



Frederick August Wenderoth  
1819-1884

Seraskier, the riding stallion of Wilhelm II of Hesse-Kassel, with head groom, Withard, and a groom in Turkish costume

Oil on canvas signed with monogram 'AW' and dated 1843

Dimensions : 44 x 58 cm

Dimensions : 17.32 x 22.83 inch



Dimensions with frame : 69 x 83 cm  
Dimensions with frame : 27.17 x 32.68 inch

When he realized this painting, the young 24 years artist was very well-integrated at the court of Hesse Kassel thanks to his mother who was a lady-in-waiting there. The piebald stallion Seraskier was bred in 1826 in the Beberbeck stud from two Arab horses in the possession of Wilhelm II of Hesse. The gentleman kneeling before the stallion has been identified as head groom, Withard. The Turkish gentleman is believed to have been the groom responsible of Seraskier. This stallion was renowned for its outstanding intelligence, endurance and speed and hailed as the best and noblest horse in Hesse. He served as the Elector's riding stallion until the summer of 1843 when this scene was painted. The animal, possessed of a "hefty temperament", refused to let any but the most accomplished riders stay in the saddle, a fault which eventually caused it to be 'decommissioned' from the royal stud and sold to Captain von Eschstruth zu Kassel. The stallion was since sold to G. Windemuth, Chief Police Commissioner ("his 112th, and last, horse") and several others after him, all of whom found the horse too difficult to manage.

Wenderoth painted the picture for his own use and requested that the stallion be brought to the Bellevue studio

on 8-10 occasions for the purpose. Upon completion the painting was exhibited at the Hessische Kunstverein, whose committee bought it for 35 Louis d'Or. Subsequently auctioned, the work was bought by Court Buildings Inspector Gottlob Engelhard who, in turn, sold it to G. Windemuth, the stallion's former owner.



## Biography

Frederick August Wenderoth was born in 1819 in Kassel, Germany. The son of painter Carl Wenderoth, he received an artistic education at an early age and became an accomplished sketch artist. He continued his formal instruction under the tutelage of Professor Frederick Mueller at Hesse Kassel's Academy of Fine Arts. By age 18, the young man was a popular art teacher of young maidens at the court of Hesse Kassel, where his mother had long served as a lady-in- waiting. In 1846, Wenderoth began studying in Paris with renowned portrait painter Leon Cogniet until the French Revolution intervened two years' later. He resumed an old Kassel Academy acquaintanceship with painter Charles Christian Nahl and his family. When the Nahls relocated from Paris to New York, Wenderoth accompanied them.

Settling in Brooklyn, Frederick Wenderoth exhibited paintings at the American Art Union, but in 1851, decided to travel to San Francisco for what turned out to be a futile search for gold. However, he became captivated by the miners, and sketched several drawings from which he made daguerreotypes. By year's end, he and his friend Nahl went into business in Sacramento, where they specialized in portraits, wood engravings, and lithography. After sailing to Australia, Wenderoth officially became a member of the Nahl family by marrying his friend Charles's half sister Laura. In 1857, the couple settled permanently in Philadelphia, but their happiness was short-lived when the young lady and her newborn baby died the following year. The grieving widower found solace in his work, finding lucrative and prestigious employment as a daguerreotypist and illustrator for Harper's Weekly. Many of his paintings, such as the "Battle of Gettysburg," became successful photographic reproductions.

Mr. Wenderoth's first love was painting, but he also immersed himself in exhaustive photographic experimentation. He developed the ivorytype portraiture and is credited with inventing the photozincographic process, in which after capturing an image in ink, it would be transferred to zinc, from which a plate would be made. He also invented the 'Argento- picture,' which was an interesting marriage of daguerreotype and paper photograph, in which a printed carbon print is subsequently mounted on a metal plate, producing visually attractive effects. The process could be completed within a half hour and readied for immediate delivery as opposed to the conventional daguerreotype process, which could take a week or more to complete. Another attractive feature was that it could generate an infinite number of productions.

Painter, daguerreotypist, and inventor Frederick Wenderoth died of tuberculosis in Philadelphia in 1884.