

Bartholomäus Kilian after Bartholomäus Hopfer, Portrait of Thomas Hopfer of Augsburg, 1656, engraving on paper, 239 x 195 mm (image), 283 x 202 mm (plate), 319 x 219 mm (sheet), inscription in the plate "M. Thomas Hopffer vonn Augsburg, Pfarrer zum H. Kreutz daselbsten, Im Jahr Christi 1656 / Seines Alters 38. PrædigAmbts iz.", below left "Psalm XXXVII, 5 / Ipse meos commendo Tibi, gressusque meorum / Sancte DEUS, nostras dirige, quaeso, vias. / Quos docuit verbum, Tibi soli fidere et uni, / Nam Tu fecisti, Ti facis, et facies." and right „Mich und die meinigen, will ich dir, Herz, befehlen, / denn du machst alles wol, du hast es wolgemacht, / du wirst es machen wol, muß nehmen wol in acht / drumb hoff ich, Herz, auff dichm und weiß du wirst nicht fehlē.“. Below left „Bartholom. Hopffer pinx.“ and right „Bartholom. Kilian sculpsit.“ Handwritten below "Kilian 1630 – 1696 (Augsburg)". On the backside the collector's stamp of Horst von Rabenau, and handwritten "160".

The print was provided – in museum quality – with a new passe-partout (60 x 45 cm) of the company HALBE. A fitting frame – in museum quality – with museum glass (anti-reflective, very high UV protection, anti-static, abrasion resistant) of the company HALBE can be provided on request.

This large-format copperplate engraving, which is in very good condition, shows the theologian Thomas Hopfer, born in Augsburg in 1678 and a descendant of the important artist Daniel Hopffer (1471–1536).

After attending grammar school in Ulm and private lessons with his older brother Bartholomäus (around 1600–after 1657) in Amsterdam, he studied in Leiden (1635), Königsberg (1636; master's degree in 1638) and Altdorf (from 1640). There he married Sybilla, the daughter of the theology professor Georg König, in 1642. After a period in Regensburg, he became pastor at the Protestant Church of the Holy Cross in Augsburg from 1649 to 1661. In order to finance the construction of the new church, he traveled to Saxony, Denmark and Sweden to collect donations, where Queen Christina gave 5000 Reichstaler. In 1661, he was removed from office because he refused to hand over letters addressed to him by the Duke of Württemberg to the council. In 1662 he became dean in Heidenheim an der Brenz and from 1665 in Schorn-dorf, where he died in 1678. A whole series of his most important sermons were published.

This artistically high-quality engraving – note Hopfer's hand alone – is based on a painting by his Amsterdam-born nephew Bartholomäus Hopfer the Younger (1628–1699), who is considered the most important artistic descendant of the aforementioned Daniel Hopffer. He was trained by the famous Rembrandt pupil Govaert Flinck (1615–1660). He spent time in Augsburg between 1648 and 1655, before producing the models for the series of portraits of 14 important Protestant clergymen created together with Bartholomäus Kilian the Younger in 1656. This includes the engraving of his uncle Thomas Hopfer offered here. In the same year, he moved to Strasbourg, where he remained until his death in 1699.

The aforementioned Bartholomäus Kilian the Younger (Augsburg 1630 – 1696 Augsburg), who engraved the portrait, depicts Hopfer's impressive presence in half-length. He wears the dark robe and ruff of the Protestant cleric. In his right hand, he holds the scripture that is authoritative for a theologian, with the index finger marking the psalm that is inscribed below the depiction in Latin and German.

Like his father Wolfgang Kilian (1581–1663), Bartholomäus Kilian concentrated on engraving as an artist. Initially trained by his father, he was then taught for three years by the famous Swiss engraver and publisher Matthäus Merian the Elder (1593–1650), who was staying in Frankfurt am Main at the time. He then moved to the French engraver, engraving dealer and publisher François de Poilly the Elder (1623–1693) in Paris, where he subsequently worked as a freelance artist. In the mid-1650s, he returned to Augsburg, where he remained until his death in 1696. Trained by outstanding and important masters, Bartholomäus Kilian himself is a master of his craft who is unjustly overlooked today.

Literature

Diepenbroick-Grüter 12318, Mortzfeld A 10108, Singer 41122, Diepenbroick 12319, Porträt-sammlung Diepenbroick 9, 1169, Hollstein G. 16, 127 (Nr. 206).

Provenance

The print was once part of the Collection of Horst von Rabenau, which became apparent by the collector's stamp (Lugt 4427) on the backside. Acquired by the collector at Bassenge, auction 27, May 1976.

Horst von Rabenau, who came from an aristocratic family first mentioned in documents in the 13th century, was born in Rybnik in Silesia in 1899, but spent his youth in Pyritz (Polish: Pyrzyce) in West Pomerania. After serving as a soldier in the First World War, he studied dentistry at the University of Greifswald, received his doctorate in 1923 and set up as a dentist in Stolp (Polish: Słupsk). During this time, he began to collect African art in particular, partly as a result of several trips to Africa, but also prints, and became friends with the painter Walter Timmling (1891–1948). Von Rabenau fought on several fronts during the Second World War. Afterwards, his family had to flee their homeland, which had now become Polish, and found a new home in Wuppertal, where his wife was from. He lost his entire collection during the Second World War.

From the 1950s onwards, von Rabenau built up a new collection, concentrating now primarily on German, Dutch and French prints and – to a lesser extent – drawings from the 15th to 19th centuries. He acquired these mainly from the Düsseldorf art dealer C. G. Boerner. Horst von Rabenau's collection remained in the family until his death in 1993 and was only gradually broken up in the last two decades.

The enclosed former passepartout of the von Rabenau collection contains various information on the people involved as well as bibliographical references.