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Oil Sketches and Paintings
1660 - 1930
Recent Acquisitions

2013

DAXER & MARSCHALL
Kunsthandel

Barer Strasse 44 - D-80799 Munich - Germany
Tel. +49 89 28 06 40 - Fax +49 89 28 17 57 - Mobile +49 172 890 86 40
info@daxermarschall.com - www.daxermarschall.com



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This catalogue, *Oil Sketches and Paintings 2013*, will be with you in time for TEFAF, the European Fine Art Fair in Maastricht. TEFAF runs from 14-24 March 2013.

The selection of paintings in this catalogue is designed to provide insights into the current focus of the gallery's activities. Assembling a fine collection of quality works would be unthinkable without our extensive network of contacts with collectors, colleagues, scholars, buyers and sellers, in addition to our very good relations with museum experts and curators – all of whose support I gratefully acknowledge.

Among the recipients of this catalogue there will be some who begin by leafing through it to find the painting they have entrusted to us for sale. We believe the methodical research and the painstaking work we have put into describing and presenting the painting will be appreciated – and we're confident they will be seen as essential to a successful sale.

It could be that a work from your collection will figure in next year's catalogue. Please get in touch. You'll find our terms very attractive.

This year we're publishing an additional catalogue. This showcases a group of ten exquisite depictions of insects and butterflies by Pieter Holsteijn the Younger (c.1650). Please contact us if you would like a copy.

Please visit our website for images and descriptions of works currently available and to keep up with art market news: www.daxermarschall.com

Looking forward to your visit

Marcus Marschall, February 2013

Unser diesjähriger Katalog 'Oil Sketches and Paintings 2013' erreicht Sie pünktlich zur TEFAF, the European Fine Art Fair in Maastricht, 14. - 24. März 2013.

Die in dem Katalog veröffentlichten Gemälde geben Ihnen einen Einblick in das aktuelle Angebot der Galerie. Ohne ein reiches Netzwerk an Beziehungen zu Sammlern, Wissenschaftlern, Museen, Kollegen, Käufern und Verkäufern, denen ich an dieser Stelle danken möchte, wäre dies nicht möglich.

So mancher Empfänger des Kataloges wird darin zu aller erst nach jenem Gemälde suchen, mit dessen Verkauf er uns beauftragt hat, und sich darüber freuen, dass es gut recherchiert und vorteilhaft repräsentiert ist – die wichtigste Voraussetzung für einen erfolgreichen Verkauf.

Steht da nächstes Jahr ein Gemälde aus Ihrer Sammlung? Sprechen Sie mit mir darüber.

Gleichzeitig erscheint unser Katalog zu einer Sammlung exquisiter Darstellungen von Käfern und Schmetterlingen von Pieter Holsteijn d. Jüngeren, um 1650. Bei Interesse senden wir ihn gerne zu.

Bei deutschsprachigen Lesern bitte ich um Nachsicht dafür, dass der Katalog nun schon seit Jahren in englischer Sprache erscheint, um einen möglichst großen Kreis von Interessenten auf der ganzen Welt anzusprechen. Auf Anfrage schicken wir Ihnen gerne Texte in deutscher Sprache zu.

Noch einfacher sind diese auf unserer Internetseite www.daxermarschall.com verfügbar. Dort können Sie sich auch jederzeit über unser aktuelles Angebot und sonstige Aktivitäten des Kunstmarktes informieren.

Ich freue mich auf Ihren Besuch

Marcus Marschall, München im Februar 2013





OTTMAR ELLIGER THE ELDER

A Garland of Fruit encircled by Insects

Ottmar Elliger the Elder
(Gothenburg 1633 - 1679 Berlin)

A Garland of Fruit encircled by Insects,
1668

Oil on panel
Signed and dated lower left
Ottmar Elliger fecit / an. 1668

43.4 x 33 cm

Provenance:
Private collection, Kiel, Germany
(from 1920)
Acquired from the estate of the
former owner (2011)



Fig. 1 Ottmar Elliger the Elder, *A Fruit Piece*,
1666, oil on panel, Herzog Anton Ulrich
Museum, Brunswick

Arnold Houbraken (1660-1719), Dutch art historian and painter, relates that Ottmar Elliger the Elder was so fascinated by still-life painting that he left his home town of Gothenburg with the specific intention of becoming a pupil of Daniel Seghers (1590-1661) in Antwerp.¹ Seghers was the leading Flemish flower painter of his generation and a specialist in still lifes of garlands. In Antwerp, Elliger also was strongly influenced by the work of the Dutch still life painter Jan Davidsz de Heem (1606-84).

After completing his studies in Antwerp, Elliger moved to Copenhagen where he set himself up as an independent painter in 1654. Six years later he was in Amsterdam, where he married and was to remain until his departure for Hamburg in 1665. In 1670, on his appointment as court painter to Frederick William, Elector of Brandenburg (1620-88), he moved to Berlin where he died in 1679. Although Elliger also worked in other genres he is best known for his outstanding achievement in still life painting.

Elliger was at the height of his career when he executed the present work in Hamburg in 1668 – two years before he was appointed court painter. The dark background forms a powerful contrast with the rich tones of the fruit and the insects. The delicacy of the brushwork recalls de Heem's skilful techniques. A distinctive characteristic of Elliger's palette is the use of vivid yellows and greens, employed here in the depiction of the fine, intricately formed leaves with their clearly patterned veining. This type of still life with its elaborately composed garland was to bring him considerable recognition. Two comparable works are the remarkable paintings he executed for the Brunswick and Schwerin courts. They are now in the collections of the Herzog Anton Ulrich Museum in Brunswick and the Staatliches Museum in Schwerin.²

Still lifes by Ottmar Elliger are held in many of Europe's leading public collections. These include the Staatliche Museen zu Berlin; the Rijksmuseum, Amsterdam; the Kunsthalle Hamburg; the Gemäldegalerie Dresden; and the Statens Museum in Copenhagen.

Professor Claus Grimm has examined the painting and confirmed its authenticity. We are grateful to him for his assistance.

1. P. T. A. Swillens (ed.), *De Groote Schouburgh der Nederlantsche Konstschilders en Schilderessen door Arn. Houbraken*, II, Maastricht 1944, p.230.
2. Ottmar Elliger the Elder, *A Fruit Piece*, 1666, Herzog Anton Ulrich Museum, Brunswick, inv. 555 (see fig. 1). Two paintings by Ottmar Elliger, both titled *A Garland of Fruit*, were formerly in the collection of the Staatliches Museum, Schwerin. One is presumed destroyed in the Second World War, the other is inventoried under no. C-640.



MARCO RICCI

Winter Landscape

Marco Ricci
(Cividale di Belluno 1676 - 1730
Venice)

Winter Landscape, c.1725

Oil on canvas

68.3 x 107.8 cm



Fig. 1 Marco Ricci, *Winter Landscape*, c.1720, tempera on leather

Provenance:
Private collection, Munich

Exhibited:
Sabine Haag, Ronald de Leeuw
and Christoph Becker (eds.),
*Wintermärchen: Winter-Darstellungen
in der europäischen Kunst von Bruegel
bis Beuys*, exhib. cat., Vienna, Kunst-
historisches Museum and Zurich,
Kunsthau Zürich, Cologne 2011,
pp.262-3, no. 98 (repr.)

Marco Ricci is one of the foremost exponents of landscape painting in eighteenth-century Venetia. He trained under his uncle, Sebastiano Ricci (1659-1734), and began to work with him in his studio in Venice. He later travelled to Florence and Milan where he came into contact with, and was influenced by, the painter Alessandro Magnasco. He resumed his partnership with his uncle, supplying landscape backgrounds for Sebastiano's figures. In turn, Sebastiano supplied the figures for Marco's landscapes. Both Riccis accepted commissions to work in London in the years 1708 to 1716. Returning from London, he broke his journey in the Netherlands to familiarize himself with contemporary artistic developments. Records show that he was in Turin in 1724, later returning to live in his uncle's house in Venice to share his studio and to renew the partnership.¹

The present winter landscape is not immediately recognizable as a work by Ricci. Winter landscapes are rare in Italian painting, though Francesco Guardi, Domenico Tiepolo and Giuseppe Bison all produced winter landscapes and Francesco Foschi was a leading exponent of the genre. Clearly dateable to Ricci's later years, this painting represents the sum of multiple artistic influences experienced on his extensive travels, particularly on his visit to the Netherlands. He would also almost certainly have had access to the work of Flemish and Dutch artists in Venice.

In conception and approach, the painting is reminiscent of the heroic landscapes of Pieter Mulier the Younger, known as the Cavaliere Tempesta. The dramatic juxtaposition of light and shade recalls the work of Salvator Rosa and the style of brushwork owes much to the emphatic ductus of Magnasco. The dramatic, wind-driven foliage bears comparison with the landscapes of Alexander Keirinx and the skaters in the middle ground have something of the meticulous figures of Hendrick Avercamp.

From a slightly elevated viewpoint the eye is led over a partly snow-covered country road towards a frozen river. A group of leafless, snow-swept trees acts as a repoussoir at either side of the image. Watchtowers and farmsteads line the river bank, their architecture characteristic of northern Italy. Shown in the foreground is the retreating figure of a woman leading a child. Like the figures striding towards her, she is intent on fleeing the impending storm.

Ricci's precise depiction of nature does little to soften the drama of the scene which somehow verges on the unreal. He is not alone in his ability to produce such hyperbolic qualities – they also appear in the work of other early eighteenth-century Venetian painters.

Both compositionally and in terms of atmospheric quality the present winter landscape bears close comparison with another winter landscape by Ricci now in the Royal Collection at Windsor Castle (Fig. 1).³

1. For biographical details, see Annalisa Scarpa Sonino, *Marco Ricci*, Milan 1991.

2. See Bernard Aikema and Bram de Klerck, 'Marco Ricci e l'arte olandese del Seicento', in Dario Succi and Annalia Delneri (eds.), *Marco Ricci e il paesaggio veneto del Settecento*, exhib. cat., Belluno, Palazzo della Crepadona, Milan 1993, pp.73-4.

3. *Winter Landscape*, c.1720, tempera on leather, 31.7 x 46.3 cm, Windsor Castle, Royal Collection Trust.



JAKOB SAMUEL BECK

A Still Life of Vegetables with a Hare – A Still Life of Vegetables with a Guinea Pig

Jakob Samuel Beck
(1715 - Erfurt - 1778)

*A Still Life of Vegetables with a Hare –
A Still Life of Vegetables with a Guinea
Pig, c.1740*

Oil on canvas

53.5 x 90 cm - 53.5 x 89.5 cm

Provenance:
Dorothea Schenke (1930)
Dr. Albert Rapp, Frankfurt am
Main, cousin of Dorothea Schenke
Eleonore Rapp, sister of Albert
Rapp (1969)
Private collection, Germany (since
1975)

Jacob Samuel Beck was born on 21 March 1715, to an affluent Erfurt family. Records have so far failed to come up with much in the way of reliable information about Jacob Samuel Beck's life and artistic career but he is known, as a painter, to have specialized in portraits, historical scenes and still lifes.¹ Meusel's *Künstlerlexikon* conjectures that he *learnt from nature and from the work of the masters*, namely that he was self-taught. The technical and compositional skill of his paintings, however, would seem to contradict this assertion.² It can be assumed that he made extensive study trips to Holland and to the courts of the neighbouring rulers. He could not have had access in Erfurt to examples of the Dutch and Flemish tradition in still-life painting and its German imitators – yet this influence was an essential prerequisite of his own work. No collection of this genre existed in Erfurt. Here, Beck was the leading artistic figure and his oeuvre stood out as exceptional.³

Beck is frequently mentioned in the early literature as having spent a considerable number of years at the court of Ernst August von Sachsen-Weimar-Eisenach in Weimar.⁴

Eighteenth-century German still-life painting owed an important debt to the Dutch still-life tradition. Beck's work is far removed from the lush still-life compositions of German painters like Johann Martin Metz (1717-89) and Johann Amadeus Winck (1754-1817), who modelled their work on the opulent style of artists like Abraham Mignon (1640-79). The unique quality of Beck's work, however, lies in the spareness and the seeming naturalness of his compositions.

The array of vegetables appears to be scattered at random on the ground.⁵ Both the background and the underlying surface are executed in dark tones. From the slightly elevated viewpoint the individual types of vegetable can be easily identified – they are a selection of local produce such as cabbage,⁶ cucumber, carrot, asparagus and artichoke.

The careful and detailed handling of each of the objects recalls the work of the Dutch artist Joachim Bueckelaer (1530-c.1574). The colouristic values of the vegetables nevertheless suggest similarities with the paintings of the Flemish artist Adriaen van Utrecht (1599-1652). Unlike sixteenth and seventeenth-century still-life paintings, neither of the present works contains a reference to a vanitas theme and both are devoid of metaphorical vocabulary. Beck's primary concern is to achieve highly realistic portrayals of produce, the guinea pig and the hare.

1. Beck married in 1734. This establishes a *terminus ante quem* for the completion of his apprenticeship since a marriage agreement was dependent on evidence of a secure income. Beck's skills as a portraitist must have attracted interest early on. Records show that he received his first commissions from Graf Gustav Adolf von Gotter at Schloss Molsdorf, Erfurt, in 1733. He played an important part in the execution of a commission for a dance of death at the orphanage of the Augustinian monastery in Erfurt (destroyed by fire in 1872). See Saur, *Allgemeines Künstlerlexikon*, VIII, Leipzig 1994, p.138f.

2. Johann Heinrich Meusel, *Teutsches Künstlerlexikon oder Verzeichniss der jetztlebenden teutschen Künstler*, Lemgo 1778, p.8.

3. Mechthild Lucke, 'Jacob Samuel Beck', in *Beiträge zur Erfurter Kunstgeschichte*, Erfurt 1999.

4. For an overview of the early literature, see Martin Franke, *Jacob Samuel Beck. 1715-1778*, Erfurt 1999, p.15.

5. A large group of his surviving works including still lifes of vegetables are now in the collection of the Angermuseum in Erfurt. Further examples of his work are held at the Neues Museum in Weimar, the Thüringer Museum in Eisenach and the Residenz in Ansbach. See Saur, op. cit.

6. In the eighteenth century, horticulture and especially the cultivation of cabbage were major contributors to the local Erfurt economy.







ÉTIENNE-JOSEPH BOUHOT

Two Views of the Ruined Chapel at the Château de Bard, Burgundy

Étienne-Joseph Bouhot
(Bard-lès-Époisses 1780 - 1862
Semur-en-Auxois)

*Pendants: Two Views of the Ruined
Chapel at the Château de Bard,
Burgundy, 1826 and 1827*

Oil on canvas
Signed and dated lower right
Bouhot / 1827 (left image)
and at centre right *Bouhot / 1826*
(right image)
Inscribed on the verso *Chapelle du /
Château de Bard*

40.5 x 33.2 cm each

Étienne-Joseph Bouhot began his artistic training in Dijon and moved to Paris in 1801 to continue his studies. He made his debut at the Paris Salon in 1808 with *La Place Vendôme*¹ and rapidly earned recognition as a painter of topographical views of Paris. The majority of these views are today in the collection of the Musée Carnavalet in Paris. They are remarkable for extreme attention to detail, perspectival accuracy and precise handling of the effects of light.

Bouhot is a true *Restauration* painter in that a great many of his works focus on historic monuments and on France before the Revolution – a France his chiefly aristocratic patrons so strongly identified with.² His important body of work also comprises landscapes and panoramas, *intérieurs* and genre paintings. In 1822-3 the monuments and landscapes of his native Burgundy were to be a major focus of attention.³ Many of these works are now held at the Musée de Semur-en-Auxois, where Bouhot was appointed director in 1834. His estate passed to the Museum.

The present two views depict the ruins of the castle chapel at the village of Bard-lès-Époisses, Bouhot's birthplace. The village lies some fifteen kilometres northwest of Semur-en-Auxois. The views were commissioned by a friend, Victor de Lanneau (1758-1830), whose family owned the castle. Bouhot had already painted an overall view of the castle for de Lanneau in 1824.⁴ Bouhot also painted a view of the Collège Sainte-Barbe in Paris for de Lanneau. De Lanneau was the school's director and one of France's best-known educational reformers of the age.⁵

The two paintings are complementary views of the Gothic architecture of the chapel. The chapel itself was originally a double-naved hall structure with four bays with quadripartite rib vaulting. The figures probably personate the artist and his patron.⁶ Lying in the left foreground of the 1827 painting is a plaque commemorating Victor de Lanneau's ancestor Henri de Lanneau,⁷ while a heraldic coat-of-arms⁸ painting points to the distinguished family history of Bouhot's patron. Whether the Château de Bard and its chapel were damaged during the Revolution is probable, but nothing is documented about it. Today, the Château has completely disappeared.

We would like to thank Sandrine Balan at the Musée des beaux-arts de Dijon and Alexandra Bouillot-Chartier, Musée municipal de Semur-en-Auxois, for their valuable assistance in compiling this catalogue entry.

1. Oil on canvas, 81 x 99 cm, Musée Carnavalet, Paris.
2. Gothic cathedrals such as Reims, in which the kings of France were crowned.
3. See Sandrine Balan (ed.), *Étienne Bouhot. 1780-1862*, exhib. cat., Musée de Semur-en-Auxois 2001, p.43f and p.116 for an overview of the recorded works.
4. *Château de Bard les Epoisses*, oil on canvas, 41 x 54 cm, Musée Semur-en-Auxois. Bouhot's accounts list three views of Bard-lès-Époisses executed for Victor de Lanneau (information kindly provided by Sandrine Balan, Musée des beaux-arts de Dijon).
5. Oil on canvas, 41 x 32.5 cm, see Balan, op. cit., p.48, no. 22, note 38, and p.108. Lanneau was able to acquire the Collège Sainte-Barbe in 1797, eventually setting up a secondary school there. During the Revolution many of the school's buildings had been confiscated. Owned by the University of Paris, it is one of the few academic institutions in Paris still in use and at the same site.
6. Bouhot visited Bard-lès-Époisses in 1823 as a guest of de Lanneau (see Balan, op. cit., p.44).
7. *Henri de Lanneau/1525* [?] /*Virtutis Bellicae /Praemium*. Of German origin, the family settled in France in the early sixteenth century. Henri de Lanneau achieved military distinction serving under the Dukes of Burgundy in 1569 and 1589. See Marcel Dorigny, 'Victor Lanneau, prêtre, Jacobin et fondateur du Collège des Sciences et des Arts (1758-1830)', in *Annales historiques de la Révolution française*, CCLXXIV, 1988.
8. Coat-of-arms of the de Lanneau family (see Morena, item 21072): *d'azur à un barbeau d'argent posé en fasce, au chef aussi d'azur chargé de 3 besans d'or*.







CHARLES CLAUDE DELAYE

Pendants: 'Les Bons Sauvages'

Charles Claude Delaye
(1793 - Paris - after 1848)

Pendants: 'Les Bons Sauvages'

Oil on canvas
c. 22 x 27 cm each



Fig. 1 Frans Post, *View of Olinda, Brazil*, 1662, Amsterdam, Rijksmuseum.

The discovery of the New World was to prove a constant source of fascination to Europeans. They lost no time in exploring, developing and exploiting the continents they had discovered.¹ Trained artists accompanied these expeditions from the outset. Their role was to gather factual documentation and to record the marvels and the exotic flora and fauna of the New World. One important example was the extremely well-documented commission² granted by the Dutch Governor of Brazil, Johan Maurits, Prince of Nassau-Siegen, to the Dutch artist Frans Post (Fig. 1).³

The Age of Enlightenment altered European perceptions of the indigenous peoples of their colonies. Their lives, seemingly lived in a state of nature and in harmony with the very origins of creation, were to become a guiding principle for educated Europeans sensitive to the gradual recognition that industrialization and urbanization were leading to alienation from nature. The ideal of the 'noble savage' was conceived – an image delineated by Rousseau, Diderot and Voltaire which was to find popular expression in literature – examples are Daniel Defoe's *Robinson Crusoe* and Bernardin de Saint-Pierre's *Paul et Virginie*.⁴

The present pendants by Charles Claude Delaye portray the sweetness of life in the New World. But Delaye also holds out an invitation to the early nineteenth-century viewer to identify with the 'noble savage' of his paintings. His depiction of domestic bliss is in keeping with bourgeois values after the fall of Napoleon. A male and a female figure, portrayed in the lush setting of a paradisiacal tropical landscape, are depicted carrying home baskets of tropical fruit and flowers so exotic and exquisite that they could grace an extravagant court banquet. In both paintings the waiting spouse is depicted at the door of a picturesque dwelling in an idyllic setting in anticipation of the traveller's return. Both figures are idealized in facial and physical characteristics.

Little is known about Delaye's life and work. He was born in Paris in 1793 and spent most of his career working there. He had a studio at rue de Faubourg Saint-Denis 56 and worked as a lithographer producing illustrations for popular novels. As a painter he specialized in landscapes but is also known to have produced genre and history paintings. He was a frequent contributor to the Paris Salon between 1827 and 1848.⁵

1. Portuguese and Spanish adventurers were the first to discover the New World but Dutch, English and French adventurers rapidly followed. The new colonists traded chiefly in natural resources not easily found in Europe such as sugar, tobacco and precious metals like gold. They also launched and developed the slave trade.
2. Frans Post (c.1612-80). Prince Maurits employed Post to map out a systematic portrait of Brazil, documenting its inhabitants, its flora and fauna, and its landscapes so that his observations could be used for decorative compositions at a later date.
3. David Bindman and Henry L. Gates jr., *The Image of the Black in Western Art: from the "age of discovery" to the age of abolition*, III/ii, Harvard 2011, p.158.
4. Karl-Heinz Kohl, *Entzauberter Blick: Das Bild vom Guten Wilden und die Erfahrung der Zivilisation*, Frankfurt 1983.
5. Thieme/Becker, *Allgemeines Lexikon der Bildenden Künstler*, IX, Leipzig 1913, p.5.

Provenance:
Private collection, Savoy







JOHANN JAKOB FREY

The Bay of Terracina with Monte Circeo

Johann Jakob Frey
(Basel 1813 - 1865 Frascati)

*The Bay of Terracina with Monte
Circeo*, 1842

Oil on canvas
Signed and dated at the lower left
Frey / Rom 1842

52.6 x 75.5 cm

The Swiss landscapist Johann Jakob Frey began his training in Basel under the history painter Hieronymus Hess (1799-1850). After moving to Paris he earned a living as a lithographer and restorer of paintings. He spent his spare time in the Louvre studying Dutch seventeenth-century landscape painting. He moved to Munich in 1834 and here he familiarized himself with modern approaches to landscape painting as represented by Johann Georg von Dillis and Carl Rottmann.

Frey first visited Italy some time around 1835. This is the year of his earliest recorded Italian landscapes – a number of views of Naples. He settled in Rome, where he was rapidly drawn to the artistic attractions of the surrounding countryside and went on to produce a large body of *plein-air* drawings and oil sketches. His prolific output in the years 1836 to 1838 documents his numerous study trips. These took him as far afield as Florence. Records show that he first visited Terracina in 1839 and from here travelled on to Sicily. In about 1840 his work began to achieve increasing financial success.

In 1842, on the recommendation of Richard Lepsius, an archaeologist friend, he accompanied an archaeological expedition to Egypt and Ethiopia sponsored by the Prussian government. But his health began to deteriorate, a large number of his drawings were damaged in a storm and he was obliged to return to Rome in August 1843.

The expedition was nonetheless to have a decisive impact both on his artistic development and on his approach to landscape painting. His penchant for the exotic was well suited to contemporary taste. He received commissions from patrons such as Ludwig I of Bavaria, Friedrich Wilhelm IV of Prussia and Wilhelm I of Württemberg.

The present painting was very probably commissioned by a traveller on the Grand Tour. It meets all the traditional criteria of the nineteenth-century classical landscape. The elements in the foreground provide a stage for typical staffage figures in picturesque local costume. In the right background, set on a hill overlooking the city, is Castello Frangipane. At the left, tightly enclosed by townhouses, is the tower of San Caesareo Cathedral. On the distant horizon is the silhouette of Monte Circeo.¹

1. Literature: Fernando Mazzocca and L. Djokic, *Johann Jakob Frey (1813-1865). Tra l'Italia e l'Oriente*, Rome 1994.



JAKOB PHILIPP HACKERT

Two Goats on a Rocky Ledge

Jakob Philipp Hackert
(Prenzlau 1737 - 1807 San Piero di
Careggi, Florence)

Two Goats on a Rocky Ledge, 1775

Oil on panel
Signed, dated and inscribed
Ph. Hackert f 1775

35.5 x 28 cm

Provenance:
Georg Schäfer collection,
Schweinfurt

Literature:
Claudia Nordhoff and Hans
Reimer, *Jakob Philipp Hackert*
(1737-1807), *Verzeichnis seiner Werke*,
II, Berlin 1994, p.37, no. 92, fig. 38

This very fine, small panel painting can be dated to Hackert's Roman period. On his extensive exploration of the Campagna Romana he had ample opportunity to draw and paint from nature, capturing studies of goats, cattle, sheep and dogs.

The panel depicts two goats, one a white buck, the other a black female, lying beneath a craggy rock face. Trees are glimpsed at the right. The goat in the foreground is shown in profile to the right. The detail of execution and individualization, particularly in the portrayal of the buck, sets the work apart from other goat images that figure frequently in Hackert's work.¹ The rock face depicted behind the animals is handled in subtly modulated shades of brown, more clearly defined at the centre by the fall of light. The land falls away steeply at the right. The viewer's eye is led towards the filigree outline of silvery treetops and beneath them, dense foliage and a mass of rocks bathed in shadow.

The portrayal of animals preoccupied Hackert throughout his artistic career. He used them not simply as staffage to animate his landscapes but portrayed them in their own right with extraordinary skill and sensitivity. His portraiture of animals recalls the work of his contemporary, Johann Heinrich Wilhelm Tischbein, who was also working in Rome at about this time.

Jakob Philipp Hackert is generally considered one of the leading landscape painters of the early neoclassical period in Germany and Italy. He studied in Berlin, lived in Stockholm for a while and then settled in Paris in 1765. He was befriended by the engraver Johann Georg Wille and the celebrated landscape painter Claude-Joseph Vernet.²

He travelled to Rome in 1768 accompanied by his younger brother Johann Gottlieb. The architecture of the city and its classical ruins made a deep and lasting impression on both. Jakob Philipp Hackert rapidly established his reputation as a highly sought-after landscape painter. His friendship with Hofrat Konrad Friedrich von Reiffenstein, a dealer in works of art, led to his introduction to high society in Rome. Catherine the Great of Russia commissioned him to execute a series of battle pieces in 1770, an indication that Hackert already enjoyed an international reputation in his early years in Rome. Graf Rasumovsky, the Russian ambassador to the court in Naples, introduced him to Ferdinand IV in 1782. This led to regular commissions. Four years later he was appointed court painter. This secured him a regular income but still left him with time to complete other commissions. He regularly attended the brilliant Neapolitan court and met many of the famous foreign visitors on the Grand Tour. Johann Wolfgang von Goethe³, for example, was a close friend.

1. Hackert painted further images of goats in 1776 (for examples, see Nordhoff and Reimer, op. cit., nos. 96-8) and again in the period after 1800 (see Nordhoff and Reimer, op. cit., nos. 298, 343 and 365).
2. Nordhoff and Reimer, op. cit., I, p.3.
3. Nordhoff and Reimer, op. cit., I, p.55.



JAKOB PHILIPP HACKERT

An Ox in a Landscape

Jakob Philipp Hackert
(Prenzlau 1737 - 1807 San Piero di
Careggi, Florence)

An Ox in a Landscape

Oil on copper

29.5 x 38.5 cm

The landscapist Jakob Philipp Hackert¹ had already spent eighteen years in Rome when in 1786 the Bourbon King, Ferdinand IV, appointed him official court painter in Naples. But in January 1799 French revolutionary forces occupied Naples and he was forced to leave the city in March. He moved to Tuscany and applied himself to rebuilding his life with the self-discipline and determination which marked his entire artistic career.

He settled in the country near Florence, where he was to spend his final years in seclusion. Here, he was finally free to pursue his own interests and to take up a fresh approach to the portraiture of animals. Decisive to this development was his friendship with the wife of an English army officer, Colonel Woodburn. The Woodburns owned a country estate in Settignano, a small village just outside Florence which they placed at Hackert's disposal when they were not in residence. In a letter dated 9 January 1802 to Baron Balthasar von Haus, an old acquaintance in Vienna, Hackert writes:

*Until the 20th of Nov. I was here in the country some four miles from Florence. An English lady who is my friend has granted me, while she is in England, the enjoyment of the house with all [its] comfort, I am there a great deal, making entirely from nature finished works of animals and other things, for my studies are now becoming finished paintings.*²

Hackert executed a group of small 'bovine portraits' during the period he spent in Florence. One is dated 1804 and the majority depict a view of a distant landscape boldly contrasted with the confined pictorial space of the foreground.³

The present painting of a white ox, viewed with its head to the left, belongs to this group. The image bears comparison with a painting now in the collection of the Von der Heydt Museum, Wuppertal.⁴ It is a signed but undated portrait of a cow with a calf and, like the present painting, in horizontal format. It is more than likely that the two paintings were executed at about the same time. They may even have been conceived as pendants – the ox, the cow and the calf as something of a family group.

This painting stands out in the group of post-1800 'bovine portraits' for its exceptionally fine handling and masterly colouristic qualities. In this small format Hackert has achieved an astonishing blending of distances with remarkable aesthetic balance: nature unconfined and where every animal portrayed, whether ox, cow, goat, donkey or even hare, might find a place.

We are grateful to Dr. Claudia Nordhoff, Rome, for her evaluation of the painting, dated 4 February 2013, which is summarized in this text. For a full version of the study in German, please visit www.daxermarschall.com.

Provenance:
Bjarka Saby Castle, Linköping
Private collection, Scandinavia

1. For general literature on Hackert, see: Claudia Nordhoff and Hans Reimer, *Jakob Philipp Hackert 1737-1807. Verzeichnis seiner Werke*, 2 vols., Berlin 1994; Cesare de Seta (ed.), *Jakob Philipp Hackert, la linea analitica della pittura di paesaggio in Europa*, exhib. cat., Caserta, Palazzo Reale, 2007-8; Andreas Stolzenburg (ed.), *Jakob Philipp Hackert, Europas Landschaftsmaler der Goethezeit*, exhib. cat., Weimar, Neues Museum and Hamburg, Kunsthalle, 2008; Claudia Nordhoff (ed.), *Jakob Philipp Hackert, Briefe (1761-1806)*, Göttingen 2012.

2. The letter is now in the Goethe-Museum, Archiv des Freien Deutschen Hochstifts, Frankfurt. Cited in Nordhoff 2012, op. cit., p.100.

3. Nordhoff and Reimer 1994, op. cit., II, no. 322; no. 477.

4. Nordhoff and Reimer 1994, op. cit., II, no. 478.



LUDWIG PHILIPP STRACK

The 'Grotta delle Capre' near Mount Etna

Ludwig Philipp Strack
(Haina, near Kassel 1761 - 1836
Oldenburg)

*The 'Grotta delle Capre' near Mount
Etna (The Grotto of the Goats), 1828*

Oil on canvas
Signed and dated lower right
Lud. Strack / 1828

71 x 98 cm



Fig. 1 Jakob Philipp Hackert, *The 'Grotta delle Capre' near Etna* (executed after 1777)

Provenance:
Private collection, Sweden (since
1920's)

Ludwig Strack began his artistic career under the tutelage of a relative, the Kassel portraitist Johann Heinrich Tischbein the Younger (1742-1808). He went on to study at the Kassel Academy of Art as a pupil of his uncle. This was Johann Heinrich Tischbein the Elder (1722-89) on whose recommendation in 1783 he was appointed Court Painter to Prince Peter Friedrich Ludwig von Holstein-Gottrop, later Duke of Oldenburg. He later obtained a travel bursary from Landgraf Wilhelm IX of Hesse that enabled him to study in Italy from 1789 to 1794. Once in Rome, he joined the community of German artists in the circle of Angelika Kauffmann and came into contact with Johann Christian Reinhart. He travelled extensively in the Roman countryside and in southern Italy. He visited Naples as a guest of his cousin Heinrich Wilhelm Tischbein, a professor at the Naples Academy, who introduced him to Jakob Philipp Hackert, then Court Painter in Naples. Strack was later to be strongly influenced by Hackert. In the summer of 1791 Strack joined a large party of travellers visiting Malta, Sicily and Calabria. He returned home and in 1795 was named a member of the Kassel Academy of Art. In 1796 he was appointed Court Landscape Painter to Landgraf Wilhelm IX of Hesse. He took up an appointment under the patronage of Peter Friedrich Ludwig Duke of Oldenburg in 1798, remaining in the Duke's service until his death in 1836.¹

Strack visited Sicily in 1791 and used the opportunity to explore Mount Etna at first hand. The volcano had resumed activity in the 1760s and developed into a focus of scientific and artistic interest, attracting amateur vulcanologists like Sir William Hamilton; British Ambassador to Naples from 1764 to 1800. It was also a firm fixture on the route of travellers on the Grand Tour.

The *Grotta delle Capre* was situated on the route most visitors followed on their ascent of Etna. It was about six hours climbing time below the summit and was ideally located to serve as an overnight camping place before beginning the ascent. Today, the small grotto has disappeared but it is frequently mentioned in eighteenth-century travel journals. Travellers would reach the *Grotta delle Capre* in the evening. They would light a campfire and rest before setting off for the summit around midnight in order to experience sunrise at the rim of the crater.

Hackert, who visited the *Grotta delle Capre* in the summer of 1777, peoples his image of the grotto with the fellow artists who accompanied him (Fig. 1).² Strack, however, has stuck to the grotto's designation and fills his image with herdsmen surrounded by their goats. The small volcanic grotto was something of an idyllic refuge for man and herd from the unpredictable forces of nature, symbolized here by the presence of a smoking Mount Etna.

Two preparatory works for the present painting are recorded.³

1. Silke Liesenfeld, 'Der Maler Ludwig Philipp Strack', in *Sehnsucht nach dem Süden – Oldenburger Maler sehen Italien*, exhib. cat., Oldenburg, Landesmuseum im Oldenburger Schloss, Oldenburg 2000, pp.153-60; Frank Büttner and Herbert W. Rott (eds.), *Kennst Du das Land. Italienbilder der Goethezeit*, exhib. cat., Munich, Neue Pinakothek, Munich and Cologne 2005, pp.407-8.
2. The *Grotta delle Capre* was published in a set of etchings titled *Vues de la Sicile, peintes par Ja. Ph. Hackert, Gravées par B.A. Dunker*.
3. *Grotta delle Capre*, sepia drawing, 43.4 x 52.3 cm. See Silke Francksen-Liesenfeld, *Der Landschaftsmaler Ludwig Philipp Strack 1761-1836, Biographie und Werkverzeichnis*, diss., University of Oldenburg 2007, p.77, no. Z45, repr. *The 'Grotta delle Capre' with Goatherds around a Campfire*, 1819, gouache, 44.5 x 61.7 cm, Oldenburger Kunstverein. See Francksen-Liesenfeld, op. cit., p.28, no. G63, repr.



ALEXANDRE-HYACINTHE DUNOUY

The Eruption of Vesuvius in the Year 1813

Alexandre-Hyacinthe Dunouy
(Paris 1757 - 1841 Lyon or Jouy)

The Eruption of Vesuvius in the Year 1813, c.1817

Oil on paper on canvas

48.5 x 64.5 cm



Fig. 1 Alexandre-Hyacinthe Dunouy, *The Eruption of Vesuvius in the Year 1813*, 1817, Fontainebleau, Musée National du Château de Fontainebleau

This painting is preparatory to one of Alexandre-Hyacinthe Dunouy's most famous works, the painting *Eruption of Vesuvius in the Year 1813* (Fig. 1). Of extraordinarily large format, the painting may have been commissioned by the King of Naples, Joachim Murat (1767-1815), towards the end of his life. It may also possibly have been commissioned by Louis XVIII (1755-1824). Dunouy presented it at the Paris Salon in 1817. It was quickly purchased by the French Crown and is listed in the Château de Fontainebleau inventory¹ from 1820 onwards. It is still in Fontainebleau today.² The two versions differ in a number of details: the most significant difference is the absence of staffage in the present composition. It was often Dunouy's practice to focus on the landscape elements and the effects of light, omit-

ting figures. These were sometimes added by another hand.³

Both paintings depict the early stages of the eruption of Vesuvius on 25 December 1813. A billowing cloud of dark smoke and ash rises from the summit, signalling the imminent eruption – an eruption which was to envelop the surrounding region in a thick layer of black volcanic ash. In the eighteenth and nineteenth centuries the activity of the volcano and its repeated eruptions were a constant source of fascination to artists. They sought to depict every different stage of the eruption, especially the first moment of the eruption when the sky became so dark that the paintings came to be mistakenly regarded as night views because daylight had been blackened out.

Dunouy was a highly talented landscapist. He was successful in overcoming the conventions of classicist formalism of composition in the studio by absorbing the spontaneous experience of painting *en plein-air* and responding to it.

Dunouy was born in Paris in 1757 and began his artistic career as a student of Gabriel Briard (1725-77). He built up a reputation as a fine landscape painter and was a regular contributor to the Paris Salon from 1791 to 1833. In 1810 he was appointed Court Painter to Joachim Murat, whom Napoleon had installed as King of Naples. This accounts for the frequency of Italian motifs in his oeuvre, many of them drawn from the countryside of Naples and the Apennines. After the fall of the French Empire in 1815 Dunouy worked in Paris, Lyon and the Savoy and Auvergne regions.⁴

Corinne Chorier has kindly confirmed the authenticity of the present painting. Her catalogue raisonné of Dunouy's work is currently in preparation.

1. *The Eruption of Vesuvius in the Year 1813*, 1817, oil on canvas, 169 x 238 cm, Fontainebleau, Musée National du Château de Fontainebleau, (inv. 4297; LL 3533).
2. <<http://www.culture.gouv.fr/public/mistral/joconde>> accessed January 10 2013.
3. Nicolas-Antoine Taunay (1755-1835) and Jean-Louis de Marne (1752-1829) were responsible for inserting the figures in several of Dunouy's landscapes.
4. *Paysages d'Italie. Les peintres du plein air (1780-1830)*, exhib. cat., Paris, Galeries Nationales du Grand Palais and Mantua, Centro Internazionale d'Arte e di Cultura di Palazzo Te, Paris 2001, p.135.



FRANZ LUDWIG CATEL

The Bay of Mergellina with the Hill of Posillipo

Franz Ludwig Catel
(Berlin 1778 - 1856 Rome)

*The Bay of Mergellina with the Hill of
Posillipo*, 1834

Oil on paper laid down on canvas
Inscribed and dated on a label
pasted onto the verso *Aus m..er
Wohnung an der / Mergellina bei
Neapel. / Mai - 1834*

27.4 x 42 cm

Mergellina is on the waterfront at the foot of the hill of Posillipo in the Chiaia district of Naples. The name derives from the word *mergogolino*, a small diver or aquatic bird. Catel liked to stay in this part of the city when he visited Naples and usually took rooms in the Albergo Vittoria on the Riviera di Chiaia.¹ It is here that the present oil sketch on paper was executed. This is confirmed by the inscription on the label onto the verso. The inscription reads *aus m..er Wohnung an der Mergellina bei Neapel Mai 1834* [‘from my rooms in Mergellina near Naples May 1834’]. It is in Catel’s own hand.

The subject of the oil sketch is the bay of Mergellina. It is depicted nestling in a semi-circular sweep at the foot of Posillipo hill. Catel has chosen to omit staffage figures, focussing instead on the topography of the vista and the subject’s atmospheric qualities – as was often his practice. The only indication of spatial relationships is a tiny sailing boat lying off the distant headland. The lush green of the vegetation is set in contrast to the play of the warm evening light reflecting on the sea. The steep, winding zig-zag of the Salita di Sant’Antonio shown at the right is a recurrent motif in Catel’s oeuvre. The distinctive group of buildings on the headland appears in an earlier painting executed in 1819-22 titled *Neapolitan Carriage with a Monk and a Nun at Mergellina Harbour, in the Distance a View of Capri* (Fig. 1).²



Fig. 1 *Neapolitan Carriage with a Monk and a Nun
at Mergellina Harbour*

We are grateful to Dr. Andreas Stolzenburg, the author of the forthcoming catalogue raisonné of Catel’s work, for confirming the authenticity of this painting.

1. See Andreas Stolzenburg, *Der Landschafts- und Genremaler Franz Ludwig Catel (1778-1856)*, exhib. cat., Rome, Casa di Goethe, 2007, p.40 and p.52. Catel depicted both the Albergo and its immediate surroundings in a number of paintings. Two examples are *The Albergo Vittoria on the Riviera di Chiaia in Naples*, c.1820-1, brown wash over pencil, 12 x 14.8 cm, Staatliche Museen zu Berlin, Kupferstichkabinett; and *View of Castel dell’Ovo from the Quay on the Riviera di Chiaia in Naples, Thunderstorm Approaching*, c.1820-1, oil on canvas, 29.5 x 42 cm, Copenhagen, Statens Museum for Kunst. Catel took rooms in the Albergo Vittoria in the summer of 1820. On a visit to Naples in 1843 he met up with his old friends, the Gurlitts. The couple took lodgings on the Riviera de Chiaia and described it *as the most attractive and most salubrious part of the city* (Stolzenburg, op. cit., p.139, note 185). It is entirely possible that they were referring to the Albergo Vittoria.
2. *Neapolitan Carriage with a Monk and a Nun at Mergellina Harbour, in the Distance a View of Capri*, 1819-22, oil on sheet iron, 22 x 31 cm, Berlin, Staatliche Museen zu Berlin, Alte Nationalgalerie.



JOSEPH REBELL

The Gulf of Naples with Mount Vesuvius

Joseph Rebell
(Vienna 1787 - 1828 Dresden)

*The Gulf of Naples with Mount
Vesuvius*, 1822

Oil on canvas
Signed and dated lower right
Jos. Rebell 1822

45.5 x 66.7 cm

Provenance:
Galerie Paffrath, Düsseldorf, 2005¹
Private collection, Germany



Fig. 1 Franz Ludwig Catel, *The Gulf of Naples with the Vesuvius, seen from Posillipo*, 1819

Joseph Rebell joined the class of landscape drawing at the Vienna Academy in 1806. In the same period he was a private pupil of Michael Wutky, a painter celebrated for his striking Italian night-pieces. Rebell, after completing his studies in 1810, set off on his travels through Switzerland to Italy.² He was to spend the following fourteen years in Italy, living in Milan until 1812 and enjoying the patronage of Eugène de Beauharnais, Viceroy of Italy. Rebell then settled in Naples working in the employ of Joachim Murat, King of Naples. In 1816, after the fall of Napoleon and flight of Murat, Rebell settled in Rome. Here he joined the circle of German artists working in the city. Rebell, like many of them, contributed work to an exhibition at the Palazzo Caffarelli in early 1819. The exhibition was in honour of the visit of Metternich and Emperor Franz I of Austria to Rome. The Emperor was greatly taken by Rebell's work and had already purchased two landscapes by him in 1817. He commissioned him to execute four paintings for the Belvedere Gallery in Vienna and in the autumn of 1824 he had Rebell appointed Director of the Belvedere.

The great majority of Rebell's seascapes and coastal scenes draw on the topography of the Naples area and all of them reveal a debt to the work of Claude Joseph Vernet. From 1819 onwards Rebell began to abandon idealized views in favour of a realistic representation of his subject. For this reason he can be classified, along with Gauermann and Waldmüller, as 'creators of a new realism in Austrian landscape painting'.³ The capturing of Mediterranean light was central to Rebell's painting.⁴ In this he was certainly influenced by the German painter Franz Ludwig Catel, who was living and working in Rome at the time. And he himself was to exercise a considerable influence on Catel.

The present landscape depicts a view of Vesuvius seen from Posillipo. In the foreground is a peasant girl leading a heavily-laden donkey. Descending the Salita are two other figures carrying baskets of freshly harvested fruit and local produce on their heads. The scene is set under a vast sky and the figures are depicted in *contre-jour* against the shimmering light of the bay. In the distance are the city of Naples, Castel dell'Ovo, the mountains of Castellammare and Vesuvius, their contours veiled in *sfumato*. At the right of the image is the angular structure of a villa. Catel had used it as a motif in a view of 1819 (Fig. 1).⁵ Where Catel uses the architecture of the villa and the steep drop beneath it as framing devices, Rebell relegates them to a peripheral, subordinate role emphasizing the vastness of the sky and the distant view with subtle painterly effect.⁶

1. Galerie Paffrath, *Neuerwerbungen XIII*, Düsseldorf 2005, pp.4-5.

2. Rebell started out his working life in the employ of the art publisher Artaria in 1810, drawing views of Lake Como. See Sabine Grabner and Claudia Wöhrer, *Italienische Reisen. Landschaftsbilder österreichischer und ungarischer Maler. 1770-1850*, exhib. cat., Vienna, Österreichische Galerie Belvedere, 9.11.2001 - 3.2.2002, p.16.

3. Bärbel Holaus, Elisabeth Hülbauer and Claudia Wöhrer, *Kunst des 19. Jahrhunderts. Bestandskatalog der Österreichischen Galerie des 19. Jahrhunderts*, III, Vienna 1998, p.233.

4. Ferdinand Georg Waldmüller was not the only artist to be influenced by Rebell's mastery of the effects of light. See Johann Kräftner, *Biedermeier im Haus Liechtenstein: die Epoche im Licht der Fürstlichen Sammlungen*, exhib. cat., Vaduz, Kunstmuseum Liechtenstein, 21.10.2005 - 27.8.2006, Munich 2005, p.275.

5. See Dr. Andreas Stolzenburg's essay in Daxer & Marschall, *Oil Sketches and Paintings 1760-1910, Recent Acquisitions*, Munich 2012, pp.22-5.

6. In another painting of 1822 Rebell depicted the volcanic plume of Mount Vesuvius: *Stormy Sea with a View of the Scuola di Vergilio and Vesuvius*, The Liechtenstein Royal Collection, Vaduz, Liechtenstein.



JEAN BARBAULT

A Swiss Guard

Jean Barbault
(Viarmes/Oise 1718 - 1762 Rome)

A Swiss Guard, 1756

Oil on canvas
Signed, inscribed and dated lower
left *Barbault Rome / 1756*
Bearing an inscription on the
stretcher *Garde du pape*.

24.6 x 19 cm

1. A. Montaiglon and J. Guiffrey, *Correspondance des Directeurs de l'Académie de France à Rome...*, 1887-1908, X, p.332.
2. Svend Eriksen, *Early Neoclassicism in France*, London 1974, p.34 ff.
3. *La Mascarade des quatre parties du monde*, oil on paper, mounted on canvas, signed and dated *J. Barbault Pinx Roma 1751*, 37.7 x 39.2 cm, Besançon, Musée des Beaux-Arts et d'Archéologie, inv. 843.1.10, see *Jean Barbault (1718-62). Le théâtre de la vie italienne*, exhib. cat., Strasbourg, Musée des Beaux-Arts de la Ville de Strasbourg, 22 May - 22 August 2010, no. 14.
4. Sixteen costumes are now known, see Nathalie Volle and P. Rosenberg, *Jean Barbault (1718-1762)*, exhib. cat., Musées de Beauvais / Angers / Valence, 3 October 1974 - 15 March 1975, Rouen 1974, p.47f.
5. - The version commissioned by Marigny was discovered in the estate of the architect Jacques-Germain Soufflot: oil on panel, 24 x 17 cm, no inscription, now in a private collection; - oil on canvas, 25.8 x 19.2 cm, signed and inscribed *Barbault Roma*, collection Léon Gaucherel (1816-86), now private collection; - oil on canvas, 41.5 x 30.5 cm, signed and inscribed *Barbault fecit / Roma 1750*, Besançon, Musée des Beaux-Arts et d'Archéologie; - oil on canvas, 24.4 x 17.5 cm, private collection.
6. For examples, see the work of Joseph-Marie Vien (1716-1809) and Pietro Longhi (1702-85).
7. *Jean Barbault (1718-1762)*, op. cit., no. 63.

Jean-François de Troy, the director of the Académie de France in Rome, wrote to Abel François Poisson, marquis de Ménars et de Marigny (1727-81) on 10 November 1751:

[...] *Barbault, pensionnaire, a fini six tableaux des douze que vous [Marigny] lui aviés ordonné [...]. Ces six tableaux sont: Le Suisse de la garde du Pape; le Cocher du Pape; le Chasseur; la Frascatane; la Fille dotée; la Vénitienne [...]. Il [Barbault] se dispose à faire, conformément à vos ordres: le Cardinal; le Prélat de Mantellette et de Mantellone [...] le Cheveu-Léger; le Gentilhomme en habit de cour; la Neptune; la Florentine; la Donna della Torre dei Greci; la Calabrese. S'il y a quelque chose à changer dans ce projet, vous aurés la bonté de me le faire sçavoir.*¹

The client in question, the marquis de Marigny, was a favourite of Louis XV and the younger brother of Madame de Pompadour. At the age of only eighteen he was designated directeur et ordonnateur des Bâtiments, des Jardins, Arts, Académies et Manufactures royales. He arrived in Rome on the Grand Tour in March 1750. It was this visit that was to establish *le bon goût* in France and lay the foundations for the emergence of Neoclassicism.² Marigny met Barbault at the Académie de France. The scholars at the Académie had recently planned a triumphal procession to be held in Marigny's honour. The proposed event and individual costume designs are documented in a large-format frieze painted by Barbault.³ Barbault's skills as a painter will undoubtedly have come to the attention of Marigny in this connection.

The quotation cited above indicates that Barbault's portrayal of a member of the Swiss Guard formed part of a series of paintings depicting contemporary Italian costumes.⁴ A number of these paintings later acquired something like cult status in Barbault's lifetime among travellers visiting Rome on the Grand Tour. This encouraged him to produce 'new editions' by painting a number of different versions. Several versions of the Swiss Guard are recorded.⁵ In the present painting the exaggerated pose of the dutiful member of the pontifical guard has a distinctly humorous touch. Barbault's various depictions of the Swiss Guards show them smartly uniformed, against a dark brown, often architecturally structured, background. Some of his figures are moustachioed. These miniature masterpieces were directed at a small, exclusive clientele. In Rome, the contemporary art market still favoured scenes from everyday life over scenes originating in enthusiasm for antiquity. Although Barbault could look back on a long tradition of costume painting,⁶ his works are remarkable for their miniaturistic precision and colouristic virtuosity. In the nineteenth century, similar subjects were frequently depicted but more for reasons of interest in costume and tradition (see the painting by Prieur, page 40 of the present catalogue).

Records of Barbault's life and artistic career are only fragmentary. On stylistic grounds it is thought that he served as an apprentice to Pierre Subleyras (1699-1749). A number of early publications describe him as an artist and engraver working with Piranesi. He settled in Rome in 1747 and probably spent the major part of his artistic career in the city. He took up his studies at the Académie de France in 1750. He died in Rome in 1762 at the age of 43.

Barbault's work was largely unknown to a wider public until the first major retrospective was staged in 1974. A large number of his works had previously been ascribed to distinguished names like Watteau, Fragonard and Goya. His painting is indeed on a par with theirs. One of his major works has only recently been identified.⁷ Signed and dated paintings by Barbault, like the present work, are rare.



FRANZ LUDWIG CATEL

A View of the Fountains on the Piazza San Pietro, seen from the Colonnade by Moonlight

Franz Ludwig Catel
(Berlin 1778 - 1856 Rome)

A View of the Fountains on the Piazza San Pietro, seen from the Colonnade by Moonlight, 1818-20

Oil on canvas
Bearing a restorer's address label
on the stretcher reading
*C. H. T. Wölckow / Konservator /
Overgade 8 / Odense / 1962*

100 x 74 cm

Provenance:
Private collection, Denmark



Fig. 1 Franz Ludwig Catel, *A View of the Fountains on the Piazza San Pietro in the Vatican, seen from the Colonnade by Moonlight*, etching, 1818

The painter, draughtsman, watercolourist and etcher Franz Ludwig Catel produced an extremely varied body of work ranging from *plein-air* oil studies executed with extraordinary modernity and directness to highly finished compositions like the present painting and genre scenes in urban and landscape settings. These brought him widespread recognition and considerable worldly success.¹

He studied at the Berlin Academy from 1794 to 1797 and at the École des Beaux-Arts in Paris from 1798 to 1800. He was briefly in Switzerland in 1797. He was appointed a member of the Berlin Academy in 1806. Between 1798 and 1806 he produced a large body of illustrations for contemporary German and French almanacs and books. These included works by Goethe, Schiller, Johann Joachim Campe, Johann Heinrich Voss and the French writer Jacques Delille. He returned to Paris in 1807 to refine his skills in oil painting. In 1811 he moved from his native city of Berlin to Rome, where he was to live and work for the rest of his life. He died in Rome in 1856.

On his arrival in Rome, Catel joined the circle of Nazarene painters around Friedrich Overbeck and gave instruction in perspective drawing. He distanced himself, however, from their religious ideals. His first wife, Sophie Frederike Kolbe, the sister of the artist Carl Wilhelm Kolbe, had died in 1810 and he remarried in 1814 after converting to Catholicism. His second wife was Margherita Prunetti, the daughter of Michelangelo Prunetti, the Roman art critic and writer. In 1818, the couple, now enjoying considerable social and financial success, started to entertain on a regular basis at their house on the Piazza di Spagna, holding salons and soirées for a large multinational circle of artists, writers, collectors and musicians. They continued to do this for well over thirty years. Prominent guests included Fanny Mendelssohn, her husband Wilhelm Hensel and the architect Karl Friedrich Schinkel.

Catel executed three etchings in Rome in 1818, dedicating all three to Elizabeth, Duchess of Devonshire (1759-1824; formerly Lady Elizabeth Hervey, later Lady Elizabeth Foster).² The three etchings are titled *A View of the Bay of Maiori*,³ *A View of the Town of Amalfi on the Gulf of Salerno*⁴ and *A View of the Fountains on the Piazza San Pietro in the Vatican, seen from the Colonnade by Moonlight* (Fig. 1).⁵ The subject of this last etching is identical to the subject of the present painting. A somewhat smaller painting of the same subject is in the collection of the Museo di Roma.⁶ It is very probable that it served as a preparatory work for the etching since both it and the etching share the same format. In

1. For details of Catel's biography and oeuvre, see Andreas Stolzenburg, *Der Landschafts- und Genremaler Franz Ludwig Catel (1778-1856)*, exhib. cat., Rome, Casa di Goethe, 2007.

2. See Stolzenburg, op. cit., pp.31-6.

3. *Ansicht der Bucht von Maiori*; Stolzenburg, op. cit., repr. p.32.

4. *Ansicht der Stadt Amalfi am Golf von Salerno*; Stolzenburg, op. cit., repr. p.33.

5. *Veduta delle Fontane nella Piazza della Basilica di S. Pietro in Vaticano, presa di sotto al Colonnato a lume di Luna*, 1818, etching, 33.2 x 25.1 cm (image), 35 x 25.2 cm (platemark), inscribed in the plate lower left *F. Catel dip. e inc.* and lower right *in Roma 1818*; in the lower margin the engraved title (see above) and dedication *A Sua Eccellenza la Sig.^{ma} Elisabetta Hervey Duchessa di Devonshire / Francesco Catel D.D.D.* An impression of the etching is in the collection of the Staatliche Graphische Sammlung, Munich, inv. 161 046; Stolzenburg, op. cit., repr. p.35.

6. Oil on canvas, 35 x 26.5 cm, Rome, Museo di Roma, inv. MR 4086. Not in the literature.



addition, the etching bears the inscription *Catel dip.* [*dipinxit*], meaning Catel painted it, in the plate.

The provenance of the present painting – which was previously in a Danish private collection – cannot be traced as far back as the nineteenth century. None the less it seems evident, in the light of the information available, that it was commissioned or owned by one of three contemporary figures. They are Elizabeth, Duchess of Devonshire⁷, the painter Sir Thomas Lawrence⁸ and the Princely House of Sayn-Wittgenstein-Sayn.⁹

Although it is highly plausible that the Duchess of Devonshire was the owner of one of the two known versions, this is not documented. There is only documentary evidence of the existence of the version reputedly executed for Thomas Lawrence, whose art collection was dispersed in 1830. In addition, that version might well be identical to the version that is known to have been in the possession of the Princes of Sayn-Wittgenstein-Sayn up to 1920. This version is known to have had the same dimensions as the present work.

In summary, the Sayn-Wittgenstein-Sayn provenance appears to be the most plausible, supported by the fact that the format of the two paintings is identical. The present work could then be dated to the years between 1818 and 1820. But the possibility that it is an entirely unrecorded third version cannot be completely ruled out.¹⁰

We are grateful to Dr. Andreas Stolzenburg, the author of the forthcoming catalogue raisonné of Catel's work, for the authentication of this work. The following text is based on his detailed study of the painting. For a full version of the study in German, please visit www.daxermarschall.com.

7. The Duchess of Devonshire, who is known to have owned a number of works by Catel, may well have commissioned the present painting. Catel's dedication to the Duchess on the etching of the same subject (see note 5 and Fig. 1 above) – a dedication which is to be found on two other etchings by Catel – certainly suggests this. It is entirely possible that the Duchess may also have owned painted versions of the other two etchings.

8. In 1820, a painting by Catel depicting a night view of the Colonnade of the Piazza San Pietro was described in an article in the journal *Kunstblatt* published in Tübingen: *Catel has completed several large and a number of smaller landscapes and two architectural pieces. (...) The architectural pieces represent the square of St. Peter's by moonlight which he is making for the English painter Lawrence, one who is well able to recognize the talents of others.* (*Kunstblatt*, LXVI, 17.8.1820, p.263).

9. A painting depicting the same subject and in identical format to the present work was in the collection of the Princes of Sayn-Wittgenstein-Sayn at Schloss Benndorf-Sayn until 1920 when it was sold at auction in Aachen. Buyer and present whereabouts are unknown. See *Sammlung des Fürsten Sayn-Wittgenstein-Sayn von Schloss Sayn. Gemälde, Antiquitäten aller Art, Möbel u. Einrichtungs-Gegenstände, Silber*, sale cat., Aachen, Ant. Creutzer, vorm. Lempertz G.m.b.H., 15-16 December 1920, no. 8, p.6 (as *Kolonade in St. Peter bei Mondenschein. Blick durch die hohen mächtigen Säulen der Kolonnade auf den im Mondenschein liegenden Park [sic] mit seinen sprudelnden Fontänen. Als Staffage rechts an eine Säule gelehnt, ein schlafender Wächter. Goldrahmen. Leinwand. Höhe 100, Breite 77 cm.* [*'Colonnade in St. Peter's by moonlight. A view past the mighty columns of the Colonnade towards the park [sic] bathed in moonlight with its bubbling fountains. As staffage, leaning against a column at the right, a sleeping guard. Gold frame. Canvas. Height 100 cm, width 77 cm.'*]); Friedrich von Boetticher, *Malerwerke des neunzehnten Jahrhunderts. Ein Beitrag zur Kunstgeschichte*, I, Dresden 1891, p.164, no. 57.

10. The address label on the stretcher (described above) provides evidence that the painting was in Denmark in 1962. Catel is known to have sold several paintings to Danish buyers.



CHRISTIAN DANIEL RAUCH

Elisabeth, Queen of Prussia

Christian Daniel Rauch
(Arolsen 1777 - 1857 Dresden)

Elisabeth, Queen of Prussia, Berlin,
1841

Carrara marble
Incised inscription *ELISABETH
KOENIGIN. V. PREUSSEN*

34.2 x 36.2 x 5.4 cm

Provenance:

Auguste von Liegnitz, second wife
of King Friedrich Wilhelm III of
Prussia

Commissioned by her for the
Villa Liegnitz, am Grünen Gitter,
Sanssouci Park, Potsdam
Private collection, Berlin

Literature:

Jutta von Simson, *Christian Daniel
Rauch*, Berlin 1996, p.359, no. 226
Guido Maaz (ed.), *Nationalgalerie
Berlin. Das XIX. Jahrhundert,
Bestandskatalog der Skulpturen*, II,
Leipzig 2006, no. 788

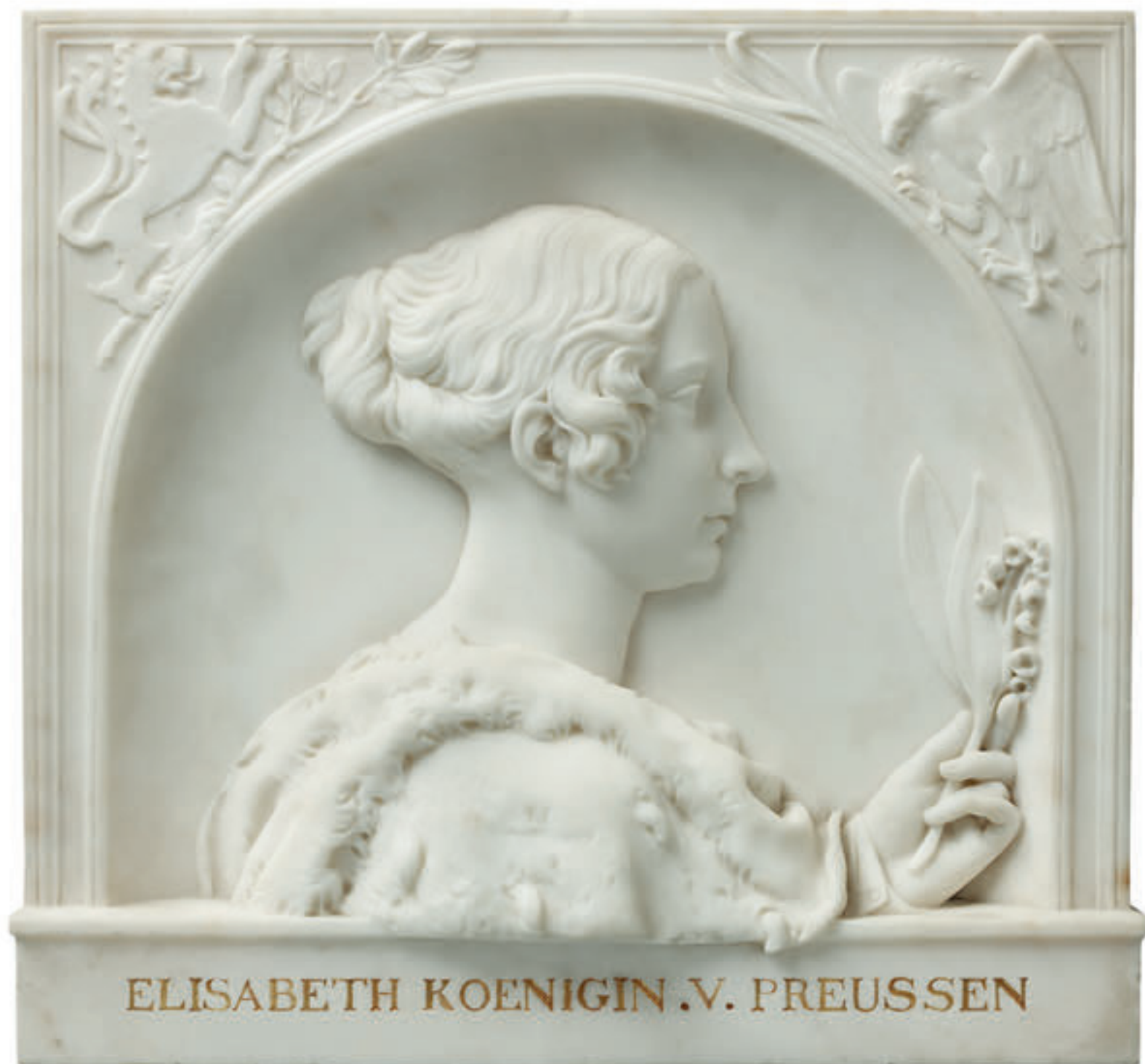
In 1835, Auguste von Liegnitz, the second wife of King Friedrich Wilhelm III of Prussia, commissioned the sculptor Christian Daniel Rauch to execute a portrait relief of Crown Princess Elisabeth Ludovika of Prussia (1801-1873), daughter of Maximilian Joseph, Archduke of Bavaria. Elisabeth Ludovika was then the wife of Crown Prince Friedrich Wilhelm, later King Friedrich Wilhelm IV of Prussia (1795-1861). Until recently, only a plaster version of this portrait was known.¹

The present, recently rediscovered Carrara marble version of the portrait relief has long been considered lost. In 1841, after the death of Friedrich Wilhelm III, his widow, Auguste von Liegnitz, ordered alteration work to be carried out on her mansion in Sanssouci Park in Potsdam. This mansion was known as the Villa Liegnitz. The present portrait relief of the new Queen, Elisabeth of Prussia, was commissioned by Auguste and designed to form part of the villa's decorative scheme.²

Rauch depicts Elisabeth in a semi-circular niche set in a square panel in the tradition of Renaissance profile portrait reliefs. Heraldic motifs fill the spandrels above the niche – a Bavarian lion at the left and a Prussian eagle at the right. The bust-length portrait shows Elisabeth in sharply defined profile to the right. Her hair is coiffed in side curls and drawn up into a chignon behind her head. Elisabeth is holding in her left hand a sprig of lily of the valley, reputedly her favourite flower. Its extract was used in popular medicine in the treatment of heart conditions.³

Rauch completed an apprenticeship as a stonemason in Helsen and worked under Christian Ruhl, a sculptor in Kassel. On the death of his elder brother, Rauch was obliged to support the family. He became *valet de chambre* to Luise, Queen of Prussia (1776-1810). The Queen enabled him to continue work as a sculptor. His work attracted the interest of the court sculptor Johann Gottfried Schadow. In 1804, Rauch left the royal household and set off for Rome. In Rome he was in regular contact with Wilhelm von Humboldt and drew inspiration from his study of the work of Antonio Canova and Bertel Thorvaldsen. In 1812 he was in Carrara working on a marble version of the tomb of Queen Luise. In 1819 he opened a studio workshop in Berlin's Klosterstrasse. Here he was to work with Friedrich Tieck and Karl Friedrich Schinkel. He had numerous patrons in Berlin and received a very large number of commissions from Ludwig I of Bavaria. Fêted in his own lifetime as his country's greatest sculptor, he founded a school of sculpture that was to produce sculptors of the calibre of Ernst Rietschel, Friedrich Drake, August Kiss and Reinhold Begas.

1. Christian Daniel Rauch, *Crown Princess Elisabeth of Prussia*, stucco, 34 x 36 cm, incised inscription: *ELISABETH KRONPRINZESSIN. V. PREUSSEN*, Nationalgalerie Berlin, inv. RM 259.
2. Rauch executed another version of the portrait relief in marble in 1842. This was commissioned by Friedrich Wilhelm IV as a gift to Queen Victoria of Britain. Rauch's diary entry of 21 December 1842 notes the presence of *marble victory figures* on the verso. Thus the present 1841 relief cannot be the version presented to Queen Victoria. See Maaz, op. cit., p.545; Simson, op. cit., p.359.
3. Maaz's description, see op. cit., p.544f.



ELISABETH KOENIGIN .V. PREUSSEN

CARL ROBERT KUMMER

In the Park at Schloss Podgorač

Carl Robert Kummer
(1810 - Dresden - 1889)

In the Park at Schloss Podgorač,
Croatia, 1836

Oil on paper on canvas
Bearing a label on the verso
inscribed *Naturstudie aus den slavo-
nischen Wäldern zur Zeit als dieselben
noch unbenutzt waren. Gemalt von
Rob. Kummer 1834 bei Podgoratsch
Besitzung der Grafen Pejatschevich*

68.5 x 94 cm

The present oil study is unique in Carl Robert Kummer's extant oeuvre. It was executed while Kummer was in Slavonia – a historic region now part of Croatia – as a guest of the Pejačević family, an influential noble family. The work is a view of the large Schlosspark in Podgorač, near Osijek. In the park, which was laid out in English style, Kummer made a great number of drawings of individual trees and groups of trees. Of the large-format oil studies he made on paper this is probably the only surviving example. Kummer, in his autobiographical notes, explains how this may have occurred: *As I lacked paper on which to paint, I coated large sheets with gum arabic and painted directly onto that. I have lost several of my large studies of trees as a result of this poor material because the gum arabic and the paint flaked away.*¹ The format of the present study is unusual for a work on paper. It was executed in oil over a preparatory sketch in pencil. Kummer probably began it before the motif and completed it in the studio. As in the case of oil sketches by Johann Georg von Dillis, the present study was painted on a translucent pinkish ground. In its use of dramatic light effects it recalls the Prater landscapes of the Viennese artist Georg Ferdinand Waldmüller.

The Kummer catalogue raisonné records under No. 453 a pen and ink drawing titled *Forest with Woodcutters*, giving a date of 1845. It also lists a collotype after the drawing dated 1881.² The introduction of staffage is the only thematic difference between the present large-format study and the ink drawing and its reproduction.

Kummer was a landscape painter with a single-minded focus on the study of trees throughout his artistic career. He developed a veritable passion for ancient trees both as a boy studying under Carl August Richter at the Dresden Academy and as a young man working in the studio of Johan Christian Dahl. While a pupil of Dahl he was in close contact with Caspar David Friedrich. On his travels – for example to Italy (1832-5) – he depicted a wide variety of indigenous trees. In 1835-6 he travelled extensively in Slavonia. He was back in Dresden in the years 1837-46 but travelled frequently to the Salzkammergut in Austria where he produced studies for the Alpine views much in demand with the Dresden public. From the late 1840s onwards he undertook trips to Dalmatia, Montenegro, Scotland, Spain, Portugal, Italy and Egypt. In 1859 he was offered a royal professorship at the Dresden Academy.

Kummer closely studied the writings of Alexander Humboldt³ and his landscapes were greatly influenced by them. Humboldt saw in landscape painting an opportunity to bring aesthetic unity to the natural sciences, whose findings he perceived as essentially fragmentary in character. It was the role of the artist to assemble the fragments into a whole while at the same time not abandoning the special characteristics of a particular landscape or a particular religion.⁴ Humboldt's influence clearly played a major role in Kummer's aesthetic development as he moved from early Romantic tendencies to mature realism.

We would like to thank Dr. Elisabeth Nüdling for assisting our research into this oil study.

1. *Aus Mangel an Malpapier hatte ich mir große Bogen mit Leim bestrichen und darauf gemalt, durch dieses schlechte Material sind mir mehrere meiner großen Baumstudien zu Grunde gegangen, da Leim und Farbe sich abblätterten.* Elisabeth Nüdling, *Carl Robert Kummer – Ein Dresdner Landschaftsmaler zwischen Romantik und Realismus*, Munich 2008, p.58.
2. *Federzeichnungen nach der Natur. Robert Kummer, Königl. Professor der Landschaftsmalerei, Ehrenmitglied der königl. Akademie der bildenden Künste zu Dresden und der königl. Akademie zu Venedig, photographirt und gedruckt von Wilhelm Hoffmann Dresden, Leipzig, Verlag von M. Hessling, 1881, no. 10 (Wald mit Holzfällern).*
3. Alexander Humboldt, *Ansichten der Natur*, 1807 and *Kosmos*, Vols. I-V, 1845-62.
4. Nüdling, op. cit., p.70.





enlarged detail



enlarged detail

JOHAN CHRISTIAN DAHL

Sunset over Dresden

Johan Christian Dahl, called
Clausen-Dahl
(Bergen 1788 - 1857 Dresden)

Sunset over Dresden, 1841

Oil on card

Signed lower right with the artist's monogram and dated *D. / 1841*
Executed on the back of a printed invitation card to 'Professor Dahl' to attend a monthly meeting of the Dresden botanical association known as FLORA *Einladung zur Monats-Versammlung der FLORA für / Herrn Professor Dahl / Local: im Zwinger Salon / Zeit: Donnerstag 4. Juny / präzise 5 Uhr*

6.5 x 11.7 cm

Provenance:

Probably Frau von der Decken,
Dresden (gift of the artist in 1845)
Private collection, South Germany

Johan Christian Dahl depicted Dresden, his second home, frequently, from many different viewpoints and at all times of day. On completion of his studies at the Copenhagen Academy of Fine Arts he set off on the Grand Tour in the summer of 1818. He broke his journey in Dresden in the autumn. Here, he came into contact with Caspar David Friedrich who was to become a close friend. He travelled to Italy in 1820 but soon returned to Dresden. He settled permanently in the city in the following year. From 1823 onwards, Dahl and Friedrich shared a house with a view over the river Elbe.

Dahl and Friedrich, together with Carl Gustav Carus, played a major role in the development of German Romantic painting. All three are regarded as the leading Dresden painters of the age.¹

The first of these two oil sketches is an evening view of Dresden with its spires, towers and domes silhouetted against the darkening sky. This was one of Dahl's favourite motifs. This sketch depicts a panoramic view right across the city to the hilly woodlands of the distant Elbe valley. The

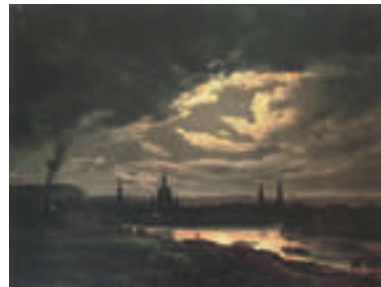


Fig. 1 *Dresden by Moonlight*, 1841

painting is an impressive example of Dahl's singular ability to depict the colouristic richness of an evening sky. He has chosen to depict the city from a slightly raised viewpoint – unusually, on the right bank of the Elbe. The majority of his views of Dresden are not depicted from the right bank – a good example is the view executed in the same year titled *Dresden by Moonlight*. It is now in the collection of the Niedersächsische Landesgalerie in Hanover (Fig. 1).² Dahl has depicted the silhouette of the city with extraordinary precision, despite the small format of the work and despite the fluidity of his brushwork. From left to right are the steeple of the Kreuzkirche, the dome and towers of the Frauenkirche, the Hausmannsturm of the Residenz and the steeple of the Hofkirche. A smoking chimney and an Elbe sailing boat at the left edge of the image indicate the emergence of industrialization and the city's burgeoning economic prosperity.

Both oil sketches were painted on the back of printed cards inviting Dahl to attend a meeting organized by the Dresden botanical association known as FLORA (see Fig. 2, p.52). Dahl was a member of the association and often used their monthly invitation cards as material for small oil sketches of views. These views he often gave to friends as presents.³

1. Hans-Joachim Neidhardt, 'Johan Christian Dahl – ein norwegischer Maler in Dresden', in *Johan Christian Dahl 1788-1857. Ein Maler-freund Caspar David Friedrich*, exhib. cat., Munich, Neue Pinakothek, Munich 1988, pp.15-9.
2. *Dresden by Moonlight*, 1841, oil on canvas, 26.7 x 34.5 cm, Hanover, Niedersächsischen Landesgalerie. Bang, op. cit., II, no. 953.
3. See Bang, op. cit., I, p.11.



JOHAN CHRISTIAN DAHL

The Augustusbrücke in Dresden under Repair

The Augustusbrücke in Dresden under Repair, 1845

Oil on card

Signed and dated lower right

Dahl / 1845

On the verso a label inscribed in the artist's hand *Zur Erinnerung an den Bau / der von Wasserfluten / d. 31. März 1845, beschädigten Dresdner Elbbrücke. / Dahl.*

Executed on the back of a printed invitation card to 'Professor Dahl' (Fig. 2), details see previous page

7 x 11.3 cm

Provenance:

Frau von der Decken, Dresden

(gift of the artist in 1845)

Private collection, South Germany

Literature:

Marie Lødrup Bang, *Johan Christian Dahl, 1788-1857. Life and Works*, cat. raisonné, Oslo 1987, II, p.309, no. 1033

Drawing by Dahl after the oil sketch:

View of the River Elbe looking towards the Bridge, 1845, inscribed in the artist's hand *Fr. V. Decken 1845 J Dahl*, on the verso *J. Andersen*, Bergen, Billedgalleri, inv. 776, LV.738

Until recently, the existence of the second oil sketch – titled *The Augustusbrücke in Dresden by Moonlight* – was only known in the form of a drawing of it by Dahl himself. This drawing is now in the collection of the Billedgalleri in Bergen, Norway. The drawing formed part of Dahl's *Liber Veritatis*, a drawn record of his paintings begun in the 1820s to document works he had parted with. He usually recorded the format of the painting and the name of its new owner. He noted on the Bergen drawing that he gave the oil sketch to *Fr. V. Decken* in 1845. The recipient was a friend who lived in Dresden. In the years 1837 to 1856 he often gave her a small sketch as a Christmas gift. She kept these gifts in an album she had specially bound for them.⁴



Fig. 2 FLORA Invitation Card (verso of *The Augustusbrücke in Dresden by Moonlight*)

Dahl produced a large number of paintings of the Augustusbrücke. In 1845 he executed three oil sketches⁵ documenting the flood damage of March that year. His Christmas gift to his daughter Caroline in 1845 was a sketch in the same small format as the present work and also depicting the damage to the bridge caused by the spring flood. In August 1845 he painted a slightly larger view of Dresden by night. It too depicts the bridge under repair and the temporary wooden structure erected. On the verso of all three paintings are annotations by Dahl describing the disaster. It has gone down in history as Saxony's 'Great Flood'. On 31 March 1845 the Elbe rose to a record level of 8.77 metres causing the fifth pier of the bridge to collapse.⁶

Dahl integrates waterfront activities with the evocative atmosphere of a moonlit night. Like *Sunset over Dresden*, this oil sketch also displays the virtuosity of Dahl's handling of detail in a small-format work. He has chosen a viewpoint on the left bank of the Elbe below the Semperoper. The viewer's eye is led upstream towards the Augustusbrücke. High up on the fortifications is a group of onlookers. The temporary wooden structure on either side of the damaged pier of the bridge is illuminated by flares. Like the moonlight, the glow of the flares is reflected on the surface of the water. The rigging of the sailing boat in the foreground is silhouetted against the night sky. The composition itself is based on a drawing executed by Dahl in 1833 (Fig. 3).⁷



Fig. 3 *Boats on the Elbe*, 1833

4. See Bang, op. cit., I, p.93; II, p.271 and p.389. Bang lists as many as fifteen gifts of paintings.

5. *The Augustusbrücke in Dresden*, 1845, oil on canvas, 9 x 14 cm, private collection, Norway. See Bang, op. cit., II, no. 1034; *The Augustusbrücke in Dresden under Repair*, 1845, oil on canvas, 25.5 x 37 cm, Bergen, Billedgalleri, inv. 148 (1901). See Bang, op. cit., II, no. 1026.

6. See Guido N. Poliwoda, *Aus Katastrophen lernen: Sachsen im Kampf gegen die Fluten der Elbe 1784 bis 1845*, Cologne 2007, pp.211-2.

7. *Boats on the Elbe*, 1833, pencil on paper, 7.1 x 10.7 cm, Oslo, Nasjonalmuseet, inv. NG.K&H.B.08052.



CARL GUSTAV CARUS

Evening Light near Pillnitz

Carl Gustav Carus
(Leipzig 1789 - 1869 Dresden)

Evening Light near Pillnitz, c.1835

Oil on cardboard

13.5 x 19.6 cm

The painting is accompanied by an expert's report by Professor Dr. Hans Joachim Neidhardt, former curator at the Galerie Neue Meister in Dresden.

Provenance:

Caroline Cäcilie Carus, the artist's daughter
Margarete Schwerdtner, foster daughter of Caroline Cäcilie Carus
Thence to a god-daughter of Margarete Schwerdtner

Literature:

Marianne Prause, *Carl Gustav Carus. Leben und Werk*, Berlin 1968, p.149, no. 287 [as *Ruine in Pillnitz über den Weinbergen*]

Elisabeth Bülck, *C. G. Carus, sein Leben und sein Werk im Verhältnis zu C. D. Friedrich und dessen Schülern betrachtet*, unpublished diss., Greifswald 1943

Carl Gustav Carus's preferred landscape motifs were, from the early 1830s, subjects sketched before nature in the surroundings of Pillnitz, near Dresden. He had purchased a country property near Schloss Pillnitz in 1832 and regularly explored the local countryside. He was personal physician to the Saxon royal family, who spent their summers in Pillnitz, and this obliged him to be close at hand.



Fig. 1

The present oil sketch depicts an evening view from the foot of what was known as the *Hausberg* across the mouth of the Friedrichsgrund valley towards the Pillnitz Schlossberg. Set on the crest of the hill, partially hidden by giant conifers, is an artificial ruin in neo-Gothic style designed by Johann Daniel Schade for Kurfürst Friedrich August III. It was built in 1785 (Fig. 1). In the right background the viewer's eye is led towards the distant plateau of the Sächsische Schweiz.¹ Professor Neidhardt takes the view that the present work can very probably be identified as no. 287 in Marianne Prause's catalogue raisonné.²

Carus is one of the outstanding figures of the age of Goethe. A man of many talents, he was active as a physician, a natural scientist and a man of letters, as well as being a painter of the first rank. He played a prominent role in the German Romantic movement both as an artist and as an author of important theoretical writings. His *Briefe zur Landschaftsmalerei* are regarded as of seminal importance in the understanding of the aesthetics of German landscape painting in the Romantic period.³

During his medical studies he attended in his free time the Academy of Arts where Friedrich August Tischbein and Hans Veit Schnorr von Carolsfeld were professors. His oeuvre is indebted to the enduring artistic influence of Caspar David Friedrich, a close friend from 1817 onwards. Carus's work is also indebted to the influence of Johan Christian Dahl who had moved to Dresden in 1818. Carus was to distance himself from Friedrich's influence in the late 1820s, going on to develop a more personal form of artistic expression. He continued to practise medicine and in 1827 was appointed personal physician to the Saxon royal family. He met Goethe in Marienbad in 1821 and the two men shared a long-standing friendship.

Where Carus most clearly reveals himself as an exponent of new artistic trends is in his landscape sketches.⁴ His earliest *plein-air* oil sketches of the countryside around Dresden are dateable to the mid-1820s. He had probably been encouraged to sketch before the motif after seeing the oil sketches of Johan Christian Dahl.

1. *Carl Gustav Carus. Natur und Idee*, exhib. cat., Dresden, Staatliche Kunstsammlungen and Berlin, Staatliche Museen, June 2009 - January 2010, Dresden and Berlin 2009, p.206.

2. See Neidhardt's expert report.

3. Carl Gustav Carus, *Zehn Briefe und Aufsätze über Landschaftsmalerei mit zwölf Beilagen und einem Brief von Goethe als Einleitung, 1815-1835*, Leipzig and Weimar 1982.

4. Prause, op. cit., p. 52f.



FRIEDRICH GAUERMANN

A Rocky Outcrop with Vegetation. A Nature Study

Friedrich Gauermann
(Miesenbach, Vienna 1807 - 1862
Vienna)

A Rocky Outcrop with Vegetation.
A Nature Study, early 1830s

Oil on paper

39.9 x 31.7 cm

Provenance (as described by
previous owner):
The Klinckowström family, Schloss
Stafsund, Sweden
Klinckowström estate sale, Sweden,
1970s

We would like to thank
Dr. Wolfgang Krug, St. Pölten, for
confirming the attribution.

Even though the present work displays extraordinary attention to detail it is without doubt a study executed before nature. The spontaneity of the artist's observation of his motif is highly appealing. The rock surfaces are executed in rapid, transparent brushstrokes, the vegetation in meticulous, opaque tones.¹ The masterly quality bears comparison with the work of Ferdinand Georg Waldmüller, another leading Austrian landscapist. The two artists are known to have worked frequently together *en plein-air* in the 1830s. They are also known to have held each other's work in high esteem. The present study is dateable to this period. Particularly in the artist's lyrical handling of the foliage it recalls the Romantic perception of nature characteristic of the Nazarenes. Gauermann would certainly have been familiar with their work since two members of the group, the brothers Ferdinand and Friedrich Olivier, had spent time in Vienna.

Many of the subjects that Gauermann chose for his studies were motifs that could be used later in the studio as preparatory material. Rocky outcrops and rock faces figure frequently, their erect, stage-like format serving as an ideal backdrop for the images of animals so characteristic of his oeuvre. Nonetheless, in his nature studies he never strayed from the portrayal of the special qualities of a landscape.

It is largely due to the modernity of Gauermann's nature studies that public interest in his previously somewhat neglected oeuvre has been on the increase since the 1950s. Sabine Grabner, a curator at the Österreichische Galerie Belvedere in Vienna, writes: *The artist's ductus in the preparatory studies – which are marked by highly spontaneous portrayal of detail – is far more striking than in the finished paintings. All of these studies were executed before nature, whether in the area where he spent his childhood, or on hikes in the Salzkammergut. [...].*²

It should be emphasized that this study is in an unusually good state of preservation. Almost all Gauermann's known studies – including those from his estate – were at some point laid down on a support (canvas or cardboard) and cleaned, varnished and where thought necessary, retouched. This work was for the most part carried out in the nineteenth century or perhaps the early twentieth century. It follows that it rarely reached modern professional standards and often led to deterioration, or inflicted unintended damage. Luckily however, the present study escaped these procedures.

Gauermann grew up in Miesenbach, a village south-west of Vienna near the Schneeberg, a popular tourist destination in Lower Austria. As a boy he was taught by his father, the painter Jakob Gauermann, to paint and sketch local landscapes and views. He trained at the Vienna Academy under the Baroque traditionalist Josef Mößmer in 1824-7. In his early career he joined Franz Steinfeld, Friedrich Loos and Ferdinand Georg Waldmüller as a member of the first generation of artists to

1. See Rupert Feuchtmüller, *Friedrich Gauermann. 1807-1862. Der Tier- und Landschaftsmaler des österreichischen Biedermeier*, Vienna 1962, pp.148, 206 and 216.

2. *Einprägsamer als in den ausgeführten Gemälden äußerte sich der Künstler aber in den vorbereitenden Studien, die durch eine spontane Schilderung im Detail gekennzeichnet sind. Diese sind durchwegs vor der Natur entstanden, etwa in der Gegend seiner Kindheit, ebenso auf den Wanderschaften durch das Salzkammergut. ...*Sabine Grabner in *Romantik, Klassizismus, Biedermeier. In der Österreichischen Galerie Belvedere*, Vienna 1997, p.96-7.



pioneer a realistic style of landscape painting. As a student he travelled frequently to the Salzkammergut and visited Berchtesgaden and the Königsee. This area of outstanding natural beauty had been discovered a number of years earlier by the Romantic painters – in particular the Dessau-born brothers Ferdinand Olivier (1785-1841) and Friedrich Olivier (1791-1859). Since their discovery of the area, a veritable procession of painters sought to exploit the area as a source of inspiration. Here Gauermann developed, as did Steinfeld and Loos, an entirely new, ‘de-mystified’ response to landscape which he was to apply in his response to the landscapes of his native countryside. The compositional simplicity of his imagery, portraying landscape in the normal light of day with no need for staged effects, reveals a degree of purity in his perception of nature that is unmatched in his later work. The introduction of narrative content to his landscapes was motivated by early observations of nature made in his native countryside. He was also very probably influenced in this direction – as an Academy student – by the paintings of Nicolaes Berchem (1620-83), Paulus Potter (1625-54), Jacob van Ruisdael (1628/29-82) and Philips Wouwermans (1619-68) in the Imperial Collections at the Oberes Belvedere and in private Viennese collections. Initially an embellishment of secondary importance, these narrative elements were increasingly to dominate the image. While motifs of animals fighting and scenes from country life were his preferred subjects, the direct observation of nature was always his first point of departure.³

Other studies by Gauermann are held at the Österreichische Galerie Belvedere in Vienna, the Niederösterreichisches Landesmuseum in St. Pölten and the Kupferstichkabinett der Akademie der Bildenden Künste in Vienna.⁴

3. See < <http://digital.belvedere.at/emuseum>, Search Gauermann, Landschaft bei Miesenbach > (accessed January 22 2013).

4. Wolfgang Krug, *Friedrich Gauermann 1807-1862*, Vienna 2001, pp.122, 140, 146; *Friedrich Gauermann 1807-1862, Ölskizzen und Zeichnungen*, exhib. cat., Vienna, Kupferstichkabinett der Akademie der Bildenden Künste, 8 May - 8 June 1987, pp.97, 118, 123.



SIGMUND FERDINAND RITTER VON PERGER

The Rape of Ganymede

Sigmund Ferdinand
Ritter von Perger
(1778 - Vienna - 1841)

The Rape of Ganymede, 1832

Oil on canvas
Signed and dated lower right
S. von Perger 1832

50 x 40.3 cm

*In quiet cell I dwell;
Stands before me sweet and gentle,
Aglow with early light's spell,
A gracious image of the gods.
[...]
With blissful eye
The image I do spy;
Ganymede's enrapture
My breast swells.
[...]
O, carry me hence,
Thou eagle, strong and bold!
Yonder glimpse I whence
Glow the pinnacles of gods of old!
[...]
How shineth it from all walls!
And greeteth so gracious Zeus!
With saintly hand he offereth forth
To me a wreath of gold profuse.
[...]
This godly shine to me bequeathe?
Nay, forsooth, not I
Shall bear this laurel wreath!
Yours it is, Sigmund, to try!
Aye, gloriously shall
The gilded laurels you adorn!
Thus garland I, in rapture's thrall,
With it your artist's crown.*

Sigmund Ritter von Perger's artistic reputation was already well established in Imperial Austria when he executed the present painting. Born in Vienna in 1778, he began his artistic career at the Vienna Academy and went on to work as a porcelain painter at the Imperial Porcelain Manufacture. But the work failed to satisfy his artistic ambitions and he gave it up in 1810 to begin a series of study trips to Italy. He advanced to the official status of academic history painter and Imperial *Hoftiermaler*. In 1825 he was appointed co-curator to the collection of royal paintings at the Belvedere Gallery. He held the post until his death in 1841. Among his achievements as a curator was the publication, with Carl Haas, of a four-volume work containing engravings documenting the key works in the collection. Perger himself provided the preparatory drawings for the engraved plates. He was also active as a portraitist and animal painter with a taste for a wide variety of other genres, among them mythological and, as noted, history painting.

Several versions of the myth of the rape of Ganymede exist. The traditional version appears in Ovid's *Metamorphoses* (Met. X: 155-61). Ganymede, the son of Tros, a legendary king of Troy, was held to be the most beautiful of all earthly beings. Because of his outstanding beauty Zeus decided to make him the cup-bearer of the gods and had him carried off to Olympus on the back of an eagle. In later versions it was Zeus, having transformed himself into an eagle, who abducted the young prince.

The Ganymede myth has long been a popular subject among painters, sculptors and poets. Artists ranging from Michelangelo, Correggio, Rubens and Rembrandt to Perger's contemporaries Thorvaldsen and Joseph Anton Koch have interpreted the theme with its erotic overtones in a rich variety of ways. Records show that Perger studied Correggio's interpretation in great detail. And as it belonged to the Belvedere Gallery, Correggio's painting was also reproduced in the four-volume catalogue of engravings for which Perger had made the preparatory drawings. However, the differences between the Correggio painting and Perger's version are striking. Indeed, Perger's *Ganymede* seems to show a much closer relationship to the Ganymede figure created by the Greek sculptor Leochares (4th century BC) now only known in the form of a copy.

In Perger's painting the youthful figure of Ganymede is depicted in the firm grasp of the eagle as it carries him away. Ganymede's head is turned sideways to meet the eye of the eagle that is looking down on him intently. Unlike the figure in many other versions of the subject, Ganymede is neither resisting the eagle nor struggling in its grasp. On the contrary, his facial expression seems to be one of trust and languor. The city of Troy appears in the background. It is set among the foothills of Mount Ida and there is a distant glimpse of the Aegean Sea.

The Austrian poet Karl Ziegler would appear to have been particularly struck by Perger's depiction of the Ganymede myth. In 1833 he dedicated a poem² to the painting and its author under his pseudonym *Carlopagio*:

1. Carl Hesse (ed.): *Kaiserliche königliche Bilder-Galerie im Belvedere zu Wien. Nach den Zeichnungen des k.k. Hofmalers Sigm. v. Perger, in Kupfer gestochen von verschiedenen Künstlern. Nebst Erklärungen in artistischer und historischer Hinsicht*, 4 vols., Vienna 1820-33.
2. *Carlopagio* (pseud.: Karl Ziegler), 'An Sigmund von Perger, bey Anblicke seines Ganymed' in *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode*, XXIV (1833), p.189 f. German version of the poem see www.daxermarschall.com.



PETER FENDI

The Abduction

Peter Fendi
(1796 - Vienna - 1842)

The Abduction, 1830

Watercolour and pencil on paper
Signed and dated lower centre
Fendi. 1830

17.3 x 15.3 cm

Peter Fendi's close reading of Schiller lies in the years around 1830. By tradition, it was Erzherzogin Sophie of Austria who encouraged him to deepen his knowledge of Schiller's poems. And very probably it was she who commissioned him to execute a series of watercolours based on subjects from Schiller. Thirty sheets from the series are now in the collection of the Prince of Liechtenstein.

A close connection between the present sheet and the Schiller series can be justified on a number of grounds. The watercolour can clearly be identified as a preparatory study.

In 1830, the medium of watercolour presented a new challenge to Fendi. He had previously only used the technique in smaller studies. His interpretation of themes from Schiller shows him repeatedly setting the subject in a rural context, as in the illustrations for *Lied von der Glocke* of 1831-2. The motif in the present sheet alludes to the mythological tale of Ganymede. The figure of Ganymede, like Prometheus, was a frequent symbol in the art of the *Sturm und Drang* period, and found reflection in Schiller's poetry.

Fendi depicts the tale as it reaches its dramatic climax. He has selected the moment of the abduction in which the child is wrenched from its mother's arms. The massive wingspan of the eagle fills the entire breadth of the vertical-format image. In the middle distance at the right is the tiny figure of the father rushing to help. A rural note is added to the scene by the inclusion of details such as a loaf of bread, a water jug, a straw hat and a crumpled jacket to compose a still life in the foreground.

Fendi began his artistic career as a draughtsman. Through Joseph Barth, whose collection of antiquities he recorded in many drawings, Fendi obtained an introduction to Anton Graf Lamberg-Sprinzenstein, the president of the Vienna Academy of Arts. Fendi's strikingly precocious talent brought him a post as draughtsman to the Imperial and Royal Coin and Antiquities Collection in Vienna. Today, over 2,000 drawings of classical antiquities and 134 prints are extant.

Fendi attributed the development of his talent as a painter to the formative influence of his journey to Salzburg and Venice in 1821. He travelled in the company of Anton Steinbüchel, the Director of the Imperial and Royal Coin and Antiquities Collection. The Albertina in Vienna holds two of his travel sketchbooks documenting the trip. They illustrate the change of direction in his work towards genre subjects. It was clearly everyday country life that captured his imagination on the journey.

On his death Fendi left a corpus of some 400 watercolours and 100 oil paintings – the quintessence of Viennese Biedermeier and Austrian genre painting. His idyllic images of family groups made him into something of a pioneer in Viennese Biedermeier painting in the portrayal of contemporary customs and manners. He forged a career as a highly popular portraitist of children and achieved considerable success among aristocratic patrons as a teacher of drawing. His portraits of the Viennese nobility were highly sought after from the late 1830s onwards. He was made a member of the Vienna Academy in 1836.

Today, his work is held in leading museums in Vienna – the Graphische Sammlung der Albertina, the Österreichische Galerie im Belvedere and the Historisches Museum der Stadt Wien. As noted, Fendi is also well-represented in the Liechtenstein Royal Collection in Vaduz.¹

1. Literature: Klaus Albrecht Schröder and M. L. Sternath (eds.), *Peter Fendi und sein Kreis*, exhib. cat., Vienna, Albertina, 22 March - 7 June 2007, Albertina, Vienna (n.d.).



FÉLIX ZIEM

Venice: Sailing Boats and Gondolas in the Basin of San Marco

Félix Ziem
(Beaune 1821 - 1911 Paris)

*Venice: Sailing Boats and Gondolas in
the Basin of San Marco*, c.1870-5

Watercolour on paper
Signed lower left *Ziem*

13 x 21 cm

Provenance:
RCL, Collection of Barbizon,
Pré- and Post-Impressionists
Paintings no. 170
Private collection, Rhineland

Mathias Ary Jan, Paris, has kindly
confirmed the authenticity and
date of this watercolour. We thank
him for his assistance.

Théophile Gautier, poet, journalist and art critic, writing in 1868, rated the watercolours of Félix Ziem on a par with the work of the great English watercolourists of the nineteenth century – Richard Parkes Bonington (1802–28), Clarkson Frederick Stanfield (1793-1867), William Callow (1812-1908) and William Turner (1775-1851). Turner himself was reputed to have owned several watercolours by Ziem.¹

The present work is a fine and characteristic example of Ziem's watercolours painted in the years 1870 to 1875. The watercolours of this period are indebted to the work of Bonington and this is so marked that direct influence is almost certain. However nothing is known of the precise circumstances under which Ziem had access to, and was able to study, Bonington's work – he died seven years after Ziem was born.

Ziem paid an annual visit to Venice between 1842 and 1897. He frequently worked in a small studio he had set up on a gondola. In the present watercolour the viewer's eye is led over the Basin of San Marco to take in a number of city landmarks silhouetted on the horizon. The twin domes of the baroque church of Santa Maria della Salute at the entrance to the Canale Grande are clearly distinguishable at the left. Prominently displayed at the right are the monuments on the Piazza San Marco – the Doge's Palace, the Campanile and the domes of the Basilica of San Marco.

Ziem's work was highly sought after and even at an advanced age he had more commissions than he was able to handle. He often executed several versions of the same view at different times of day, on different days and in different seasons, rarely dating his work.² His oeuvre is prolific and extremely wide-ranging. It is represented in many of the world's leading public and private collections.

At the precocious age of seventeen Ziem was awarded a first prize in architecture and composition at the Academy of Fine Arts in Dijon. He moved to Marseilles in 1840 where he worked as an architect. At about this time he is known to have taken up painting and his earliest known watercolours date from this period. He left Marseilles for Italy in 1841 and later accompanied Prince Grigory Gagarin, an affluent Russian painter and architect, on a trip from Nice to St. Petersburg, stopping in Kiev and Moscow. Ziem cultivated contacts with members of the European aristocracy and this rapidly brought him success and wealth. He befriended many of the artists of the Barbizon School and worked with them regularly between 1850 and 1865. Like them, he can be regarded as one of the forerunners of Impressionism even though his preference was for different motifs. His views of Venice and Constantinople are among his greatest artistic achievements.

1. Théophile Gautier, *Les Aquarelles de Ziem*, 1868, text reproduced in *Félix Ziem. Peintre voyageur. 1821-1911. Œuvre graphique. Catalogue des collections du musée Ziem*, Martigues 1995, pp.23-6.

2. For comparable works, see Anne Burdin-Hellebrandth, *Félix Ziem, 1821-1911*, I, Brussels 1998, esp. nos. 92-103.



JOHANN WILHELM SCHIRMER

Lake Lucerne with Mount Pilatus

Johann Wilhelm Schirmer
(Jülich 1807 - 1863 Karlsruhe)

Lake Lucerne with Mount Pilatus,
1835

Oil on paper on canvas
Bearing a label on the verso
inscribed by another hand *Joh.
Willh. Schirmer †, Karlsruhe. / 150
Gebirgslandschaft. Der Pilatus. [...]*

32.2 x 39.6 cm

Provenance:
Private collection, Switzerland

We are grateful to Dr. Sigmar
Holsten and Dr. Rudolf Theilmann,
Karlsruhe, for establishing the
date of the present sketch and
for confirming the attribution to
Schirmer.

*My Swiss studies enjoy very great recognition here, it has become thoroughly fashionable among the art-loving populace to come to me for reminiscences of Switzerland.*¹ Düsseldorf, letter to his mother, 8 October 1835

Schirmer began his artistic training under Wilhelm von Schadow and Heinrich Christoph Kolbe at the Düsseldorf Academy of Art in 1825.² In 1827, together with his friend Carl Friedrich Lessing, he founded the *Landschaftlicher Komponierverein*, an association of artists dedicated to landscape painting: *Our lively interest in landscape painting moved us to form an association with the objective of producing a design for a landscape composition on an approximately two-weekly basis.*³ This move, combining strong overtones of Romanticism with close scientific study of nature, led to the birth of the Düsseldorf School of Landscape Painting. The School was influential outside Germany and in Scandinavia and the United States, particularly in the 1830s and 1840s. As early as 1830 Schirmer was provisionally put in charge of the landscape painting class at the Düsseldorf Academy.⁴ His official appointment followed two years later and in 1839 he was named Professor.

In the summer of 1835 Schirmer visited Switzerland in the company of Johann Heinrich Schilbach, the Darmstadt landscape painter. They were particularly drawn to the striking rock formations of the Swiss mountains. Further study trips followed – to Normandy in 1836, to Switzerland in 1837 and 1855, and to Italy in 1839-40. As is the case with the work of many artists of Schirmer's generation, the spontaneous nature study rapidly executed *sur le motif* is clearly distinguishable as preparatory work for the traditional, formally composed ideal landscape executed in the studio.

In July and September of 1835 Schirmer and Schilbach spent several days at Lake Lucerne and it was here that the present, highly evocative oil sketch was executed. It depicts a view of the lake with Mount Pilatus. The mountain, Lucerne's *Hausberg*, rises to a height of 2,132 metres and is the northernmost point of the high Alps. Schirmer's depiction of the mountain range in subtle shades of bluish-grey fills the entire breadth of the sheet. The lake in the middle ground is less meticulously handled, while the reeds – a recurrent motif in his youthful oeuvre⁵ – are rendered with painstaking verisimilitude. He was greatly influenced in this by his familiarity with Dutch seventeenth-century painting and by study of prints in his own collection.

1. Bettina Baumgärtel, Irene Haberland and Marcell Perse, 'Neue Blicke auf Johann Wilhelm Schirmer', in *Johann Wilhelm Schirmer. Vom Rheinland in die Welt*, exhib. cat., Düsseldorf, Museum Kunst-Palast; Bonn, Rheinisches Landesmuseum, I, Petersberg 2010, p.57.
2. *Johann Wilhelm Schirmer in seiner Zeit: Landschaft im 19. Jahrhundert zwischen Wirklichkeit und Ideal*, exhib. cat., Karlsruhe, Staatliche Kunsthalle; Aachen, Suermondt-Ludwig Museum, Heidelberg 2002, pp.53-76.
3. Paul Kauhausen, *Die Lebenserinnerungen des Johann Wilhelm Schirmer*, Krefeld 1956, p.60.
4. As a teacher in Düsseldorf he was to influence a whole generation of younger artists Arnold Böcklin, Anselm Feuerbach and Hans Thoma.
5. *Study of Reeds*, probably 1827-8, pencil on greyish paper, 24.2 x 45.5 cm, Munich, Staatliche Graphische Sammlung, inv. 37305; *Shuice on a Stream*, 1827-30, oil on card, 31 x 39.2 cm, Düsseldorf, Stiftung museum kunst palast, inv. 2234.



FREDERIK ROHDE

The Peaks of the Ortler Mountains near Trafoi

Frederik Rohde
(Copenhagen 1816 - 1886
Frederiksberg)

*The Peaks of the Ortler Mountains near
Trafoi, 1842*

Oil on paper, laid down on canvas
Inscribed, dated and signed with
the initials lower right *Trafoi 17.*

August FR

Bearing three labels on the verso
Lower label inscribed *Studie fra
Trafoi Oberetschthal Tyrol naturen 17.
Aug 1842*

Upper label inscribed *Fred. Rohde:
Studie fra Trujon: Tyrol 1842*

Label at the right *Bruun Rasmussen
Kunstauktioner København 8548*

18.5 x 31.5 cm

Provenance:
Private collection, Denmark (to
2011)

Niels Frederik Martin Rohde studied landscape painting at the Royal Danish Academy of Art in Copenhagen under J. L. Lund und Christen Købke from 1830 to 1834. Købke ranks as the leading Danish painter of the early nineteenth century.

Rohde spent a lengthy period in Munich in the 1840s where he exhibited at the *Kunstverein*.¹ His sojourn in the city was to have a formative influence on his work. He developed a strong interest in winter scenes and continued to produce winter landscapes during his years in Italy from 1842 to 1847.²

The cross-fertilization of ideas among artists working in Munich at the time was intense, particularly in the context of the interaction between Munich-based artists and artists from north Germany and Scandinavia. Leading northerners working in Munich included Louis Gurlitt and Christian Ernst Bernhard Morgenstern, who both trained in Hamburg and Copenhagen. The Dresden painter Christian Emdorf, and, oddly, the Bavarian artist Eduard Schleich were also members of the circle, as were painters who were only briefly in Munich, like the Norwegian Thomas Fearnley.

Painting in Munich saw a gradual turning away from idealized landscape in favour of a form of naturalism embedded in the direct observation of nature. An important Munich exponent of this was the painter Johann Georg von Dillis. He had pursued this innovative approach, initially almost alone, since 1820. The *plein-air* study, executed before nature, was all-important and the objective an accurate depiction of specific momentary light conditions. The motifs were painted in rapid, fluid brushstrokes. This enabled the artist to capture fleeting effects of light and give greater emphasis to the painterly qualities of the subject rather than to its graphic elements.³

The present work is a *plein-air* study executed on his journey south from Munich to Rome in 1842. He set up his easel near the village of Trafoi in the Val d'Adige in South Tyrol. The study depicts the peaks of the Ortler mountains overlooking Trafoi. The precise dating – Trafoi 17. August – suggests that Rohde was anxious to authenticate his observation of nature. It has something of the precision of a diary entry. At first sight the freedom of the brushwork in the foreground and the planar handling of patches of colour would seem to displace the intended realism. Only when the study is viewed at a somewhat greater distance does the realism that Rohde intended become evident. Sunlight breaking through the clouds traces the contours of the rock face in varying shades of brown and grey. Patches of gleaming white define the surfaces of the snowfields shimmering where the sun catches them and shifting to tones of dingy grey in areas of shadow.

1. Nagler, *Die Monogrammisten*, Munich 1879, II, p.862.

2. *Weilbachs Künstlerlexikon*.

3. Armin Zweite (ed.), *Münchner Landschaftsmalerei 1800-1850*, exhib. cat., Munich 1979, p.110 f.



OSWALD ACHENBACH

Architectural Study of a Village in the Alban Hills, with a Distant View of the Campagna Romana

Oswald Achenbach
(1827 - Düsseldorf - 1905)

*Architectural Study of a Village in the
Alban Hills, with a Distant View of the
Campagna Romana*, c.1850

Oil on canvas
Signed lower left A
Bearing a label on the verso
inscribed *Achenbach*

16 x 44.6 cm

The location of the present study cannot be precisely identified, but it displays features typical of the villages Achenbach would have seen on the frequent trips he made into the Alban Hills to escape the oppressive heat of the Roman summer. The village depicted is probably Olevano, a popular location



Fig. 1 Oswald Achenbach, *Mountain Village in the Campagna*

much favoured by German artists of the period. In his early career Achenbach is known to have made quite a number of *plein-air* studies of similar motifs (Fig. 1).¹ The buildings are closely grouped, hugging a steep slope, their foundation walls reinforced by massive buttresses. The ridge line of the roofs is set sharply against the sky. At the right is a sweeping view of the Campagna. It is interesting to note that Hans Peter Feddersen (1848-1941), one of Achenbach's pupils, made a copy of the present study. It is dated 1869.²

Oswald Achenbach was one of the foremost German painters of his age and a leading figure in the Düsseldorf School of Painting. His early work – of which the present sketch is an example – made a significant contribution to the development of realism in German landscape painting.

Achenbach was a frequent visitor to Italy, first in 1845 and lastly in 1895 – each visit strengthening his love of the country's attractions. On one visit in 1850 he came into renewed contact with Arnold Böcklin (1827-1901) and Anselm Feuerbach (1829-80) in Rome. This was to have a profound impact on his work. He had already met both artists as a student in Düsseldorf. Other important influences in the 1850s were William Turner and Carl Rottmann.

Achenbach was to project a new appreciation of Italian landscape. He combined realistic portrayal of landscape and architecture with a rich, almost artificially vibrant palette. Dramatic light effects were also a striking feature of his work.

From the 1860s to the 1890s he grew steadily in reputation and enjoyed increasing success. His preoccupation with Italian landscapes catered admirably to the taste of the new bourgeoisie. He was a member of the Düsseldorf, St. Petersburg, Rotterdam and Vienna academies. He kept national and international art markets supplied with work. He exhibited in Berlin, Vienna and as far afield as New York, Chicago and Cincinnati. In New York he was represented by Galerie Goupil of Paris. The gallery had opened a branch there in 1848.

In the 1860s and later, Achenbach's interest in colour as a medium of expression linked him to the avant-garde. However, his clients and the galleries which represented him proved very reluctant to follow him in this direction. They insisted on conventional approaches which demanded realism in the handling of detail. This restriction does not apply to sketches, of which the present work is an example. Freed from his clients' requirements he could allow himself to be influenced by modernist tendencies.

1. J. Heinrich Schmidt, *Oswald Achenbach*, Düsseldorf 1946, p.61, no. 63.

2. 18 x 41 cm; paper on cardboard; inscribed lower left: *den 18. Februar 1869* and annotated on the verso: *Gedächtnisstudie nach Achenbach*; private collection; see <<http://www.site.uottawa.ca/~bochmann/MalerFeddersen/Werkverzeichnis/Bilder-sel-Th-Hs.html>>, accessed January 18 2013.



ANSELM FEUERBACH

Narrow Path in the Campagna Romana

Anselm Feuerbach
(Speyer 1829 - 1880 Venice)

*Narrow Path in the Campagna
Romana*, c.1860-2

Oil on canvas
Signed with the initials at the lower
left *AF* (in ligature)

47 x 36 cm

Provenance:
Rudolf Probst, Das Kunsthaus,
Mannheim, 1942¹
Private collection, Switzerland

Literature:
Weltkunst, 16/37-8, 12 September
1942, repr. p.4 (advertising Rudolf
Probst's Kunsthaus in Mannheim)
Jürgen Ecker, *Anselm Feuerbach.
Leben und Werk. Kritischer Katalog
der Gemälde, Ölskizzen und Ölstudien*,
catalogue raisonné, Munich 1991,
no. 292

This very fine study depicts a steep, narrow path partly overhung by vegetation in a rocky hillside. Feuerbach would have seen many similar paths hewn into the rock on his excursions into the countryside of the Campagna Romana. The painting focuses on the contrast between the areas of shade with their soft, flowing contours and clearly defined, light-infused patches of stone, earth and vegetation.

The Feuerbach expert Jürgen Ecker suggests that the study is dateable to the late 1850s on the basis of the characteristics of the monogram. Similar autographic traits are to be found in other works of the period.² However he points out that a date of execution in the early 1860s is not implausible on stylistic grounds.

The fluid, very free manner of execution with its focus on light and atmospheric effect is a style Feuerbach adopted during his sojourn in Paris between 1851 and 1854.³ Overwhelmed by the collections in the Louvre, he sought inspiration in the work of the Old Masters. Before long, he turned to the work of contemporary French artists – Eugène Delacroix, Gustave Courbet and the painters of the Barbizon School. Not only was the experience of their work to have a formative influence on his painting but his contacts with the painter Thomas Couture (1815-79), whose studio he shared for a time, were of key importance in his later career. His indebtedness to the art of Couture is apparent in the new freedom and fluidity of his brushwork.⁴ Couture's influence is also apparent in the compositional breadth and monumentality of Feuerbach's handling of the subject, combined with use of soft tonal gradations and subtle colouristic refinement. All these elements are clearly evident in the present study. Feuerbach wrote in a letter to his mother: *Couture's figures possess the sculptural nobility and beauty of the antique. My eyes are being opened daily to what dear Father [Feuerbach's father was an archaeology professor] always wanted despite his sufferings, and even though I was late in realizing it, the knowledge of it will be with me all my life.*⁵

We are grateful to Dr. Jürgen Ecker for his assistance in researching the provenance and dating of this study.

1. See Anja Walter-Ris, *Die Geschichte der Galerie Nierendorf*, Diss., FU Berlin 2003, note 31: '[Dr. Herbert Tannenbaum] ... founded a gallery named 'Das Kunsthaus' in Mannheim in 1920. From 1933 onwards, he found himself increasingly subjected to anti-Semitic attacks. In November 1936 he sold the gallery to a colleague, Rudolf Probst (1890-1968). A victim of Nazi repression, Probst had been forced to close his own gallery, Galerie Neue Kunst Fides, in Dresden in 1934, and was optimistic that he could resume his gallery activities at new premises in Mannheim. This he managed to do by pursuing a 'less extreme' programme – until the Kunsthaus was destroyed by bombing in 1943. Tannenbaum emigrated with his family to Holland in May 1937. Miraculously, they survived German occupation unharmed. ... After the war, the family moved to New York and in 1949 Tannenbaum set up a new gallery on 57th Street, ...' See Karl-Ludwig Hofmann, Christmut Präger and Kathrin von Welck (eds.), *Für die Kunst! Herbert Tannenbaum und sein Kunsthaus. Ein Galerist – seine Künstler, seine Kunden, sein Konzept*, exhib. cat., Mannheim, Reiß-Museum der Stadt Mannheim, 1994.
2. Characteristic traits of the 'AF' ligature on other Feuerbach works of the period are the rather pronounced downstroke on the 'F' and the left slant of the ligature.
3. [*Coutures Gestalten haben eine solche plastische Noblesse und Schönheit wie die Antiken. Mir geht ein Licht über dem anderen auf, was der liebe Vater trotz seiner Leiden immer wollte, und wenn ich auch spät zur Erkenntnis gelangte, so ist die Erfahrung für mein ganzes Leben*]. Feuerbach interrupted his visit several times. He was in Paris from May 1851 to the summer of 1852, from November 1852 to May 1853 and from October 1853 to April 1854.
4. Feuerbach would have witnessed Couture, and possibly Courbet, using a painting knife or a palette knife.
5. Guido Joseph Kern and Hermann Uhde-Bernays (eds.), *Anselm Feuerbachs Briefe an seine Mutter*, I, Berlin 1911, p.299.



ALPHONS LEOPOLD MIELICH

A Portal in the Orient

Alphons Leopold Mielich
(Klosterneuburg 1863 - 1929
Salzburg)

A Portal in the Orient

Oil on panel
Signed lower left *A.L. Mielich*

35.9 x 25.7 cm

This *plein-air* sketch is a fine example of Alphons Leopold Mielich's painterly skills, the vivacity of his palette and the bold, energetic execution of his brushstrokes. The transparent, thinly applied paints allow the ground to show through and to play a compositional role – as is often the case in oil sketches. His brushwork is articulated almost exclusively in shades of brown and grey mixed directly on the panel. The subject is essentially architectural but the fluidity of Mielich's handling of it combines with the symbol-laden indication of a half-open door to introduce a psychological element.

Health issues obliged Mielich to abandon a promising military career and leave his native Austria for warmer climes. He opted to spend his convalescence in Egypt. Here, he quickly became enthralled by the Orient and took up painting. On his return to Vienna he began to study under the painter Anton Schrödl (1820-1906). He travelled to Paris in 1889 where he spent three years studying the work of the Orientalists. He returned to settle in Vienna but travelled extensively in Europe and the Orient, recording his journeys in a large number of paintings and sketches. His work attracted wide public interest. In 1894 he was invited by the artists of the Vienna Künstlerhaus, even though he was not a member, to exhibit a number of his paintings of Cairo. He went on to exhibit with the group at the Künstlerhaus in 1897 and 1898. His views of Cairo attracted the recognition and patronage of Kaiser Franz Joseph I of Austria (1830-1916) who bought several of his paintings. In 1901 Mielich was invited by the Austrian Academy of Sciences to join Dr. Alois Musil, a leading Orientalist, on an official trip to Jerusalem and Jordan. He was charged with making an artistic record of the 8th-century hunting lodge of Amra. The product of his labours was published in 1907 under the title *Qussejr Amra* by the Kaiserlich-Königliche Akademie der Wissenschaften. His large corpus of paintings and studies documenting the landscapes and figures of the Orient brought him considerable public recognition and his work was highly sought after, particularly in Vienna.



Photograph of A. L. Mielich
in Oriental dress.

Provenance
Private collection, Sweden



CARL SCHUCH

A Dead Fox

Carl Schuch
(1846 - Vienna - 1903)

A Dead Fox, Hintersee, 1882/83

Oil on canvas

69.5 x 93 cm

This painting is recorded in the Carl Schuch-Archives (E.1) / Estate of Claus Korte, Property of the Morat-Institut für Kunst und Kunstwissenschaft, Freiburg im Breisgau, Germany; and will be included in the forthcoming Carl Schuch-catalogue raisonné by Roland Dorn, established and supported by generous grants of the Carl Schuch-Gesellschaft, Zürich (CSG).

Provenance:

Dr. Friedrich Esche, Munich
(to 1930)

Siegrid Braunfels, née Esche
Private collection, Austria (since 1950)

Karl Hagemeister notes that this painting was executed in the area of the Hintersee near Salzburg. He dates it to the years 1882-3 and claims that Schuch killed the fox himself: *He placed the fox on a cloth and rendered all the detail and texture of its coat with his usual mastery.*¹ Roland Dorn has confirmed the date of execution on the basis of compositional similarities with a painting titled *Still Life with a Chianti Bottle, a Compotier and a Fruit Platter* executed after Schuch's departure from Venice. He also dates this painting to the years 1882-3 and to Schuch's early Paris years.²

The painting seems less consciously composed in terms of subject and choice of colour than many of Schuch's still lifes. The immediate impression is one of skilful use of a finely nuanced palette articulated almost exclusively in brown tones. Schuch has added touches of crimson lake to intensify the tonality and create richer areas of paint. He sets these in contrast to the white of the neck fur and tip of the fox's brush, and the matt finish of the olive-green cloth. He has refrained from the use of bright chromatic colours. His brushwork is vigorous and executed in broad strokes. While the body of the fox and the cloth are painted in a more compactly structured style, accentuating the texture of both the fox's coat and the cloth, the brushwork in the handling of the wooden board and the background is looser and more schematic. Clearly defined spatial relationships are not of primary concern.

Schuch executed the painting in a period of transitional artistic development. When he left Venice for Paris in 1882, almost two decades of struggle with the 'problem of colour' lay behind him. Although his Venetian years had significantly influenced his artistic development, he was now plagued by a sense of stasis. Shortly before his departure from Venice he summarized his development as a colourist in highly self-critical terms:

At least in terms of colour I have worked myself through the weaknesses of Halauska's 'Heavy Palette' to the 'Munich Palette', to bright rich tones of colour³ [...] that's some progress, at least [...].

Schuch – himself an enthusiastic hunter – goes on to describe the move from Venice to Paris as a 'withdrawal' and an artistic release from a 'trap', as he likens it to *the fox in a trap chewing off its own limb*⁴ – *my retreat from here is a similar story.*⁵

1. Hagemeister, op. cit., p.120. Schuch spent the summer of 1882 at the Hintersee and gave up his Venice studio in the autumn. He moved to Paris in November and took a studio on rue St. Honoré. He visited the Hintersee with Hagemeister for the third and last time in the spring of 1883.
2. Dorn in Boehm, op. cit., p.256, no. 81. Common to both paintings is the placing of the still-life subject on a wooden board *that is similarly set at a diagonal and whose edges and corners in both cases determine and define the picture space.*
3. Halauska's 'Heavy Palette' [*Palette der Schwärz*]: In 1867-9 Schuch was apprenticed to the Viennese landscape painter Ludwig Halauska. The Halauska palette consisted of a colour range of brown, green and blue. The painter's eye moving between motif and palette intuitively selects the 'right' colour. - The 'Munich Palette': In the years 1871-6 Schuch was in contact with the artists of the Leibl circle, where he familiarized himself with the autonomous use of colour and, under the influence of Trübner, a more controlled style of brushwork.
4. The words Schuch uses are *Haxl* and *Haxlabbeißen*. In south German and Austrian dialect *Haxl* can mean 'paw', 'leg' or 'foot'. *Haxlabbeißen* can be translated, in modern English, as 'wring-off' – a phenomenon common among wild animals when a leg caught in a trap is chewed off to escape the trap.
5. Carl Schuch, *Venezianisches Notizheft II*, Venice, 1880-2, 36R, published in A. Husslein-Arco and S. Koj, *Carl Schuch. Ein europäischer*



Literature:

Karl Hagemeister, *Karl Schuch. Sein Leben und seine Werke*, Berlin 1913, p.120

G. Boehm, R. Dorn and F. A. Morat (eds.), *Carl Schuch. 1846-1903*, exhib. cat., Mannheim, Städtische Kunsthalle and Munich, Städtische Galerie im Lenbachhaus, Freiburg 1986, p.256, no. 81 (repr.)

Schuch's seven-year sojourn in Venice indeed represents the final stage in his formative years as an artist. These years were to be the turning point in his artistic development. The mature later years of his career and the period spent in Paris lay ahead.

Schuch studied in Vienna, later travelling incessantly from city to city and country to country. His peregrinations centred first on Munich – where he came under the influence of Trübner and the artists of the Leibl circle – then on Venice, and then on Paris. He spent the last ten years of his life in ill health and died in an asylum in a state of dementia in 1903.⁶

In his lifetime his work was completely unknown to the art world. He was financially independent and showed at an exhibition on only one occasion. Throughout his career he sold only one painting. His paintings were known only to – and collected by – his fellow painters. Plagued by a gnawing perception of his artistic inadequacies and failings, he denied himself all opportunities to exhibit.

In 1906, Hugo von Tschudi, the director of the Nationalgalerie in Berlin, and Alfred Lichtwark, the director of the Hamburger Kunsthalle, organized an exhibition titled *Jahrhundertausstellung deutscher Kunst*. It was only after this exhibition that Schuch's work came to be considered worthy of inclusion in leading public collections in Austria and Germany.

Schuch's œuvre has been rediscovered by a broader public over the last twenty-six years. This recent awareness of his work is attributable firstly to the major retrospective staged in Mannheim and Munich in 1986 and secondly, to the exhibition titled *Cézanne, Manet, Schuch, drei Wege zur autonomen Kunst* staged in Dortmund in 2000. The Dortmund exhibition strongly emphasized the importance of the role he played in the development of European painting.⁷ The 2012 exhibition of his work in Vienna titled *Carl Schuch. Ein europäischer Maler*, and the publication of his notebooks, has made it possible to study the meticulous, highly detailed *modus observandi* which forms the basis of his work.⁸

The three exhibitions have done much to resolve the marked discrepancy between art-historical neglect of his work and the remarkable impact it had on both German and European painting in the second half of the nineteenth century. However the discrepancy has not been entirely successfully resolved. Publication of the catalogue raisonné compiled by Claus Korte and continued by Roland Dorn will strengthen the art-historical importance of Schuch's artistic achievement.

Maler, exhib. cat., Vienna, Belvedere, 26 June - 14 October 2012, Vienna 2012, p.198.

6. For biographical details, see F. A. Morat, in *Carl Schuch. 1846-1903*, op. cit., pp.113-7.

7. Brigitte Buberl (ed.), *Cézanne, Manet, Schuch, drei Wege zur autonomen Kunst*, exhib. cat., Dortmund, Museum für Kunst und Kulturgeschichte, Munich 2000.

8. Husslein-Arco, op. cit.



GUSTAVE COURBET

Waves, « Paysage de Mer »

Gustave Courbet
(Ornans 1819 - 1877 La Tour-de-Peilz)

Waves, « Paysage de Mer »,
Normandy, c.1869

Oil on canvas
Signed lower right G. Courbet.

49.2 x 65.2 cm



Fig. 1 Gustave Courbet, *The Wave*

Jean-Jacques Fernier has confirmed Courbet's authorship and date. It will be included in Volume III of his catalogue raisonné.

Provenance:
Private collection, south Germany

The present painting is one of a group of seascapes executed by Courbet on his visits to Trouville and Etretat on the Normandy coast between 1865 and 1869.¹ He liked to call these seascapes *landscapes of the sea*.² Known as *La Vague* [The Wave] among French critics and *Wogenbilder* [images of surging waves] in German art-historical literature, many of the paintings depict dramatic images of storm-tossed breakers pounding the shoreline. Courbet worked partly *en plein-air* and partly in the sea-front accommodation he rented.³ Guy de Maupassant recalls seeing him on a visit to Etretat in September 1869: *In a vast, empty room, a fat, dirty, greasy man was slapping dollops of white paint on a blank canvas with a kitchen knife. From time to time he would press his face against the window and look out at the storm. The breakers came so close that they seemed to batter the house and completely envelop it in foam and the roar of the sea. The salty water hammered the panes like hail and ran down the walls. This work became 'The Wave' and caused a public sensation.*⁴

The present painting depicts a massive breaker. It occupies the entire breadth of the image. A heavy bank of thundercloud blackens the sky and towers over the horizon. Courbet creates heavy impasto using a palette knife to build up layers of paint on the surface of the canvas. The sun illuminates and whitens the upper edges of the clouds against patches of blue sky. The horizon is set below the centre of the image – contrary to Courbet's usual practice in his wave paintings – emphasizing the heavy sky and dramatic violence of the cloud formations.

A similar painting – dated 1870 and completed in the studio – is now in the collection of the Phoenix Art Museum in Arizona (Fig. 1).⁵

Courbet's influence on the development of a number of European schools of painting – and German painting in particular – was unmatched by any artist of his generation. The son of a wealthy landowner, he was born in Ornans near Besançon in 1817. He settled in Paris in 1839 and was largely self-taught, sketching from nature and studying the Old Masters – Velázquez, Rembrandt, Frans Hals and Caravaggio – in the Louvre. He made his debut at the Paris Salon in 1844. In 1855, when his application to exhibit at the 1855 World's Fair was rejected by the jury, he retaliated by organizing a pavilion to stage his own counter-exhibition of forty works under the title *Le Réalisme*. Encouraged by like-minded friends in Republican circles such as Proudhon and Baudelaire he set out to develop a realism which had as its objective *la vraie vérité* – the real truth. He was persona non grata under Napoleon III. His role in the Commune of 1871 forced him to seek exile in Switzerland in 1873, where he spent the remaining four years of his life. He died in 1877.

1. Robert Fernier, *Gustave Courbet. Catalogue raisonné I/II*, Lausanne/Paris 1977-8, nos. 493-752. The views of the cliffs at Etretat and of the sea at low tide or becalmed are not dealt with in this discussion of his work.
2. *Paysages de mer*. Courbet often used the expression. He first used it in a letter to his parents from Normandy dated 17 November 1865; see Petra ten-Doesschate Chu, *Correspondance de Courbet*, Paris 1996, no. 65-16, p.240.
3. Courbet first stayed on the Normandy coast near Trouville with Monet and Whistler in September to November 1865. He was to return in 1869. He spent September to October 1866 in Etretat with Boudin and Monet and stayed there again with Narcisso Virgilio Diaz de la Peña in August and September 1869.
4. Guy de Maupassant, *La vie d'un paysagiste (Etretat, septembre)*, in the literary periodical *Gil Blas*, 28 September 1886, p.1.
5. Fernier, op. cit., no. 749, *The Wave*, 61 x 92 cm, signed and dated lower right G. Courbet. 70, 1870, Phoenix Art Museum, Arizona, inv. 1959.87.



GIUSEPPE DE NITTIS

Fog over Westminster Bridge

Giuseppe de Nittis
(Barletta 1846 - 1884 Saint-
Germain-en-Laye)

Fog over Westminster Bridge, 1878

Oil on panel
Signed lower left *De Nittis*
Bearing the estate stamp on the
verso *Atelier de Nittis*
With the label of the Pellerano
collection, Buenos Aires

18.4 x 26.7 cm

Provenance:
Angelo Sommaruga, Paris
Pellerano collection, Buenos Aires
(no. 830)¹
Mario Crespi, Milan²

Literature:
M. Pittaluga and E. Piceni, *De Nittis. Catalogo generale*, Milan 1963, no. 427, fig. 40
P. Dini and G. L. Marini, *De Nittis: la vita, i documenti, le opere dipinte*, Turin 1990, I, p.406, no. 719; II, fig. 719 (*Westminster Bridge nella Nebbia*)

[...] *Joseph de Nittis, the very fine eye, the fine brushwork, the most charming man I have ever met, who revealed to England the sweetest of greys, the pearly tones of fog on certain brighter days, in the very same manner in which he – this dear grandson of Guardi – had revealed to us, even to us, the squares of Paris, its corners, streets and passers-by.*³ Jules Claretie, *Figaro*, 25 April 1896

De Nittis travelled back and forth between Paris and London and also made frequent trips to Italy in the years 1874 to 1881. He liked to spend his summers in the British capital.⁴ In 1878, the year in which the present painting was almost certainly executed, he was *at the height of his artistic fame and a man of considerable means enjoying high social status.*⁵ He contributed twelve paintings to the Paris World's Fair in the same year, winning a Gold Medal. Shortly afterwards, he was appointed a member of the *Légion d'honneur*. He spent March to July in London as a guest of Kaye Knowles, a banker and patron of the arts.

The views of Westminster Bridge de Nittis produced in the spring and summer of 1878 reflect the influence of his study of William Turner. They also reveal his response to similar motifs found in the work of Whistler and Monet. The closeness of his relationship to the French Impressionists is self-evident. Degas had invited him to exhibit with them at Nadar's studio in 1874. Fog in London – typically a mix of high humidity and smog – was an endless source of fascination for de Nittis. His masterly rendering of it in a reduced palette of browns, greys, white and ochre is highly evocative.



Fig. 1 Giuseppe de Nittis, *Westminster*

A new, iron bridge was opened at Westminster in 1862.⁶ Looming behind a veil of fog and haze is the silhouette of the Houses of Parliament, reconstructed in neo-Gothic style after the fire of 1834. The clock tower of Big Ben and other architectural features project a diffuse reflection across the Thames. They are distinguishable through the gloom. De Nittis has not chosen a viewpoint on the bridge itself, as in other versions of the subject (Fig. 1),⁷ but on the river bank directly opposite the parliament buildings.

A great many of de Nittis's contemporaries – Monet, Degas, Legros, Whistler, Pissarro and Fantin-Latour – were attracted by what they perceived as the pulsating energy and modernity of London. In addition, many artists were to leave France for London

1. Angelo Sommaruga, a publisher based in Paris, visited Buenos Aires in 1913. He knew Pellerano. This is documented in correspondence with Piceni. See Dini/Marini, op. cit., I, p.217.
2. Mario Crespi (1879-1962) was a textile manufacturer and the publisher of the *Corriere della Sera* in Milan. See Roberto Romano, 'Mario Crespi', in *Dizionario Biografico degli Italiani*, XXX, 1984.
3. Claretie met de Nittis in June 1879 at de Nittis's one-man exhibition at the King Street Galleries. In an article in *Le Figaro* he recalls the time they spent together in London. See Dini/Marini, op. cit., I, p.107.
4. De Nittis may possibly already have visited London briefly in the company of the painter Telemaco Signorini in 1873. See Dini/Marini, op. cit., I, p.98.
5. Dini/Marini, op. cit., I, p.104.
6. It was built to replace the old bridge constructed in 1739-50 which Canaletto had depicted in his paintings.
7. *Westminster*, 1878, oil on canvas, 110 x 192 cm, private collection, Italy. See Dini/Marini, op. cit., I, no. 717.





Fig. 2 Claude Monet, *The Thames below Westminster*

to escape conscription at the outbreak of the Franco-Prussian War in 1870. Monet was in London from July 1870 onwards. De Nittis knew him well and owned four of his paintings.⁸ Monet executed several views of London parks, bridges and docks,⁹ all of them painted before autumn 1871. These motifs were also de Nittis's preferred subjects. Monet's painting *The Thames below Westminster* (1871) (Fig. 2)¹⁰ – a precursor of his 1903-4 series titled *The Houses of Parliament* – depicts the Thames Embankment on a misty spring day with the parliament buildings in the background.

A certain enigmatic quality is common to the London views of both de Nittis and Monet. Atmosphere and impression are central preoccupations of both. But de Nittis also uses his work as a vehicle to express the deep isolation and melancholy of life lived in the vastness of London gripped by the Industrial Revolution.

De Nittis, like his friend Degas, was a master in the deployment of unconventional perspectives.¹¹ Here, he has placed the bridge at the right of the image and set it at a diagonal running from the centre of the image towards the viewer. The closer the carriages and the figures on the bridge appear to the viewer, the more clearly defined are their contours and the more sharply they stand out against the pale surface of the road, which has something of the whiteness of a fresh covering of snow.

De Nittis is one of the best-known Italian painters of the nineteenth century. He took up his studies at the Istituto di Belle Arti in Naples but early on abandoned the academic tradition of his training. He came into contact with the group of young Florentine painters known as the *Macchiaioli* and following their example, began to practise *plein-air* painting. He moved to Paris in 1868 and quickly made his name in artistic and literary circles. The outbreak of the Franco-Prussian War in 1870 prolonged a visit to Italy and it was almost three years before he could return to Paris. At this time the landscapes of Italy were his preferred subject – his impressions of Vesuvius are among his best-known works – and his preferred medium the *plein-air* oil sketch, which he honed to unparalleled perfection. Soon after his return to Paris he participated in the first exhibition of 'impressionist' painting staged in 1874 in the studio of the photographer Nadar. In London de Nittis's reputation flourished, like that of his contemporaries Tissot, Whistler and Monet. He was an influential figure in the world of art and letters and his Paris residence a popular meeting-place for leading French and Italian artists and writers, particularly Degas and Manet, Daudet and Zola.¹³

8. Tulliola Sparagni, 'De Nittis à Londres: impressions d'un «étranger de passage»', in Gilles Chazal (ed.), *Giuseppe de Nittis: la modernité élégante*, exhib. cat., Paris, Musée du Petit Palais and Parma, Palazzo del Governatore, Paris 2010, pp.40-5.

9. See John House, 'Le sujet chez Monet', in Guy Cogeval (ed.), *Claude Monet: 1840-1926*, exhib. cat., Paris, Galeries Nationales d'Exposition du Grand Palais, Paris 2010, p.22.

10. *The Thames below Westminster*, 1871, oil on canvas, 47 x 73 cm, The National Gallery, London.

11. See Richard Thomson, 'Modernity, figure, metropolis: importing the new painting to Britain in the 1870s', in *Degas, Sickert and Toulouse-Lautrec, London and Paris 1870-1910*, exhib. cat., London, Tate Britain and Washington DC, The Phillips Collection, London 2005, pp.39-42.

13. See Dini/Marini, op. cit., I, pp.83-161.



GIUSEPPE DE NITTIS

The Serpentine in Hyde Park, London

Giuseppe de Nittis
(Barletta 1846 - 1884 Saint-
Germain-en-Laye)

The Serpentine in Hyde Park, London,
c.1879

Oil on panel
Signed lower left *De Nittis*
Bearing the estate stamp on the
verso *Atelier de Nittis*
With the stamp of the Sommaruga
collection

26.5 x 35 cm

Provenance:
Angelo Sommaruga, Paris
Mario Crespi, Milan¹

Literature:

E. Piceni, *De Nittis*, Milan 1955,
p.171, no.121

M. Pittaluga and E. Piceni, *De
Nittis. Catalogo generale*, Milan 1963,
no. 451

P. Dini and G. L. Marini, *De Nittis:
la vita, i documenti, le opere dipinte*,
Turin 1990, I, p.407, no. 744; II, fig.
744 (*Paesaggio Inglese II*)

De Nittis first visited London in 1874. Here he was introduced to Kaye Knowles, a banker who was to be his most important English client. De Nittis travelled back and forth between Paris and London in the years 1874 to 1881, and was also frequently in Italy. In 1879 he spent the months of April to August and November to December in the British capital. In July a one-man exhibition of his work was opened at the King Street Galleries.

De Nittis took many of London's famous landmarks as his subjects – the Bank of England, the National Gallery, Trafalgar Square, Piccadilly and Westminster (see p.82 of this catalogue, *Fog over Westminster Bridge*, 1878). In addition to painting scenes of everyday life in the big city he also produced sensitive impressions of its quieter corners. These latter works recall Claude Monet – particularly the views he painted on his visit to London in 1870-1 – impressions of the Thames, Green Park and Hyde Park seen from different viewpoints.²



Fig. 1 Giuseppe de Nittis, *The Bridge*

De Nittis painted a series of views of Hyde Park.³ Four of these are oil sketches in almost identical format – the present painting is one of them, and another is titled *The Bridge* (Fig. 1). In addition there is a smaller Hyde Park view titled *Paesaggio Inglese IV*. They were all executed near the Serpentine, an artificial lake in Hyde Park.⁴ At the right of the present image, rapidly sketched, are two arches of the Serpentine Bridge. A brownish-green expanse of lawn stretches across to the edge of the lake and occupies the lower half of the image. The shadowy reflection of a line of trees on the far bank darkens the water, its surface mirroring patches of cloud in the sky. This masterly *plein-air* oil sketch testifies to de Nittis's virtuosity in capturing momentary mood and atmosphere, a skill he doubtless acquired through his close contact with the French Impressionists.

1. Mario Crespi (1879-1962) was a textile manufacturer and the publisher of the *Corriere della Sera* in Milan. See Roberto Romano, 'Mario Crespi', in *Dizionario Biografico degli Italiani*, XXX, 1984.
2. See John House, 'Le sujet chez Monet', in Guy Cogeval (ed.), *Claude Monet. 1840-1926*, exhib. cat., Paris, Galeries Nationales d'Exposition du Grand Palais, Paris 2010, p.22.
3. *Paesaggio Inglese I*, oil on panel, 26 x 36 cm, Dini/Marini, no. 743; *Paesaggio Inglese III*, oil on panel, 26 x 36 cm, Dini/Marini, no. 745; *The Bridge (Paesaggio Inglese)*, oil on panel, 27 x 35 cm, Dini/Marini, no. 747; *Paesaggio Inglese IV*, oil on panel, 9 x 18 cm, Dini/Marini, no. 746.
4. The Serpentine was constructed in 1730 under the aegis of Queen Caroline, wife of George II. It was formed by damming the River Westbourne. The uniqueness of this artificial lake lies in its design, which simulates the shape of a natural lake. Under George IV, Hyde Park was redesigned in the 1820s by Decimus Burton and in 1826 a bridge over the Serpentine was constructed by John Rennie. See *Landscape History: Hyde Park – Park of pleasure*. <<http://www.royalparks.org.uk/parks/hyde-park/about-hyde-park/landscape-history>>, accessed 11.10.2012.



PEDER BALKE

Stormy Sea with a Steamer in Distress

Peder Balke
(Hedemarken, Norway 1804 - 1887
Christiania)

Stormy Sea with a Steamer in Distress,
c.1850/55

Oil on paper, laid down on canvas
Signed lower left *Balke*

33.5 x 42.5 cm

We would like to thank the art
historian and Balke expert,
Dr. Marit Lange, Oslo, for her
assistance.

Provenance:
The artist's estate
Thence by descent (the work
remained in the family for three
generations)
Grev Wedels Plass Auction, June
1993, Lot 21
Private collection, Norway

The Norwegian artist Peder Balke occupies a somewhat unique position in early nineteenth-century painting. The striking modernity of his work is widely recognized. Indeed, art historians now draw interesting comparisons with the work of Caspar David Friedrich and J. M. W. Turner.¹ A number of artists working today have reported finding his techniques intellectually stimulating.²

Balke's landscapes draw their inspiration from the scenery of northern Norway, which he first experienced on a visit to Finnmark and the North Cape in 1832.³ This journey was of central importance to his artistic development. The landscape motifs he recorded at the time are recurrent themes in his later work. The power and dramatic quality of his compositions reflect his first-hand experience of extreme weather conditions.

Balke's aim is not topographical accuracy, despite his inclusion of familiar landscape subjects as background motifs. In their power and dramatic quality they have something of a metaphor about them: a ship battling against the violence of the storm-driven sea, a symbol for men frighteningly exposed to the dangers of the elements.

Balke received his early training in Norway. The absence of an academy of art caused him to leave the country in 1828 for Stockholm. In 1830 he visited Copenhagen where the paintings of J. C. Dahl impressed him greatly. In 1831 he embarked on his first journey to northern Norway. He visited the North Cape, first saw the midnight sun and experienced extreme weather conditions.

In 1835, after staying in Dresden for several months with Friedrich and Johan Clausen Dahl, Balke travelled on to Paris where he met his fellow countryman, the painter Thomas Fearnley. Both were particular admirers of Eugène Isabey, Théodore Gudin and Horace Vernet. As Marit Lange writes: *The balance between a directly observed rendering of nature and a subjective, symbolic perception of it was to be a permanent feature of Balke's art from then on.*⁴ Balke moved to Paris in 1844. He managed to obtain an audience with King Louis-Philippe who had visited the north of Norway in his youth and was therefore eager to meet him. Balke showed him the sketches of northern Norway he had brought with him to Paris and Louis-Philippe selected thirty to be worked up into paintings. Twenty-six of them are on permanent exhibition at the Louvre. Balke's future as an artist seemed secure, but the unstable political situation in Paris put an end to the King's plans and forced Balke to leave for London in 1849. He studied the work of Turner and this contributed to the growing radical tendencies of his style. By 1850 he was back in Norway. He joined a socialist worker's movement and took on a number of social and political commitments. Despite his lack of public recognition as an artist, he continued to paint.

1. *Peder Balke 1804-1887*, exhib. cat., Oslo, Kunstnernes Hus, 1954; P. Kvaerne and M. Malmanger (eds.), *Un peintre norvégien au Louvre. Peder Balke (1804-1887) et son temps*, Oslo, Instituttet for sammenlignende kulturforskning, 2006; *Peder Balke. Ein Pionier der Moderne*, exhib. cat., Kunsthalle Krems, 7.9.2008-15.2.2009 and Ordrupgaard Copenhagen, 5.3.2009-21.7.2009, Krems/Vienna/Bonn 2008.
2. Per Kirkeby, *Peder Balke, Trick, Depth and Game*, Hellerup 1996.
3. Finnmark is a region in the extreme north-east of Norway and borders on Russia. This is Norway's only border with Russia. Balke's journey took him from Trondheim to Vardø and Vadsø in the extreme east, via the North Cape.
4. P. Kvaerne and M. Malmanger, op. cit., p.35.



FERDINAND HODLER

Self-Portrait in the Studio, fanning a Stove

Ferdinand Hodler
(Berne 1853 - 1918 Geneva)

Self-Portrait in the Studio, fanning a Stove, 1872/73

Oil on paper on hardboard, laid down on panel

20 x 28.5 cm

The painting will be included in the forthcoming exhibition *Albert Anker und der Realismus in der Schweiz*, Museum zu Allerheiligen Schaffhausen, 20.3. - 1.9. 2013

Certificates of authenticity:
Berthe Hodler, Geneva (on the verso of the support)
F. Hodler Archive, Carl Albert Loosli, no. 2625
Schweizerisches Institut für Kunstwissenschaften, Zurich, Kontroll-Nr. 17'725

Provenance:
Ferdinand Hodler, Geneva (to 19.5.1918)
Ferdinand Hodler Estate, Geneva (from 19.5.1918)
Salon d'Art [Wyatt], Geneva, Place Neuve
Max Wassmer, Schloss Bremgarten (after 1920, to 1970)
Gertrud Martz-Wassmer, Max Wassmer's daughter (1970-2011)

We would like to thank Dr. Matthias Fischer, Zurich, who published an important study on Ferdinand Hodler's early work in 2009.¹

Fischer presents extensive research evidence to show that the present painting is an early self-portrait by Ferdinand Hodler.² It depicts the 14-year-old Hodler fanning a stove in the studio of his first teacher, Ferdinand Sommer, the Geneva landscape painter. Earlier research had failed to reach this conclusion due to a mistaken interpretation of a 1928 document.

A summary of Fischer's main arguments follows. For a full version of the text, please visit www.daxermarschall.com.



Fig. 1 Ferdinand Hodler,
Self-Portrait at the Easel, 1873

Until recently, the kneeling boy was thought to be the painter Albert Trachsel (1863-1929), a friend of Hodler's. This assumption was based on Trachsel's recollections of Hodler. He dictated them to Johannes Widmer, the Geneva-based art critic who published them in 1928. Trachsel recalls: *This painter asked my parents for their permission to let him employ me to sit for him. And then he painted a small painting using me as his model depicting me blowing into a stove.*³ Although the text clearly states that Trachsel 'posed', that is, was intentionally used as a model for the figure of the kneeling boy, Widmer comes to the conclusion that Hodler had actually painted a portrait of Trachsel. This interpretation forced Widmer to date the painting to around 1876/78 – that is, a good 13 years after Trachsel's birth – the kneeling boy would appear to be about 13 or 14 years old. But on stylistic grounds this dating appears unquestionably too late (Fig. 1).⁴

Fischer's reinterpretation of the present painting opens with a stylistic analysis and comparative study of other early self-portraits by Hodler. This leads him to a redating of the present painting, namely to a much earlier period around 1872/73. This redating excludes the possibility that the figure of the boy is Albert Trachsel, who was then only nine years old. The boy in the painting is clearly older. The earlier dating also raises the question as to why Hodler would have depicted a nine-year-old holding an artist's palette and a maulstick when at that stage neither he nor Trachsel were to know that Trachsel would one day be a painter himself. It therefore seems clear that Trachsel

1. Matthias Fischer, *Der junge Hodler. Eine Künstlerkarriere 1872-1897*, Wädenswil 2009. In 2000-05 Fischer worked on the *Catalogue raisonné der Gemälde von Ferdinand Hodler*, 1. Band: *Die Landschaften*, published in Zurich in 2008.
2. The first mention of this painting appears in the register of Hodler's estate. Hodler scholars have known about it since 1918 and it has been shown in a number of exhibitions.
3. *Der Künstler bat meine Eltern um Erlaubnis, mich zu einer Pose anzustellen, und mit mir als Modell malte er ein kleines Gemälde, das mich darstellte, wie ich in einen Ofen bliess*. Johannes Widmer and Albert Trachsel, 'Aus den Erinnerungen Albert Trachsel's an Ferdinand Hodler', in *Kunst in der Schweiz*, Heft 9, 1928, pp.219-20 and Heft 11, 1928, pp.263-4, here H.9, pp.219-20.
4. Oil on canvas, 43 x 32.5 cm, Private collection.

was simply employed to sit as a model so that Hodler could study the pose of the kneeling figure at the stove.

As this leaves the question of the identity of the boy open, Fischer moves on to examine a photograph of Hodler as a schoolboy, comparing it with the physiognomy of the kneeling figure. He points to the close resemblance between the two (Fig. 2). The idea of a self-portrait then suggests itself. The sole factor standing in the way of this hypothesis is Hodler's age when the portrait was painted – he was at least 19 in 1872-3 and therefore considerably older than the kneeling boy in the studio.



Fig. 2 Ferdinand Hodler

Fischer then, basing himself on study of Hodler's self-portraits, examines the artist's near-obsessive focus on self-portrayal. Hodler was to produce over 110 self-portraits in the course of his career. Nearly a dozen date from the years 1872 to 1879. Numerous self-portraits portray himself in his studio and in the role of an artist at work. These images are repeatedly used in ingenuous celebration of his own artistic development and identity. Drawing on his own biographical research findings Fischer shows that the studio scene in the present painting parallels the workshop in which Hodler spent his years as a novice in the tutelage of the landscape painter Ferdinand Sommer in Thun – to which the prominently placed landscape on the easel clearly alludes.

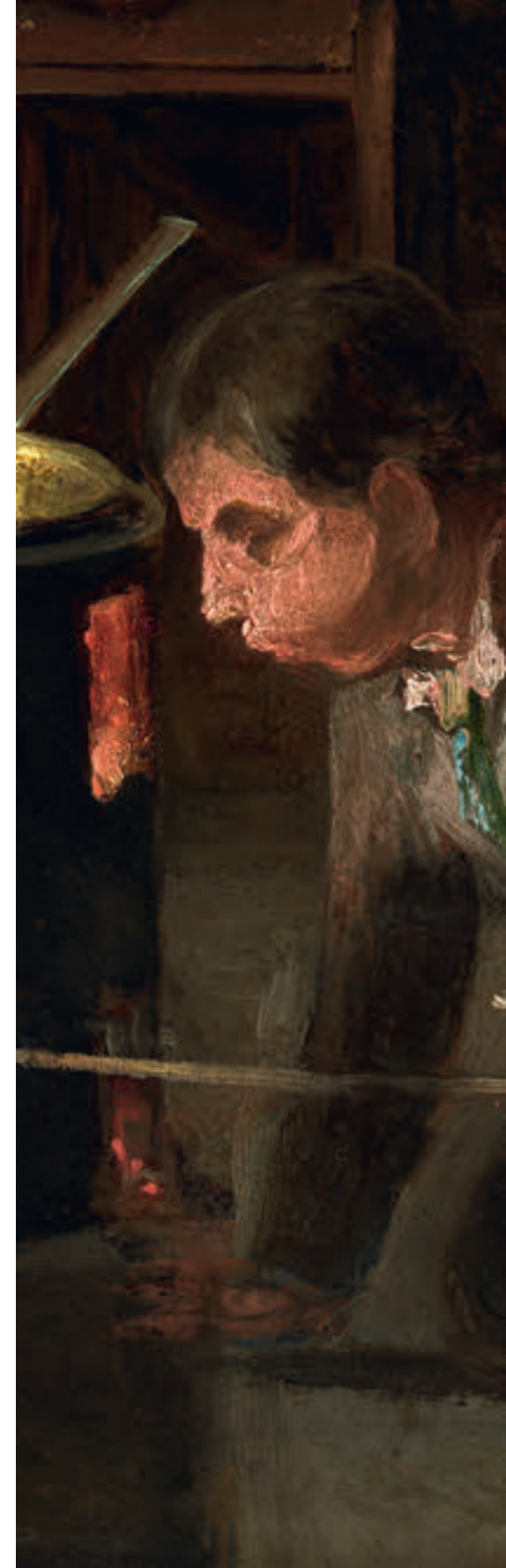
Hodler was about 14 when he began working as an assistant in Sommer's workshop. Here his duties involved performing a daily round of menial tasks which included keeping the workshop stove burning. More importantly, it was under Sommer that he learnt to paint landscapes. Looking back years later, he saw the period as the start of his artistic career: *And so I learnt to paint topographical views under Sommer and saw that as promotion because to me it meant entry into what was really art [...]*.⁵ Fischer points to a metaphor commonly used in the history of painting, the kindling of fire to signify the kindling of the flame of artistic genius. A possible source of inspiration for Hodler's painting may have been a small painting by David Teniers II (1610-90) (Fig. 3)⁶. Hodler is likely to have seen it because it had been added to the collection of the Musée d'art et d'histoire in his adoptive town of Geneva in 1842. It depicts an alchemist's assistant kneeling at a stove – in an identical pose.



Fig. 3 David Teniers II, *The Alchemist*, 1639

5. *Bei Sommer nun lernte ich Ansichten malen und empfand das als eine Beförderung, denn es bedeutete für mich den Eintritt in die eigentliche Kunst [...]*. Carl Albert Loosli, *Ferdinand Hodler. Leben, Werk und Nachlass*, Berne 1921, pp.12-3.

6. Oil on canvas, 48.5 x 63.6 cm, Musée d'art et d'histoire, Geneva, inv. 1842-1.



Exhibited:

Salon d'Art [Wyatt], Geneva, Place Neuve
Ferdinand Hodler-Gedächtnis-Ausstellung, exhib.
cat., Kunstmuseum Bern, 19.5.-26.6.1938,
no. 6

*Werke aus der Sammlung Max Wassmer, Schloss
Bremgarten bei Bern*, exhib. cat., Winterthur,
2.7.-13.8.1939, no. 53

Ferdinand Hodler 1853-1918, exhib. cat., Biel,
1955, no. 1

Aargauischer Kunstverein 1860-1960, exhib.
cat., Aarau, 1960, no. 161

Literature:

Carl Albert Loosli, *Generalkatalog*
(unpublished supplement [includes works
by Hodler registered after 31.12.1923]), no.
2625

Johannes Widmer and Albert Trachsel,
'Aus den Erinnerungen Albert Trachsels an
Ferdinand Hodler', in *Kunst in der Schweiz*,
Heft 9, 1928, pp.219-20 and Heft 11, 1928,
pp.263-4, here H. 9, pp.219-20

Jura Brüscheiler, 'Chronologie', in
Ferdinand Hodler, exhib. cat., Nationalgalerie

Berlin and Kunsthhaus Zürich 1983, p.49
Albert Trachsel 1863-1929, exhib. cat., Geneva,
6.12.1984-17.2.1985; Solothurn and Freiburg
i.Br. 1985, Solothurn 1984, repr. p.54
Christoph Lichtin, 'Ferdinand Hodler. Die
Wäscherin, um 1874', in *Bericht über die Tätig-
keit der Eidgenössischen Kommission der Gottfried
Keller-Stiftung 2005-2008*, [n.p.] 2009, p.41



VILHELM HAMMERSHØI

Self-Portrait

Vilhelm Hammershøi
(1864 - Copenhagen - 1916)

Self-Portrait, 1895

Oil on canvas
Bearing a label on the verso
inscribed *Betegnet pa original
montering: / Strandgade N. 25*¹

33.4 x 28.2 cm

Provenance:

Ida Hammershøi (see note 7)
Copenhagen, Kunsthallen, auction
sale, September 1998, lot 67, ill.
Private collection, Denmark

Exhibited:

*Den forunderlige stillheten: Ida
Lorentzen og Vilhelm Hammershøi,
Blaafarveværket, Modum, 2005,
no. 37, repr. p.67*

1. In 1909 Hammershøi and his wife moved from Strandgade 30, where they had lived for eleven years, to Strandgade 25, the former seat of the Danish Asian Trade Association.

Vilhelm Hammershøi is best known for his interiors but they were not the only focus of his artistic interest. He also produced landscapes, architectural studies and a great many portraits in the course of his career. His wife, members of his family and his friends regularly sat for him and his output of self-portraits was prolific. *I am loath to be the kind of portrait painter who has complete strangers coming to him to order their portraits, that is not what interests me; what I prefer is to know them well in order to paint them.*² The majority of Hammershøi's self-portraits were painted at the beginning and the end of his career.³ They movingly document a continuing process of meticulous self-examination and powerfully convey the heightened introspection that runs through his entire oeuvre. In his earliest



Fig. 1 *The Artist and his Wife*, 1892

self-portraits,⁴ executed as a student at the Copenhagen Academy of Art in the 1880s, he favoured a frontal pose. In the following decade he experimented with a variety of perspectival approaches. In the space of just a few years he was to produce a self-portrait with his wife (Fig. 1),⁵ three self-portraits (Figs. 2-4)⁶ and the present self-portrait of 1895. A preparatory study, smaller in format and executed in pencil and chalk (Fig. 5)⁷ is now in the collection of the Fondation Custodia in Paris.

Hammershøi portrays himself in three-quarter view against a neutral background. His head is turned to the left, his contemplative gaze directed into the distance. The background, clothing and hair are rapidly, almost summarily indicated in a reduced palette while the artist's attention focuses on the precise rendering of facial detail. Here the soft, muted tone⁸ of the contrasting

2. *Vilhelm Hammershøi*, exhib. cat., Hamburg, Hamburger Kunsthalle, 2003, p.135.

3. In his late self-portraits of 1911 Hammershøi depicts himself as a painter with easel and brush. He executed his last self-portrait in 1914, the year in which he was diagnosed with throat cancer.

Self-Portrait, Spurvekjul, 1911, oil on canvas, 126 x 149 cm, Statens Museum for Kunst, Copenhagen.

Self-Portrait, 1914, oil on canvas, 58 x 50 cm, private collection.

4. *Self-Portrait*, 1889, watercolour on paper, 15.8 x 9.8 cm, The Hirschsprung Collection, Copenhagen.

Self-Portrait, c.1882, charcoal on paper, 28.9 x 24.7 cm, The Hirschsprung Collection, Copenhagen.

5. *The Artist and his Wife*, 1892, oil on canvas, 36.5 x 66 cm, the David Collection, Copenhagen.

Two Figures, 1898, oil on canvas, 71.5 x 86 cm, Aarhus Kunstmuseum.

6. *Self-Portrait*, 1890, oil on canvas, 52.2 x 39.5 cm, Statens Museum for Kunst, Copenhagen.

Self-Portrait, 1891, chalk on paper, 30 x 25 cm, Daxer & Marschall, Munich.

Self-Portrait, 1891, oil on canvas, 54 x 42 cm, private collection.

7. *Self-Portrait*, 1895, pencil and chalk on paper, 24 x 18 cm, Fondation Custodia, Paris. See *De Abildgaard à Hammershøi: 75 dessins danois*, exhib. cat., Paris, Fondation Custodia, Paris 2007, p.40.

8. *Why do I use such a reduced, delicate palette? I really do not know. It is really rather impossible for me to say anything on the subject. It comes quite naturally to me but I cannot say why. In any case, it has been that way since I first started exhibiting. The colours can probably best be described as neutral and reduced colours. I am utterly convinced that a painting achieves its best effect in a colouristic sense the fewer colours it has.* Interview 1907, published in Vilhelm Hammershøi, Hamburg, op. cit., p.135.



browns and greys is more richly applied and worked up. The 31-year-old appears somewhat maturer and seems more vulnerable and melancholic as compared with his earlier self-portraits.

Hammershøi entered the Copenhagen Academy of Art in 1879 and completed his studies in 1885. His first exhibited painting was a portrait of a girl. This was shown at the Academy's Charlottenborg Spring Exhibition in 1885. A painting titled *Bedroom* was turned down by the jury of the Academy in 1890. After that, he exhibited with the artists' association known as *Frøe Udstilling* ['Free Exhibition'] set up by the Danish artist Johan Rohde. Hammershøi married Ida Ilsted (1869-1949), the younger sister of his associate and friend Peter Ilsted, in 1891. Ida was his model in a great many of his paintings of interiors. The couple travelled extensively in Europe. In 1895, the year in which the present self-portrait was executed, Hammershøi exhibited with the *Freie Vereinigung Münchner Künstler* at the Kunst-Salon Gurlitt in Berlin. In the same year he completed a portrait titled *Three Young Women*. The models were his sister Anna, his wife Ida and his sister-in-law Ingeborg Ilsted. The influential Berlin-based art dealer Paul Cassirer purchased several of Hammershøi's paintings in 1905 and staged a one-man show of his work at the Hamburg branch of his gallery. Hammershøi exhibited at the World's Fair in Paris in 1889 and again in 1900. He showed at the Venice Biennale in 1903 and at numerous exhibitions in Germany, England, Russia and the United States. In the year of his death the contents of his studio were dispersed at auction. His oeuvre lapsed into obscurity and was only rediscovered in the 1970s as art-historical re-evaluation of Symbolism emerged.⁹ Exhibitions in Europe and Japan followed, the most recent being the major retrospective staged in Munich in 2012. Hammershøi is today regarded as the leading Danish artist of the second half of the nineteenth century.



Fig. 3 *Self-Portrait*, 1891, with Daxer & Marschall

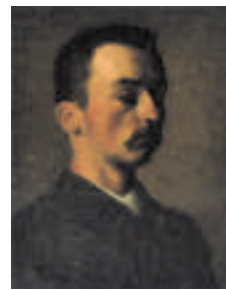


Fig. 2 *Self-Portrait*, 1890

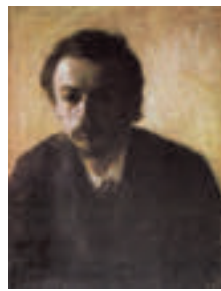


Fig. 4 *Self-Portrait*, 1891



Fig. 5 *Self-Portrait*, 1895

9. See *Vilhelm Hammershøi*, Hamburg, op. cit., p.127.



FERNAND KHNOPFF

Self-Portrait

Fernand Khnopff
(Grembergen-lez-Termonde 1858 -
1921 Brussels)

Self-Portrait, 1882

Pencil on Paper
Bearing the estate stamp *Atelier*
Fernand Khnopff lower right

9.6 x 14.6 cm

Provenance:
The artist's estate
Paris, Hôtel Drouot, Salle 9,
22 June 1981
Gérald Schürr
Paris, Hôtel Drouot, Hervé
Poulain, 12 October 1986 and
25 October 1987
Private collection, Paris

Literature:
Evelyne Schlumberger, 'Regards
Amis', in *Connaissance des Arts*,
Paris, November 1983, p.67 (repr.)
Robert L. Delevoy (et al.), *Fernand
Khnopff: Catalogue de l'oeuvre*, Paris,
1987, p.410, no. 37A

*Khnopff shared the common Symbolist belief that to create perfect art, one must first perfect one's [own] person.*¹ The implied, relentless self-scrutiny is conveyed in the present intriguing self-portrait executed by Fernand Khnopff in 1882 at the age of twenty-four. Khnopff had started out on a career as an independent artist only two years earlier. Self-definition and self-discovery were to play a key role in his artistic development in the years up to 1889.² The present self-portrait is an engaging example drawn from a period in his career when he was keenly aware of the antagonism of reality and illusion. Khnopff, like many of his contemporaries, was fascinated by the relationship between external and internal reality. This relationship, it was thought, could best be explored through self-portraiture.

In the present work Khnopff opens up a debate over the potentialities of illusionary portrayal within two-dimensional pictorial space. Unlike in traditional self-portraiture – which attempts to convey a well-fashioned illusion – he lays bare the illusionary element inherent in self-portraiture. He achieves this by integrating a framing device into the composition which cuts off the right side of his face and encloses his head at the top of the image. This focuses the viewer's attention on his remaining features and emphasizes the intensity of his penetrating gaze. The five S-forms at the upper edge of the sheet seem to indicate the presence of a curtain. Closer examination of the image reveals the diaphanous outlines of folds of fabric – fabric that might be understood as a protective covering or screen, much in the way Old Master paintings were protected or certain images screened.

Khnopff emphasizes the ambivalence present in the dialogue between the viewer and the subject – here, his own image – by masking part of his own features. He hides behind the framing device, but his penetrating gaze seems to be concentrated on analysing the outside world. At the same time his expression permits the viewer to glimpse something of his interior reality – prosaically, the eye as *the window to the soul*. The dogs sketched at the right of Khnopff's head may also be read as a reference to his emotional state of mind and not simply as haphazard, unrelated sketches drawn at random on the same sheet – a frequent practice in sketchbooks.

Exhibited:
Visages d'artistes, Ornans, Musée Courbet, 1984, no. 39
Le peintre devant son miroir: 222 autoportraits XVIIe-XXe siècle: Collection Gérald Schürr, Paris, Le Louvre des Antiquaires, 1987, no. 113
The Artist Face to Face: Two Centuries of Self-Portraits from the Paris Collections of Gérald Schürr, Cincinnati Ohio, The Taft Museum, 1989, no. 97

1. Jeffery W. Howe, *The Symbolist Art of Fernand Khnopff*, Michigan 1982, preface p.XII.
2. Ibid. pp.1-22.



ALEXANDER KANOLDT

Still Life with Primula

Alexander Kanoldt
(Karlsruhe 1881 - 1939 Berlin)

Still Life with Primula, 1931

Watercolour on paper

61.1 x 46.9 cm

A floral still life of house plants, frequently set before a background of drapery, is a recurrent motif in Kanoldt's oeuvre. The present *Still Life with Primula*¹ is one of a group of watercolours executed by Kanoldt in 1930-1.

Close parallels in terms of compositional clarity and format are clearly apparent between this watercolour and many of his oil paintings. The sheet was given by the artist to a member of the family in 1931 and has been acquired from her estate.

Alexander Kanoldt was born in Karlsruhe on 29 September 1881, the son of Edmund Friedrich Kanoldt, the late-classicist landscape painter. After early training he enrolled at the Karlsruhe Academy of Fine Arts in 1901. Here he made a deep study of the Neo-Impressionists and their techniques. Inspired by them he began to develop highly sophisticated lithographic techniques of his own, particularly with regard to colour. In 1906-9 he was a member of Friedrich Fehr's master class.

In 1909 Kanoldt was a founder member of the *Neue Künstlervereinigung München* (NKVM), the 'New Munich Artists' Association'. Co-founders were Alexei Jawlensky, Wassily Kandinsky and Gabriele Münter. The association was a forerunner of *Der Blaue Reiter* and Kanoldt showed at the first *Der Blaue Reiter* exhibition in 1911 at the Moderne Galerie Heinrich Thannhauser in Munich. In 1913 he joined the *Münchner Neue Secession*. Other members included were Karl Caspar, Paul Klee and Alexei Jawlensky.

The First World War interrupted Kanoldt's artistic career. He saw active service as an officer for the duration 1914 to 1918. In 1924, on an extended stay in Italy, he produced a number of multi-perspective architectural landscapes and cool, crystalline interiors. These works marked a turning-point in his career, opening the way to his showing at the major *Neue Sachlichkeit* exhibition at the Kunsthalle Mannheim in 1925. In the same year Oscar Moll appointed him professor at the Breslau Art Academy, where, after a six-year stint, he resigned in 1931.

Together with Karl Hofer, Kanoldt founded the Freiburg-based *Badische Secession* in 1927. In 1932 he joined the Munich artists' association *Die Sieben* and exhibited regularly with the group. At this stage he was producing an important body of still lifes and landscapes with Italian motifs. These paintings reflect the realism and objectivity of *Neue Sachlichkeit*. During the Nazi regime Kanoldt's work was classified as degenerate (*entartet*) and in 1937 a large number of his works were confiscated by the authorities. A year earlier he had resigned from a teaching post at the State Art School in Berlin on grounds of ill health. He died of heart failure on 24 January 1939.²

Dr. Michael Koch, Munich, has examined the watercolour. We would like to thank him for his assistance in compiling this catalogue entry.

Provenance:

Gift of the artist, 1931

Family collection

Estate 2009

1. We are grateful to Eva Schmidbauer, Chief Inspector of Horticulture at the Munich Botanical Garden, for her expertise in identifying the plant species.
2. For further information on Kanoldt's oeuvre, see Holger Jacob-Friesen, *Alexander Kanoldt, Graphik und Malerei aus dem Besitz der Kunsthalle Karlsruhe*, exhib. cat., Karlsruhe 2000-1.





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DAXER & MARSHALL
D&M

Kunsthandel

Barer Strasse 44 · D-80799 Munich · Germany
Tel. +49 89 28 06 40 · Fax +49 89 28 17 57 · Mobile +49 172 890 86 40
info@daxermarschall.com · www.daxermarschall.com