

The Interest in the Art of the Nazarenes in Slovakia

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Abstract

HERUCOVÁ, Marta: The Interest in the Art of the Nazarenes in Slovakia.

The study is focused on the unknown artworks of Nazarenes preserved in Slovakia. It follows the ways by which came here the paintings, drawings and graphics by Johann Friedrich Overbeck and artists around him. Those were Johann Evangelist Scheffer von Leonhardshoff, Ludwig Schnorr von Carolsfeld, Carl von Blaas and Ferenc Szoldatics (Kupelwieser's and Führich's student). From Slovakia joined the Nazarenes the sculptor and draftsman Joseph Daniel Böhm from Spišské Vlachy; however his interests were wider. In Slovak collections are to be find graphics from the engravers of Düsseldorf School and from Josef Kovatsch reproducing the Nazarene art. The interest in this art was shown by Sigismund Bubics, Bishop of Košice, mentioned Joseph Daniel Böhm, Alojz Rigele, sculptor from Bratislava as well as Willibald Leo Lütgendorff-Leinburg, German art historian and painter, who had roots in Bratislava.

Keywords: Nazarenes, Johann Friedrich Overbeck, Slovak art collections, Academies of Art, 19th century

In Slovakia, part of former Kingdom of Hungary, there are some excellent but “forgotten” artworks made by Nazarenes. These artworks, their contexts and related stories, have been omitted in the last European recapitulations of the history and art of Nazarenes. I focused my research on the origins of paintings and drawings and some engravings by first Nazarenes, not on the copies or artworks influenced by them. I followed the way by which they came into Slovak art collections in order to see the extent of interest in such art.

Overbeck's *Madonna* in Košice

The largest Nazarene artwork in Slovakia is by the movement's *spiritus movens* Johann Friedrich Overbeck (1789 – 1869).¹ Born in Lübeck he studied at the Vienna Academy. There he had a conflict with the Director Heinrich Friedrich Füger,² whom he saw as Jupiter's servant, taking a superficial approach to Christian subjects.³ In 1809 he was forced out of the Academy after he founded the Brotherhood of Saint Luke rejecting his contemporaries to focus on artists active in the time before Raphael. His works, nevertheless, reveal influences of the period – figures and garments that were borrowed from Neoclassicism and lines learned in the training and drills aimed at imitating the art of

¹ More about him ATKINSON, Joseph Beavington. *Overbeck*. New York, London : Scribner, 1882; HOWITT, Margaret. *Friedrich Overbeck sein Leben und Schaffen nach seinen Briefen und andern Documenten des handschriftlichen Nachlasses geschildert*. Freiburg 1886; BLÜHM, Andreas, GERKENS, Gerhard (eds.). *Johann Friedrich Overbeck*, Lübeck : Museum für Kultur und Kulturgeschichte der Hansestadt Lübeck-Behnhaus, 1989; THIMANN, Michael. *Friedrich Overbeck und die Bildkonzepte des 19. Jahrhunderts*, Regensburg : Schnell & Steiner, 2014.

² KRAPF, Michael. Zur Situation der religiösen Historienmalerei. In: FRODL, Gerbert, TELESKO, Werner (eds.). *Geschichte der bildenden Kunst in Österreich. Band V, 19. Jahrhundert*, München, London etc., 2002, pp. 265, 269 (endnote 1).

³ ATKINSON, 1882, p. 5, 7, 8-10.



1 Johann Friedrich Overbeck: *Madonna Adoring the Sleeping Child*, between 1810 – 1869, pencil and carbon drawing, paper mounted on canvas, 224 x 147 cm, donated by Bishop Sigismund Bubics 1896, © East-Slovak Museum, Košice, Inv. No. S 2576. Photo: Gabriel Bodnár.

Antiquity.⁴ In 1810, he left for Rome with three of his confreres.⁵ Other artists joined them in the years that followed, most of them from Germany.⁶

Overbeck received his first serious commission in 1811, when the Württemberg Crown Princess Caroline Augusta of Bavaria (later wife of the Austrian Emperor, Bohemian and Hungarian king Francis I) wrote to him saying that she wished for a picture by him.⁷ During Pentecost in 1813, he converted to Catholicism. Nazarenes gained support for their artistic efforts by Prussian Ambassador Barthold Georg Niebuhr and Prussian consul Jacob Salomon Bartholdy (both were Protestants; the consul originally Jewish).⁸ In April 1818, the Nazarenes were visited by Crown Prince Ludwig of Bavaria, the brother of Caroline Augusta. In the same year Overbeck married a Viennese woman named Nina Schifflhuber-Hartl and moved to Villa Palombara.⁹ Despite the critics¹⁰ Overbeck's art got on its peak. His closest friend Peter von Cornelius offered him a post at the Düsseldorf Academy, and King Ludwig I invited him to Munich. He nevertheless stayed in Rome and went to Germany only for short visits.¹¹ His most devoted benefactress was a Swiss painteress Emilia Linder, whom he convinced to convert to Catholicism. She bought many of his works.

One of the last commissions Overbeck received came from Pope Pius IX and the Bishop of Đakovo Josip Juraj Strossmayer from Slavonia.¹² Strossmayer and Overbeck talked about the possibility of buying Bertinelli's art collection. This collection of paintings from the 15th and the first half of the 16th century had been created with Overbeck's friendly help. Since Overbeck commented that he could only imagine the collection as part of something bigger, Strossmayer did not buy it. Canonist Raffaele Bertinelli then offered the collection to Július Bartaloš (*Gyula Bartalos*), a Hungarian priest and archaeologist and a native of the East-Slovak town Moldava nad Bodvou, who was studying in Rome at that time. He passed the matter to the Bishop of Eger and then to the Bishop of Esztergom. The

⁴ ATKINSON, 1882, p. 14, 27.

⁵ Franz Pforr (from Frankfurt am Main), Johann Konrad Hottinger (Vienna) and Ludwig Vogel (Zürich). – HOLLEIN, Max, STEINLE, Christa (eds.), *Religion, Macht, Kunst. Die Nazarener*, Köln : König, 2005, p. 254, 265, 280.

⁶ In 1811 Peter von Cornelius (from Düsseldorf); 1813 Johann David Passavant (Frankfurt am Main), Friedrich Wilhelm von Schadow (Berlin), Carl Christian Vogel (Wildenfels); 1814 Johann Evangelist Scheffer von Leonhardshoff (Vienna); 1815 Philipp Veit (Berlin), Carl Eggers (Neustrelitz); 1816 Carl Philipp Fohr (Heidelberg), Johann David Passavant (Frankfurt am Main), Johann Anton Ramboux (Trier), Theodor Rehbenitz (Borstel); 1817 Gustav Heinrich Naeke (Frauenstein); 1818 Julius Schnorr von Carolsfeld (Leipzig); 1821 Joseph von Hempel (Vienna); 1822 Carl Joseph Begas/Begasse (Heinsberg), Marie Ellenrieder (Constance); 1823 Leopold Kupelwieser (Markt Piesting); 1824 Carl Wilhelm Oesterley (Göttingen); 1825 František Tkadlík/Kadlík (Prague); 1825/1826 Carl Gottlieb Peschel (Dresden), 1827 Joseph von Führich (Chrastava, Bohemia); 1828 Eduard von Steinle (Vienna) etc. – HOLLEIN, STEINLE, 2005.

⁷ Johann Friedrich Overbeck, *The Adoration of the Magi*, 1813, oil, panel, 49.7 x 66 cm, Kunsthalle Hamburg.

⁸ ATKINSON, 1882, p. 32; URL: www.jewishencyclopedia.com/articles/2557-bartholdy-jacob-salomon.

⁹ The marriage was not the only reason, the monks returned to the monastery in 1820. – THIMANN, 2014, p. 93-94.

¹⁰ E.g. Johann Wolfgang Goethe, Athanasius Raczyński, Ernst Förster, Franz Kugler, Friedrich Theodor Vischer. – MCVAUGH, Robert. Nazarene Art. In: MURRAY, Christopher John (ed.). *Encyclopedia of the Romantic Era 1760 – 1850*, New York : Routledge, 2013, p. 796; FRANK, Mitchell Benjamin. *Friedrich Overbeck: Playing the Role of the Monk-Artist*. Thesis, Department of the History of Art, University of Toronto, 1997, p. 154-178; BÜTTNER, Frank. Der Streit um die "Neudeutsche religiös-patriotische Kunst". In: *Aurora, Jahrbuch der Eichendorff-Gesellschaft*, vol. 43, 1983, p. 55-76.

¹¹ In 1831, 1855, 1865. – ATKINSON, 1882, p. 53; BLÜHM, GERKENS, 1989, p. 71, 89, 254, 256, 257.

¹² Pope's commission was for the ceiling fresco *Christ Withdrawing from his Followers* (1857 – 1858, Quirinal Palace, Rome). – THIMANN, 2014, p. 340. / Bishop's commission was for the fresco cycle *The Scenes from the Life of St. Peter* (1865 – 1867, for St. Peter Cathedral, Đakovo; Overbeck managed only the cartoons, nowadays in Strossmayer's Museum; the frescos in Cathedral were realized by Alexander Maximilian Seitz and his son Ludwig Seitz). – HORVAT, Theodor. *Das Gedenkmuseum des Bischofs Strossmayer und die Zeichnungen auf Kartons vom Johann Friedrich Overbeck*. Nordhausen : Traugott Bautz, 2011.

collection seemed very important for a country that had lost much of its art heritage during the wars with the Ottoman Turks. The purchase was arranged by Esztergom's Archbishop Cardinal János Simor in 1878. Overbeck thus indirectly contributed to the creation of the largest collection of Renaissance art in the Kingdom of Hungary.¹³

Within the Catholic Church in the Kingdom of Hungary there was no collection of art greater than that of Žigmund Bubič (*Sigismund Bubics*).¹⁴ The collection also included a drawing by Overbeck: the throning *Madonna Adoring the Sleeping Child* surrounded by angels (Fig. 1). The artist was drawn to this topos several times.¹⁵ The large pencil and charcoal drawing on paper mounted on canvas, 224 centimetres high and 147 centimetres wide, must have been a preparatory drawing for an altar painting. As in other works by Overbeck this drawing contains references to the Italian Quattrocento.¹⁶ At the top of the reverse side of the drawing is written the following: '*Sigismundi Bubics / 1876 // Ep[iscopus]. Casoviae deq. Romae / Overbeck...*'. (The last part of the text is illegible). The year 1876 is associated with an exhibition held in Budapest to help victims of a flood, which Bubics co-organised, and he was also the co-author of its catalogue.¹⁷ Twenty years later Bubics donated the drawing together with other works of art to the East-Slovak (*Upper-Hungarian*) Museum in Košice.¹⁸ In the museum's first printed catalogue published in 1905 it is listed under number 5601 with a note that the angels were finished by *Schönmann*.¹⁹ This person was identified as Joseph Schönmann,²⁰ a painter from Vienna, who spent the time between 1830 and 1848 in Rome in the vicinity of Overbeck, and who was financially supported by the Austrian ambassador Rudolf von Lützow and King Ludwig I of Bavaria. In 1848 he became a member of the Vienna Academy where he remained a proponent of the aesthetic principles of the Raphael School.

¹³ SALLAY, Dóra. *Raffaele Bertinelli és Reneszánsz Képtára : Egy Műgyűjtemény útja Rómától Esztergomig* (Raffaele Bertinelli and his Renaissance Picture Gallery : The Journey of an Art Collection from Rome to Esztergom), Esztergom : Keresztény Múzeum, 2009, p. 102-103.

¹⁴ Sigismund Bubics (1821 – 1907) was the son of Anna Thanhoffer and Michael Bubics, who was the administrator of Esterházy's estates, including the Hungarian manor of Ozora, where Sigismund was born. He studied to be a Roman Catholic priest in Mosonmagyaróvár, Sopron, Győr and Vienna till 1844. From 1848 he was a tutor to Miklós Pál Esterházy's children, for nine years in Vienna and for three years in Forchtenstein Castle. (Miklós Pál Esterházy, IX Prince de Galántha/Galanta, Earl de Forchtenstein/Fraknó, born 1817 in Regensburg, married in London to Lady Sarah Child-Villiers, had six children; died 1894 in Vienna). Sigismund Bubics became the abbot of St. Virgin-Mary-Abbey in Monostor near Komárom (Hungary) in 1871, provost in Rátót (Hungary) in 1879, canonist and rector of the Seminary in Oradea (Romania) in 1879/1880, administrator of Esterházy's estates in 1884, a member of Parliament's Upper House, and in 1887 Bishop of Košice (Slovakia). He died during his stay in spa Baden near Vienna. – KARALL, Johann. Sigismund Bubics – ein Bischof mit burgenländischen Wurzeln. In: SZANISZLÓ, Inocent-Mária, UHÁL, Martin (eds.). *Bischof Sigismund Bubics*. Košice – Eisenstadt : Trausdorf, 2007, p. 36-40; URL: <http://genealogy.euweb.cz/hung/esterhazy2.html>.

¹⁵ Johann Friedrich Overbeck, *Madonna in Front of the Wall (Madonna von der Mauer)*, 1811, oil, panel, 33.5 x 23 cm, Museum Behnhaus Drägerhaus, Lübeck (study drawing, 1811, State Art Collection, Dresden); *Madonna Holding Sleeping Infant Jesus/Madonna mit dem schlafenden Jesuskind*, 1842 – 1853, oil, canvas, Museum Behnhaus Drägerhaus, Lübeck (study drawing, 1842, Sotheby's London, 9 July 2003, lot number 61).

¹⁶ In comparison e.g. Alvise Vivarini, *Madonna che adora il Bambino dormiente e angeli musicanti*, around 1500, oil, panel, 77 x 81 cm, Church of the Most Holy Redeemer, Venezia.

¹⁷ BUBICS, Zsigmond, HENSZLMANN, Imre (eds.). *A magyarországi árvízkárosultak javára Budapesten... 1876. évi májusban rendezett műipari és történelmi emlék-kiállítás tárgyainak lajstroma*. Budapest : s.p., 1876.

¹⁸ Inv. No. S 2576.

¹⁹ *A Kassai Múzeum Gyűjteményeinek Leirő Lajstroma*. Kassa 1905.

²⁰ By curator Mgr. Ivan Havlice at the East-Slovak Museum in Košice. On the painter Hans Klinger, see *Der Maler Josef Schönmann, 1798 – 1879*, Wien [1987].

When Overbeck died in 1869, Bubics was 48 years old and had just been appointed the pope's honorary chamberlain. His career in the Church was often stalled as there were concerns about whether he was not perhaps more dedicated to art than to spiritual matters. His passion for art collecting originated when he was working first as a tutor for the family of Prince Esterházy and later as the administrator of their estates, during which time he had at his disposal various libraries, archives and collections of art. He also accompanied the family on their journeys to England, Germany, France and Italy. Bubics consequently had several opportunities to obtain Overbeck's drawing. After his death in 1907 he left behind his own paintings, most of them of flowers and landscapes, his studies and books, restored monuments (Hills Church/*Bergkirche* in Eisenstadt and the Gothic Revival Cathedral in Košice), saved paintings (*Tree of Jesse*, restored by Josef Konstantin Beer, native in Bohemia), and donated pictures (*Stations of the Cross* and *St. Jude Thaddaeus*, both for the church in his father's native village Frankenau/Frakanava).²¹ In Košice, there is an excellent portrait of him painted by Philipp de Laub (*Fülöp Elek de László*), a prominent Jewish-Hungarian-English painter, whose wife was from the influential Guinness family (fig. 2).²²



2 Fülöp Elek de László, Sigismund Bubics, Bishop of Košice, 1896, oil, canvas, © Roman Catholic Church Archiepiscopate Košice.

Scheffer's *Saint Catherine* in Bojnice Castle

The painting by Johann Evangelist Scheffer von Leonhardshoff depicts *Saint Catherine of Alexandria* praying under a grim sky (fig. 3). Its author, born in Vienna, joined the Nazarenes around Overbeck in 1814, when he was nineteen. Eight years later, in 1822, he died of tuberculosis.²³ His patron and the benefactor of his stay in Rome was Bishop of Carinthia Salm from Klagenfurt.²⁴ The Nazarenes marvelled

²¹ KARALL, 2007, p. 38.

²² Fülöp Elek de László, *Portrait of Sigismund Bubics*, 1896, oil, canvas, Archbishop's Residence, Košice.

²³ KRAPF, Michael, BISANZ, Hans. *Johann Evangelist Scheffer von Leonhardshoff, 1795 – 1822: ein Mitglied des Lukasbundes aus Wien*. Wien : Schroll 1977.

²⁴ Bishop Salm (Prince Franz II Xaver zu Salm-Reifferscheidt-Carinthia) was a patron for short time. He bought Iron Works from the state and due to the issuance of bonds and foreign competition got into troubles which led to his financial collapse. He died in poverty in 1822, the same year as Scheffer. Scheffer was in Rome until 1816, and later in Klagenfurt where he stayed with Bishop Salm, in 1819 he was in Vienna, in 1820 again in Rome and from 1821 in Vienna. – HÖSCH, Robert, TROPPEL, Peter G. Salm-Reifferscheidt... In: *Österreichisches Biographisches Lexikon 1815 – 1950*, Band 9, Wien : VÖAW, 1988, p. 390-391.



3 Johann Evangelist Scheffer von Leonhardshoff, Saint Catharine of Alexandria, between 1814 – 1822, oil, canvas, 79 x 63 cm, © SNM-Museum Bojnice, Inv. No. XI 960.

at Scheffer's talent and called him *Raffaellino* - the little Raphael. In his painting of Saint Catherine he put his monogram "JS" on the rim of her green cloak. He chose a similar spot to sign his major work *The Death of Saint Cecilia*, in both the Roman and Viennese versions.²⁵ He completed them in 1821

²⁵ Johann Evangelist Scheffer von Leonhardshoff, *The Death of Saint Cecilia*, Roman version, 1820 – 1821, oil, canvas, 146 x 193 cm, bought from the author's estate by Emperor Francis I, and since 1922 in the Austrian Gallery Belvedere, Vienna, Inv. No. 2244, signed on the cloak rim „[Johann]es Scheffer pin[xit] S. Caeciliae. v[irgini] Roma“; Viennese version, 1821, oil, canvas, 114 x 143 cm, the property of Berchtold family in Brno (Moravia), since 1959 private collection in Vienna, signed on the cloak rim „S.CAECILIAE V[IRGINI] WIEN“. – GRABNER, Sabine. *Die tote heilige Caecilia*, 2009, URL: <http://digital.belvedere.at>.

after he was rejected by his long-time love Cecilia Bontzak. His composition of the saintess was inspired by the statue in Rome created by Stefano Maderna at the end of the Cinquecento. Scheffer's painting of Saint Cecilia in Slovakia resembles a print by Josef Kovatsch (*József Kovács*)²⁶ that was published in the frontispiece of a book of religious poetry titled *The Heaven Harp...* written by Karl Johann Braun von Braunthal in 1826.²⁷

In the case of the painting of Saint Catherine is also a plaque inscribed with the author's name affixed to the old gold-plated frame. The painting was brought on a truck to Bojnice Castle on 20 February 1958, when works of art confiscated by the communist state from the residences of the nobility in the vicinity that had been abandoned and devastated after the World War II were being transported there. The museum's records indicate that the painting came from a manor house in Horné Obdokovce around 60 km from Bojnice. The originally Renaissance manor-house in the 19th century belonged to the Hungarian family Berényi of Karancsberény, and in 1877 became the property of the Austro-Moravian entrepreneur family Stummer of Továrniky (*de Tavarnok*).²⁸ Scheffer's painting may have been the property of one of these families.

Böhm's interest in the Nazarenes

The first man from the territory of Slovakia to join the Nazarenes in Rome was Joseph Daniel Böhm (1794 – 1865). He was born in the town Spišské Vlachy and studied drawing and sculpture at the Vienna Academy. In 1821 he wandered to Rome, met Overbeck, and converted to Catholicism. During his second sojourn in Rome, from 1825 to 1829, he became friends with Neoclassical sculptor Bertel Thorvaldsen and Nazarene painter Eduard Jakob von Steinle. Böhm then settled in Vienna. He became a recognised art expert and collector and an excellent medallist. The precise drawings at which Böhm excelled connect him with the Nazarenes.²⁹ This skill also led to his becoming Director of the Engraving Academy (*Graveurakademie*) in Vienna. Böhm's art collection included a picture of the Old Testament scene *The Flood*, which he ordered and had painted in 1826 by František Tkadlík

²⁶ Josef Kovatsch, Johann Evangelist Scheffer von Leonhardshoff, *The Death of Saint Caecilia*, [1826], steel engraving, paper, 9.4 x 12.7; 7.45 x 10.65 cm, Bratislava City Museum, since 1959 Bratislava City Gallery, Inv. No. C 2021, signed bottom right "Kovatsch sc.", bottom left "Scheffer pinx.", bottom centre "St. Cäcilia". – LUKOVÁ, Jana, VYSKUPOVÁ, Martina. *Mučenícke legendy : Výber zo zbierok Galérie mesta Bratislavy*, Bratislava : GMB 2012, p. 54-55. / Kovatsch, born in Vienna 1799, graduated on the Vienna Academy and thereafter was focused on engravings for various poems, historical texts or almanacs. – *Österreichisches Biographisches Lexikon 1815 – 1950*, Band 4, Wien : VÖAW 1967, p. 170.

²⁷ Karl Johann Braun von Braunthal, *Die Himmelsharfe : Geistliche Dichtungen als Andachtsbuch für gebildeten Christen*, Wien 1826. / Braun von Braunthal, born 1802 in Eger (Hungary), studied in Vienna, was a tutor in the Schafgotsche's family in Wrocław, and during his stay in Berlin he converted to Protestantism; he resided in Vienna, then in Dresden, and from 1845 he was an archivist in Château Opočno (Bohemia); from 1850 he lived in Vienna and he died in 1866. FALKMANN, Rudolf. Braun von Brauntal, Karl Johann. In: *Allgemeine Deutsche Biographie*, Band 3, München : Königlichen Akademie der Wissenschaften, 1876, p. 274-275.

²⁸ KLČO, Marián, ILÁŠOVÁ, Ľudmila. *História Horných Obdokoviec*. Horné Obdokovce : Obecny úrad 1994.

²⁹ SINKÓ, Katalin. Viaggiatori ungheresi in Italia. In: HESSKY, Orsolya (ed.). *Pittori ungheresi in Italia 1800 – 1900*, Roma : Galleria Nazionale Ungherese di Budapest, Accademia D'Ungheria in Roma 2002, p. 7-30 (16-18); HANUS, Ladislav. *Umenie a náboženstvo*. Bratislava : Lúč 2001, p. 279-280; BOROS, Judit. A tizenkilencedik század művészete – Lyka Károly négy monográfiájáról. In: *Hungarológiai Értesítő*, Vol. 5, No. 3-4, 1983, p. 331-335 (332); HORVÁTH, Henrik. Magyar műpártolók a klasszicizmus és romanticizmus romájában. In: *Napkelet*, vol. 2, No. 8, 1924, pp. 284-288 (285, 288); ELEK, Artúr. A Magyar éremszobrászat öregei és ifjai. In: *Művészet*, Vol. 7, No 3, 1908, p. 169-177; BÖHM, Joseph Daniel, POSONYI, Alexander. *Versteigerung der Kunst-Sammlung des am 15. August 1865 verstorbenen k. k. Kammer-Medailleurs und Directors der k. k. Münz-Graveur-Akademie, Herrn Jos. Dan. Böhm, zu Wien...* Wien 1865.

(*Kadlík*), a Czech painter, a student of Füger, who became acquainted with the Nazarenes during his stay in Rome from 1824 till 1832.³⁰ Böhm's interest in the art of the Nazarenes seemingly had no influence on his own works of art, which are Neoclassical in style.



4 Ludwig Ferdinand Schnorr von Carolsfeld, *Holy Family (Rest on the Flight into Egypt)*, 1835, oil, panel, 20.7 x 25.5 cm, donated by Bishop Sigismund Bubics 1896, © East-Slovak Museum, Košice, Inv. No. S 714. Photo: Gabriel Bodnár.

Schnorr's *Holy Family* in Košice

Ludwig Ferdinand and Julius Schnorr von Carolsfeld were two German brothers who studied at the Vienna Academy. Older Ludwig Ferdinand, born in 1787 in Kaliningrad (*Königsberg*) in Russia (*Prussia*), became friends with Overbeck in Vienna, but refused to accompany him to Rome. Younger Julius, born in 1794 in Leipzig, attended the Academy after Overbeck's departure, but he joined the Nazarenes when he went to Rome in 1817. Ludwig Ferdinand converted to Catholicism; Julius (in Rome) did not. When in 1818 the older brother sought to obtain the position of Director of the Vienna Academy, he failed. The objections expressed by protector of the Academy Prince Metternich

³⁰ František Tkadlík, *The Flood (Potopa)*, 1826, oil, canvas, 74 x 99.2 cm, Gallery Marold, Prague, Inv. No. 5131.

were based on his artistic and personal closeness to the Nazarenes.³¹ He was only accepted as a member of the Academy in 1835, and it was thanks to the intercession of his benefactor Archduke Johann. Then Leopold Kupelwieser and Josef Führich, both Nazarenes, became professors at the academy in 1836 and 1840, respectively. The Vienna Academy thus from the late 1830s began to be a base for Nazarene art, just as the Düsseldorf Academy had been since the 1820s.

In the same year that Schnorr was accepted as a member of the Academy, he painted a small picture of the *Holy Family* resting on their flight into Egypt (Fig. 4).³² The typical Nazarene style of the painting, where the figures were fully draped in clothing, with humble slanted heads and closed eyes, chimed well with the intimacy of the Biedermeier style. Schnorr's painting was acquired by Bishop Bubics, who donated it to the East-Slovak Museum in Košice in 1896 (together with Overbeck's *Madonna*).

Blaas's *Christ* in Červený Kameň

The Tyrolean painter Carl von Blaas (1815 – 1894) studied at the Venice Academy and in 1837 decided to go to visit Overbeck. Blaas was deeply influenced by him and by his admirer Swiss painter Melchior Paul von Deschwanden. Blaas claimed³³ that they and the Florentine School were what led him to switch from Realism to Idealism. He considered himself to be a Nazarene novice.³⁴ He was also a popular portraitist of ladies, which ensured him numerous contacts with aristocratic families, including those residing in Slovakia such as Andrásy, Esterházy, Hunyady, Károlyi, Obrenović, Pálffy and Zichy.³⁵ In 1850 Blaas became a professor of historical painting at the Vienna Academy, where he met up with Kupelwieser and Führich whom he already knew from Rome. Blaas remembered them as *“followers of strict religious art... [who] worked everywhere against the rising realism. The genre painting was entirely condemned by them. Because of my church pictures they took me at the beginning for unconditional supporter, but soon became suspicious when I would not join the Severinus Association and went my own way.”*³⁶ In 1855 Blaas went to teach at the Venice Academy, but returned to the Vienna Academy in 1866. In 1864 he created an oval-shaped painting *Christ Blessing Bread*, which is currently located in Castle Červený Kameň (Red Stone) in western Slovakia (Fig. 5a).³⁷ Originally, it decorated the bedroom of the Earl Joseph Zichy (1841 – 1924) in the manor house in Voderady as it is seen in an old photography preserved in West-Slovakian Museum in Trnava

³¹ HAJA, Martina. Schnorr von Carolsfeld Ludwig Ferdinand. In: *Österreichisches Biographisches Lexikon 1815 – 1950*, Band 10, Wien : Österreichische Akademie der Wissenschaften, 1994, p. 416;
URL: http://de.wikipedia.org/wiki/Ludwig_Ferdinand_Schnorr_von_Carolsfeld.

³² Ludwig Ferdinand Schnorr von Carolsfeld, *Holy Family (Rest on the Flight into Egypt)*, 1835, oil, panel, 20.7 x 25.5 cm, East-Slovak Museum, Košice, Inv. No. S 714.

³³ BLAAS, Karl. *Selbstbiographie des Malers Karl Blaas*, Wien : s. p., 1876, p. 115.

³⁴ BLAAS, 1876, p. 129.

³⁵ In connections to Pálffys' Carl von Blaas portrayed Countess Gabriela Andrásy, née Pálffy in 1865 (oil, canvas, 134 x 106 cm, Homeland Museum, Humenné, Inv. No. 58). The countess was born in Bratislava as daughter of František Alojz and sister of Ján František Pálffy, owner of Bojnice Castle.

³⁶ BLAAS, 1876, p. 224.

³⁷ Carl von Blaas, *Christ Blessing the Bread*, 1864, oil, canvas, 63.5 x 49.5 cm, SNM-Museum Červený Kameň, Inv. No. O 43, signed right above Christ's shoulder „C[a]. Blaas 1864“.



5 a The bedroom of the Earl Joseph Zichy in the manor house in Voderady, photography, © West-Slovakian Museum in Trnava, Inv. No. 39945.



5 b Carl von Blaas, *Christ Blessing the Bread*, 1864, oil, canvas, 63.5 x 49.5 cm, © SNM-Museum Červený Kameň, Častá, Inv. No. O 43. Photo: Jozef Tihányi.

(Fig. 5b).³⁸ After the Second World War it figured among the works of art confiscated by the state. Records indicate it entered the museum's collection on 28 November 1952 and was one of its first acquisitions.

Szoldatics's *Virgin Mary* in Maňa and *Mary Magdalene* in Bratislava

The first, and also the last, Hungarian Nazarene was Ferenc Szoldatics (Szoldatits) (1820 – 1916),³⁹ a native of Vörösberény (now part of Balatonalmádi). He was set on his artistic path by Pécs canonist János Ranolder, Bishop of Veszprém from 1849. He sent the deeply religious lad to the Vienna Academy, where he studied under Kupelwieser and Führich.⁴⁰ In 1848, the year of his graduation, he painted the *Virgin Mary Mourning over the Body of the Dead Christ (Pieta)* in Nazarene style in a composition used for the XIIIth Station of the Cross (Fig. 6).⁴¹ The painting is signed "*Fecit Fr. Szoldatics. n: Hun: A. D. 1848.*" and in the bottom right corner and it was created for the Baroque Church of the Sorrowful Mother in Maňa in western Slovakia. It is not known who commissioned the painting, but the patron of the church at that time was Baron Ján Nepomuk Malonyay.⁴² A small and artistically somewhat better version of the picture is located in the Christian Museum in Esztergom

³⁸ Inv. No. 39945.

³⁹ As the last mentioned in LANE, Richard J. *Functions of the Derrida Archive: Philosophical Receptions*, Budapest : Akadémiai Kiadó 2003, p. 14 (footnote 22).

⁴⁰ About the painter BIRÓ, Béla *Francesco Szoldatics (1820 – 1916)*, Modena 1966; URL: <http://lexikon.katolikus.hu/S/Szoldatits.html>.

⁴¹ As a random example can be mentioned Station of the Cross in Mansion-Church/*Schlosskirche* in Liebenburg (Lower Saxony), URL: <http://messdiener-liebenburg.npage.de/unsere-kirche/kreuzweg-stationen.html>.

⁴² The church was built by Ignác Koller from Veľká Maňa (*Ignatius Nagymánai-Koller*) in 1743 – 1747, Bishop of Veszprém in 1762 – 1773. Baron Malonay let prolong the presbytery in 1835 – 1837. – TRUNGELOVÁ, Jarmila, MANDÚCH, Marián (eds.). *Maňa : Veľká aj Malá : Studnica histórie a kultúry*, Maňa : Obecny úrad 2013.

(Fig. 7).⁴³ In 1853 Szoldatics moved to Rome, where he became close to Overbeck and other Nazarenes. He also maintained strong ties with high-ranking Church dignitaries from the Kingdom of Hungary.⁴⁴ He advised one of them that they should first teach “*the painters Christianity, and only after they believe, they may allow them paint religious paintings*”.⁴⁵ Szoldatics and his opinions on art had an influence on many Hungarian artists living in Rome, among them the founders of the Artistic Colony in Gödöllő, who were active from 1901 to 1920.⁴⁶ Their Art Nouveau and Symbolist creations (presented also in Slovakia) preserved the traditions of the Italian Quattrocento, adorned with the artistic views of the English Pre-Raphaelites.⁴⁷



6 Ferenc Szoldatics, *Virgin Mary Mourning over the Body of Dead Christ (Pieta)*, 1848, oil, canvas, altar picture, Church of Sorrowful Mother, Maňa. Photo: © Marián Mandúch.



7 Ferenc Szoldatics, *Pieta*, 1848, oil, canvas, 62 x 36 cm, © Christian Museum, Esztergom, Inv. No. 56 654. Photo: Attila Mudrák.

⁴³ Ferenc Szoldatics, *Pieta*, oil, canvas, 62 x 36 cm, Christian Museum, Esztergom, Inv. No. 56 654.

⁴⁴ Cardinal Archbishop of Esztergom János Simor (from Székesfehérvár, Hungary), Bishop of Spiš Juraj Čáska/György Császka (Nitrianska Streda, Slovakia), Archbishop of Eger Jozef Samassa (Zlaté Moravce, Slovakia), titular Bishop of Rab and ecclesiastical historian Viliam Fraknói (*Wilhelm Frankl*) Vilmos Fraknói (Mojmírovce, Slovakia).

⁴⁵ Szoldatics addressed the words to Bishop of Banská Bystrica, Arnold Ipolyi-Stummer, in a letter to the painter Mór Than (1828 – 1899). – SZÉPHELYI, György Frankl. *Vallásos festészet*. In: SZABÓ, Júlia, SZÉPHELYI, György Frankl, BAKÓ, Zsuzsanna. *Művészet Magyarországon 1830 – 1870*, Budapest : MTA Művészettörténeti Kutató Intézet, 1981, p. 85.

⁴⁶ GELLÉRT, Katalin. *A Gödöllői Művésztelep*, Gödöllő : Városi Múzeum, 2001.

⁴⁷ On the context, see ANDREWS, Keith. Nazarenes and Pre-Raphaelites. In: *Bulletin of the John Rylands Library*, Vol. 71, No. 3, 1989, p. 31-46.

A tempera painting by Szoldatics was part of the heritage after the sculptor Alojz Rigele (1879 – 1940). It depicts *Mary Magdalene* with long blond hair, wearing a light red dress and a green overcoat, and holding an alabaster jar.⁴⁸ Rigele, a graduate of the Vienna Academy, may have acquired the painting during his stay in Rome from 1909 to 1911. He was there as the winner of the competition to create a sculpture for the tomb of Peter Pázmány, a Jesuit, Cardinal and Archbishop of Esztergom around the turn of the 17th century.⁴⁹ The competition was announced by Viliam Fraknói (*Frankl*). Rigele spent the rest of his life in Bratislava. He was known as a modest and pious man and so was his art collection, including the painting by Szoldatics.⁵⁰

Nazarene prints

Works of art created by the Nazarenes were reproduced as prints. German engraver Joseph Keller (1811 – 1873) was one of the most notable producers of these. He was invited to the Düsseldorf Academy by its Director, Nazarene painter Friedrich Wilhelm von Schadow. Joseph Keller and his students, including his own brother Franz Keller, and Franz Paul Massau, focused consistently on religious scenes in their work. They were supported in this activity by the Association for the Extension of Religious Pictures (*Verein zur Verbreitung religiöser Bilder*) established in Düsseldorf in 1841.⁵¹ Most of Joseph Keller's prints were damaged during the Second World War, and around forty have survived to the present day.⁵² An engraving by Joseph Keller of Eduard Jakob von Steinle's *Pastor bonus* is currently in the East-Slovak Museum in Košice (Fig. 8),⁵³ Franz Keller's *Saint Matthias* after Johann Friedrich Overbeck in Bratislava City Gallery (Fig. 9),⁵⁴ and Franz Paul Massau's *Christ's Agony at Gethsemane* after Melchior Paul von Deschwanden in Slovak National Library in Martin.⁵⁵ Book illustrations worth a mention include Joseph Keller's (engraved reproduction of) *Christ in the Clouds* after Johann Friedrich Overbeck, which was printed in the sixth edition of *The Imitation of Jesus Christ (L'imitation de Jésus-Christ)* published in Paris in 1855, a book written by medieval German

⁴⁸ Ferenc Szoldatics, *Mary Magdalene*, tempera, carton, 26.5 x 19.8 cm, Rigele art collection, Bratislava City Museum, since 1963 in Bratislava City Gallery, Inv. No. A 2426, signed on reversed site: „Szoldatits ung. Maler, / Führich – Schüler / Hl. Magdalena“.

⁴⁹ The tomb is in the St. Martin Cathedral of Bratislava.

⁵⁰ More about him LEHEL, Zsolt. *Alojz Rigele*. Bratislava : Marenčin PT, 2008.

⁵¹ PAHL, Henning. „Der Holzschnitt redet die Sprache des Volkes“ – Das Bild als Populasierungsmedium im Dienste der Religion. In: KRETSCHMANN, Carsten (ed.) *Wissenspopularisierung: Konzepte der Wissensverbreitung im Wandel*, Berlin : De Gruyter, 2003, p. 271-272.

⁵² Andrea Rönz, Joseph von Keller (1811 – 1873), Kupferstecher, URL: <http://www.rheinische-geschichte.lvr.de/persoenlichkeiten/K/Seiten/JosephvonKeller.aspx?print=true>.

⁵³ Joseph Keller, Eduard Jakob von Steinle, *Pastor bonus*, 1840, steel engraving, paper, 11.3 x 5.8; 13.1 x 7.5 cm, since 1974 in the East-Slovak Museum in Košice, Inv. No. H 47516, signed bottom left “J.E. Steinle invt.”, bottom right “JKeller sculpt.”, bottom centre “Pastor bonus animam suam dat pro / ovibus suis.” // Joh.X.11.”.

⁵⁴ Franz Keller, Johann Friedrich Overbeck, *Saint Matthias*, steel engraving, paper, since 1962 in Bratislava City Gallery, Inv. No. C 9146, signed bottom in centre “S. MATHIAS.”, left “Overbeck inv.”, right “Franz Keller sc.”, bellow “Eigenthum des Vereins zur Verbreitung relig. Bilder in Düsseldorf. / Seul Dépôt à Paris chez A.W. Schulgen, Editeur 25, rue StSulpice.”. – LUKOVÁ, VYSKUPOVÁ, 2012, p. 88.

⁵⁵ Franz Paul Massau, Melchior Paul von Deschwanden, *Christ's Agony at Gethsemane*, engraving, paper, Slovak National Library, Martin, signed bottom left “M. Paul von Deschwanden pinx.”, centre “21”, bottom right “Massau sc.”, bellow “Mon Père, éloignez de moi ce calice; cependant que voutre / volonté se fasse et non la mienne! (Luc XXII 42.) / Benziger & C^o Editeur, à Einsiedeln, New-York & Cincinnati.”. – SABOV, Peter. Rytina ako významný prvok v produkcii slovenských tlačiarní 17., 18. a 19. storočia. In: HANDLOVÁ, Kateřina (ed.). *Problematika historických a vzácných knižních fondů Čech, Moravy a Slezska : nové prvky ve starých knihách*, Brno : Sdružení knihoven ČR, 2002, p. 23-28.



8 Joseph Keller, Eduard Jakob von Steinle, Pastor bonus, 1840, steel engraving, paper, 11.3 x 5.8; 13.1 x 7.5 cm, © East-Slovak Museum, Košice, Inv. No. H 47516. Photo: Gabriel Bodnár.

monk Thomas Hemerken of Kempis and edited by Georges Darboy, honorary canon of Notre Dame and later the Archbishop of Paris. The book, which by the way was Overbeck's favourite,⁵⁶ is in the Apponyi Library in Château Oponice in Western Slovakia.⁵⁷

⁵⁶ THIMANN, 2014, p. 129.

⁵⁷ Inv. No. XI 334.

Lütgendorff-Leinburg's homage to Overbeck

German painter and art historian *Freiherr* Willibald Leo Lütgendorff-Leinburg (1856 – 1937) was fascinated by “his grandfather’s time”. As a student at the Vienna Academy, which he attended after studying at the Munich Academy, he painted a monumental picture titled *The Miraculous Finding of a Martyress' Body* and he donated it to Bratislava⁵⁸ in order to pay a tribute to the city of his grandfather and the place where his father was born.⁵⁹ (Until now the female martyr in the painting had not been identified. She is no other than Saint Afra, an early Christian martyress, and the scene is of her exhumation in Augsburg,⁶⁰ Lütgendorff-Leinburg's native city.) Lütgendorff-Leinburg resided in Lübeck from 1890 and became the Director of the Dome Museum in 1901. While there he wrote books about his grandfather⁶¹ and about the recent history of Lübeck.⁶² As a great admirer of the Nazarenes he decided to create a special collection of Overbeck's works at the Dome Museum. He looked for sponsors, bought many of Overbeck's works, and in 1915 published a catalogue,⁶³ but ultimately the project failed. German art historians criticised it so much that Lütgendorff-Leinburg had to get rid of the collection.⁶⁴ Many of the works were sold; the better pieces were acquired by the Carl Georg Heise, Director of St. Anne's Museum, for the Behnhaus collection. In this way what is now the Behnhaus Art Museum in Lübeck became the only institution specialising in Nazarene art. An art historian, Heise was also head of the Overbeck Society, established in Lübeck in 1918.⁶⁵

⁵⁸ Willibald Leo Lütgendorff-Leinburg, *The Miraculous Finding of a Martyress's Body*, 1879, oil, canvas, 206 x 143 cm, 1881 donated by the author to the City of Bratislava through city archivist Jan Nepomuk Batka, and kept in Bratislava City Museum, and since 1961 in the Bratislava City Gallery, Inv. No. A 2171, signed on revers: „Egy szent nő sértetlen / holttetemének csodálatos / feltalálása / Festette Leinburg Leo / Bécsben I. Schillerpl. 3 / atra 8.“. – Geschenk eines jungen Preßburger Künstlers an die Stadt. In: *Pressburger Zeitung* March 5, Vol. 117, No. 63, 1881, p. 2.

⁵⁹ His father was Otto Gottfried Lütgendorff-Leinburg (1825 Bratislava – 1893 Vienna) poet and Skandinavist.

⁶⁰ ROLLE, Theodor Die 1500-Jahrfeier des Martyriums der heiligen Afra im Jahre 1804/05. Eine religiöse Demonstration gegen Aufklärung und Säkularisation. In: *Jahrbuch des Vereins für Augsburger Bistumsgeschichte*, Vol. 22, 1988, p. 105-122.

⁶¹ LÜTGENDORFF-LEINBURG, Willibald Leo von. *Der Maler und Radierer Ferdinand v. Lütgendorff, 1785 – 1858, Sein Leben und seine Werke*, Frankfurt a. M. : s. p., 1906. / Ferdinand von Lütgendorff (1785 Würzburg – 1858 Würzburg) was Föger's student, settled down in Bratislava at the invitation of his stepsister Sophie and lived here between 1824 and 1840.

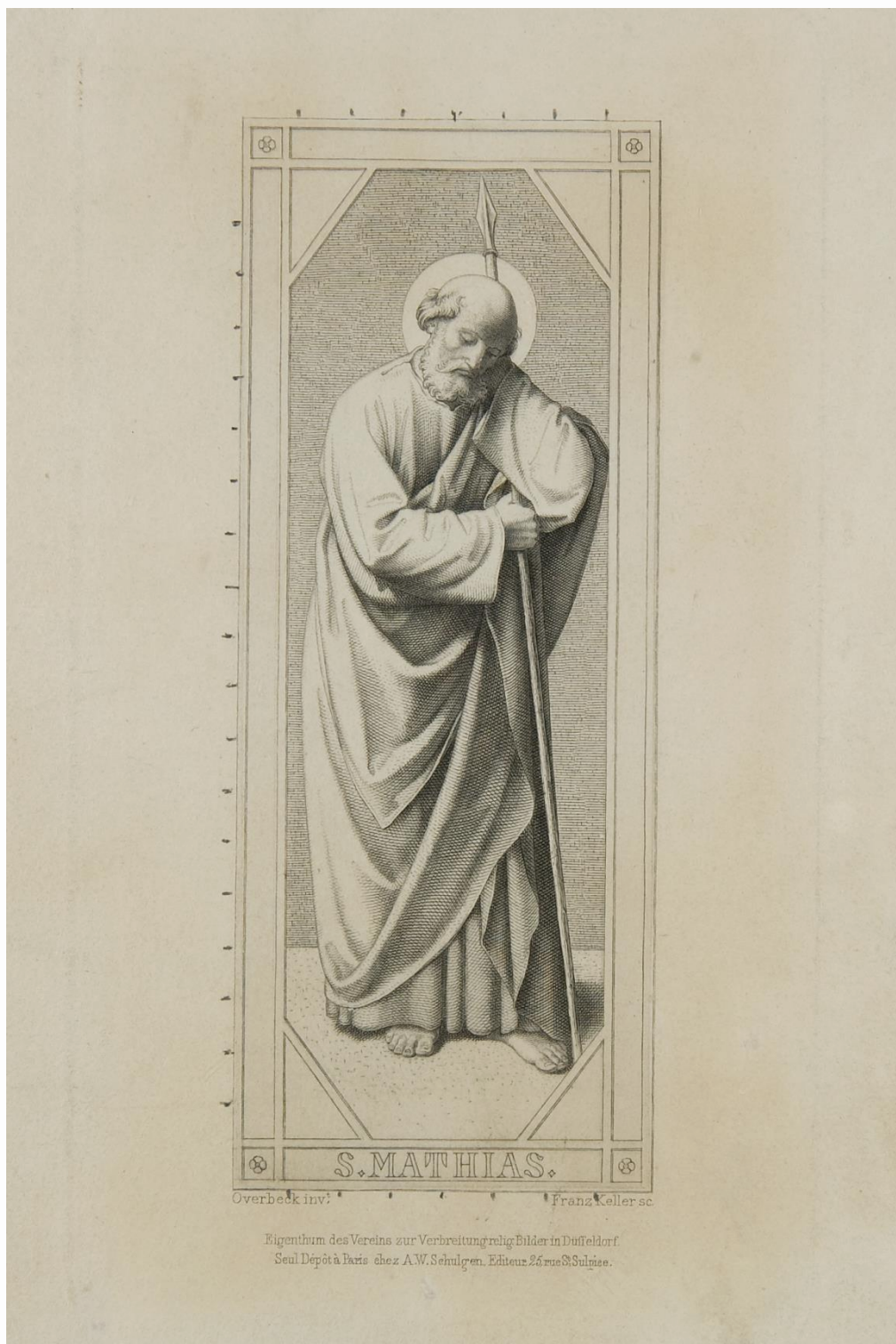
⁶² LÜTGENDORFF, Willibald Leo von. *Lübeck zur Zeit unserer Großväter*, Lübeck : s. p., 1907.

⁶³ LÜTGENDORFF, Willibald Leo von. *Das Overbeck-Zimmer im Museum am Dom zu Lübeck : Ein beschreibendes Verzeichnis*, Lübeck : s. p., 1915.

⁶⁴ JENSEN, Jens Christian. *Friedrich Overbeck, die Werke im Behnhaus*, Berlin : Brueder Hartmann 1963; URL: <http://www.artfinding.com/Biography/Lutgendorff-Leinburg-von-Leo/62292.html>.

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9 Franz Keller, Johann Friedrich Overbeck, Saint Matthias, steel engraving, paper, 22.2 x 17.7; 15.6 x 9.7 cm, © Bratislava City Gallery, Inv. No. C 9146.

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