

# Goethe Museum

Anton and Katharina Kippenberg Foundation

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Opened: Tuesday to Friday and Sunday 11 a. m. to 5 p. m.

Saturday 1 p. m. to 5 p. m.



Anton Kippenberg, who was born in Bremen in 1874 and died in Lucerne in 1950, was world-famous as owner and managing director of the Insel publishing house in Leipzig. When still a young bookseller, he began the second great achievement of his life: his collection of Goethiana, a labour of love, which he pursued for fifty years. After his death, Kippenberg's daughters established an independent foundation for the collection in Düsseldorf. The foundation is named after Kippenberg and his wife Katharina.

No other building in Düsseldorf could be so suited to house the Anton and Katharina Kippenberg Foundation than „Schloß Jägerhof“, situated on the east side of the „Hofgarten“, the park in the heart of the modern city. The building is based on plans dating from 1748. The commission was given to the master builder Johann Josef Couven in Aachen by Palatinate Elector Carl Theodor, who probably had revised the plans to his architect. Designed in the year before Goethe was born, the building was not completed until 1772. Though Goethe did not mention it, he must have seen it 1774 during his first stay in Düsseldorf; he visited the Jacobi family in their country residence „Pempelfort“, which was at that time only a few metres away on the other side of the garden. In November 1792, when Goethe came to Pempelfort for a four-week stay upon his return from his first campaign against the French Revolutionary Army, he made no explicit remark about „Schloß Jägerhof“, but he did praise the „neighbourhood of spacious and well-kept gardens“. Four years later, in 1796, the „Jägerhof“ was plundered and wrecked by revolutionary troops; it was restored only in 1811 on the occasion of Napoleon's visit to Düsseldorf. Adolf von Vagedes drew up the plans and supervised the reconstruction. Apart from Goethe's relationship with the Jacobi family there are many connections between Goethe and personalities who were either born in Düsseldorf or nearby or who lived there for a particular time, such as Wilhelm Heinse, Johann Peter Mel-



chior, Johan Heinrich Lips, Friedrich Bury, Peter Cornelius, Heinrich Kolbe, Felix Mendelssohn Bartholdy, Ferdinand Hiller and Heinrich Heine. In view of the impressive litany, Düsseldorf certainly deserves to be mentioned - thanks to the Anton and Katharina Kippenberg Foundation - among Frankfurt and Weimar as the third place in Germany where the memory of Goethe's life and his being is cultivated.

The principle on which Anton Kippenberg based his collection and to which the Foundation is still committed, corresponds to Goethe's concept of the symbol. Only such subjects which are, as Goethe wrote in a letter to Schiller on August 16, 1797, „eminent instances which in a characteristic diversity, serve as representatives of many others“, are incorporated. That is to say that, each object, beyond the specific event to which it testifies, is also characteristic of the thinking of Goethe and his age.

All the objects in the collection serve to illustrate the spirit of Goethe's age: the numerous coins, medals and plaques embossed with the heads of statesmen, scholars and artists whom Goethe knew; the collection



of glasses from the places Goethe frequented and the china decorated with views of Weimar; the many paintings of towns and landscapes, which show what those places looked like when Goethe visited them and formed his view of them; and finally the numerous portraits and busts of contemporaries with whom Goethe interchanged ideas. The most eloquent testimonies of this intellectual sphere are still, however, the various letters, manuscripts, sheet-music and books; and these represent the most valuable possessions of the Foundation.

The museum's treasures, consisting of 50.000 items, cannot, of course, all be exhibited at the same time. This is in part due to a lack of space and also because the visitor would find it overwhelming. For these reasons the greater part of the collection is kept in storage and selected items are brought out for changing exhibitions which mark specific occasions.

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But an interested visitor may see particular objects in the reading room of the museum. Arranged chronologically in 11 rooms, about 1000 objects illustrate the museum's main subject: Goethe's life and work. First



editions of the poet's work are displayed in showcases, accompanied by drafts, letters and other items from the period when those works were written. Paintings of towns and landscapes show the places where Goethe worked and portraits of the poet and his friend complete the chronicle.

At the entrance to the room devoted to Goethe's childhood and youth, hangs a coloured engraving by Seutter, showing a map of Frankfurt am Main in 1749, the year in which Goethe was born. This map conveys an exact impression of the layout and appearance of the free imperial city with its strong fortifications at the time when Goethe first saw daylight. A showcase nearby contains the announcement of Goethe's christening, which appeared in the newspaper „Wochentliche Frankfurter Frag- und Anzeigensnachrichten“, thus introducing his name to the public the first time. His parents can be seen on the relief portraits by the porcelain-medallion maker Melchior. Underneath is a watercolour of his father's stately house in the „Großer Hirschgraben“. Until his departure to Weimar, Goethe had his room here under the gable on the third floor. Already in the early days of his childhood he began doing exercises in Latin under the supervision of his father; evidence of this is also in our showcase: a sheet of paper on which the boy wrote his translations of some classical fables. When Goethe was about 16 years old, his father sent him to university to study law so that one day the son should attain what the father had been denied: a high office in the town council of Frankfurt. At that time, the University of Leipzig had the most appreciated law faculty in Germany and Johann Kaspar

*Chorus on Location*

*Alleh Marynflayn  
Ih sind mir glaynflayn,  
Iah Wuznflaynflayn  
Iah Wuznflaynflayn  
Iah Wuznflaynflayn  
Iah Wuznflaynflayn  
Iah Wuznflaynflayn  
Iah Wuznflaynflayn*



Goethe saved no expense to send his son to Leipzig. The son, however, preferred to amuse himself with visits to the theatre and with writing poems rather than with his legal studies. Among the museum's mementos of Goethe's student years in Leipzig is his first book of original poetry in print, the *Neue Lieder* ( *New Songs*). The title page does not name the author of these songs but only their composer, Goethe's friend Breitkopf. Our copy, however, is dedicated in Goethe's own hand to his fellow student Langer, who was also Goethe's confidant in his love to Käthchen Schönkopf, for whom he wrote most of the *Neue Lieder*. His letters to Käthchen and to her family, the manuscript of his translations of scenes from Corneilles' *Le Menteur* ( *The Liar*) and etchings executed under the supervision of his art teacher Oeser are further proof that the young man did not exclusively concentrate on his academic qualifications. His intention was to acquire a broadly based education at the university; and men like Gottsched and Gellert contributed more to this than the professors of jurisprudence. Since Goethe remembers these two literary men so fondly in his autobiography, their portraits are included in our exhibition.



In the spring of 1770, when Goethe went to the University of Strasbourg to continue his studies, his artistic ideals had already changed considerably. The showcase devoted to Goethe's stay in Strasbourg contains a letter written in February 1770 which proves that at that time he still planned to travel on to Paris; but he never carried out his intention. His experiences at Strasbourg were too far from the French ideals to maintain their hold on the poet: Strasbourg Cathedral, Herder and Shakespeare merged into a spiritual unity which led him onto completely new paths. A coloured print of Strasbourg, illustrating the overwhelming dimensions of the cathedral, hangs beside the showcase; and a bust of Herder stands nearby. A copy of Shakespeare's *Othello*; dedicated in Goethe's own hand to his student friend Lersé „in everlasting remembrance“, can also be seen in the showcase. Goethe's love for Friederike Brion, daughter of the country parson in Sesenheim, has not been forgotten; the next case contains the manuscript of Goethe's translation from Mac Pherson's *Ossian*, which was found among Friederike's belongings.

Further objects in the room bear witness to Goethe's other relationships: The „Darmstädter Kreis“ (Darmstadt Circle) is represented by a portrait of Johann Heinrich Merck published in only 34 copies at the request of Countess Caroline of Hessen for the Darmstadt Circle. A portrait in oils of Klopstock, who was devoutly revered by the writers of „Empfindsamkeit“ (the sentimental strain in literature in the period), hangs nearby. The last showcase in this room is again dedicated to Goethe's family and to his Frankfurt years. It contains a portrait of his sister Cornelia, whose married name was Schlosser, the wedding letter by Aunt Susanna Katharina von Klettenberg to „My dearest Goethe and Schlosser friends“, and Aunt Susanna's pietistic *Predigtbuch* (Book of Sermons), which reminds us of the part she played in Goethe's spiritual development during his years in Leipzig and Strasbourg. To represent Goethe's professional work in Frankfurt, the case also contains the appeal he filed as Rachel Wetzlar's lawyer in the matter of *Natan Wetzlar vs. creditores*“ on July 18, 1774. Goethe's play *Götz von Berlichingen*, the work which first established his reputation, was originally written in 1771 and was published after major revisions in 1773. Among other items pertaining to *Götz von Berlichingen*, the museum exhibits a copy of some scenes from Goethe's own hand. For the last time, the continuity of Goethe's years in Frankfurt was interrupted in 1772 by the poet's stay in Wetzlar, where he worked at the „Reichskammergericht“ (imperial law courts). To this stay, we owe the novel *Die Leiden des jungen Werthers* (The Sorrows of Werther), published in 1774. Werther was the work which made him famous not only in Germany but also throughout Europe. This novel has therefore been given its own room which contains the first edition and the jubilee edition of 1824, with Goethe's own dedication to Frau von Stein. The room also contains portraits of and manuscripts by the historical figures on whom the characters were modelled. Letters and pamphlets praising or condemning the novel throw light on the heated discussion which it triggered. The manuscript of Lenz's defence of the novel, „Über die Moralität der Leiden des jungen Werther“ (On the Morality of the Sorrows of Young Werther) is of spe-

cial importance in this context. An idea of the stirring effect, which this sentimental romance had on the minds of contemporaries is conveyed by other objects in the room such as a decorative cup with Lotte's and Werther's portraits, which a Werther enthusiast had made to order at Meissen, and the numerous illustrations of the novel lining the walls.

While the controversy over Werther continued, Goethe was invited to Weimar by the young Duke Carl August, whose interest had been aroused by the book. Goethe's arrival at the capital of Saxe-Weimar marked a new chapter in his life as well as in the cultural history of Germany. A room in the museum has been reserved for the 11 eventful years Goethe spent in Weimar before his Italian journey. In this room a showcase devoted to the Dowager Duchess Anna Amalia and her „Museum“ (Court of the Muses) tells of the early cultural activities in Weimar which were based on the initiatives of the Duchess. A large portrait of her by Tischbein occupies a central position in the room. Opposite the portrait of Anna Amalia stands a bust of her son Carl August by the courtsculptor Gottlieb Martin Klauer. It shows Carl August at the age of 18, who was eight years older than Goethe, to be his guest. Pictures on the walls give an impression of the 18th-century Weimar, which at that time had a population of seven thousand. Goethe was to share the responsibility for its administration less than a year after his arrival. The first months, however, were rather boisterous as is reported in one of Goethe's earliest letters from Weimar, which the visitor can see together with other documents of this period, including some drawings by Goethe. But in that same letter Goethe also predicted that he would soon play his part in the „theatrum mundi“. These works mark a turning point in Goethe's relationship with his fellow men, a move towards a feeling of responsibility and towards the ideal of humanity cherished in the German classical period. Goethe's hymn „Edel sei der Mensch, hilfreich und gut. . .“ (Noble be men, helpful and good. . .) became the manifesto for German classicism. The first version of this great poem, written in Goethe's own bold hand, is the most precious document in this room. It is in accordance with the maxim quoted above, that Goethe took on a great number of offices at court. These activities are documented by administrative papers, some of them written by himself. - During the first ten years in Weimar Frau von Stein exerted a decisive influence on Goethe's personal development. Her silhouette, one of the little slips of paper on which they exchanged tidings and ideas and her own copy of the first version of Goethe's poem *An den Mond* (To the Moon), which she had every reason to regard as being addressed to her, are displayed in a showcase facing the bust of Goethe by Klauer, which once belonged to her.

The great variety of official duties led Goethe to intensive studies of natural sciences: botany, osteology, geology, meteorology and chromatics. It is for this reason that after the visitor leaves the „Weimar room“, he will find a „science room“ devoted to Goethe's activities in the scientific field: studies on the metamorphosis of plants and animals, his discoveries of the intermaxillary bone in man and his studies in the

field of magnetism, meteorology and optics. It may be of particular interest for the visitor to observe Goethe's experiments - particularly the ones that led to the „Theory of Colour“; they are simulated here using contemporary apparatus as well as modern projection techniques.

Over the years, Goethe had been conveyed too many official duties which threatened to stifle his literary productivity. He therefore sought a leave of absence which in 1786 was granted by Duke Carl August for an unlimited period of time. In September he departed for Italy. He found the regeneration he had hoped for to such an extent that in his letter from Rome he was able to write to his mother: „I shall return as a new man and live to the greater pleasure of myself and my friends.“ This letter can be seen in one of the first showcases in the room devoted to his Italian journey (1st floor). Placed in another case the fair copy of the fifth Römische Elegie (Roman Elegy), a gift from Goethe to Fritz Jacobi, shows how Goethe felt „much inspired on classical soil“ in Rome. In a circle of German artists, all full of the joy of living, the spirit and the artistic sense of proportion came alive for Goethe. A pen-and-ink drawing by Friedrich Bury, along with other works by those artists, gives a vivid impression of the way Goethe evolved his own classical canon of art in the midst of these fellow creative spirits. The next room is devoted to Goethe's first and his second stay in Rome and to his excursion to Sicily.

In the summer of 1789, one year after Goethe's return from Italy, the turbulent period of the French Revolution and the Neapolonic Wars began. A complete room has been reserved for mementos of these events and how Goethe reacted to them personally as a poet as well as a civil servant. These years of political unrest are also distinguished by his friendship and collaboration with Schiller. There is a showcase referring in particular to the time Schiller lived and worked in Weimar.



In the first days of November 1792, after the campaign against the French Revolutionary Army, Goethe travelled for the second time along the Rhine from Koblenz to Düsseldorf in order to visit the Jacobi family in Pempelfort and to rest from his wartime experiences. Numerous loans from the Jacobi family gave the possibility to document Goethe's visits to Düsseldorf as well as other aspects of his relationship to Fritz Jacobi. These items, including portraits, letters and other keepsakes are to be seen in the adjoining room.

The one piece which occupied Goethe's entire life as an artist was Faust. In a room maintained specifically for this subject, the visitor is confronted with the history of the Faust theme from its beginnings. From the popular books („Volksbücher“), through the first dramatization by Marlowe, the puppet theatre tradition and up to the various versions that followed Goethe's masterpiece in the 16th century. The museum's Faust collection is an impressive record of the artistic influence that Faust had on literature, painting and music. In the „Faust room“ the visitor will find illustrations to the earliest handbooks of magic containing formulas supposedly devised by the legendary Dr. Faust, as well as drawing and etchings by Peter Cornelius, miniature watercolours by Ramberg, lithographs by Delacroix and, extending into the present time, etchings by Salvador Dali and paintings by Paul Struck - all for Goethe's Faust. Gounod and Hugo Wolf represent the world of music and opera. The most important showcase contains several drafts of scenes from Faust II and metrical experiments by Goethe's assistant Riemer for the Helena act. The next case displays first editions of Faust at the various stages of the drama's compositions. Further cases contain Eckermann's manuscript stage versions and translations and interpretations by Goethe's contemporaries.



Goethe worked on Faust almost to the end of his life, so it is appropriate that the next and last room is devoted to his final Years. A portrait in oils by Gerhard von Kügelgen shows the poet's face at the age of sixty-one; the busts by Christian Friedrich Tieck and Christian Daniel Rauch depict him when he was seventy-one, and the portrait by Heinrich Kolbe conveys the sorrows and cares of the seventy-seven-year-old. Two cases with mementos of his visits to Frankfurt in 1814 and 1815 contain the most precious fruits of these journeys along the Main and the Rhine: Goethe's manuscripts of poems for the „Buch Suleika“ (Book of Suleika), one of the twelve books of the West-östlicher Divan (West-Eastern Divan), among them a fair copy of the poem „Vollmondnacht“ (At Full Moon) and „Gingko biloba“. The poems addressed to Suleika were for a lady from Frankfurt, Marianne von Willemer, whom Goethe met for the last time in September 1815 at the castle of Heidelberg. Goethe depicted the scene of their parting in a watercolour, which is exhibited next to the Suleika poems.

On the first of these two journeys along the Rhine and the Main, Goethe met the composer Zelter, who was later to become the most intimate friend in old age. Zelter was the first to whom Goethe showed his poem Marienbader Elegie, which he wrote in 1823 after the painful parting from Ulrike von Levetzow, whose coloured relief can be seen next to the poem. The friendship with Zelter is documented by a showcase containing the composer's manuscript settings to several Goethe poems. The visitor will also see a portrait of Zelter by Johann Eduard Wolff. Goethe's publication of his extensive correspondence with his friend was largely intended to provide a source of income for his family after his death. It was for the same reason that he published a new edition of his collected works in 1828. The last showcase is devoted to this edition



and preserves the memory of the faithful companions who assisted with it. The family portraits are by Joseph Friedrich Raabe and Louise Seidler. The last case offers the visitors a small watercolour of the room in which Goethe died. The moving sight of the dead poet's head, crowned with laurel, is conveyed in a drawing by Preller. A schedule of January 1832, partially written in Goethe's own hand, is no less touching, as the poet does not live long enough to carry out some of his plans. Opposite the schedule lies the manuscript of Goethe's contract with Eckermann concerning the posthumous edition of his works, particularly Faust II, which was published in its entirety shortly after the poet's death.

*Geistige Selbstbeurtheilung*

*Dieses Papier Blatt, da nur kleine  
Mengen zu haben sind,  
soll geheimen sein zu halten  
bis zu den künftigen Jahren.*

*Es ist ein lebendig Wesen,  
Das sich in sich selbst gebreut,  
Und es ganz da sich erlesen,  
Dass man sie als Baum genannt.*

*Welche Sprache sie erwidern  
Führt sich wohl den rechten Sinn  
Fühlt sie nicht an meinen Gedanken  
Dass ich eine und doppelt bin.*



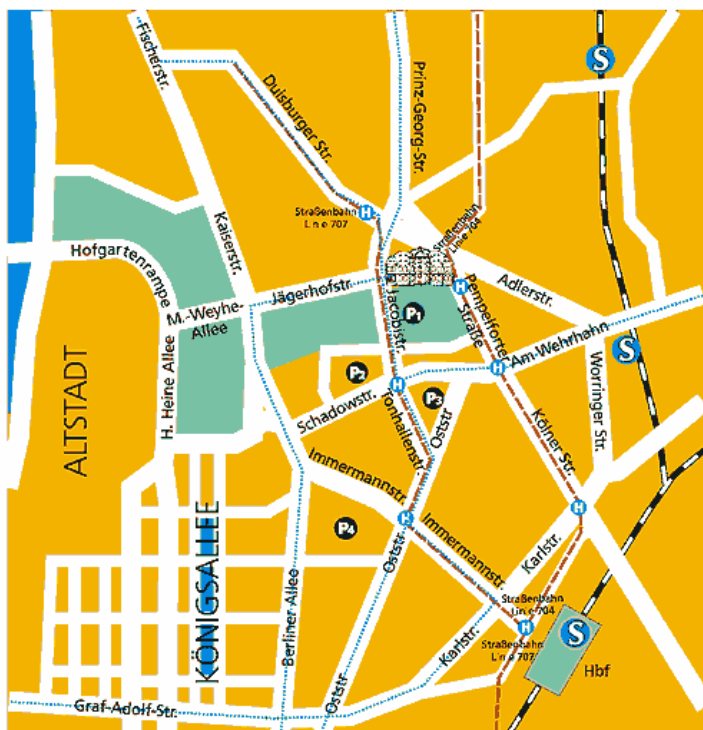
*17. 1. 1815*

Permanent exhibitions: „Goethe in his era“  
(10 show-rooms, studio to Goethe's „Theory of Colour“)

Library:  
17,000 books and 3,000 pieces of music of the Goethe era

Archives:  
about 35,000 manuscripts, paintings, graphic sheets, busts, medals and coins

Changing exhibitions, lectures, special group showing rounds and activities, information counter



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Museum hours:

Tuesday to Friday and Sunday 11 a. m. to 5 p. n.

Saturday 1 p. m. to 5 p. m.

Library and reading hours:

Tuesday to Friday 10 a. m. to 12 a. m. and 2 p. m. to 4 p. m.

Special arrangements possible