

## The painter John Quincy Adams and the B urglgut

This article examines the connections between the *B urglgut*, home of the *University of Vienna's Summer School*, and the Austrian-US-American painter John Quincy Adams (1873–1933). Adams is a distant relative<sup>1</sup> (but not a direct descendant) of the 2<sup>nd</sup> (John Adams 1735–1826) and 6<sup>th</sup> American President (John Quincy Adams 1767–1848), after whom he was named. In 1901 Adams married Stefanie Sobotka (1881–1952) and was thus the son-in-law of the long-time *B urglgut* owners Moritz and Sofie Sobotka and a frequent guest. His two daughters Gladys (married Frank, 1902–1932) and Harriet (married von Walderdorff, 1905–1999, the owner of the famous *Goldener Hirsch* hotel and restaurant in Salzburg) spent almost every summer of their childhood with the grandparents at the *B urgl*. Adams painted portraits of several members of the Sobotka family and also worked as artist at Lake Wolfgang (plein air painting) where he was also active in sports<sup>2</sup> (ski tours, sailing). From 1919 Adams himself owned a small house in St. Gilgen on Lake Wolfgang.

### The B urglgut

The *B urglgut*<sup>3</sup> comprises an approximately 80-hectare estate, which mainly includes the 200-metre-high *B urglstein*, a wooded rock that slopes steeply into Lake Wolfgang, as well as land along the *Ischler Ache*, a creek that forms the outflow of Lake Wolfgang. The *B urglgut* was originally church property. In the course of the Josephine Reforms, church property was nationalized and incorporated into the *Religionsfonds*, in the *B urgl* case into the Mondsee dominion, office St. Wolfgang. The *B urglgut* was separated out from this in 1810 and sold. After various owners, the *B urglgut* came after 1870 into the possession of the Barons of Malowetz, an old Bohemian noble family. Elvira von Malowetz (1818–1886) and her son Ernst von Malowetz (1853–1902) were the last Malowetz owners of the *B urgl*. Ernst sought to market the estate to tourists and had two villas built for this purpose in 1890–1892 (Grand Villa and Mountain Villa), which he rented out during the summer months.

<sup>1</sup> Their common ancestor was Henry Adams of Somerset (1583-1646). See: J. Gardner Bartlett, *Henry Adams Genealogy*, New York 1927, pp.80-94; *New England Historical & Genealogical Register*, 14:360-63; *Burke's Presidential Families of the United States of America*, London, 1975.

<sup>2</sup> Quite unusual for an artist of his time, Adams was an avid sportsman, including fencing (at the level of international competitions), an alpine ski pioneer (co-founder of the first Vienna winter ski club and ski-instructor), an avid golfer and sailor and also early automobile racer. As such, Adams led a lifestyle comparable to his affluent clientele from the upper bourgeoisie and the aristocracy.

<sup>3</sup> For a comprehensive history of the B urglgut, see: Christian Kloyber and Christian Wasmeier, *Das B urglgut von der Gro sb urglichkeit zur Restitution*, Studienverlag, Innsbruck, 2011, 575 pp.

From 1897 onwards, the Jewish industrialist family Sobotka<sup>4</sup> rented the Grand Villa during the summer months. After the death of Ernst von Malowetz, Moritz Sobotka (1843–1918) acquired the *Bürglgut* in 1903, which then remained in the Sobotkas' possession until 1929/1931 and served as the center of the Sobotka extended family (Moritz and Sofie Sobotka had 9 children). The Sobotkas significantly invested into the *Bürglgut*, building additional villas to host guests (Forest and Lakeside Villas), greenhouses, garages, tennis courts etc. and also helped the community of Strobl modernize its infrastructure. Sofie and Valentin Sobotka (co-owners since 1922) sold the *Bürgl* in economically difficult times to the Prague industrialist Hans (1895–1968) and Eva (1901–1993) Petschek, Moritz' and Sofie's granddaughter<sup>5</sup>. Aryanized in 1938 and used as a maternity home and accommodation for Nazi bigwigs (including war criminal Ernst Kaltenbrunner) during the Nazi regime, the *Bürglgut* was restituted to Hans Petschek in 1948 and then served as a refugee home and summer camp. In 1955, Hans Petschek sold the *Bürglgut* to the Republic of Austria. Since then, it has been used as an educational institution and as the site of the *University of Vienna's Summer School*.

### The painter John Quincy Adams (1873–1933)

John Quincy Adams was born in Vienna on December 23, 1873. His father was the American opera singer Charles Runey Adams (1834–1900), who was a heldentenor at the *Imperial and Royal Court Opera*. His mother was the Hungarian singer Nina Bleyer (1835–1899). In 1879, the family moved to Boston, where Adams attended school and obtained American citizenship<sup>6</sup> in addition to his Austrian one. In 1886 the parents separated and Nina Bleyer/Adams returned with the children to Vienna, where Adams continued schooling and was first trained at the private Scheffer painting school in 1891. From 1892 he studied at the *Academy of Fine Arts Vienna*, Schillerplatz, from which he graduated in 1896. He completed his training as a painter in 1897–1898 at the *Munich Academy* and at the *Academie Julien* in Paris.

In 1902, Adams was accepted into the *Cooperative of Fine Artists of Vienna*

<sup>4</sup> For a history of the Sobotka family and the *Bürglgut* see: Valentin Sobotka, *Ways and Issues Retraced*, self-published, Berkeley CA, 1980, 216 pp.

<sup>5</sup> In 1929, Hans and Eva Petschek, relatives of the Sobotka's (Eva was Moritz' and Sofie's granddaughter) acquired the *Bürglgut* with the exception of the Grand Villa, which also became their property after the death of Sofie Sobotka (1851–1930) in 1931. In fact the Petscheks (and their descendants still today) did not consider this change of hands as a discontinuity, considering the *Bürgl* remaining within the family. As the Petschek guest book attests, the *Bürglgut* remained a hospitable home for all Sobotka-Epler and Petschek-Robitschek family branches.

<sup>6</sup> As artist member of the War Press Quarters, i.e. as a member of the Austro-Hungarian army, he lost his US citizenship when the USA entered the First World War (declaration of war on Austria-Hungary on December 11, 1917).

(*Künstlerhaus*), where he received all the awards possible and was elected deputy chairman in 1906–1908 and in 1914 and regularly took part in the *Künstlerhaus* group exhibitions from 1901–1928. He established himself as the leading portraitist of Viennese society after his 1908 portrait of Prince Johann II. Liechtenstein caused a sensation (and his leading competitor Philip Alexio de László [1869–1937] had moved to London). Adams's social acclaim culminated in his 1914 portrait of Emperor Franz Joseph I., the last the old monarch would actually sit for. Adams's artistic *oeuvre* comprises more than 500 paintings for which the author is publishing an annotated online catalogue raisonné. See: <https://english.jqadams.art>

During WWI, Adams served as “war painter” in the *War Press Corps* and painted numerous landscapes, military subjects as well as portraits spanning from the last Emperor Karl all the way to Tyrolean soldiers on the Dolomite front. After the war Adams exclusively focused on portraiture and spent most of his time, between 1929 to 1932, in the US portraying a wide range of members of the US elite including inter alia Yale faculty, the Secretary of the Navy, senators, bankers and industrialists, and their wives. Adams returned ill to Vienna at the turn of 1932/33 and died of stomach cancer on March 15, 1933. He is buried in an honorary grave at the *Vienna Central Cemetery*.

Artist Adams, who during his lifetime was highly acclaimed and commanded high prices at par with those Gustav Klimt charged his wealthy clients, is today largely forgotten. Adams is best remembered in upper bourgeoisie and aristocratic circles who treasure his captivating and elegant portraits of their ancestors. But Adams' artistic portfolio was much more diverse, including Dutch genre scenes with somber color palettes and subjects, *Jugendstil*-inspired *plein air* nude studies, historical scenes, as well as at the time highly original but also controversial subjects like a surgeon (Prof. Wertheim, also a *Bürgl* guest) performing a gynecological operation or ironic depictions of the people and practice of the Viennese art world around 1900.

### **The artist at the *Bürgl* and at Lake Wolfgang**

There are basically no written records from the artist himself, so to trace the visits of Adams and his family to the *Bürgl* relies on documents, photographs and written accounts of contemporaries. Invaluable have been the *Bürgl* guestbooks of the Sobotka and Petschek families that were made kindly available by family descendants. The Sobotka guest book covers the period 1904 to 1930, with the Petschek guestbook covering the period 1931 to 1937. A characteristic of the Sobotka guestbook is that the family itself did not write entries, but only

their visitors<sup>8</sup>. Therefore, there is no personal entry of Adams in the guest-book. But he is mentioned several times suggesting visits in 1905 (where reference is made to Adams winning a sailing regatta), 1907 (New Year's Eve, where the mysterious guest book signature "Quintus" can be identified as the artists' signature), 1908 (family photo), 1909 (a visit documented by an autograph signed on *Bürgl* stationary) and 1911/12 (where the family proudly takes notice of Adams portraying Prince Adalbert, the son of the German emperor). 1911 is the year of greatest artistic interest in the Adams-*Bürgl* connection with Adams' *plein air* nude studies on Lake Wolfgang, documented by photographs that can be located at the *Bürglstein* (identification courtesy of Christian Kloyber, cf. Figure 1). It attests to the liberal attitude of the Sobotka family to host the artist for this endeavor which was definitively *risqué* at its time<sup>9</sup> and possible only in the wee early morning hours, whose golden light gives the studies a special artistic appeal. The last record of a visit is documented in the *Imperial War Archives* in Adams' file of the *War Press Quarter*<sup>10</sup> where he applied and received permission for a one month leave in Gmunden in 1916. John Quincy and Stefanie Adams separated in 1919 and divorced in 1920, so further visits are neither documented nor likely (also not when ownership passed on to the Petschek family in 1931 – Adams' daughters Gladys and Harriet however continued visits to the *Bürgl* often as guests of the Petschek family).

In 1919 Adams bought a piece of land on Lake Wolfgang in the village of St. Gilgen and had a prefabricated log structure imported from Sweden erected there (Address: Lienbacherweg 1). The house was moved to a new location (Wenglstrasse 2) in 1944 by a new owner<sup>11</sup> and survived until recently before being demolished to make way for a more lucrative investment. The location

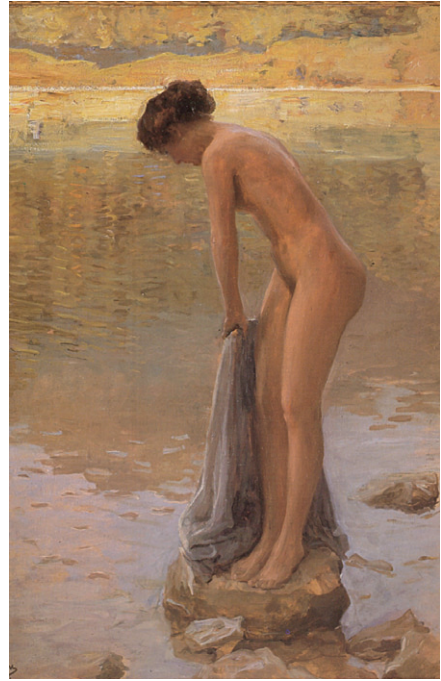
<sup>7</sup> The Petschek guest book contains further entries spanning the period 1971 to 1993 when the Petscheks spent summers in Austria on the Attersee in a rented villa. The book concludes with the signatures of all those attending a memorial service for Eva Epler Petschek Newman (1901-1993) in 1993, marking the end of the Sobotka-Petschek hospitality at the *Bürgl* and beyond.

<sup>8</sup> There are two exceptions: a joint entry of family members celebrating New Year in 1907/08, including a proud 11-year old Valentin acting as host in absence of the parents, Ernst and Alice Hauser, Steffy Adams, and a mysterious "Quintus", believed to be John Quincy Adams; and a joint entry with signatures by family members on occasion of the 70th birthday of the matriach Sofie Sobotka in 1921, where 22 family members signed to document this special occasion including Stefanie/Steffy (now Adams' divorced wife) and their two daughters Gladys and Harriet.

<sup>9</sup> Readers are reminded of the scandal surrounding Eduard Monet's *Le Déjeuner sur l'herbe* from 1863 also figuring a female nude in a forest setting, with dressed male companions (now in the musée d'Orsay in Paris), which however was painted in his studio and not *plein air*.

<sup>10</sup> Österreichisches Staatsarchiv, Kriegspressequartier Akten, AT-OeStA/KA FA AOK KPQ Akten 26.

<sup>11</sup> The painter and graphic artist Alfred Gerstenbrand (1881-1977), first rented the house from Adams' widow Frances Adams and purchased it at a later date (most likely at the time of Frances Adams' emigration to the US after 1938).



**Figure 1.** Left: Photo of a 1911 risqué plein air painting session on Lake Wolfgang below the Bürglstein (the current wooden path around the Bürgl connecting Strobl and St. Wolfgang did not exist yet). Source: Private photo album of the artist, courtesy of his grandson Count Johannes Walderdorff, Salzburg.

Right: The completed nude study, oil on canvas signed J. Q. Adams Strobl 1911. [JQAW# G\\_1911\\_070](#). Unknown private collection, USA(?).

of St. Gilgen (as opposed to Strobl next to the *Bürglgut*) was most likely determined by Adams' passion for sports in general and sailing in particular. St. Gilgen hosted the first sailing yacht club (Union Yacht Club UYC) on Lake Wolfgang, founded in 1901, where Adams served as President from 1909–1910, and St. Gilgen also offered the infrastructure to maintain, repair, and store sailing yachts, including the ones owned by the artist. His first boat was named “*Gladys*” (after his oldest daughter), his second, larger boat Sonderklasse S41 was named “*Jugend*”. It is interesting to note that both boats still exist today, taken care of by new owners and sailing enthusiasts. Although St. Gilgen and its landscape left no trace in Adams' artistic *oeuvre* as Adams after WWI focused solely on portraiture, it provided nonetheless a social network of wealthy summer guests, some of whom were portrayed by the artist.<sup>12</sup>

<sup>12</sup> Noteworthy are particularly the portraits of the two sisters née Morawitz, Nolly von Seemann from 1912 (still with the family) and Thea Urban-Emmrich from ca. 1919 (lost), as well as a boy portrait of Teddy Blyth (Belvedere, Vienna), all owning residences in St. Gilgen.

## Portraitist of the Sobotkas

The Sobotka family<sup>13</sup> traces its roots to Jewish tenants of feudal estates in today's Czechoslovakia (then part of the Habsburg monarchy) that rented and operated facilities for malt production and alcohol distillation from/for their feudal landlords. 1848 and 1867 started and completed the religious and economic emancipation of the Jewish population in the Austro-Hungarian monarchy which led to a widespread migration to urban centers, in particular Vienna, and to a wave of entrepreneurship, particularly in new industries and sectors such as banking, railroads and industrial manufacturing (the so-called "*Gründerzeit*"). Valentin Franz Sobotka (1810–1892) sent three of his four sons to Vienna to obtain education and seize the new opportunities: Moritz (1843–1918), Gustav (1845–1919) and Ignaz (1853–1909). Ignaz became a medical doctor, Gustav a chemical engineer (who emigrated to the US in 1880, leaving a valuable patent to Moritz' starting malt production business), while Moritz pursued a business career, first working in a company of the Jewish industrialist Gustav Freiherr von Springer (1842–1920) and then for the grain merchant Leopold Brum (1816–1899). In 1884, Moritz and his partner Jakob Hauser (1839–1915) formed (with the financial assistance of von Springer and Brum) Hauser & Sobotka and built a manufacturing plant in Stadlau in the outskirts of Vienna. Later renamed "The First Vienna Export Malt Production Company Hauser & Sobotka", it would become the largest manufacturer of malt of the monarchy. Its main customers were breweries and bakeries (with a novel liquid malt rising agent, based on Gustav Sobotka's Diamaltin patent). Hauser & Sobotka also produced "Kathreiner" malt coffee and (under license) the instant drink "Ovomaltine" (containing inter alia malt, milk powder and cocoa) that became well-known household staples. The manufacturing plant in Stadlau expanded rapidly and was complemented by a second plant in Moric, Bohemia (see Figure 2). The company also expanded internationally with subsidiaries in Germany (1902), the United Kingdom (1905), the USA (1906) and France (1911). The economic success of the company made both Jakob Hauser and Moritz Sobotka very wealthy. In 1910 they are listed amongst the 500 richest Viennese according to their taxed income with about 150,000 Kronen each.<sup>14</sup> The company remained under control of the Hauser and Sobotka families until 1938, when the families were forced to sell their shares, and the company was renamed into *STAMAG (Stadlauer Malzfabrik Aktiengesellschaft)*. *STAMAG* (since 1973 owned by a German company) continues to operate the Stadlau facility to this very day.

<sup>13</sup> See Valentin Sobotka *Ways and Issues Retraced* 1980, footnote 4.

<sup>14</sup> Source: Roman Sandgruber, *Traumzeit für Millionäre*, 2013, Styria Verlag, Wien, Graz. 150,000 Kronen equaled 150 times an annual salary of a (highly) skilled worker. In today's money 150,000 Kronen equal approximately 1 Million Euro.

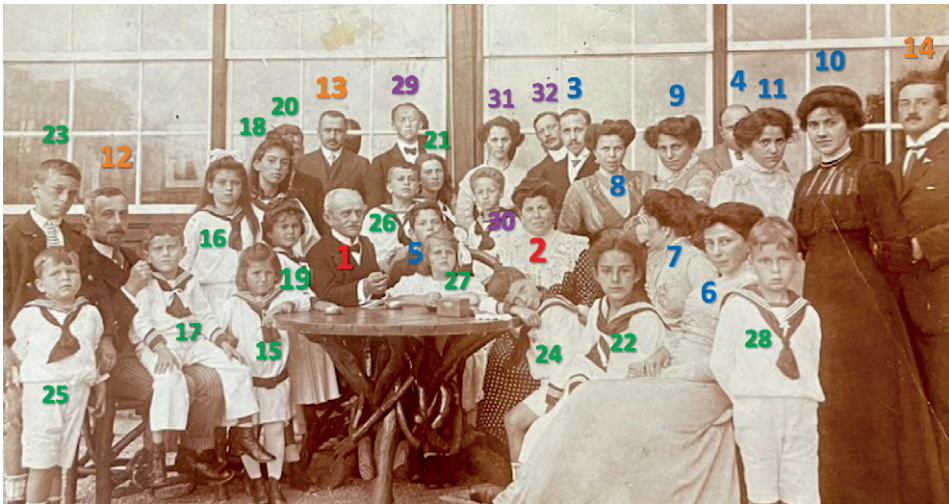


**Figure 2.** The origin of the the family's wealth. Promotional poster painting for the Hauser & Sobotka First Vienna Export Malt Production Company. Oil on canvas signed  $\phi$  Adams 1901 (J Q entwined). JQAW# G\_1901\_070. STAMAG Vienna. According to oral tradition, the cheerful lady was painted after Stefanie Sobotka-Adams. In the background the two sprawling factories in Stadlau (Vienna) and Moric (Bohemia) are shown. The work was commissioned by the Sobotka family in support of the young artist that married Stefanie Sobotka in 1901.

A specific feature of the Jewish bourgeoisie and the aristocracy at the time was their dynastic marriage pattern, i.e. multiple marriages among two families that reinforced their economic, social and personal relationships.<sup>15</sup> Jakob Hauser and Moritz Sobotka each married a daughter of their financial supporter Blum. In turn Moritz's brother Ignaz married a daughter of Jakob Hauser, and Moritz's daughter Alice married Jakob's son Alfred Hauser. Religious conversions to the religion of the partner were frequent and accepted (Stefanie Sobotka converted to Protestantism before her marriage to John Quincy Adams). Family ties were thus closely knit and the *Bürglgut* provided the ideal setting to maintain and to enhance ties within the extended network of family, friends, and business partners.

<sup>15</sup> Also two sisters of John Quincy Adams married two brothers from the Teltscher family, as did two Gellert brothers marrying two Petschek sisters.

Figure 3 gives an overview of the extended Sobotka family as shown in a photograph from August 15<sup>th</sup> 1908 in front of the Grand Villa of the *Bürglgut*. (Mid-August was the key date for the Sobotkas at the *Bürgl*. August 15<sup>th</sup> (a Saturday in 1908) being a traditional religious holiday and the wedding anniversary of Moritz and Sofie, followed by August 18<sup>th</sup>, the emperor's birthday, also a public holiday (a Tuesday in 1908). So even the busiest family members could travel to the *Bürgl* for a short extended weekend.) In the context of this article Stefanie/Steffy Sobotka-Adams (9), John Quincy Adams (14) and their two daughters Harriet (15) and Gladys (16) as well as Eva Eppler (19)<sup>16</sup>, who later married Hans Petschek, the *Bürgl* owner after 1929/1931, are particularly noteworthy.



**Figure 3.** Photograph (Source: Petschek family archives) of the extended Sobotka family (32 members) in front of the Grand Villa at the *Bürgl* August 15<sup>th</sup> 1908. Members are identified by numbers and their relationship (denoted by color code) to **Moritz Sobotka 1843–1918** (1) and **Sofie Sobotka née Brum (1851–1930)** (2):

**Children:** Han(n)s (3), Felix (4), Valentin (5) Sobotka, Gabriele (Mitzi) Epler (6), Alice Hauser (7), Irma Winter (8), Stefanie Adams (9), (Ger)Trude Pachhofer (10), (Jose)Fine Kahler (11).

**Children-in-law:** Max Epler (12), Otto Winter (13), John Quincy Adams (14);

absent/not yet family members: Alfred Hauser (31?), Rudolf Pachhofer, Erich Kahler, Margarethe (married to Han(n)s) Sobotka, Eileen Margaret (married to Felix) Sobotka, Fenza Sobotka (1<sup>st</sup> wife of Han(n)s).

**Grandchildren:** Harriet (15) and Gladys [or Eva Epler?] (19) ADAMS; Hermann (17), Anna (18), Eva [or Gladys Adams?] (16), Franz (20), Edith (21) and Maria (22) EPLER; Ernst (23), Wolfgang (24) Hauser; Peter (25), Robert/Robby (26), Hedy/Liselotte (27), und Ferdinand/Fery (28) Winter. Not yet born: Stephen, Natasha (after Valentin) Sobotka.

**Nieces/Nephews:** Walter (29), Harry (30), und Marianne (31) Sobotka (after Dr. Ignaz Sobotka); Alfred (32) (after Hermine Pollak née Sobotka) or possibly Alfred Hauser.

<sup>16</sup> The attribution in the photo to Eva Epler and Gladys Adams in the original identification key to the photo from the Petschek family archives is perhaps implausible. Eva Epler was one year older than Gladys Adams but appears much shorter. It is possible that the two girls were misidentified in the photo key and (19) in fact shows Gladys Adams and (16) Eva Epler.



Figure 4 shows a corresponding family photograph of the Petschek family from a later date: 1964. Despite living in the USA, the family maintained the traditions from the *Bürgl*: “*Sommerfrische*” (country sojourn during summer) with family and friends for reconnecting and social and intellectual exchange – a tradition that continues with the *Summer School* of the *University of Vienna* each summer at the *Bürgl* to this very day. Each year, photographs of *Summer School* participants document their joint experience in a unique setting. The historical photos of the original owners of the *Bürgl* are shown here as a memory to the families, whose members alive in 1938 suffered racial persecution after the annexation of Austria and the Czech Republic and had to emigrate to the USA. Portraits of Sobotka family members by the artist (there are none known of the Petscheks) are shown in the appendix in the online version of this article, both as a documentation of the artistic legacy of the artist as well as a living memorial to the *Bürgl* inhabitants of times gone by.



**Figure 4.** Photograph of The Petschek family (18 members) from 1964 in Unterach/Attersee. Family members are identified by numbers and color code:

**1** Hans (1895–1968) and **2** Eva née Epler (1901–1993) Petschek with their children and in-laws, and grandchildren

Children and in-laws: **3** Albert & **4** Marilyn; **5** Harry I & **6** Barbara; **7** Marion & **8** Harry II; Grandchildren: **9** Evelyn, **10** Rolfe, **11** Elaine, **12** Mark; **13** Dell, **14** Bruce, **15** Kim, **16** Philip, **17** Tristram, **18** Lisa.

Source: Petschek family archives

## Conclusion

To conclude this discussion on the history of the *Bürgl* and the Sobotka and Petschek families, Figure 5 shows the portrait that represents the highest social acclaim an artist could achieve in the time of the monarchy: a portrait of the Emperor Franz Joseph I. by John Quincy Adams from January 1914.



Figure 5. 1914 portrait of Emperor Franz Joseph I. Oil on canvas signed John Quincy Adams Schönbrunn I. 1914. [JQAW# P\\_1914\\_010](#). Belvedere Vienna Inv.No. 2633 open content.

The portrait is historically significant as it was the last one the old emperor sat for in a live sitting session in *Schloss Schönbrunn*. It is reported that Franz Joseph actually hated portrait sitting as he abhorred the traditional method of first measuring carefully all proportions of head and body, which was apparently a physical contact too close for the comfort zone of the emperor (a handshake was considered an exceptional sign of distinction, normally awarded only to the highest aristocracy). Adams did not use this preparatory technique, instead started painting immediately after a first rough sketch on the canvas, and entertained his sitters with small-talk. In an interview his daughter characterized him as a “charming causeur” (a fluent and often witty talker or conversationalist), which Franz Joseph reportedly greatly appreciated. Adams was awarded the honorary title Professor by Franz Joseph’s young successor Emperor Karl in 1917 as a sign of “highest appreciation”. Karl also ordered a copy

of the 1914 portrait of Franz Joseph to be made by Adams (work from 1916, also in the *Belvedere* Vienna).

The reign of Franz Joseph I. spanned close to 70 years (1848 to 1916), and it was in this period that the Jewish population was emancipated religiously and economically, opening unprecedented possibilities for their economic and social upward mobility and for their contributions to the cultural and artistic blossoming of Austria which we associate with the *Fin-de-Siècle* before and after 1900. The emperor was the stalwart of this emancipation and upward social mobility of Jews (as evidenced also by numerous nobilitations). After the end of the monarchy (with all its well documented problems and issues, including an ossified emperor) such a stable stalwart no longer existed, ultimately giving rise to an ever larger anti-Semitism that ended in the cataclysm of the *Shoa*. As Felix Sobotka in an entry to the *Bürgl* guestbook wrote nostalgically in 1919: “Here [in Strobl] we still sing the ‘Gott erhalte’ [God save the emperor, the monarchy’s anthem written to music of Joseph Haydn] and miss the *Marseillaise*.”

**Arnulf Grubler**

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### About the author:

**Arnulf Grubler** (Grübler), born 1955 in Graz, joined the renowned *International Institute of Applied System Analysis (IIASA)* in Laxenburg (Austria) in 1976 to work with the Energy Systems Program, served as Acting Program Director of the Transitions to New Technologies Program from 2010 to 2020, and is currently Emeritus Research Scholar. From 2002 to 2017, he was Professor in the Field of Energy and Technology at *Yale University*, New Haven (USA). Since 2020, he holds an Honorary Professorship at the *Montan University*, Leoben (Austria) for Sustainable Development.

Prof. Grubler has been serving as Lead and Contributing Author and as Review Editor for the Second, Third, Fourth, Fifth, and Sixth Assessment Reports of the *Intergovernmental Panel on Climate Change (IPCC)*, co-recipient of the 2007 Nobel Peace Prize).

In 2008, Prof. Grubler opened the first *Sommerdiskurs* with a most inspiring Keynote speech on Climate Change. He is a collector of paintings by John Quincy Adams and the author of an online catalogue raisonné of John Quincy Adams’ paintings: <https://english.jquadams.art>.

## Appendix: Family Portraits in chronological order



A-1. 1901 Alice Hauser née Sobotka (1873–1963), pastel on canvas signed J. Q. Adams. 1901 [JQAW# P\\_1901\\_010](#). Belvedere, Vienna, open content.

First Sobotka family portrait by the artist in the year of his marriage with Stefanie Sobotka, the sister of Alice Hauser. Captivating by the unusual, clever posture and the masterly use of the pastel technique. The painting's fate during 1938–1945 remains unknown. It was bequeathed to the Belvedere museum in 1952 by a colleague of Alfred Charles Hauser (1870–1948), who was also in exile during the Nazi period. The Hauser family (Alice, Alfred and their two sons) were racially persecuted and forced into exile in the USA.



A-2. 1902 Boy portrait in sailor suit, pastel on paper on canvas signed John Q. Adams. (1)902 JQAW# P\_1902\_040. Private collection, Austria.

Dating and style of this boy portrait have a number of similarities with the Alice Hauser portrait and thus likely depict a member of the Sobotka family. It is believed that the sitter is the later MIT professor Ernst Alfred Hauser (1896–1956) son of Alice Hauser, or possibly his cousin, Franz Valentin Epler (1894–1918), who perished in World War I.



A-3. 1902 Painter's wife and daughter Gladys, pastel on paper signed John Q Adams (1)902  
JQAW# P\_1902\_030. Private collection, Austria.

This intimate pastel shows the artist's wife Stefanie Adams née Sobotka (1881–1952) and their first born daughter Gladys (married Frank) (1902–1932), who died young in a tragic car accident.



A-4. 1905/06 Steffy (Stefanie) Adams, oil on canvass signed John Quincy Adams (1)906(?)  
JQAW# P\_1906\_020. Belvedere Vienna Inv.#736, war loss (painting disappeared from safe storage during WWII).

An unfortunately lost portrait, much acclaimed during its exhibition at the Vienna Künstlerhaus. The painting was purchased by the ministry of culture with approval of Emperor Franz Josef I. for the precursor of the Belvedere museum along with Gustav Klimt's *The Kiss*, an icon of Viennese Jugendstil art. Picture source: Künstlerhaus Archive, Vienna.



A-5. 1908 The artist and his family, oil on canvas signed: John Quincy Adams (1)908  
JQAW# P\_1908\_010. Foto: WienMuseum Inv.#78.472; in 1948 dedicated to the museum by Harriet  
Countess Walderdorff (Adams daughter).

An intimate portrait of the Adams family: John Quincy Adams (1873-1933), Stefanie Adams, née Sobotka (1881-1952), daughter Gladys (1902-1932) and little daughter Harriet (1905-1999), later married countess von Walderdorff and owner of the Goldener Hirsch Hotel in Salzburg and hostess to generations of prominent artists performing at the Salzburg Festival. Harriet wrote in her memoirs that her grandparents and the Bürglgut where she spent almost all summers during her childhood provided important inspirations for her hospitality and for operating her famous hotel.





A-6 1911 Chaconne – painter Prinz and Harriet Adams, oil on canvas signed: John Quincy Adams JQAW# P\_1911\_010. Private collection USA.

Adams most known painting, widely reproduced both in Austria and in the USA. The cellist is the landscape painter Karl Ludwig Prinz (1875–1944), a personal friend of the artist. Adams sold the painting to a private collector in 1918/19. It went along with the owner into exile into the USA in 1936 and has remained in the family since.



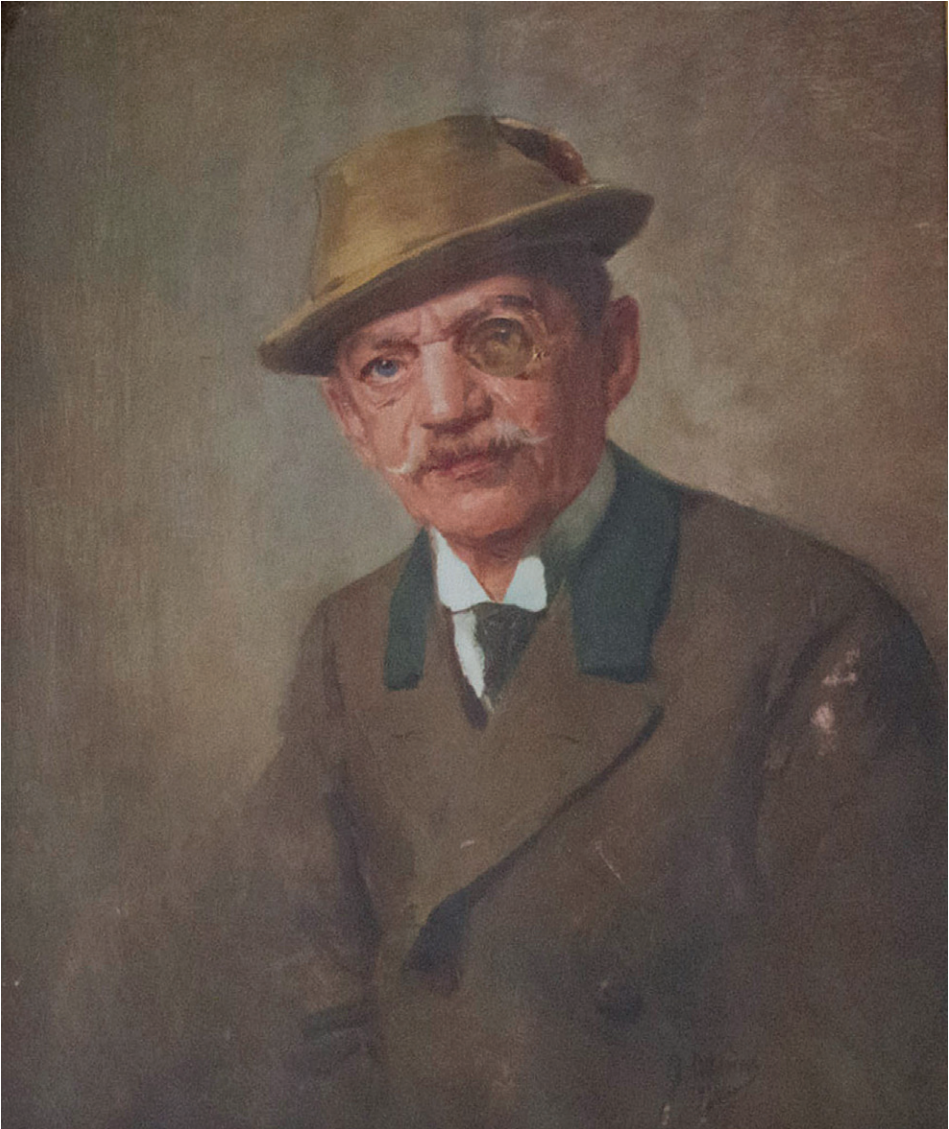
A-7 1912 Steffy Adams, oil on canvas signed: John Quincy Adams. 1912 JQAW# P\_1912\_010. Private collection Austria.

The last portrait by Adams of his wife Steffy, showing a more mature, serious and thoughtful character, which according to family tradition more corresponded to her nature. Conversely the artist was a man of his time, i.e. definitely neither a family man nor a philosopher, highly engaged in public artistic and social life and his multitude of sporting activities. The differences in character between husband and wife lead to their separation in 1919 and divorce in 1920. Both remarried, but their new marriages only lasted less than two years. Stefanie remarried with the wealthy banker Willy von Gutmann (1889–1966), who presented her the renaissance castle Würting, seized by the Nazis in 1938. Stefanie survived racial persecution in hiding in Belgium and returned to Austria after WWII. Würting castle was restituted to her under shameful conditions. Adams in turn remarried in 1932 Franziska Zierhut (1903–1999), but died in 1933. Adams' widow emigrated to the USA, where she remarried an Austrian emigrant doctor and died in Vermont in 1999.



A-8 1912 Fenza Sobotka, oil on canvas signed: John Quincy Adams. [JQAW# P\\_1912\\_020](#). Work lost.

Fenza Sobotka, née Cederbergh(?) (no biographical information available), short lived marriage to Hans Sobotka (ca. 1910–1913?). Adams painted an enigmatic portrait of his short-lived sister-in-law putting Fenza in an antique Empire style setting. The painting is lost, only contemporary color reproductions from an article and an art-postcard have survived.



A-9 1913 Moritz Sobotka, oil on canvas, signed  $\phi$  (JQ intertwined) Adams, 1913. [JQAW# P\\_1913\\_010](#). Original lost after 1938, only contemporary color reproductions have survived (picture courtesy of Petschek family archives).

Adams shows Moritz in a posture of a land gentry with monocle and in hunting costume, which was indeed more a costume than a dress as Moritz neither owned a rifle nor ever hunted. However the portrait illustrates well how much Moritz identified with the Bürgl, the village of Strobl and the Salzkammergut, trying to blend in and supporting generously the local community, for which he received deserved recognition (Moritz was named honorary citizen both of Strobl and St. Wolfgang).