

The Furnishing of the Neues Schloß

Pappenheim

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Abstract

The Neues Schloß in Pappenheim commissioned by Carl Theodor Pappenheim is probably one of the finest examples of neo-classical interior design in Germany retaining a large amount of original furniture. Through his commissions he did not only build a house and furnish it, but also erected a monument of the history of his family.

By comparing parts of the furnishing of the Neues Schloß with contemporary objects which are partly in the house it is evident that the majority of these are influenced by the Empire style. Although this era is known under the name Biedermeier, its source of style and decoration is clearly Empire.

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Introduction

Carl Theodor Friedrich Graf und Herr zu Pappenheim (1771-1853) of ministerial descent was the commissioner for the Neues Schloß (new residence) in the town of Pappenheim. The only original surviving palace of the architect Leo von Klenze, the most important neo-classical architect next to Schinkel in Germany¹. Family history, the house and a part of the interior design by Jean Baptiste Métivier will be discussed as they are inseparable linked to the furnishing.

The development of the Empire and Biedermeier style, and the term Biedermeier must be examined to understand the difference between Biedermeier and Neo-classicism. The furnishing of the interior of the average citizen of this time should be regarded, for the origin of the name Biedermeier is miss leading. Biedermeier has the largest variety of furniture types, the majority of their types and their origin will be discussed partly with the furniture in the Neues Schloß.

Foreign influences were not only reflected in the style but also in techniques of production. For economical and political reasons the use of material plays an important role which should not be underestimated. The different production centres are also significant as they added to the variety, and special features of the style of the early 19th century.

History of the Family

The Pappenheim family and ancestral castle in the town of the same name, is situated in the valley of the Altmühl in Mittelfranken. They gained importance under the emperor dynasties of the Salier and Staufer in the 11th century. The first documented Pappenheim, Heinricus de Pappenheim also called Testa (lat. head) was first mentioned in 1141 as the marshal of the emperor Friedrich I (Barbarossa)². In 1193, during his term in office, the title of the marshal became inheritable to the family and was kept until the end of the Holy Roman Empire in 1806³. Since 1356 the Pappenheims held the post of the “Reichserbmarschall⁴”. Gottfried Heinrich Pappenheim (1594-1632), the family’s most famous member, was raised into the “Reichsgrafenstand” in 1628. A converted catholic, he was one of the supportive columns of the army of the catholic league during the 30 years war⁵.

Until 1806, the end of the Holy Roman Empire and the consequences of the Napoleonic wars, the country of the still ruling family was annexed to Bavaria and could only keep a few of their former privileges until 1848. The last ruling member of the family, Carl Theodor built the Neues Schloß as his residence despite the loss of quality as sovereign of his small country. His life size portrait (**Fig. 1**), by Joseph Stieler (1781-1858) was painted in 1823. Carl Theodor is presented as commander of the 1st. Army Division at Schlettstadt (Selestatt in Alsace-Lorraine). Stieler painted several members of the aristocracy in uniform including the general Friedrich Carl Freiherr von Tettenborn on the battlefield in Bremen (**Plate I**), and Pappenheim’s neighbour Prince Wrede on the battlefield of Arcis-sur-Aube (**Plate II**)⁶. Carl Theodor commissioned the most famous painter in the south of Germany, not only due to the painters talents, but also to establish himself as an important personality.

History of the Neues Schloß

In order to build the Neues Schloß, four buildings and a part of the city fortification had to be torn down⁷. Carl Theodor commissioned Leo von Klenze (1784-1864), to design the Neues Schloß (1818/19) (**Fig. 2a**)⁸. He was favoured by Ludwig the crown prince of Bavaria and worked for him since 1816⁹. The director of the estate and constructing inspector, Metzger, was commissioned to build the house¹⁰. On May 19th, 1819 the foundation stone was laid¹¹, subsequently erected and furnished between 1819-23¹². The neo-classical residence consists of a main building with two wings. The two and a half floor building accentuated with a colossal projecting portico, with three arches surmounted by a pediment that holds the coat of arms of the family. The coat of arms is flanked by military trophies, executed after a design by Klenze (**Plate III**). A strong horizontal cornice between the mezzanine storey and the piano nobile, including the projecting portico divides the facade.

This plan by Klenze is not the only design which was made. Another one (**Plate IV**) shows a smaller version with the same structure, and the side wings reduced to one axis on each side¹³. Before Klenze worked for Carl Theodor, he made a plan for the conversion of the former summer palace of the prince-bishop of Freising in Ismaning for Eugène Beauharnais (**Plate V**), which has a similar facade and ground plan¹⁴. Beauharnais prince of Eichstätt, was Carl Theodor's neighbour. Another neighbour, the Prince Wrede, changed his palace in Ellingen¹⁵. These activities probably encouraged Carl Theodor to build the Neues Schloß in order to fit in with his contemporaries.

Jean Baptiste Métivier (1781-1857)¹⁶, the royal court decorator, was commissioned with the interior design of the Neues Schloß¹⁷. A great number of artists and

craftsmen from Munich and areas around Pappenheim were commissioned for the decoration¹⁸. During recent restorations names of participating craftsmen emerged on the wall, which were unknown until then¹⁹.

The garden, like the house, was designed in the latest fashion. A steel engraving by Lebschée depicts the ground behind the house until the river bank and the other side of the river²⁰. The former Baroque garden was turned into a landscape garden²¹. To complete the picture of a romantic landscape, Carl Theodor decided to blow up greater parts of the still existing fortress to achieve a ruin as point of view on the top of the hill. Thus surmounting the town as a sort of folly was probably part of a conception of a landscape garden to connect the three gardens of the family outside the town walls, round the fortress and the two palaces with each other as well as the surrounding hillside of the valley²².

Furnishing

Few of the existing furnishing from the other buildings were used, in fact many were destroyed. Carl Theodor, according to oral legend, decided to burn parts of the furniture and other contents of the medieval castle, rather than to sell it. The Neues Schloß was decorated with contemporary art, bought in part, before 1819.

Some of this furniture remains in the house today, however, much has also been destroyed over the years, due to wear and tear, and some passed on as heritage²³. Nevertheless the major part of the furniture types of the Biedermeier still exists in the house. The amount spent to purchase the items to furnish the new building comes, according to the bills, to 27229 florins²⁴.

Chandeliers and Candelabras

Furniture was not the only furnishings of a residence. Lighting fixtures were also necessary. The Biedermeier period had many ways of substituting expensive bronze (see p. 18). The set of five chandeliers (**Fig. 3**) in the great hall was bought from Charles de Moy and B. Bernau in Munich who obtained their items from Paris²⁵. A design by Métivier for the interior decoration of the ballroom shows one piece (**Plate VI**), but with the same details as the still existing examples.

The actual construction of these five chandeliers and the use of bronzes and cut glass is typical for the French products of the early 19th century (**Plate VII**)²⁶. Next to the cut glass chandeliers were those made of bronze, and some of these are painted (**Plate VIII**). Compared to the curtain holders (**Plate IX**) by Wimmer from Munich, which are less refined in their quality and technique, it is quite understandable that the reputation of French bronziers and French artists encouraged the trade between Germany and France. Only later on did German production reach the same standard as France.

De Moy also supplied the chandeliers in the joining rooms, the candelabras, a centrepiece and clocks. Candelabras usually came as pairs and were placed on both sides of a clock or on a console or table. The pair of candelabra of Bacchus and Bacchantin (**Fig. 4**), has no evidence of origin, but can be surely attributed to France. The topic, the position of their legs, and that they are depicted in the interior draft of the ball room identifies them as a pair (**Plate VI**). Mythology or victories were a popular subject for candelabras. A pair of Apollo and Diana (**Plate X**) shows a similar composition of figures like Bacchus and Bacchantin.

Chandeliers and candelabras were not only a luxury item because of the material they were made of, but using them was also very costly. Candles of bee wax were very expensive and the average citizen used the cheaper candles made of tallow²⁷.

Candles, oil lamps and fire were the only source of light after darkness in the Biedermeier period. Therefore matches or lighter were needed. The oldest mechanical lighter probably goes back to the 15th century. The lighter (**Fig 5**) in the form of a monopteros was very popular. This type was first made in 1822²⁸. A second lighter, of the same shape, is in the Neues Schloß (**Plate XI**). Nevertheless the type of the vase shaped lighter (**Plate XII**) was as wide spread as the monopteros form²⁹.

Clocks

In the collection there are several clocks. One of these clocks is also depicted in Métivier's draft, depicting a boy sitting on a stool next to a pilaster with integrated clock and an oil lamp with two books on top (**Fig. 6**). Book and lamps as well as the torches are symbols for studies. This topic is wide spread and the Allegory of the studies (**Plate XIII**) exist in many similar forms using different materials. In the simpler version (**Plate XIV**) only the books, clock and ornament, on the marble plinth are gilded. The style and the vocabulary of the ornaments which were used for these bronzes are Empire and Restoration style. German pieces of the same period tend to be simpler, the technique is not as advanced as in their French counterparts. The subject for clocks was often taken from tragic mythology. To understand most of these subjects a higher education was presupposed. Sometimes these clocks copy famous sculptures or compositions of paintings like "The Oath of the Horatier" (**Plate XV**) after the painting by David³⁰.

German clockmakers frequently bought only the case and installed the clockwork later, as this was cheaper. Due to the expenses of bronze, several methods to replace it were developed. Chandeliers, candelabras and clocks were either made of cheaper metals or carved in wood and then painted in a golden oil paint which was the cheapest version, or with the expensive gilding³¹.

Porcelain

Another part of the equipping of the house is a series of porcelains from Nymphenburg. A complete dinner, tea and breakfast service with gold border and a “P” surmounted by the crown, another service with a rather oriental decoration in red and gold also exists. As a present from the crown prince Ludwig I, we find a third service. Each plate of that service has the inscription “Zum Andenken der ersten Tage 1817” (In memorial of the first days of 1817) (**Fig. 7a**), as well as the ice-cooler (**Fig. 7b**). The ice-cooler form has been used in other services (**Plate XVI**) made until 1850. After Hantschmann, no other service with the same inscription is known³², therefore, it can be assumed that this service was commissioned by the crown prince for Count Pappenheim. The reason for the gift is unknown. The only event of larger importance for Carl Theodor, which links him with the crown prince at this date, was the dismissal of Count Mongelas³³. Porcelain with congratulations were popular gifts especially for weddings like the tête-à-tête service from Nymphenburg (**Plate XVII**) from 1820. The service has a different saying for the married couple on each component.

From the further porcelain pieces, a tea service also from Nymphenburg with a presentation of animals from the continents³⁴, single cups and saucer with portraits and a pair of ice coolers (**Fig. 8**) are worth mentioning. One has a view of Ansbach

and Pappenheim, whereas the second has two military scenes. This type of ice coolers in the same shape (**Plate XVIII**) appears frequently³⁵. The origin of the two military scenes cannot be identified because of the wide distribution of military albums. The view of Ansbach is after an etching by I. B. Pfitzer (**Plate XIX**). The one from Pappenheim is probably after a coloured etching by Johannes Michael Frey (**Plate XX**). The technique of the four scenes is similar to the ones on a plate (**Plate XXI**), which is from the service depicting Bavarian landscapes and traditional costumes.

Empire and the Development of the Biedermeier

Since the 17th century, German art of furnishing strongly followed the French example, as well as from the mid 18th century onwards also the English (e.g. Wörlitz). Mechanisms of the furniture in England were especially far developed. Nevertheless the French influence for the forms of furniture still continued. The end of the ancien regime, whose final style was the Louis-XVI and the beginning of Neoclassicism, has already influenced through the Free Masonry and Winckelmann, adopted Egyptian, Roman and Greek motives (e.g. Piranesi³⁶ and the *Goût Grecque*³⁷), long before Napoleon. The following time of the revolution and the time of the Directoire (1795-99) created, with the equally named Directoire style, a simpler form of the Louis-XVI. It uses continuously decorative elements already known in the Louis-XVI, and emphasised at the end of the 18th century the veneering of large surfaces without marquetry and non painted surfaces. Also typical is the reduced use of mounts in the furniture production. The Consulat (1799-1804) already anticipated the Empire forms, especially Egyptian motives. They were revived due to Napoleon's campaign in Egypt.

As the old regime was overthrown by Napoleon, the number of the sovereign and half sovereign territories of the Holy Roman Empire was reduced³⁸. Due to the political developments in Europe in the time of the French Revolution and the consequence of the French political leadership of the Napoleonic age, not only a new division of countries evolved. The Empire style was imported from the ruling continental power. It spread through Napoleon's personal gifts, to middle European sovereigns and personalities in administration and army. Through the employment of French in the German and Italian countries as regents³⁹. Furthermore these items in the Empire style found entrance into German and Italian palaces through marriages between French with German and Italian aristocracy⁴⁰. This especially includes the "Rheinbundfürsten", allied with Napoleon, and absolutely dependant on him. Items also came to Germany through the orders of inventories of the German high aristocracy in Paris. This custom was already well established by the end of the 17th, and continued throughout the 18th century, and was re-established due to the described political circumstances.

Percier and Fontaine, can be counted to the most influential artists in the neo-classical interior furnishing on the continent⁴¹. Their furniture, predominantly based on a square, is rather heavy and takes up different developments from the time before the revolution. The iconography of the Egyptian and the Roman-Greek antique of the second half of the 18th century relates to the precursors. Also important is the very heavy and severe architecture of the revolution, e.g. Ledoux and Boullée⁴². Based on this model of French neo-classical furniture, Germany follows with a variation. First Gilly father and son⁴³, Langhans⁴⁴ (Berlin), Herigoyen⁴⁵ and Carl von Fischer⁴⁶, but then Schinkel⁴⁷, Klenze and Gärtner⁴⁸ are the well known designers in this field, although they were foremost leading architects. Other important architects and

designers of this time were Weinlig⁴⁹ (Saxony), Thouret⁵⁰ (Stuttgart), Weinbrenner⁵¹ (Karlsruhe) and Moller⁵² (Darmstadt), Laves⁵³ (Hanover), Bromeis⁵⁴ (Kassel), Krake⁵⁵, Hansen⁵⁶ (Hamburg, Schleswig-Holstein and Denmark) and Severin⁵⁷ (Mecklenburg).

The Parisian court style, lavishly decorated with gilded bronzes, arrived in the late 18th and early 19th century in the from liberation wars impoverished Germany. Germany slowly reverted to its former position, and later in the 20's the rich French neo-classical influences were revived. In the course of the Restoration, lavish princely residences emerged like the Königsbau, the new part of the residence in Munich, or the Residenzpalais in Kassel⁵⁸. Temporarily after the defeats of Germany the political, social and economical circumstances affected also the courts and the aristocracy. A simpler version of the stylistic elements was necessary. The more modest holding of the court and households brought with it a reduction of formal manners. From that, an intellectual and artistic creativity could evolve which was especially clear in Weimar in the society of Goethe's time. The period became known as Biedermeier.

The Biedermeier can be used as a definition of a style and of a political period. Historians treat the word Biedermeier under a different aspect than art historians. Other expressions for the time of the Biedermeier, e.g. "Vormärz" and "Restauration" reflect the political circumstances in Germany and Austria. It started with the time of the Napoleonic wars in 1814-15 and lasted until 1848-49. Under the historical point of view, the name suggests a reflection of the political events in Germany.

The end of this style was sealed by the 1848 revolution in Germany. Towards the middle of the century the more severe forms of Biedermeier are replaced by swelling forms. These forms of Historicism had already started in the 18th century by adopting stylistic elements of former styles beginning with the Gothik, e. g. Chippendale.

The Origin of the Name Biedermeier

The actual meaning of “bieder” can be translated into something similar to honest, plain, unpretentious and inoffensive. A “Biedermann” is an honest and upright citizen who does not belong to the scene of critical intellectuals. He is rather anxious, hostile towards new techniques and positively concerned about security and solidarity. The origin of the name Biedermeier can be traced back to the “Fliegende Blätter”, published for the first time in 1844 in Munich. From 1848 onwards, a series of poems like “Biedermanns Abendgemütlichkeit” and “Bummelmaiers Klage” were published. Adolph Kussmaul (1822-1902) and his friend Ludwig Eichrodt (1827-92) created the pseudonym of “Gottlieb Biedermaier”⁵⁹. Around 1900 the name Biedermeier is for the first time used to describe the style of the first half of the 19th century⁶⁰.

After the depiction of a Biedermann by Kussmaul and Eichrodt, it is rather incomprehensible that this style, developed in the aristocracy and bourgeoisie to furnish residential houses, palaces and apartments, in cities and in the country side, and not as always assumed in the middle class apartments, was named Biedermeier. Before that and also during the first half of the 19th century not much had changed in the furnishing in the house of an average citizen. Most of the used objects were made of plain planks of softwoods, and only sometimes decorated⁶¹. Better furniture was made in oak, and sometimes improved through partial veneering or decorated with

inlays. Therefore it is difficult to follow Himmelheber's idea that the Biedermeier style was "created by the middle class for the middle class"⁶². In Ottomeyer's opinion "the Biedermeier style is not more or less bourgeoisie or aristocratic than other styles"⁶³. This confusion is created by the difference of the time span between the style and the actual time of the invention of the figure of the "Biedermann". The social history of the "Biedermeierlichkeit" began during the time of Napoleon's conquest of Europe and continued after the stylistic end of the pure Biedermeier in the 30's of the 19th century.

The Furnishing of the Interior

One of the most important sources of the Biedermeier furnishing of the first half of the 19th century are the depictions of interiors⁶⁴. Since the 18th and during the early 19th century, drawings or watercolours mostly showed princely, aristocratic and bourgeoisie interiors. They were not only made by artists, but also by members (frequently women) of the family of the inhabitants of these interiors⁶⁵. Depictions of middle class interiors are in comparison rare. For the middle class the only better furnished room was the "Gute Stube" (parlour). It was used to receive important guests and remained the so called "Kalte Pracht" (cold splendour) and was hardly heated. Warm rooms were regarded as luxury and foot stools like night-caps and dressing gowns are often depicted in paintings, and misunderstood as romantic and "Biedermeierlichkeit", but were necessary for warmth⁶⁶. In the opinion of Ottomeyer the idea of comfort and an ideal world of this period was a dream rather than reality⁶⁷. What we see in paintings by Carl Spitzweg, who mainly worked after the time of the stylistic Biedermeier, is more an idealistic fantasy and illusion of that period than actual truth⁶⁸. Painters like Kersting, working during this time were trying to depict reality⁶⁹. Nevertheless in public opinion Spitzweg is more associated

with the image of the Biedermeier. The life within the home and family played an important role. Not only the aristocracy received their friends in their houses for the formal and informal gatherings so typical for the time, but also the bourgeoisie. The style reflected the spirit of the time and the changing attitude towards family and social life. The average German man was encouraged to spend more time with his family⁷⁰.

This development of style in the German speaking countries was not only influenced by its neighbours on the continent, but also by England. The new forms of social gatherings did not only change because of the political events but had its forerunner in the Regency period where the interior became more comfortable. Chairs moved from the outskirts to the centre of the rooms. The dining-room came into existence with extendible dining tables and new types, like the Pembroke or sofa table were introduced.

Types of Furniture and their Origin

Different sorts of furniture developed during the Biedermeier period to an enormous range of types. Most of them can still be found in the Neues Schloß. Certain types had already been invented in the 18th century. They were mainly developed in England and shortly followed on the continent. Already in the late Rococo and Louis-XVI period, pieces of furniture were invented for comfort. The Biedermeier developed them further to a more practical use. The sorts of furniture with the greatest variation of forms were tables, seating furniture, writing desks, cupboards and showcases.

Tables

Tables, the gathering place of the family developed in a great range of different forms. They were often placed in the corner of the room if not in use, and not like often assumed in the middle of the room. These round, oval, rectangular or square tables which sometimes had drawers, were employed for a variety of uses, as well as in the dining room or the drawing room⁷¹. The extending tables, however, were only used for the dining room⁷². Round tables were very popular and often had a column support. The mahogany veneered centre table with its three scroll supports (**Fig. 9**) was probably made in Berlin. This form typical for the time is closely linked to the tripod table and has found a wide distribution in the Empire. Tables with zoomorphic legs like the table from Kassel (**Plate XXII**) were especially popular in Munich and Vienna.

These tables also existed in smaller versions, called occasional tables or quartet⁷³. A speciality, already known in the Louis-XVI, are tables with glass tops⁷⁴. Underneath the glass collectable items were exposed. Tilt top table, drum table and the Pembroke table are of English origin⁷⁵. The Pembroke and sofa table with their folding side pieces were the first larger piece of furniture, frequently moved around in a room.

The foldable game table was used after dinner for social gatherings. The pair of chests each with four game tables(**Fig. 10**) are rather large and heavy, therefore unusual for the Biedermeier period. Only chests or cupboards for collected items are comparable. This pair is unusual as the only similar type of furniture existed in the residence in Munich⁷⁶. Unfortunately the whereabouts of the chests in Munich are unknown and only the game tables (**Plate XXIII**) remain⁷⁷. Instead of four tables for each chest, the chests in Munich held five. For the first time furniture was not made

to impress, but to make life comfortable. The wish for comfort was expressed in the warm colours of the wood and the mobility of the furniture.

Although gambling was not considered to be an appropriate leisure for the honourable citizen it continued to be a popular evening occupation at the court and other aristocratic houses. This is controversial towards the image of the citizen of the Biedermeier and is a remain of the 18th century. Due to its large size the billiard table is only found in larger houses⁷⁸.

Consoles and side tables were used for decorative and practical purpose as well as other types like commodes etageres, and cupboards⁷⁹. They often appear as pairs⁸⁰. The pair of consoles (**Fig. 11**) from Scherpf in Munich has a wide spread form. The pair (**Plate XXIV**) after Schinkel in the Humboldt castle, Tegel, in Berlin has similar outlines with additional lion paws⁸¹.

Seating Furniture

Most of these seating furniture were already known in the Louis-XVI period. A type, which already existed by the late 18th century, but was only in use for private rooms was the upholstered bench with or without arm rests and backs. In the Biedermeier period these benches are widely used for ball rooms or salons positioned along the wall or even around a corner⁸². The four benches (**Fig. 13**) in the ball room in Pappenheim with simple upholstery have been recently reupholstered, evidenced by the lack of division through the cords at the front. All other benches, which still have their original upholstery or have been restored by experts, show this division like the benches in the Weisse Salon (white salon) (**Plate XXV**) in Schloß Glienicke in Potsdam. Although they are in a royal garden palace they are kept fairly simple.

Others with sides and more elaborate in their decoration are mainly used for representative rooms in royal palaces.

The more comfortable furniture was the canapé or sofa⁸³. A specific type of the sofa was the magazine sofa, which is with its small compartments and drawers integrated in the arm rests or base typical for the Biedermeier, but existed since the end of the 18th century⁸⁴. Whereas sofas with overall upholstery and no visible wood frame except for a base are a new invention of the Biedermeier period⁸⁵. Few of these still exist. Fabrics were not replaced, but the whole piece of furniture was thrown away.

Sofas were often part of a group of chairs or side chairs⁸⁶. The sofa (**Fig. 13a**) clearly shows with its simple outlines and the severe form Schinkel's influence. A sofa (**Plate XXVI**) by Schinkel in the Humboldt palace in Tegel in Berlin has exactly the same form. Whether this sofa is from Lindemann in Berlin cannot be verified, as no sofas are listed in the bills, only an amount of containers, which correspond with the amount of sofas in the house. Tegel was built by Schinkel and also furnished by Berlin craftsmen in 1820-24. Nearly exactly the same time as Pappenheim. The bill for the arm chairs (**Fig. 13b**) of the sofa is not very clear, as no precise definition of the form of the chairs is given, but it can be assumed that they are from Lindemann from Berlin and also after a design by Schinkel. The elegant swag in the arm rest terminating in a volute is the same as in a chair (**Plate XXVII**) from Schloß Glienicke near Potsdam attributed to Schinkel⁸⁷. Although this model is later and painted and has a lower back, the arm rests are identical.

Large sets of chairs and side chairs were needed for all kind of purposes and if not needed placed against the wall⁸⁸. A large set of 46 side chairs (**Fig. 14**) by

Lindemann from Berlin after a Schinkel design is identical to the ones in Tegel **(Plate XXVIII)**⁸⁹. Chairs have been copied by Pappenheim craftsmen as the still existing number of these chairs in the house comes up to 100 today⁹⁰. It was common to have copies of already existing furniture made locally by less expensive craftsmen.

The Biedermeier period had the widest range of chair backs. England played an important role in the design of chairs. Their pattern books inspired European furniture makers. In the wide range of designs they invented seating furniture for special purposes like the reading chair⁹¹. This chair, with a mechanism to hold a book, inspired Schinkel during his travels in England to create a German prototype. Schinkel, like other artists before him and his contemporaries from north and west Germany travelled intensively in England.

For the German speaking countries in the south, Danhauser is the most important chair designer. He published 153 different chair backs in his catalogue, “Danhauser’s k. k. private Möbel Fabrik”⁹². The set of four chairs with round backs **(Fig. 15)** is after Danhauser. A similar chair belongs to the Thurn und Taxis Collection in Regensburg **(Plate XXIX)**. Danhauser distributed several catalogues of his products, which ranged from chairs and other furniture to decorative elements, such as different feet and legs for furniture. These kind of goods were not only made in wood but also in bronze and papier-mâché.

For the more representative rooms stools or tabourets with small arm rests were made⁹³. They were often part of a set of arm and side chairs. Not only the sofa reflected the growing need for comfort, but also the rocking, wing and easy chair⁹⁴. The wing and easy chairs were often used with a foot stool, which exists since the

Rococo period⁹⁵. These kinds of chairs were usually reserved for the head of the house and also became a synonym of the atmosphere for the Biedermeier period, which was a later interpretation. Although comfortable furniture is the epitome of the Biedermeier period they don't occur until the later phase.

Writing Facilities

A popular piece of furniture during this period was the secretaire. This was not a new invention as this type of furniture developed from the cabinet of curiosity of the late 16th century into the secretaire in the late 17th century⁹⁶. It replaced the cabinet as status symbol of the gentleman. In the Biedermeier period this item had a dominating position in comparison with other writing furniture. It fulfilled two functions as writing and storage space for personal belongings. Depending on the owners wealth, the veneering could vary as well as applied decorative elements.

Here again the Biedermeier period developed a large variety of forms. The cylinder highboy secretaire is based on a commode with a quarter-round roll top⁹⁷. This quarter-round roll top replaced the straight writing panel⁹⁸. The secretary section is usually lavishly decorated and divided into different compartments. Another variation of the cylinder highboy secretaire is the roll top highboy secretaire where the lower part consists of a kneehole desk⁹⁹. The writing surface is fixed and doesn't pull out like in the cylinder highboy secretaire. A further version of these secretaires is without a roll top and where the writing desk has a set back section of a secretaire¹⁰⁰. This rather large and heavy piece of furniture is often found in the study like the standing desk and technical desk, where the table top can be raised by turning a crank¹⁰¹. All these already listed secretaires also exist without the high

top¹⁰². The writing cabinet with a fall front is the most widely spread version of these writing facilities and exists in all kind of different shapes.

One form, which derived from the Empire is the pyramid secretaire. The secretaire (**Fig. 16**) is veneered with mahogany and has the typical lion mask drawer knobs. In the lozenge and on the top corners are bronzes, and the quality of these suggest that they are French imports. This type of decoration was widely spread in Germany. The oval top is typical for north Germany whereas middle and south Germany have a more architectural or flat top (**Plate XXX**). The bronzes as well as the exotic wood are features of a more expensive piece. Its pyramidal form is inspired from Egyptian and Greek door frames. In the variety of forms of writing furniture, Vienna can be regarded as the most inventive production centre. Next to the lyre secretaire, which derived from a purely decorative motive of the Louis-XVI and Empire, and developed into a form of its own right, was the drum secretaire¹⁰³. Another form similar to the drum secretaire, but seldomly produced, are secretaires in the shape of a column¹⁰⁴. Compared to this, writing facilities for ladies are lighter, smaller and more elegant in their construction¹⁰⁵. A special type of a lady's desk is the patent secretaire where the flat vertical secretary section with folding panel occupies a minimum of space¹⁰⁶. This patent secretaire is of English origin from the end of the 18th century and already listed in Sheraton's pattern books¹⁰⁷.

Secretaires were not the only writing facilities. Writing desks and writing chests were a smaller version¹⁰⁸. The writing chest consists of several drawers where the top drawer with folding front once pulled out gave the writing surface and usually has one or several drawers and / or pigeonholes in the back.

Storage and Display Furniture

Functional furniture like armoires were usually placed in the corridor or in the bedroom and rarely in living rooms. The already known type of the cupboard has a variety of uses, e. g. as wardrobe with one or two doors¹⁰⁹. These types exist veneered and in soft woods. Made of soft woods they are usually painted white and used in corridors and functional rooms. Linen cupboards are smaller and sometimes lower than wardrobes and usually only have one door and often have one or two additional drawers¹¹⁰. As cupboards are rarely depicted in watercolour designs of interiors and only smaller and lower types are in drawing rooms, it can be assumed that they were mainly in bedrooms¹¹¹. Cupboards with a glass front, which is covered from the inside with fabric, are sometimes found in drawing rooms¹¹². The only larger cabinets were the hall cabinets, which usually had a double door and were positioned in halls or bedrooms¹¹³. A feature of the Biedermeier are linen cupboards, which were made to be the counterpart of a writing cabinet and had the same appearance of the closed secretaire¹¹⁴.

A kind of transitional furniture between the cupboard and the commode is the cabinet in the size of a commode, but instead of drawers it has doors, and sometimes also a top drawer¹¹⁵. Commodes, like secretaires, came in many different forms and sizes, also as demi lune¹¹⁶. Another piece which is often found in the Biedermeier period is the chiffonier and the buffet¹¹⁷. Chiffoniers, commodes, secretaires and cupboards could be part of a whole series, which were very popular to furnish a room¹¹⁸.

Showcases exist in a wide variety of forms with different stylistic elements¹¹⁹. The most common forms were cupboards with glass front or etageres, but also with a console table or commode (Highboy Showcase) as substructure¹²⁰. Although

showcases exist since the Baroque and pieces of furniture, which were mainly made of glass already existed before (e.g. Chippendale¹²¹), it gained in importance. The glass fronts and sides gave a better view on the displayed items of personal material value or collections¹²². In the Biedermeier period the exchange of gifts, the purchase of souvenirs, cups, glasses or plates with images of personalities, members of the family or friends and poems or sayings enjoyed great popularity (see tête-à-tête p. 18). The etagere which had the same purpose can be opened on three sides and often has a mirror at the back to enhance the object through the reflection of light¹²³. Another piece of furniture, which is a sort of etagere, is the servant. The many shelves of this piece are for storing things, for example during meals¹²⁴.

Bookcases and sets of bookcases for libraries found use in larger houses¹²⁵. Bookcases of half height found use in all kinds of rooms¹²⁶. Often these bookcases had a cupboard-like lower part without glass¹²⁷. Usually the entire bookcase could be locked¹²⁸. Sometimes the lower part of the bookcase is deeper to keep maps, plans and prints, but this part exists also as a separate piece of furniture; the graphic cabinet¹²⁹. Most of the listed furniture was also made as corner furniture in the Biedermeier period. This applies in particular for: etageres, commodes, cupboards, half cupboards, showcases, consoles and tables¹³⁰.

Bedroom Furniture

The furnishing of bedrooms includes cupboards, beds, double beds, four-poster beds, children beds, cradles, night-stands and bed tables¹³¹. Also a wide variety of toilet chests and tables in all shapes and forms¹³². The night stool and the bidet are already known in the 18th century whereas the toilet chest or table are new¹³³. Through the scientific developments the people of the Biedermeier period were more conscious of

hygiene. Man was encouraged to exercise and Turnvater Jahn founded the movement of sport. Another part of the furnishing, was the mirror. The psyche is a previous invention like the console, toilet, wall and standing mirrors¹³⁴. The wall mirrors were sometimes fixed in the walls, over a chimney or on a pillar¹³⁵. A new type among these mirrors was a small movable toilet mirror attached to a small box with a drawer, to place on a commode or table, as well as the a standing mirrors with a stepped pedestal in front of the mirror to display plants or flower arrangements¹³⁶. This standing mirror with its large dimensions is mainly found in Berlin and north Germany, but also in Augsburg.

Miscellaneous Furniture

The jardiniere, which was already in use during the baroque gained in importance, its metal inset was for cultivating plants in the room¹³⁷. Boxes, made of metal or of a wooden box with metal inlay for the same purpose, were widespread and cheaper¹³⁸. They were painted or decorated in various ways. Even secretaires with integrated boxes for plants were made to take nature inside the house¹³⁹. The use of plants as decoration and even on lattices as room division came into fashion next to the conservatory¹⁴⁰. Animal and bird cages were already in use in the previous century, but now start to become accessories in rooms and conservatories¹⁴¹.

Musical instruments played an important role for social gatherings where members of the family or a group of friends entertained each other or guests with pieces of music. This musical tradition is expressed by the large production of hammers, spinets and wall pianos, piano stools and note stands¹⁴². Also reflecting the domesticity of the Biedermeier period is the sewing table, which developed many curious forms, and reaches its peak in the globe table in Vienna¹⁴³. Sewing and

needle work was not only carried out to decorate fire screens or embroidery for personal use, but was also a respectable activity for women to earn their living¹⁴⁴.

Also noteworthy is children's furniture. This was made in previous times, but the wide range of different kinds from seating facilities to secretaires, tables, chests, commodes, chiffoniers, cupboards and even etageres, showcases, bookcases, mirrors and swings was new¹⁴⁵. Watercolour drawings of interiors where children furniture is placed next to adult size furniture is sometimes shown in aristocratic interiors and for the first time playing children. Also furniture for doll houses was made¹⁴⁶.

Finally a series of miscellaneous items has to be mentioned like the coat stand, which is most of the time in the form of a column. There also exists a combination of coat and rifle stand for the hunt. The hunt was always an important part in the life of the high aristocracy. This rifle stand (**Fig. 17**) is an unusual piece and was probably made after a design by Metivier (**Plate XXXI**) in 1818. It was a symbol of the rank of hunting for Pappenheim. Since 1806 the family hold the title of the "Reicherbjägermeister" (hunting master of the empire) in the forest of Weißenburg¹⁴⁷.

Also typical of the Biedermeier are the spittoons, table lampshades, fire and stove screens, curtain poles, veneered picture frames, glass domes and their supports for clocks, artificial and dried flower arrangements¹⁴⁸. Clocks were not only made by the already mentioned techniques to copy bronze but also decorated by veneering¹⁴⁹. A lot of other types were created or further use¹⁵⁰. A popular decorative item is the model furniture, which with its small dimensions reminds of doll house furniture¹⁵¹. Also jewellery boxes were made in the form of miniature furniture.

Materials and Techniques

After the British had blocked the trade way, France reacted with the French Continental System. This nearly destroyed any trade to and from the continent for France tried to control the whole shore until the East-German coast against British imports. European furniture makers were forced to find new materials. They turned towards native woods (e.g. fruit trees, maple, honey-gold birch, ash, alder, poplar, walnut, oak, beech, rarely thuja and box). So mahogany and other exotic woods were now replaced by native ones and the use of them became a luxury. This is even more comprehensible if one considers that to furnish a room with a secretaire, two commodes, six chairs, a sofa a showcase with glass front and a mirror, all veneered with cherry wood, cost 150-200 florins, which was the equivalent of the yearly income of a minor civil servant¹⁵². Instead of the expensive ebony, woods like pear and cherry were ebonised. Oak, spruce and pine were used as blindwood.

Materials

In Germany the fashion for native woods was initiated by the mentioned difficulties and the economical problems the country had to face during the wars. Especially Prussia made a virtue out of this necessity and used it also as a medium of propaganda¹⁵³. During the reign of Napoleon, silver and gold was collected to pay taxes the emperor had put on the German countries, and later to pay for the liberation wars against him. This led to a conscious use of iron not only in building construction, but also for a great many of other objects¹⁵⁴. “Gold gab ich für Eisen” (I gave gold for iron) was the famous motto. This phrase was even engraved in wedding rings.

Native woods were not only cheaper to obtain, but were also a statement about the German identity. Until 1806 a lot of villages had their own carpenter. This was possible through the tradition of local cultural centres, which especially since the early 18th century created a high level of local productions. Furthermore magazines like the “Journal des Luxus und der Moden”, “Magazin für Freunde des guten Geschmacks” and other pattern books from cabinet makers e.g. Hofmann from Leipzig and Danhauser in Vienna, were well known. They were not only read by the commissioners, but were also used by the craftsmen. This use of pattern books already had a tradition in England and the wide range of different furniture had been published by Thomas Hope, Sheraton, Hepplewhite and Chippendale. Later some were translated into German.

The use of exotic wood is not the only reminder of the influence of the French style but also the use of bronzes for decorative elements. The etagere (**Fig. 18**) has next to the mahogany veneer three bronze applications. Their quality suggest that they are of French origin. Regarding a corner etagere (**Plate XXXII**), which is also in the Neues Schloß and the Pyramid secretaire (**Fig 16**) they also have bronzes. The form of this etagere is typical for the Biedermeier and as been made in many similar forms, but usually with little mounts (**Plate XXXIII**). The actual form has been adopted from the Empire style.

Although the Biedermeier had adopted decorative elements from the Empire, mounts for furniture were mainly made of materials imitating bronze. Substitutes like brass sheets, gilded paper, papier-mâché or gilded plaster were used to imitate decorative elements in precious material or to make whole objects out of them¹⁵⁵. Papier-mâché was previously used in Germany¹⁵⁶. From 1817 onwards a series of new materials

were found to replace more expensive ones. With them the material and the production of sets was cheaper and a great amount of the same pattern could be easily reproduced. Under these stuffs, pastes, stone-pulp and wood-bronze is the most remarkable invention from Menke, a retired model designer of a Berlin porcelain factory. This material composed of mahogany sawdust and other ingredients went hard as stone once exposed to the air¹⁵⁷. The Biedermeier was the first time when a great many items for interior or architectural decoration were produced by industrial means.

Not only wood of native origin was used, but also stones. Stone table or console tops were made of regional material, e. g. Solnhofner marble, Bavarian or Silesian marble, if possible. Ivory was usually replaced by horn or bone and used for marquetry or inlays. The most frequent use of these materials is around keyholes. Leather and mother of pearl were other materials used for this purpose. Another material was alabaster, which was used for columns. This is typical for furniture from Berlin of the late 18th and early 19th century, but can also sometimes be found in Bavarian Furniture where it is more unusual¹⁵⁸.

Techniques

Contrary to the furniture of the 18th century, which had many decorative elements carved in soft woods and sculpted, the furniture of the Biedermeier is a carpenter piece. The construction of the piece is clearly visible and partly forms the decorative elements. Furniture was constructed from thinner planks, than in previous times. The loss of weight of the wood was reflected in the decorative parts of the piece. Pilasters, cornice and other architectural elements were reduced in their vividness to small planks as they had lost their supporting function¹⁵⁹.

Mahogany which was considered too expensive and then almost rejected, was replaced by lighter woods. The wish of imitating mahogany and its strong figurative grain remained throughout this time. However during this period there was even a series of publications on how to make home grown woods imitate mahogany¹⁶⁰. In the Biedermeier period, walnut cherry and birch were the most well suited native woods. The wide range of colours and decorative grains were highly desirable as the wood grains replaced the pattern of the marquetry¹⁶¹. Although hardly stained, the grains were sometimes repainted.

Another typical way of decorating the furniture was to ebonise the parts which structure the furniture, e.g. ledges, columns and profiles. This was a cheaper option to replace the expensive and unobtainable ebony. Not only ebony was imitated by painting but also marquetry especially on chairs, secretaires, chests of drawers and tables. Leaves were a favoured motive like on the group of a sofa and six chairs (**Fig. 19**) decorated with oak leaves on the arm-rests and the back of the shovel chair. To paint the surface instead of using the time consuming technique of marquetry was widely spread and used for all kinds of furniture, as well as stencilling. The secretaire (**Plate XXXIV**) has stencil painted decoration on the drawers as well as a coloured transfer prints in its interior. The motives of these decorations could vary, grotesques, floral ornaments or scenes from the Greek mythology were often used. To paint on veneered surfaces or marquetry has a long tradition in 18th century Germany. The most famous examples were made in Erfurt (Thüringen). In contradiction to this, contemporary Regency furniture imitated different veneering by painting.

Folding mechanisms are frequently used and reflect the idea of mobile in the Biedermeier furniture. The development of the mechanical furniture derives from

England¹⁶². The previous mentioned patent secretaire is only one of many inventions. Nevertheless German furniture makers have adopted the English idea of mechanical furniture like Hofmann in Leipzig. The secretaire (**Fig. 20**) has a concealed compartment, which can be lifted by opening the lock. The mechanism is not visible but possibly works on a metal feather system. This piece is also depicted in his pattern book (**Plate XXXV**), but has three putti instead of the nymph on the plaque in the centre of the half drum body. Sheraton had already published a Pembroke table with a concealed compartment (**Plate XXXVI**) and a precise drawing of the mechanism.

Most of the time the cabinet-makers had to work with the already known tools and methods. During the Biedermeier period there are only a few technical improvements. One new machine was the circular saw, which was introduced from England in 1818. It was easier for the craftsman to cut the veneer and to obtain a larger quantity of sheets. Another method was a peeling process where large sheets of veneer could be obtained. This kind of veneer was mostly used for already curved surfaces. With the new possibilities the thickness of the veneer changed. Several new techniques for wood cutting and treating developed at the end of the Biedermeier period.

Different Production Centres

The most important production centres in the German speaking countries were Berlin, Munich and Vienna. Other centres – mostly residences and greater cities- have already been mentioned on page 20-21. Next to these places Altona, Mainz, Leipzig and Weimar should be mentioned. In Bavaria next to Munich were Augsburg and Nuremberg, both former “Reichsstädte” and since the Renaissance places of

important furniture production. The former residences Ansbach, Bamberg, Bayreuth, Würzburg and Regensburg also bore a long tradition in this matter.

Berlin

After the liberation wars, building activities commenced in Berlin to celebrate the victories and the full acceptance of Prussia as a state. Friedrich Wilhelm III of Prussia engaged the architect Karl Friedrich Schinkel to build the Neue Wache in 1816-18. The beginning of a series of commissions. Schinkel's style was strongly influenced by classical antiquity and was the counterpart in architecture to the Biedermeier style. The structure shows elements of Classicism and Historicism. He was not only active in the field of architecture but also designed several pieces of furniture and whole interiors for rooms. Schinkel was not only active in the royal court and aristocracy but also for the bourgeoisie. As supervisor of the royal building committee he was responsible for the whole kingdom and had an enormous influence on the public building and the construction industry. Under his influence a great number of furniture makers developed. In his designs it is visible that he understood a great deal about the qualities of the wood and he gave precise instructions on how to produce pieces in his drawings. For the carpenter it was no problem to follow the instructions and if necessary to simplify the design¹⁶³. Characteristic for his designs are the elegant facade of his furniture, which strongly resemble architectural designs. The often elaborate decorative elements, which were remnants of Empire inspired decoration rather than of Biedermeier elements, are often details of historical buildings. Nevertheless the decoration is not forced upon the furniture like it happened quite often when an architect designed furniture, but is a piece of craftsmanship.

Munich

Like in Berlin the building activities were mainly initiated by Ludwig I, who ascended the throne in 1825. These activities started in 1812 with the removal of the fortifications of Munich. Klenze who was employed to change the face of the city into a neo-classical one faced the problem of how to construct whole street facades. In order to solve this problem he adapted the Italian Renaissance style which is especially visible with the Königsbau of the residence in Munich. Therefore he can be regarded as the first architect in Munich who experimented with Historicism. Decisive for the interior decoration is the model of Percier and Fontaine. In contradiction Carl von Fischer was a pure neo-classicist. Gärtner a contemporary of Klenze worked with historic forms later followed by Bürklein as the protagonist of the late Neo-gothik style. All of them except Fischer designed furniture. Like in Berlin the main architect, here Klenze, is the furniture designer for the royal representative rooms of the court. Aristocracy, officials, army and bourgeoisie used a simpler version of the furniture.

Vienna

The capital of Austria, which was the focal point of Europe through the Congress of Vienna already had its own independent style in design. The furniture which was produced in Vienna during the Empire period already had its own vocabulary of style and was not like in Germany a style which remained a French one. Vienna can be understood as the initiator of the Biedermeier style as it changed the forms of the furniture. Perhaps this is linked with the resistance of Vienna towards Napoleon, which lasted longer than others. There was not a leading architect, who played an equally important role like in Berlin or Munich. During the neo-classical period not

as many lavish or spectacular buildings were constructed in Vienna as in the other two cities.

Nevertheless Vienna was the most inventive of the three cities. This was due to the amount of cabinet makers and their specific education in design during their apprenticeship. The other two production centres could not compete with the numbers or their education. Vienna is mainly known for its wide variation of furniture. Danhauser, who originally came from Württemberg and emigrated to Vienna at the beginning of the 19th century is one of the most famous furniture designers in the Biedermeier period.

Conclusion

The building of the Neues Schloß can be seen as a demonstration against the centralist movements of Munich as centre for the newly created Bavaria. Carl Theodor Pappenheim was no exception in this matter but was the only sovereign who built a residence twelve years after the Mediatisierung. To demonstrate firstly his wealth and secondly his power. Through the naming of the Neues Schloß at that time, as residence, although Carl Theodor had lost the quality of a sovereign, this building belongs to the category of “Denkmalschlösser” and embodies an idea which has its origin in the late 18th and early 19th century.

The French Empire style is the measure for the bronzes. Although Napoleon was disliked by the German princes they still regarded Paris as the artistic centre of Europe. This is reflected in the bronzes of the house. The porcelain services does not only show the close connection Carl Theodor had with the crown prince Ludwig and his still strong position in politics, but comes from one of the leading porcelain manufactures of Germany.

The still existing parts of the furnishing of the Neues Schloß give a profound insight of the furnishing of a representative palace of that time. Although the bills are sometimes very summary, and due to the lack of inventories cannot be completed. The furniture is mainly held in the simple neo-classical and Biedermeier style and was purchased in Munich and Berlin. Whereas the furniture from Munich sometimes show influences from Vienna and Berlin.

The strong influence of the Empire in the furniture in Pappenheim is not surprising as Klenze and Métiévier (the architect and interior designer of the house) were known

to regard the Empire style as more appropriate for representative buildings than the Biedermeier style¹⁶⁴.

The furnishing shows aspects of German furniture production and cultural life in general. Contrary to other European countries the production of art and decorative arts made profit of the innumerable political centres and residences. The so developed structure is expressed by the difference in outlines and decoration in the furniture and survived partly until the 20th century. Although local tradition survived, influences from far away were taken up by using pattern books or through the introduction of new techniques and machines.

Endnotes

INTRODUCTION, p. 12

¹ All the other palaces by Klenze were destroyed during World War II. Some of them were later partly reconstructed.

HISTORY OF THE FAMILY, p. 13

² Henricus de Pappenheim served five different emperors and was rewarded with the rule over Dietfurt, Wettelsheim, Neuburg and Rechberg next to Pappenheim in the year of his death in 1214. He died in the monastery Kaisheim near Donauwörth, where he spent his last years after an adventurous life.

³ He used the opportunity to gain power to the fullest, which was created through the continuous conflicts between the dukes of Bavaria in the 13th and 14th century³.

⁴ They were the representatives deputy of the Prince Elector of Saxony, who were the Reichserzmarschälle during the coronation of the emperor.

⁵ Due to his life on the battle field as field marshal, where he was wounded countless times he kept many scars. Therefore he is also known as the «Schrammhans» (Schramme=scar).

Stadler, B., Pappenheim und die Zeit des Dreissigjährigen Krieges, Winterthur, 1991, p. 734.

⁶ Stieler painted many aristocrats and bourgeois. His most famous commission was a series of women. This series was commissioned by Ludwig I and should only show the most beautiful women of Bavaria, but later on it became international with English, Russian and other beauties.

Hase, U., von, Joseph Stieler 1781-1858, Munich, 1971, plates 278-315.

HISTORY OF THE NEUES SCHLOSS, p. 14

⁷ Not only these buildings had to give way, but also the fountain on the market place had to change its place for the construction of the Neues Schloß.

⁸ According to the bills the costs for the executions of the Neues Schloß was 130000 florins from which Klenze obtained 1600 florins.

⁹ Before that, Klenze had worked for Napoleon's brother, Jérôme, in Kassel.

¹⁰ He was the father of the famous Metzger who was a pupil of Gärtner. Among other things he finished the triumphal arch in Munich and illustrated a large volume about the travel of the prince Orlov Davidow through Greece and took down the structure/ construction of the Acropolis.

¹¹ Pappenheim Archiv in the Staatsarchiv Nuremberg, nr. 7262

¹² Pappenheim, H., Graf zu, Geschichte des Gräflichen Hauses zu Pappenheim 1739-1939, Munich, 1940, p. 48.

Archiv Pappenheim in the Staatsarchiv in Nuremberg, Archiv nr. 7263

¹³ Staatliche Grafische Sammlung Munich, SGSM 27201

In the opinion of Sonja Hildebrand, this could be a previous draft for the new residence in Munich.

Nerdinger, W., Leo von Klenze, Architekt zwischen Kunst und Hof 1784-1864, Munich, 2000, p. 315.

¹⁴ Ibid., p. 280.

¹⁵ Bachmann, E., Residenz Ellingen, Munich, 1963, p. 31, 32.

¹⁶ Prusseit, E., Jean Baptist Metivier, Eichstätt, 1990

Rau, H., Jean Baptiste Metiviere Architekt, Kgl. Bayer. Hofbaudirektor und Baurat 1781-1857, Thurn und Taxis Studien Vol 9, Kallmünz, 1997

¹⁷ Nerdinger, W., Leo von Klenze, Architekt zwischen Kunst und Hof 1784-1864, Munich, 2000, p. 315.

¹⁸ The coffered ceiling in the great hall was executed by the plasterer, Pierre Viotti. The five grisaille murals which take a third of the height of the wall positioned under the ceiling were executed by Anton Schönherr, a painter from Munich. This frieze is depicting in five scenes different famous chapters of the history of the Pappenheims. Among the other interior designers were the painter Georg Schilling and D. Monten from Munich, the court carpenter Frank from Munich, the court master fitter Korbinian Meyer from Munich, the master fitters Mory from Weißenburg and Michael Koller from Ellingen, the court stove fitter Sebastian Leibl, the bell-founder Joseph Stapf from Eichstätt, the brass-borders Jakob Köberlein from Pappenheim and Joseph Werner from Ellingen and the plaster figures are from Nikolaus Mark from Munich.

¹⁹ A number of names of craftsmen and artists was discovered when the walls were washed in two rooms during restorations: caricatures of heads and names, which were written on the plaster.

²⁰ The bank itself was decorated with crescent shaped flower beds. They have the same shape as the ones on the Pfaueninsel in Potsdam and in the park of Prince Pückler in Muskau. The architecture of the house continues on both sides with the garden wall accentuated by pillars, which goes until the

embankment. At one side the wall ends in the pillar of the city gate and at the other with a small neo-classical pavilion.

²¹ The garden was formal with fountains, a channel, waterfalls, sculptures, birdhouses, orangerie and a garden house with a second orangerie in the ground floor and celebration rooms in the first floor. The plan for the adjusting grounds has just recently been executed in an altered form.

²² Saudan, M., Saudan-Skira, S., From Folly to Follies, Discovering the world of gardens, New York, 1987.

FURNISHING, p. 15

²³ From Carl Theodor's children (one son, two daughters), only the daughters survived.

²⁴ This amount only concerns the furniture which has been bought between 1818 and 1823 as it is sure that furniture was already ordered by Carl Theodor by the end of the 18th century and the beginning of the 19th century before the construction of the Neues Schloß.

²⁵ Moy, K. J. E., Graf von, Mein Großvater Charles Antoine de Moy, 18

²⁶ Ottomeyer, Pröschel, Vergoldete Bronzen, Die Bronzearbeiten des Spätbarock und Klassizismus, Vol. I, Munich, 1986, p. 358, no. 5.11.2., 5.11.3.

²⁷ The bee wax candles were very soft and were therefore kept in a box in a cool environment during the day, otherwise they bent without having been lit during the day.

Ottomeyer, H., Schlapka, A., Biedermeier, Munich, 1991, p. 70.

²⁸ Kirchvogel, A. P., Rehfus, B., Feuerzeug, ed. Wirth, K. A., Reallexikon zur Deutschen Kunstgeschichte, Vol. VIII, Munich, 1987, p. 614

²⁹ Himmelheber, Kunst des Biedermeier, Munich 1988, p. 238, no. 183.

³⁰ Niehüser, E., Die Französische Bronzeuhr, Munich, 1997, p. 70.

³¹ Ottomeyer, H., Schlapka, A., Biedermeier, Munich, 1991, p. 71.

³² Hantschmann, K., Nymphenburger Porzellan 1797-1847, Munich 1996, p. 298, 299.

³³ Pappenheim, H., Graf zu, Geschichte des Gräflichen Hauses, Vol. IV, p. 47.

³⁴ This decoration is probably based on a model of Parisian porcelain manufactures.

³⁵ Hantschmann, K., Nymphenburger Porzellan, p. 102, 103, 235.

³⁶ Piranesi, G., Diverse maniere d'adornare i Cammini...., Rome, 1769.

³⁷ Erichsen, J., Antike und griechische Studien zu Funktionen der Antike in Architektur und Kunsttheorie des Frühklassizismus, Köln, 1975.

³⁸ The number of sovereigns was reduced from the original nearly 2000 to not much more than 100 in 1803. In 1806 not even half of them remained.

³⁹ Jérôme in Westphalia and Murat in Berg.

⁴⁰ In Germany the ruling families of Bavaria and Baden and in Italy the families of the Borghese and Bachiocchi were closely linked with France through marriage. Spain was ruled temporarily by Napoleon's brother and Bernatotte the marshal of Napoleon became king of Sweden.

⁴¹ Percier, C., Fontaine, P. F. L., Recueil de Décorations intérieures, comprenant tout ce qui rapport à l'ameublement, Paris, 1801-1812

⁴² Ledoux, C. N., L'architecture considéré sous le rapport de l'art des moers et de la législation, Nördlingen, 1990, 1994.

Revolutionsarchitektur, Boullée, Ledoux, Lequeu, Baden-Baden, 1971.

⁴³ Lammert, M., David Gilly, Ein Baumeister des Deutschen Klassizismus, Berlin, 1981

Oncken, A., Friedrich Gilly 1772-1800, Berlin 1981.

⁴⁴ Hinrichs, W. Th., Carl Gotthard Langhans, Ein schlesischer Baumeister 1733-1803, Straßburg 1909.

⁴⁵ Reidel, H., Emanuel Joseph von Herigoyen 1746-1817, Munich, 1982.

⁴⁶ Nerdinger, Carl von Fischer, Munich, 1982.

⁴⁷ Sievers, J., K. F. Schinkel Lebenswerk, Die Möbel, Berlin 1950.

⁴⁸ Nerdinger, W., Friedrich von Gärtner, Ein Architektenleben 1751-1847, Munich, 1992.

⁴⁹ Helas, V., Architektur in Dresden 1800-1900, Braunschweig / Wierladen 1986.

⁵⁰ Faber, P., Nicolaus Friedrich von Thouret, Ein Baumeister des Klassizismus, Stuttgart, 1949.

⁵¹ Schirmer, H., Brockhoff, H., Schnuckel, W., Teschauer, O., Friedrich Weinbrenner 1766- 1826, Karlsruhe, 1977.

⁵² Frölich, M., Sperlich, H. G., Georg Moller, Baumeister der Romantik, Darmstadt 1959.

⁵³ Borchard, R. R. M., Hannoverscher Klassizismus, Laves gewidmet, Hannover, 1980.

⁵⁴ Bidlingmaier, R., Das Residenzpalais in Kassel, Regensburg, 2000.

⁵⁵ Dorn, R., Peter Joseph Krake, Vol. I, II, Braunschweig, 1968/71.

⁵⁶ Lund, H., Thygesen A. L., C. F. Hansen, 2 vol. 1995.

⁵⁷ Thielke, H., Die Bauten des Seebads Doberan – Heiligendamm um 1800 und ihr Baumeister Severin, Doberan, 1917.

⁵⁸Hojer, G., Die Prunkappartements Ludwigs I im Königsbau der Münchner Residenz, Munich 1992.
Bidlingmaier, R., Das Residenzpalais in Kassel, Regensburg, 2000.

THE ORIGIN OF THE NAME BIEDERMEIER, p. 22

- ⁵⁹Haaff, R., Das Süddeutsche Biedermeier, Westheim, 1991, p. 44.
⁶⁰Bahns, J., Biedermeier-Möbel, Entstehung-Zentren-Typen, Munich, 1991, p. 9.
⁶¹Ottomeyer, H., Zopf und Biedermeier-Möbel, Munich, 1991, p. 37.
⁶²Himmelheber, G., Biedermeier Furniture, London, 1974, p. 33.
⁶³Ottomeyer, H., Zopf und Biedermeier-Möbel, Munich 1991, p. 38.

THE FURNISHING OF THE INTERIOR, p. 23

- ⁶⁴Praz, M., An Illustrated History of Interior Decoration, From Pompeii to Art Nouveau, London, 1983.
Gere, C., Nineteenth Century Decoration, The Art of the Interior, London, 1989.
Thornton, P., Authentic Decor, The Domestic Interior 1620-1920, London, 1985.
⁶⁵Although numerous remarkable publications have been produced, the remaining material could bring new knowledge in this field.
⁶⁶Ottomeyer, H., Zopf- und Biedermeier Möbel, München, 1991, p. 36.
⁶⁷Ibid., p. 32.
⁶⁸Wichmann, S., Carl Spitzweg, Munich, 1991.
⁶⁹Gärtner, H., Georg Friedrich Kersting, Leipzig, 1988.
⁷⁰Due to the political restoration in the era of Metternich, the secret police gained more power.

TYPES OF FURNITURE

TABLES, p. 25

- ⁷¹Ottomeyer, H., Das Wittelsbacher Album, Interieurs königlicher Wohn- und Festräume 1799-1884, Munich 1997; p. 25, watercolour by Wilhelm Rehlen, Schlafzimmer der Königin Caroline in den Hofgarten Zimmern der Münchner Residenz.
Ottomeyer, H., Zopf und Biedermeier Möbel, Munich, 1991, p. 178, no. 98 (round table).
Ottomeyer, Wittelsbacher Album, p. 89, watercolour by Friedrich Ziebland 1820, Schlafzimmer Königs Max Joseph im südlichen Pavillion von Schloß Nymphenburg.
Pressler, R., Straub, R., Biedermeier Furniture, Atglen USA, 1996, p. 197, no. 316 (oval table).
Ottomeyer, Wittelsbacher Album, p. 121, watercolour by Lorenzo Quaglio 1832, Salon der Prinzessin Mathilde in der Münchner Residenz.
Pressler, Straub, Biedermeier Furniture no. 298, p. 191 (rectangular table).
Ottomeyer, Wittelsbacher Album, p. 53, watercolour by Wilhelm Rehlen 1820, Salon der Prinzessinnen Sophie und Marie in den oberen Hofgarten Zimmern der Münchner Residenz.
Pressler Straub, Biedermeier Furniture no. 313, p. 196 (square table).
Ibid., no f 35, p.92 (square table with drawers).
⁷²Ibid., p. 77, no. f 13.
Hölz, C., Interieurs der Goethezeit, Augsburg, 1999, p. 110.
⁷³Pressler Straub, Biedermeier Furniture p. 196-198 (occasional table).
Ottomeyer, Wittelsbacher Album, p. 109, watercolour by Franz Xaver Nachtmann 1836, Schreibkabinet der Königin Therese im Königsbau der Münchner Residenz.
Schaefer, V., Leo von Klenze, Möbel und Innenräume, Munich 1980, plate. 12 (quartet).
⁷⁴Ottomeyer, Zopf u. Biedermeier, p. 171, no. 87.
⁷⁵Ottomeyer, H., Schlapka, A. Biedermeier Interieurs und Möbel, Munich 1991, p. 100 (tilt top table).
Idem. Wittelsbacher Album, p. 89.
Pressler Straub, Biedermeier Furniture p. 87, no. f 28 (drum table).
Wirth, I., Wohnen in Berlin, Berliner Innenräume der Vergangenheit, Berlin, 1970, no. 18 L. Zielke Arbeitsraum des Künstlers Leipziger Ecke Friedrichsstr. um 1824.
Hinz, S., Innenraum und Möbel, von der Antike bis zur Gegenwart, Berlin, 1989, no. 649 (Pembroke table).
⁷⁶Hojer, G. and Ottomeyer, H., Die Möbel der Residenz München, Vol. III, Möbel des Empire, Biedermeier und Spätklassizismus, Munich, 1997, p. 221.
⁷⁷Ibid., p. 220, 221, no. 103.
⁷⁸Ottomeyer, Wittelsbacher Album, p. 45, Wilhelm Rehlen 1821, Billiardsaal König Max Josephs in den Steinzimmern der Münchner Residenz.
⁷⁹Ibid. p. 73, watercolour Friedrich Ziebland 1820, Salon der Königin Caroline im südlichen Pavillion von Schloß Nymphenburg.

Idem, Zopf und Biedermeier, p. 184, no. 4.

⁸⁰ Idem, Wittelsbacher Album, p. 125, watercolour F. X. Nachtmann 1842, Kabinett der Kronprinzessin Marie in den oberen Hofgärten Zimmern der Münchner Residenz.

⁸¹ Kreisel, H., Himmelheber, G., Die Kunst des Deutschen Möbels, Klassizismus Historismus Jugendstil, Munich, 1973, no. 512. p. 220, 221, no. 103.

SEATING FURNITURE, p. 26

⁸² Gere, C., Nineteenth century Interiors, The columnet salon at Ivanovski, watercolour Russia 1830's, London, 1992, p. 127.

Ottomeyer, H., Biedermeiers Glück, p. 319, no. 4.2.4.2.

Hölz, Interieurs der Goethezeit, p. 104.

⁸³ Ottomeyer, Wittelsbacher Album, p. 135, no. 8, watercolour by Hubert Neureuther c. 1830, Toilet Zimmer in Schloß Tegernsee.

Himmelheber, G., Biedermeier Möbel, Munich 1991, no. 191-196.

⁸⁴ Idem., Biedermeier Furniture, plate 42.

⁸⁵ Ottomeyer, Wittelsbacher Album, p. 134.

⁸⁶ Ibid. p. 134, no. 7, watercolour by F. X. Nachtmann c. 1840, Schreibkabinett in Schloß Tegernsee.

Hölz, Interieurs der Goethezeit p. 111.

⁸⁷ Catalogue, Karl Friedrich Schinkel 1781-1841, Staatliche Musee zu Berlin DDR, West-Berlin 1981, p. 227, no. 353.

⁸⁸ Ottomeyer, Wittelsbacher Album, p. 121, watercolour by L. Quaglio 1832, Salon der Prinzessin Mathilde in der Münchner Residenz.

Pressler Straub, Biedermeier Furniture, p. 174, no. 233; p. 177, no. 250.

⁸⁹ Volk, W., Karl Friedrich Schinkel, Sein Wirken als Architekt, Berlin 1981, p. 80.

⁹⁰ About 48 chairs have been made recently by the current owner.

⁹¹ Praz, An Illustrated History of Interior Decoration, p. 308, no. 296, watercolour by F. W. Klose, Room in Berlin January 1841.

Hinz, Innenraum und Möbel, no. 661.

⁹² Ottomeyer, H., Biedermeier, Interieurs und Möbel, München, 1991, p. 126.

⁹³ Idem, Wittelsbacher Album, p. 81, watercolour by Ernst Bandel 1820/21, Ankleidezimmer der Königin Caroline im südlichen Pavillon in Schloß Nymphenburg.

Haaff, R., Das Süddeutsche Biedermeier, Westheim 1991, p. 261 (tabouret).

Hinz, Innenraum und Möbel, no. 703, watercolour by Wilhelm Ferdinand Bendz, Kopenhagen, Familie Schramm in ihrem Salon.

Schmitz, Deutsche Möbel des Klassizismus, p. 168 (tabouret with arm rest).

⁹⁴ Haaff, Das Süddeutsche Biedermeier, p. 250 (rocking chair).

Pressler Straub, Biedermeier Furniture, p. 160 (wing chair).

Ibid., p. 160 (easy chair).

⁹⁵ Himmelheber, G., Kunst des Biedermeier 1815-1835, Munich 1989, p. 235, no. 164.

Pressler Straub, Biedermeier Furniture, p. 183.

WRITING FACILITIES, p.29

⁹⁶ German and Italian examples are the most well known examples. The cabinet maker Philip Hainhofer from Augsburg played an important role in Germany.

⁹⁷ Pressler Straub, Biedermeier Furniture, p. 98.

⁹⁸ Ibid. p. 104, no. 11.

⁹⁹ Ibid., p. 103.

¹⁰⁰ Praz, An Illustrated History of Interior Design, p. 253, lithograph after a watercolour by F. Heinrich, Metternich Study in the Foreign Ministry.

Pressler Straub, Biedermeier Furniture, p. 150, no. 148.

¹⁰¹ Hinz, Innenraum und Möbel, no. 567, V. F. Bendz, Die Brüder des Künstlers in ihrer Wohnung Kopenhagen um 1830.

Pressler, R., Döbner, S., Eller, W. L., Biedermeier Möbel, Munich 2001, p.13 (standing desk).

Ottomeyer, Wittelsbacher Album, p. 41, E. Bandel 1820-21, Cabinette Königs Max Joseph in den oberen Hofgärten Zimmern der Münchner Residenz.

Pressler, Döbner, Eller, Biedermeier Möbel p. 76-77 (technical desk).

¹⁰² Hinz, Innenraum und Möbel no. 598, G. F. Kersting, lesender Mann mit Argandlampe um 1810.

Pressler Straub, Biedermeier Furniture, p. 147.

¹⁰³ Hölz, Interieurs der Goethezeit, p. 83 (lyre secretaire).

Himmelheber, G., Biedermeier Möbel, no. 30 (drum secretaire).

- ¹⁰⁴ Kreisel, Himmelheber, Die Kunst des Deutschen Möbels, no. 338.
- ¹⁰⁵ Ottlinger, E. B., Hanzl, L., Kaiserliche Interieurs. Die Wohnkultur des Wiener Hofes im 19. Jahrhundert und die Wiener Kunstgewerbereform, Vienna, 1997, plate 38, no. 72, 73.
- ¹⁰⁶ Gere, 19th Century Interiors, p. 55, E. C. A. Lautzow, The Study of Grand Duches of Cecilia von Oldenburg.
- Hinz, Innenraum und Möbel no. 664-667.
- ¹⁰⁷ Sheraton, Modell und Zeichnungsbuch für Ebenisten, Tischler, Tapezierer und sonst für jeden Liebhaber des guten Geschmacks, Leipzig, 1980.
- ¹⁰⁸ Ottomeyer, Wittelsbacher Album, p. 25.
- Pressler Straub, Biedermeier Furniture, p. 150, no. 146 (writing desk).
- Ibid. p. 149, no. 144 (writing chest).
- STORAGE AND DISPLAY FURNITURE, p. 31
- ¹⁰⁹ Pressler, Straub, Biedermeier Furniture, p. 131-133.
- ¹¹⁰ Ottomeyer, Wittelsbacher Album, p. 37.
- Pressler, Döbner, Eller, Biedermeier-Möbel, p. 63.
- ¹¹¹ Ottomeyer, Wittelsbacher Album, p. 37, watercolour by W. Rehlen 1820, Schlafzimmer König Max Josephs in den oberen Hofgarten Zimmern der Münchner Residenz.
- Pressler, Döbner, Eller, Biedermeier-Möbel, p. 62-65.
- ¹¹² Ottomeyer, Wittelsbacher Album, p. 53.
- Schmitz, H., Deutsche Möbel des Klassizismus, Stuttgart 1941, p. 106.
- ¹¹³ Pressler, Straub, Biedermeier Furniture, p. 128-130.
- ¹¹⁴ Ibid., p. 134, no. 97, p. 135, no. 98.
- ¹¹⁵ Ibid., p. 91.
- ¹¹⁶ Ottomeyer, Wittelsbacher Album, p. 101, watercolour by Wilhelm Rehlen 1820, Salon der Prinzessinnen Marie und Sophie im südlichen Pavillion im Schloß Nymphenburg.
- Idem., Zopf- und Biedermeier Möbel, p. 131 (commode).
- Hinz, Innenraum und Möbel no. 605 (demi-lune).
- ¹¹⁷ Ottomeyer, Wittelsbacher Album, p. 121.
- Idem., Biedermeiers Glück und Ende, p. 326, no. 4.2.9.2. (chiffonier).
- Haaff, Das Süddeutsche Biedermeier, p. 155, no. 255, p. 195, no. 352 (buffet).
- ¹¹⁸ Ottomeyer, Wittelsbacher Album, p. 29.
- Hölz, Interieurs der Goethezeit p. 70.
- ¹¹⁹ Pressler, Straub, Biedermeier Furniture, p. 210-212.
- ¹²⁰ Ibid., p. 104-110.
- ¹²¹ Chippendale, T., The Gentleman and Cabinet-Maker's Director, nr CXXXII, New York, 1966.
- ¹²² Praz, An Illustrated History of Interior Decoration, p. 317, no. 308, Princess Sophia's apartment, Stuttgart Residenz.
- Pressler, Döbner, Eller, Biedermeier-Möbel p. 170, 171.
- ¹²³ Ottomeyer, Wittelsbacher Album, p. 85, W. Rehlen 1821, Kleines Kabinett der Königin Caroline im südlichen Pavillion von Schloß Nymphenburg.
- Pressler, Straub, Biedermeier Furniture, p. 93.
- ¹²⁴ Ibid., p. 212, no. 374.
- ¹²⁵ Ibid. p. 210, no. 365 (bookcase).
- Schmitz, Deutsche Möbel des Klassizismus p. 186 (library).
- ¹²⁶ Ottomeyer, Wittelsbacher Album, p. 29.
- Schmitz, Deutsche Möbel des Klassizismus, p. 141.
- ¹²⁷ Thornton, Authentic Decor, p. 266, no. 351.
- Schmitz, Deutsche Möbel des Klassizismus p. 124.
- ¹²⁸ Although literature played an important role, the locks are evidence that the book is still regarded as something precious.
- ¹²⁹ Ottomeyer, Wittelsbacher Album, p. 138, watercolour by Auguste Garneray 1816, Salon der Königin Hortense während ihres Exil in Augsburg (bookcase with cupboard for prints).
- Library Neues Schloß Pappenheim (graphic cabinet).
- ¹³⁰ Ottomeyer, Biedermeiers Glück und Ende, p. 326, no. 4.2.8.1. (etagere).
- Pressler, Straub, Biedermeier Furniture, p. 137 (cupboard).
- Haaff, Das Süddeutsche Biedermeier, p. 178, no. 313 (half-cupboard).
- Ottomeyer, Zopf- und Biedermeier Möbel, p. 9, no. 1 (showcase), p. 175, no. 95 (console).

BEDROOM FURNITURE, p. 32

¹³¹ Ottomeyer, H., Zopf- und Biedermeier, p. 162, no. 72 (bed).

Pressler, Straub, Biedermeier Furniture, p. 70 (double bed).

Ottomeyer, Zopf- und Biedermeier, p. 76 (four poster bed).

Himmelheber, Biedermeiers Glück und Ende, p. 332, no. 4.2.11.5. (children bed), no. 4.2.11.3. (cradle).

Hinz, Innenraum und Möbel, no. 633 (night stand).

¹³² Ottomeyer, Wittelsbacher Album, p. 80, watercolour by Ernst Bandel 1820-21, Ankleidezimmer der Königin Caroline im südlichen Pavillion vom Schloß Nymphenburg.

Pressler, Straub, Biedermeier Furniture, p. 125, no. 68.

¹³³ Ottomeyer, Zopf- und Biedermeier, p. 217, no. 167 (night stool), p. 218, no. 168 (bidet).

¹³⁴ Hinz, Innenraum und Möbel no. 635 (psyche).

Ottomeyer, Wittelsbacher Album, p. 73 (mirror over console), p. 33 (toilet mirror), p. 121 (psyche).

Schmitz, Deutsche Möbel des Klassizismus, p. 106 (wall mirror).

Pressler, Straub, Biedermeier Furniture, p. 223, no. 416 (standing mirror).

¹³⁵ Ottomeyer, Wittelsbacher Album, p. 73 (chimney mirror).

Schmitz, Deutsche Möbel des Klassizismus, p. 110 (pillar mirror).

¹³⁶ Ottomeyer, Biedermeiers Glück und Ende, p. 329, no. 4.2.9.13 (movable toilet mirror).

Praz, An Illustrated History of Interior Decoration, p. 303, watercolour by E. Gärtner 1836, Interior at Potsdam (standing mirror with stepped pedestal).

MISCELLANEOUS FURNITURE, p. 35

¹³⁷ Ottomeyer, Wittelsbacher Album, p. 73.

Hinz, no. 632.

¹³⁸ Ibid., p. 29, watercolour F. Ziebland 1820, Blaues Kabinett der Königin Caroline in den Hofgarten Zimmern der Münchner Residenz.

¹³⁹ Ibid., p. 148, no. 37, watercolour by Ferdinand le Feubure 1840, Zimmer im Wittelsbacher Palais in München.

¹⁴⁰ Ibid., p. 125.

¹⁴¹ Ibid., p. 105, watercolour F. X. Nachtmann 1820-25, Ankleidezimmer der Kronprinzessin Therese in den rückwärtigen Kurfürsten Zimmern der Münchner Residenz (animal cage).

Ibid., p. 93, watercolour F. Ziebland 1820, Ankleidezimmer König Max Joseph im südlichen Pavillion in Schloß Nymphenburg.

Narischkine, N. Vienne 1815. 1848 à l'époque Biedermeier, Paris, 1990, p. 89, no. 109 (bird cage).

¹⁴² Pressler, Straub, Biedermeier Furniture, p. 218 (all three kinds of pianos as well as a stool), p. 188, no. 287 (note stand).

¹⁴³ Ottomeyer, Wittelsbacher Album, p. 33 (sewing table).

Fabiankowitsch, G., Witt-Döring, C., Genormte Fantasie, Vienna, 1996, p. 62, no. 17.

Pressler, Straub, Biedermeier Furniture, p. 87, no. F 29 (globe table).

¹⁴⁴ It was a wide spread activity to make grand and petit point needlework. For instance the Spanish royal family, who lived in the castle of Talleyrand at Valençay, created a series of beautiful flower designed covers.

¹⁴⁵ Ottomeyer, Zopf- und Biedermeier, p. 209, no. 150 (chiffoniere), no. 151 (bench), p. 210, no. 152 (table), no. 153 (arm chair), p. 211, no. 154 (piano chair), no. 155 (high chair).

Idem., Wittelsbacher Album, p. 77, watercolour by F. Ziebland 1820, Schlafzimmer der Königin Caroline im südlichen Pavillion von Schloß Nymphenburg (easy chair with table).

Haaff, Das Süddeutsche Biedermeier, p. 325, no. 704 (sofa).

Pressler, Straub, Biedermeier Furniture, p. 221, no. 408 (secretaire), no. 411, 412 (chairs).

¹⁴⁶ Ottomeyer, Biedermeiers Glück und Ende, p. 339, no. 4.2.13.26, 4.2.13.27.

¹⁴⁷ Weissenburg is a town close to Pappenheim.

¹⁴⁸ Weissenberger, R., Vienna in the Biedermeier Area, London, 1986, p. 120, (spittoon).

Ottomeyer, Biedermeiers Glück und Ende, p. 329, no. 4.2.9.16 (table lampshades).

Idem., Zopf- und Biedermeier Möbel, p. 203-208, no. 140-149 (fire and stove screens).

Idem., Wittelsbacher Album, p. 25 (glass dome for dried flowers) p. 81 (glass dome for clocks), p. 93 (veneered picture frames), p. 124, p. 105 (curtain poles).

¹⁴⁹ Table-, stand-, picture-, frame- and wall- clock.

¹⁵⁰ Like bootjacks, pipe stands, tea comforts, paper baskets, globes, cardstands, cutlery trays, wine coolers, laundry basket, fire wood commodes, baskets for handy work, pedestals and caskets for all kinds of objects.

¹⁵¹ Haaff, Das Süddeutsche Biedermeier, p. 327, 328.

MATERIALS AND TECHNIQUES

MATERIALS, p. 35

¹⁵² Ottomeyer, Zopf und Biedermeier, p. 37.

¹⁵³ Gere, C., Nineteenth-Century Decoration, London, 1989, p. 181.

¹⁵⁴ Every day items like plates, bowls, chandeliers, decorative items like sculptures, also for reproductions of famous works of art, garden furniture and for jewellery; tiaras, necklaces, brooches, bracelets, rings.

¹⁵⁵ Especially in Prussia the metal zinc was widely used, even to produce garden sculptures.

¹⁵⁶ Stobewasser from Braunschweig produced small furniture and trays in papier-mache. In the second half of the 18th century the residence Ludwigslust of the duke of Meklenburg Schwerin had whole interior furnishing, and sculptures made in this material.

¹⁵⁷ Himmelheber, G., Biedermeier Furniture, p. 40.

¹⁵⁸ Ottomeyer, Zopf und Biedermeier-Möbel, no. 44.1

TECHNIQUES, p. 37

¹⁵⁹ This again changed considerably by the late Biedermeier furniture where the vividness increased.

¹⁶⁰ Himmelheber, G., Biedermeier furniture, London, 1974, p. 39.

¹⁶¹ This was not the first time, the grains of the wood were used for decorative purpose as can be seen looking at the Queen Anne style.

¹⁶² Influence of the German furnishing of the second half of the 18th century, e.g. Wörlitz and Roentgen as well as later on Hofmann in Leibzig.

¹⁶³ The forms of the leading architect are mainly used for royal furniture or for the high aristocracy.

CONCLUSION, p.43

¹⁶⁴ Gere, C., Nineteenth-Century Decoration, London, 1989, p. 181.

Cataloguing

Fig. 1.

Joseph Stieler (1781-1858)

PORTRAIT OF CARL THEODOR PAPPENHEIM ON THE BATTLEFIELD AT
SCHLETTSTADT, 1823

Oil on canvas, 156 cm w, 205 cm h

Private Collection

Carl Theodor is depicted life size in uniform, looking to his left. In his left hand he holds a telescope, the other hand is placed on a plan of the city Schlettstadt which lies on a rock. The horse in the background was painted by Albrecht Adam¹, the most famous horse painter in Bavaria at that time. A sketch for this painting is today in a private collection in Augsburg². The oil painting was reproduced as a lithograph by Fr. Hans Staengel. Stieler. He also made a lithograph of a half size portrait of Carl Theodor. Also a lot of other lithographs, engravings and drawings of other artists are known.

¹ Hase, U., von, Schmudt, A., Adam und seine Familie. Zur Geschichte einer Münchner Künstler Dynastie im 19 und 20 Jahrhundert, Munich, 1981

² Hase, U., von, Joseph Stieler 1781-1858, Munich, 1971 p. 129



Fig. 2

Leo von Klenze

PLAN OF THE NEUES SCLOSS IN PAPPENHEIM WITH FRONT AND SIDE
VIEWS AND CROSS SECTION

1818/19

Staatliche Graphische Sammlung Munich, SGSM 26993

The execution of the plans differs in several points. The wings on both sides of the portico create a U shape and have only three axes instead of the depicted five. The ground plan shows the shape of the building interior execution, except for the staircase in the corner of the east wing. The cross section on the top left hand corner shows the west wall of the ball room. This execution of the plan would not be possible as there are rooms behind the left window on the plan.

Literature: Nerdinger, W., Leo von Klenze, Architekt zwischen Kunst und Hof 1784-1864, Munich, 2000, p.314



Fig. 1

Fig. 2

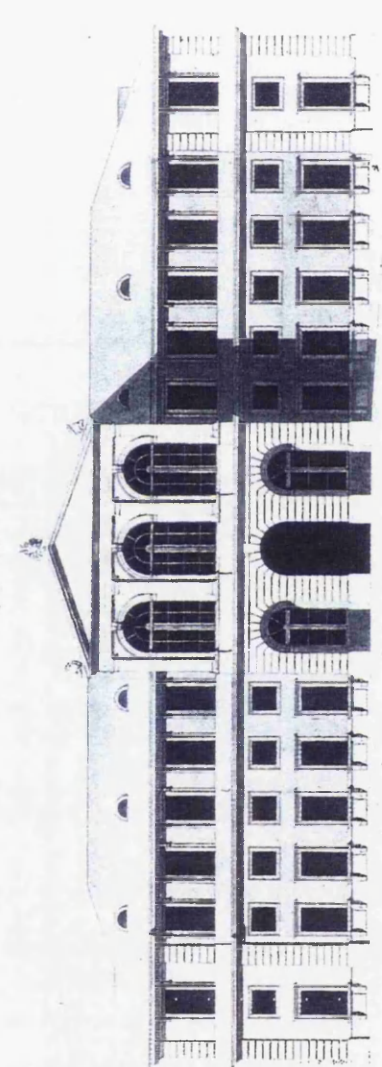


Fig. 3

Fig. 3

SET OF FIVE CHANDELIERS

c. 1809-15

Bronze, crystals

Approximate 3m H³

Private Collection

Each chandelier has a middle ring with angel shaped branches, in between is rider on horse back on top and curved branches with a volute attached by a mask on the same ring. Both middle and top ring show stylised leaves, whereas the small top one has an ornamental design with large projecting acanthus leaves on top. The bottom of the chandelier is a rosette with floral ornamentation and a pine cone in the centre. All three bronze components are linked with crystal prisms which are strung together. The projecting leaves on top of the chandeliers are linked by swags of crystals. The whole construction is held in place by a vertical metal bar. This set, where the middle chandelier is bigger than the four others, is a French import. That they are depicted on the interior design by Métivier suggests that Pappenheim had purchased them, prior to the construction of the house. He bought them from de Moy for 6888 fl, a French refugee who escaped the revolution and made his fortune dealing in fashion accessories⁴.

³ Due to the height of the ceiling and the fragile construction of the chandelier it was not possible to measure its height.

⁴ Pappenheim Archiv in the Staatsarchiv Nürnberg, archive no. 7261/63,



Centre Chandelier



Fig. 4

A PAIR OF FOUR LIGHT CANDELABRA

Paris, c. 1810

Bronze

63 cm H

Private Collection

The Bacchus and Bacchantin pair are crowned by wine leaves, both are made of bronze and stand bare foot on a ball shaped pine cone resting on a column with the same pattern on a square plinth. Bacchus stands on his right foot looking to his left, dressed with a lion skin and holds the candelabra in his left hand and a drinking bowl in the other. Bacchantin has the same position the other way round dressed in a tunic and holding a grape in her right hand.

On one hand it is possible that this pair of candelabras was already in the possession of count Pappenheim, as they are depicted in the same interior design as the candelabras. On the other hand it could have been a proposal of Métivier to use this type in the furnishing.

Bacchus



Bacchantin



Fig. 5

MECHANICAL LIGHTER

1822, probably from Munich

Mahogany walnut metal glass

46 cm H, 24 cm W, 24 cm D

Private Collection

The lighter in the form of a monopteros is based on a walnut veneered plinth with ebonised border and has six mahogany columns and a metal dome. The dome is painted black with golden stars. The glass container inside the temple, as well as the mechanism, are not functional.

Since 1800 this type of lighter was produced in larger numbers and was a popular component as a representative object in the house until the 1870's. Their technique is based on the reaction between sulphuric acid and zinc, which once in contact develops a gas. The gas could be lit by opening the dome and turning a tap which released electricity and lit the gas. Electricity was produced by manual means⁵.

⁵ Himmelheber, H., Kunst des Biedermeiers, 1815-1835, Munich, 1988, p. 238



Detail of the mechanical lighter



Fig. 6

CLOCK WITH ALLEGORY OF STUDIES

Paris, c. 1810

Bronze

41 cm H, 28 cm W, 11,3 cm D

Private Collection

Clocks are an inevitable component of the Biedermeier interior. A great number of types is already known and have been published⁶. This allegory of studies shows a boy in a tunic sitting with his back to a plinth with integrated clock on a x-frame stool with foot stool regarding his open empty hands on his lap. On top of the plinth is an oil lamp and two books. The plinth has two laurel wreaths in the two top corners and floral decoration underneath the clock dial. The base rests on four bun feet and is decorated with a vase in a flower wreath in the centre flanked by two lit torches, which are connected by stylised leaves.

This allegory of the studies symbolised by the books, oil lamp and torches is an exhortation that the one who refuses to study has nothing to hold on to. Allegories of all kinds were a popular motif for clocks.

The clockmaker and the bronzier cannot be identified. As the patent law was not in existence, the artist or inventor who had made the design could not prevent others from using or copying their model.

⁶ Niehuser, E., *Die Französische Bronzeuhr*, Munich 1977



Fig. 7a

NYMPHENBURG PORCELAIN PLATE WITH INSCRIPTION,

1817

25 cm ø

Private Collection

The plate with gold border on the rim and inside, shows a circle in the middle of the plate created by a golden snake biting its tail. Inside, along the snake is the inscription “Zum Andenken der ersten Tage 1817” (in memorial for the first days of 1817) centred by a L both in gold.

The plate and ice-coolers are part of a service of which around 40 plates and the two ice-coolers still exist. Few years ago a whole set containing plates, dessert and soup plates, bowls, tureens, sauce boats, mustard pots and salt cellars with spoons occurred on the art market in Nuremberg⁷. It has to be assumed that they are originally from this service, as no other service is known to bear the same inscription.

Although the reason for this present is unknown, it is possible the crown prince refers with the inscription to the dismissal of Count Mongelas. The two brothers Pappenheim and Prince Wrede disliked the politic of Mongelas who was visibly pro-French and anti-German. As the crown prince suffered from severe pneumonia by the end of the year 1816, Alexander the brother of Carl Theodor stayed day and night at the bed of Ludwig, while Carl Theodor and prince Wrede collected evidence against Mongelas. In the first days of 1817 Mongelas was dismissed¹.

⁷ Hantschmann, K., Nymphenburger Porzellan, Munich, 1996, p. 148



Fig. 7b

NYMPHENBURG PORCELAIN ICE – COOLER WITH INSCRIPTION

1817

33 cm H, 25 cm ø

Private Collection

The vase shaped ice-cooler with trumpet shaped foot has a concave shaped lid with long finial. The flat gilded handles terminating in flat palm leaves, which lie on each side of the body of the vase. The vase and lid are decorated with golden arabesques grotesques and circle with the same inscription on each side as the porcelain plate (Fig. 7a).

The inset, which could also be made of metal⁸, was to contain the sorbet. The gap between the inset and ice-cooler and the lid were filled with a mixture of crushed ice and salt to keep the sorbet cold, which was then served half liquid in ice cups.

⁸ Ibid., p. 103



Fig. 8

PAIR OF NYMPHENBURG PORCELAIN ICE - COOLERS

after a model by Johann Peter Melchior 1797-1822

c. 1825

inscription on base: Pappenheim, Ansbach

34,5 cm H, 18,5 cm ø

Private Collection

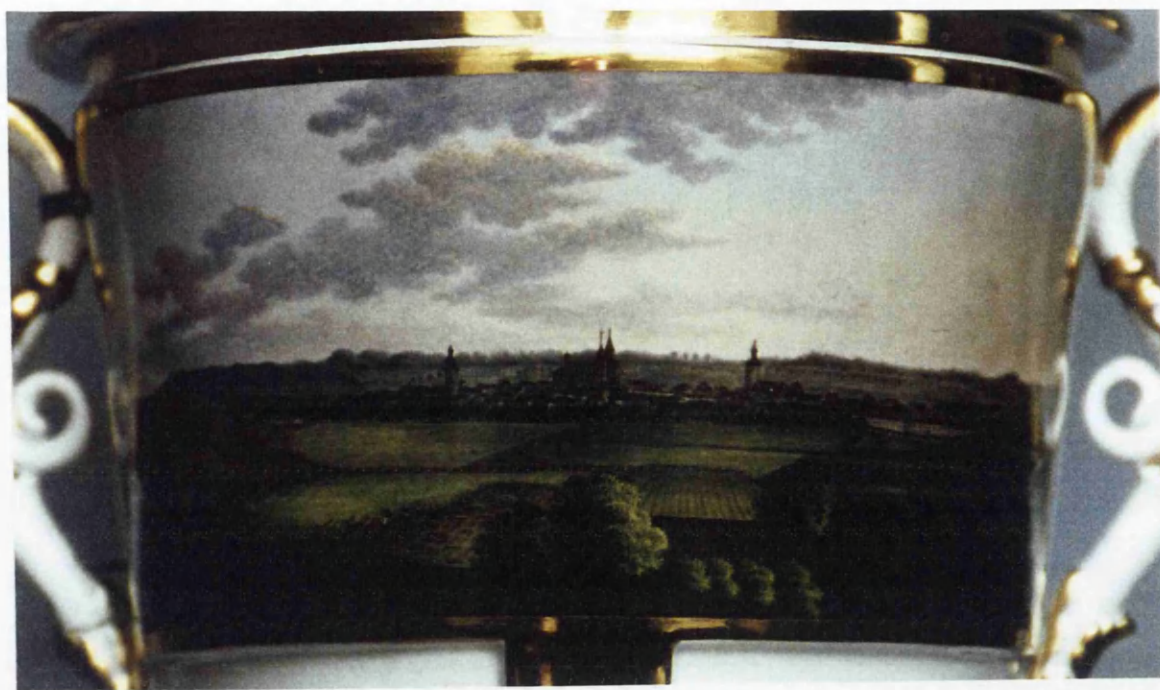
The vase shaped ice coolers, with the concave shaped lid, is supported by four tapering square columns terminating in lion paws gilded at the front on a stepped base with gilded rims. The inset lays with its rim on the opening of the ice-cooler. The two handles in ear shape terminate in a foliage motif on the body of the ice-cooler. Ansbach and Pappenheim depicted with in a gilded frame on one ice cooler with their names at the appropriate side under the base. The second is decorated with military scenes.

The technique, which consists of small short visible brush strokes and points is the same as the porcelain painter Böhinger and Auer used for the scenes of a porcelain dinner service with Bavarian landscapes and traditional costumes⁹.

⁹ Ibid., p. 231-236



View of the city Ansbach



View of the town Pappenheim





Military Scenes



Fig. 9

CENTRE TABLE

Berlin, c. 1821-24

Mahogany and pine wood

75 cm H, 124 cm ø

Private Collection

The table top is held by three semi circular legs terminating in volutes on both ends on a triangular concave plinth. The legs are joint in the middle by a small shelf repeating the shape of the plinth. This type is typical for Berlin and north Germany.

Although this object is not mentioned in the bills it can be surely attributed to a German cabinet maker. French furniture makers preferred oak and poplar for the carcass, whereas in Germany pine wood and breech were more commonly used.



Fig. 10

A PAIR OF CHESTS WITH GAME TABLES

Scherpf, Munich

c. 1821-24

Walnut and pine wood

Private Collection

CHEST

120 cm H, 70 cm D, 112 cm W

The tall rectangular walnut veneered chests with moulded top have a top drawer in the frieze to store games and cards. The false doors at the front have mouldings around the set back panel and door panels and on the sides. The depicted chest has the side door on the right where as its counter part has it on the left. Each chest is holding four foldable game tables with cross band veneering and green baize. In the inside are stacking supports to hold the tables in place.



GAME TABLE

Walnut, pine wood and green baize

79 cm H, 132 cm D, 132 cm W

The foldable game tables are veneered with walnut with a green baize surrounded by cross band veneering. The square tapering legs are attached in pairs on the sides placed opposite from each other and can be folded inside after the two other remaining sides have been folded inside.

Since the 18th century the Pappenheims were allowed to maintain a lottery institute. Although his lottery institute ended more or less in the disaster of a debt of 387789 fl. 58 kr. in 1804/05, there are still quite a few game tables in the house among others from the same cabinet maker. Pappenheim was only able to pay back nearly a quarter of his debt through the help of the Bavarian king¹⁰.

¹⁰ Pappenheim, H., Graf zu, Geschichte des Gräflichen Hauses zu Pappenheim, Munich, 1940, p. 45



Fig. 11

A PAIR OF CONSOLES

Scherpf, Munich

c. 1821-24

86,5 cm H, 50 cm D, 101,5 cm W

mahogany and pine wood

Private Collection

The mahogany veneered consoles with moulded a top and rounded corners over a flat frieze rest on each side on a support forming a great volute at the top curving backwards terminating in a smaller one a small plinth. The volutes are emphasised through the use of a darker mahogany veneer than the large surfaces.



Fig.12

FOUR BENCHES

c. 1821-24

Walnut and pine wood

333 cm L, 75 cm D

Private Collection

Each long upholstered bench on a walnut veneered base has three cushions directly placed against the wall forming the back.



Fig. 13

A SUIT OF A SOFA AND TWO ARM CHAIRS

Heinrich Lindemann after Schinkel

Berlin, c. 1821-24

Mahogany and pine wood

Private Collection

Fig. 13a

SOFA

92,2 cm H, 228cm W, 73 cm D

The mahogany veneered sofa with its outwardly curved arm rest with depressions for the round cushion rolls has back and seat upholstery. The flat seat rail is supported by sabre legs.

This type of sofa exists in three versions in the house, two with sabre legs and one with curved legs. Noticeable, apart from the length, are the depressions in the arm rests and cushion rolls. This form of sofa is typical for Berlin and north Germany¹¹.

¹¹ Sievers, J., K. F. Schinkel, Lebenswerk, Berlin, 1950, no. 40, 42

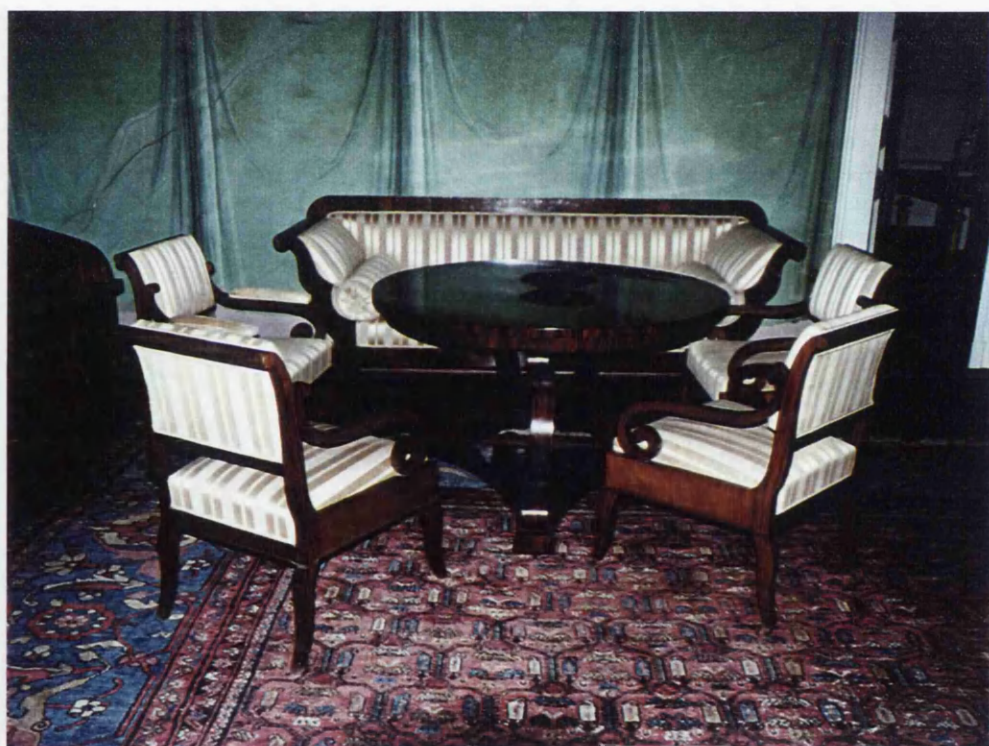




Fig. 13b

ARM CHAIR

86 cm H, 62 cm W, 52,6 cm D

The chairs with backwards curved top rail over the upholstered backs have open arm rests forming a volute descending from the stile. The square upholstered seat above a flat seat rail rest on sabre legs

Of these two chairs a further six exist of which four are in a lighter mahogany. Which of these chairs are the original pair cannot be identified with the naked eye.

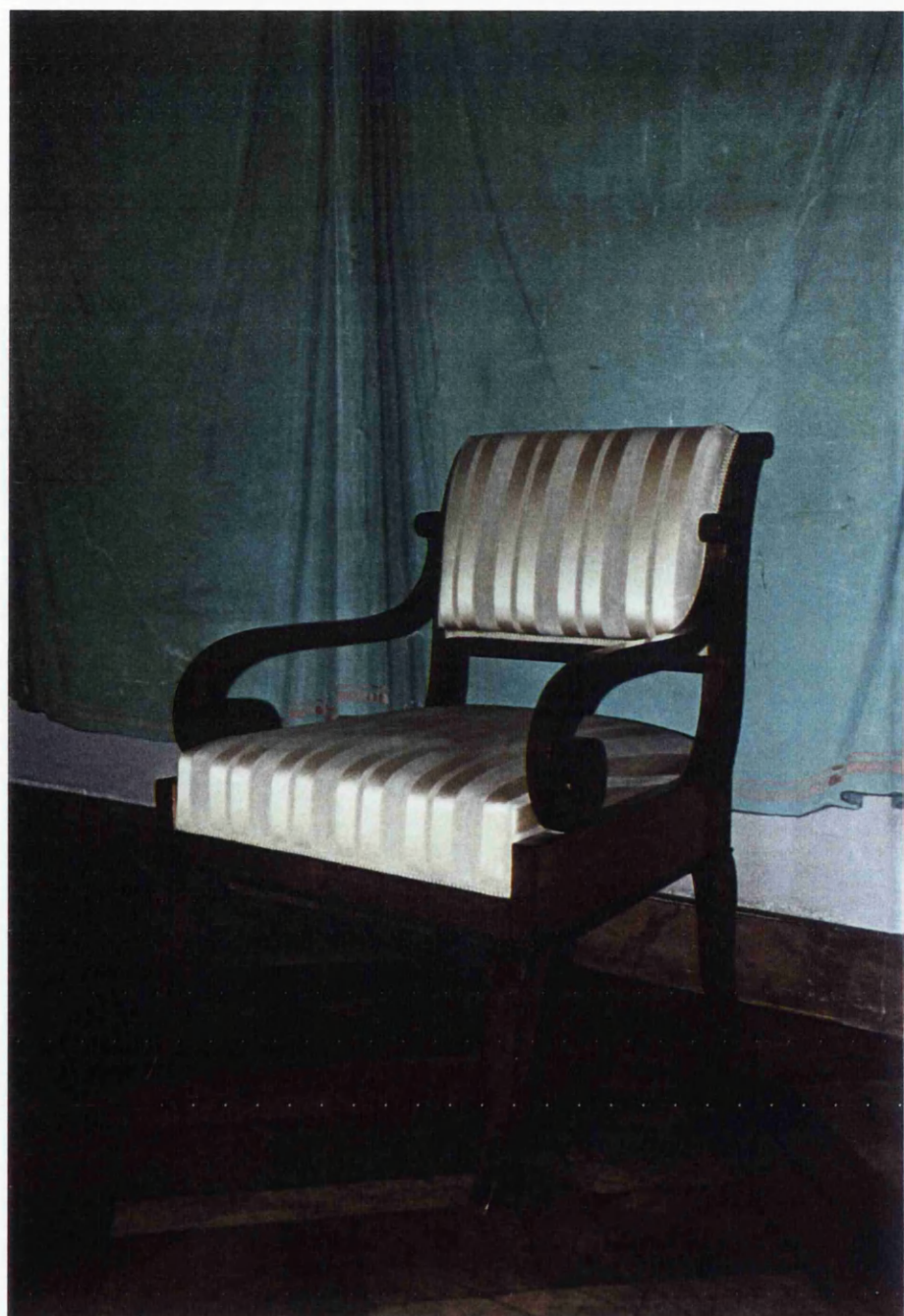


Fig. 14

A SET OF 46 SIDE CHAIRS

Lindemann after Schinkel

Berlin

c. 1821-24

mahogany pine wood

85 cm H, 46,8 cm W, 40,4 cm D

Private Collection

The design of the chair is inspired by the ancient Greek klismos chair. The curved top rail with a small volute on the top of the back over straight stiles has a horizontal splat. The upholstered seat has a flat seat rail resting on sabre legs.

This type of chair is often found in royal palaces. There the small volute on the back is executed in more detail. This series of chairs is actually much larger, but the others were visibly made after the model of the 46 chairs and are of lesser quality. It can be assumed that the form is based on a design by Schinkel¹².

¹² Catalogue: K. F. Schinkel, Architektur, Malerei, Kunstgewerbe, Berlin, 1981 p. 294, 295, no. 234,



Fig. 15

A SET OF FOUR ARM CHAIRS

probably Scherpf, Munich

c. 1821-24

mahogany and beech

73,5 cm H, 59 cm W, 48,3 cm D

Private Collection

The rather original form of this chair is based on a tabouret with a semi circular upholstered back rail. The side supports form nearly a three quarter circle with the upper part of the x-frame supports, which hold the rectangular upholstered seat with flat seat rail. The supports, which describe two half circles, are linked by a turned stretcher.



Fig. 16

PYRAMID SECRETAIRE

Berlin

c. 1821-24

Mahogany, pine wood, bronzes,

174 cm H, 54 cm D, 100 cm W

Private Collection

The mahogany veneered secretaire with oval shaped top over a rectangular section with integrated drawer has a pediment and two set back panels on the outer end each with bronze figures showing a harlequin on the left and cupid on the right. This drawer is separated by a cornice from a second drawer with rectangular set back panel with bronze ornament showing a central wreath flanked by a rose branch on each side has a quiver in front of musical instruments, wine jar and drinking bowl inside. On each side of the rectangular panel are two round set back panels each holding a lion mask drawer knob. Underneath the fall front with a large rectangular set back panel are three drawers where the middle one, which is larger has a set back panel describing a gateway arch. The fall front conceals a small door flanked by two pigeon holes over a small drawer surmounted by three arches where the middle one over the door is steeper than the two over the pigeon holes. Underneath are three drawers where the middle one is larger and has a ebonised front. The secretaire rests on block feet.

A typical feature of north German furniture is the gateway arch in the bottom section and multiple stepped top with drawers.



Details of bronze appliques

Harlequin



Cupid



Lion mask drawer knob



Applique on top drawer

Fig. 17

RIFLE STAND

Nuber after a design by Métivier, Munich

c. 1821-24

Mahogany and pine wood

246 cm H, 102 cm ø top ring, 78 cm ø middle disc, 93 cm ø base

Private Collection

The mahogany veneered rifle stand is based on a column with sphere shaped head and terminating in a round base. The top ring attached by four metal bars forming a wave like band, has 12 mountings for rifle barrel and 12 knobs on the outside. This corresponds with the same amount of grooves for the rifle butt in the middle disc, which is smaller than the ring and as well the same amount of knobs.

The mountings for the rifle stand are from Kolbl from Munich and the knobs from Wimmer also from Munich. Wimmer was also the supplier for the fittings for other pieces of furniture, candelabras and a lamp of alabaster.

Carl Theodor was not only the “Reichserbjägermeister”, where a lavish “bandelier” still exists, but also an enthusiastic hunter as one knows from the hunting albums. He is depicted in the illustrated hunting albums by Grünwedel and other artists, as well as being mentioned, in several reports.



Fig. 18

ETAGERE

c. 1821-24

North Germany

Mahogany and pine wood

159 cm H, 66 cm W, 47,5 cm D

Private Collection

The rectangular etagere, with stepped cornice and projecting chamfered corners, has four ionic columns and a closed back with a mirror behind the three smaller shelves over a larger one which plate is the top of the base with projecting chamfered corners and a set back panel on the front. The frame on the top as well as the chamfered corners have bronze mountings showing Juno on a wagon pulled by two peacocks with cupid and a harlequin behind her and a putto with musical instrument in his hand in front of the peacocks. On the left corner is a tamed cupid with an arch with lose string and a rope with knots around his waste, on the right a putto with helmet as mars with drum resting on a rifle.

Juno symbolises the vanity and relates with it to the vanity of human kind to expose their valuable things in showcases.



Bronze Appliques

Juno with peacocks, harlequin, cupid and putto



tamed cupid



putto as Mars

Fig. 19

A SUIT OF A SOFA AND SIX CHAIRS

Munich or Vienna

c. 1821-24

Walnut and beech

Private Collection

SOFA

100 cm H, 194 cm W, 67,5 cm D

The walnut veneered sofa with its slightly outwardly turning sides and upholstered back and seat rests on block feet. Where the sides terminate in the flat rail is on each side a black painted volute with oak leaves in between.

CHAIR

89,9 cm H, 46,5 cm W, 40 cm D

The shovel chairs with upholstered seat and flat rail, which terminate in sabre legs has the same painted motif as the sofa on the shovel of the back. The shovel chair back is a typical form for side chairs in Germany. This form was a invention of the Biedermeier.







Fig. 20

NAPOLEON SECRETAIRE

Attributed to Hofmann, Leipzig

c.1800

mahogany, box, ebonised woods, bisquit porcelain pine wood

82,5 cm H, 43,5 cm D, 86 cm W

Private Collection

The mahogany secretaire with a porcelain plaque in the centre was made by Hoffmann in Leipzig. Its design is also in his pattern book “Meubles – Magazin”¹³. The semi drum body has a fold over top with a felt covered writing space. Once opened, the back can be lifted by a mechanism, which brings up a concealed fitted interior with six compartments. Although this piece of furniture is made of exotic wood and has a rather complex mechanism to reveal the compartments, it is very limited in adjusted decoration.

By oral legend this piece of furniture was formerly used by Napoleon. It is said that he lost it during the campaign against Russia on his way back, and had served him until then as his writing facility. This is only a speculation and the only thing which is certain is that Napoleon passed by Leipzig on his way back from Russia where he lost the battle of nations. How Pappenheim obtained this piece is unknown, as it is not mentioned in the bills. However due to this legend this secretaire is referred to as Napoleon’s secretaire in the collection.

¹³ Hofmann, F. G., Meubles – Magazin, Leipzig, 1795, plate XXIII

Napoleon's secretaire closed



With open writing surface



reveled compartment



Comparative Illustration

Plate I



Joseph Stieler

General Friedrich Carl Freiherr von Tettenborn, on the battlefield at Bremen, 1825

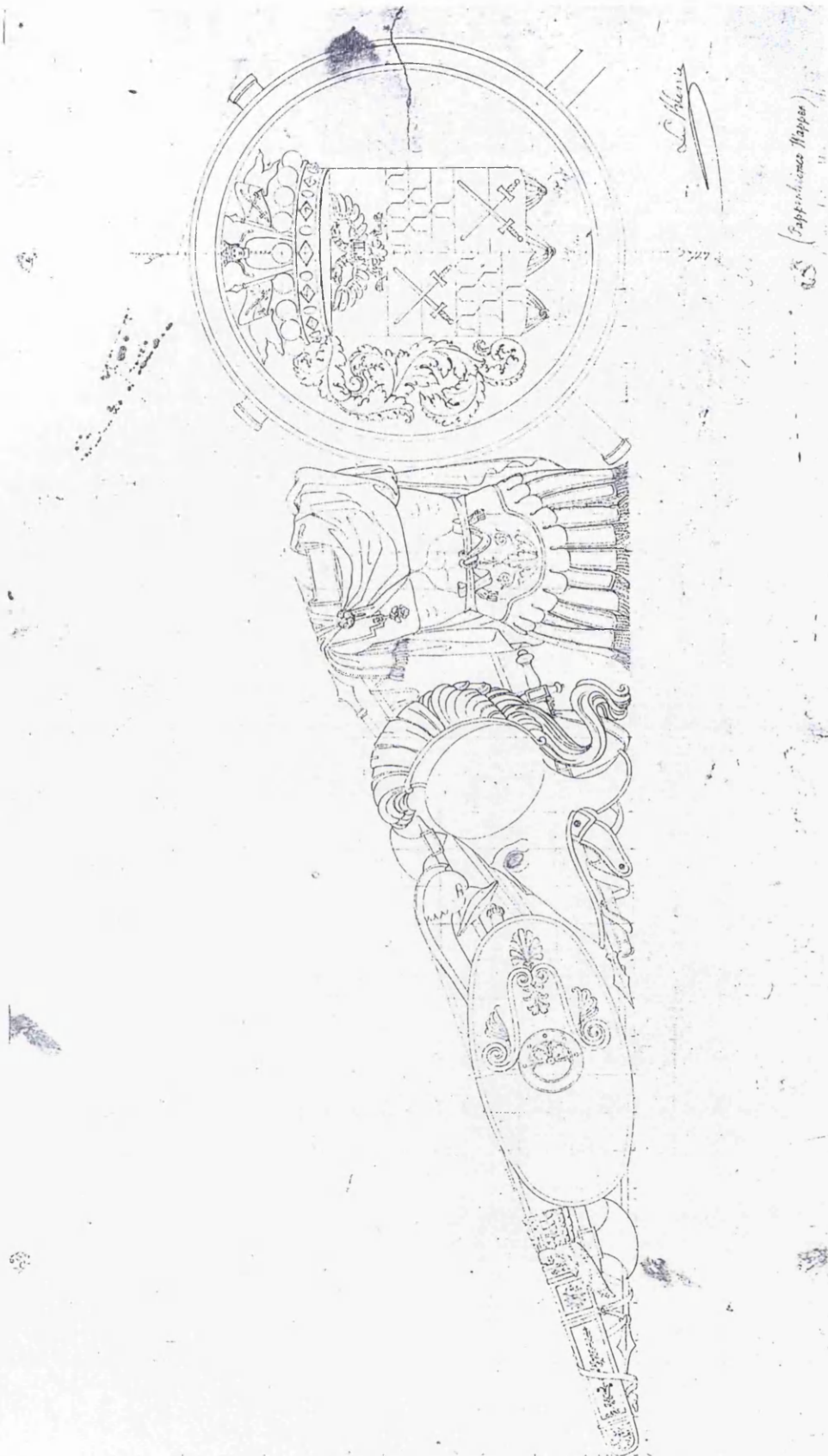
Plate II



Joseph Stieler

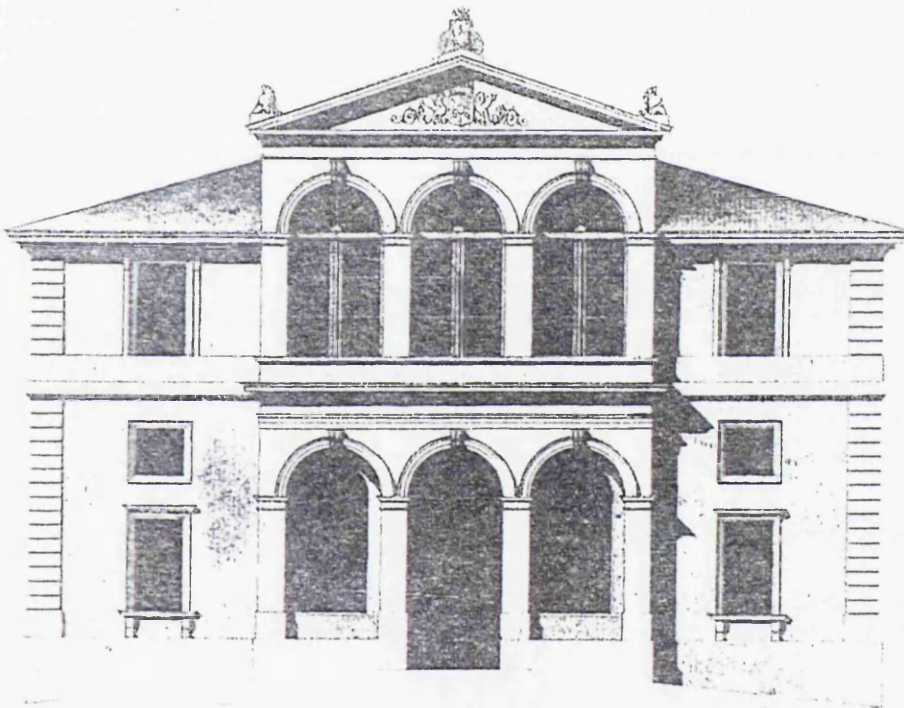
Karl Philipp Prince Wrede, on the battlefield of Arcis-sur Aube, 1825

Plate III



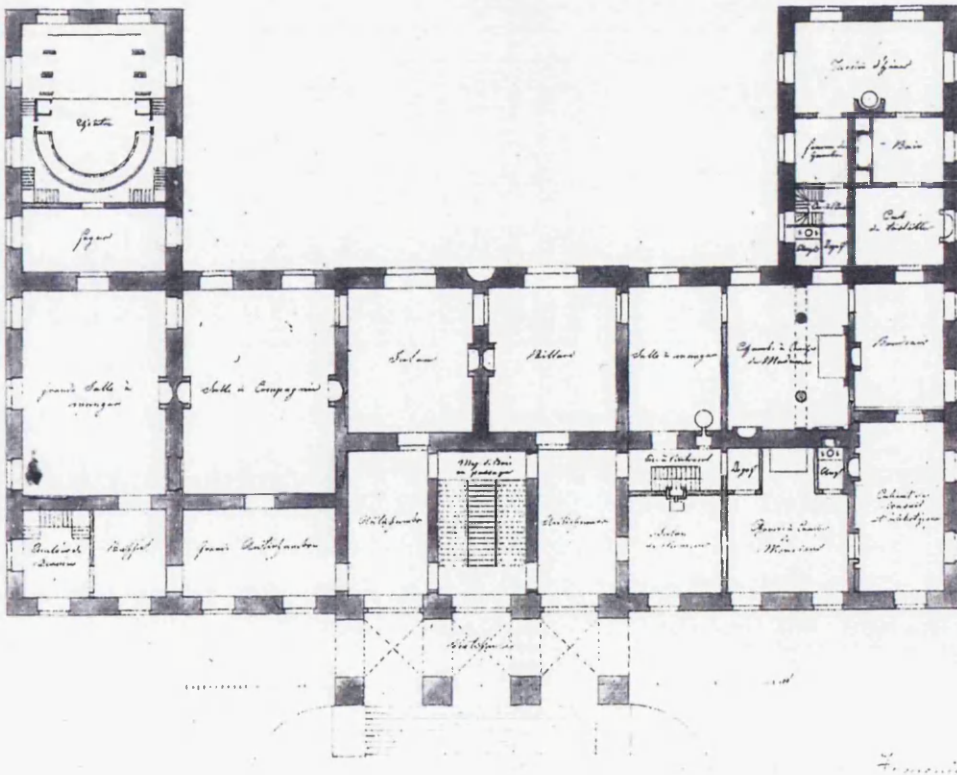
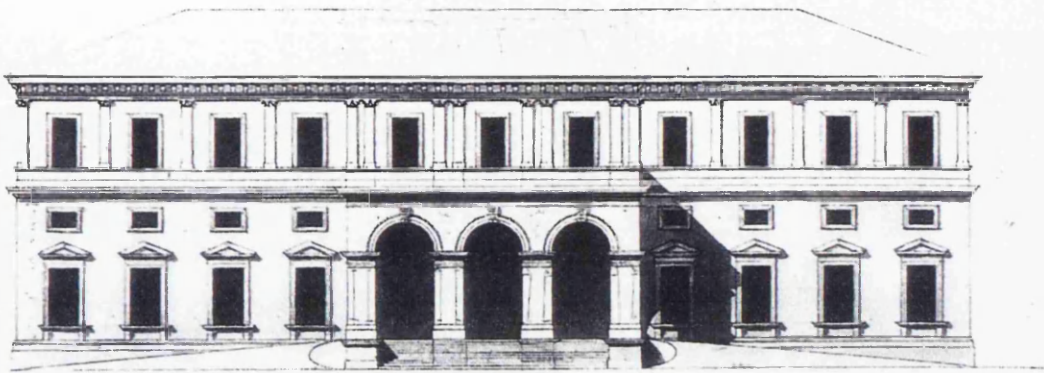
The drawing shows the left side of the pediment with the coat of arms of the Pappenheims, surrounded by military trophies.

Plate IV



The facade looks like a reduced version of the Neues Schloß and could be, according to Sonja Hildebrand, a plan for a Villa for Carl Theodor in Munich.

Plate V



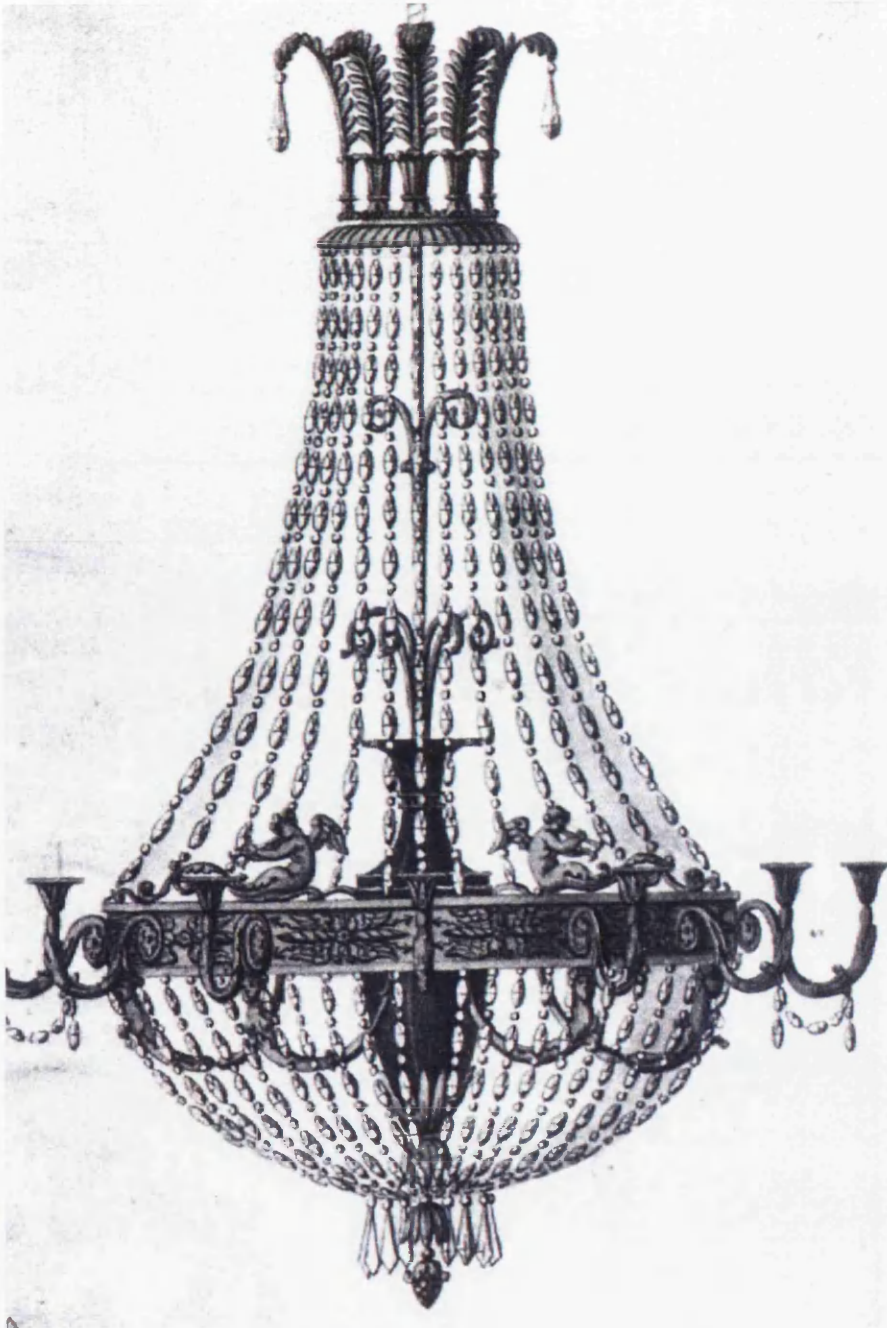
Schloß Ismaning is one of many former church properties which were given to the aristocracy after the secularisation.

Plate VI



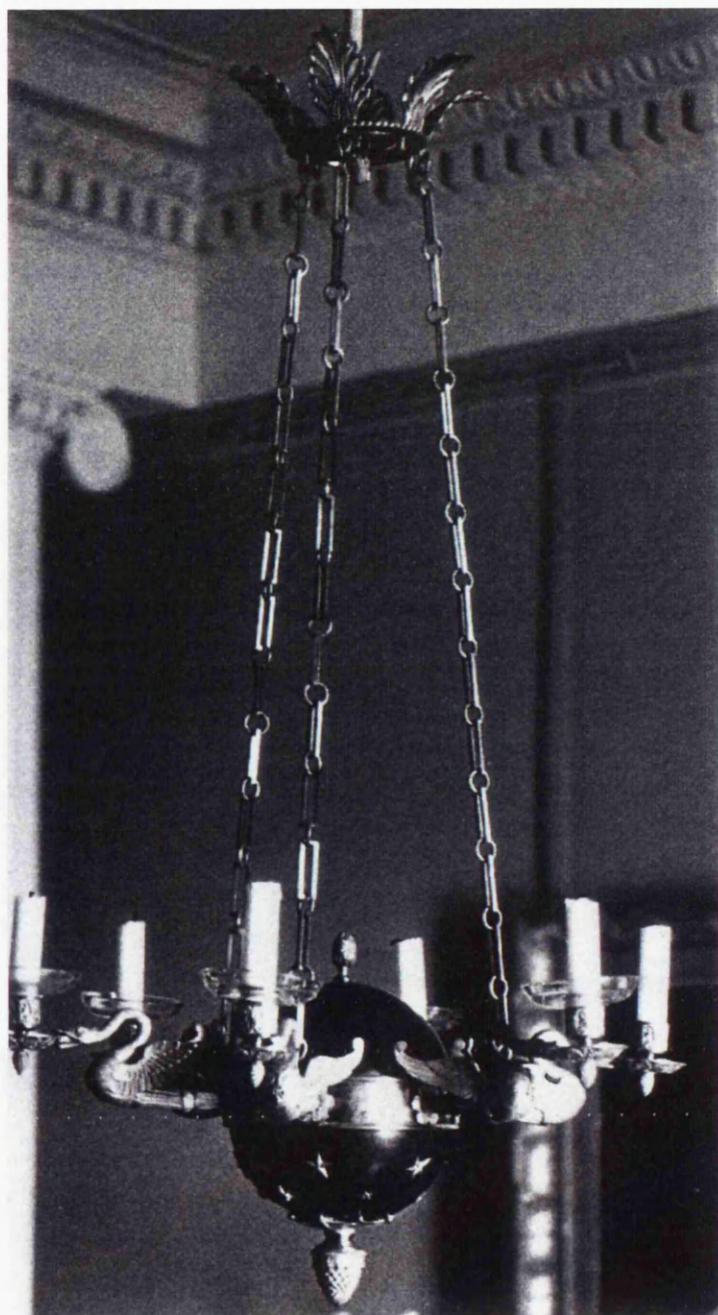
The depicted ball room has next to the grotesques five grisaille murals with scenes of the most famous members of the family.

Plate VII



The baluster shaped form, which is given by the strung glass prisms was a popular form on the continent. In Regency England chandeliers were characterised by a cascade of hanging droplets, which created a curtain like effect.

Plate VIII



Signs of the zodiac were next to stars a frequently used motif for the decoration of globe chandeliers.

Plate IX



Curtain holders were attaches on the wall next to the windows to hold the curtains apart. The style for curtain fittings had chanced and the now visible curtain poles had a wide variety of decorative elements.

Plate X

Apollo



Diana



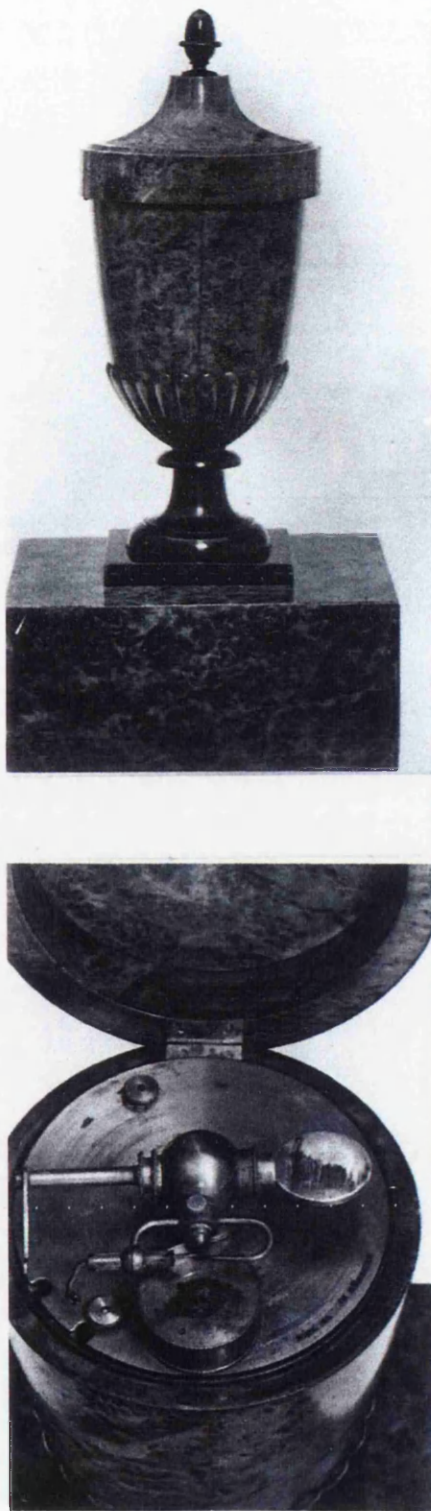
This pair of candelabra is not only linked by the lyre shaped stem of the candle holder a symbol for Apollo the god of music, archery and prophecy, but also on the mythological side. Apollo and Diana were siblings from a liaison between Jupiter and Latona.

Plate XI



The monopteros form was not only popular for decorative objects but also in the architecture. For example in 1822-36 a garden temple in the shape of a monopteros was build in the Englische Garten (English Garden)in Munich after a design by Leo von Klenze.

Plate XII



The urn shape was used for all kinds of decorative objects as well as in architecture.

Plate XIII



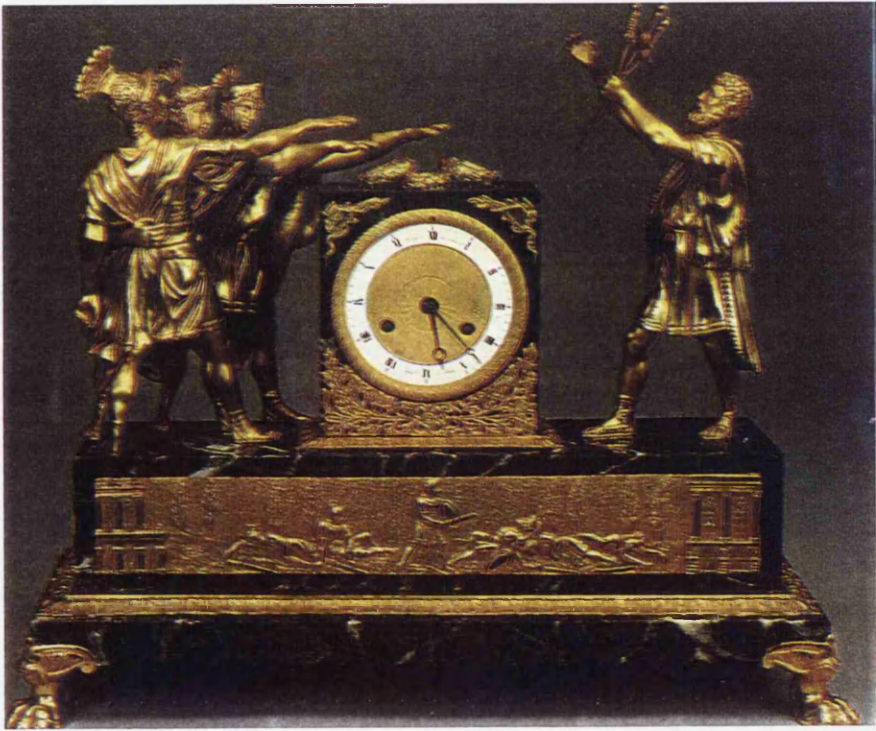
On this example all of the attributes which symbolise the studies are resembled. Books and script roll stand for wisdom, torches and cock for being alert. On the plinth are the symbols for painting, astrology, architecture, sculpture and poetry.

Plate XIV



This version of the allegory has less gilded bronze and the woman has her head more turned towards her right than the previous example.

Plate XV



This bronze clock is after the famous painting, "The Oath of the Horatier", by David in the Louvre in Paris. The three sons of Horatius raise their hands for the oath and on the right the father with the three swords. The clock case in between them functions as a altar on which the wreaths for the awaiting victory lie. The history is the idealisation of self sacrifice for the good of the country.

Plate XVII

This model of a coffee service was made since 1810 and was very popular. In 1831 the model of the cup was replaced. This service was available with a wide range of decoration.



Plate XVI

Plate XVIII



The model for this ice-cooler was probably inspired by French ice-cooler.



This model by J. P. Melchior is depicted in his catalogue of 1804.

Plate XIX

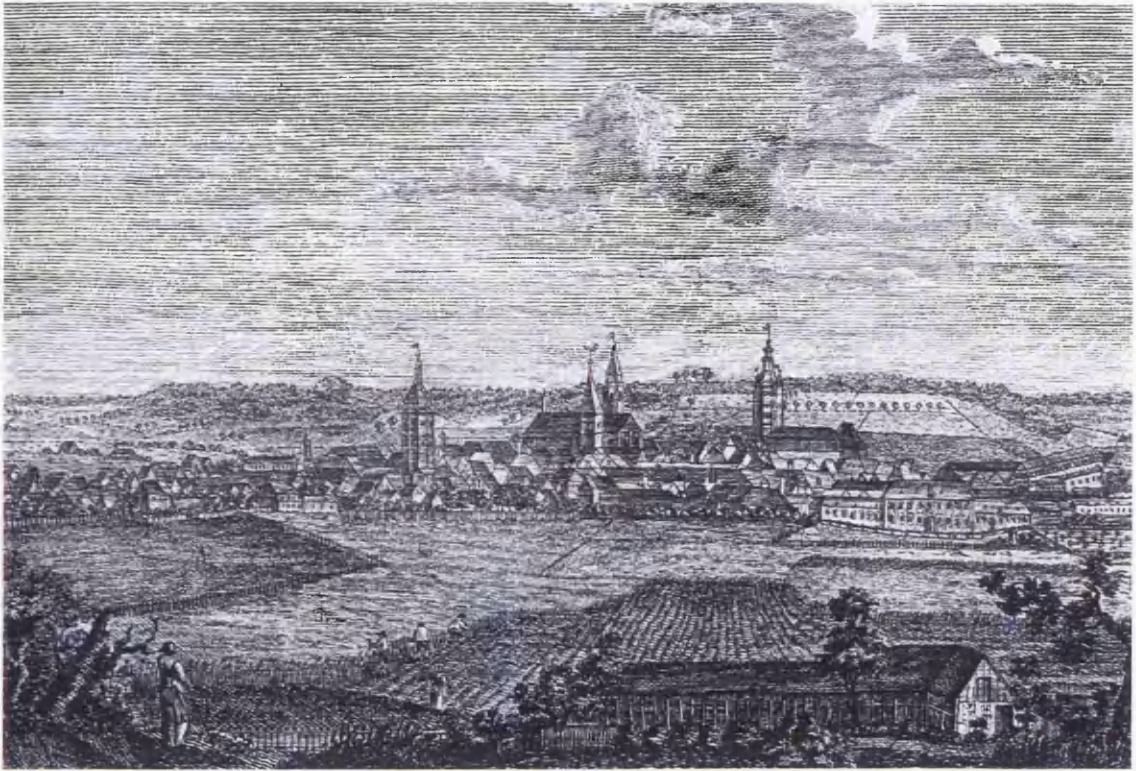


Plate XX



Ansicht von dem berühmten Himmelstempel aus Pöchlarn

The use of lithographs played an important role in porcelain decoration.

Plate XXI

This plate is part of a large porcelain service depicting Bavarian landscapes painted after lithographs and etchings of contemporary artists.



Plate XXII



The three dolphins have a decorative and supporting function for the marble top.

Plate XXIII

This game table has the same folding mechanism as the ones in the Neues Schloß

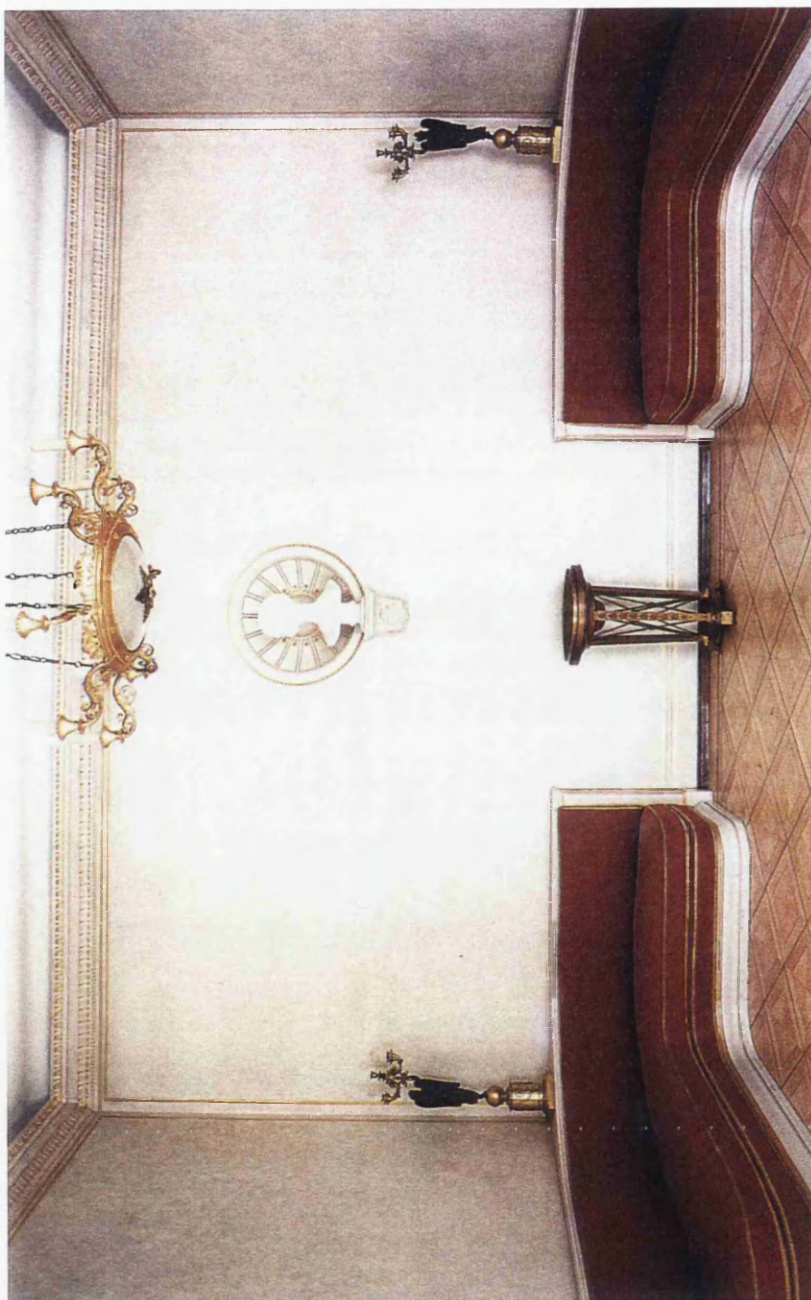


Plate XXIV

This console is more elegant in its design than the console tables from Scherpf.



Plate XXV



Although these benches are a reconstruction of the original ones, nevertheless they give a good impression of how they were placed in a room.

Plate XXVI

The sofa in Pappenheim was the model to reconstruct the sabre leg of this sofa.

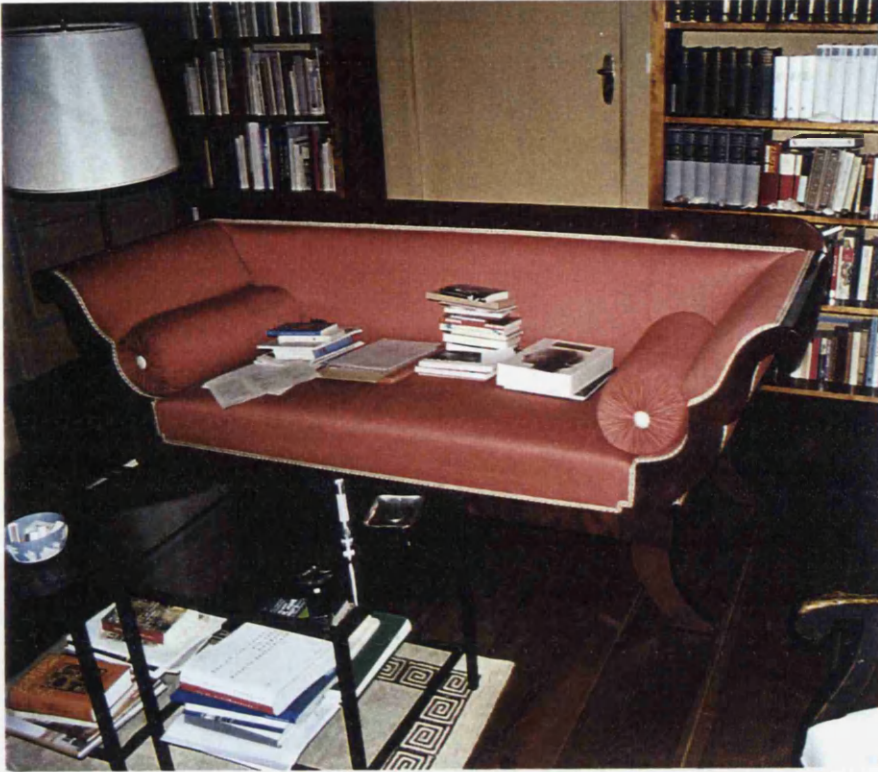


Plate XXVII



The turned tapering front legs are a typical feature of Schinkel's elaborate furniture.

Plate XXVIII



In Schloß Tegel is also a larger set of these side chairs. Their shape which is based on the “klismos” chair was firstly introduced in France and became one of the most popular forms in the early 19th century. The form was inspired by depictions on ancient Greek vases.

Plate XXIX



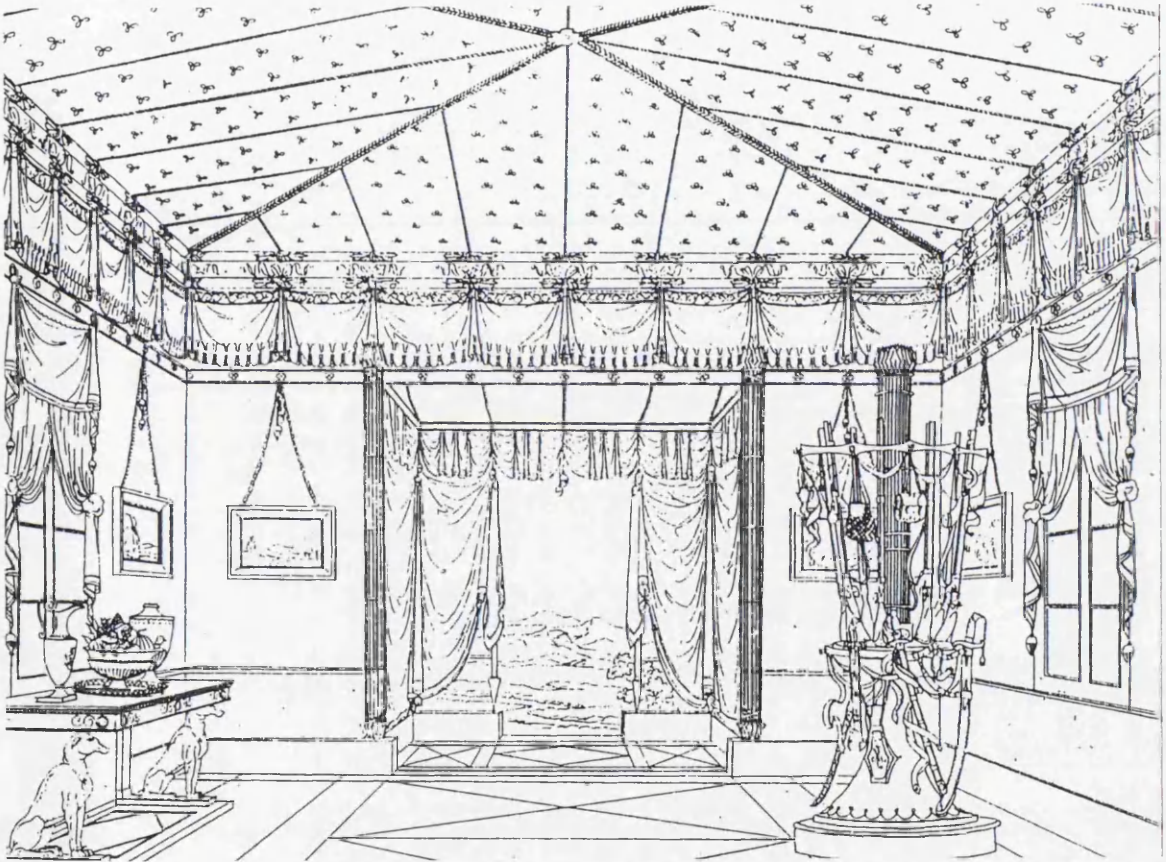
Leather upholstery is a distinguished feature of writing desk chairs, but is also used for dinning room chairs. Leather is very suitable as it doesn't take ink or food stains as well as smell, as fabric does.

Plate XXX



This pyramid secretaire is typical of the Biedermeier style. Although its outlines derive from the Empire, the little use of mounts is typical for the Biedermeier.

Plate XXXI



The still strong influence of the Empire style, especially with the royal court designers, is evident in this plan of an interior by Métivier. The tent like ceiling relates to Napoleon Nil campaigns.

Plate XXXII



The corner etagere rests on lion paws, which are made of wood and painted green to imitate bronze. These kind of feet was wide spread in Germany due to Danhauser's catalogues which offered a wide range of decorative elements.

Plate XXXIII



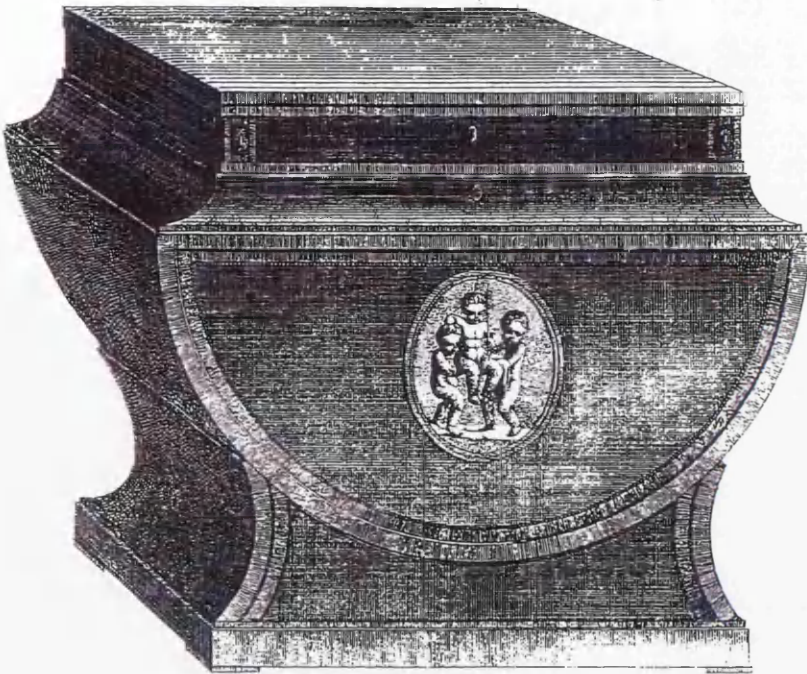
The etagere with its high plinth containing two drawers is rather heavy and strongly reminds of Empire furniture although only little mounts have been used.

Plate XXXIV



The architectural top with its carefully designed little columns stands in contrast to the transfer printing decoration which was less time consuming.

Plate XXXV



In comparison to the Napoleon secretaire, the side panels under the frieze can be open to give extra storage space when needed.

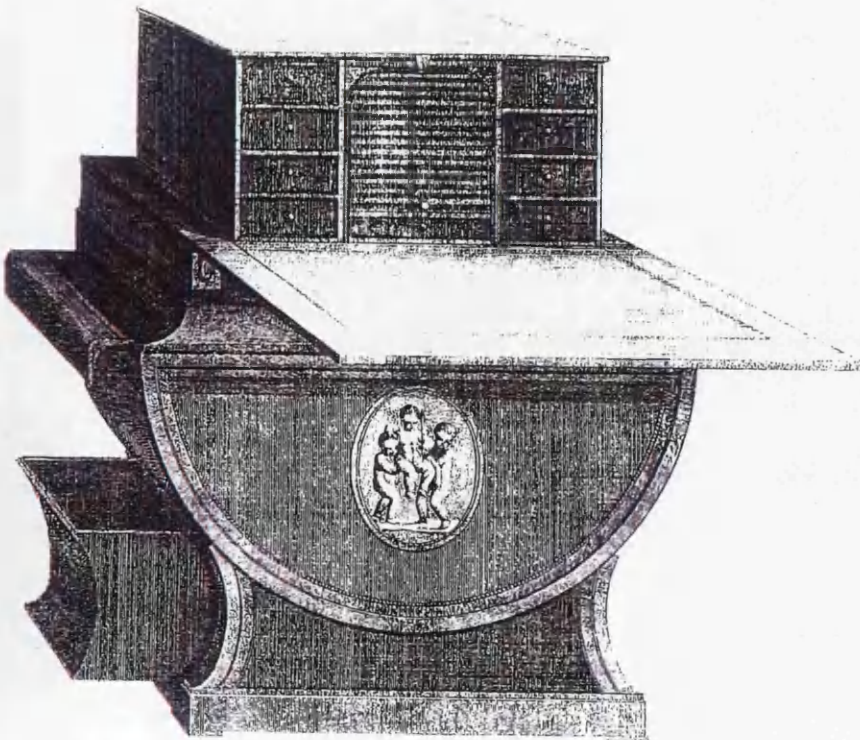
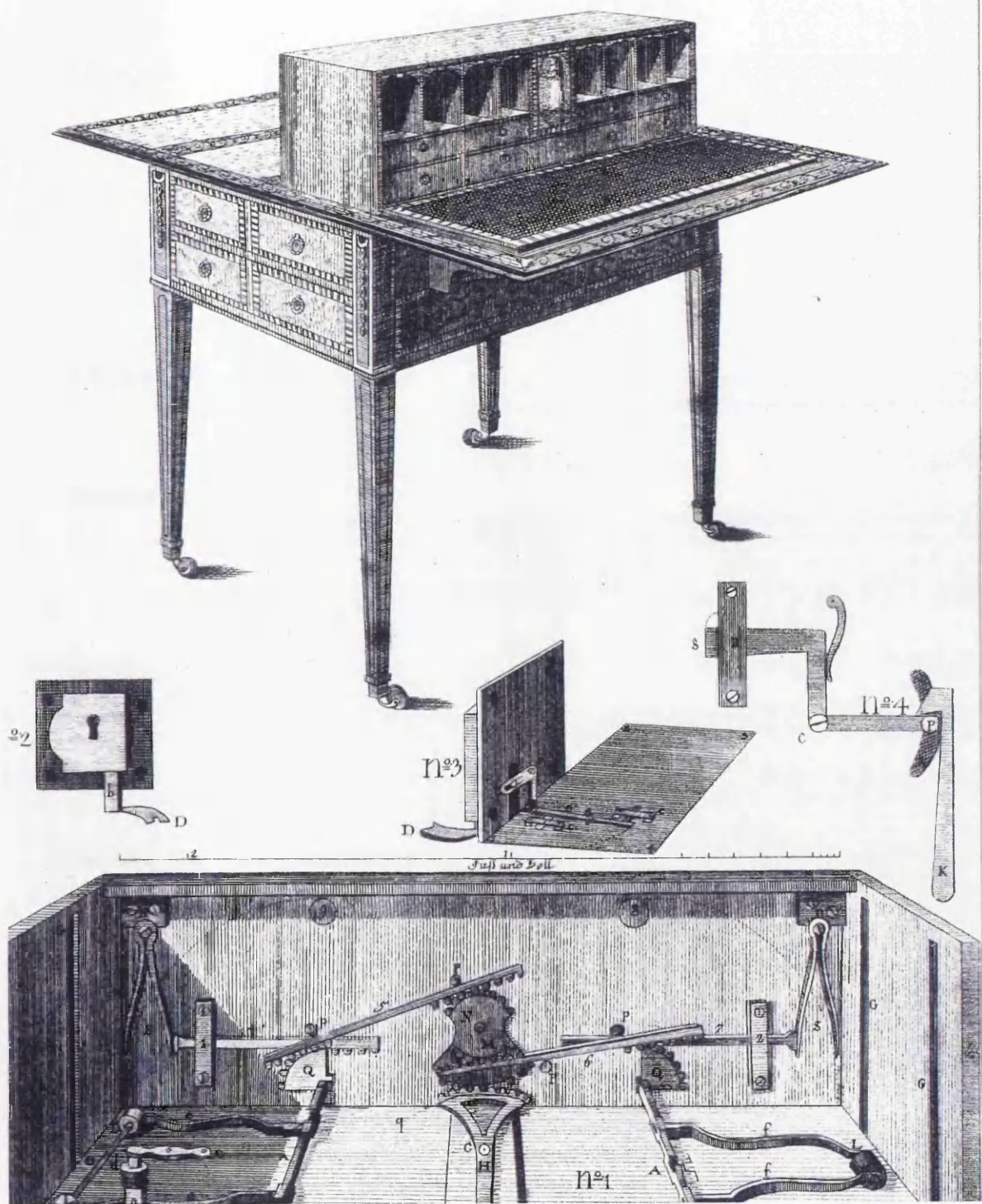


Plate XXXVI



The drawing of a Pembroke table has underneath precise instruction of the mechanism to make it easy for other cabinet makers to copy this type of furniture.

Glossary

Altes Schloß	Current name of the old residence in Pappenheim.
Applique	Added decoration.
Arabesque	A term for a decoration of stylised, intertwined leaves and scrolls.
Armoire	French term for wardrobe, linen-cupboard or large cupboard.
Bacchus	Greek god of wine. He is often depicted with grapes or drinking bowl.
Bandelier	A sash with coat of arms, which are framed by emblems representing a rank.
Baroque	A style originated from Italy in the 17 th century. Architecture, furniture and decoration show a curvaceous design.
Blindwood	The secondary wood on which the veneer is glued.
Buffet	A two-part side board
Chiffonier	A side cabinet with or without drawers under above shelves.

Cupid	God of love, often depicted as a putto with wings, bow and arrow.
Denkmalschloß	A residence constructed after the Mediatisierung, where the owner has lost his ruling powers and the building only serves as a kind of monument for the history of the family.
Facade	The front or outer walls of a building.
Folly	A kind of building for decorative purpose in a garden landscape.
Grotesques	Classical decoration re-discovered in the Renaissance. Grotesques are composed of linked motifs of humans, masks and animals.
Inlay	Wood, marble, metal, tortoise-shell or mother of pearl set in another material e. g. wood.
Juno	Roman goddess, the wife of Jupiter and queen of gods.
Mace	Insignia of a marshal.
Marquetry	The use of veneer or inlay to make patterns in wood.

Mediatisierung	The German term for the reduction of privileges and powers of the German sovereigns through Napoleon's interference.
Mezzanine storey	A floor in a building where the ceilings are considerably lower than at the other floors.
Monopteros	A round domed temple.
Neues Schloß	Current name of the new residence in Pappenheim.
Pediment	Denotes a triangular shaped crowning element in architecture or furniture.
Piano nobile	The floor housing the representative rooms of a palace.
Putti	Naked cherubs
Reichserbmarshall	One of the four inheritable ranks of the Holy Roman Empire.
Reichsgraf	A count conferred being placed as sovereign over an own country by the emperor.
Rheinbundfürsten	A group of allied princes in the Rheinland, a region in Germany at the border to France.

Shovel chair	Typical Biedermeier side chair, wide at the top, terminating in scrolls at the sides, which descent in a central splat.
Tabouret	Low upholstered stool.
Tête-à-tête	Tea or coffee service for two.
Veneer	A thin slices of timber, applied with glue on blindwood.
Volute	A rolled pattern used at furniture and architecture.
Zoomorphic	Animal shaped element used in the decorative arts.

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