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## Dom Quartier Salzburg

### Donation – New in the Residenzgalerie Salzburg

The two portraits of the couple *Domenico (III) Artaria (1765–1823)* and *Anna Maria Artaria, née Fontaine (1774–1845)* by Peter Krafft (1780–1856) were inventoried in the Residenzgalerie collection on 22 March 2024, having been donated by art historian Professor Edgar Hertlein, in memory of his wife, paediatrician Dr. Irmgard Hertlein, née Zeiss.

Now restored, the two works will be exhibited in public for the first time. Krafft's dating and signatures have been rendered clearly legible. The previously assumed date of 1815 – also shown on Ludwig Emil Grimm's etching *Portrait of Dominik Artaria* after Krafft's painting – was disproved. According to the indications on Krafft's picture, the portrait *Domenico (III)* was painted in Vienna in 1816, and *Anna Maria* two years later, in 1818, also in Vienna.

Krafft's works were greatly appreciated by the imperial family, the aristocracy and the bourgeoisie. His paintings of *Anna Maria* and *Domenico (III)* show two members of the extensive Artaria family of art dealers and publishers, who can be traced from Italy via Mainz to Vienna and Mannheim.



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Two paintings by Peter Krafft (1780–1856)



Peter Krafft

Anna Maria Artaria, geb. Fontaine (1774–1845), 1818

Oil/canvas, 120 x 93 cm, signed and dated bottom left: *PKrafft pinx. / Wien 1818.*

Residenzgalerie Salzburg, Inv. no. 667

Donated by art historian Professor Edgar Hertlein, in memory of his wife,  
paediatrician Dr. Irmgard Hertlein, née Zeiss



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Peter Krafft

Domenico (II) Artaria (22. Mai 1765 Blevio/Comersee – 2. Jänner 1823 Mannheim),  
1816

Oil/canvas, 120 x 93 cm, signed and dated bottom right: *PKrafft pinx. Wien / 1816*

Residenzgalerie Salzburg, Inv. no. 668

Donated by art historian Professor Edgar Hertlein, in memory of his wife,  
paediatrician Dr. Irmgard Hertlein, née Zeiss

After the period Krafft spent in Paris, portraiture played an important role in his  
œuvre. He had already concentrated on this genre before he moved back to  
Vienna, since it offered him the necessary financial independence for him to



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pursue his real passion: history painting. As an established portraitist, he made this a lucrative business – for a full-length portrait of the Emperor he received 900 guilders, and for a large-scale, multi-figure history painting some six metres wide, 4,000 guilders.

Krafft brought back with him to Vienna the latest French taste in art – as evident on the one hand from his portraits of rulers, and on the other from those of wealthy upper-class citizens. Some of his portraits convey cool elegance and classical strictness. The character of the subject is reflected realistically in the physiognomy – as in the two portraits donated to the Residenzgalerie, showing the publisher and businessman Domenico (II) Artaria (1765–1823) and his wife Anna Maria Artaria, née Fontaine (1774–1845). The *Wiener Moden-Zeitung* newspaper of 19 June 1816 notes that the portrait of Domenico shows “a great likeness”.

Domenico is presented as a self-assured entrepreneur. Not a frontal view, but shown seated on a chair, facing obliquely to the left, his right arm casually leaning on the arm of the chair. In his left hand he holds a catalogue of the printed works and paintings he offers for sale. His dark clothing is of simple elegance: dress-coat, waistcoat over a white shirt with bow tie, trousers and black leather boots. His rings and the accessories evidently attached to his waistband indicate prosperity. His hair is combed down over his forehead, following the French fashion, and he meets the viewer's gaze with an alert expression.

Similarly his wife Anna Maria: here, too, Krafft has rendered the haptic quality of her dress – the flowing, softly shimmering high-waisted gown and the bonnet



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trimmed with white lace and white feathers, tied under her chin with broad ribbons. The artist has added touches of colour with the red bag on her lap and the upholstery of the chairs – blue for Anna Maria, green for Domenico. Her precise posture (unlike that of her husband) is concealed by her gown, and the back of her chair is in shadow.

The monochrome background and the lighting of the scene lend both subjects a strong presence, emphasising their body volume. Although the Anna Maria portrait was painted in 1818, two years after that of Domenico, the pair of pictures assumes the function of a portrait of a married couple, turned towards each other, in keeping with tradition.

There is a certain divergence between Anna Maria's demure seated posture and Domenico's casual one. This is in accordance with contemporary 19th-century role models.

### **Peter Krafft (1780 Hanau/Hessen – 1856 Wien)**

In 20th- and early 21st-century literature, the artist Peter Krafft appears repeatedly with the added first name "Johann" Peter Krafft. Documents from the Vienna Academy of Fine Arts dating from the 1820s and his signature on the paintings show him clearly as "Peter Krafft". According to Dr. Sabine Grabner of the Vienna Belvedere, only later did the "Johann" find its way into the literature. During the first half of the 19th century, Peter Krafft was one of the leading portrait painters in Vienna. He received commissions from the imperial



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household, the aristocracy and wealthy upper-class citizens. Besides portraits, he produced outstanding history and genre paintings.

From a young age Krafft showed a talent for drawing, and from 1799 he attended the Vienna Academy, and studied history painting with Heinrich Friedrich Füger (1751–1818), two of whose paintings are included in the Residenzgalerie collection: *The Muses of Tragedy and Comedy* (inv. no. 484) and *Orpheus brings Eurydice out of the Underworld* (inv. no. 485) – both designs for a theatre curtain in the Kärntnertortheater.

His subsequent career took him to Paris in 1802 – a sojourn that had a lasting influence on him. Krafft had travelled from Vienna to Paris with the German portrait painter Veit Hanns Friedrich Schnorr von Carolsfeld (1764–1841). Like many foreign art students, he enrolled in the École des Beaux-Arts, where they could practise with live models. He met history painter Jacques-Louis David (1748–1825), Napoleon's court painter, and portraitist François Gérard (1770–1837), both of whom ran private studios in Paris. It is not known whether Krafft studied in one of these studios, since there is very little information about him during this period.

Krafft returned to Vienna in 1805 and, following David's advice, continued to devote himself to portraiture. In 1808 he spent several months in Rome.

In 1813 he became a member of the Vienna Academy, where he was appointed professor for history painting in 1823 (until 1829). From 1828 he was director of the Imperial Picture Gallery in the Upper Belvedere where, besides reorganising



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and conserving the gallery, he devoted himself to regenerating the neglected garden.

Krafft's best-known history paintings include the monumental *Archduke Charles with the Flag of the Zach Regiment in the Battle of Aspern* (1812, Museum of Military History, Vienna) – a battle in which the Austrian army defeated Napoleon and the French in 1809. Here he takes the motif from Jacques-Louis David's painting *Napoleon crossing the Alps at the Great St Bernhard Pass* (1801, Belvedere, Vienna). Also well-known are his large-scale scenes from the life of Emperor Francis I of Austria (1826–1832), painted for the walls of the Audience Waiting Room in the Vienna Hofburg. Early examples of his genre paintings are *The Militiaman's Departure* (1813, Museum of Military History, Vienna) and *The Militiaman's Return* (1820, Belvedere, Vienna).

### **On the history of the Artaria family of art dealers and publishers**

Domenico II came from the important network of the Artaria family of art dealers and publishers, who operated in Mainz, Mannheim and Vienna.

In 1665 Domenico's father, Giovanni Casimiro Artaria (1725–1797), together with his two nephews Carlo and Francesco, founded the firm of Giovanni Artaria & Co in Mainz. Only a year later, the two nephews broke away from their uncle and endeavoured to establish themselves in Vienna. In 1770, after several unsuccessful attempts, Carlo received permission to open a trading branch there, doing business under the name of Artaria et Compagnie. Besides prints



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(copper engravings), they sold optical instruments, products pertaining to mathematics, physics and mechanics, and drawing and painting utensils.

In 1772, Carlo enlisted the collaboration of his cousin Francesco and of his uncle Giovanni Casimiro, who, however, withdrew in 1773. His son Pasquale (1755–1785), brother of Domenico II, joined the firm. According to a business contract dated 1780, Carlo, Francesco and Pasquale were all main business partners. At this point, they were already permitted to sell geographical maps – a line of business increasing in significance. A further source of income was the sale of sheet music. In 1785 Carlo established himself as a music engraver, and over the ensuing years the music publishing business flourished, clients including Carlo's friend Joseph Haydn, Franz Schubert, Wolfgang Amadeus Mozart and Ludwig van Beethoven. The music publishing business was sold in 1894.

Besides engravings, Artaria sold their own series of vedute, such as that of Vienna in 1778. Originals were supplied by well-known artists including Laurenz Janscha and Johann Ziegler.

After Pasquale died in 1785, his brother Domenico II gradually took his place. He had trained in Vienna in 1779, and from 1787 until 1793 he was a partner in the business, along with his brother Giovanni Maria (1771–1835). Together they also ran the parent company in Mainz, which had been managed together with the Vienna branch since 1774.

In 1791 Domenico II married Anna Maria Fontaine (1774–1845), daughter of the Mannheim bookseller Matthieu Fontaine, and merged his company with that of his father-in-law. From 1819 it traded under the name of Artaria & Fontaine





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publishing house and booksellers in the Archduchy of Baden. The sons were, at least intermittently, partners in the company, which existed as a publishing house until 1867.

Dominico II was engaged in business in several towns: Vienna (1785–1792), Mainz (1790–1792) and Mannheim (1793–1823).

The Napoleonic Wars and the short-lived Mainz Republic led to the closure of the Mainz branch in 1793. Giovanni Maria moved with Domenico II and his wife Anna Maria to Mannheim, where they established their own company.

Despite having left Vienna in 1792, Domenico II continued to trade in Austria – though without the necessary authorisation, he was fined several times.

His first-born son Karl (1792–1866) continued the management of the company under the name Artaria & Fontaine. A further son, Mathias, founded his own art dealership in Vienna – independently of his relatives – in 1820; it lasted until 1834.

Mathias (1793, Mannheim – 22 April 1835, Vienna) married Karoline Sprenger, née Gsangler. Mathias learned art dealing in his father's business from 1808 to 1810, and trained in copper engraving in Vienna (court library, Albertina) in 1814/15. In 1821 he purchased the Hagenmüller manor-house in Erdberg, and in 1822 the municipal authorities granted him a licence to run an art and music shop.

Due to lack of interest on the part of Domenico's grandson, the Mannheim business closed down in 1867.



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The Vienna branch remained in family ownership until 1931, but since no successor could be found within the Artaria family, it was liquidated that same year, and Gilvert von Schiviz took over the licence in 1934.

### **Edgar Hertlein – biography**

Born in Würzburg on 10 December 1935

1947–1951: Secondary education at the boarding school of Münsterschwarzach Abbey

1951–1956: High school diploma (Abitur) at the classical Altes Gymnasium (now Wirsberg-Gymnasium) in Würzburg

1956–1963: Degree course in art history, classical archaeology, philosophy, historical auxiliary sciences and Byzantine studies – at the Universities of Würzburg and Munich

Most important teachers: Hans Sedlmayr, Herbert Siebenhüner, Ludwig H. Heydenreich, Ernst Strauss, and Werner Gross, who supervised Hertlein's dissertation.

1963–1965: Scholarship at the German Institute of Art History in Florence

1966: Research assistant for Georg Kaufmann at the University of Münster/Westphalia

1970: Habilitation in History of Art at the University of Münster/Westphalia

1971: Appointment as associate professor

1976 Appointment as professor and academic councillor



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1977: Appointment to the Chair of Art History (with the right to confer doctorates) at the State Academy of Fine Arts in Stuttgart, as successor to Hans Fegers (1911–1990), for whom the Chair had been established in 1959. Hertlein's courses ranged from early Christianity to the Classical Modern era. His research focused on the architecture and sculpture of the Franciscans in Italy, particularly Assisi, on French book painting, on the Ivory Coast in the Middle Ages, on early Renaissance painting in Florence and on art serving for Habsburg prestige in the Late Middle Ages. Hertlein published Egon Schiele's earliest-known drawings, which are now in Vienna's Leopold Museum.

1999: Professor emeritus

Dr. Edgar Hertlein was married to paediatrician Dr. Irmgard Hertlein, née Zeiss (14 November 1925 – 19 January 2015), whose father belonged to the Artaria publishing family. They had one daughter.