FRANKFURT, GERMANY

Städel Museum: Masterpieces

Twenty paintings from the Städel in Frankfurt, from Van Eyck and Bosch to Liebermann and Corinth



The Städel in Frankfurt has been collecting art for more than two hundred years. Its paintings run from the Renaissance to the modern period, with particular strength in German, Dutch and French art, and this selection covers that range. The famous names are here: Jan van Eyck's Lucca Madonna, Hieronymus Bosch's Ecce Homo, a portrait by Dürer, paintings by Monet and Max Liebermann's scenes of Amsterdam.

Less familiar painters make up most of the rest. Justus Juncker appears more often than anyone else, with a scholar's study, a kitchen interior and sparse still lifes of single fruits with insects. Johann Ludwig Ernst Morgenstern painted the Baroque and Gothic church interiors, and Ottilie Roederstein and Hanns Katz the portraits of women. Johann Georg Trautmann, Ferdinand Brütt and Jean-Bloé Niestlé contribute subjects as far apart as a fire at night, a stock exchange and deer in a landscape of decorative colour.

Artline chose these works from documented holdings at the Städel Museum, independently of the museum. A painting's inclusion here does not mean it is on display, since any of them may be on loan or in storage. Dates and attributions keep the qualifications given in the linked records.

Explore this selection in Artline

See the selected works alongside books and events from their period, or compare when the artists lived. The books and events provide context, not evidence of direct influence. Works without confirmed dates remain in this guide.

Artworks in context Who lived when?

artlines.org/guides/staedel-museum

The selection · 20

1. The Luncheon
   Claude Monet · 1868-1869
2. The Lucca Madonna
   Jan van Eyck · 1436
3. Ecce Homo
   Hieronymus Bosch · 1475-1480
4. Young Woman of the Fürleger Family with Loose Hair
   Albrecht Dürer · 1497
5. Helene Roederstein
   Ottilie Roederstein · 1890
6. Still Life with Apple and Insects
   Justus Juncker · 1765
7. Still Life with Pear and Insects
   Justus Juncker · 1765
8. A Scholar in His Study
   Justus Juncker · 1754
9. Young Woman in a Wicker Chair
   Hanns Katz · c. 1933–1934
10. The Courtyard of the Orphanage in Amsterdam
    Max Liebermann · 1881 – 1882
11. Carmencita
    Lovis Corinth · 1924
12. Conflagration at Night
    Johann Georg Trautmann · 1762–1769
13. Deer in a Japanese Landscape
    Jean-Bloé Niestlé · 1918
14. The Bitter Draught
    Adriaen Brouwer · 1630-1638
15. Houses on the Zaan
    Claude Monet · 1871-1872
16. In the Stock Exchange
    Ferdinand Brütt · 1891
17. Interior of a Baroque Church
    Johann Ludwig Ernst Morgenstern · 1792
18. Interior of a Gothic Church
    Johann Ludwig Ernst Morgenstern · 1793
19. Jewish Street in Amsterdam
    Max Liebermann · 1908
20. Kitchen Interior with Three Women
    Justus Juncker · 1750

01 / 20

The Luncheon

Claude Monet

1868-1869 · Städel Museum



Claude Monet. The Luncheon. Städel Museum, Frankfurt am Main. Public Domain Mark (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression. · Public Domain Mark 1.0

The picture is more than two metres wide, and the meal takes up much of it, with the tablecloth reaching almost to the viewer. The people gathered round the table are placed in a clear overall order, yet no shared conversation or gesture draws them together. For a domestic scene it is oddly quiet: each person seems held in a pause of their own.

Object source · Open artwork · Inventory: SG 170

02 / 20

The Lucca Madonna

Jan van Eyck

1436 · Städel Museum



Jan van Eyck. The Lucca Madonna. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

The Virgin sits on a throne in a red robe, holding the Christ Child close. Throne and robe establish her ceremonial importance, but the room around her is narrow, enclosed and entirely specific. Van Eyck describes its windows and small furnishings in material detail and gives the space real depth, so that the sacred figures occupy a room you could almost measure.

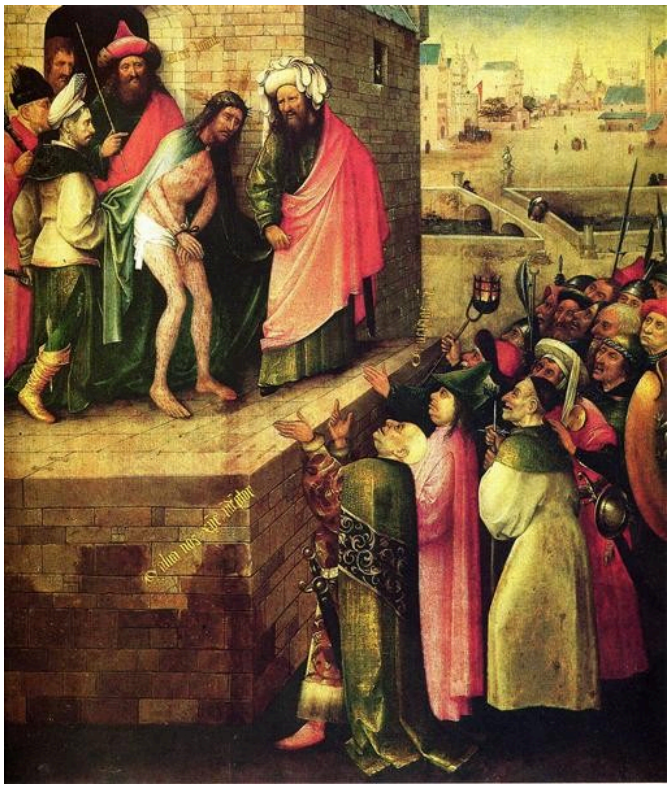
Object source · Open artwork

03 / 20

Ecce Homo

Hieronymus Bosch

1475-1480 · Städel Museum



Hieronymus Bosch. Here is a Man (Ecce Homo). Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

The title repeats the words Pontius Pilate spoke when he presented Christ to the crowd: 'Ecce Homo', Behold the man. Bosch raises Christ on a platform, set apart by the architecture that presses around him. Below, the crowd is packed tight, a mass of upturned faces and bright clothing. Its hostility comes through numbers and closeness, all those people crowded together and looking up at him.

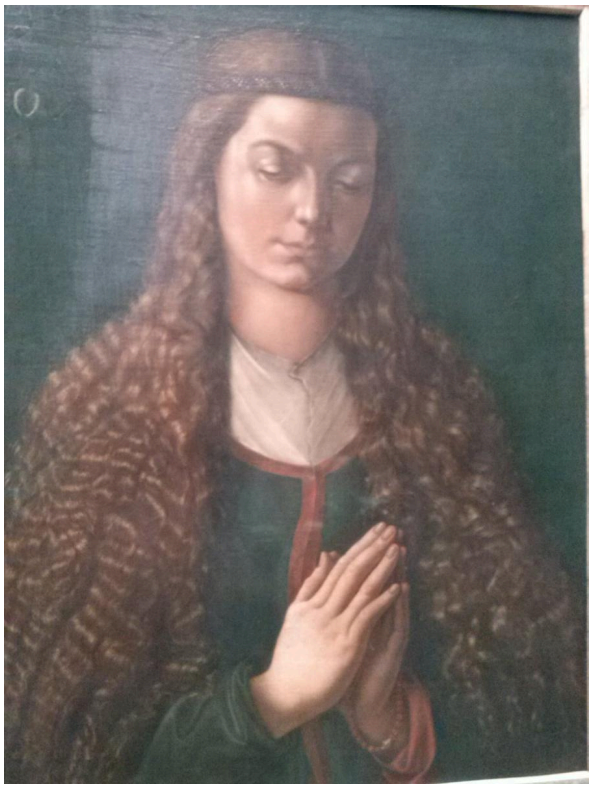
Object source · Open artwork

04 / 20

Young Woman of the Fürleger Family with Loose Hair

Albrecht Dürer

1497 · Städel Museum



Albrecht Dürer. Portrait of a Young Fürleger with Loose Hair. Image credit: Albrecht Dürer; Own work; Photographic credit: Sima Farshid. https://commons.wikimedia.org/wiki/File:Portrait_of_a_Young_Woman,_Albrecht_D%C3%BCrer_(1497).jpg. CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · CC BY-SA 4.0

The title singles out her loose hair, and so does Dürer. Her eyes are lowered and her hands joined, so the pose turns inwards, away from the viewer. The curls that fall around her face, by contrast, are described with great care, and the plain background keeps their outline clear. The hair, more than the face, seems to be what the portrait is really about.

Object source · Open artwork · Inventory: 937

05 / 20

Helene Roederstein

Ottilie Roederstein

1890 · Städel Museum



Ottilie Roederstein. Portrait of Helene Roederstein. Image credit: Ottilie Roederstein; Source credit: Städelmuseum, Frankfurt am Main. Wikimedia Commons. CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0). Resized and JPEG-compressed; selected source frame preserved. · CC BY-SA 4.0

A patterned green dress fills the lower half of the portrait with restless detail, and the face above it is steadier and more reserved. Roederstein joins the hands to anchor the pose and sets a pale hat between the head and the darker background. The pattern stays prominent without overwhelming the sitter.

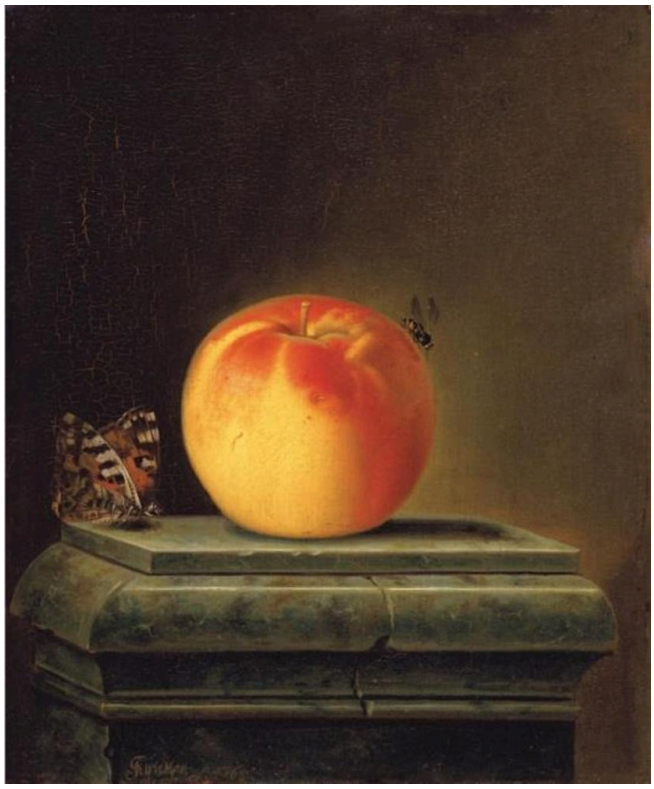
Object source · Open artwork · Inventory: 2037

06 / 20

Still Life with Apple and Insects

Justus Juncker

1765 · Städel Museum



Justus Juncker. Still Life with Apple and Insects. Image credit: Justus Juncker; Source credit: https://rkd.nl/nl/explore/images/281212. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

One apple, a few insects, a stone ledge. Juncker raises the apple on a stepped stone support, which gives it the formality of an object on display, and beside the tiny creatures near it the fruit looks substantial. Many fruit still lifes heap up abundance. This one keeps only the apple's outline and skin, and the small lives around it.

Object source · Open artwork · Inventory: 1614

07 / 20

Still Life with Pear and Insects

Justus Juncker

1765 · Städel Museum



Justus Juncker. Still Life with Pear and Insects. Image credit: Justus Juncker; Source credit: https://rkd.nl/nl/explore/images/281213. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Painted in the same year as the apple, this related work sets a pear on a similar stone ledge, with a butterfly and another insect close to the fruit and the cracked stone. With so little else changed, small differences carry weight. The pear's outline is less regular than the apple's and its form less balanced.

Object source · Open artwork · Inventory: 1615

08 / 20

A Scholar in His Study

Justus Juncker

1754 · Städel Museum



Justus Juncker. A Scholar in his Study. Image credit: Justus Juncker; Source credit: https://rkd.nl/nl/explore/images/254454. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Next to the bare ledges of Juncker's still lifes, the scholar's room is crowded with books and accumulated objects. Juncker gathers the light at the worktable and lets the edges of the room fall into shadow, so the clutter surrounds the working space without crowding into it.

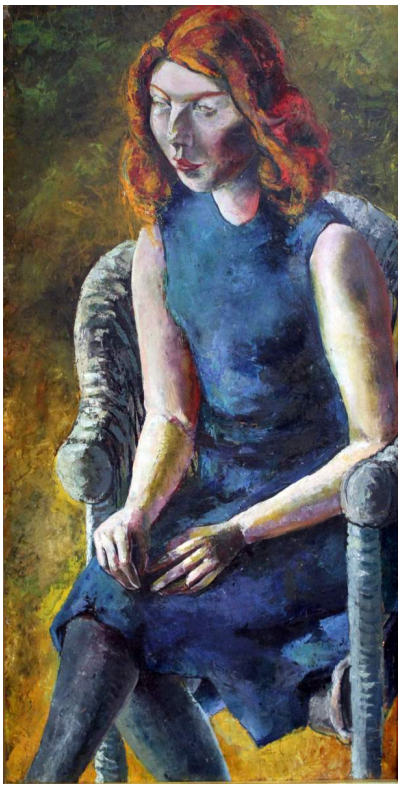
Object source · Open artwork · Inventory: 616

09 / 20

Young Woman in a Wicker Chair

Hanns Katz

c. 1933–1934 · Städel Museum



Hanns Katz. Young Woman in a Wicker Chair. Image credit: Hanns Ludwig Katz (1892-1940). Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

The wicker chair curves protectively around the young woman, yet the picture feels compressed. She sits upright and narrow, her hands kept close to her knees, while the composition presses in around her. Strong colour, in her red hair and blue clothing, keeps her distinct within it.

Object source · Open artwork · Inventory: 2254

10 / 20

The Courtyard of the Orphanage in Amsterdam

Max Liebermann

1881 – 1882 · Oil on canvas · Städel Museum



Städel Museum, Frankfurt am Main, Eigentum des Städelschen Museums-Vereins e.V.. Public Domain. Full source frame preserved; proportional resize and JPEG compression. · Public Domain

Matching uniforms mark the girls as members of an institution, but Liebermann does not line them up. Some stand and some sit, each pausing on her own along the shaded building, while overhead the sunlight breaks through the trees in uneven patches. The uniforms work in the painter's favour: because the clothes are alike, the differences in posture are easier to read.

Object source · Open artwork · Inventory: 1351

11 / 20

Carmencita

Lovis Corinth

1924 · Städel Museum



Lovis Corinth. Carmencita. Image credit: Lovis Corinth. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Around the face, Corinth's touch firms up just enough to keep the sitter from dissolving into the paint. Everywhere else the brushwork is loose and energetic. Strokes break up edges and solid forms, and in places the dress and the background almost merge into one restless surface.

Object source · Open artwork · Inventory: 2064

12 / 20

Conflagration at Night

Johann Georg Trautmann

1762–1769 · Städel Museum



Johann Georg Trautmann. Conflagration at Night. Image credit: Johann Georg Trautmann; Source credit: https://rkd.nl/nl/explore/images/275260. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

The fire is also the picture's source of light. It shows the damage it is doing to the buildings and catches small figures in its glow, and beyond its reach the darkness hides everything else. Trautmann pushes a tree into the bright area, breaking up the blaze so that it does not spread as one uninterrupted mass.

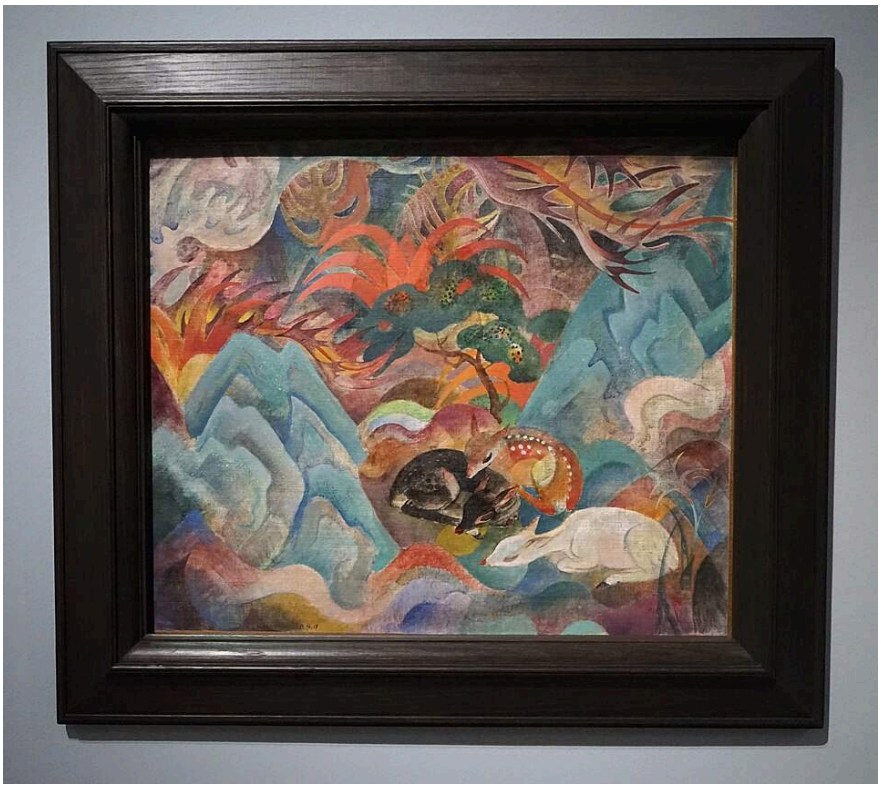
Object source · Open artwork · Inventory: 1339

13 / 20

Deer in a Japanese Landscape

Jean-Bloé Niestlé

1918 · Städel Museum



Jean-Bloé Niestlé. Deer in Japanese Landscape. Image credit: Carl Ha; Own work. https://commons.wikimedia.org/wiki/File:Jean_Blo%C3%A9_Niestl%C3%A9,_Rehe_in_japanischer_Landschaft,_1918.jpg. CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · CC BY-SA 4.0

The deer are easy to recognise, but the sharply coloured plants and ground around them follow no single consistent perspective. Niestlé arranges everything instead into a decorative pattern of curves and contrasts. The title names a Japanese landscape, but the picture makes no pretence of being a window onto any place.

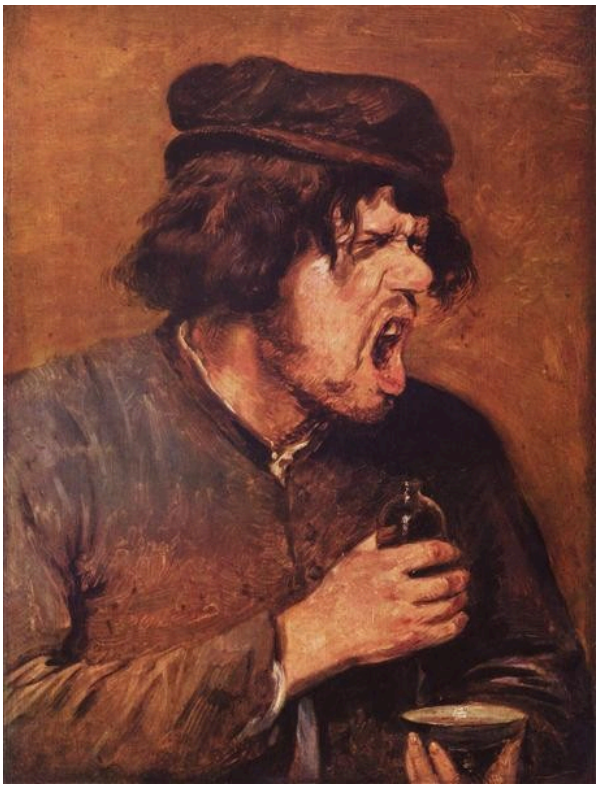
Object source · Open artwork · Inventory: SG 408

14 / 20

The Bitter Draught

Adriaen Brouwer

1630-1638 · Städel Museum



Adriaen Brouwer. The Bitter Drunk. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

Whatever the drinker has swallowed, it has wrecked any composure. The eyes narrow, the mouth opens and the hand grips the vessel. Brouwer makes this grimace the whole subject, and it is specific and vivid enough to carry the picture without the help of a larger story.

Object source · Open artwork

15 / 20

Houses on the Zaan

Claude Monet

1871-1872 · Städel Museum



Claude Monet. Häuser am Ufer der Zaan. Städel Museum, Frankfurt am Main. Public Domain Mark (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression. · Public Domain Mark 1.0

A row of green-fronted houses along the Zaan sets up a steady rhythm. In the water below, their reflections break into shorter, less stable strokes. Monet keeps the buildings solid, with firm edges, which makes it all the clearer how the reflections fracture and dissolve.

Object source · Open artwork · Inventory: 1385

16 / 20

In the Stock Exchange

Ferdinand Brütt

1891 · Städel Museum



In the Stock Exchange. Ferdinand Brütt; Städel Museum, Frankfurt am Main. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression. · Public domain

Brütt builds his stock exchange from small groups in conversation, figures turned close together and gestures only half-glimpsed. What is being said, and what is being traded, stays out of reach. Above them the high public interior gives the institution a physical scale that dwarfs the individual deals being struck below.

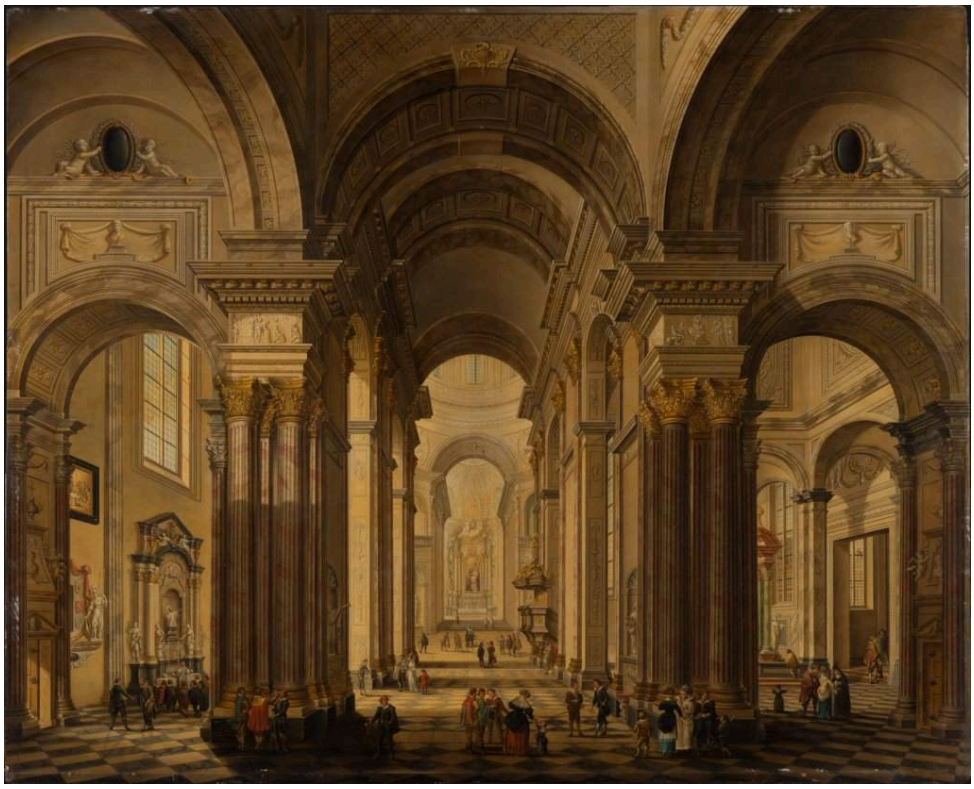
Object source · Open artwork · Inventory: SG 326

17 / 20

Interior of a Baroque Church

Johann Ludwig Ernst Morgenstern

1792 · Städel Museum



Interior of a Baroque Church. Johann Ludwig Ernst Morgenstern; Städel Museum, Frankfurt am Main. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression. · Public domain

Arches, columns and the central dome are linked so that the eye passes from one part of the church to the next, drawn through openings layered one behind another towards the far end. The forms are rounded and the space is expansive. Small figures show the scale, but the architecture is the subject.

Object source · Open artwork · Inventory: 609

18 / 20

Interior of a Gothic Church

Johann Ludwig Ernst Morgenstern

1793 · Städel Museum



Interior of a Gothic Church. Johann Ludwig Ernst Morgenstern; Städel Museum, Frankfurt am Main. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression. · Public domain

Morgenstern painted this Gothic interior a year after his Baroque church. Pointed arches and slender columns repeat down the building towards the distant altar, and the forms reach upwards. Beside the earlier picture the change is plain: the Baroque church is broad and rounded, and this one vertical and taut.

Object source · Open artwork · Inventory: 574

19 / 20

Jewish Street in Amsterdam

Max Liebermann

1908 · Oil on wood · Städel Museum



Städel Museum, Frankfurt am Main. Public Domain. Full source frame preserved; proportional resize and JPEG compression. · Public Domain

After the uniformed girls of the orphanage courtyard, Liebermann's other Amsterdam scene here is a crowd. There is no landmark building, only people around a street stall in the Jewish quarter, with brick façades running the width of the panel behind them. Bright touches pick out produce and small transactions within the darker mass of figures. Some of what is happening at the stall can be made out, but not all of it.

Object source · Open artwork · Inventory: SG 172

20 / 20

Kitchen Interior with Three Women

Justus Juncker

1750 · Städel Museum



Kitchen Interior with Three Women. Justus Juncker; Städel Museum, Frankfurt am Main. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression. · Public domain

As in his scholar's study, Juncker puts the strongest light on the work at the table, here falling on sleeves, utensils and ingredients. Each of the three women makes a different gesture, and their positions come from the shared task of preparing food, not from an arranged group pose.

Object source · Open artwork · Inventory: 2006

Comparisons across the selection

Some comparisons come ready-made: Juncker's apple and pear, Morgenstern's Baroque and Gothic churches, Monet's luncheon table and his houses by the river, and Liebermann's orphanage courtyard and his crowded street. Others cut across the list. The subjects vary greatly in scale, from a single piece of fruit and Brouwer's grimacing face to the high interiors of Brütt's stock exchange and Morgenstern's churches.

Further reading

Impressionism: A Centenary Exhibition

Anne Dayez, Michel Hoog and Charles S. Moffett · Read online or download · English

The catalogue of a major Impressionist exhibition, by Anne Dayez, Michel Hoog and Charles S. Moffett. It gives context for Monet's Luncheon and Houses on the Zaan, but has little to say about the older paintings or the German painters in this selection.

Museum website · Official collection guide

Sources and visitor information checked: 2026-10-12
