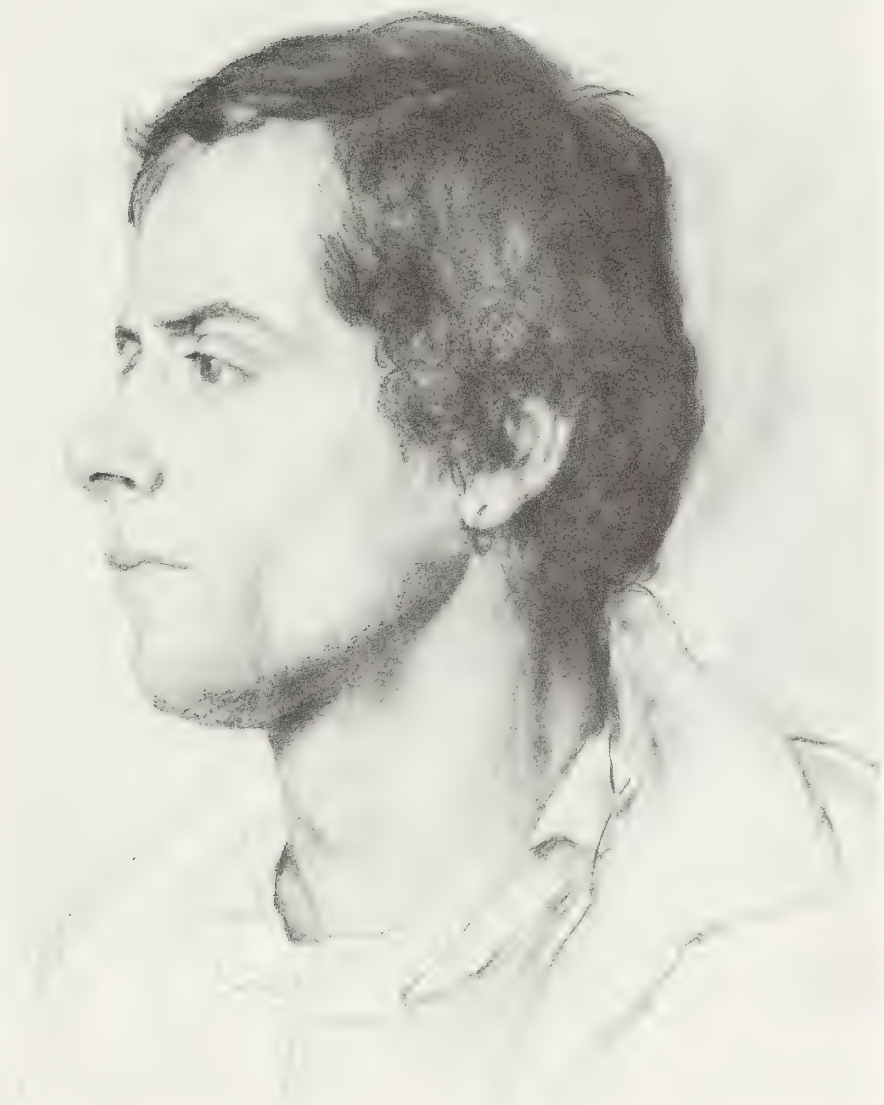
Man Facing Right
cat. no. 23



Man with a Mustache, Looking Right
cat. no. 24



Old Man
cat. no. 25



Man with an Earring, Looking Left
cat. no. 26



Woman Wearing a Cap
cat. no. 27



Salvator und Bock-Zeit,
Münchners' Freud
cat. no. 29

Richard Andriessen Exhibition Checklist

- 1
Karlstor and the Cafe Danner [Dauner],
Munich
ca. 1879-1885
Graphite on tan wove paper
11 3/8 x 15
- 2
Die Frauenkirche [Cathedral of Our
Lady], Munich
1879
Pen and ink on off-white wove paper
6 1/8 x 3 7/8
Inscribed b.l. to b.r.: View from Mr.
Barnes window, May 19, 1879
- 3
Augustus Caesar
after a Roman Portrait Sculpture or
Cast
ca. 1879
Charcoal on tan wove paper
24 x 18 (irr.)
Inscribed in ink, b.r.: R. Andriessen; in
graphite: 35
- 4
Death Mask [?]
ca. 1879
Pen and ink on tan wove paper
18 5/8 x 10 7/8
- 5
Silenus with the Infant Dionysos,
after a Cast of an Antique Sculpture
1879
Albumen photograph of a charcoal
drawing
8 7/8 x 5 5/8
Inscribed in the image, b.r.:
R. Andriessen/1879
- 6
Venus, Ceres and Juno,
from an Engraving after Raphael's
Frescoes, "The History of Cupid
and Psyche"
ca. 1879
Graphite on tan wove paper
12 x 9 3/4
Inscribed b.l.: Passarant II p. 283 N3;
b.r.: Raphael Sanzio. Kupferstich
Cabinet zu München
(Amor & Psyche)
- 7
Two Satyrs,
after a Painting by Peter Paul Rubens
in the Alte Pinakothek
ca. 1880
Graphite on tan wove paper, bound in
a sketchbook
5 5/16 x 8 5/8 (13 1/2 x 22)
Inscribed b.r.: P. P. Rubens Pinakothek
Inscribed in ink inside front cover of
sketchbook: R. Andriessen/
Munich/Bavaria; in graphite: R.
Andriessen. 1879.
- 8
The Artemis of Versailles,
after a Cast of a Roman Sculpture
ca. 1880
Graphite on tan wove paper, bound
in a sketchbook
(see cat. no. 7 for measurements,
inscription)
- 9
Anatomical Drawing
Side View of a Skeleton (l) and Muscles
(r) of a Man's Leg ca. 1879-80
Pen and ink on two pieces of off-white
wove paper, glued together
10 1/2 x 6 3/8
- 10
Skull
ca. 1879-80
Charcoal on tan wove paper
15 3/4 x 12 11/16
- 11
Bearded Nude Man Reclining
1880
Albumen photograph of a
charcoal drawing
5 x 10
Inscribed in the image b.r.: R An-
driessen/June 1880
- 12
Nude Man Reclining, Facing Right
ca. 1880
Graphite on off-white laid paper
20 x 13 1/8 (irr.)
- 13
Nude Woman Reclining
ca. 1880
Graphite on tan laid paper
8 5/8 x 13 7/8 irr.
Inscribed in pen b.r.: 22
- 14
Girl in a Pinafore
1880
Charcoal on tan wove paper
19 x 13 1/8
Inscribed b.r.: R. Andriessen/Mai 1880;
u.r.: 2
- 15
Woman with Earrings and a Headcloth
ca. 1880
Charcoal on tan wove paper
18 1/4 x 14 (irr.)
Inscribed u.r.: R. Andr [cropped]/12
- 16
Woman with a Hairnet
1880
Charcoal on tan wove paper
18 1/4 x 14 1/4 (irr.)
Inscribed b.r.: R Andriessen/Feb 1880;
u.r.: 9
- 17
Young Woman, Facing Right
1880
Charcoal on tan wove paper
18 1/4 x 15 5/8
Inscribed b.r.: R. Andriessen/
Mai 1880; u.r.: 3
- 18
Old Woman in a Head Scarf
1880
Charcoal on tan wove paper
20 3/4 x 15 5/8 (irr.)
Signed b.r.: R. Andriessen/1880; u.r.: 16
- 19
Woman Wearing a Locket
1880
Charcoal on tan wove paper
20 1/4 x 17 (irr.)

- 20
Woman with Unbound Hair
1880
Charcoal on tan wove paper
20 3/4 x 15 3/4 (irr.)
Inscribed b.r.: R. Andriessen/
1880; u.r.: 7
- 21
Bearded Man
ca. 1880
Charcoal on tan wove paper
18 5/8 x 14 1/4 (irr.)
Inscribed u.l.: 23
- 22
Man in a Slouch Hat
1880
Charcoal on tan wove paper
20 3/8 x 15 1/2 (irr.)
Signed b.r.: R. Andriessen/April 1880;
u.r.: 29
- 23
Man Facing Right
ca. 1880
Charcoal on tan wove paper
23 7/8 x 18 (irr.)
Inscribed b.r.: 19
- 24
Man with Mustache, Looking Right
ca. 1880
Charcoal on tan wove paper
19 1/2 x 14 (irr.)
Inscribed b.r.: R. Andriessen; u.r.: 27
- 25
Old Man
ca. 1880
Charcoal on tan wove paper
21 1/2 x 15 3/4 (irr.)
Inscribed u.r.: 22
- 26
Man with an Earring, Looking Left
1880
Charcoal on tan wove paper
16 5/8 x 14 (irr.)
Inscribed b.r.: R. Andriessen/
Marz 1880
- 27
Woman Wearing a Cap
1880
Charcoal on tan wove paper
20 1/2 x 16 3/8 (irr.)
Inscribed b.r.: R. Andriessen/Juli 1880/
München [?]
- 28
Torso of a Male
1880
Oil on canvas
36 1/4 x 30 1/2
Inscribed b.r.: Del [?] 1880 [1881?]/
R. Andriessen [obscured]
- 29
Salvator und Bock-Zeit,
Munchners' Freud
1882-85
Lithograph on tan machine-made paper
12 3/4 x 9 3/8
inscribed in image b.r.: R. Andriessen
inv./Marz [illeg.]; u.r.: [title]
From Münchner Salvatorblatt,
published by Ludwig Brenner,
Münzstrasse 8, München [Munich]
- 30
Munich Sketches
ca. 1879-85
- a. At the Zoo
Graphite on off-white paper
9 x 5 5/8
- b. Am Seewasser Bassain [At the
Saltwater Aquarium]
Graphite on off-white paper
4 5/16 x 5 3/4
- c. Im Lachkabinet [At the Funhouse]
Graphite on off-white paper
3 5/8 x 5
- d. Vorstellung-Saal [Performance Hall]
Ink wash on tan paper
3 5/8 x 5
- 31
Landscape with Trees by a River
ca. 1880s
Watercolor and gouache on
tan wove paper
9 7/8 x 12 9/16 (irr.)
- 32
Skyline and Clouds #1
ca. 1880s
Watercolor on off-white wove paper
4 1/4 x 7 13/16
Inscribed on verso in ink: 15
- 33
Skyline and Clouds #2
ca. 1880s
Watercolor on off-white wove paper
3 3/8 x 7 7/8 irr.
Inscribed on verso in ink: 10
- 34
Landscape with a Tree
ca. 1880s
Oil on canvas
13 x 10
- 35
Memorabilia
- Naturalization (Citizenship) certificate,
Pittsburgh, 1878
- Registration card,
Königliche Akademie der bildenden
Künste in München
(Royal Academy of Painting, Munich)
1880-81
- Certificate of matriculation,
Royal Academy, 1880-81
- Grade card, Royal Academy, 1880
- Copy of enrollment letter, 1880-81
- Marriage certificate, Munich, 1883
- Letters to Richard Andriessen from
August Gemming

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No. 2634

Andriessen Rudolf

Director: *C. D. G.* Secretair: *M. B. ...*

