

Elisabeth Dutz

Moriz Nähr. The Biography

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[3]

House of Moriz Nähr's parents in Vienna's 7th district, Neustiftgasse 11, c. 1890



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[1]
Johann Georg Nähr, Moriz Nähr's father,
c. 1870

[2]
Antonia Nähr, Moriz Nähr's mother,
c. 1870



Origin and Family Environment

Moriz Nähr, born a retailer's family sixth child at Spittelberg¹ No. 121 (today Neustiftgasse 11) on August 4, 1859², grew up in poor circumstances. His grandfather Johann Michael Nähr (1767–1851) came from Oblas near Znojmo in Moravia, at that time still part of the Austrian Empire, and moved to Vienna where he married Anna Plasinger, an ironmonger's daughter, in 1798. He had first worked as a butcher like his father, then as an innkeeper, and later as a tailor and clothier. He and his wife had seven children, among them Johann Georg Nähr (1812–1872, fig. 1), Moriz Nähr's father. Johann Georg became a furniture dealer and married Antonia Neumann, a retailer's daughter (1824–1899, fig. 2), in 1847. Moriz Nähr was born after his mother had brought five children into the world: Karl (1848–1878), Leopoldine (1849–1930), and three more who died within a few months; two more followed: Friedrich (1861–1900) and Antonia (1865–1928). His father Johann Georg died unexpectedly of pneumonia in 1872 when Moriz was only twelve years old. Moriz's mother continued to run the furniture store at Neustiftgasse 11 on her own. The family's financial situation worsened.

The Parental Home at Neustiftgasse 11

Moriz Nähr's birthplace at Neustiftgasse 11 (fig. 3), a two-story Biedermeier house, had originally belonged to Franz Heilsam, a retailer. After his death, the house went to his wife Juliana. In 1828, it was taken over by Johann Michael Nähr, from whom it passed to his wife Anna in 1830 and to his son Johann Georg Nähr in 1845. The latter's wife, Antonia Neumann, was the former owner Franz Heilsam's granddaughter. After Johann Georg's death, his wife Antonia and their children (among them Moriz Nähr) took over the house. From 1885, they tried to sell the shirtmaker's business located in the building.³ In 1899, shortly before Antonia Nähr's death, the house was sold to the actress Helene Odilon⁴ for 25,500 guilders (which today corresponds to around 375,000 euros⁵).

Dream Career: Painter

Moriz Nähr attended an »Unterrealschule«⁶ after elementary school.⁷ This was most likely the only one of its kind in the 7th district, Bernhard Speneder's »Private Haupt- und Unterrealschule«, Kirchengasse 9.⁸ According to the Nähr family's oral tradition, Moriz then attended a secondary school but did not finish it. When a stove in the classroom fell over and started a fire due to his clumsiness or a prank gone wrong, he had to leave school.⁹

Moriz confirmedly attended the Arts and Crafts School in the building of the Austrian Museum of Art and Industry for one and a half years.¹⁰ This must have been in the years 1875 to 1877 because he met Maximilian Lenz (1860–1948, fig. 4) there, who studied at the institution at the same time. Franz Matsch, Lenz's close friend from childhood days in Josefstadt, was also among the students; Gustav Klimt did not enter the Arts and Crafts School until 1876. Maximilian Lenz and Moriz Nähr, who were the same age, became close friends and liked to refer to themselves as Max and Moriz in allusion to Wilhelm Busch's eponymous bad-boy story. Lenz characterized Nähr as an »ideal friend, one of the noblest people I have met in my life . . . a finely educated observer of nature, a lover of animals, a philanthropist,

[4]
Moriz Nähr at the age of about fifteen,
c. 1875

[5]
Moriz Nähr: Self-Portrait,
c. 1890



an honorable character, always stimulating and, above all, faithful¹¹ Their friendship lasted until the end of Nähr's life. When Maximilian Lenz married Ida Kupelwieser, Karl Wittgenstein's niece, on December 7, 1926, Nähr was his best man.¹²

Whereas Lenz transferred from the Arts and Crafts School to Vienna's Academy of Fine Arts after three years, Nähr had to bury his dream of becoming a painter for the time being. His mother could not pay for his education any longer and decided to send him to his brother Karl in Schemnitz in Hungary (Selmezbánya, today Banská Štiavnica in Slovakia). Maximilian Lenz regretted this: »Nähr too wanted to devote himself to art but was pushed away by the circumstances and then became a photographer, an artist in his field, the best photographer for reproductions. He would have been qualified to teach at a state institution, but the qualified are generally not the ones appointed.«¹³

Moriz Nähr's brother Karl was eleven years older and ran a photo studio in Schemnitz. He may have gotten the idea of setting up a livelihood there from an advertisement in *Neues Wiener Tagblatt*.¹⁴ In 1869,

someone was urgently sought to take over a well-performing photo studio in the town. Appropriate training for non-photographers was offered. Karl married Karoline Edler (1852–1918), the daughter of an engraver, in Vienna in 1876 and returned to Schemnitz with his wife. Their first son Karl Anton Moriz was born there on June 6, 1877; Moriz Nähr acted as his godfather.

Moriz again traveled to Schemnitz, this time accompanied by his brother Karl, as early as in September 1877.¹⁵ The plan was that Moriz would help his brother in the photo studio, perhaps even become his partner later. On October 25, 1877,¹⁶ he wrote from Schemnitz to his mother: »I had already completely made my peace with my situation because Karl and Karoline treated me in such a way that they really could not be better. Now, however, something else befell me that puts me in terrible fear and makes it impossible for me to stay here over the winter. I already have such frostbitten hands that [I] cannot even make a fist. I know what it will come to in the winter: I'll not even be able to do retouching, much less copying, which is my real job . . . I must now arrive at a conclusion at last. You know how it has been for me all these years. Karl economizes immensely, the costs accruing for me amount to at least eighteen guilders a month. How will I feel—just thinking about it!—when it happens that I won't be able to work. I cannot stay here . . . It is my firm decision, for I must make up my mind now (before it gets too cold and thus too burdensome) to walk to Vienna. Now it is still a small matter because I will be there in five days and will certainly get by very cheaply. I have already had my boots repaired. Unfortunately, I have not enough money to venture . . . «¹⁷ He asked his mother not to try to change his mind and send him another eight guilders for the journey. Again and again, he emphasizes his terrible fear and how horrible he feels.

Nothing came of Morz Nähr's return to Vienna. He sent off another letter to his mother from Schemnitz in January 1878:¹⁸ »To reassure you, I can tell you that Karl has happily survived an operation which, according to the doctor, is not dangerous but very painful. He must now stay in bed for another eight to ten days and will be completely restored in a month . . . since it is getting late,

I must now answer your questions. Fritz's cap would certainly not be too bad for me, but I still wear my loden hat, which is why it would be unnecessary and you would have to buy Fritz something else: he should keep wearing it . . . I now use my bedding again, only Karl has the mattress now because he'd not rest well otherwise.« Karl never recovered and died of pulmonary tuberculosis on February 16, 1878, at the age of 30.

Moriz Nähr could no longer stay in Schemnitz and returned to Vienna.¹⁹ He decided to realize his dream of becoming a painter after all and, at the age of nineteen, enrolled as a guest student at the General Painting School of the Imperial and Royal Academy of Fine Arts in October 1878. He attended Professor George Niemann's lectures on the theory of style²⁰ and studied general history with Professor Adalbert Horawitz. George Niemann taught perspective and architectural stylistics and at that time was working on his *Handbuch der Linear-Perspektive für bildende Künstler*, a handbook of linear perspective for visual artists, with whose principles he familiarized his students. Nähr's photographic compositions were significantly influenced by it.

Moriz Nähr's fellow students at the Academy included his good friend Maximilian Lenz as well as Friedrich König, Karl Pippich, Eduard Kasparides, Eugen Schroth, and Julius Reisinger, who would later form the core of the Hagengesellschaft. Nähr remained at the Academy for only two semesters. The reasons for his departure are not clear; they were probably financial. Antonia Nähr was a widow and had to care for her three youngest children alone. Nonetheless, Moriz Nähr still called himself an academic painter years later.²¹ Two landscape paintings and a late self-portrait by Nähr (fig. 6) are still in the family's possession.

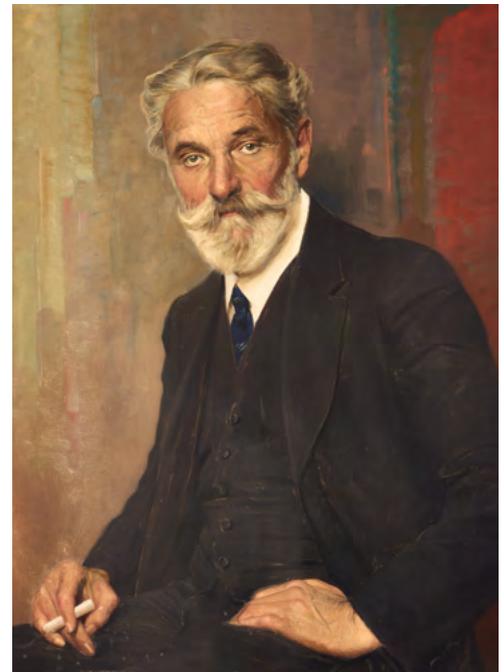
Success as a Photographer

In the 1880s, Moriz Nähr did not yet appear in public; there is no evidence for his activities in those years. It is conceivable that he was still trying to gain a foothold as a painter while he also took on photographic work of all kinds, such as enlarging, retouching, and copying, trying to earn an income. Nähr saw himself as an artist, and the combination



[6]
Moriz Nähr: *Self-Portrait*,
c. 1890

[7]
Moriz Nähr: *Self-Portrait*,
c. 1930



of a painter's eye and a photographer's eye enabled him to develop his extraordinary visual language.

Nähr achieved his first public recognition with *In the Heart of a Wood* (fig. 8) and *From the Prater* presented at the International Exhibition of Fine-Art Photographs in Vienna in 1891.²² It is revealing that the jury that decided which of the submitted photographs would be shown comprised only painters and sculptors. This is why only those works were to be exhibited that »claimed a very special artistic pictorial value through the point of view chosen, through their conception and arrangement.« The jury, which included the painters Heinrich von Angeli and Emil Jakob Schindler as well as the sculptors Johannes Benk and Viktor Tilgner, selected around 600 from 4,000 works.²³ In the same year, the Gesellschaft für vervielfältigende Kunst (Society for Reproductive Art) published an album of thirty works from this exhibition as heliogravure plates, among them Nähr's *In the Heart of a Wood*.²⁴ After this success, Moriz Nähr had himself listed as a photographer in Vienna's trade and business address book²⁵ and was registered as a new member of the Photographic Society in Vienna by the imperial councilor Ludwig Schrank and ac-

[8]

Moriz Nähr: »In the Heart of a Wood«,
c. 1890/1891

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[9]
Fasszieherhaus on Spittelberg in
Vienna's 7th district, 1893



cepted without objection on May 16, 1893.²⁶ He became a very active member: he was elected to the Board of Directors in 1907,²⁷ appointed senior appraiser for the photographic trade in »Landscape, Industrial, Architectural and Flash Photography« in 1910,²⁸ and was awarded the »Golden Society Medal en vermeil«²⁹ for his long and outstanding services and achievements in the field of artistic photography in the same year.³⁰

In 1898, the magazine of the booksellers' association reported that Nähr had now shifted his activities »to photographing indus-

trial establishments, interiors of living quarters, machine halls, factories, and the like.³¹ None of these photographs are known to date.

It is no coincidence that there are parallels between the work of the photographer Nähr and the work of the older painter Rudolf von Alt (1812–1905), whom Nähr greatly admired. Both captured the vanishing Old Vienna, sometimes even the same motifs such as the Fasszieherhaus³² (fig. 9) on Spittelberg or the »last beautiful tree by the Wien River«.³³ Nähr preferably documented buildings and cityscapes that were about to be demolished

or transformed, such as the home of the painter Friedrich von Amerling (1803–1887)³⁴ or Karlsplatz at the time of the vaulting of the Wien River.

In 1907, Nähr was awarded the Diploma of Recognition for his overall achievement by the jury of fine-art photography exhibitions at the Archduke Rainer Museum of Arts and Crafts in Brno. In the same year, Nähr created the famous series of portraits of Gustav Mahler, which he took in the loggia of the Vienna Court Opera on the occasion of the director's farewell. His friend from the

[10]

Moriz Nähr: Group portrait of members of the Hagengesellschaft in front of the café Sperl in Vienna's 6th district, Gumpendorfer Straße 11, c. 1895



Hagengesellschaft, Alfred Roller, who had been brought to the Court Opera by Mahler in 1903 as head of set design, arranged the commission and was present at the shooting.³⁵

Moriz Nähr was a member of the Deutsche Werkbund, the German Association of Craftsmen, from 1908, and in 1912 became a co-founder of the Österreichische Werkbund, the Austrian Association of Craftsmen.

Networks: From the Arts and Crafts School to Becoming the Photographer of Viennese Modernism

Maximilian Lenz, Otto Schmidt, and István Delhaes

Maximilian Lenz (1860–1948) became Moriz Nähr's closest friend at the Arts and Crafts School. Lenz had grown up at Josefstädter Strasse 23 in a house whose garden accommodated a studio rented by Otto Schmidt (1849–1920), a photographer from Gotha. Lenz and Nähr, who usually had afternoons off in their days at the Arts and Crafts School, visited the photographer, who specialized in photographing »Viennese types«. Lenz reports that Schmidt had a pretty young wife who was adored »in the most honorable way« by the painter István Delhaes (1848–1901), who had his studio nearby on Lenaugasse in Vienna's 8th district. Delhaes took Lenz in like an »apprentice boy«: Lenz kept the studio clean on his free afternoons and ran errands for the painter; in return, he was allowed to paint to his heart's content in the studio and was given canvas and paints. His friend Moriz Nähr, who often accompanied him, also benefitted from this arrangement. Max and Moriz felt in paradise.³⁶

Delhaes was a passionate fisherman. He often took the two boys to the Old Danube and thus sharpened their eye for the beauties of nature. They also accompanied Delhaes to the Morava River, where he held a fishing right. They observed the life and customs of the Slovak peasants, which became a great source of inspiration for Nähr (*Slovak Lumberjacks in the Forest, Dancing at the Fair*).

When the painter Eduard Kurzbauer died in 1879, his large family fell on hard times. Some Viennese artists, led by Heinrich von Angeli, joined forces to help the family. A

play was composed, and Kurzbauer's painting *Die ereilten Flüchtlinge* (*The Refugees Being Caught up With*) was staged as a tableau vivant. The painter Delhaes acted as director, Maximilian Lenz as his assistant. The performers were actors and visual artists.³⁷ Moriz Nähr's photographic stagings would be inspired by this event.

The Hagengesellschaft

Nähr's friendship with Maximilian Lenz and his colleagues from the Arts and Crafts School and the Academy made him join the Hagengesellschaft, a loose association of artists that had been founded in 1880. Its members met at least once a week in *Zum blauen Freihaus*, a beer pub, and in the *Café Sperl* on Gumpendorfer Strasse (fig. 10). The Hagengesellschaft would become an important nucleus of the Secession and the Hagenbund—and of Nähr's network and lifelong circle of friends.

The Habsburgs

Nähr's relations with the Habsburg family were manifold. He was commissioned to take photographs at the imperial hunts in Hungary taking place on the extensive grounds of Archduke Friedrich, Duke of Teschen to which the Austrian Emperor Franz Joseph I and the German Emperor Wilhelm II were invited.³⁸ When Wilhelm II posed for a photo after killing an eighteen-pointer, he wanted to put his foot on the body of the stag: Nähr found this distasteful and had great difficulties dissuading the emperor to do so.³⁹

Moriz Nähr received commissions from the Crown Prince Rudolf's widow, Stéphanie of Belgium (for whom he enlarged photographs), and from the heir to the throne, Franz Ferdinand (for whom he took both very private pictures and photographs of his family and residences setting off his status). He also made numerous portraits of the Archdukes Eugen, Albrecht, Friederich, and Rainer and their families, as well as of the children of the last Emperor of Austria-Hungary, Charles I. Nähr was awarded the title »Kammerphotograph« (Personal Photographer to the Archduke) by Franz Ferdinand for his services in 1908.⁴⁰ In 1917, he was commissioned to portray the five-year-old Crown Prince Otto of Austria.

[11]

Moriz Nähr: *Gustav Klimt with cat in the garden of his studio, Josefstädter Strasse 21, Mai 1911*



Gustav Klimt and the Secession

Moriz Nähr und Gustav Klimt maintained a close friendship until the latter's demise. For thirty years, Nähr accompanied Klimt, whom he greatly admired, to the Tivoli⁴¹, starting out for their »morning devotions«, as they called their extensive breakfast, before six a.m. The expression might also have been owed to those moments when they silently gazed at the awakening city at their feet from the nearby Gloriette⁴². Nähr remembered that Klimt then often murmured Grillparzer's verses: »Once thou from Kahlenberg hast overlooked the land, / thou wilt what I am made of, and my writing, understand«⁴³—expressing the intimate connection with his native Vienna.

The sculptor Anton Hanak (1875–1934) told another anecdote in a lecture in 1933:⁴⁴ Once a month, the two friends went »to Trieste«, meaning the Triester Strasse, Vienna's most important exit road to the south at that time. Horse-drawn vehicles crowded the road, and the anything but squeamish drivers used a whip or a stick when they reached an uphill stretch. It happened that Klimt protested against this cruelty to animals, which

[12]

Moriz Nähr: *Group portrait of the artists of the Fourteenth Vienna Secession Exhibition («Beethoven Exhibition») in the middle hall of the Secession building, April 1902*

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[13]

Moriz Nähr (center) with (from the left) Alois Hänisch, Oskar Wollheim, Friedrich König, and Max Salzer, c. 1930

sometimes seems to have led to a wrestling match with the driver, in which Nähr was also caught up. Nähr, whom Hanak describes as a »dreamy photographer«, recounted that they both »got clobbered« and had their »jackets and ties torn off« on such occasions. Nähr was also known as an animal lover, and so the two friends found it impossible to just watch. With their bodies full of bruises, they tried to get home in a hackney carriage as quickly as they could, not without having dealt out a fair amount of blows.

Even though it was customary at the time to maintain constant contact with one's family and friends by letter, this did not apply to Gustav Klimt and Moriz Nähr, since the friends saw each other on an almost daily basis. One of Klimt's few postcards addressed to Nähr reached the photographer from Bad Gastein: »It is very beautiful here, especially if you don't look at the people . . . !«⁴⁵

Nähr and Klimt had gotten to know each other at the Arts and Crafts School in 1876 at the latest. Their professional collaboration began with the founding of the Vienna Secession in 1897. Due to their close personal relationship, Nähr portrayed his famous friend in several series over the years⁴⁶ (fig. 11) and photographed the rooms of his studio (1909, 1911, 1917, 1918). The numerous pictures Nähr took of Klimt paintings—some in various states—for documentation and reproduction purposes are particularly informative for research. As soon as the Vienna Secession's new exhibition spaces on the Wien River opened, Nähr advanced to become the institution's most important exhibition photographer. From 1910 onward, exhibition catalogs of the Secession list him as the person responsible for the »photographs used as illustrations«. The group portrait with Gustav Klimt on the occasion of the Beethoven exhibition in 1902 (fig. 12) ranks among his most famous pictures.

Nähr photographed Anna Klimt, Gustav Klimt's mother, in a fauteuil that she had been given by the Wiener Werkstätte for her seventieth birthday on January 27, 1906.⁴⁷

The Wittgenstein Family

Moriz Nähr had been in touch with the Wittgenstein family since the 1890s or even earlier, from which a close friendship developed over the years (fig. 13). Contact had



probably been made by the painter Johann Victor Krämer (1861–1949), a friend from the Hagengesellschaft, who worked as a drawing teacher for the Wittgensteins for some time. Maximilian Lenz also had contact with the Wittgenstein family. He taught drawing in the Kupelwieser family's house, where he met his future wife Ida. Ida's mother Bertha Kupelwieser (1848–1909) was born a Wittgenstein.

Nähr was a welcome guest of the Wittgenstein family. Hermine Wittgenstein (1860–1947) described him as »such a dear, fine person, with so much delicacy of feeling«.⁴⁸ The photographer developed a particularly close friendship with Clara Wittgenstein (1850–1935). He was repeatedly asked to photograph important family events and meetings at the Wittgensteins' various family residences. He acted as the family's photographer at its various residences and vacation homes for many decades. His special skills in the field

[14] [14]

Letter from Moriz Nähr to Ludwig Wittgenstein,
September 29, 1920

Thumersbach 29. IX. 20.

Lieber Freund!

Ich danke Ihnen für Ihre freundlichen Zeilen. Auch wenn Sie es leicht
 Sie die Kleinigkeit mehr gesehen zu haben. Ich war an zwei Sonntagen
 bei Herrn Labor, wo ich Sie zu treffen hoffte, da Sie nicht dort war
 ging ich wieder. Ich wünsche Ihnen in Ihrem Wirkungskreis recht
 guten Erfolg, dass Sie zufrieden sein mögen. Haben Sie schon in
 Kladderemontag mit solcher Konsequenz die Unkraut ausgepflückt
 so wird es Ihnen auch gelingen am dem kleinen Unkraut. Anstößige
 Pflanzgen zu ziehen. An Signierung hässlich, da bin ich ganz gewiss
 Ihnen nicht fehlen. Das Sie viel Arbeit haben freut mich, ein
 bisschen freie Zeit für Sie selbst, möge noch übrig bleiben.
 Ich bin seit ungefähr 14 Tagen in Thumersbach, wo es mir, wie Sie sich
 denken können sehr gut geht, aber Arbeit geht mir ab. Bären spazieren
 gehen und schlafen, können einem auf die Dauer nicht befriedigen
 und man hat eine gewisse Unruhe und Unzufriedenheit. Ich
 glaube Sie werden mich gut verstehen. Ich würde mich riesig

1245/6-1

Sie einmal heimzusuchen. Ich glaube Trattanbach ist von der
 Aranybahnstation Seditz, über Kiechberg am Wechsel am besten
 zu erreichen? Lassen Sie mir bitte mein Larry oder Schnitzgen nicht
 entgelten und ersparen Sie mich bald mit ein paar Zeilen.
 Von Frau Clara Klitzgenstein soll ich Ihnen herzlichste Grüße sagen
 Vor 8 Tagen hatte ich Anrecht einen Auftrag nach Nordmähren
 zu bekommen, und freute mich auf der Durchreise vielleicht
 Herrn Freund den Herrn Arbeitelkauf der Name ist mir entfallen
 ansprechen zu können, doch ist eine Sache verschoben worden.

Herzlichste Grüße
 von Ihrem Freunde
 Nähr.

[16]

Moriz Nähr: Self-Portrait in the garden,
c. 1910

of reproduction photography could also be
put to good use in this context.

Nähr was on friendly terms with the most
famous member of the family, the philo-
sopher Ludwig Wittgenstein (1889–1951),
as letters from 1920 and 1921 show (figs. 14,
15).⁴⁹ Being very interested in the issue of
family resemblances, Ludwig Wittgenstein
was also the one who had a composite photo
of himself and his sisters made by Nähr.⁵⁰

At the age of almost seventy, Moriz Nähr
photographed the Wittgenstein House in
Vienna's 3rd district, which Ludwig Wittgen-
stein had designed together with the archi-
tect Paul Engelmann for his sister Margaret
Stonborough-Wittgenstein (1882–1958). The
photographs were taken, as can be clearly
seen from the vegetation, on at least three
different dates: in summer 1928 when the
building was almost complete, in late fall
1928, and in spring 1929. Nähr created a
unique documentation of the house with
these photographs⁵¹ and provided brilliant
proof of his incomparable skills in the field
at the end of his career.

Private Interests

Maximilian Lenz remembers his friend Moriz
Nähr's great wanderlust in his memoirs:⁵²
»My dear friend Nähr was a passionate wan-
derer and often made me go on hikes in the
surroundings of Vienna to draw studies. I
liked to come along and we often achieved
giant feats in marching. Max and Moriz were
together—but unfortunately not as bad as
master Busch's boys, we were too poetically
inclined. Later I went on very long hikes with
Nähr, through Styria, Carinthia, Salzburg,
and Upper Austria. With little money and
poor clothing, we had a hard time of it and
saw a lot of things—these hikes on foot were
so much more beautiful than all car trips. I
got a commission in Millstadt and was paid
ten guilders for it. This sum, which was large
for us, prompted us to extend our tour and
go to Lienz. Nähr wanted to climb the Gross-
glockner, but I did not dare, considering my
Viennese city shoes. We stayed with Nähr's
acquaintances at Prokop's inn: the innkeeper
had a lovely daughter who was friends with
Nähr's sister.«

Moriz Nähr was an eager member of
the First Vienna Gymnastics Club⁵³, where



[17]

Moriz Nähr: *Self-Portrait with Ludmilla Waas*, c. 1900

[18]

Moriz Nähr: *Self-Portrait in his living room and workspace*, c. 1900

13



people met for gymnastics and fencing, and was even elected a member of its board in 1886⁵⁴. In the past, gymnasts tended to be called out in the event of »accidental fires«⁵⁵, which may have been the origin of Nähr's enthusiasm for rescue work. When the Vienna Voluntary Rescue Society was spontaneously established after the shocking Ringtheater fire on December 8, 1881, in which several hundred people lost their lives, Nähr was among the founding members.⁵⁶

Nähr's Companion Ludmilla Waas

Moriz Nähr remained loyal to the Spittelberg neighborhood of his youth throughout his life: He was born at Neustiftgasse 11 and

stayed there with his mother and several siblings until 1895/96.⁵⁷ Afterwards he moved in with Ludmilla Waas (née Maržik⁵⁸, 1860–1949, fig. 17), whose address was Sigmundsgasse 5—which means that they did not live far from each other at the time they met and had probably done so in the neighborhood. Ludmilla, who still bore her married name, appears in the Vienna residents' registers from 1886 to 1895 at different addresses in the 4th and 7th districts.⁵⁹ On February 24, 1900, the couple moved to Burggasse 33/16 and on August 21, 1917, to Siebensterngasse 30/1/4/14⁶⁰ to live with Moriz Nähr's younger sister Antonia, where they stayed until the latter's death. Nähr never had a studio of his own; he always worked at home, where he

had set up a darkroom behind a hutch in the kitchen (fig. 18).⁶¹

His relationship with Ludmilla Waas was decidedly happy but remained childless. The two were married only a few weeks before Nähr's death in 1945. It is unclear why they did so at such a late date—some fifty years after they had met. It could be assumed that marriage had been out of the question as Ludmilla had not yet formally divorced her husband. It is more likely, however, that she was already a widow and drawing a widow's pension, which she did not want to forfeit. In any case, Moriz Nähr wanted Ludmilla to be provided for before his death.

[19]

Moriz Nähr (?): Fritz Nähr's photo studio in the backyard of the house Floridsdorfer Hauptstrasse 27 in Vienna's 21st district, Fritz Nähr is sitting in the carriage, c. 1890



14

Fritz Nähr, Leopoldine and Antonia Nähr

Aside from his older brother Karl, who died at an early age, Moriz had a younger brother, Friedrich (called Fritz for short, 1861–1900), who ran a photo studio at Floridsdorfer Hauptstraße 27⁶² (fig. 19). After Friedrich had been committed to the Lower Austrian State Lunatic Asylum in Vienna's 9th district⁶³ due to progressive paralysis on November 4, 1895, guardianship was imposed on him »because of judicially assessed idiocy« on December 13, 1895;⁶⁴ Moriz Nähr was appointed his guardian.

Fritz Nähr died on December 1, 1900. The original illness could have been syphilis,

as it was in the case of Egon Schiele's father, who died a few years later under similar circumstances. Fritz Nähr was married to Maria Zehetbauer (1859–1943), who ran a training school for dressmaking in Floridsdorf.

Moriz Nähr's sister Leopoldine (1849–1930) never married and together with Johanna Grohmann ran the fashion salon *Grohmann & Nähr OHG, Kleiderkonfektion und Modistengewerbe* at Kärntnerring 6. Founded on March 30, 1893, the salon was closed down on February 27, 1906.⁶⁵

The photographer's youngest sister Antonia Nähr (1865–1928) also remained unmarried and worked as a piano teacher.

Twilight Years

Moriz Nähr drew up his will on December 13, 1931, appointing his »faithful companion« Ludmilla Waas as universal heir. He bequeathed four works of art to his nephew and godchild Karl Nähr, who was to receive them after Ludmilla Waas's death: two portraits by the Graz painter Ernst Christian Moser (1815–1867), showing his mother Antonia Nähr (1824–1899) and his maternal grandmother Karolina Neumann (1798–1845)⁶⁶, as well as a genre painting and a plaster sculpture with flying cupids.

Not much is known about Moriz Nähr's life in the 1930s. He did not appear in public with any new works. Until 1936, he was still

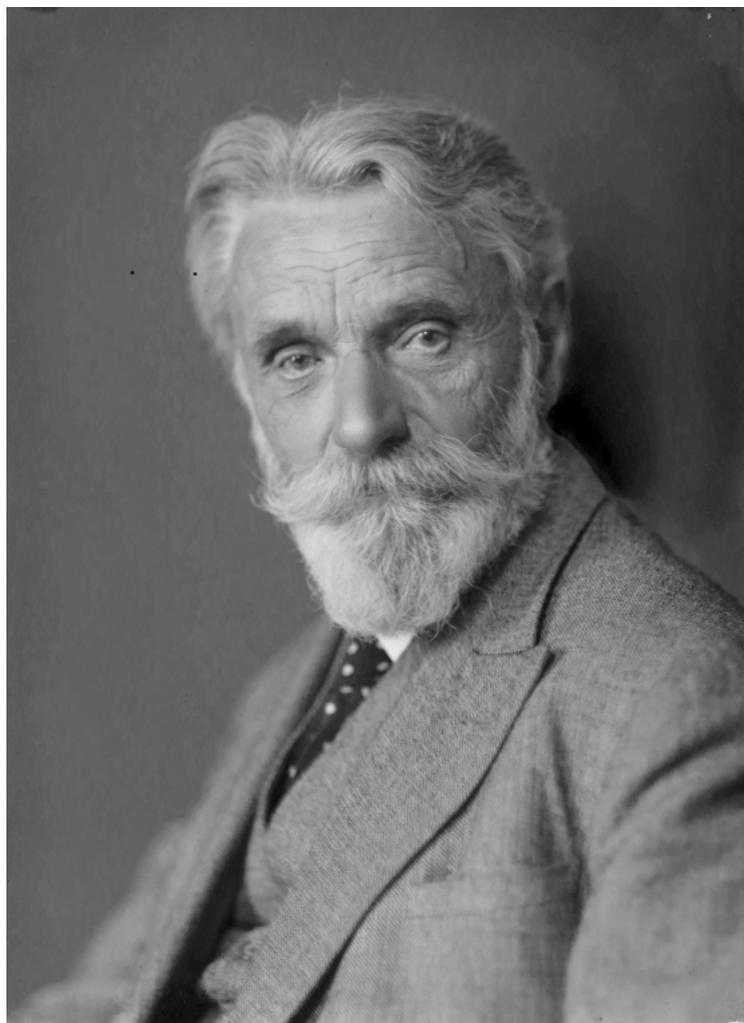
[20]

Moriz Nähr: *Self-Portrait*,
c. 1930

[21]

Moriz Nähr: *Self-Portrait*,
c. 1940

15



listed as an expert for the photographic trade⁶⁷ before he withdrew completely but still regularly attended lectures or exhibitions of photographic associations. On the occasion of his eightieth birthday in 1939, Moriz Nähr was remembered and an article with a photograph was published in the *Allgemeine Photographische Zeitung*.⁶⁸

In the early 1940s, Moriz Nähr was contacted by the painter, architect, and writer Emil Pirchan (1884–1957), who was preparing his monograph *Gustav Klimt. Ein Künstler aus Wien (An Artist from Vienna)*.⁶⁹ Nähr confided his memories of Gustav Klimt to him. Pirchan observed how Nähr »became young again when he recalled the many hours he spent with Klimt«. ⁷⁰

Until the end, Nähr could only rely on very modest financial means, which is why he sold parts of his archive of negatives at irregular intervals. The major Klimt exhibition in Vienna in 1943⁷¹ brought Nähr back to the public eye, as his Klimt portrait was published in *Neues Wiener Tagblatt*.⁷² In May 1943, he succeeded in selling around two hundred glass negatives to the Austrian National Library's Picture Archives and Graphics Department.⁷³ Nevertheless, a larger part of the material remained with Moriz Nähr or in his family's possession after his death. The Gustav Klimt | Wien 1900 – Private Foundation was able to acquire this partial estate, which mainly comprises negatives, through an antiquarian bookshop in Vienna.

On June 29, 1945, Moriz Nähr passed away in Lainz Hospital. In the years that followed, his widow Ludmilla sold several sets of items of Nähr's estate to the Historical Museum of the City of Vienna, including private photographs and a puppet theater. She survived him by only a few years and died on January 7, 1949.

Group Exhibitions

1891 | Vienna

International Exhibition of Fine-Art Photographs

May 4–June 14, 1891

Organized by: the Club of Amateur Photographers in Vienna

Venue: Austrian Museum of Art and Industry⁷⁴

Moriz Nähr showed fifteen photographs (e.g., *In the Heart of a Wood* and *From the Prater*), mostly landscapes from the Vienna Woods and southern Hungary.⁷⁵

1894 | Paris

Salon d'Art Photographique

January 10–30, 1894

Organized by: Photo-Club de Paris

Venue: Galleries Georges Petit, 8 Rue de Sèze

Both Moriz Nähr and his younger brother Fritz Nähr participated in the show.⁷⁶ The Parisian press singled out Moriz Nähr's *Vienna Wood* as an extraordinarily subtle and harmonious picture.⁷⁷

1898 | Vienna

Jubilee Exhibition (Fiftieth Anniversary of Emperor Franz Joseph I's Accession)

May 7–October 18, 1898

Organized by: the Lower Austrian Trade Association

Venue: Vienna World's Fair premises

Nähr presented *Landscape near Klosterneuburg* and *In the Prater* in the professional photographers' exhibition. He showed eight landscapes photographed by Stéphanie of Belgium, Crown Prince Rudolf's widow,⁷⁸ as well as pictures of the forests in Teschen taken by the Archduke's employees⁷⁹ he had enlarged. The show also included industrial photographs (pictures of machine halls) by Nähr.⁸⁰

1900 | Frankfurt am Main

Jubilee Exhibition of the Association for the Cultivation of Photography and Related Arts

July 24–August 31, 1900

Organized by: the Association for the Cultivation of Photography and Related Arts

Venue: Exhibition area, Forsthausstrasse

Moriz Nähr presented *Danube Landscape*.⁸¹

1901 | Vienna

Anniversary Exhibition of the Photographic Society in Vienna

November 4–December 6, 1901

Organized by: the Photographic Society in Vienna

Venue: k. k. Graphische Lehr- und Versuchsanstalt für Photographie und Reproduktionsverfahren⁸²

The exhibition celebrated the Society's fortieth anniversary. Moriz Nähr was represented in the contemporary photography section.⁸³

1902 | Düsseldorf

Exhibition of the German Association of Photographers

As part of the Industry and Trade Exhibition in Section XIV. Polygraphic Businesses August/September 1902

Organized by: the German Association of Photographers

Venue: Golzheim Island

Moriz Nähr presented *Old Vienna, Former Bridge Across the Wien River near Stubenthor*.⁸⁴

1909 | Dresden

International Photographic Exhibition

May 1–mid-October 1909

Organized by: the committee International Photographic Exhibition 1909

Venue: Exhibition Palace

Moriz Nähr showed landscapes (1–3), interiors (4, 5), the reproduction of a painting (6), a portrait (7), snapshots (8, 9), and an arts-and-crafts picture (10),⁸⁵ among them *Dancing at the Fair*.

1910 | Vienna

First International Hunting Exhibition

May 7–October 16, 1910

Chairman of the committee: Prince Heinrich von und zu Liechtenstein

Venue: World Exhibition grounds, Rotunda, Prater, Lower Austrian pavilion for the Promotion of Trade⁸⁶

The exhibition celebrated the eightieth birthday of Emperor Franz Joseph I and aimed to show the importance of hunting in the economic life of the monarchy's states.⁸⁷

1933 | Vienna

Austria's Federal States in Photographs

June 1933

Organized by: the Professional Association of Austrian Photographer Cooperatives

Venue: Museum of Art and Industry

Moriz Nähr presented photographs of the state of Vienna such as *Urbani Celler*, *Courtyard Thirty Years Ago*, *Ratzenstadt*⁸⁸ and a view of Schönbrunn.⁸⁹

Notes and references

- 1 Spittelberg was a notorious entertainment spot that was incorporated into Vienna in 1850. Today, the neighborhood is a lovingly restored part of Vienna's 7th municipal district with numerous Biedermeier houses, inns, and markets.
- 2 Baptismal Register 1859 (tome 61), Roman Catholic parish of St. Ulrich, Vienna, 7th district, entry 456, <https://data.matricula-online.eu/de/oesterreich/wien/07-st-ulrich/01-61/?pg=115> (September 12, 2021). Moriz Nähr was registered under the name »Moritz«.
- 3 It must have been the shirtmaker's business with the equipment of Nähr's grandfather Johann Michael, as it was offered together with preprinting and dry cleaning facilities and an embroidery. See *Neues Wiener Tagblatt*, November 19, 1885: 12, and *Wiener Allgemeine Zeitung*, June 2, 1887: 12.
- 4 Helene Odilon (1863–1939), a celebrated actress, was already divorced from the actor Alexander Girardi (1850–1918) by that time. She had the building demolished and a new three-story house built on a floor area of 100 m², which she occupied alone. The interior was decorated with Secessionist motifs. See *Prager Tagblatt*, November 8, 1899: 8. Having suffered a stroke in 1903, Helene Odilon was placed under guardianship by her relatives, and the house was sold in 1904. See *Neue Freie Presse*, December 2, 1904: 7; *Neues Wiener Journal*, June 17, 1904: 5; *Prager Tagblatt*, January 18, 1907: 6.
- 5 As of December 2021 according to the historical currency converter of the Oesterreichische Nationalbank, <https://www.eurologisch.at/docroot/waehrungsrechner/#/> (December 18, 2021).
- 6 This can be seen in the list of academic students of the General School of Painting at the Imperial and Royal Academy of Fine Arts in Vienna in the first semester 1878/79, which provides information about the schools attended by the students before they entered the academy.
- 7 As for the first school year, this could have been the nearby boys' parochial school at Sankt-Ulrichs-Platz 2.
- 8 See Adolph Lehmann's *allgemeiner Wohnungs-Anzeiger: nebst Handels- u. Gewerbe-Adressbuch für d. k.k. Reichshaupt- u. Residenzstadt Wien u. Umgebung* (quoted as *Lehmann* in what follows), II. Nachweis. Behörden, öffentliche Institute und Gebäude, *Privatanstalten und Vereine* (Vienna, 1873), 55, <https://www.digital.wienbibliothek.at/wbrobv/periodical/pageview/2329561?query=kirchengasse%209> (October 21, 2021).
- 9 See also Hans Schreiber's unpublished, undated typescript (c. 1998), 2.
- 10 See note 6.
- 11 Maximilian Lenz, *Meine Erinnerungen*, unpublished typescript from the years 1933–1947, Austrian National Library, inv. 1,142.154-C K.S.HB.
- 12 See Marriage Register 1926 (tome 40), Roman Catholic Parish of St. Rochus, Vienna, 3rd district, folio 124, <https://data.matricula-online.eu/de/oesterreich/wien/03-landstrasse-st-rochus/0241/?pg=127> (October 21, 2021).
- 13 See note 11.
- 14 See *Neues Wiener Tagblatt*, August 15, 1869: 8: »No photographer far and wide! A photographic glass salon, standing apart in the mountain town of Schemnitz, Hungary, completely furnished, including 2 photographic and 2 satin-coating machines, elegant home furnishings, and everything else that is there, is up for sale for 1200 fl. due to illness. Net income over 2440 fl. The business is always the same, since Schemnitz accommodates the Forest and Mining Academy and 2 high schools so that there are always new students and officials. Thorough instruction offered for non-photographers.«
- 15 Letter from Karl Nähr to his mother, September 22, 1877, private collection.
- 16 Letter from Moriz Nähr to his mother, October 25, 1877, private collection.
- 17 In Karl's family, Moriz Nähr's problems with his hands were interpreted as snivelling, his homesickness as weepiness. See the typescript »Retrospect for my children« by Karl Nähr, Jr. (1877–1960), private property.
- 18 Letter from Moriz Nähr to his mother, January 1878, private collection.
- 19 The widow, Karoline Nähr (1852–1918), also had to return to Vienna with her young son Karl and the unborn second son Richard but was neither taken in by her father, who had married a second time (his first wife had already died), nor by her mother-in-law Antonia Nähr. At least, Antonia Nähr supported her daughter-in-law with a small monthly sum of money. This allocation enabled her to take a small closet as a sublet and to keep her head above water as a house-to-house hairdresser from then on. See the typescript »Retrospect for my children« by Karl Nähr, Jr. (1877–1960), private property.
- 20 George Niemann (1841–1912) was an important architect, archaeologist, and building researcher.
- 21 He officially described himself as an academic painter and photographer in 1905, too. See *Österreichische Photographen-Zeitung*, vol. 2. (1905), issue 5: 74. This was perhaps also one of the reasons why he opposed the Cooperative of Professional Photographers.
- 22 *Photographische Correspondenz*, vol. 28 (1891), no. 369: 300.
- 23 *Neue Freie Presse*, May 4, 1891: 2.
- 24 *Photographische Correspondenz*, vol. 29 (1892), no. 376: 43–44.
- 25 From 1892, Nähr is listed at the address Neustiftgasse 11; there is no entry in the years from 1894 to 1896. Nähr appears again in 1897 with the address Sigmundsgasse 5.
- 26 *Photographische Correspondenz*, vol. 30 (1893), no. 393: 299.
- 27 *Photographische Correspondenz*, vol. 45 (1908), no. 570: 126.
- 28 *Photographische Correspondenz*, vol. 47 (1910), no. 603: 609.
- 29 Vermeil: silver plated with gold.
- 30 *Photographische Correspondenz*, vol. 47 (1910), no. 593: 83.
- 31 *Oesterreichisch-ungarische Buchhändler-Correspondenz*, October 5, 1898: 568.
- 32 The Fasszieherhaus was considered the oldest house on Spittelberg. When Rudolf von Alt (1812–1905), sitting on a chair in the street, painted the house, Moriz Nähr captured the scene in a photograph. See Markus Kristan, »Urban Landscapes«, in Uwe Schögl and Hans-Peter Wipplinger, eds., *Moriz Nähr. Photographer of Viennese Modernism*, exhib. cat. Leopold Museum-Privatstiftung, Vienna (August 24, 2018–October 29, 2018) (Vienna and Cologne, 2018), 52–67.
- 33 For more on the subject, see *ibid.*
- 34 The residence of Friedrich von Amerling, who was born in Spittelberg, was the so-called »Amerlingschößl« in Gumpendorf.
- 35 Schögl and Wipplinger 2018, see note 32, 106.
- 36 Lenz, *Erinnerungen*, see note 11.
- 37 *Ibid.*
- 38 *Sport im Bild*, October 29, 1897: 721, 724–725.
- 39 Lenz, *Erinnerungen*, see note 11.
- 40 Letter from the Lord Chamberlain's Department of His Imperial and Royal Highness the Most Serene Archduke Franz Ferdinand to Moriz Nähr dated June 22, 1908, private property.
- 41 A former amusement park with snack station in Meidling, Vienna's 12th district.
- 42 An early neoclassicist colonnade building on the hill of Schönbrunn. Today the Gloriette houses a café.
- 43 Emil Pirchan, Gustav Klimt. *Ein Künstler aus Wien* (Vienna and Leipzig, 1942), 74–75.
- 44 Anton Hanak, »Vortrag vom 12. Dezember 1933 im Hause eines Kunstfreundes«, *Der Wiener Kunstwanderer. Illustrierte Monatsschrift für bildende und darstellende Kunst*, vol. 2 (1934), no. 2: 13–14.
- 45 Quoted after Karl Moser, »Persönliche Erinnerungen an Klimt. Der Maler und seine Kritiker«, *Neues Wiener Journal*, August 31, 1932: 7.
- 46 See Uwe Schögl, »Moriz Nähr. Photographer of

- Viennese Modernism«, in: Schögl und Wipplinger 2018, see note 32, 16–51.
- 47 Leopold Wolfgang Rochowanski, »Intimes von Gustav Klimt«, Neues Wiener Journal, January 13, 1929: 18. Photograph: Albertina, Vienna, dedication of the International Friends of the Kunsthistorisches Museum, inv. no. GKA97.
- 48 Correspondence of Hermine Wittgenstein with her brother Ludwig Wittgenstein, handwritten letter dated May 1, 1921, Austrian National Library, Vienna, Picture Archives and Graphics Department, inv. no. autographs 1276/5 (1).
- 49 Austrian National Library, Vienna, Picture Archives and Graphics Department, inv. no. autographs 1275/6 (1–5).
- 50 For more on this, see the article by Andreas Gruber, »The Wittgenstein Composite Portrait Reconstructed«, in Uwe Schögl, Sandra Tretter, and Peter Weinhäupl for the Klimt Foundation, eds., *Moriz Nähr (1859–1945). Photographer for Habsburg, Klimt, and Wittgenstein. Catalogue Raisonné*, Vienna 2021/22, www.moriz-naehr.com.
- 51 Cambridge Wittgenstein Archive; Albertina, Vienna.
- 52 See Lenz, *Erinnerungen*, see note 11.
- 53 The First Vienna Gymnastics Club was founded in Vienna in 1861. In 1887, head gymnastics coach Franz Xaver Kießling (1859–1940) requested a passage in the club's bylaws that excluded all non-German members from the club. This passage was later called »Aryan paragraph«.
- 54 See *Neue Freie Presse*, February 23, 1886: 2.
- 55 Ingolf Wöll, *Turnen in Österreich. Von den Anfängen bis zur Mitte des 20. Jahrhunderts* (St. Pölten, 2018), 36.
- 56 Lenz, *Erinnerungen*, see note 11.
- 57 The *Amtsblatt zur Wiener Zeitung*, January 29, 1896: 1, already lists his address as Sigmundsgasse 5, although he does not appear in *Lehmann* with this address until 1897.
- 58 Estate file Moriz Nähr no. 23A 474/45, Wiener Stadt- und Landesarchiv, Inner City District Court (I).
- 59 See the respective *Lehmann* volumes, Wienbibliothek im Rathaus, Vienna.
- 60 Information provided by Wiener Stadt- und Landesarchiv on March 20, 2018.
- 61 Hans Schreiber's unpublished, undated typescript (ca. 1998), 2.
- 62 *Lehmann, Wien nebst Donaufeld, Floridsdorf, Jedleseesee und Jedlersdorf*, 1895, 584.
- 63 The Viennese called the building »Fools Tower« or »Guglhupf« (Bundt Cake) because of its round shape.
- 64 *Amtsblatt zur Wiener Zeitung*, January 29, 1896: 1.
- 65 See extract from the Commercial Register, Wiener Stadt- und Landesarchiv, http://wais.wien.gv.at/archive.xhtml?id=Stueck++c7fd13eb-8ec2-4452-a73f-aac890d7114bVERA#Stueck__c7fd13eb-8ec2-4452-a73f-aac890d7114bVERA (October 30, 2021), and *Neue Freie Presse*, July 11, 1906: 20.
- 66 The portraits were painted in 1845 and are still in family possession.
- 67 *Lehmann, Sachverständige und Schätzmeister*, 1937, 56.
- 68 *Allgemeine Photographische Zeitung*, vol. 21 (1939), no. 10: 6.
- 69 The book was published in 1942. Moriz Nähr was erroneously called Max Nähr.
- 70 Pirchan 1942, see note 43, 74.
- 71 The Gustav Klimt Memorial Exhibition, organized by the Reichsstatthalter in Vienna, took place from February 7 to March 7, 1943 in the »Exhibition House Friedrichstraße«, as the Vienna Secession building was called by the National Socialists. The Vienna Secession had been dissolved in 1939 (it reconstituted itself in 1945).
- 72 *Neues Wiener Tagblatt (Tages-Ausgabe)*, January 24, 1943: 3.
- 73 Hans Pauer, *Das Bildarchiv der Oesterreichischen Nationalbibliothek. Ein Institut zur oeffentlichen Pflege der Dokumentar-Photographie. Geschichte und Programm* (Vienna, 1947).
- 74 Today's MAK – Museum of Applied Arts Vienna.
- 75 *Photographische Correspondenz*, vol. 28 (1891), no. 369: 300.
- 76 Photo-Club de Paris, *Première Exposition d'Art Photographique* (Paris, 1894), unpag. [7].
- 77 Frédéric Dillaye, *Les Nouveautés photographiques. Année 1894. 2^e Complément annuel à la théorie, la pratique et l'art en photographie* (Paris, 1894), 279.
- 78 *Photographische Correspondenz*, vol. 35 (1898), no. 452: 260.
- 79 *Oesterreichische Forst- und Jagd-Zeitung*, December 2, 1898: 383, 399.
- 80 *Photographische Correspondenz*, vol. 35 (1898), no. 454: 385.
- 81 *Photographische Correspondenz*, vol. 37 (1900), no. 483: 718.
- 82 *Österreichisch-Ungarische Buchdrucker-Zeitung*, December 12, 1901: 629.
- 83 *Deutsches Volksblatt*, November 5, 1901: 10.
- 84 *Photographische Correspondenz*, vol. 39 (1902), no. 504: 521.
- 85 *Offizieller Katalog der Internationalen Photographischen Ausstellung Dresden 1909* (Dresden, 1909), 268.
- 86 *Österreichische Photographen-Zeitung*, vol. 7 (1910), issue 10: 176.
- 87 Martin Alexander Kirschner, *Die Erste Internationale Jagdausstellung in Wien. Zur Kulturgeschichte des Ausstellungsmachens*, diploma thesis (University of Vienna, 2013).
- 88 *Allgemeine photographische Zeitung*, vol. 15 (1933), issue 6: 8.
- 89 A. M., »Oesterreichs Bundesländer im Lichtbild. Zur Photo-Ausstellung im Österreichischen Museum«, *Acht Uhr Blatt*, June 7, 1933: 4.

Location and image credits

[1]

Johann Georg Nähr, Moriz Nähr's father, c. 1870, private collection

[2]

Antonia Nähr, Moriz Nähr's mother, c. 1870, private collection

[3]

Moriz Nähr: *House of Moriz Nähr's parents in Vienna's 7th district, Neustiftgasse 11/Spittelberggasse 39 (Gardegasse)*, c. 1890, gelatin silver glass negative, 21 × 27 cm, Austrian National Library, Vienna, Picture Archives and Graphics Department, inv. no. 94809 E

[4]

Moriz Nähr at the age of about fifteen, c. 1875, collodion glass negative, 13.2 × 6.9 cm, Klimt Foundation, Vienna, inv. no. KF S188/33

Moriz Nähr: *Self-Portrait*, c. 1890, gelatin silver glass negative, 13.2 × 6.9 cm, Klimt Foundation, Vienna, inv. no. KF S188/27

[5]

Moriz Nähr: *Self-Portrait*, c. 1890, gelatin silver glass negative, 17.7 × 12.8 cm, Klimt Foundation, Vienna, inv. no. KF S188/29

[6]

Moriz Nähr: *Self-Portrait*, c. 1930, oil on canvas, 81.1 × 62.8 cm, family property

[7]

Moriz Nähr: »*In the Heart of a Wood*«, c. 1890/1891, heliogravure, 23.7 × 28.7 cm, Albertina, Vienna, permanent loan from the Höhere Graphische Bundes-Lehr- und Versuchsanstalt, inv. no. FotoGLV2000/715

[8]

Moriz Nähr: *Fasszieherhaus on Spittelberg in Vienna's 7th district*, view into Gardegasse/corner of Fassziehergasse, 1893, gelatin silver glass negative, 8.8 × 11.8 cm, Klimt Foundation, Vienna, inv. no. KF S188/55

[9]

Moriz Nähr: *Group portrait of members of the Hagen-gesellschaft in front of the café Sperl in Vienna's 6th district, Gumpendorfer Straße 11*. Sitting at the front, from left to right: Karl Pippich, Wilhelm Hejda, August Duesberg, Josef Engelhart, Dr. Leopold Rauscher; sitting at the back, from left to right: unknown waiter, Adolf Boehm, Friedrich König (with hat), coffeehouse owner Adolf Kratochwilla; standing, from left to right: Adolf Friedländer, Franz Jaschke, Karl Josef Müller, and unknown waiter; the reflection of Moriz Nähr with his camera can be seen in the café's window c. 1895, gelatin, silver glass negative, 21 × 26.8 cm, Klimt Foundation, Vienna, inv. no. KF S188/51

[10]

Moriz Nähr: *Gustav Klimt with cat in the garden of his studio, Josefstädter Strasse 21, Vienna*, Mai 1911, gelatin silver paper, 17 × 11.3 cm, Klimt Foundation, Vienna, inv. no. KF S444

[11]

Moriz Nähr: *Group portrait of the artists of the Fourteenth Vienna Secession Exhibition (»Beethoven Exhibition«) in the middle hall of the Secession building*, April 1902. Front row from left to right: Kolo Moser, Maximilian Lenz (lying), Ernst Stöhr, Emil Orlik, Carl Moll; back row from left to right: Anton Nowak, Gustav Klimt, Adolf Böhm, Wilhelm List, Maximilian Kurzweil, Leopold Stolba, Rudolf Bacher; in the background: two unknown persons, silver gelatin paper, 13.9 × 19.8 cm, Klimt Foundation, Vienna, inv. no. KF S306

[12]

Moriz Nähr (center) with (from the left) Alois Hänisch, Oskar Wollheim, Friedrich König, and Max Salzer, c. 1930, photography, Cambridge Wittgenstein Archive, inv. no. 990

[13]

[14]

Letter from Moriz Nähr to Ludwig Wittgenstein, September 29, 1920, Austrian National Library, Vienna, Picture Archives and Graphics Department, inv. no. autographs 1275/6 (1)

[15]

Moriz Nähr: *Self-Portrait in the garden*, c. 1910, gelatin silver glass negative, 17.8 × 12.9 cm, Klimt Foundation, Vienna, inv. no. KF S188/34

[16]

Moriz Nähr: *Self-Portrait with his companion and later wife Ludmilla Waas*, c. 1900, gelatin silver glass negative, 16.5 × 11.9 cm, Klimt Foundation, Vienna, inv. no. KF S188/68

Moriz Nähr: *Self-Portrait in his living room and workspace*, c. 1900, gelatin silver glass negative, 16.4 × 11.9 cm, Klimt Foundation, Vienna, inv. no. KF S188/31

[17]

Fritz Nähr's photo studio in the backyard of the house Floridsdorfer Hauptstrasse 27 in Vienna's 21st district, Fritz Nähr is sitting in the carriage and leans forward, c. 1890, glass negative, 17.7 × 23.9 cm, Austrian National Library, Vienna, Picture Archives and Graphics Department, inv. no. Pk 5722, 2

[18]

Moriz Nähr: *Self-Portrait*, c. 1930, gelatin silver glass negative, 17.8 × 12.9 cm, Klimt Foundation, Vienna, inv. no. KF S188/35

[19]

Moriz Nähr: *Self-Portrait*, c. 1940, gelatin silver glass negative, 16.3 × 11.9 cm, Klimt Foundation, Vienna, inv. no. KF S188/36

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