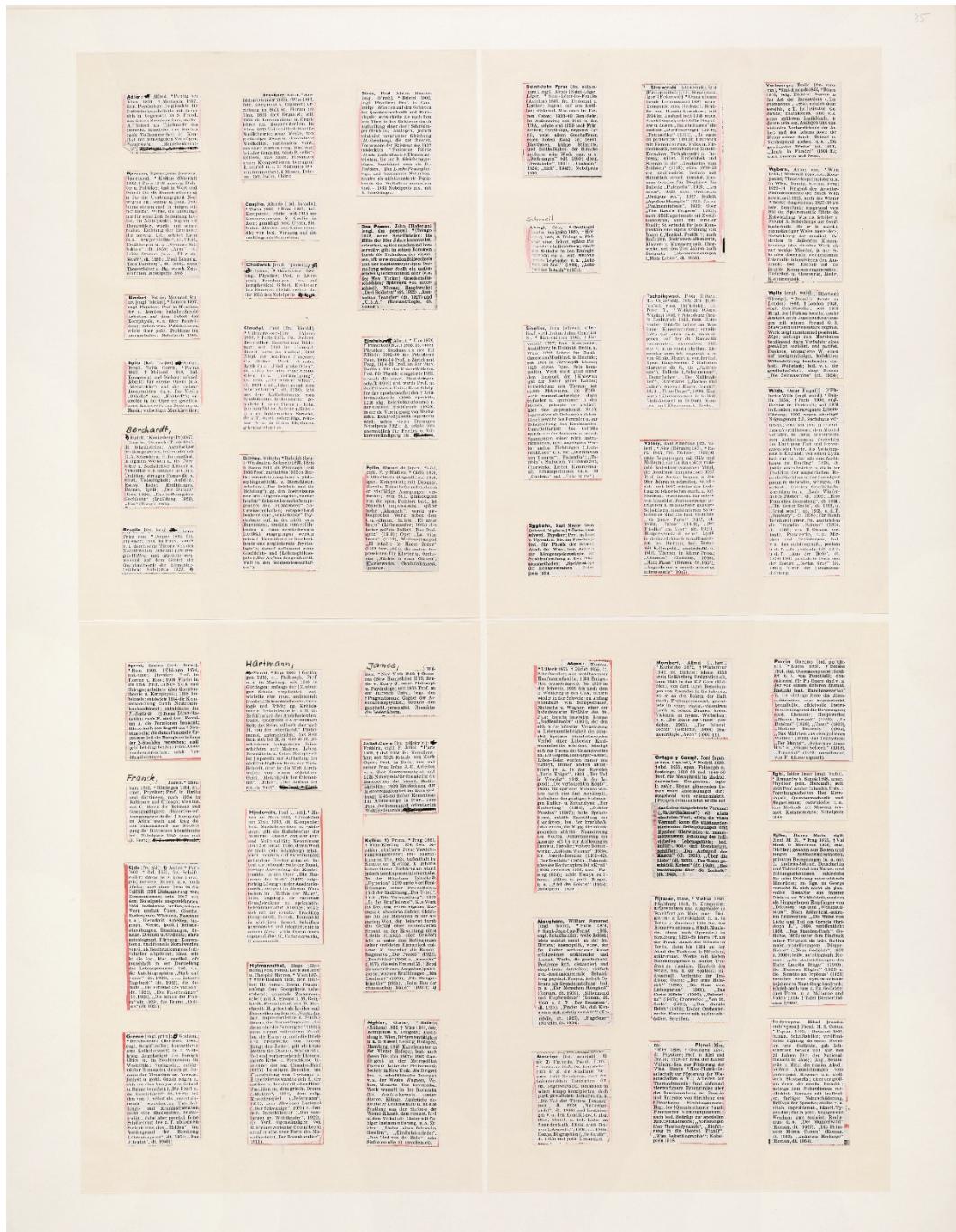


# GERHARD RICHTER „48 PORTRAITS“ (1972/2016) · BIOGRAPHIES



The following biographies, along with their accompanying illustrations, were cut out by Gerhard Richter from various encyclopedias in 1971. The artist affixed and preserved the text fragments in his *Atlas* on plate 38. The biographies are incomplete because the texts were either placed at the end of a page or column, and Richter did not look at the reverse or following page, or because parts of the text were no longer available due to the cropping of portrait photographs on the reverse.



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**Bruckner, Anton** (1824 –1896): was an Austrian composer best known for his symphonies, masses, and motets. Bruckner's compositions helped to define contemporary musical radicalism, owing to their dissonances, unprepared modulations, and roving harmonies.



**Casella, Alfredo** (1883 – 1947): was an Italian composer, pianist and conductor.



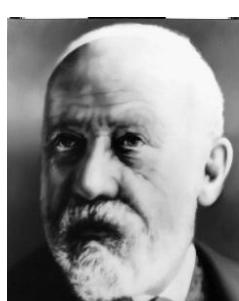
**Chadwick, James**, (1891 –1974): was an English physicist who was awarded the 1935 Nobel Prize in Physics for his discovery of the neutron in 1932. In 1941, he wrote the final draft of the MAUD Report, which inspired the U.S. government to begin serious atomic bomb research efforts. He was the head of the British team that worked on the Manhattan Project during the Second World War. He was knighted in England in 1945 for his achievements in physics.



**Claudel, Paul** (1868 – 1955): was a French poet, dramatist and diplomat, and the younger brother of the sculptress Camille Claudel. Claudel was nominated for the Nobel Prize in Literature in six different years.



**Dilthey, Wilhelm** (1833 – 1911): was a German historian, psychologist, sociologist, and hermeneutic philosopher, who held G. W. F. Hegel's Chair in Philosophy at the University of Berlin. As a polymathic philosopher, working in a modern research university, Dilthey's research interests revolved around questions of scientific methodology, historical evidence and history's status as a science.



**Dirac, Paul Adrien Maurice** (1902 – 1984): was an English theoretical physicist who made fundamental contributions to the early development of both quantum mechanics and quantum electrodynamics. Dirac shared the 1933 Nobel Prize in Physics with Erwin Schrödinger "for the discovery of new productive forms of atomic theory". He also made significant contributions to the reconciliation of general relativity with quantum mechanics.



**Dos Passos, John** (1896 –1970): was an American novelist and artist active in the first half of the 20th century. He is best known for his U.S.A. trilogy (The 42nd Parallel, 1930; 1919, 1932; The Big Money, 1936).



**Einstein, Albert** (1879 – 1955): was a German-born theoretical physicist. Einstein developed the theory of relativity and is best known by the general public for his mass-energy equivalence formula  $E = mc^2$ . He received the 1921 Nobel Prize in Physics. He published more than 300 scientific papers.



**Falla, Manuel de** (1876 – 1946): was a Spanish composer and one of Spain's most important musicians of the first half of the 20th century.



**Fermi, Enrico** (1901 – 1954): was an Italian physicist and the creator of the world's first nuclear reactor, the Chicago Pile. He has been called the "architect of the nuclear age" and the "architect of the atomic bomb".

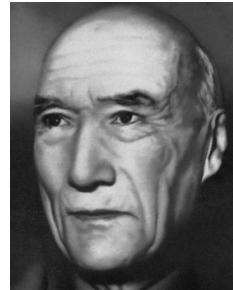


**Franck, James** (1882 – 1964): was a German physicist who won the 1925 Nobel Prize for Physics with Gustav Hertz "for their discovery of the laws governing the impact of an electron upon an atom".

At the University of Göttingen he worked on quantum physics with Max Born, who was Director of the Institute of Theoretical Physics. His work included the Franck–Hertz experiment, an important confirmation of the Bohr model of the atom. He promoted the careers of women in physics, notably Lise Meitner, Hertha Sponer and Hilde Levi. He left Germany in November 1933. Franck participated in the Manhattan Project during World War II as Director of the Chemistry Division of the Metallurgical Laboratory. He was also the chairman of the Committee on Political and Social Problems regarding the atomic bomb, which is best known for the compilation of the Franck Report, which recommended that the atomic bombs not be used on the Japanese cities without warning.



**Gide, André** (1869 – 1951): was a French author and winner of the Nobel Prize in Literature in 1947. Gide's career ranged from its beginnings in the symbolist movement, to the advent of anticolonialism between the two World Wars.



**Greene, Graham**, (1904 –1991): was an English novelist. He acquired a reputation as a major writer, both of serious Catholic novels, and of thrillers. Through 67 years of writings, which included over 25 novels, he explored the ambivalent moral and political issues of the modern world, often through a Catholic perspective.



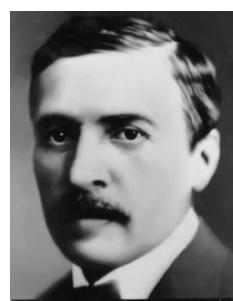
**Hartmann, Nicolai** (1882 – 1950): was a Baltic German philosopher. He is regarded as a key representative of critical realism and as one of the most important 20th century metaphysicians.



**Hindemith, Paul** (1895 – 1963): was a prolific German composer, violist, violinist, teacher and conductor. His most popular work, both on record and in the concert hall, is likely the Symphonic Metamorphosis of Themes by Carl Maria von Weber, written in 1943.



**Hofmannsthal, Hugo** (1874 – 1929): was an Austrian prodigy, a novelist, librettist, poet, dramatist, narrator, and essayist.



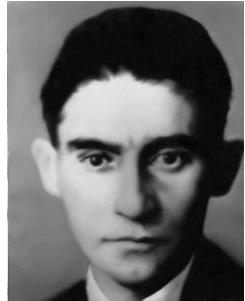
**James, William** (1842 –1910): was an American philosopher and psychologist who was also trained as a physician. The first educator to offer a psychology course in the United States.



**Joliot-Curie** [French: ʒəlɔkỹʁi]: Frédéric, real name F. Joliot, \* Paris 1900, † ibid. 1958, French nuclear physicist; from 1925 collaborator of Marie Curie; professor in Paris; together with his wife Irène Joliot-Curie, he worked primarily on neutron physics and received the 1935 Nobel Prize in Chemistry for the discovery of artificial radioactivity; in 1939 he discovered the chain reaction in nuclear fission; from 1946 to 1950 High Commissioner for Atomic Energy in France, and in 1950 president of the communist-oriented World Peace Council.



**Kafka**: 1) Franz, \* Prague 1883, † Vienna-Kierling 1924, Austrian novelist; studied law; insurance clerk; contracted tuberculosis in 1917, stayed at the Kierling Sanatorium in 1924. Kafka did not belong to any literary movement, but was close to Expressionism. His first prose sketches were published in the Munich journal "Hyperion" in 1909, followed by the novella "The Judgment" in 1913, "The Metamorphosis" in 1915, and "In the Penal Colony" in 1919. Kafka's work is an interpretation of his own existence and, as such, a profound metaphor. It is an allegory for man in an absurd world, burdened by a sense of existential guilt, living in anticipation of judgment (judgment or mercy?) and degenerating under the conditions of his desolate solitude. K. left behind the novel fragments "The Trial" (1925), "The Castle" (1926) and "America" (1927), which his friend M. Brod published (in controversial editions); further stories "A Country Doctor" (1920), "A Hunger Artist" (1924), "During the Construction of the Great Wall of China" (1931);



**Mahler, Gustav**, \* Kalischt (Moravia) 1860, † Vienna 1911, Austrian composer and conductor; trained in Vienna, conducted in Kassel, Leipzig, Budapest, Hamburg, among other places, 1897 Kapellmeister at the Vienna Court Opera, soon also its director (until 1907); 1907 guest conductor at the Metropolitan Opera and director of the Philharmonic Society in New York. As a conductor, he was an important and influential interpreter, particularly of the works of Wagner, Weber, and Mozart. His compositional work is rooted in Romanticism (lyrical expressiveness, dark, demonic sounds, outbursts of elemental passion) and is a synthesis of the Viennese Classical symphony, the Romantic song, and the folk song; songs with colorful instrumentation, among others. Cycles: "Songs of a Wayfarer", "Songs on the Death of Children", "The Song of the Earth"; ten symphonies (the 10th unfinished).



**Mann: Thomas**, \* Lübeck 1875, † Zurich 1955, German writer; from a wealthy merchant family; emigration in 1933 (denaturalized), lived in Switzerland until 1939, then in the USA from 1939 until after World War II, afterwards back in Switzerland; initially influenced by Schopenhauer, Nietzsche and Wagner; one of the most important storytellers of the 20th century; the theme of his entire oeuvre is already foreshadowed in his first novel, "Buddenbrooks" (1901), which depicts the decline of a Lübeck merchant family manifested in the artistic disposition and ineptitude of its youngest son. The contrasts between bourgeoisie and art, life and intellect, are constantly reinterpreted and emphasized in new ways (especially in the novellas "Tonio Kröger" (1903), "Death in Venice" (1913), and the legend "The Switched Heads" (1940). The later novels are characterized by an almost encyclopedic engagement with intellectual currents, cultural and contemporary analysis: "The Magic Mountain" (1924), "Doctor Faustus" (1947); sophisticated language, subtle character portrayals, particularly of the pathologically decadent characters, whom M. contrasts with the



robustly healthy ones; nuanced language, differentiation of statements, often to the point of dissolution into irony and parody. Other novels: "Lotte in Weimar" (1939), the Joseph novels (1939-42), "The Chosen One" (1951), "Confessions of Felix Krull, Confidence Man" (1922, expanded 1936, new version 1954); numerous essays on literary, philosophical, and political questions, including "Nobility of the Mind" (1945); Nobel Prize 1929

**Maugham, William Somerset** [engl. mə:m], \* Paris 1874, † Saint-Jean-Cap-Ferrat 1965, English writer; extensive travels; lived mostly on the French Riviera in his later years; cosmopolitan author of successful narrative and dramatic works, primarily connected to French culture, which critically and skeptically portray social problems; often cynically disillusioning treatment of psychological questions, yet tolerance as a fundamental attitude; important, among other things, for... "Human Servitude" (novel, German translation 1939), "Silver Moon and Copper Coin" (novel, German translation 1950; also titled "The Possessed Man", German translation 1927), "Do You Think Konstanze Is Behaving Correctly?" (comedy, German translation 1927), "Purgatory" (novella, German translation 1954).



**Mauriac** [frz. mə'rjak]: 1) ne; 2) Francois, pseudonym Forez. \* Bordeaux 1885, French novelist; 1933 member of the Académie française; 1952 Nobel Prize; one of the most important novelists of contemporary French literature, in his concisely conceived yet vividly rendered novels (including "The Crime of Thérèse Desqueyroux", German translation 1928; "The Spawn", German translation 1936) and short stories he primarily explores the conflict between good and evil, heavenly and earthly love in the sense of Catholic ethics; also dramas ("Asmodée," 1938, German translation 1948), essays, biographies ("De Gaulle," German translation 1965) and political editorials.



**Mombert, Alfred** [...bërt], \* Karlsruhe 1872, † Winterthur 1942, German poet; in 1933, despite the danger, he refused emigration, was sent to the Gurs concentration camp (southern France) in 1940, from there, through the efforts of friends, to Switzerland, where he died from the effects of his imprisonment; an early Expressionist, he shaped cosmic visions in a hymnic worldview in his ecstatic-visionary lyric poetry and his dramas; among others, "The Blossom of Chaos" (poems, 1905), "The Heavenly Drinker" (poems, 1909); drama trilogy "Aeon" (1907-11).



**Ortega y Gasset, José** [Spanish: or'teya i ya'set], \* Madrid 1883, † ibid. 1955, Spanish philosopher and sociologist; Professor of Metaphysics in Madrid from 1910 to 1936 and from 1949 to 1953, with a period of emigration in between; he presented his views in numerous brilliant literary essays: starting from epistemological perspectivism, he taught that life-oriented reason ("rational vitalism") is the only absolute value; only vital reason can overcome and unify the diverging currents and epochs of the times; emphasis on the individual's sense of life; important writings on cultural, social, and literary criticism; "The Revolt of the Masses" (German translation 1931), "On Love" (German translation 1933), "The Essence of History" (German translation 1934). "Crises" (German translation 1943), 'Reflections on Technology' (German translation 1949).



**Pfitzner, Hans**, \* Moscow 1869, † Salzburg 1949, German composer; trained and raised in Frankfurt am Main; after conducting and teaching positions (including in Berlin and Munich), he became Director of the Conservatory and Municipal Music Director (later also Opera Director) in Strasbourg in 1908; from 1920 to 1929, Pfitzner taught at the Prussian Academy of Arts in Berlin, then until 1934 at the Academy of Music in Munich; late Romantic works with profound emotional content and a strong tendency towards classical clarity of composition, especially in his later period; passionate advocate of tradition. Operas: "Der arme Heinrich" (1895), "Die Rose vom Liebesgarten" (1901), "Das Christ-Elflein" (1906), "Palestrina" (1917); Choral works: "Von dt. Seele" (1921), "Das dunkle Reich" (1929); Songs, orchestral works, chamber music and writings on musical aesthetics.



**Planck, Max**, \* Kiel 1858, † Göttingen 1947, German physicist; Professor in Kiel and Berlin; 1928-37 President of the Kaiser Wilhelm Society for the Advancement of Science (today ↑ Max Planck Society for the Advancement of Science); work on thermodynamics; based on thermodynamic insights into the relationship between energy and entropy of radiation, he discovered ↑ Planck's law of radiation; founder of ↑ quantum theory (↑ also Planck's constant); also significant contributions to special relativity; "Lectures on Thermodynamics", "Introduction to Theoretical Physics", "Scientific Autobiography"; Nobel Prize 1918.



**Puccini, Giacomo** [Italian: put'tʃi:ni], \* Lucca 1858, † Brussels 1924, Italian opera composer; pupil of, among others, Ponchielli; characteristic of P.'s operas are above all the plot development determined by a sure dramatic instinct and the important role of atmosphere, an impressionistically influenced, effective instrumentation and the preference for exotic elements; Major works: "Manon Lescaut" (1893), "La Bohème" (1896), "Tosca" (1900), "Madame Butterfly" (1904), "The Girl from the Golden West" (1910), the triptych: "The Overcoat", "Sister Angelica" and "Gianni Schicchi" (1918), "Turandot" (1926; unfinished, completed by F. Alfonso).



**Rabi, Isidor Isaac** [engl. 'ra:bɪ], \* Rymanów b. Sanok 1898, American physicist of Polish origin; since 1929 professor at Columbia University; research on nuclear physics, quantum mechanics and magnetism; developed, among other things, a method for measuring magnetic nuclear moments; Nobel Prize 1944.



**Rilke, Rainer Maria**, actually René M. R., \* Prague 1875, † Val Mont near Montreux 1926, Austrian poet; gained numerous impressions crucial for his poetry from travels and long stays abroad, private encounters (including with L. Andreas-Salomé, Droschschin and Tolstoy) and from experiences in nature and education; in contrast to George, R. does not see himself as a planning creator from an inner distance to reality, but as a devoted recipient of 'dictates' from the 'inner world'. Following his aestheticist-sacred early works ("The Lay of the Love and Death of Cornet Christoph R.", 1899, published 1906, "The Book of Hours", poems, 1905), influenced by his work as Rodin's secretary, he wrote painterly-model-related "object poems" ("New Poems", 1907 and 1908); partly autobiographical novel: "The Notebooks of Malte Laurids Brigge" (1910); the "Duino Elegies" (1923) and

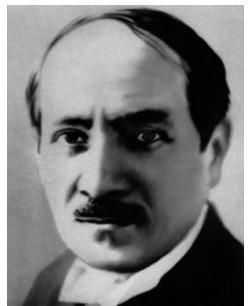


the "Sonnets to Orpheus" (1923) express a mystical-fate-affirming attitude; he also wrote Russian and French poems; and translated works by, among others, Mallarmé and Valéry (Fig. ↑ Plate Poet Portraits 2/398).

**Sadoveanu**, Mihail [Romanian: sado'veanu], pseudonym M.S. Cobuz, \* Pascani 1880, † Bucharest 1961, Romanian writer; published his first novellas and poems at the age of 17, edited journals, and at 20 was director of the National Theatre in Iași; Member of the Senate, President of the Senate, and member of the Romanian Academy; highest honors from the communist regime; including Deputy President of the State; one of the greatest representatives of Romanian prose literature; initially committed to Naturalism; novels with powerful, colorful descriptions of nature and brilliance of language; primarily portrayed vital, uncomplicated, peasant types; through political engagement, he turned to Socialist Realism; among others. "The Enchanted Forest" (novel, German translation 1952), "The Return of Mitrea Cocors" (novel, German translation 1953), "Ankutza's Inn" (novel, German translation 1954).



**Saint-John Perse** [French: sĕdžan'pers], real name Alexis [Saint-Léger] Léger, \* Saint-Léger-les-Feuilles (Antilles) 1887, French diplomat and lyric poet; spent his youth in the Antilles; diplomatic missions in the Far East; 1933-40 Secretary General in the Ministry of Foreign Affairs; lived in the USA from 1941, only returning to France in 1959; sensitive, elegant poetry, assigning a high rank to all creation; solemn rhythms, bold stylistic devices and vivid imagery characterize his work; among others, "Poems" (German translation 1959; including "Praise Songs", 1911; "Anabasis", 1924; "Exile", 1942); Nobel Prize 1960.



**Schmeil, Otto**, \*Großkugel (district of Saalkreis) 1860, † Heidelberg 1943, German biologist and educator, originally a teacher, later a private scholar in Heidelberg; introduced new methods into biology teaching and authored widely used textbooks, including "Textbook of Zoology" (1899) and "Textbook of Botany" (1901).



**Sibelius**, Jean [Swedish: si'be:lius], real name Johan Julius Christian S., \* Hämeenlinna 1865, † Järvenpää 1957, Finnish composer; studied in Helsinki, Berlin, and Vienna; 1892 teacher of music theory at the Music Institute in Helsinki; lived in Järvenpää from 1904; last work composed in 1929. His compositional work is entirely influenced by the Kalevala and the nature of his country; development of the theme from a motivic core; in his early works romantically sumptuous, then simpler and more economical in means, he finally arrived, via an Impressionist stage (more aggressive than Debussy), at a classical balance of form and mastery of emotion. The immediacy of feeling speaks from the harmonic and melodic tensions of his richly orchestrated, expansive works: symphonic Poems ("Lemminkäinen" and "Finlandia"; "Tapiola"), symphonies, violin concerto, choral works, songs, chamber music, incidental music (including "Kuolema" with "Valse triste").



**Siegbahn, Karl Manne** Georg [Swedish: 'si:gba:n], \* Örebro 1886; Swedish physicist; Professor in Lund and Uppsala and Director of the Research Institute for Physics of the Swedish Academy of Sciences; important work on X-ray spectroscopy, radiation research and precision methods; "Spectroscopy of X-rays"; Nobel Prize 1924.



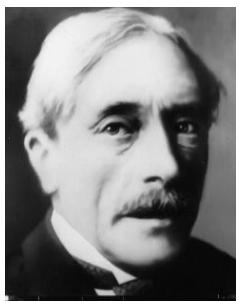
**Strawinski** [stra'vinski, Igor [Fjodorowitsch]; tl.: Stravinskij, Igor' [Fedorovič], \* Oranienbaum (now Lomonosov) 1882, American composer of Russian origin; student of Rimsky-Korsakov; lived abroad since 1914 (American citizen since 1945); wrote the ballets "The Firebird" (1910), "Petrushka" (1911), and "The Rite of Spring" (1913) for Diaghilev and his Ballets Russes; early works with elements of Russian folk and church music, influenced by Rimsky-Korsakov, Tchaikovsky, and Debussy; stylistic simplicity and rigor in "The Soldier's Tale" (1913); From approximately 1920 to 1950, he entered a so-called neoclassical period, incorporating stylistic elements from various musical eras (again for Diaghilev, the ballets "Pulcinella" (1920), "Les noces" (1923), the staged oratorio "Oedipus rex" (1927); the ballet "Apollon Musagète" (1928); also the "Symphony of Psalms" (1930); and the opera "The Rake's Progress" (1951). After 1950, he experimented with twelve-tone technique and serial music. For each composition, he devised a unique order of tones ("Musical Poetics"). He also composed symphonies, instrumental concertos, piano and chamber music, and choral works. From the 1920s onward, he also worked as a conductor. Memoirs ("My Life", German edition 1958).



**Tschaikowski, Pjotr Iljitsch**; tl.: Čajkovskij, Petr Il'ič [tʃai'kəfskij, Russian: tʂij'kəfskij], German: Peter T., \* Votkinsk (Vyatka Governorate) 1840, † Petersburg (now Leningrad) 1893, Russian composer; 1866-78 teacher at the Moscow Conservatory; from about 1870 developed his own expressive style based on German Romanticism, which is Russian primarily in its rhythmic elements; inspired by, among others, Glinka, Mozart, and Italian opera; Major works: 7 symphonies (including the 6th, the "Pathétique"), ballets ("Swan Lake", "Sleeping Beauty", "The Nutcracker"), overtures ("Romeo and Juliet"), operas ("Eugene Onegin", 1879; "The Queen of Spades", 1890), concertos (Piano Concerto in B-flat minor, Violin Concerto in D major), chamber and piano music, songs.



**Valéry, Paul Ambroise** [French: vale'ri], \* Sète (Hérault) 1871, † Paris 1945, French poet; first encounters with Gide and Mallarmé in 1890/91, which later became crucial for him; member of the Académie française; professor of poetics from 1937; began writing in the 1890s, only returning to poetry in 1917 (in between, studies in mathematics and logic); characteristic of his symbolism, borne by classical formal rigor and sublimated in extreme intellectual self-discipline, are the important poems "The Young Fate" (1917, German translation 1960), "Palm Tree" (1919), and "The Cemetery by the Sea" (German translation 1925). The main subject of his poetry is the intellectual creative process of the poet; important essays with cultural-political, social and political themes in clear prose; "Charmes" (poems, 1922), "Mein Faust" (drama, German translation 1957), "Regards sur le monde actuel et autres essais" (1945).



**Verhaerēn, Émile** [frz. vērā'rēn], \*Sint-Amants 1855, † Rouen 1916, Belgian poet; began in the style of the Parnassians ("Les Flamandes," 1833), then wrote sensitive, sometimes hallucinatory poems; his later volumes of poetry are particularly characteristic, focusing on his social concerns and a visionary glorification of work, life, and nature in his Flemish homeland, including "Die geträumten Dörfer" (German translation 1911), "Toute la Flandre" (1904 ff.); also wrote dramas and prose.



**Webern, Anton von**, \* Vienna 1883, † Mittersill 1945, Austrian composer; theater conductor in Vienna, Danzig, Stettin, Prague, among other places; 1922-34 conductor of the Workers' Symphony Concerts of the City of Vienna and, from 1923, also of the Vienna Workers' Singing Society; 1927-38 at Austrian Radio; starting from the style of late Romanticism, W.'s development as a student and friend of A. Schöneberg led to twelve-tone technique, which he applied in a completely independent way; development of musical ideas with extreme concentration (the individual work often lasting only a few minutes, even just seconds); wide intervals intensify the expression; significant influence on the youngest generation of composers; orchestral and choral works, songs, chamber music.



**Wells** [engl. wēlz]: H[erbert] G[eorge], \* Bromley (now part of London) 1866, † London 1946, English writer; member of the Fabian Society since 1903, later resigned after disagreements with his friend G. B. Shaw; his work, which was sometimes strongly dogmatic, increasingly shows pessimistic features; initially tending towards Marxism, then an advocate of moderate socialist and pacifist thought, W. propagated a unified world state based on selfless, collective decision-making; his socially critical utopian novel "The Time Machine" (German translation 1924) is particularly important.



**Wilde, Oscar Fingall O'Flahertie Wills**, \* Dublin 1854, † Paris 1900, English poet of Irish origin; lived in London from 1879; extravagant lifestyle; sentenced to two years in prison in 1895 for deviant tendencies; lived in modest circumstances in Paris from 1897, addicted to alcohol; converted to Catholicism; advocate of art for art's sake and the most prominent representative of aestheticism in England; of his poetry, only the "Ballad of Reading Gaol" (1898, German translation 1906) is significant; influential especially... The witty, often sarcastic, and frivolous social comedies in the tradition of Sheridan's Anglo-Irish comedy and the comedy of manners (including "Lady Windermere's Fan," German translation 1902; "A Woman of No Importance," German translation 1894; "An Ideal Husband," German translation 1903; and "Be Earnest!", German translation 1903 and "The Importance of Being Earnest," German translation 1908); the tragedy "Salome" (1894, German translation 1903; set to music by Richard Strauss), originally written in French for Sarah Bernhardt; prose works, including fairy tales and stories, especially the posthumously published autobiographical work. T. „De profundis (German 1907, under the title „Aus der Tiefe“, German 1924) 1905 published book and the novel „Dorian Gray“ (German 1901); representative of ↑ decadent literature.



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