



# L'Royal

MASTERPIECE

ADOLF SEEL

## „SQUIRES IN THE 15TH CENTURY“

Oil / Canvas

Size: 42 cm x 34 cm

In original gilded wood / stucco frame

Signed on painting „A. Seel“ as well as signed on the frame backside „A. Seel in Düsseldorf“

Shown are two distinguished and richly dressed young men, one sitting in an armchair, the other standing next to him. The blond youth holds a rose arrangement in his left hand. The scene takes place in a splendidly decorated room.

On the table, which is covered with a heavy velvet blanket with double eagle coat of arms, stand a silver wine jug, bowl and crystal goblet.

It is possible that Seel allegorically represented "Germania" (the blonde) and "Italia" (the dark-haired one). Such allegories were quite common in the 19th century, for which there are other examples of artists of the Düsseldorf School.

The absolute finesse, as well as the warm color of the painting are characteristics of the art A. Seel.

The catalog page 87 of the exhibition „Ludwig Knaus“ of the Museum Wiesbaden 2014 contains a photograph of Adolf Seel (standing) and Ludwig Knaus (sitting). The reversed reproduction of this constellation on the picture presented here is striking.

At the age of fifteen, Seel began studying at the Academy of Fine Arts in Düsseldorf together with the painter Ludwig Knaus, also from Wiesbaden, with whom he had a lifelong friendship.

From 1852 Seel lived for a long time in Paris and undertook study trips to Spain, Italy, North Africa, Egypt, and Palestine, which are reflected in his motifs.

Through his architectural images and the finest performed genre scenes he became well-known quickly. Emperor Wilhelm II appreciated and collected his works.



## BIOGRAPHY ADOLF WOLFGANG SEEL

Adolf Wolfgang Seel (born March 1, 1829 in Wiesbaden, † February 14, 1907 in Dillenburg) was a famous German artist of the 19th century and is considered an outstanding architectural painter of the Düsseldorf School.

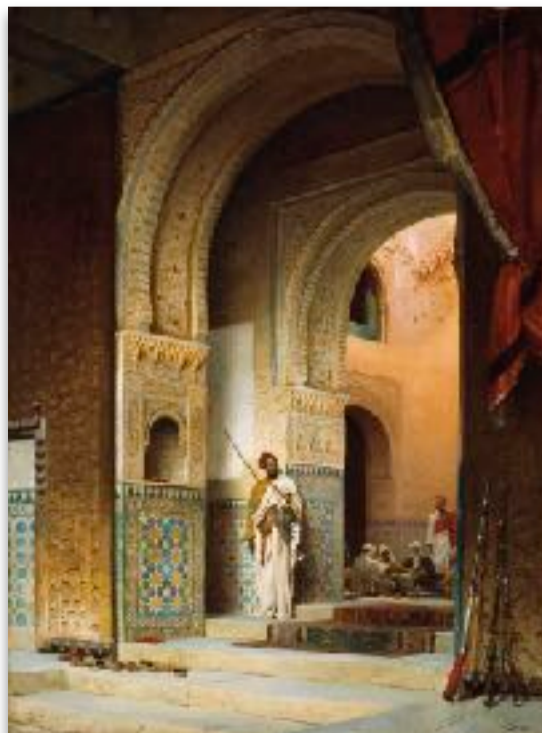
Seel attended from 1843 to 1848/1849 the Academy in Düsseldorf. His teachers Rudolf Wiegmann and especially Karl Ferdinand Sohn had a big influence. He was a friend of Wiesbaden-born Ludwig Knaus and Wilhelm Busch. During the Düsseldorf study period, approximately in the period 1845-1848, Anselm Feuerbach portrayed him, with whom he was also well known. For further education he traveled to Paris 1864 and 1865 to Italy (Venice). In 1870 and 1871 he enhanced his professional skills by traveling and working in Spain, Portugal and the north coast of Africa, and in 1873 and 1874 the Orient (Palestine and Egypt).

Seel lived mostly in Düsseldorf and was there from 1848 to 1907 founding member of the artist association Malkasten. With Viennese architects and the Trieste painter Bernhard Fiedler he organized a "historical exhibition of the Islamic Orient", which took place in the Austrian Museum in 1876. In Georg Ebers' two-volume, from 1878 published work *Egypt in image and word* Seel was represented with several wood engravings. 1891/1892 was the architectural painter Hermann Baumeister his pupil.

Above all, Seel earned a reputation as a genre and architecture painter, initially through monastic and church interiors. His architectural pieces, especially the atmospheric depictions of Arabic and Moorish buildings, with which he caused a stir from the mid-1870s and influenced the Orientrezeption of his contemporaries, are of masterful perspective, lighting and coloration and usually provided with narrative figurative staffage. These works can be assigned to the flow of orientalism. With the painting *Slave Market in Cairo* (1895), a picture with photographic accuracy, he entered the field of erotic genre. In addition to his genre architectural architecture, he created landscapes (*vedutes*) and portraits, partly in watercolor.

### Awards

1869 Seel received the Prussian Order of the Crown IV class. In 1876 he was awarded the Archduke Carl Ludwig Medal and the Great Golden Medal of the City of Vienna, in 1878 the Small Golden Medal in Berlin. In 1887 he received the prize diploma of the Dresden watercolorists. He was also an honorary member of the Société royale belge of the watercolorist.



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