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## Recent Acquisitions, Catalogue XXIII, 2016



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Paintings, Oil Sketches  
and Sculptures, 1630-1928





My special thanks go to Simone Brenner and Diek Groenewald for their research and their work on the text. I am also grateful to them for so expertly supervising the production of the catalogue.

We are much indebted to all those whose scholarship and expertise have helped in the preparation of this catalogue.

In particular, our thanks go to:

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Our latest catalogue *Paintings, Oil Sketches and Sculptures* appears in good time for TEFAF, The European Fine Art Fair in Maastricht.

Many of the works being sold come directly from private collections and have not changed hands for years, or in some cases decades.

Some readers who begin to leaf through the catalogue to find the paintings they have entrusted to the gallery for sale will note the methodical research the gallery has put into describing and presenting these paintings – the essential preconditions to a successful sale. The gallery's terms are attractive and ensure a measure of protection from the unpredictability of the auction market. If you would like our advice on any aspect of selling, or assembling and maintaining a collection, please get in touch.

The artworks featured in this catalogue satisfy the rigorous standards we set ourselves and we have sought the advice and support of eminent experts in order to ensure a high level of scholarship. At the same time, our handpicked selection testifies to our passion for art and to the enigma of the *conditio humana* inherent in every true work of art.

We should like to thank you for your continuing trust and confidence in our integrity and professionalism – the key to the gallery's success for more than thirty years.

This catalogue is being published in English only. The German texts are available on [www.daxermarschall.com](http://www.daxermarschall.com), where you can also obtain images of the artworks currently available.

We look forward to seeing you on Stand 337 at TEFAF, from 11-20 March 2016, or in our gallery in Munich.

Unser diesjähriger Katalog *Paintings, Oil Sketches and Sculptures* erreicht sie pünktlich zur TEFAF, The European Fine Art Fair in Maastricht.

Viele Werke kommen direkt aus privaten Sammlungen und waren seit Jahren, manchmal Jahrzehnten nicht mehr auf dem Markt. Der eine oder andere Empfänger des Kataloges wird daher zunächst nach jenen Gemälden suchen, mit deren Verkauf er uns beauftragt hat. Es wird ihn freuen, seine Gemälde sorgfältig recherchiert und gut präsentiert zu finden – die Voraussetzung für ihren erfolgreichen Verkauf auf dem internationalen Kunstmarkt. Unsere attraktiven Konditionen und unsere Professionalität machen diese Kunden unabhängig von den Unwägbarkeiten des Auktionsmarktes. Sollten Sie auch interessiert sein, sprechen Sie uns bitte an.

Für den Katalog haben wir nur Kunstwerke ausgewählt, die unseren qualitativen und ästhetischen Maßstäben gerecht werden. Um den wissenschaftlichen Anspruch zu garantieren, haben wir Rat und Unterstützung vieler Experten einfließen lassen. Zugleich zeigt die sorgfältige Auswahl unsere Leidenschaft für die Kunst und für das jedem Kunstwerk innewohnende Rätsel der *conditio humana*.

Ihr Vertrauen in die Integrität von Daxer & Marschall ist der Schlüssel unseres Erfolges – seit über dreißig Jahren – dafür danken wir Ihnen.

Der Katalog erscheint in englischer Sprache. Auf [www.daxermarschall.com](http://www.daxermarschall.com) finden Sie die deutschsprachigen Texte, außerdem können Sie sich jederzeit über unser aktuelles Angebot informieren.

Wir freuen uns darauf, Sie auf der TEFAF, Stand 337, von 11.-20. März 2016 zu begrüßen, oder Sie in unserer Galerie in München willkommen zu heißen.

Ihr Marcus Marschall,  
Diek Groenewald und Simone Brenner,  
München im Februar 2016

## Studio of Rembrandt van Rijn

### *Portrait of Rembrandt with a Gold Chain*

STUDIO OF REMBRANDT VAN RIJN  
(Leiden 1606 - 1669 Amsterdam)

*Portrait of Rembrandt with a Gold Chain*,  
c.1630

Oil on panel, 45.6 x 39.5 cm

#### PROVENANCE:

Bertram Francis Gurdon, 2nd Baron  
Cranworth (1877-1964)  
London, Sotheby's, 30 May 1934, lot 127<sup>1</sup>  
Sir Bernard Eckstein, 2nd Baronet  
(1894-1948)  
London, Sotheby's, 21 June 1950, lot 76<sup>2</sup>  
Hallsborough Gallery, London (purchased  
at the Sotheby's sale in 1950 for £320)  
Vogel-Brunner Gallery, Lucerne  
Ottfried Bandlin, Bern, and Mr. and Ms.  
Zellweger, Thun<sup>3</sup>  
Gottfried Wirz, Geneva  
London, Christie's, 27 May 1960, lot 25<sup>4</sup>  
Private collection, Switzerland

#### EXHIBITED:

Museum Het Rembrandthuis, Amsterdam,  
2013-4 (as Isaac de Jouderville)

#### LITERATURE:

C. Hofstede de Groot, *Beschreibendes  
und kritisches Verzeichnis der Werke der  
hervorragendsten Holländischen Maler des  
XVII Jahrhunderts*, Esslingen 1915, VI, no.  
552 (probably identical with the work men-  
tioned, then with the English art market)  
Jose Pijoan, *Summa Artis. Historia General  
del Arte*, XV, Madrid 1952, p. 385, plate XIX  
Abraham Bredius, *The Complete Edition of  
the Paintings, revised by Horst Gerson*, Lon-  
don 1969, p. 547, no. 7 (discussed as  
a copy after painting no. 7)  
Josua Bruyn et al., *A Corpus of Rembrandt  
Paintings: 1625-1631*, The Hague 1982, I,  
pp. 640-4, no. C36, copy 1, figs. 3 and 4

The features of one of the finest painters in art history are widely familiar through the numerous self-portraits he executed. The present portrait features Rembrandt (1606-69) at the age of about twenty-five. He is wearing a colourful neck scarf and a gold link chain which gleams against his dark coat. The self-confident young painter's star was rising fast at the time.

Rembrandt had no difficulty in finding assistants for his flourishing workshop. Some were given the task of copying his paintings. This practice was an important and challenging part of their education. It improved their painting skills and provided Rembrandt with the opportunity to sell a greater number of paintings. The quality of these copies, executed under guidance and sometimes even with corrections by Rembrandt himself, was such that even today it is in some cases uncertain whether they were painted by the master himself, or by one of his pupils.

This portrait of Rembrandt was traditionally considered to be an autograph self-portrait until in the 1970s scholarly opinion changed. Since then, it has come to be regarded as a copy after a Rembrandt self-portrait, executed by one of his pupils in Rembrandt's studio in the years around 1630. Sadly, the present whereabouts of the original self-portrait are unknown. The present portrait is listed in the *Corpus of Rembrandt Paintings*, the catalogue raisonné of his work.<sup>5</sup>

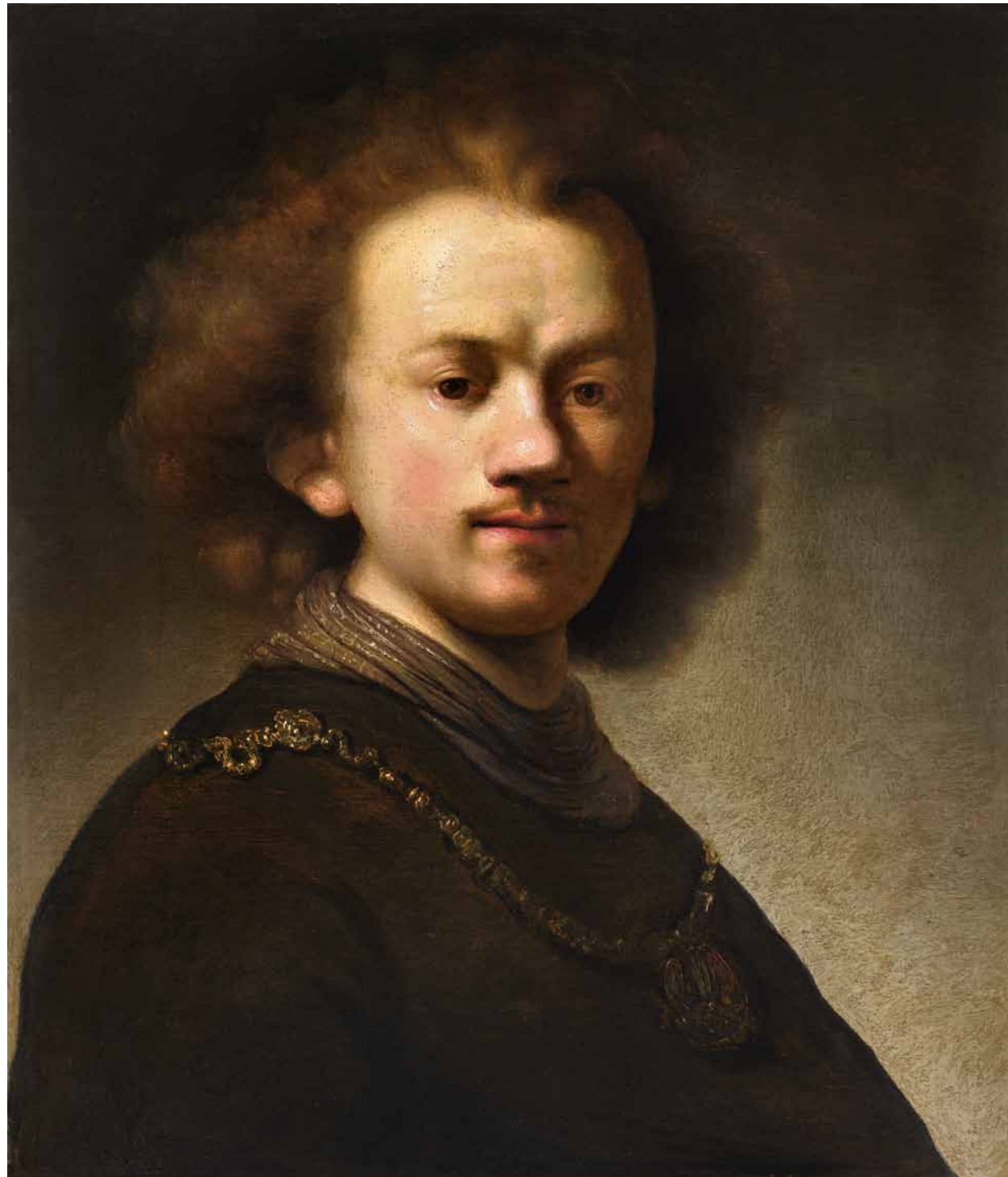
Extensive research has been conducted into the painting and leading experts in the field have been consulted. They have examined the painting and are favourably impressed by its quality. Up to now it had only been known to them from a black and white photograph. They have unanimously confirmed the authenticity of the work and date it to the years around 1630.

Professor Dr. Ernst van de Wetering, chairman of the Rembrandt Research Project, inspected the painting in Amsterdam. He has expressed the view that it was executed in Rembrandt's studio and dates it to circa 1630.

The late Professor Dr. Werner Sumowski, a Rembrandt scholar of international renown and author of numerous studies on the Rembrandt School, shared Professor van de Wetering's opinion. Furthermore, he firmly attributed the work to Isaac de Jouderville, emphasizing the similarities with Jouderville's *Portrait of a Man* (NGI. 433) now in the collection of the National Gallery of Ireland.

Dr. Albert Blankert, an independent scholar and one of the world's leading Rembrandt specialists, attributes the painting to Isaac de Jouderville and dates it to circa 1631. His extensive report on the painting is available on request.

Detailed technical examination and analysis of the painting support a dating of circa 1630. A scientific report compiled by Professor Dr. Peter Klein, University of Hamburg, a renowned specialist on dendrochronology, is available on request.



## Jakob Philipp Hackert

### *Pines in the Barberini Gardens at Castel Gandolfo*

JAKOB PHILIPP HACKERT  
(Prenzlau 1737 - 1807 Florence)

*Pines in the Barberini Gardens at Castel Gandolfo, 1776*

Pen and black ink, brush and brown wash over pencil on paper, 52.2 x 39.6 cm  
Inscribed at the upper left *nella Villa papale a Castel-Gandolfo 1776*

PROVENANCE:  
Private collection, England



Fig. 1 Jakob Philipp Hackert, *A Pine near Genzano*, black chalk, heightened with white on paper, 54.2 x 40.1 cm

We thank the Hackert expert Dr. Claudia Nordhoff, Rome, for the following catalogue entry:

Jakob Philipp Hackert arrived in Rome in the winter of 1768 and immediately started to explore the landscapes of the surrounding countryside and the Alban Hills. Records show that by 1775 he was the owner of a country house on Lake Albano. Since antiquity, the area had been popular as an escape for citizens of Rome seeking to avoid the heat of the city. The drawings which Hackert produced near Albano in the 1770s chiefly focus on trees. They are sometimes set in topographical context but more often singled out as solitary pictorial motifs isolated from their natural context. Hackert's predilection for solitary trees is a recurrent feature of his work. His tree portraits appear in his *oeuvre* at all stages of his career. Masterly depictions of towering oaks and chestnut trees fill the foreground of almost all his paintings. His aim was to identify and depict the distinctive elements of an individual tree – the details that made it uniquely recognizable. A comment by an unknown author published in an article after Hackert's death reads: *Among other things, he was very accomplished in portraying the characteristics of a tree; it therefore displeased him greatly when one was unable to identify every single tree in his paintings at first viewing.*<sup>1</sup>

Hackert spent the summer of 1776 at his country house. Two drawings, both dated, document visits to nearby Lake Nemi and the village of Ariccia.<sup>2</sup> Hackert's topographical inscription on the present drawing states that it was executed at Castel Gandolfo. The Papal Palace of Castel Gandolfo, the summer residence of the popes, is on Lake Albano. Hackert depicted the four tall pines in this drawing as they stood in the gardens of the seventeenth-century Villa Barberini adjoining the *Villa papale*. The smaller trees and bushes at the left provide a scale against which the height of the pines can be measured. In the far distance is a view of Lake Albano. The slender elegance of the pine tree had preoccupied Hackert since his arrival in Rome. The depiction of its

rough bark, its crown rising above a dense but delicate network of branches, and its umbrella-like shape with the thick bunches of needles had presented an artistic challenge ever since he first encountered the Roman variety of the tree in 1769. Two examples of this preoccupation are a drawing of a single pine near the village of Genzano overlooking Lake Nemi dated 1769 (Fig. 1)<sup>3</sup> and an undated sheet – very probably executed in the early 1770s – which depicts two pines in the park of the Villa Doria Pamphili in Rome.<sup>4</sup> In all three drawings Hackert's central interest lay in the juxtaposition of the pines and the sky, with the chief focus on their height set against the glaring brightness of a cloudless sky. The meticulous topographical inscriptions on Hackert's tree portraits are pointers to the viewer that the properties of his drawings are not limited to their aesthetic qualities but are in most cases to be interpreted as a form of documentation. The trees function as landmarks – landmarks making it possible to identify the different stages of Hackert's journey and to record the exact viewpoint from which a particular segment of landscape had been depicted – one example is the distant view over Lake Albano present in this drawing. Hackert in fact compiled something of an inventory of the regions of Italy he visited over the years. Thus, in his early sixties, he could write to Goethe with a sense of satisfaction: *I am not wanting in subject matter, I have drawn with accuracy thousands of drawings after nature, so that I may claim that I very nearly have the Papal States and the Kingdom of Naples and Sicily in my portfolio.*<sup>5</sup> This drawing therefore has a double function. First, it is an integral part of Hackert's systematic documentation of the landscapes and trees of the Alban Hills in the 1770s. Second, it is an independent work of art in its own right. It is also a fine example of the high level of painterly skill Hackert had attained in the depiction of trees in the late 1770s.



## Pietro Antonio Rotari

### *Boy Sleeping*

PIETRO ANTONIO ROTARI  
(Verona 1707 - 1762 St. Petersburg)

*Boy Sleeping, Dresden, 1753-6*

Oil on canvas, 43.5 x 34 cm

#### PROVENANCE:

In all probability commissioned by Augustus III, King of Poland and Elector of Saxony (1696-1763)  
Galerie Adrien Guéry, Paris  
Private collection, France (since 1917)

Professor Gregor Weber of the Rijksmuseum, Amsterdam, has kindly confirmed the authenticity of the painting on the basis of a photograph. We thank him for his assistance.<sup>1</sup>

The close physical proximity of the sleeping boy to the observer and the intimacy of the moment lend the painting something of a voyeuristic quality. The boy's cheeks are flushed and there is a ghost of a smile on his lips. He is still half in and half out of his brown jacket and appears to have been overcome by sleep while removing it. Pietro Antonio Rotari, a master of character portraiture, has spared no detail in his depiction of the boy's eyelashes and mouth. Particularly striking is the focus on the angle of the head and the concentration of light on the face.

Rotari's central preoccupation as a painter was to investigate how to reveal the inner mood of his sitters and to portray their personal characteristics, expressing all this in their facial features. His approach drew on theories advanced by Le Brun in his instructions for the representation of passions and emotions.<sup>2</sup> The numerous portraits Rotari produced depicting men and women at different stages of life are thus autonomous works of art in their own right. Similar portrait series were already common among contemporary printmakers. They were known as *varie teste* – and Rotari set out to develop the basic idea in the medium of painting.

The majority of Rotari's portrait series both for the Royal Court of Saxony in Dresden and for Empress Elizabeth of Russia at the Peterhof Palace in St. Petersburg are still extant. The 'Rotari hall' at Peterhof Palace (Fig. 1) is still preserved, enabling art historians to have some idea of the hanging system originally in place in Dresden but which is now lost. On Rotari's death, Catherine the Great acquired most of his portrait heads from the artist's estate. Her intention was to use the 368 paintings to decorate one of the vast halls of the palace<sup>3</sup> known as the Cabinet of Manners, Customs, Morals and Passions.<sup>4</sup> The portraits were hung frame-to-frame, separated only by delicate strips of gilt framing, within elaborate boise-

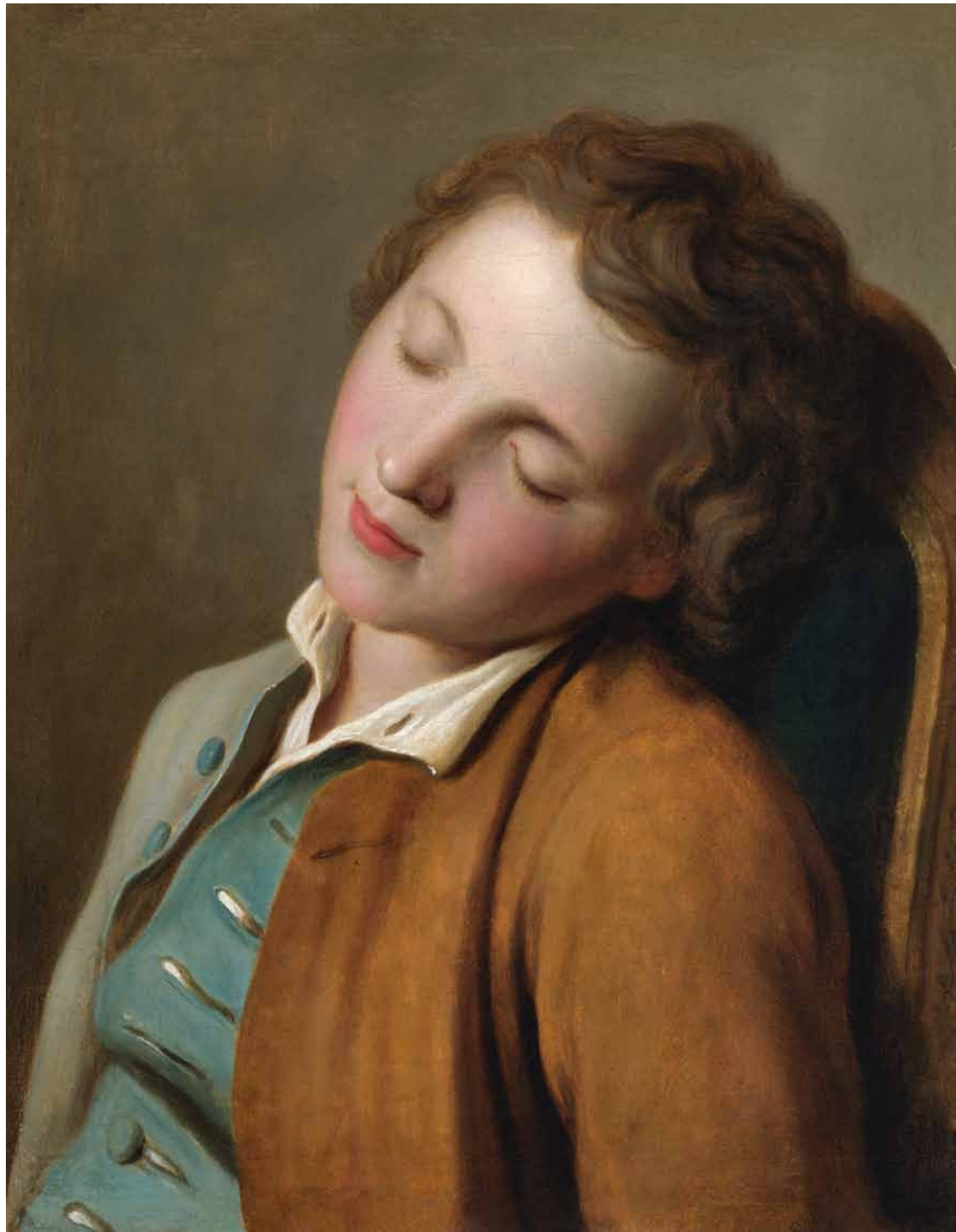
rie. One of the portraits on the east wall of the hall is a replica<sup>5</sup> of the present painting, although in a different format and executed in a different palette.

This painting was almost certainly executed for the picture gallery in Dresden. This thesis is supported by the presence of the same thinly applied ochre framing line found in other Dresden portraits. The framing line was necessary in order to fit the paintings in accurate, grid-like juxtaposition within the *boiserie*. In addition, the format of the present painting precisely matches one of the formats chosen for the Dresden portraits.

Rotari trained under the Flemish engraver Robert van Audenaerdt in Verona. His later apprenticeship to Antonio Balestra was to have a greater formative influence on his work. He was in Venice for a time and records show that he worked in Rome from 1727 onwards. It was here that his style began to develop a more 'consistent form of classicism'.<sup>6</sup> He entered the studio of Francesco Solimena in Naples in 1729 and went on to open his own private academy of painting in Verona in 1734. He was elevated to the aristocracy and named a *conte* in 1749 in recognition of his artistic achievements. In 1750 he visited Vienna, where he painted a number of religious paintings for the Imperial Court. Here he had access to and was able to study the work of Jean-Étienne Liotard. He visited the Royal Court of Saxony in Dresden in 1752-3. While in Dresden, he presented twelve of his *varie teste* to Maria Josepha of Saxony, Dauphine of France. He did not, however, choose to travel to France, but instead, in 1756, took up an invitation from Elizabeth I of Russia to visit St. Petersburg. The extraordinary success of his portrait of the Empress brought him an appointment as court painter, a privileged position that he was to enjoy only briefly. He died suddenly in 1762.



Fig. 1 Rotari Portrait Gallery in Peterhof Palace, St. Petersburg



## Théodore Géricault

### *“Etude de jeune homme mort”*

THÉODORE GÉRICAUT  
(Rouen 1791 - 1824 Paris)

*“Etude de jeune homme mort”*  
*Sketch for The Raft of the Medusa*, 1818

Pencil on paper, unevenly trimmed,  
18.5 x 26.5 cm  
Annotated lower left by another hand  
*Dessin de Géricault*

PROVENANCE:  
Pierre-Jean David d'Angers  
(inscription on the old mount)  
Galerie d'art Paul Prouté, Paris  
Hazlitt, Gooden & Fox Ltd., London (1979)  
Private collection, England

EXHIBITED:  
*Nineteenth Century French Drawings*,  
London, Hazlitt, Gooden & Fox, 13 June-14  
July, 1979, no. 6

LITERATURE:  
Germain Bazin, *Théodore Géricault*, II,  
Paris 1987, p. 416, no. 277



Fig. 1 Théodore Géricault, *The Raft of the Medusa*, 1819, oil on canvas, 91 x 716 cm, Paris, Musée du Louvre, © bpk | RMN Grand Palais

The wreck of the French frigate *Méduse* off the West African coast in 1816 engendered a public outcry in France. The disaster was attributed to government negligence and corruption, causing enormous embarrassment for the recently restored monarchy. The Minister of the Navy was dismissed and the frigate's captain sentenced to three years in prison. Since the frigate carried only six lifeboats for the four hundred passengers and crew members on board, the captain ordered that a large raft be built to accommodate the remaining one hundred and fifty people. When the raft was rescued after thirteen days at sea, only fifteen people were still alive. One survivor<sup>1</sup> provided an account of the scenes of unprecedented horror that unfolded on the raft: the fight for survival – in which the naval officers used armed force to secure the safest places at the centre of the raft – ended in violence, murder and cannibalism. The account made it shockingly clear how quickly the rules of civilized coexistence can break down in a crisis situation. When Géricault presented his monumental, freshly completed painting at the Paris Salon in 1819 he was well aware that it could prove controversial and therefore exhibited it under the title *Scène d'un naufrage* [Shipwreck Scene]. Public reception of the painting was divided in Paris but when it was exhibited in London shortly afterwards it made the young painter famous in Europe. The painting, which is now in the collection of the Louvre in Paris, ranks as one of the masterpieces of French Romantic painting.

Géricault produced an important body of preparatory drawings for the painting. Some of these are compositional studies that experiment with the complex arrangement of the many figures on the raft. Others, as here, explore the gestures and poses of individual figures. Géricault used a wide range of models – friends, survivors of the disaster, and professional models, as well as the bodies of the dead and the dying which he studied in hospitals, morgues and even in his studio. The present pencil study of a young man's corpse is

one of these studies and was made in preparation for the important figure group depicted in the lower left corner of the painting, a father mourning his dead son.<sup>2</sup> Through his unflinching realism, which was based on intensive research and the meticulous study of nature, Géricault sought to assure the viewer's empathy with the subject matter he depicted.

To help him simulate the dead man's position on the raft, Géricault built a structure on which he laid his model – the corpse of a young man – and arranged it in the position it would occupy in the painting. He then made the present, delicately worked pencil study with its carefully modulated areas of light and shadow. The figure occurs in a very similar position in the finished painting, albeit with slight differences, chiefly in the placement of the arms and the angle of the head. Géricault made a number of detailed preparatory studies for the father-and-son figure group. They are recorded in the literature under the title *Étude du père tenant son fils mort sur ses genoux*. That figure group occupies a pivotal role in the composition, for it encapsulates the full tragedy of the scene. While other survivors are reaching towards the distant silhouette of the ship that suggests rescue is at hand, the despairing father stares out of the canvas as if to say that, even if rescue is near, nothing can change the past.

Géricault drew on a significant number of art-historical sources for *The Raft of the Medusa*, notably Michelangelo's *Last Judgement* and paintings depicting the *Descent from the Cross* and the *Entombment* by Rubens.

This pencil study was at one time in the collection of the French sculptor Pierre-Jean David d'Angers (1788-1856). David d'Angers executed a portrait medalion of Théodore Géricault posthumously in 1830.

We are grateful to Professor Gregor Wedekind<sup>3</sup>, University of Mainz, and to Professor Jörg Trempler, University of Passau, for their contribution.



Essai de Goussier





## Johan Christian Clausen Dahl

### *The Bay of Naples with Mount Vesuvius*

JOHAN CHRISTIAN CLAUSEN DAHL  
(Bergen 1788 - 1857 Dresden)

*The Bay of Naples with Mount Vesuvius*,  
1820

Oil on canvas, 44.5 x 67 cm  
Signed and dated lower left *Dahl Sept. 1820*

#### PROVENANCE:

Crown Prince Christian Frederik of Denmark (later King Christian VIII)  
King Frederik VII of Denmark  
Louise Christiana Rasmussen, Countess Danner (wife of Frederik VII)  
Copenhagen, auction sale Grevinde Danner, 24 August 1874, lot 9  
H. H. Lynge, Copenhagen (purchased at the above sale)  
Oscar Johannessen collection, Oslo  
Johannes Sejersted Bødtker, Oslo (1937)  
Sinding-Larsen, Oslo, probably  
Georg Schäfer private collection, Schweinfurt  
German private collection

#### EXHIBITED:

Copenhagen, 1826, no. 39 (?)  
*J. C. Dahl's verk, Minneutstilling*, Oslo, Kunsternes Hus, 1937, no. 132  
*Pompeji: Leben und Kunst in den Vesuvstädten*, Recklinghausen, Villa Hügel, 1973, no. 345

#### LITERATURE:

Carl Reitzel, *Fortegnelse over Danske Kunstneres Arbejder paa de ved det Kgl. Akademi for de Skjønne Kunstler I Aarene 1807-1882 afholdte Charlottenborg-Udstillinger*, Copenhagen 1883, p. 106<sup>1</sup>  
Andreas Aubert, *Maleren Johan Christian Dahl: et stykke av forrige aarhundredes kunst- og kulturhistorie*, Christiania 1920, p. 76  
Marie Lødrup Bang, *Johan Christian Dahl 1788-1857: Life and Works*, Oslo 1987, II, no. 226, pp. 103-4 (titled *View from Pimonte*)

*I have painted the view from Monte Coppolo [sic] – the one I began a few days ago for the Princess, intended for the Prince's birthday.* (Johan Christian Dahl's diary entry for 4-5 September 1820)<sup>2</sup>

In May 1820, Dahl received a travel grant from the Danish Crown Prince, Christian Frederik (1786-1848) and an invitation to stay as his guest at the royal summer residence, the Villa Quisisana (Fig. 1) just south of Naples. The Villa overlooked the Bay of Naples near Castellammare and had been lent to the Danish royal family by Ferdinand IV of Naples. Dahl set off for Italy in June 1820, one day after his marriage to Emilie von Bloch. He arrived at the Villa Quisisana on 11 August 1820 after stops in Munich, Florence and Rome.

This painting was one of the first works Dahl completed on his arrival. It was commissioned by the Danish Princess to mark her husband's birthday on 18 September. It depicts the view the royal couple enjoyed looking north from the terrace of the Villa towards the Bay of Naples. To add grandeur to his depiction of the landscape, Dahl selected an elevated vantage point on the ridge of Monte Coppola just behind the Villa. The towns of Castellammare, Pompeii and Torre del Greco can be made out on the Bay of Naples. Vesuvius is depicted at the right, its volcanic plume rising into the calm evening sky. The warm glow of the last rays of sun illuminates the cloud-scattered sky as dusk approaches.

Dahl executed a number of preliminary sketches<sup>3</sup> *sur le motif*. He also made a large-format, less detailed preparatory study in oil. This was to remain in his possession until his death. It is now in the collection of the Nasjonalmuseet in Oslo.<sup>4</sup>

The present composition has many of the characteristics of a traditional veduta. This was almost certainly Dahl's intention, given the conservative taste of his royal patron. But the qualities of the painting are not limited to the conventionally picturesque, as in a Grand Tour souvenir. His delineation of topographical detail is

meticulous and his depiction of the effects of natural light masterly. This is evident in the delicate rendering of the diffuse haze over the bay and the warm glow of the evening sky. The painting shows a debt to the contemplative, atmospheric work of Caspar David Friedrich, whom Dahl had met in Dresden in 1818.<sup>5</sup>

Goethe noted: *In such surroundings one cannot but become an artist.*<sup>6</sup> For Dahl, this was an formative and extremely productive period. In late October 1820, seeking escape from the constraints of formal court life, he took independent lodgings in a guest house owned by Christian Frederik in Pizzofalcone, then an elegant coastal area of Naples. This gave him the independence to travel to Pompeii and other sites on painting expeditions with Franz Ludwig Catel (1778-1856). He climbed Vesuvius three times. He began his return journey to Dresden from Rome on 27 July 1821.<sup>7</sup>



Fig. 1 Johan Christian Clausen Dahl, *The Villa Quisisana seen from a Terrace, with Members of the Royal Household*, 1820, Naples, Museo di Capodimonte (inv. 1388)



## August Wilhelm Ferdinand Schirmer

### *Landscape near Narni*

AUGUST WILHELM FERDINAND  
SCHIRMER  
(Berlin 1802 - 1866 Nyon, Lake Geneva)

*Landscape near Narni*, 1829

Oil on paper, laid down on cardboard,  
22.3 x 18 cm  
Inscribed and dated lower right *Narni 9  
mai 1829*

PROVENANCE:  
Private collection, Vienna  
Private collection, Italy

August Wilhelm Ferdinand Schirmer<sup>1</sup> was court painter to Crown Prince Friedrich Wilhelm of Prussia, who succeeded Friedrich Wilhelm III as King of Prussia in 1840.<sup>2</sup> Like many of his contemporaries, Schirmer made a number of visits to Italy. His first visit was made possible by a commission from the Crown Prince. He set off in 1827 and spent the years 1828–30 in Rome. His first large-format painting of an Italian landscape and a number of smaller format works were transported to Berlin in 1828 to be exhibited at that year's 'Herbst-Ausstellung'.

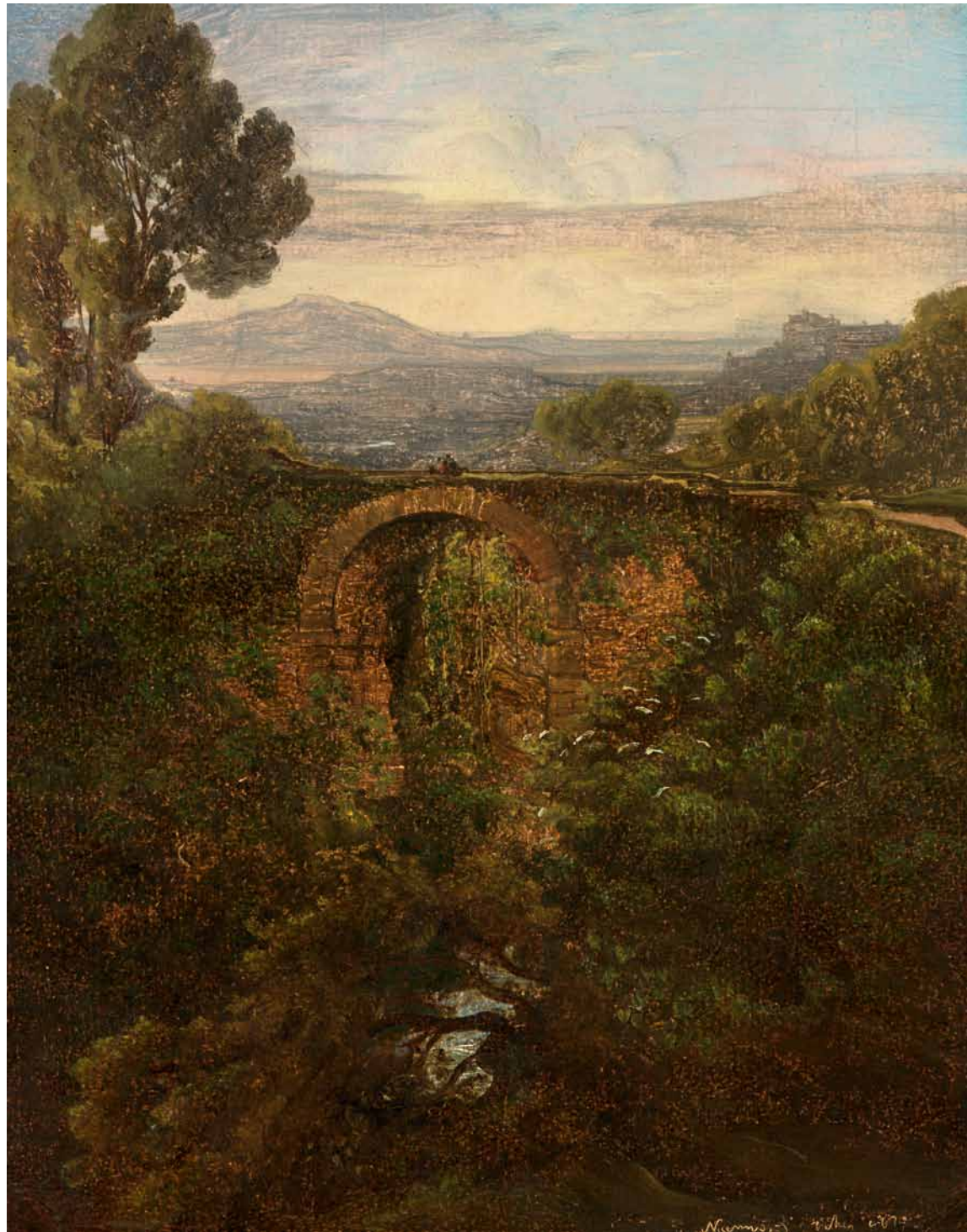
The scenery of the Campagna Romana and the Colli Albani provided Schirmer with a rich range of motifs. In addition, he was receptive to the influence of the new artistic ideas and practices of his contacts in the international circle of artists working in Rome. He joined the Deutsche Künstlervereinigung and the Ponte Molle Society. He was a founding member of the Rome art association Società di Amatori e Cultori delle Belle Arti. In all probability he met up with Carl Blechen (1797–1840) soon after Blechen's arrival in Rome in 1829. Blechen was a fellow-student from Berlin and the same age. Records show that the two artists explored the countryside near Rome on study trips.

This oil sketch depicts a landscape showing a section of the Via Flaminia to the north of Rome. The Via Flaminia led directly north from Rome through the mountains of Umbria to Rimini. Schirmer has chosen a viewpoint looking south with the ridge of Monte Soratte in the left distance. The partly overgrown arch of a high bridge carrying the Via Flaminia across one of the ravines between Narni and Otricoli occupies the middle ground. On the bridge, two diminutive figures gaze into the distant plain. The monumentality of the bridge – a fine example of Roman engineering skills – is heightened by its relationship to the surrounding landscape. Despite its relatively small format the visual and perspectival impact of the sketch is striking.

The sketch was almost certainly executed *en plein-air*. Schirmer used it – in conjunction with two other oil sketches<sup>3</sup> made on this first visit to Italy – as the basis for one of his major commissions, a large-format landscape executed in 1831 for the Crown Prince. The painting, which has not survived, was titled *Landscape with Monte Soratte, 'viewed between Narni and Otricoli'*<sup>4</sup> (Fig. 1).



Fig. 1 August Wilhelm Ferdinand Schirmer, *Landscape with Monte Soratte, 'viewed between Narni and Otricoli'*, 1831, oil on canvas, 112 x 141 cm



## Heinrich Bürkel

### *Peasants in front of the Temple of Vesta*

HEINRICH BÜRKELE  
(Pirmasens 1802 - 1869 Munich)

*Peasants in front of the Temple of Vesta*,  
Rome 1831

Oil on canvas, 57.5 x 75.5 cm  
Signed, inscribed and dated lower right  
*BÜRKELE Rom. 1831*

PROVENANCE:  
Georg Schäfer collection, Schweinfurt  
Private collection

EXHIBITED:  
*Heinrich Bürkel zum 100. Todestag*.  
*Gemälde und Graphik*, exhib. cat.,  
Kaiserslautern, Pfalzgalerie,  
14.6.-3.8.1969, no. 29

LITERATURE:  
Luigi von Buerkel, *Heinrich Bürkel*,  
Munich 1940, no. 81  
Hans-Peter Bühler and Albrecht Krückl,  
*Heinrich Bürkel. Mit Werkverzeichnis der*  
*Gemälde*, Munich 1989, p. 290, fig. 556  
and plate 25

Born in Pirmasens, Germany, in 1802, Heinrich Bürkel moved to Munich in 1822. Distancing himself from academic teaching, he educated himself by copying Dutch Old Masters in the Royal Collection. In 1825 he joined the newly-established Münchner Kunstverein which had been set up as a counterweight to the Academy.

Bürkel travelled widely in Upper Bavaria and the Tyrol, first visiting Italy in 1827. He executed the present painting in 1831 on his second journey to Italy. He worked in Rome from 1830 to 1832 and returned to Italy for the last time in 1853/54. He died in Munich in 1869 after a long illness.<sup>1</sup>

In the spring of 1831 – some nine months after his arrival in Rome – he showed four works at an international exhibition on the Capitoline Hill organized by the association of German artists in Rome. All four works depicted Italian motifs and the present painting is one of them. Bertel Thorvaldsen, impressed by Bürkel's abilities, purchased two of the paintings, now at the Thorvaldsen Museum in Copenhagen (Cat. Rais. 554 and 579)<sup>2</sup>.

The painting portrays an everyday scene on the Piazza Bocca della Verità in the Forum Boarium in Rome. Oxen and donkeys are being herded towards the Triton Fountain, a fountain flanked by a temple. Designed by Carlo Bizzaccheri (1655-1712), and built around 1716, the fountain was commissioned by Pope Clement XI. The temple's true name – the Temple of Hercules Victor – is rarely used even today. It is incorrectly known as the Temple of Vesta because its circular, pillar-lined corpus recalls the ruins of the Temple of Vesta at the Forum Romanum.

The painting's background with its precise depiction of the topography of Rome shows Bürkel's mastery as a landscape painter and his skill in rendering the metallic heat and glare of a searing summer day in Rome. The foreground reflects his love of genre and preference for anecdotal subject matter. A donkey rears up, startled by a pack of yapping dogs. The viewer is drawn into the scene, and left to muse on what topic of discussion so engrosses the two monks.



## Leopold Schlösser

### *Self-Portrait*

LEOPOLD SCHLÖSSER  
(Berlin ? - 1836 Düsseldorf)

*Self-Portrait*, c.1830

Pencil on paper, 9.5 x 6.7 cm

PROVENANCE:  
Estate of the artist  
Professor Dr. Brinckmann, Cologne  
Private collection, Munich

LITERATURE:  
Hans Geller, *Die Bildnisse der deutschen Künstler in Rom 1800-1830*, Berlin 1952, p. 101, no. 1256, fig. 491



Fig. 1 Carl Blechen, *A Man Sketching*, pencil on paper, 10 x 13 cm, from the 'Second Naples Sketchbook' (Sketchbook IV), fol. 10r, 1828-9, RV 1047, Braunschweig, Herzog Anton Ulrich-Museum, Kunstmuseum des Landes Niedersachsen (inv. ZL 81/5793)

This delicate self-portrait drawing by the young painter Leopold Schlösser was executed in the early 1830s soon after his return from a stay in Rome. Little is known about Schlösser's life and work. Records show that he visited Italy with Carl Blechen (1798-1840) in the years 1828-9. The refined draughtsmanship shows Schlösser's indebtedness to the art of the Nazarenes. He would almost certainly have come into contact with the group during his stay in Rome. On his return from Italy he enrolled at the Düsseldorf Academy of Art in 1832, where he studied under Wilhelm Schadow (1789-1862) and Johann Wilhelm Schirmer (1807-1863).<sup>1</sup>

In September 1828, Blechen set out from Berlin on a one-year visit to Italy.<sup>2</sup> His travelling companion was his friend Schlösser, who had been living in Berlin and very probably met Blechen as a student at the Berlin Academy.<sup>3</sup> They visited Venice and made stops in central Italy, Rome and Naples. On study tours like these it was not unusual to meet like-minded compatriots – in Rome, they shared lodgings with the landscape painters Joseph Anton Koch and Johann Christian Reinhart. On Capri they met August Kopisch, Christian Friedrich Ferdinand Thöming and Wilhelm Ahlborn.<sup>4</sup> Schlösser and Blechen set off on the return journey to Berlin on 20 November 1829. Blechen was named professor at the Berlin Academy in 1831.

Blechen's passport documents the various stages of the journey with Schlösser and he left a large body of travel sketches and studies which provide a visual record of their peregrinations. He also compiled a travel journal on his return to Berlin. Schlösser is mentioned in Blechen's notebooks as *Schloßer* and under the abbreviation *Schl.* Blechen's sketchbooks contain a number of single-figure studies and portraits, one of which depicts a man sketching (Fig. 1). It is not unreasonable to conjecture that Schlösser is the artist depicted.

When Schlösser enrolled at the Düsseldorf Academy of Art in 1832, the Academy entertained close ties to the Berlin Academy. Schadow, a native of Berlin,

had succeeded Peter von Cornelius – whom he knew from their meetings in Rome in 1811-12 – in 1826 as director of the Düsseldorf Academy. Schadow's greatest achievement as director was to realign academy structures. His integration of the landscape genre into the painting class transformed the Academy into a hub of new artistic ideas, attracting many of his talented former pupils to Düsseldorf, among them Eduard Bendemann and Carl Friedrich Lessing.

Very little is known about Schlösser's life and there is no clear evidence of his age when he died in 1836, still a young man and a student at the Düsseldorf Academy. Only a handful of his works are recorded but at least one important sale is documented. This was the sale of a landscape titled *Abendlandschaft, die Fischerei am See* (Evening Landscape – a Fishery on a Lake) executed in 1833. The buyer was Prince Friedrich Wilhelm Ludwig of Prussia (1794-1863),<sup>5</sup> nephew of Friedrich Wilhelm III of Prussia. The Prince was an active patron of the arts in Düsseldorf. He supported academy activities by regularly commissioning work and purchasing paintings. The Düsseldorf Academy was to make a significant contribution to the development of Romantic painting in Germany.<sup>6</sup>



## *Four Exceptional Paintings*

*by Ferdinand Georg Waldmüller (Vienna 1793 - 1865 Hinterbrühl, near Vienna)*

To be able to offer four such high-quality paintings by Ferdinand Georg Waldmüller for sale is a rare pleasure that we are happy to share with you. The works, which were created in various periods of the artist's career, mirror different facets of Imperial Austria.

The well-known and frequently published *Portrait of Therese Krones* was painted in 1824, when Waldmüller was only thirty-one years old. At that time, he must have looked very much as he appears in the recently rediscovered self-portrait executed in the same year. Titled *Stable Lad with a Lantern*, the painting vanished from view and was overlooked by art historians for decades. The third painting, titled *Mutterglück* (A Mother's Joy), which dates from 1857, depicts one of Waldmüller's most successful motifs. Sensitively and humorously, the panel depicts the joys of the simple life. The fourth painting, *Kranzwindendes Mädchen* (Girl Holding up a Wreath of Roses), a late work dating from 1865, represents the culmination of Waldmüller's development as a portraitist and landscape painter.

In addition to the Emperors of Austria, Waldmüller portrayed the country's different classes: the nobility, the emerging bourgeoisie and the ordinary people living in poverty. He started out as a portraitist but soon moved on to landscape, interior and genre painting. His work is driven by a striving for truth. In his years as a teacher at the Vienna Academy of Fine Arts, as well as in his writings on painting theory, he promoted the observation of nature as the foundation for all painting-related activity, thereby finding an appropriate response to the new world view of an enlightened, cultivated bourgeoisie. In his genre paintings, the striving for truth also results in social criticism. Particularly in his late work, he repeatedly alludes to the social injustice and poverty faced by large segments of the population. He upheld his principles unwaveringly, even when other tendencies came to the fore as the century progressed.

Waldmüller, an only child, was born in Vienna in 1793. Despite the family's difficult financial situation

following his father's early death, Waldmüller's talent was soon recognized. Against the wishes of his mother and his guardian, he enrolled at the Vienna Academy at the very young age of fourteen. He earned his living as a miniaturist and portraitist. Always a rebel – a characteristic that did not simplify his life – he vehemently pursued his own ideas. In the bitter debate about Realism within contemporary artistic circles he unequivocally supported the truthful imitation of nature beyond the pictorial conventions of the time. His unbending spirit and the polemic texts about reform<sup>1</sup> that he wrote while teaching at the Vienna Academy repeatedly caused him severe problems, ultimately leading to his suspension and early dismissal. Not until 1864, just one year before his death, was he awarded a pension and hence offered at least financial rehabilitation.

For a long time, posterity failed to recognise the modernity of Waldmüller's art, seeing it solely as a product of the Biedermeier movement with its traditional values. Only in the twentieth century did he receive the recognition he deserves as one of Austria's great nineteenth-century portraitists and landscape painters. His realism and gifts as an observer prefigure the striking portraits produced by the Viennese Modernists in the years around 1900.<sup>2</sup> Today, Waldmüller ranks as one of Austria's leading nineteenth-century painters.<sup>3</sup> His works are to be found in the great museums of Europe, Russia and North America.



## Ferdinand Georg Waldmüller

### *Actress Therese Krones*

FERDINAND GEORG WALDMÜLLER  
(Vienna 1793 - 1865 Hinterbrühl, near  
Vienna)

*Actress Therese Krones*, 1824

Oil on panel, 46.8 x 37.4 cm  
Signed and dated lower left  
Waldmüller 1824

#### PROVENANCE:

Siegfried Graf Wimpffen, Vienna  
Gallery Jan Dik, Munich (1962)  
Georg Schäfer private collection,  
Schweinfurt  
German private collection

#### EXHIBITED:

*Spitzen- und Porträt-Ausstellung*,  
Vienna, K.K. Österreichisches Museum  
für Kunst und Industrie, March-May 1906  
*Österreichische Porträtausstellung*  
1815-1914, Vienna, Künstlerhaus,  
October-December 1927, no. 23  
'Hagenbund', Vienna 1930, no. 25 (28)  
*Der frühe Realismus in Deutschland*  
1800-1850. *Gemälde und Zeichnungen aus*  
*der Sammlung Georg Schäfer, Schweinfurt*.  
Nuremberg, Germanisches Nationalmu-  
seum, June-October 1967, p. 209, fig. 263  
*Romantik und Realismus in Österreich*.  
*Gemälde und Zeichnungen aus der Sam-*  
*mlung Georg Schäfer, Schweinfurt*, Lax-  
enburg, Schloss Laxenburg, May-October  
1968, p. 145, fig. 232  
*Ferdinand Georg Waldmüller. Gemälde aus*  
*der Sammlung Georg Schäfer, Schweinfurt*,  
Schweinfurt and elsewhere, 1978-9, p. 58,  
plate II.

#### LITERATURE:

extensive literature see notes p. 123.<sup>1</sup>

Waldmüller's innovatory approach to portraiture is discernible early in his career. His portraits are strikingly realistic and, unlike early portrait photographs, they set out to achieve a high degree of characterization. Waldmüller often succeeded in this by focussing on what he identified as the key character traits of the sitter. The figures portrayed and the objects depicted beside them – whether in interiors or in landscape settings – are depicted with such extraordinary attention to detail that it sometimes seems to be an end in itself. However, this is an expression of his conviction that precise observation is fundamental to good painting. It is also the reason for the exceptional vitality of his portraits.<sup>2</sup>

Waldmüller was well connected in the Vienna theatre and opera worlds through his marriage to the opera singer Katharina Weidner. In the 1820s this brought him a large number of portrait commissions from members of theatre and opera ensembles. In 1824, he was commissioned to paint a portrait of a popular young actress and singer named Therese Krones (1801-30). It was the year of her theatrical breakthrough.<sup>3</sup> The portrait depicts Krones at the age of twenty-three in an interior setting. She is surrounded by everyday objects. Most of these relate to her profession. In her hand is a letter and on the table beside her are a score and an open book. A goldfish bowl on the table is a characteristic example of the technical virtuosity Waldmüller was anxious to display in his early career.<sup>4</sup> The apparently random array of objects on the table is an example of his skill in fixing the transient moment.

Krones's dark gaze and trace of a smile express quiet confidence. Her pale silk dress and pink shawl contrast with the dark background. The contrast underlines the delicacy and elegance of her figure. Waldmüller's treatment of the rich material is masterly. The unusual diagonal of the pose lends the sitter a certain fragility which is absent in later portraits.<sup>5</sup>

Waldmüller's portrait of another actress – Elise Höfer (Fig. 1) – executed only three years later, lacks the subtlety of the present portrait. It is highly detailed and

with numerous references to bourgeois life.<sup>6</sup> In terms of composition, it is more static and closer to conventional portraiture. Both portraits are small in format – a characteristic of Viennese portraiture – and rank among Waldmüller's early masterpieces.

The present portrait was executed at a time when it was increasingly a bourgeois convention to bequeath a likeness to posterity. It was Waldmüller's achievement that he was able to develop a specially formulated portrait genre appealing to the aspirations of a new social class and to *depict nature with the utmost fidelity*.<sup>7</sup> At this early stage in his career he was to advance to be one of the outstanding portraitists of his time.



Fig. 1 Ferdinand Georg Waldmüller,  
*The Actress Elise Höfer*, 1827, oil on panel,  
68 x 53 cm, Historisches Museum der  
Stadt Wien (inv. HMW 33051)



## Ferdinand Georg Waldmüller

### *Stable Lad with a Lantern*

FERDINAND GEORG WALDMÜLLER  
(Vienna 1793 - 1865 Hinterbrühl, near  
Vienna)

*Stable Lad with a Lantern*. A Rediscovered  
Self-Portrait, 1825

Oil on panel, 36.5 x 30 cm  
Signed and dated lower centre  
(on the base of the lantern)  
Waldmüller 1825

#### PROVENANCE:

Professor Gierster, Vienna (in his possession by 1845)<sup>1</sup>  
Malvine Gierster (Gierster's wife)  
Robert Jonas (as of 1921)  
Thence by descent

#### LITERATURE:

Theodor von Frimmel, 'Waldmüllerstudien', in *Blätter für Gemäldekunde*, Vienna, 5/1904, pp. 73ff, repr. p. 75  
Arthur Roessler and Gustav Pisko, *Ferdinand Georg Waldmüller: Sein Leben, sein Werk und seine Schriften*, Vienna 1907, fig. 14 (reproduces the present painting. The caption and dimensions relate to the version in the Hamburger Kunsthalle)  
MS report by Theodor von Frimmel, with detailed provenance, Vienna 1921  
Rupert Feuchtmüller, *Ferdinand Georg Waldmüller 1793-1865: Leben - Schriften - Werke*, Vienna and Munich 1996, p. 39 (refers to an 1825 version of the 1824 painting but assigns the details to the wrong painting, namely Feuchtmüller no. 155)

Dr. Sabine Grabner of the Österreichische Galerie Belvedere in Vienna has examined the painting. We are grateful to her for her research work. This is summarized here. A full version of her text is available on request.



Fig. 1 Ferdinand Georg Waldmüller, *Self-Portrait as a Young Man*, 1828, oil on canvas, 95 x 75.5 cm, Vienna, Österreichische Galerie Belvedere, Vienna (inv. 2121)



Fig. 4 Ferdinand Georg Waldmüller, *Stable Lad with a Lantern*, 1824, oil on panel, 54.1 x 45 cm. Hamburger Kunsthalle (inv. 1351)

Waldmüller (Figs. 1-3) with the present painting and concluded that the stable lad depicted is in all probability the young Waldmüller himself.<sup>2</sup>

Ferdinand Georg Waldmüller frequently drew inspiration from the work of earlier painters. It is thus scarcely surprising that this lantern-lit interior should show certain similarities with the work of the Dutch Caravaggisti of the seventeenth-century. Waldmüller was always interested in investigating the multifaceted effects of light, whether as sunlight – or as candlelight, the source of light in this painting. Here, his chief concern is the figure. Light and shade model the forms, sculpting a youthful face above the white shirt, flanked by long, fair hair and topped by a fur cap.

Recent, extensive research into the painting has strengthened the hypothesis that it is a self-portrait of the 32-year-old Waldmüller. This has been supported by biometric studies carried out by Martin Braun. He compared the facial features depicted in three fully authenticated early self-portraits by

The present painting is a smaller version of a painting dating from 1824, also executed on panel, which has been in the collection of the Hamburger Kunsthalle since 1905 (Feuchtmüller no. 154)<sup>3</sup> (Fig. 4). Apart from the size and a few minor details the two images are identical.

A third version of the painting exists – its dimensions are virtually identical with those of the Hamburg painting but it is unsigned and qualitatively inferior to the other two versions.<sup>4</sup>

At various points in the twentieth century Waldmüller scholars, in some cases unaware that three versions existed, confused the details and as a result, incorrectly identified the paintings. One result of this confusion was that the present painting's existence was completely overlooked. It disappeared from view and is not included in the modern literature on Waldmüller.<sup>5</sup> The rediscovery of this signed and dated autograph version is highly important.

Our painting will be included as no. 154A in the revised edition of the forthcoming catalogue raisonné of Waldmüller's work by the Österreichische Galerie Belvedere, Vienna.



Fig. 2 Ferdinand Georg Waldmüller, *Self-Portrait in Front of a Red Curtain*, 1845, oil on canvas, 70 x 56 cm, inscribed lower left Waldmüller 1845. Vienna, Wien Museum (inv. 10.125)



Fig. 3 Ferdinand Georg Waldmüller, *Self-Portrait at the Easel*, 1848, oil on canvas, 68 x 55.5 cm, Vienna, Österreichische Galerie Belvedere (inv. 120)



## Ferdinand Georg Waldmüller

### "Mutterglück"

FERDINAND GEORG WALDMÜLLER  
(Vienna 1793 - 1865 Hinterbrühl, near  
Vienna)

"Mutterglück" – *A Mother's Joy*, 1857

Oil on panel, 34 x 28 cm  
Signed and dated centre left  
Waldmüller 1857

#### PROVENANCE:

Gallery Alois Leykums Witwe, Vienna  
Franz Xaver Mayer Sr., Vienna  
Franz Xaver Mayer Jnr., Vienna  
Norbert Mayer, Vienna, until 1955  
Gallery Stenzel, Munich (1956)  
Georg Schäfer private collection,  
Schweinfurt  
German private collection

#### EXHIBITED:

Kunst-Ausstellung im Künstlerhause,  
Vienna 1893, no. 65  
*Ferdinand Georg Waldmüller. Gemälde aus  
der Sammlung Georg Schäfer, Schweinfurt.*  
Schweinfurt and elsewhere, 1978-9, p. 67f.,  
no. 35, repr.

#### LITERATURE:

Bruno Grimschitz, *Ferdinand Georg Wald-  
müller*, Salzburg 1957, p. 355, no. 859, repr.  
Rupert Feuchtmüller, *Ferdinand Georg  
Waldmüller 1793-1865, Leben – Schriften –  
Werke*, Vienna and Munich 1996, p. 512,  
no. 940, repr.

Waldmüller turned increasingly to genre subjects in the 1850s. Early twentieth-century art historians tended to dismiss his genre paintings as examples of Biedermeier idyllism. Today, however, their remarkably realistic qualities are the chief focus of interest. In this painting a stream of brilliant direct light is used to model the figures. The flesh tones of the mother are noticeably darker than those of the girl and baby. There is dirt on the soles of the boy's bare feet. The drapery and clothing are executed in rich colour with touches of clearly articulated highlighting. The handling of textures is masterly and the materials finely differentiated. The still-life objects depicted at the left are in no way staged but seem entirely integral to the scene. Waldmüller pays particular attention to the depiction of the children. He was especially drawn to children deprived of educational opportunities but whose naturalness and lack of sophistication were unfeigned.

His determination to achieve realism is noticeably more pronounced in the more sombre genre scenes he was producing at the time. A good example is the painting titled *Erschöpfte Kraft* (Fig. 1) executed in 1854. A mother lies prostrate beside her child's cradle, her strength spent. Here, there is no glossing over the facts but a very precise depiction of the hardships of peasant life. Transient moments – both positive and negative – are frequent in Waldmüller's late *oeuvre*.

As Waldmüller's work became better known in the late 1850s he began to produce versions and variants of many of his genre paintings. This is evidence of the popularity of his work not only in Vienna but abroad. The first version dates from 1851. The present painting is Waldmüller's third version and probably the one best preserved. Numerous others with frequent small variations were to follow.<sup>2</sup>



Fig. 1 Ferdinand Georg Waldmüller *Erschöpfte Kraft*, 1854, oil on canvas,  
63 x 75.5 cm, Österreichische Galerie Belvedere (inv. 3656)



## Ferdinand Georg Waldmüller

### *Girl Holding up a Wreath of Roses*

FERDINAND GEORG WALDMÜLLER  
(Vienna 1793 - 1865 Hinterbrühl)

*Girl Holding up a Wreath of Roses -  
"Kranzwindendes Mädchen", 1865*

Oil on panel, 54.5 x 41 cm  
Signed and dated *Waldmüller 1865*

#### PROVENANCE:

Franz Theyer, 1809-1871, Vienna  
Vienna, Wawra, auction, 3 March 1885  
Franz Xaver Mayer Sr., Vienna  
Franz Xaver Mayer Jnr., Vienna  
Norbert Mayer, Vienna, until 1955  
Heinrich Meyer, Munich (1955)  
Georg Schäfer private collection,  
Schweinfurt  
German private collection

#### EXHIBITED:

*Kunst-Ausstellung im Künstlerhause*,  
Vienna 1893, no. 29  
*Jubiläums-Ausstellung Wien 1898, II. Theil*  
*Fünfzig Jahre Österreichischer Malerei*,  
Vienna 1898, p. 26  
*Romantik und Realismus in Österreich.*  
*Gemälde und Zeichnungen aus der*  
*Sammlung Georg Schäfer, Schweinfurt*,  
Laxenburg, Schloss Laxenburg, 1968, p. 148  
*Ferdinand Georg Waldmüller. Gemälde aus*  
*der Sammlung Georg Schäfer*, Schweinfurt  
1978-9, p. 70, no. 41, repr.

#### LITERATURE:

E. Heinrich Zimmermann, *Das Alt-Wiener*  
*Sittenbild*, Vienna 1923, p. 102  
Maria Buchsbaum, *Ferdinand Georg Wald-*  
*müller, 1793-1865*, Salzburg 1976, p. 208  
Bruno Grimschitz, *Ferdinand Georg Wald-*  
*müller*, Salzburg 1957, p. 369, no. 1013, repr.  
Rupert Feuchtmüller, *Ferdinand Georg*  
*Waldmüller 1793-1865, Leben - Schriften -*  
*Werke*, Vienna and Munich 1996, p. 431,  
no. 1098, repr.

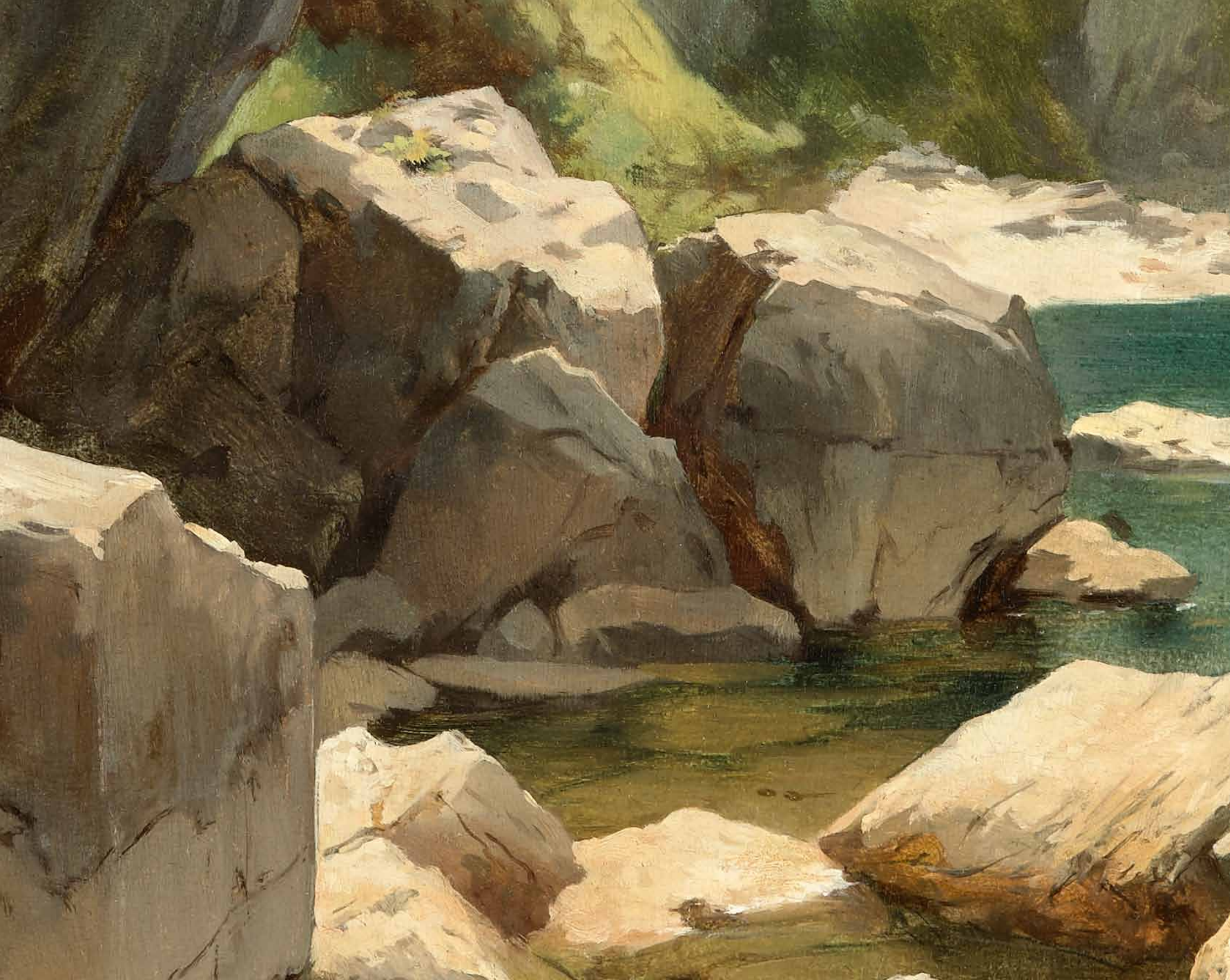
In the final year of his life Ferdinand Waldmüller revisited the hilly, wooded area to the south-west of Vienna known as the Vienna Woods – a landscape he deeply valued and had often depicted. He stayed in his place of birth, the village of Hinterbrühl, and it was here that the present painting, one of his last works, was executed. It depicts a barefooted country girl sitting on low steps beside a stone balustrade half overgrown with roses. She is wearing a dark blue apron over a light golden-brown skirt and buff-coloured blouse. Her smile suggests her delight at having completed a wreath of wild roses which she is about to place on her head. The undulating hills of the Vienna Woods form a backdrop. Depicted at the right is the chapel of Weissenbach<sup>1</sup> nestling in a sunlit patchwork of pastureland and woods. Although the landscape and the figure of the girl meld to form an idyllic scene the girl is the central motif. As noted by the art historian Wulf Schadendorf, she represents *the felicitous unity of man and nature, whose riches are only revealed to simple, innocent souls*.<sup>2</sup> Waldmüller himself noted eight years earlier: *Art is a sun whose rays warm the heart of the world*.<sup>3</sup>

The virtuoso handling of the play of light and shadow and masterly treatment of contrasts are entirely characteristic of his late work. The degree of realism is remarkable. The wealth of meticulously observed detail testifies to the level of his artistic achievement and his extraordinary accuracy in conveying the results of his study of nature. This he continued to pursue, even in the late stages of his life. The painting is the result of his lifelong attempt to achieve satisfactory melding of genre and landscape.<sup>4</sup>

Waldmüller attracted little public awareness in his lifetime and on his death his name faded into obscurity. It was not until the twentieth century, however, that the significance of his *oeuvre* was recognized. As a result, he now ranks as one of the leading Austrian landscapists and portraitists of the early nineteenth century. His work was not confined to idyllic representations of Biedermeier serenity. Its remarkable realism and observational accuracy are forerunners of the striking portraits painted by the Viennese Modernists in the years around 1900.<sup>5</sup>







## Alexandre Calame

### *Boulders by a Lake*

ALEXANDRE CALAME  
(Vevey 1810 - 1864 Menton)

*Boulders by a Lake*, 1857-61

Oil on paper, laid down on canvas,  
32.3 x 46.5 cm  
Signed lower left *A. Calame f.*

This *plein-air* oil study is one of a group of studies and sketches after similar motifs executed by Calame in the years 1857-61. He was especially interested in depicting the play of light and shadow and identifying the shifts in tone and colour when sunlight illuminated the rough surfaces of rocks and boulders. Here, the boulders lie as they had fallen, on the shore of a lake at the foot of a high, eroding cliff. In terms of composition and subject this study bears close comparison with an oil study painted by Calame in the same period. This was almost certainly executed on the same shoreline but from a different viewpoint (Fig. 1).<sup>1</sup>

The fall of light on the surface of the boulders is skilfully modelled and contrasts starkly with areas of shadow which emphasize the structure and colouristic variety of the rock. Some of the boulders have patches of moss, lichen or scrub. Their striking shapes are reflected in the clear water of the lake. They stand out against the green of the middle ground and the schematically depicted distant shoreline which appears to be veiled in a misty haze. The study conveys a compellingly accurate *plein-air* impression of the atmospheric effects and glare of light experienced when clouds build up, presaging a storm.

The mountains and lakes of Switzerland were Calame's preferred motifs. He explored vast tracts of the mountains on foot in search of the best views of unspoiled nature. He was often accompanied on his trips by pupils, among them the Lucerne painter Robert Zünd. Later, failing health compelled Calame to restrict his walking to less demanding routes and to choose motifs at lower altitudes.

Calame never intended to offer his oil sketches for sale but kept them as models to serve as the basis for large-format studio paintings. Most of them remained in his studio until his death. They did not appear on the market in any great number until his estate was dispersed at auction in Paris in 1865. Present-day collectors are attracted by their extraordinary virtuosity and topographical exactitude. The sketches convey a compellingly accurate

impression of the atmospheric effects and the quality of light experienced before the motif. Calame's determination to achieve a high degree of realism in his oil sketches was fundamental to the completion of the magisterial studio landscapes.<sup>2</sup>

Calame began his career as an employee of a banker named Diodati. It was Diodati who enabled him to take up painting in 1829, financing his studies under the landscape painter François Diday. Calame spent free moments colouring Swiss views which he sold to tourists. He began to exhibit regularly in Geneva, Berlin and Leipzig in 1835 and after 1839 was a regular contributor to the Paris Salon. Public recognition was widespread, particularly in France and Germany. He visited Rome and Naples in 1844 where he experienced the vibrancy of Mediterranean light at first hand.

In the 1840s, Calame was ranked as one of Switzerland's leading landscape painters in the company of such names as his teacher François Diday and Wolfgang-Adam Töpffer. He received numerous awards during his lifetime. Today he is regarded as one of the major representatives of the Swiss Romantic heroic tradition in landscape and alpine painting.<sup>3</sup>



Fig. 1 Alexandre Calame, *Boulders on the Shore of a Lake*, 1857-61, oil on canvas, 33 x 49.6 cm



## Robert Zünd

### *View over Lake Lucerne towards Mount Rigi*

ROBERT ZÜND  
(1827 - Lucerne - 1909)

*View over Lake Lucerne towards Mount Rigi*, 1855

Oil on canvas, 23.7 x 36 cm  
Dated lower right 6. Oct. 55  
Estate stamps on the verso; a topographical inscription on the stretcher reads *Blick auf (die) Rigi*

PROVENANCE:  
The artist's estate  
Private collection, Switzerland

LITERATURE:  
Hermann Uhde-Bernays, *Robert Zünd*,  
Basel 1926, plate VI



Fig. 1 Robert Zünd, *Study of Lake Lucerne*, 1858, oil on paper on card, 26 x 41 cm, dated lower right 14. Oct. 1858

*I am not willing to part with one single study!*<sup>1</sup>  
Robert Zünd in a letter to Ulrich Gutersohn dated 14 February 1904

Robert Zünd studied painting and drawing in the studio of Jakob Schwegler. He moved to Geneva in 1848, where he worked under two of Switzerland's leading landscapists, François Diday (1802-77) and Alexandre Calame (1810-64). In 1861 he studied briefly at the Munich Academy where he met Rudolf Koller (1828-1905), a Munich animal painter. A close friendship quickly developed. Zünd first visited Paris in 1852, where he drew inspiration from his discovery of seventeenth-century painting. He returned to Paris on a number of occasions and also visited Dresden and Munich. He married in 1853 and settled near Lucerne. The landscapes of the surrounding countryside were to provide him with a significant repertoire of motifs in the coming years.

Lake Lucerne was one of Zünd's preferred subjects and he repeatedly returned to the motif to produce studies from different viewpoints and at different times of the day and year. The present oil study dates from his early career and is precisely dated 6. Oktober 1855. It depicts a view over Lake Lucerne on an autumn day. The craggy peaks of the Rigi massif and the north-eastern Swiss Alps dominate the view. Zünd executed a variant of the motif three years later almost to the day, from exactly the same viewpoint. This later study demonstrates his interest in depicting the effects of evening light (Fig. 1).<sup>2</sup>

Zünd was a virtuoso in the depiction of light, like his teacher Calame, and a master in conveying the special atmosphere of place and time. Calame's influence is clearly present in Zünd's early work.<sup>3</sup> Zünd was committed to the precise observation and realistic depiction of natural detail but this did not preclude conscious artistic input with the intention of working towards an idealized landscapes.

Zünd made studies, sketches and drawings primarily for private purposes. They were known to and admired by a small group of privileged friends and he received many generous offers, but he never exhibited them or offered them for sale. This was private work – to be used in the preparation of his finished paintings.

The special importance of oil sketches in Zünd's oeuvre was very quickly recognized after his death in 1909. A Swiss journalist writing in 1912 noted: *The landscape studies which Zünd produced before the motif in the years between 1850 and 1870 rank among his most immediate and most interesting works; in particular it is the oil studies, preserved in all their freshness and which, even in Zünd's day, [were] carefully taken care of – little known, nevertheless highly valued by those artists and connoisseurs who had the good fortune to see them. Naturalistic precision, sureness of line, and a modern sensibility for light in colour make these studies the most valuable documents of Zünd's artistic persona.*<sup>4</sup>







## Robert Zünd *Eichwald*

ROBERT ZÜND  
(1827 - Lucerne - 1909)

*Eichwald - Oak Forest*

Oil on canvas, 79.5 x 52 cm  
Signed lower left R. Zünd

PROVENANCE:  
Private collection, Switzerland  
(acquired c.1965)



Fig. 1 Robert Zünd, *Three Studies for 'Oak Forest'*, pencil, pen and ink on paper, 23.4 x 35.9 cm  
Private collection



Fig. 2 Robert Zünd, *Three Studies for 'Oak Forest'* (detail)

Robert Zünd's *œuvre* occupies a unique position in nineteenth-century landscape painting. He was a painter who – as his contemporary the writer Gottfried Keller observed – depicted precisely those things that the unpractised eye fails to detect or imagine.<sup>1</sup> He was able to unite a wealth of natural detail, minutely observed over a long period of time, to create an 'ideal forest' also referring to its intrinsic characteristics. Zünd directly addresses the contemporary viewer, whose aesthetic sensitivities were shaped as much by the rationalism of the Enlightenment as by Romanticism. The forest is both a place of refuge and at the same time, a place of threat. Keller coined the expression 'ideal real landscape or the real ideal landscape' to characterize Zünd's handling of the *Oak Forest* motif.<sup>2</sup>

In the course of his career as a painter Zünd returned repeatedly to the theme of the oak forest. It occupies a major role in his *œuvre* and the many versions he produced are some of his most important works. A key example is the large-format painting of 1882 now in the collection of the Kunsthaus Zürich. A smaller version dating from 1859 is held at the Kunstmuseum Luzern. Oils from this body of work rarely appear on the market.

An ancient oak, its broad trunk leaning to the right and partly overgrown with ivy, dominates the foreground of the present painting. The diminutive figure of a girl is depicted standing in the dense undergrowth. Seen in juxtaposition to the oak, her tiny figure provides a sense of scale which is clearly intended as a device to heighten the emotive impact. The painting is a good example of Zünd's predilection for contrasting effects of light – a dark foreground is set against gleaming sunlight breaking through rich foliage. The tonal gradation from areas of shadow to areas of light creates a perspectival effect and is offset by glimpses of delicate blue in the evening sky.

Zünd was a master of complex perspectival construction. The tacking edges of the present painting are inscribed with notes, directional arrows and indications of dimensions. This was evidently his usual practice –

similar annotations can be found on many of his other works. On the edge of the image beside some of the annotations are tiny, overpainted nail holes. Scientific analysis of Zünd's work is long overdue. It would undoubtedly help to throw light on his working methods.<sup>3</sup> These may well have required the calculation of perspectival structures. It is also likely that the annotations served transfer purposes where a motif was to be reproduced in different scales and formats.<sup>4</sup>

A sheet of three separate studies by Zünd related to the *Eichwald* series (Fig. 1) is extant. The study at the left of the sheet is preparatory to the present painting. The scale is slightly altered. The study at the right (Fig. 2) is preparatory to the versions which are now in Zurich and Lucerne.<sup>5</sup>

Zünd attended Schwegler in Lucerne. He moved to Geneva in 1848, where he worked under two of Switzerland's leading landscapists, François Diday (1802-77) and Alexandre Calame (1810-64 – an example of his work, a landscape titled *Boulders by a Lake*, is illustrated on p. 39 of this catalogue). Zünd met the Munich painter Rudolf Koller (1828-1905) in 1851 and a close friendship quickly developed. He first visited Paris in 1852, where he drew inspiration from his discovery of seventeenth-century painting. He returned to Paris on a number of occasions and also visited Dresden and Munich. He settled near Lucerne in 1863.







## Peder Balke "Rjukanfossen"

PEDER BALKE  
(Hedemarken, Norway 1804 -  
1887 Christiania)

"Rjukanfossen" (*The Rjukan Falls*), c.1860

Oil on panel, 11.5 x 8.2 cm  
Signed lower left *Balke*

PROVENANCE:  
Thekla Lange Balke, the artist's  
daughter<sup>1</sup>  
Astri Aarnæs (b.1916), Oslo  
(in her possession in 1980)  
Private collection, Norway

EXHIBITED:  
*Peder Balke 1804-1887*, Kunstnernes Hus,  
Oslo, 4-28 November 1954, no. 83  
*Malerier av Peder Balke og Matthias Stolten-  
berg*, Kunstnerforbundet, Oslo,  
9-29 January 1980, no. 70

Professor Jens Rathke (1769-1855), a naturalist and early supporter of Peder Balke, encouraged the young artist to travel to central Norway in the summer of 1830. Balke started his journey by hiking through the county of Telemark and the Vestfjord valley in south-east Norway. It was here that he encountered the spectacular natural beauty of Mount Gausta and the Rjukan Falls [*Rjukanfossen*: lit. 'the smoking waterfalls']. He was later to describe the experience as sparking *a profound interest in the won-*



Fig. 1 Peder Balke, *The Rjukan Falls*, 1836, oil on canvas,  
167 x 125 cm

*ders of the Norwegian landscape and the striking beauty that it displayed.*<sup>2</sup> Unfortunately none of the sketches he made on the journey have survived. However the subjects – particularly Mount Gausta and the Falls – were to accompany him for a lifetime and are leitmotifs in his work. (For one of Balke's earliest depictions of the Falls, see Fig. 1.) Shortly before he set off on the trip to central Norway he visited Copenhagen where he had the opportunity to study the work of Johan Christian Dahl. His landscapes and depictions of the natural beauty of Norway were to leave a lasting impression on Balke. It is possible that he saw actually Dahl's painting titled *View of the Rjukan Falls* (Fig. 2) on this visit. The painting is dated 1830.



Fig. 2 Johan Christian Clausen Dahl, *View of the Rjukan Falls*, 1830, oil on canvas, 78 x 69 cm, Oslo, Norsk Hydro

Although Balke's work was barely acknowledged by his contemporaries he stuck to his determination to pursue an artistic career.<sup>3</sup> In the late 1850s he began to dispense with detail and to adopt highly unconventional techniques. He developed a preference for small formats in

which he displayed an extraordinary degree of virtuosity. He favoured a wet-in-wet technique, painting on a white ground and often in grisaille. He avoided impasto, instead rubbing diluted paints onto the surface of the image with a brush, sponge or the tips of his fingers – as in the present painting where his fingerprints are clearly traceable. This process left the white ground partially visible. At times he would emphasize the ground, rather in the sense of conventional white heightening. He would stress the linearity of the main formal elements, using the white ground as a unifying component to lend the composition light and depth.<sup>4</sup>

Balke's memoirs provide an entertaining account of the first half of his life. Coming from a humble background, he was obliged in his youth to work as a farm hand, hawker and journeyman painter to support his family. But in 1827 he was able to join the painting class at the Royal School of Drawing in Christiania. He developed an interest in landscape and began to make studies from nature on hiking trips in Norway. The absence of an art academy in Norway proved good reason to leave the country in 1828 and to enrol at the Stockholm Academy of Art. In the summers he continued to travel extensively in Norway and in 1832 embarked on his first journey to northern Norway. In 1835, he stayed in Dresden for several months with Dahl and Caspar David Friedrich.<sup>4</sup> He travelled on to Paris where he came into contact with the Norwegian landscapist Thomas Fearnley.

Back in Norway in the early 1840s, he began to produce the first of his major works, although public recognition was largely lacking. Commissions were in short supply and in 1844 he resolved to leave Norway for Paris. He managed to obtain an audience with King Louis-Philippe who was eager to meet him – he had visited the north of Norway as a young man after the Revolution. Balke showed him the oil sketches of northern Norway he had brought with him to Paris. Louis-Philippe, impressed by their quality, selected a group to be worked up as large-format paintings.



Twenty-six of these sketches are preserved and are now on permanent exhibition at the Louvre. Balke's future as an artist seemed secure, but events in the run-up to the 1848 Revolution intervened. The King was forced to abdicate and this important commission was never brought to fruition. In late 1847 Balke was compelled to leave Paris. He returned briefly to Dresden, but decided to travel to London in the spring of 1849. Here, he was able to study the work of JMW Turner. This influence was almost certainly a major contributing factor to the growing radical tendencies in Balke's style.<sup>6</sup>

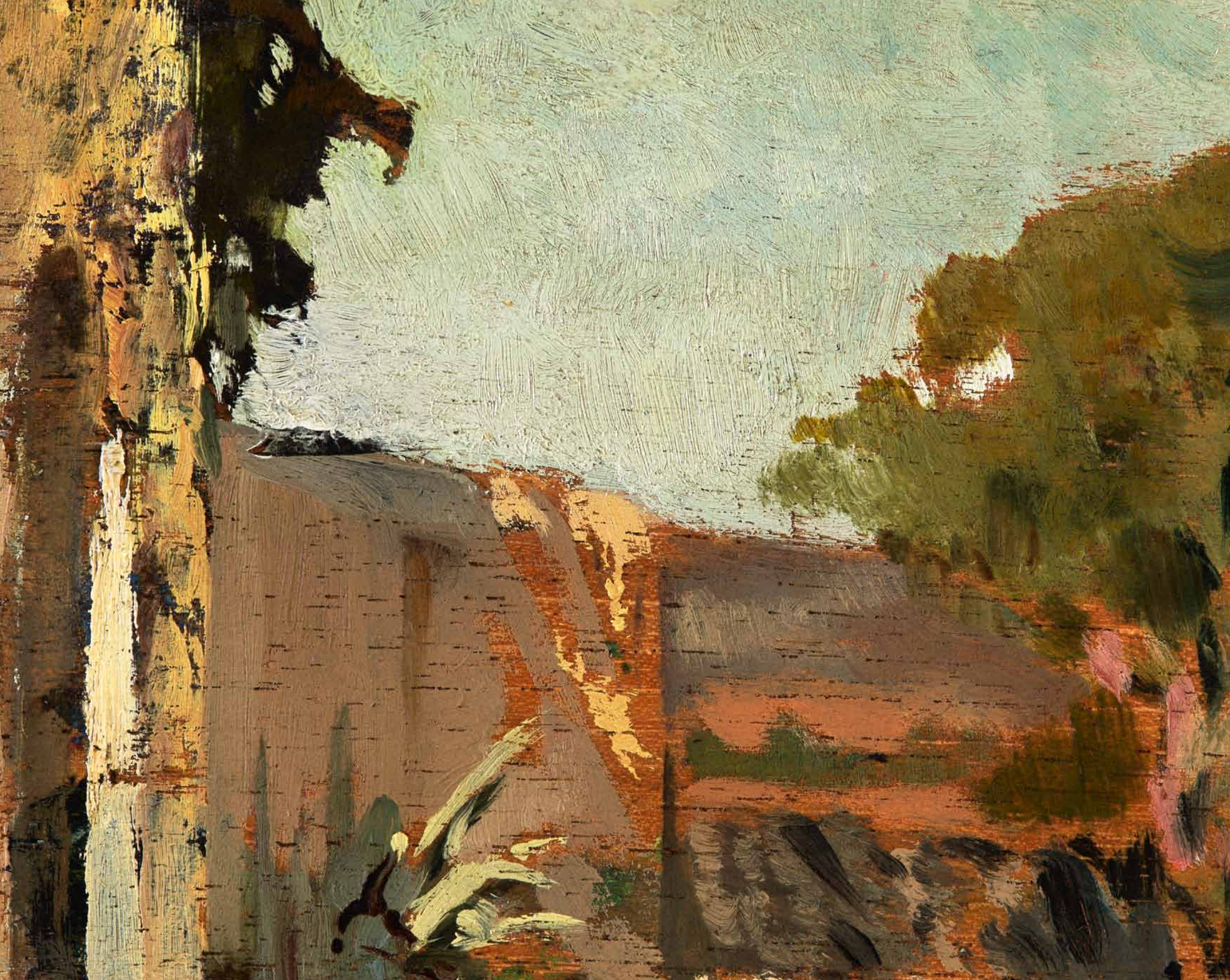
Balke settled in Norway permanently in 1850. He joined a socialist workers' movement and took on a number of social and political commitments. He engaged in social projects and was involved in founding a community based on utopian ideals. Despite the persistent lack of public recognition, he continued to paint, producing the important body of work on which his reputation now rests.



*Two early Sketches*  
*by Telemaco Signorini (1835 - Florence - 1901)*

Telemaco Signorini (1835-1901) was one of the major protagonists of the Macchiaioli, a group of Italian realist painters active in Florence at the time of the Risorgimento and united by their wish to reinvigorate Italian art.<sup>1</sup> Born as the son of a renowned Florentine *veduta* painter, Signorini started his artistic training early in life. At the age of twenty he started to frequent the Caffè Michelangelo where progressive artists gathered to discuss politics and art. In 1855 the painters Domenico Morelli, Saverio Altamura and Serafino De Tivoli met there and enthusiastically reported on the novelties of French romanticism and the Barbizon painters they had just seen at the Exposition Universelle in Paris. A year later the Florence based Russian nobleman Anatole Demidoff allowed artists access to his art collection, which included works by major French painters like Paul Delaroche, Eugene Delacroix, Jean-Baptiste-Camille Corot and Alexandre-Gabriel Decamps. These left quite an impression on Signorini and his peers and inspired them to further experiment with technique and subject matter. The Neapolitan Morelli had introduced his Florentine colleagues to a sketchy brushwork and strong chiaroscuro, which he applied to the *bozzetti* for his history paintings. Signorini and several others started to experiment with Morelli's practice *en plein air*, which led to the *macchia* (=spot) technique the group would become known for. Pictorially speaking, the *macchia* translated subject matter into painting by juxtaposing spots of different tonal values and light intensity, which defined shapes without the need of outlines. The earliest examples of this practice are the sketches of streets, canals and palazzi Signorini made during his first visit to Venice in 1856 (fig. 1). Returning to Florence later that year he wanted to exhibit two of these works at the Florentine Promotrice (the major annual art exhibition in Florence), but the jury rejected them for their "excessive violence of chiaroscuro" as Signorini recorded retrospectively in a letter from 1892.<sup>2</sup>

Exaggerated contrasts, the disregard of *disegno* in favour of effect and a sketchy quality of the works shown by Signorini and his peers in the second half of the 1850s led the moderate-conservative critic Giuseppe Rigutini to deridingly label the group "Macchiaioli" in 1862.<sup>3</sup> Signorini defended the new practice explaining that the experimental technique and realist subject matter were means to develop a novel way of representing the current times characterized by transition in the realms of politics, economy and society. He also pointed out that the exaggerated chiaroscuro had been an important step in developing the *macchia* but had now given way to a more subtle modelling of tonal values.



## Telemaco Signorini

### *Villa presso Firenze*

TELEMACO SIGNORINI  
(1835 - Florence - 1901)

*Villa presso Firenze (Villa near  
Florence), c.1856-9*

Oil on cardboard, 21 x 17 cm  
On the back collector's stamp of Paolo  
Signorini; printed card of the Galleria  
Pesaro in Milan;  
typewritten note with number or reference  
(37)

PROVENANCE:  
Collection Comm. Paolo Signorini,  
Florence

EXHIBITED:  
*Onoranze a Telemaco Signorini*,  
Florence, Accademia di Belle Arti, 1926,  
p. 23 no. 5  
*Esposizione e vendita delle opere di Telemaco  
Signorini e delle opere di altri artisti dell'800  
dagli stessi donate a Telemaco Signorini*,  
with introduction by U.Ogetti Milan,  
Galleria Pesaro, 1930, pl. CXII, no. 78  
*Macchiaioli a Montepulciano*,  
*Capolavori e inediti privati*,  
Montepulciano, Museo Civico Pinacoteca  
Crociani, 2010, pp. 48, 108, no. 13  
*Macchiaioli a Villa Bardini*, Florence,  
Villa Bardini, 2011, pp. 48, 108, no. 13

LITERATURE:  
*Telemaco Signorini*, exhib. cat., Milano,  
1942, p. 97

The sketch of the *Villa presso Firenze*, like Signorini's Venetian sketches (fig. 1) and some other works from the second half of the 1850s, are typical testimonies of the early *macchia* practice and show Signorini's fasci-



Fig. 1 Telemaco Signorini, *Il Ponte della Paziienza a Venezia*, 1856, oil on canvas, 39 x 36 cm, private collection

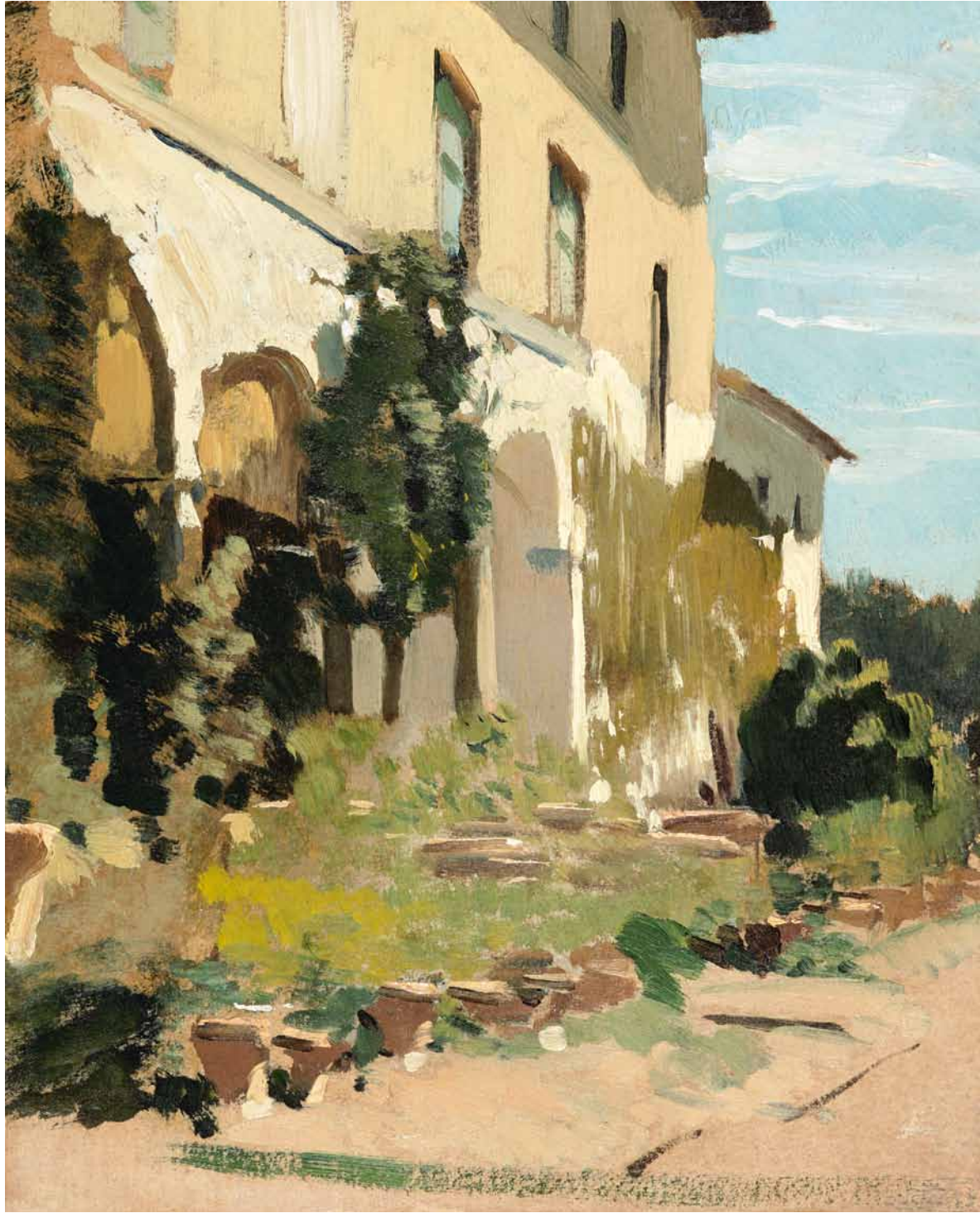
nation with strong contrasts. Dabs of light and dark greens define trees and smaller plants that stand out against the light walls of the villa. The shadows cast by the roof are rendered in a dark bluish-grey, evidence for Signorini's ability to closely observe nature and translate his perception into paint. A typical example for his capability to abstract objects to their essence is the way he adumbrated the terracotta pots along the path with minimal means. The vivid brushwork, intelligent incorporation of the support in the foreground and seemingly incidental cropping reminiscent of contemporary photography, add to the sense of immediacy emanating from this fresh oil sketch.<sup>1</sup>



Fig. 2 Antonio Ciseri, Study for the Bianchini Family Portrait, private collection

Bianchini and his family.<sup>2</sup> The reminiscence becomes even more obvious in a preparatory drawing for the family portrait (fig. 2). It clearly shows the unusual non-axial order of the windows and the distinctive opening in the wall between the ground- and first floor near the right corner of the main building that also characterize the villa in Signorini's sketch. Due to the lack of source material the nature of Signorini's ties with the Bianchini family cannot be verified. Yet, attempts to shed light on this question point to the tightly knitted dynamic artist network in 19th-century Florence that generated traditional art and artefacts as well as being a platform for such innovative works as Signorini's sketch of the villa Bianchini.

In many ways a typical Tuscan villa with its characteristic colouring, three storeys and arched loggia, the building in this sketch can be identified with the country house which features in the background of the portrait Antonio Ciseri painted of the world famous Florentine *pietra dura* artist Gaetano



## Telemaco Signorini *Castiglioncello*

TELEMACO SIGNORINI  
(1835 - Florence - 1901)

*Castiglioncello*, 1861-2

Oil on panel, 11.5 x 29.5 cm  
A hand-written evaluation on the verso by Piero Dini reads *Il dipinto è opera significativa / databile intorno al 1861-62 e / rappresenta un paesaggio verso Castiglioncello / Piero Dini*

### PROVENANCE:

Manzoni Galleria d'Arte, Milan, auction sale, 28 November 1969, lot 68  
Molino delle Armi Galleria d'Arte, Milan, auction sale, 4 June 1981, lot 75  
Galleria Olivares, Milan  
Private collection, Milan

Authenticated by Istituto Matteucci,  
Viareggio (archiving certification number 55715)

The group of young secessionist painters known as the *Macchiaioli* entered a new phase after the turbulence of their early years, when in 1861 they embarked on the discovery of landscape in the countryside of Tuscany. Their search for subjects was closely associated with the name of Diego Martelli<sup>1</sup> (1839-96) and the large country estate he owned near Castiglioncello, a small coastal town in the Maremma.<sup>2</sup> Martelli's father had died in August 1861, leaving his son the estate. Martelli invited the *Macchiaioli* to visit him and the estate soon became something of a haven for them – a secluded setting where they could develop their artistic ideas and work directly from nature. The estate was to be their chief focus in the years that followed – Martelli was even to use the term 'the School of Castiglioncello'.

Martelli (Fig. 1) energetically championed the work of the *Macchiaioli*, becoming their theoretician and sponsor. He was one of the leading art critics of his time and kept in close contact with artists, writers and critics in Paris. He was a close friend of Degas and Zola. In 1867 he founded the journal *Il Gazzettino delle Arti del Disegno*, the voice of Italian artistic modernism in general and of the *Macchiaioli* in particular. Signorini was its leading columnist – he wrote twenty-five articles for the journal in the twelve months of its life.<sup>3</sup>



Fig. 1 Giovanni Boldini, *Portrait of Diego Martelli*, c.1865, oil on canvas, 14.8 x 19 cm, Florence, Galleria d'Arte Moderna di Palazzo Pitti (inv. 00345034)

Signorini travelled to Castiglioncello in the company of Martelli, Giuseppe Abbati and Michele Tedesco on 4 August 1861. Signorini describes this first visit in his autobiography. He had recently returned from Paris and was full of fresh ideas. He had seen paintings by François Millet and Jules Breton, and been introduced to the work of Corot and Courbet. He had rounded off the visit to France by familiarizing himself with the whole range of contemporary developments in French painting at the Paris Salon. He was now well prepared to depict the striking scenery and intense light of the Maremma.

This oil study is one of very few extant studies executed by Signorini at Castiglioncello. The landscape is suffused with the warmth of direct summer sunlight. The composition is framed at the left by part of the high wall enclosing Martelli's property. A mature agave hugs the foot of the wall and at its corner is an ilex. A single stroke of white is used to indicate a track which leads the eye towards a range of hills in the near distance. The rich, slightly iridescent tone of the exposed surface of the panel is allowed to show through, supplying a vibrant compositional element underneath the quick touches and dabs of the brush. These dabs of colour are highly characteristic of the work of the *Macchiaioli*. The support Signorini has chosen is a panel of thin satinwood veneer, a rare tropical hardwood traditionally used in cabinet-making in the eighteenth and early nineteenth centuries.



## Luigi Nono *Sketch for the Painting titled '1 November'*

LUIGI NONO  
(Fusina near Venice 1850 - 1918 Venice)

*Sketch for the Painting titled  
'1 November', Asolo 1912*

Oil on paper, mounted on cardboard,  
20.8 x 31 cm  
Dated Asolo, 3 marzo 1912 and with precise  
colour annotations by the artist *Il cielo  
gris-verde / (domenica di / pioggia) /  
(più caldo) / Il camino / più chiaro e più  
/ freddo della parete / (molto più / basso /  
tutto il muro)*.<sup>1</sup> Bearing a label on the verso  
*Galleria d'Arte Eleuteri / Roma / Luigi Nono  
'La finestra romita' and the handwritten  
inscription in black ink Dichiaro che questo  
„studio“ fu dipinto / da mio Padre, Luigi  
Nono. / [...] Nono / 6 Dicembre 1940.*<sup>2</sup>

PROVENANCE:  
Galleria d'Arte Eleuteri, Rome  
Private collection, Italy

LITERATURE:  
Paolo Serafini, *Il pittore Luigi Nono (1850-  
1918): catalogo ragionato dei  
dipinti e dei disegni*, cat. raisonné, Turin  
2006, II, p.192, no. 621 (titled "Studio per *1  
Novembre*")

Luigi Nono made the first of many study trips to Asolo<sup>3</sup> in 1907. It was here that he executed on 20 February 1912 the first preparatory drawing for the painting titled *1 November*<sup>4</sup>.

The present oil sketch is clearly a *plein-air* study with the striking immediacy of a impression captured before the motif. Its spontaneity actively involves the viewer in the creative process. It depicts an L-shaped building in sharply foreshortened perspective – a brief moment of observed reality with the informal character of a snapshot. Nono has used a sharpened brush handle to scratch date and place of execution into the wet paint. He has also added precise colour annotations to define the tonal nuances to be used in working up a final version of the composition in the studio – in this case the painting of the same year titled *1 November*<sup>5</sup> (Fig. 1). He exhibited it at the 10th Biennale in Venice in 1912, where it found a buyer<sup>6</sup>.

The three paintings titled *1 November*, *Collecting Leaves* (Serafini 655) and *Monks at a Well* (Serafini 707) belong to a group of compositions with the seclusion of monastic life as their main theme.<sup>7</sup>

Luigi Nono – the grandfather of the eponymous composer – was born in Fusina near Venice. He grew up in Sacile, a town in the northern Veneto. He enrolled at the Accademia di Belle Arti in Venice and studied from 1865 to 1871 under Pompeo Molmenti (1819-94). At the Academy his work came under the influence of Giacomo Favretto (1849-87), a leading exponent of the Venetian Realist tradition. In 1873 Nono exhibited three paintings at the Accademia di Brera in Milan. By this time he had moved away from academic tradition and his style was more closely related to that of Favretto.

Nono travelled to Florence, Rome and Naples in 1876. In 1878 he was in Vienna. On his visit to Paris in the same year he was greatly impressed by the artists of the Barbizon School. When his father died in 1879 Nono moved the focus of his activities and interests to Venice. In 1888 he made his debut at the 'Esposizione Nazionale Artistica'

in the Giardini. This exhibition was the forerunner of the Venice Biennale. It was originally launched in 1895 under the title 'I Esposizione Internazionale d'Arte della Città di Venezia' [First International Art Exhibition of the City of Venice].<sup>8</sup> Nono was a regular contributor to the Biennale exhibitions. His work was also shown in Berlin, Munich and St. Petersburg. He was appointed a professor at the Accademia di Belle Arti in Venice in 1899. He is regarded as one of the most popular and sought-after Venetian artists of the nineteenth century.<sup>9</sup> He, together with Favretto and Guglielmo Ciardi (1842-1917), had a formative influence on Realist developments in Venice at the turn of the century.

Nono's work displays a preference for subjects critical of social conditions and motifs that focus on peasant and working-class life. The painting titled *Returning from the Fields*, executed in 1873, is a good example. His important painting titled *Refugium peccatorum* [Refuge of Sinners] won the Gold Medal at the Munich International Exhibition in 1883 and saw him advance to the forefront of socio-critical Realism in Italy.<sup>10</sup>



Fig. 1 Luigi Nono, *1 November*, 1912,  
oil on canvas, 122.5 x 75 cm



Il camino

più chiaro e più  
freddo delle pareti

(molto più  
caldo  
tutta la mattina)

Il cielo gris-pavlo

Asolo, 3 marzo 1912

(più caldo)

(Domenica)  
pioggia

## Louis Tuaillon

### *An Amazon on Horseback*

LOUIS TUAILLON  
(Heidelberg 1851 - 1917 Karlsruhe)

*An Amazon on Horseback*, c.1903

Patinated bronze, height 84.5 cm  
Signed L. TUAILLON on the plinth in  
front of the horse's left hind hoof

PROVENANCE:  
Private collection, Switzerland



Fig. 1 Hans von Marées, *Battle of the Amazons*, 1887, red chalk on paper, 45 x 40 cm (Meier-Graefe no.1000)



Fig. 2 Louis Tuaillon, *Study for an Amazon*, pencil on paper

The popularity of Amazons on horseback bears witness to the great appeal Antiquity exerted in the nineteenth century, particularly in Germany. Two important examples are the statue by August Kiss (1802-1865) in front of the Altes Museum in Berlin and the one by Franz von Stuck (1863-1928) in front of the Villa Stuck in Munich. It was only when he created his Amazon on Horseback that Louis Tuaillon became known to a wide audience. In 1894, while in Rome, he produced a design for the life-size sculpture, which was cast in bronze later that year. The sculpture was shown at the Grosse Berliner Kunstausstellung in 1895. The Nationalgalerie in Berlin acquired the work in 1897 and exhibited it in the colonnaded courtyard in front of the museum's west façade. In 1904-05, at the behest of Kaiser Wilhelm II, a larger-than-life cast was made and installed in the Grosser Tiergarten in Berlin.

This statue is a smaller version of the one in the Nationalgalerie. *An Amazon on Horseback* is not only Tuaillon's greatest achievement but also one of the most important German sculptures produced in the years around 1900.

Tuaillon's interest in the theme was aroused by his encounter in Rome with the painter Hans von Marées, who derived much of his inspiration from classical themes and in whose *oeuvre* the horse occupied an important place. The two men were introduced by their mutual friend the artist Artur Volkman, who was a horse-lover (see p.74 of this catalogue). *An Amazon on Horseback* would seem to have been directly inspired by a study of horses by von Marées that was acquired by Tuaillon (Fig. 1).<sup>1</sup> The exhibition staged in 1919 following Tuaillon's death included four studies for *An Amazon on Horseback*, one of which is known from a reproduction (Fig. 2).<sup>2</sup>

As early as 1899, Tuaillon contacted Hugo von Tschudi, the Director of the Nationalgalerie in Berlin, to ask him for authorization to make modified casts of *An Amazon on Horseback*. However, it was not until

1903 that a slightly altered version in statuette format was cast by Hermann Noack in Berlin in an edition of five or six copies.<sup>3</sup> Those statuettes became the property of the Berlin collector and patron Eduard Arnhold,<sup>4</sup> who donated one of them to the Kunsthalle in Bremen in 1904 and a second to the Metropolitan Museum in New York in 1910.<sup>5</sup> Further statuettes of the same height (84.5 cm) are to be found in the Neue Pinakothek in Munich, at Schloss Cecilienhof in Potsdam and in the gardens of Huis Doorn in the Netherlands.<sup>6</sup>

This Amazon, who has turned slightly to the left and is gazing into the distance, is supporting herself on her left hand, which rests on her horse's back. She holds a battle axe in her right hand. The young female warrior, who is riding bareback, is dressed in a thin chiton, with her buttocks, thighs and right breast uncovered. In view of her classical clarity and severity, Tuaillon's Amazon was seen from the beginning as a counter-pole to the opulence of neo-Baroque works.<sup>7</sup>

From 1882 onwards Tuaillon worked as a pupil in the studio of Reinhold Begas (1831-1911). In 1885 he moved to Rome, where he remained until 1903, setting himself up as an independent artist during his stay. Thanks to Artur Volkman (1851-1941) he became close to artists in the circle of Hans von Marées (1837-87) and Adolf von Hildebrand (1847-1921). On his return to Berlin, Tuaillon joined the Secession. He was soon a highly sought-after artist, receiving numerous public commissions for equestrian works. In 1906 he became a member of the Berlin Academy of Art and as from 1907 he headed a master studio for sculpture in the same institution, where his pupils included Georg Kolbe (1877-1947). Today Louis Tuaillon is seen as one of the forerunners of Modernism in Berlin at the turn of the twentieth century.



## Gustave Doré "La Prairie"

GUSTAVE DORÉ  
(Strasbourg 1832 - 1883 Paris)

"La Prairie", Paris, c.1855

Oil on canvas, 92.5 x 73 cm  
Signed twice lower right G. Doré  
(one in red, one in yellow)

### PROVENANCE:

With the artist until 1883, held in his Paris studio; held at the Doré Gallery, London as of 1869

Edward Hyde Villiers, 5th Earl of Clarendon (1846-1914), purchased at the Doré Gallery, London in 1883 (as *Fleurs des Champs*) (Fig. 1)

Private collection, France (received as a gift in the 1960s)

### EXHIBITED:

Paris Salon, 1855, no. 2984  
(as *La Prairie*)

London, Doré Gallery, 1869 (no. 21), probably exhibited in 1870, 1872, 1881 (no. 35) and 1882 (no. 33)

### LITERATURE:

*Observer*, 25 April 1869, p. 5  
*Christian World Magazine*, July 1869, p. 482  
*The Architect*, 18 September 1869, p. 138  
Listed in the catalogues of the Doré Gallery in 1869, 1870, 1881 and 1882  
*Mark Twain's 1872 English Journals*, in *Mark Twain's Letters 1872-1873*, V, pp. 614-21  
Edmund Yates, *Celebrities at Home*, London 1877, p. 133  
Blanche Roosevelt, *Life and Reminiscences of Gustave Doré*, New York 1885, p. 346  
Blanchard Jerrold, *The Life of Gustave Doré*, London 1891, p. 132

We are grateful to the Doré expert Dan Malan, St. Louis, for his research findings and for his assistance in identifying and dating the painting.

Gustave Doré's bizarre and fantastical motifs mark him as one of the most inventive and ingenious of the artists associated with the Symbolist movement. Largely self-taught, his versatility enabled him to alternate between subjects, techniques and genres and forge a highly successful career as a painter, watercolourist, draughtsman, printmaker and sculptor. His repertoire spanned historical, religious, literary and genre themes. He was also one of the leading landscapists of his generation and a painter of mountain scenes.<sup>1</sup> He also



Fig. 1 Frederick Downer, *The 5th Earl of Clarendon as William Villiers, Lord Grandison after Vandyck*, photogravure, 1897, 15.3 x 10.3 cm, National Portrait Gallery, London, inv. NPG Ax41061

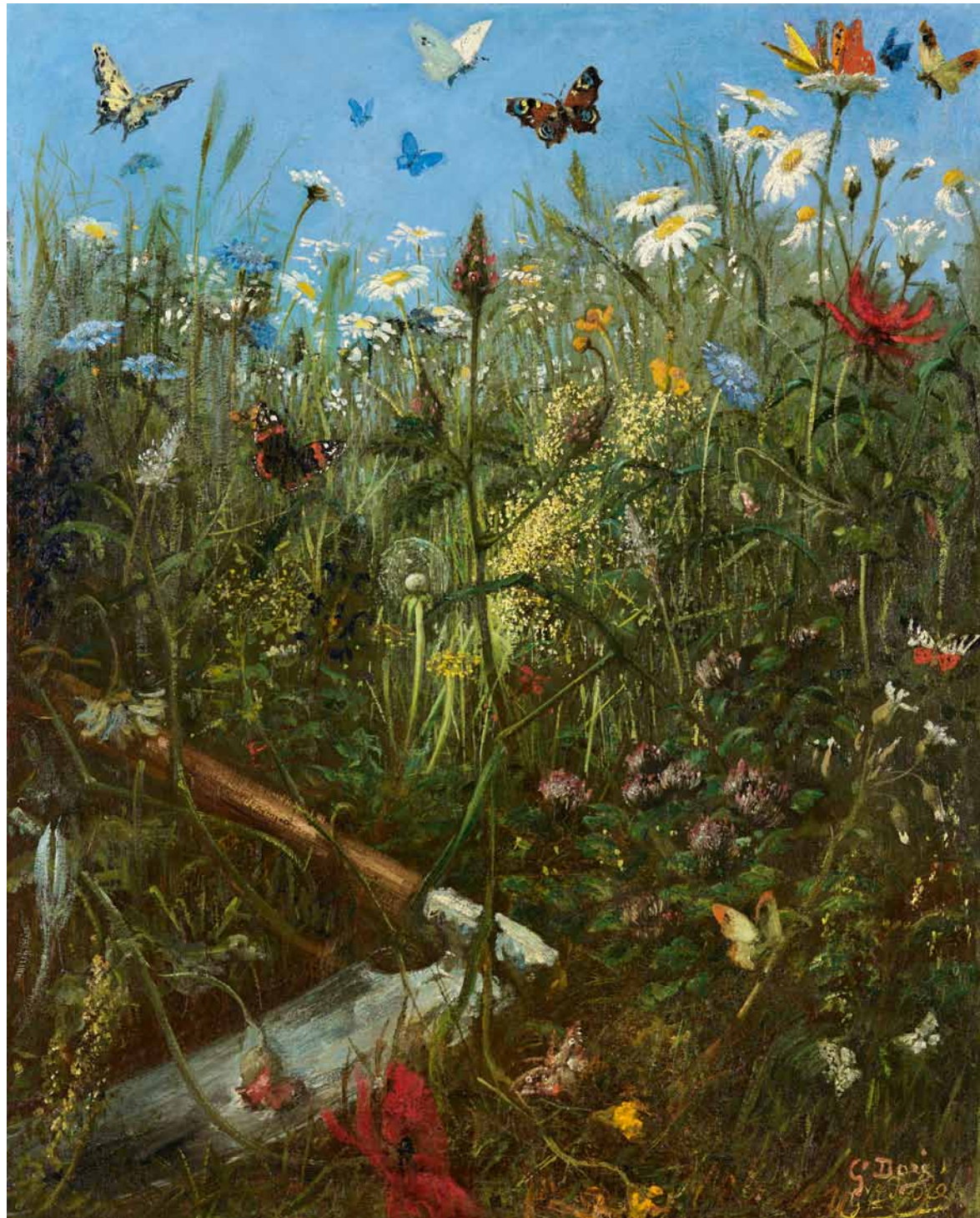
achieved wide popularity as a book illustrator. His illustrations document the closeness of his working relationships with significant literary figures of his time. Like many of his contemporaries he was the subject of harsh criticism as an artist but was very favourably reviewed by such important critics as Théophile Gautier and Emile Zola. Doré was one of the most successful and most widely fêted artists of the period both in Europe and overseas. His illustrations for what was known as the 'Doré Bible' made him a household name in the United States where an important market for his work developed. From the 1860s onwards his paintings were regularly exhibited in North America and highly sought after by American collectors.<sup>2</sup>

*La Prairie* occupies an unusual place in Doré's oeuvre.<sup>3</sup> He painted three different versions of it over a period of twenty years, which strongly suggests that the motif had proved a popular success.

The viewpoint is unconventional. The eye is led from a recumbent position at ground level towards a dense and colourful medley of wild flowers blooming in a summer meadow filled with clover, poppies, carnations, oxeye daisies, dandelions, marguerites, wild chervil, cornflowers, buttercups and lush grasses. A strip of vivid blue sky populated with butterflies provides a canopy above the profusion of growth.<sup>4</sup> Doré's brushwork is animated and expressive but attention to natural detail is not sacrificed. Frank Henry Norton, one of Doré's early biographers, noted in 1883: *Often in the long summer days he studied nature in her secretest haunts [sic], lying in the long grasses and amid wild flowers [...]*.<sup>5</sup>

A natural idyll, but for the scythe. Only close examination of the painting reveals it, truncated twice by the edge of the canvas. This sudden change of focus marks the painting as a characteristic Symbolist production – the scythe as a metaphor for death and the transience of things, the implacable cycle of growth and decay in nature. And it was seen by the public as such.

Doré's popularity enabled him to set up a gallery in London under his own name – the 'Doré Gallery' – where selling exhibitions were staged. Mark Twain visited the gallery on a trip to London in 1872, where he saw *La Prairie*. He noted enthusiastically in his diary:<sup>6</sup> *I believe the Doré Gallery has fascinated me more than anything I have seen in London yet. I spent the day there [...] One large picture represents a bit of prairie - just a little patch of its tall grasses and flowers the same as if you were standing in the midst - and consequently every little detail of every slender weed and flower is minutely represented, although there is an infinite profusion of them - and the gaudy butterflies - they are of every species. Very well, one may say, many artists could counterfeit a couple of square yards of prairie. True enough; but while they were filling your heart with a careless delight of the transfer from the smoky city to the charm and the solace of the tranquil field & to the gentle companionship of the butterflies, would they startle you out of your pretty dreams with just a little*

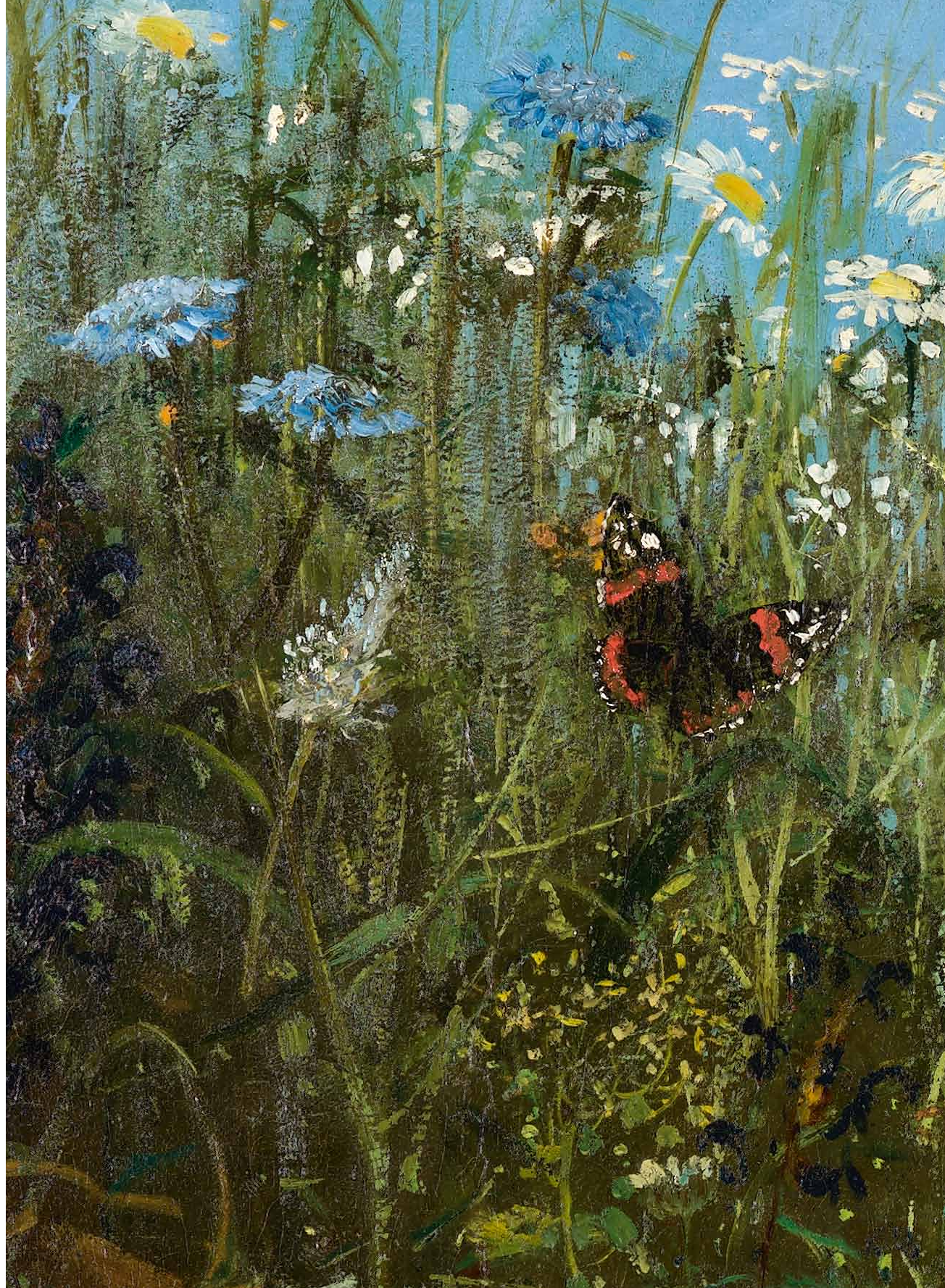


*touch of unobtrusive pathos? Such as, by & by, you all at once observe a scythe lying there halfhidden by the luxuriant grasses! All beauty must fade; all that is precious must pass away; all that lives must die. Who but Doré could have written so beautiful a sermon with such a simple little touch of the brush?*

The St. Louis-based Gustave Doré expert Dan Malan has identified three versions of *La Prairie* in the course of his research into the present painting. They were executed over a period of twenty years. The fact that the three versions had been recorded under a number of different titles – *La Prairie*, *Fleurs des Champs*, *Un Coin de Jardin*, *Midsummer* and *Summer* – had previously made identification challenging. However, Dan Malan has now established that the present painting is the *prima idea*, the first version. It was exhibited at the Paris Salon in 1855. It remained in Doré's possession until the last year of his life. Analysis of the paint surface coupled with an examination of the two signatures shows that Doré reworked the painting at some point, but only once. He did not part with it until 1883 when he sold it to the collector Edward Hyde Villiers, 5th Earl of Clarendon (Fig. 1). The second, and largest version (Fig. 2) was loaned to the Museum of Fine Arts in Boston in 1871 and donated to the collection in 1873.<sup>7</sup> The whereabouts of the third version, executed in horizontal format in 1867, is unknown.<sup>8</sup>



Fig. 2 Gustave Doré, *Fleurs des Champs - Summer*, before 1866, oil on canvas, 266.4 x 200.1 cm, Museum of Fine Arts, Boston, inv. 73,8





## Honoré Daumier

### *Don Quixote and Sancho Panza*

HONORÉ DAUMIER  
(Marseilles 1808 - 1879 Valmondois)

*Don Quixote and Sancho Panza*, 1864-5

Oil on paper, laid down on canvas,  
25.3 x 20.1 cm  
Monogrammed lower left *h.D.*

#### PROVENANCE:

Ralebjan Jungers, Paris, probably  
Georges Petit, Paris (January 1923)  
Paul Rosenberg, Paris  
Sam Salz, New York  
M. Knoedler & Co., New York  
Duncan Phillips, Washington, D.C.  
The Carstairs Gallery  
Stanley N. Barbee, Beverly Hills<sup>1</sup>  
Herman Schulman, New York  
Herman Schulman Est, Israel (1944)  
Private collection, England

#### EXHIBITED:

*L'École française du XIXe siècle*, Geneva,  
Musée d'Art et d'Histoire, 1918, no. 48  
*Daumier-Gavani*, Paris, Maison Victor  
Hugo, 1923, no. 10 (?)  
*Corot-Daumier*, New York, Museum of  
Modern Art, 1930, no. 49  
*Daumier: Visions of Paris*, London, Royal  
Academy of Arts, 2013, no. 104

#### LITERATURE:

Duncan Phillips, *A Collection still in the  
Making*, New York 1927, plate XIII  
Alexandre Arsène, *Daumier. Maîtres de l'art  
moderne*, Paris 1928, plate XLVII  
Eduard Fuchs (ed.), *Der Maler Daumier*,  
2nd, enlarged edition with supplement,  
Munich 1930, p. 52, plate CLXII  
Karl Eric Maizon, *Honoré Daumier: A Cata-  
logue Raisonné of the Paintings, Watercolors,  
and Drawings*, I, London 1968, I-172, plate CLI  
Pierre Georgel and Gabriele Mandel, *Tout  
l'Oeuvre Peint de Daumier*, Paris 1972, no. 231  
Johannes Hartau, *Honoré Daumier. Don  
Quijote: Komische Gestalt in großer Malerei*,  
Frankfurt 1998

Honoré Daumier created a significant number of drawings and paintings based on the novel *El ingenioso hidalgo Don Quixote de la Mancha* which Miguel de Cervantes (1547-1616) published in two parts in 1605 and 1615. Along with the theatre and the legal profession, the absurd 'heroic deeds' of the self-appointed nobleman are therefore one of the significant themes in Daumier's *oeuvre*. While a fascination with fictitious material may at first seem strange for an artist so firmly committed to Realism, the connecting link lies in the pleasure Daumier took in caricature, which can highlight certain aspects of human behaviour in a particularly telling way. It is all the more surprising that these works were little known during Daumier's lifetime and have only gradually been rediscovered since.

Cervantes's hero Don Quixote lives in the illusory world of the courtly romance. He embarks with the utmost bravado on a series of supposed adventures that generally end disastrously for him, exposing him to ridicule. He is accompanied on his sorties by his 'groom' Sancho Panza, a peasant who is his master's opposite in every respect. The dissimilarities between the two of them – the short, fat, down-to-earth peasant on the stocky donkey and his lean, lanky, day-dreaming master on his emaciated mare – must have stimulated Daumier's sense of comedy and caricature to an extreme. The tragicomic universal hero he found in the character of Don Quixote oscillates between reality and fantasy, incapable of distinguishing ideals from facts.

Daumier presented his first study based on an episode in Cervantes's novel at the Paris Salon in January 1851. It was titled *Don Quixote on the Way to Don Camacho's Wedding*.<sup>1</sup> In the twenty years that followed he repeatedly produced variations on the Don Quixote theme, representing Don Quixote alone, together with Sancho Panza, riding out as knight errant and 'groom', in repose and in a wide range of episodes that often involve Don Quixote's nag Rosinante. He frequently altered situations described in the novel to suit his own ideas or departed

from the narrative. He also depicted the subject of the present painting – Sancho following Don Quixote on one of his sorties – in a number of drawings, although many of these show the two men side by side. Our painting depicts a different situation: Don Quixote can be seen far off in the distance, his eye-catching silhouette outlined against the blue sky, while the bulky figure of his faithful companion Sancho occupies the foreground.

The Burrell Collection in Glasgow<sup>2</sup> holds a variant that is compositionally almost identical to our painting, although in the Glasgow version Rosinante is depicted cantering while here she is shown in full gallop. Both works present a very similar portrayal of Don Quixote's loyal companion Sancho, who can be seen far behind on his donkey, his head tilted forward, resigned to his fate. Due to the use of asphaltum, the Glasgow painting has darkened noticeably and displays extensive areas of craquelure, whereas the present painting is astonishingly fresh and the brushwork visibly looser. The combination of delicate interior modelling, translucent glazes and areas of impasto endows the small painting with tremendous energy and presence.

The Daumier literature offers divergent approaches to the dating of the work. However, comparison with the variants<sup>3</sup> points to a date of execution of circa 1864-5, making this painting one of the earlier versions.







## Wilhelm Leibl

### *Portrait of the Sculptor Tobias Weiss*

WILHELM LEIBL  
(Cologne 1844 - 1900 Würzburg)

*Portrait of the Sculptor Tobias Weiss*, 1866

Oil on canvas, 69.6 x 57.2 cm  
Signed and dated lower right *W. Leibl*  
1866

#### PROVENANCE:

Tobias Weiss (sold in the early 1870s)  
Munich, Hugo Helbing, auction sale, 1900  
The Princely Collections Liechtenstein,  
Vienna/Vaduz (1900-52)  
Galerie Wimmer, Munich (1952)  
Georg Schäfer private collection,  
Schweinfurt  
German private collection

#### EXHIBITED:

*Münchener Kunstverein* 1867  
*Ausstellung Wilhelm Leibl*, Goetheschule  
Wolfsburg 1954, no. 5  
*Wilhelm Leibl. Zum 150. Geburtstag*,  
Munich, Neue Pinakothek May-Juli 1994;  
Cologne, Wallraf-Richartz-Museum,  
August-October 1994, p. 212f.

#### LITERATURE:

Emil Waldmann, *Wilhelm Leibl*, 1913, no. 52  
Emil Waldmann, *Wilhelm Leibl*, 1930, no. 56  
Peter Lufft, *Die Bildnismalerei Wilhelm Leibls*, Diss., University of Zurich, Brugg,  
Effingerhof 1942, p. 24f.  
Alfred Langer, *Wilhelm Leibl*, Leipzig 1961,  
p. 28, fig. 10  
Götz Czymmek and Christian Lenz,  
*Wilhelm Leibl. Zum 150. Geburtstag*,  
Frankfurt 1994, p. 212f.  
Boris Röhl, *Wilhelm Leibl, Leben und Werk*,  
Hildesheim 1994, p. 45  
Thomas Wiercinski, *Wilhelm Leibl. Studien zu seinem Frühwerk*, Saarbrücken  
2003, p. 126  
Marianne von Manstein, *Wilhelm Leibl: Die Zeichnungen*, Petersberg 2010, p. 222f.

We thank the Leibl expert Dr. Marianne von Manstein, Munich, for the following catalogue entry:

*Sehen ist alles!* – an assertion entirely characteristic of everything Wilhelm Leibl painted. Leibl was one of the nineteenth century's outstanding portraitists. He was born in Cologne and in 1863 moved to Munich – then one of Europe's leading artistic centres – to study at the Munich Academy. He quickly distanced himself from traditional teaching and academic conventions to focus instead on the Old Masters, in particular Van Dyck, Ostade and Rembrandt. At the same time, he familiarized himself with contemporary developments in Belgian and French painting. Visiting Paris in 1869-70, he immersed himself in the art of Courbet and Manet, whose paintings he had first encountered at the 'Erste Internationale Kunstausstellung' in the Munich Glaspalast in the summer of 1869. Their work was to have a formative influence on his painting. Returning to Munich in 1870, he intensified his interest in the direct observation of nature and began to focus on the countryside of Upper Bavaria. He shared this approach with a group of artists and friends – later known as the artists of the Leibl circle. Its members included Carl Schuch, Wilhelm Trübner, Johann Sperl and Hans Thoma. Although only loosely associated, the group was motivated by strong feelings of solidarity and friendly cooperation. They saw in the Realism of Courbet a powerful endorsement of their own artistic convictions far removed from the florid weightiness of contemporary historicist painting.

The human face is the defining leitmotif of Leibl's *oeuvre*. A 'painter's painter', his work was always highly valued by other artists, and still is today. His portraits combine outstanding painterly skill and deep emotional intensity.<sup>1</sup>

The sitter is the Nuremberg sculptor and painter Tobias Weiss (1840-1929). Weiss came from a family of shepherds. He began life in poverty and half-orphaned but was taken in by a foster family who provided him with an education and an apprenticeship in the family

business. His foster father was an ivory carver and woodturner. Weiss later enrolled at the Kunstgewerbeschule in Nuremberg and embarked on a versatile career as a painter and sculptor. Many of his commissions were for religious buildings. He spent the years 1865-7 in Munich, where this portrait was executed. He returned to Nuremberg and spent the rest of his life as a professor at the Baugewerbeschule.

Leibl depicts the twenty-six-year-old Weiss in a relaxed, frontal pose before a dark background. The dark tone of his clothing melds with the background, providing a vibrant contrast to the pale tones of his head and hand. The high forehead is given particular emphasis – Weiss<sup>2</sup> was described by his contemporaries as 'exceptionally intelligent'. The layered execution of the skin is modulated in fine gradations of tone. Weiss's eyes are directed away from the viewer. His expression is somewhat reserved, mixing expectancy and apprehension but still highly focused. The mouth is delicately defined and assertive. The elegant angle of the hand seems slightly staged as it rests against his chest in the folds of the loosely draped coat. A glowing cigar is nonchalantly placed between his fingers but the index finger appears to be signalling future promise.

The style of pose, the expression of the eyes and especially the emphasis on the position of the right hand strongly suggest that Leibl is directly referencing a portrait by a seventeenth-century master – Anthony van Dyck's important *Portrait of the Sculptor Georg Petel* painted in 1627-8 (Fig. 1, see notes p.117). The painting is in the collection of the Alte Pinakothek in Munich. The parallels are unlikely to be coincidental – Leibl was a regular visitor to the Munich museums where he studied the Old Masters and made copies of their work. A sketch of the Van Dyck portrait of Petel is present in one of his sketchbooks.<sup>3</sup> Thus Leibl positions Weiss in the tradition of the great German Baroque sculptor. He also positions himself as following in the footsteps of one of the great portraitists of art history.



## Hans Thoma *"Am stillen Bach"*

HANS THOMA  
(Bernau 1839 - 1924 Karlsruhe)

*"Am stillen Bach" – Quiet Waters, 1901*

Oil on canvas, 86.5 x 100 cm  
Monogrammed and dated lower left  
*HT 1901*

PROVENANCE:  
Robert Schwarzenbach-Zeuner  
(1839-1904), Zurich (1902)<sup>1</sup>  
Frau R. Schwarzenbach-Zeuner, Zurich  
(by 1909)<sup>2</sup>  
Galerie Theodor Fischer, Lucerne  
Kunsthandel Norbert Nusser, Munich  
Georg Schäfer private collection,  
Schweinfurt  
German private collection

EXHIBITED:  
*Deutsche Kunst-Ausstellung*,  
Düsseldorf, Kunstausstellungs-Gebäude,  
1 May-20 October 1902, no. 148  
*Hans Thoma*, Bern, Kunsthalle Bern, 11  
May-9 June 1924, no. 141  
*Hans Thoma: Gemälde und  
Zeichnungen aus der Sammlung Georg  
Schäfer Schweinfurt*, Schweinfurt and  
elsewhere, 1989-90, no. 47

LITERATURE:  
Kunstwart-Verlag (ed.), *Thoma-Mappe*,  
Munich 1902, repr.  
Henry Thode, *Thoma, des Meisters  
Gemälde*, Stuttgart 1909, repr. p. 431

Hans Thoma almost certainly painted this peaceful riverscape in the summer of 1901. Only a few months later, in November 1901, his wife Cella would die unexpectedly. The family was still living in Frankfurt although Thoma had been appointed director of the Karlsruhe Kunsthalle and professor of the Großherzogliche Kunstschule two years earlier. He had already depicted the same landscape in two other paintings, both executed in 1890.<sup>3</sup> All three paintings concentrate on a stretch of the river Nidda near Frankfurt. The facial features of the dark-haired young woman in the present painting resemble those of Cella Thoma as a girl, and the children have similarities with Cella's niece Ella. Thoma frequently used their likenesses in his paintings.

This pastoral river scene with its tall poplars, bushes and watermeadows is very characteristic of the Nidda Valley. The two girls are seated in the shade towards the left of the image and a small girl in a red tunic kneels at their feet at the centre. The figures have paused to look quizzically at the viewer, while a grazing goat is seemingly unconcerned.

The style of execution is entirely characteristic of Thoma's late work. Paint is very thinly applied and the emphasis on contours lends the composition the graphic quality of a hand-coloured drawing. The red of the child's tunic lends a dynamic element to the pastel tones of the surrounding landscape.

Thoma was self-taught in his youth but went on to train under Johann Wilhelm Schirmer at the Großherzoglichen Kunstschule in Karlsruhe in the years 1859-66. A visit to Paris with his friend Otto Scholderer was highly important to his artistic development. Meetings with Gustave Courbet, Théodore Rousseau and Jean-François Millet, and exposure to the work of Edouard Manet clearly had a formative influence on his painting. Thoma, however, regarded their work as a ringing endorsement of his own, mature artistic convictions. From 1868 to 1870 he spent the summers in Bernau in the Black Forest and the winters teaching in Karlsruhe. In 1877 he married his

pupil, Cella Berteneder, and they made Frankfurt their permanent home. Visits to England and Holland, and extended visits to Italy followed. The exhibition of thirty-six of his works at the Kunstverein in Munich in 1890 marked a career breakthrough. Demand for his paintings reached remarkable levels and a stream of public awards followed. He was made an honorary member of the Munich Academy in 1895. He was appointed director of the Kunsthalle and professor of the Großherzogliche Kunstschule, both in Karlsruhe, in 1899. He was to step down in 1919. In 1902 he was awarded the Bavarian Maximilian Order for Science and Art, and in 1903 he received an Honorary Doctorate from Heidelberg University. His artistic career is generally considered to have peaked around the turn of the century.<sup>4</sup>



## Artur Volkmann and Hans von Marées *An Amazon Watering her Horse*

ARTUR VOLKMANN  
(Leipzig 1851 - 1941 Geislingen)  
HANS VON MARÉES  
(Elberfeld 1837 - 1887 Rome)

*An Amazon Watering her Horse*,  
Rome 1898

Carrara marble relief, background decorated with gold leaf, 119 cm x 99 cm x 15 cm  
Signed, dated and inscribed lower right A. Volkmann. / Febr. 98. Roma

PROVENANCE:  
Private collection, Basel

LITERATURE:  
Waldemar von Wasielewski, *Artur Volkmann: Eine Einführung in sein Werk*, Munich and Leipzig 1908, p. 34  
Franz Josef Neckenig, *Das Problem der Form- und Inhaltsreduktion im künstlerischen Schaffen und theoretischen Denken deutscher Plastiker der Marées-Nachfolge - Adolf Hildebrand und Artur Volkmann*, Diss., Berlin 1982, p. 274  
Anette Niethammer, *Wie auf den Tag des Abendsonnenlicht: Hans von Marées' Meisterschüler Artur Volkmann (1851-1941)*, Nordhausen 2006, p. 271, note 620

Artur Volkmann began his training at the Leipzig Academy of Art in 1870. He moved to Dresden to continue his studies and from there to Berlin, where he worked under the sculptor Albert Wolff. The award of a scholarship enabled him to spend two years studying in Rome.

Before he left for Rome, Volkmann was introduced to Konrad Fiedler. Fiedler, one of the leading German-speaking art critics and theorists of the period, was to become his mentor and patron. He put Volkmann in touch with the sculptor Adolf von Hildebrand and the painter Hans von Marées. Marées' art profoundly affected Volkmann and was to serve as a key creative impetus. The two worked closely together in Rome from 1876 until Marées' death in 1887. Both artists were absorbed with the culture of classical antiquity, finding in it the stimuli to formulate ideas that interested them: the timeless determinants of the human condition – love, conflict and death. In this, they were influenced by the aesthetic ideas of Fiedler and his insistence on the autonomy of art. Volkmann – like Hildebrandt, Marées and other artists of the period – had by then distanced himself completely from the world of the Salon. His new ambition was to devise a form of idealization in sculpture derived from classical models. Pursuit of this formal objective was to continue into modernism and can be traced in the work of Picasso and Beckmann.

Volkmann's collaboration with Marées in Rome influenced his own work to the extent that he attempted to translate Marées' conceptual inventory and their joint enthusiasm for classical antiquity to his own sculpture. He was always receptive to creative advice from Marées, although much of this was intuitive and not systematic.

When Marées died, Volkmann stayed on in Rome – he had established himself in the city and was to live there for over thirty years. In 1910 he left Italy to take up a professorship at the Städelsche Kunstinstitut in Frankfurt. He moved again in 1923, this time to Basel, hoping for support from Heinrich Wölfflin whom he had met in Rome. He was accompanied by a pupil, Karl Fetzner.

Volkmann spent the last fifteen years of his life studying art theory and writing his memoirs.

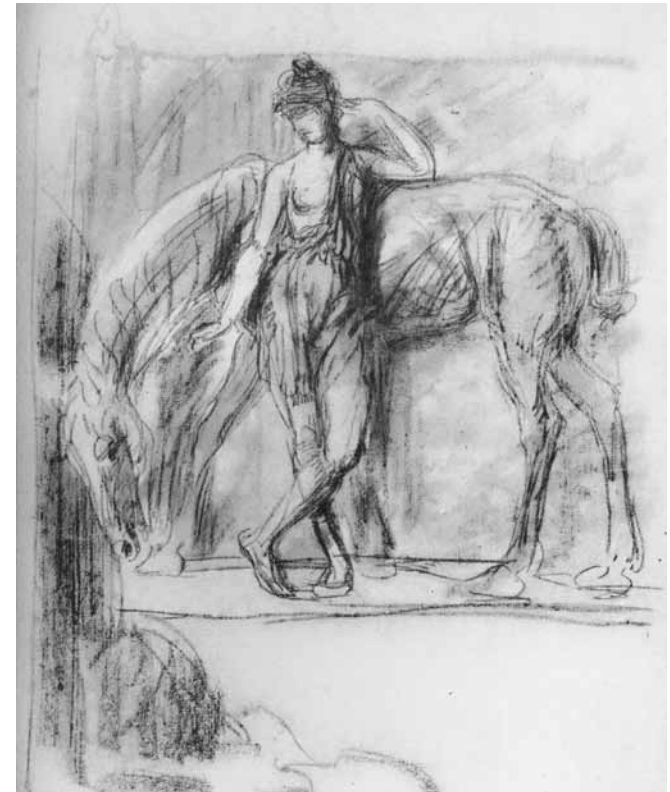


Fig. 1 Hans von Marées, *Sketch for Volkmann's Amazon*, 1886

A preliminary drawing by Hans von Marées executed in 1886 for Volkmann's *Amazon* (Fig. 1) and a further study of a horse are extant and, seen together, clearly constitute the *prima idea* for the present marble.<sup>1</sup> Two different versions of the marble are recorded. A first version is now in a private collection in Dresden. A second version is in the collection of the Staatliche Kunstsammlungen in Dresden.<sup>2</sup> The present marble is a further example of this second version. Dated 1898, it was executed while Volkmann was living in Rome and is worked in considerably greater detail.



At the present time nothing is known about the commission or where the piece was originally intended to be installed. A feature distinguishing the two versions is the tunic of the amazon. In the first version it is open, revealing her right breast.<sup>3</sup>

The virtuosity of the present marble derives from the ingenuity of its basic concept and its meticulous execution. The use of a gold-leaf ground in the tradition of Byzantine mosaics makes the relief stand out against the background and its shimmer lends the relief a mystical quality. Volkmann, writing to his former pupil and friend Fetzer on 27 February 1930, gives a detailed account of his thinking on the piece at the time: *I cut the figure of the amazon watering her horse out of the body of the horse, making the horse's body curve towards the centre. [The amazon] has no flatness, nor does the horse seem bent out of shape and that is chiefly because the marble at the back of the withers and neck of the horse has been sharply bevelled. And its shoulder and forearm have been pushed back behind the female figure and the torso [of the horse] rounded off above and below. The shoulder of the woman emerges sharply against the receding withers. This and the virtually free-standing legs make it balanced, it loosens up the group, and both figures appear as independent beings. All this shows up the weakness of words versus creative form, one ought at least to have photographs to help explain. Perhaps the picture would be clearer if I point out that the body surfaces turn in opposing directions - the body of the horse from right to left, the body of the woman from left to right, so that the bodies separate at the left and converge at the right. The contrast creates clarity and enlivens, it emphasizes the illusionary aspect - via contrast, separation and interdependence.*<sup>4</sup>

Volkmann had begun to experiment with polychrome sculpture in 1882 guided by classical models. Max Klinger (1857-1920) and Franz Stuck (1863-1928) were two artists who worked in the same medium. The marble now held in the Staatliche Kunstsammlungen in Dresden shows vestiges of colour in addition to

background gilding. However the gold leaf is in a poor state of preservation. A noticeable difference between the present work and the Dresden marble is the finish – the present marble is more highly worked. That it carried no traces of colour before recent cleaning, apart from some thinning in the gold leaf, is an indication that Volkmann very probably did not envisage the piece in polychrome and for that reason may have sculpted it in greater detail. Some of his reliefs and sculptures did carry original polychrome decoration but in a number of cases this was removed at a later date.

The eighteenth-century art historian and archaeologist Johann Joachim Winckelmann (1717-68)<sup>5</sup> discovered traces of polychromy on antique marble sculpture. Since then, a long-standing controversy has persisted between champions of the traditional ideal of whiteness in antique statuary and supporters, basing themselves on scientific analysis, of the idea that antique sculpture was fully polychromed.<sup>6</sup> Unlike Volkmann, Klinger used varicoloured materials for his polychromed work. A good example is his polythitic statue depicting Beethoven enthroned, executed in 1886-1902. This is now in the Neues Gewandhaus in Leipzig.



## Paul Baum

### *Tuscan Landscape*

PAUL BAUM  
(Meissen 1859 - 1932 San Gimignano)

*Tuscan Landscape*, c.1914

Oil on canvas, 66 x 79 cm  
Signed lower right *P. Baum*

PROVENANCE:  
Adalbert Colsman, Langenberg, acquired  
directly from the artist  
Thence by descent

LITERATURE:  
Wolfram Hitzeroth, *Paul Baum* (1859-  
1932). *Ein Leben als Landschaftsmaler*,  
Marburg, 1988, no. F.228, p. 286 (repr.)  
and p. 545

Paul Baum was born in Meissen in 1859. After spending two years training as a flower painter at the Saxon royal porcelain factory, he enrolled at the Kunstschule in Weimar, where he studied under Theodor Hagen. Until the end of his studies in 1887, he regularly spent the summer months in Northern Germany, the Netherlands and Flanders. In 1888, following his return to Dresden and a short period of study under Friedrich Preller the Younger, he joined the Dachau artists' colony around Fritz von Uhde. Baum first encountered the works of the Impressionists in Paris in 1890. Deeply marked by their innovative approach to art, he settled in the Belgian seaside resort of Knokke, where many Impressionist painters spent their summers. Chiefly under the influence of Camille Pissarro and Théo van Rysselberghe, Baum developed an increasingly Impressionistic style. In 1894 he joined the Dresden Secession and in 1895 he moved to Sint Anna ter Muiden near Sluis, close to the Dutch-Belgian border. He travelled widely throughout Europe, spending long periods in Berlin, San Gimignano and Florence. After the outbreak of the First World War in 1914, he returned to Dresden where he was made a professor at the Academy of Art. In 1918 he was appointed professor of landscape painting at the Academy of Art in Kassel, moving from there to Marburg in 1921. From 1924 onwards Baum spent most of his time in San Gimignano, where he died in 1932.

Baum's earliest works were mainly influenced by the plein-air painting of the Barbizon School, but by 1890 his palette had begun to lighten and he adopted the painting technique sometimes known as pointillism. Together with Curt Hermann, Baum ranks as one of Germany's two leading Neo-Impressionist painters. By breaking their images down into tiny dabs of paint, the Neo-Impressionists turned colour into the defining element of their work. As observed by Harry Graf

Kessler, one of the movement's main patrons in Germany, Neo-Impressionism found 'a new way of creating beauty through colour'.<sup>1</sup>

Neo-Impressionism had a wide impact on the development of painting in the twentieth century. Its protagonists principally used spectral colours that are not found in nature. The long-term effect was to dissociate colour from the object, a development that later culminated in abstraction.<sup>2</sup>

Baum developed his compositional principles during his years in Weimar and continued to apply them throughout his career. Similarly, his view of nature remained unchanged despite the different styles he embraced. Early on, he took the radical step of limiting himself solely to landscape painting. His landscapes are uninhabited, although a human presence is intimated by streets and buildings. For Baum, landscape was a form of portraiture in which he sought to reveal the inherent characteristics of what he saw.<sup>3</sup> A river or path that takes up much of the foreground while leading the eye diagonally into the distance is a recurrent element in his work.

This work dates from the years 1912-4, when Baum regularly visited the South of France and Tuscany, especially San Gimignano. The area around the small town with its characteristic tall towers set in a broad, hilly landscape was an endless source of inspiration to him. He valued the paintings he produced during that period very highly, regarding them as some of the best he ever did.<sup>4</sup>



## Wilhelm Trübner

### *View across Lake Starnberg*

WILHELM TRÜBNER  
(Heidelberg 1851 - 1917 Karlsruhe)

*View across Lake Starnberg*, 1911

Oil on canvas, 60.5 x 73.5 cm  
Signed lower right *W. Trübner*

PROVENANCE:  
Galerie Alexander Gebhardt, Munich  
South German private collection

LITERATURE:  
Klaus Rohrandt, *Wilhelm Trübner (1851-1917): kritischer und beschreibender Katalog sämtlicher Gemälde, Zeichnungen und Druckgraphik; Biographie und Studien zum Werk*, PhD diss., Christian Albrechts University of Kiel, 1974, no. G 747, Ie, p. 596



Fig. 1 Wilhelm Trübner, *View of the Villa Goes on Lake Starnberg*, 1912, oil on canvas, 41 x 51 cm. Private collection

When this landscape was executed in the late summer of 1911 Wilhelm Trübner was staying as a guest at a property on the outskirts of Starnberg known as the Villa Goes. Previously known as the Villa Holz (Fig. 1), the villa was built in 1864 by Hermann Holz, a court photographer and portrait painter. Trübner's host was Friedrich Goes, who had moved into the villa in 1874. The property was acquired by the Munich Yacht Club and is still in the Club's ownership.<sup>1</sup>

In the summer months of the years 1907 to 1910 Trübner stayed in the village of Niederpöcking. This is only a short distance from the Villa Goes. It was here, in 1907, that he first painted the view depicted in the present work. It is a view looking east from Niederpöcking across Lake Starnberg towards the village of Berg. The title of this first version is *Terrace on the Shores of Lake Starnberg* (Rohrandt G 689). The present view, executed four years later, shows a distant outline of hills on the far shore of the lake with the distinctive silhouette of the pilgrimage church of Maria Himmelfahrt in Aufkirchen. A raised rose bed is depicted at the water's edge in the middle ground.

At this stage in his career Trübner had adopted the serial approach to the selection of motifs favoured by the French Impressionists. Rohrandt notes: *The development, repetition and variation of a specific painterly form [... came to be] an overriding working principle in Trübner's late work.*<sup>2</sup> In a letter of August 1917 to the art historian Dr. Josef Beringer, Trübner mentions that he produced several versions and a number of variations of the same view across Lake Starnberg, all of them with the raised rose bed.<sup>3</sup>

A series of strong horizontal accents dominates the landscape. In the foreground, a path – depicted in broad, flat brushstrokes – winds across an expanse of lawn. The path, shore and lake, the line of hills on the distant eastern bank and the cloud movements above them are defining elements running parallel to the picture plane in successive intervals. The landscape is closely related

to the work of Trübner's contemporary Ferdinand Hodler (1853-1918) whose landscapes meld realism with a starker form of abstraction and with symbolist elements. Common to both artists is the choice of an open, unrestricted landscape view free of staffage and lateral boundaries. In the present landscape all that accentuates the empty foreground is the flower bed to the right of the image. The palette is dominated by shades of blue and green. Trübner uses broad, vigorous brushstrokes to articulate the expanse of lawn, the glint of light and the reflection of cloud on the surface of the water. Writing about the painting in 1917, Beringer enthused: *A painting of an untroubled type, perfectly depicted with creative sensibility and true feeling for nature, encapsulating a simple (colouristic, thematic and technical) formula.*<sup>4</sup>

*View across Lake Starnberg* is a fine example of his late work. It is characterized by expressive brushwork and an attempt to achieve simplification and formal clarity. This marks him out as a pioneer of German twentieth-century art despite the fact that his conservatism was in conflict with contemporary moves to reform art education.<sup>5</sup>

Trübner enrolled as a student of painting at the Karlsruhe Academy in 1867. He moved to Munich a year later and in about 1870 came into regular contact with Wilhelm Leibl and his circle. Around this time he abandoned his studies at the Academy. He worked for a short time with Carl Schuch, and went on to share a studio with Hans Thoma. He settled in Munich in 1875. His association with Lovis Corinth, Max Slevogt and Max Liebermann motivated him to join the Munich Secession in 1894. However he was only leaving a year later to join the Freie Vereinigung München. He moved to Frankfurt in 1896 when he was appointed professor at the Städelschule. He moved on to Karlsruhe in 1903 where he was professor until 1917. He was director of the Karlsruhe Academy in the years 1904 to 1910.<sup>6</sup>







## Félix Edouard Vallotton

### "Côte Roussie et Tourelle, Champtoceaux"

FÉLIX EDOUARD VALLOTTON  
(Lausanne 1865 - 1925 Paris)

"Côte Roussie et Tourelle, Champtoceaux"  
*Scorched Hillside with Tower near the  
Village of Champtoceaux*, 1923

Oil on canvas, 55 x 46 cm  
Signed and dated lower left  
F.VALLOTTON. 23

#### PROVENANCE:

Galerie Druet, Paris, inv. 10238 (acquired  
directly from the artist in 1923)  
Lily Goujon-Reinach, Paris  
(purchased from Druet in 1923)  
France Beck, Paris, niece of the above (gift  
of her aunt)  
Stolen in 1950  
Madame Renée Pasteur  
The Pasteur estate  
Daxer&Marschall, after judicial determi-  
nation of ownership

#### LITERATURE:

Félix Vallotton, *Livre de raison*, LRZ 1448:  
*Paysage Champtoceaux. Une côte roussie,  
dominée par une tourelle de briques, à droite  
une vigne. Deux chèvres blanches et une  
femme*  
Marina Ducrey, with the collaboration of  
Katia Poletti, *Félix Vallotton (1865-1925).  
L'œuvre peint, catalogue raisonné*, III, Milan  
2005, no. 1524 (repr.)

We are grateful to the Vallotton expert Marina Ducrey, Fondation Félix Vallotton in Lausanne, for her help in the preparation of this catalogue entry.

Félix Vallotton visited his friend and colleague Paul Del-  
tombe (1878-1971) in the Loire village of Champtoceaux  
near Nantes in June 1923. He had previously explored  
the Loire countryside in the years 1914 and 1915 and it  
had made an enduring impression on him. At the end of  
June 1923 he returned to Honfleur, which he had visited  
regularly since 1899. Writing to his brother Paul on 17  
August 1923 he documents the influence of the landscape  
sketches he had made on the Loire. He remarks that he  
has completed as many as thirteen canvases in the mean-  
time and describes his satisfaction with them.<sup>1</sup>

Vallotton's letter throws important light on his work-  
ing methods. In Champtoceaux he produced a large  
number of sketches of the village and the neighbouring



Fig. 1 Félix Vallotton, *Côte roussie et  
tourelle, Champtoceaux*, pencil on  
paper, 15.5 x 11.5 cm. Private  
collection, France © Fondation Félix  
Vallotton, Lausanne

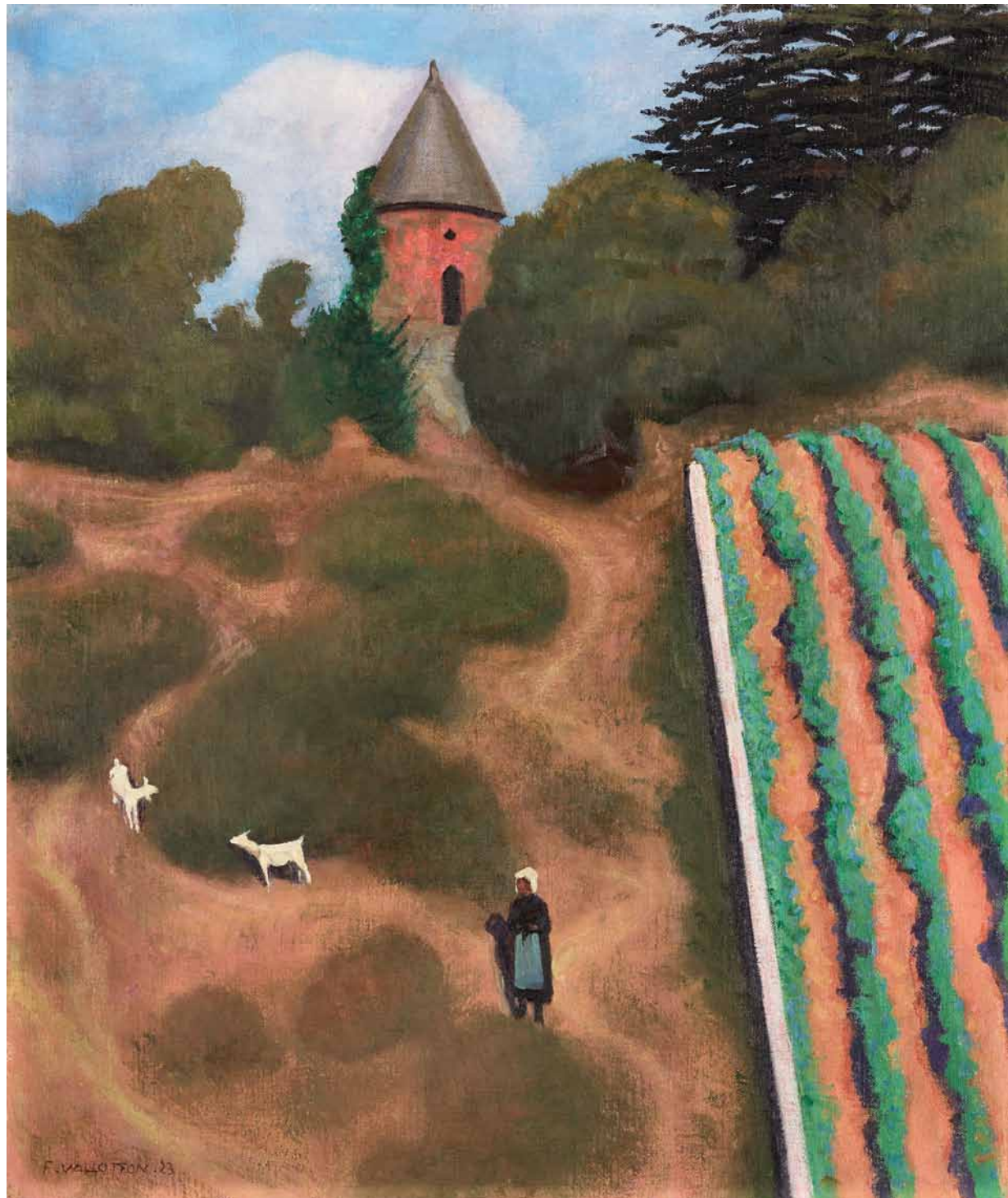
countryside, later using them as  
the basis for paintings executed  
in the studio. The present canvas  
is one of these paintings. The pre-  
paratory sketch for it is preserved  
and is now in a private collec-  
tion in France (Fig. 1). The sketch  
shows how Vallotton modified  
the existing architectural and  
topographical features of the  
landscape in preparation for his  
painting. The tower in the back-  
ground is one of the two towers

flanking the large entrance gate of the medieval fortress  
of Champtoceaux.<sup>2</sup> The sketch carries a numbered colour  
code – colour-coding is a well-established and reliable  
aide-memoire. Here, the colour code is particularly inter-  
esting because it shows that Vallotton gave himself the  
freedom to add intensity to the colours of his palette. This  
stage of his career saw him moving away from realistic  
depiction in favour of a simplified approach deploying  
rhythmical colour sequences in repetitive patterns. This

stylistic device is also found in Bonnard's painting.<sup>3</sup>

Vallotton was born in Lausanne in 1865 and studied  
at the Académie Julian in Paris. He exhibited with the  
Nabis and was a friend of Edouard Vuillard and Pierre  
Bonnard. He worked as an illustrator, journalist and play-  
wright. In the 1890s he achieved popular success with his  
innovative woodcuts. These are characterized by striking  
clarity, careful arrangement of surfaces and sharp black-  
and-white contrasts. In 1899, he shifted his artistic focus  
to concentrate on painting. As early as 1885 he had begun  
to compile a systematic chronological catalogue of his  
works. This he called his *Livre de raison*. He ranked as  
a leading member of the Symbolist movement up to his  
death in 1925. His pictorial vocabulary was of ground-  
breaking importance to Surrealism, 'Pittura Metafisica',  
Neue Sachlichkeit and even Pop art.

The present painting was acquired by the collector  
Lily Goujon-Reinach in the year it was painted. In the  
years before the First World War, Lily and her husband  
Pierre Goujon had put together one of the most impor-  
tant collections of modern art in France. Pierre Goujon  
died young – an infantry officer, he was killed in action in  
August 1914. At the time of his death the couple owned ten  
works by Vallotton, most of them funded by Lily's father,  
Joseph Reinach.<sup>4</sup> Lily went on to acquire five additional  
paintings by Vallotton after her husband's death. The col-  
lection consisted of three hundred paintings, including  
works by van Gogh, Monet, Manet, Degas, Corot, Rem-  
brandt and of course, Vallotton.



## Carl Larsson

### *Sven*

CARL LARSSON  
(Stockholm 1853 - 1919 Falun)

*Sven*, 1917

Watercolour and pencil heightened with white on paper, 45.7 x 29 cm  
Inscribed, dated and signed upper right  
*Till vännen / Dr. V. Malmström / med tack fr. / C.L. / 1917* [To dear / Dr. V. Malmström / with thanks fr.(om) / C.L. / 1917]; inscribed with the name of the sitter lower centre *SVEN (med stämjernet)*

#### PROVENANCE:

Dr. Valdemar Malmström, Falun  
(presented by the artist to Malmström)  
Thence by descent

#### EXHIBITED:

*Minnesutställning. Carl Larsson*,  
Stockholm, Liljevalchs Konsthall,  
6 March-5 April 1920, no. 338  
*Carl Larsson. Vänner & ovänner*,  
Stockholm, Nationalmuseum,  
13 June-3 November 2013  
(ex-catalogue)

#### LITERATURE:

Ulwa Neergaard, *Carl Larsson. Signerat med pensel och penna*, catalogue raisonné,  
Stockholm 1999, II, p. 164, no. 1689<sup>1</sup>

Carl Larsson is probably the best-known Swedish artist of the late nineteenth century. His paintings are deeply characteristic of Swedish country life in the period. His large artistic output spans book illustration, printmaking, painting and drawing. He also completed a monumental fresco cycle for the entrance hall of the Nationalmuseum in Stockholm.

Larsson was born in Stockholm in 1853. At the age of only thirteen he was encouraged to enrol on a foundation course at the *principalskola* run by the Royal Swedish Academy of Art in Stockholm. He was accepted as a regular student in 1869, completing his studies in 1876. He divided his time between Paris and Sweden in the years 1877 to 1882. Commercial success and any degree of public recognition were denied him for much of his early career. In the spring of 1882, Larsson visited the village of Grez-sur-Loing in the Seine-et-Marne. Here a group of Scandinavian artists had settled and an international colony of artists was in the process of forming. This visit was to mark a turning point in Larsson's life and career. Inspired by the range of new artistic impulses available in Grez he wasted little time in jettisoning the academic approach to painting. Abandoning traditional painting in oil he turned to *open-air* painting. Watercolour was to be his preferred medium. His study of nature and engagement with the realist tendencies generated by modern *plein-air* painting in France helped him to rapid success: in 1883 he was awarded a medal at the Paris Salon. Public and institutional collectors were soon beating a path to his door. Many sales and commissions followed. In 1886 Larsson spent extensive periods in Paris and in Italy to study the art of monumental painting. In the same year he was invited by Pontus Fürstenberg, his patron, to visit Göteborg. He joined the newly established Artists' Association and took up a post as professor at the Göteborg art school.<sup>2</sup>

Carl Larsson and his wife Karin moved to the small village of Sundborn in 1901. Adolf Bergöö, Karin Larsson's father, had given the couple a house there which they renovated and furnished. Their aim was to unite art and 'real life' by making the house a work of art in itself. Larsson's wife, their seven children and the house itself – known as *Lilla Hyttnäs* (Little Cottage) – were to be recurrent motifs in his depictions of home life.<sup>3</sup>

Portraits of children were a major focus of interest to Larsson and they occupy a central position in his *œuvre*. After his own children had grown up he often had neighbours' children sit for him. He usually presented the finished portraits to the children's parents.<sup>4</sup> This watercolour is a portrait of Sven Malmström, the son of a local doctor. The portrait was a gift to Dr. Malmström thanking him for treating Larsson's daughter. The small blond boy, his large brown eyes firmly fixed on the viewer, is holding a wooden horse in his left hand and grasping a woodcarving knife in his right.

Larsson began to develop his own distinctive linear style in the mid 1890s. His practice was to outline each figure and object in black. In the present watercolour, executed in 1917, he has employed the same graphic technique. The child's clothing is depicted predominantly in rust-red and his cheeks and lips in deep pink, creating a contrast to the untouched white of the watercolour paper.

Till vännen  
Dr. V. Malmström  
med tack för

E. L.  
1917.



SVEN: (med stänjarnet)

## Vilhelm Hammershøi "Parti fra Veije, Bondelænge"

VILHELM HAMMERSHØI  
(1864 - Copenhagen - 1916)

"Parti fra Veije, Bondelænge" (Farmstead  
near Vejle), c.1883

Oil on canvas, 50.3 x 66.4 cm  
Verso on the canvas inscribed *Parti fra  
Vejle; Bondelænge malet af Vilh.  
Hammershøi*

### PROVENANCE:

Johannes Carl Bock (1867-1953), Denmark  
Copenhagen, Winkel & Magnussen,  
auction sale 380, 19-21 May 1953, lot 33  
Copenhagen, Winkel & Magnussen,  
auction sale 383, 26-30 October 1953,  
lot 76  
Daniel Kraemer, Copenhagen  
Copenhagen, Bruun Rasmussen, auction  
sale 517, 23 November 1988, lot 588  
Private collection, England

### EXHIBITED:

*Hammershøi painter of Silence*,  
Helsinki, Amos Anderson Art Museum,  
6 February-18 May 2015



Fig. 1 Vilhelm Hammershøi, *Self-Portrait*,  
1891, pastel on paper, 31.5 x 25 cm.  
Formerly with Daxer&Marschall

Rainer Maria Rilke commented on Hammershøi's work in 1905: [He] *is not one about whom one must speak quickly. His work is long and slow, and at whichever moment one apprehends it, it offers plentiful reasons to speak of what is important and essential in art.*

This early oil painting by Vilhelm Hammershøi is dateable to c.1883. It is from a small group of works depicting farmsteads in the village of Veije, a seaport on the Danish coast approximately 250 kilometres west of Copenhagen. The countryside of Vejle and its farmsteads provided Hammershøi, then only nineteen and at the start of his career, with a powerful source of inspiration. The year 1883 turned out to be an important year for Hammershøi. He had received a conventional education at the Royal Academy of Arts in Copenhagen. But in 1883 he entered the *Kunstnernes Frie Studieskoler* [free art school] founded on the initiative of a group of liberal secessionist students dissatisfied with traditional teaching methods at the Academy. At the school he was taught by the prominent Skagen painter Peder Severin Kroyer who had recently returned from Paris. The *Kunstnernes Frie Studieskoler* rejected academic teaching and focused instead on contemporary French methods such as drawing after life models and painting *en plein-air*.<sup>1</sup>

Rural subjects had been popular among Danish romantic painters since the 1850s. In this painting Hammershøi approaches a traditional subject in a very modern way. He dispenses with figures but indications of human preoccupations are however perceptible. The architecture of the farmsteads in their natural surroundings is the central motif but as in much of Hammershøi's work, the painting in fact focuses on human concerns. It is about the pain of exposure and the need for shelter, about solitude in an alien world.

The composition is almost abstract. Paint is applied with short, dry brushstrokes that diffuse the contours. The lack of clear outline in combination with the subtle gradation of colour contributes to the atmospheric effect.

This distinctive quality was to be Hammershøi's hallmark.

The painting does not appear in the standard literature on Hammershøi. And until very recently its provenance was unknown. Research carried out by Jesper Svenningsen, a specialist in the history of collecting in Denmark, has however identified its provenance.<sup>2</sup>

*Parti fra Veije* was at one time in the collection of Johannes Carl Bock (1867-1953), a noted Copenhagen art collector, pharmacologist and professor of medicine. The Bock Collection consisted of over three hundred mainly Danish artworks – paintings, drawings, lithographs and sculptures from the period 1880-1920. Bock owned no less than nine paintings, a pastel self-portrait (Fig. 1) and a drawing<sup>3</sup> by Hammershøi. He is known to have begun collecting around 1910.

In its formal arrangement, graphic effect and tonal subtlety the composition has a photographic quality. Photography is known to have had a major influence on contemporary painters. However Hammershøi's painterly skills opened up different opportunities. In his carefully composed compositions he could apply colour freely and omit all elements that might distract the viewer.



## Lesser Ury

### *View of the Schlachtensee near Berlin*

LESSER URY  
(Birnbaum 1861 - 1931 Berlin)

*View of the Schlachtensee near Berlin, 1913*

Oil on canvas, 70.9 x 100.4 cm  
Signed and dated lower left *L. Ury / 1913*

PROVENANCE:  
Carl Nicolai, Berlin  
(acc. to mark on the stretcher)  
Georg Schäfer private collection,  
Schweinfurt  
German private collection

EXHIBITED:  
*Berlin grüßt München. Die beiden Städte  
an der Isar und an der Spree in Gemälden,  
Handzeichnungen und Druckgraphik  
aus drei Jahrhunderten*, Berlin Museum,  
August-October 1972, no. 125

*Ury's landscapes are so distanced from content, so visually powerful and so appealing to the eye and the emotions that they hardly admit of discussion.* (Martin Buber,<sup>1</sup> writing in 1903)

This view of the Schlachtensee<sup>2</sup> is dominated by a large tree occupying a central position in the foreground of the image. The formal impact of the motif is striking but it is also subtly evocative in conveying light and atmospheric effects. The tree is set on a steep bank overlooking a lake. Its bent trunk leans sharply away from the viewer, leading the eye downwards. The trunk forms a diagonal that crosses the image from the lower to the upper edge. The outline of its crown is blurred and the foliage, with its dots and dabs of white and vivid yellow, is set in contrast to the dark, angular line of the trunk which marks a jagged break in the pictorial space. Hugging the near shore line is a rowing boat, seen directly below the tree. The densely vegetated far bank spreads a dark bluish-green and brown reflection on the surface of the water and its outline is silhouetted against the skyline. The sky, a stretch of brightish grey punctuated by patches of blue, is mirrored on the water in the foreground, leaving a gleaming ribbon of light close to the shore.

Ury was one of three leading Impressionists working in Berlin, the others being Max Liebermann and Lovis Corinth.<sup>3</sup> Today, his reputation rests on depictions of views of the city at night. These he executed in his studio on Nollendorfplatz. They conjure up the bright lights and excitement of the big city, the lamplight reflected on its busy, rain-swept streets, its fashionable life and its café scenes. However his repertoire was in fact far more extensive and complex than this and landscape motifs play a major role in his *oeuvre*. In this he was to prove receptive to contemporary symbolist tendencies.

The year of execution of the present landscape, 1913, marked a turning point in Ury's career. Earlier, he had had to fight for recognition, had experienced abrasive

reviews and little interest in his work had been shown. The breakthrough owed much to his persistence in exhibiting his work. However, a decisive factor was Corinth's nomination as president of the Berlin Secession replacing Ury's arch-adversary Max Liebermann. It was no longer possible for Liebermann to block Ury's work from appearing at the popular Secessionist exhibitions. The new platform would broaden awareness of Ury's work and help consolidate his standing.

In Ury's lifetime the term *Seelenlandschaft* was used to describe the emotional impact of his landscapes with their introverted, reflective and melancholic qualities. The term can certainly be applied to the present landscape. Ury sought out the quiet of the natural world and would select secluded spots and unspectacular motifs. These he depicted in a highly evocative range of colours. Elusive effects of light and changing weather conditions appealed to him as much as the diffuse effects of natural light at different times of the day. This provides an interesting parallel to his depictions of the city which at first glance appear so very different. He had a penchant for the transitional properties of light at sunrise and dusk. Contours and forms seem to soften and dissolve. His skilful handling of natural effects and the play of light and atmospheric effects<sup>4</sup> produces intense, powerful imagery, recalling Corot in his late landscapes. In the present landscape a gentle breeze lifts the foliage of the tree and the highlights on it flutter, veiling the crown with a delicate *sfumato*. The tonal transitions in the dark bluish-greens have a soft, dreamlike fluidity. Adolf Donath commented on this quality in 1921: *What is magical about Ury's landscapes is that we find landscape's inner voice in them.*<sup>5</sup>



## Sir Walter Richard Sickert *The Rose Shoe*

SIR WALTER RICHARD SICKERT  
(Munich 1860 - 1942 Bathampton)

*The Rose Shoe*, c.1904

Oil on canvas, 38 x 46 cm  
Signed lower left *Sickert*.

PROVENANCE:

J. W. Freshfield, England  
The Fine Art Society, London 1989  
R. Markarian  
The Fine Art Society, London  
Ivor Braka Ltd., London  
Private collection, England

EXHIBITED:

*The Art of Sickert*, London, Gordon Fraser  
Gallery, 1936, no. 10  
*Walter Richard Sickert. The Human Canvas*,  
Kendal, Abbot Hall Art Gallery, 2004, no. 14  
(cover of exhib. cat.)  
*Walter Sickert. The Camden Town Nudes*,  
London, The Courtauld Gallery, 2008, no. 1

LITERATURE:

Wendy Baron, 'The Process of Invention.  
Interrelated or Interdependent: Sickert's  
Drawings and Paintings of the Intimate  
Figure Subject', in *Walter Sickert.  
The Camden Town Nudes*, exhib. cat.,  
London, The Courtauld Gallery 2007, p. 28  
Wendy Baron, *Sickert. Paintings and Draw-  
ings*, New Haven and London 2006, no. 191



Fig. 1 Sir Walter Richard Sickert, *Nude on a Couch*, 1902-4, pencil on paper, 30.9 x 22.3 cm. Princeton University Art Gallery

The viewer's eye is immediately caught by the flamboyant ladies' shoe placed as a focal point in the lower centre of the composition, the pink of its lining punctuating the restrained tonality of the painting. Only at second glance does one notice the figure of a woman lying on the bed. The contours of her naked body seem to merge with the tumbled bedclothes. No clues as to identity or narrative content are given. The woman is lying on her stomach with her back to the viewer, and her head, which is supported by her right arm, is hanging over the edge of the bed. Suggestive of a night of excessive drinking, her awkward, somewhat unnatural sleeping position is slightly reminiscent of Edvard Munch's painting, *The Morning After*, executed in 1894-5, Nasjonalgalleriet in Oslo<sup>1</sup>.

By the early 1880s Sickert had made something of a reputation for himself as a leading member of London's artistic avant-garde. He enjoyed seeking his motifs in the dance and music halls of London. An intermezzo starting in 1899 took him to Paris, Venice and Dieppe, where he largely painted landscapes and townscapes. After recurring visits he finally returned to London in 1906.

Drawing on his experience of Parisian nightlife and the bustle of Dieppe, then a very vibrant town and magnet for avant-garde artists and intellectuals, he branched out in a fresh direction and began to focus on the subject of the female nude. His series of Camden Town nudes are raw, uncompromisingly realistic depictions of women sprawled out on simple iron bedsteads in the shabby Camden Town lodgings he rented as studios. For the following ten years, the female nude was to be Sickert's central theme and virtually his trademark as a painter.

*The Rose Shoe* is the first of Sickert's Camden Town nudes and one of his most important paintings. Two preliminary studies for the painting are *The Little Bed*, a pencil and black chalk drawing executed in 1902,<sup>1</sup> and *Nude on a Couch*, a pencil study executed in 1902-4<sup>2</sup>. Here, the bed stands in parallel to the picture plane. In front of it is a lightly-sketched shoe (Fig. 1). In *The Rose Shoe*, Sickert

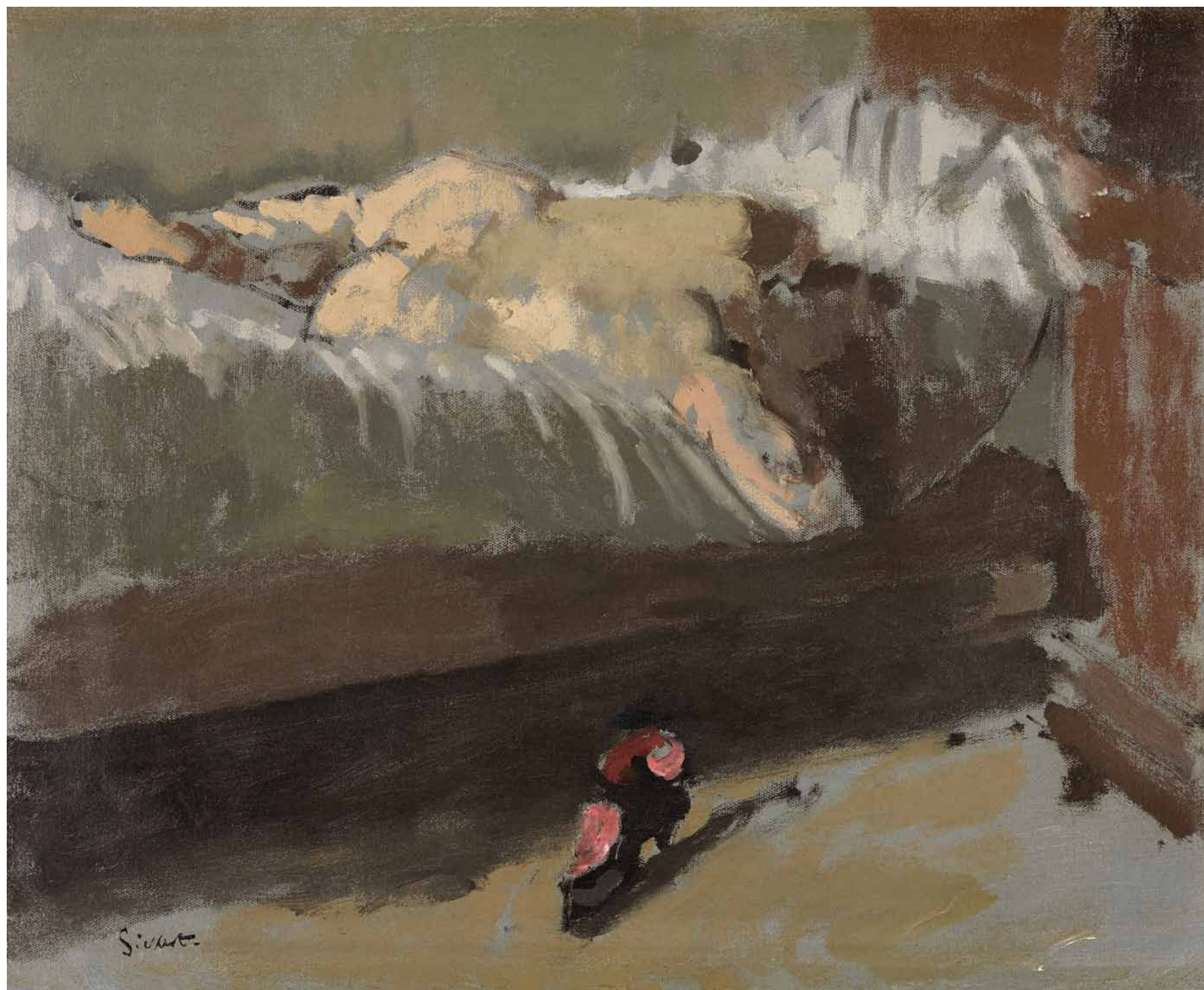
choose to set the bed at an angle to the picture plane, thereby creating depth and enlivening the composition.

Sickert allows the viewer to take a private, unobserved look at the sleeping woman. This voyeuristic moment, combined with darker associations, and the unanswered question about the relationship between the painter and his model – is she a stranger, his mistress or a prostitute? – creates the ambivalence that makes *The Rose Shoe* so compelling.

The rapid style of execution and masterly reduction of the palette to a few, finely orchestrated tonal values – the only colouristic accent is the pink of the shoe – are indicative of the direction which Sickert's work was to take in the years that followed.

Sickert's interest in figures at the fringes of society links him closely with Henri de Toulouse-Lautrec and Edgar Degas. Degas was a close friend of Sickert and had a significant influence on his art. Sickert was fascinated almost to the point of obsession by the activities of Jack the Ripper, the serial murderer of women from London's East End. In the autumn of 1888 the Whitechapel Murders had begun to hold the city spellbound. Sickert almost certainly followed reports of the crime closely. Later, he was also to exploit the 'Camden Town Murder' – the violent death of a young prostitute in September 1907 – as the subject for a series of paintings. His morbid interest in this type of subject matter is well documented and has sometimes implicated him in the Ripper crimes. Jack the Ripper and Sickert are said by some to have lived in the same building in Mornington Crescent.<sup>3</sup> One of the more far-fetched theories regarding Jack the Ripper's identity is that he was, in fact, Sickert.

Sickert, who was born in Munich but moved to England as a child, was an influential figure in the transitional period between Impressionism and Modernism. In Britain, he is regarded as the country's greatest painter between Turner and Bacon.



## *Two Self-Portraits* *by Ludwig Meidner (Bierutów 1884 - 1966 Darmstadt)*

Ludwig Meidner's extensive output of self-portraits is almost unmatched in twentieth-century art.<sup>1</sup> Throughout his artistic career he called himself into question, sought dialogue with his own mirror image and created a wealth of grandiose, harrowing and at times deeply disconcerting self-portraits. In these, as in his literary work, he repeatedly laid bare his soul in an intoxicating alternation of ecstatic experience, jubilation and sorrow.

Meidner's depictions of himself are a thread running through his entire *oeuvre*. The earliest of these display typical academic characteristics and echoes of *Jugendstil*. The year 1912 brought a stylistic change in his work. Like his *Apocalyptic Landscapes* – unstable, disjointed, lurching cityscapes strongly influenced by Jewish and Christian mysticism – Meidner's portraits and self-portraits are fragmented under the influence of Cubism and Futurism. Faces are distorted, heads deformed, hands crippled. Where colour is used, it is expressive and blazingly intense.

Not until the years around 1920 did Meidner's extraordinarily dynamic style gradually become more restrained. It was during that period that he produced the two self-portraits presented here, both of which were executed in Berlin.

The originality and dynamism of Meidner's art and poetry show him to have been an Expressionist of major importance. He produced a diverse and extensive *oeuvre*, not only as a painter, draughtsman and etcher, but also as a man of letters and a columnist.

After only two and a half years spent studying at the Art Academy in Breslau, Meidner moved to Berlin briefly in 1905. He spent the years 1906-7 in Paris, where he attended painting classes at two respected private art schools, the Académie Julian and the Atelier Cormo. But he soon abandoned formal training to spend hours on his own in the Louvre. His friendship with Amadeo Modigliani (1884-1920) dates from his stay in Paris.

From 1910 onwards, influenced by the works

of Robert Delaunay, Meidner combined Cubist and Futurist elements with his strongly Expressionist style. He became known in Berlin for his *Apocalyptic Landscapes*, which seem to foreshadow the horrors of the World Wars, as well as for his self-portraits and his portraits of fellow artists working in Berlin.

During the First World War, Meidner served as a military interpreter in a prisoner-of-war camp. From the 1920s onwards, religious themes played a determining role in his art. His previously dynamic Expressionist style became more restrained and his draughtsmanship, particularly in his works on paper, more intricate.

In 1935, to escape the increasing repression in Berlin, Meidner moved to Cologne to teach drawing at a Jewish school. In August 1939 he emigrated to England, where he and his family lived in straitened circumstances. It was only after he returned to Germany in 1953 that his work, which had fallen into oblivion after years of defamation, slowly regained recognition.



## Ludwig Meidner

### *Self-Portrait*

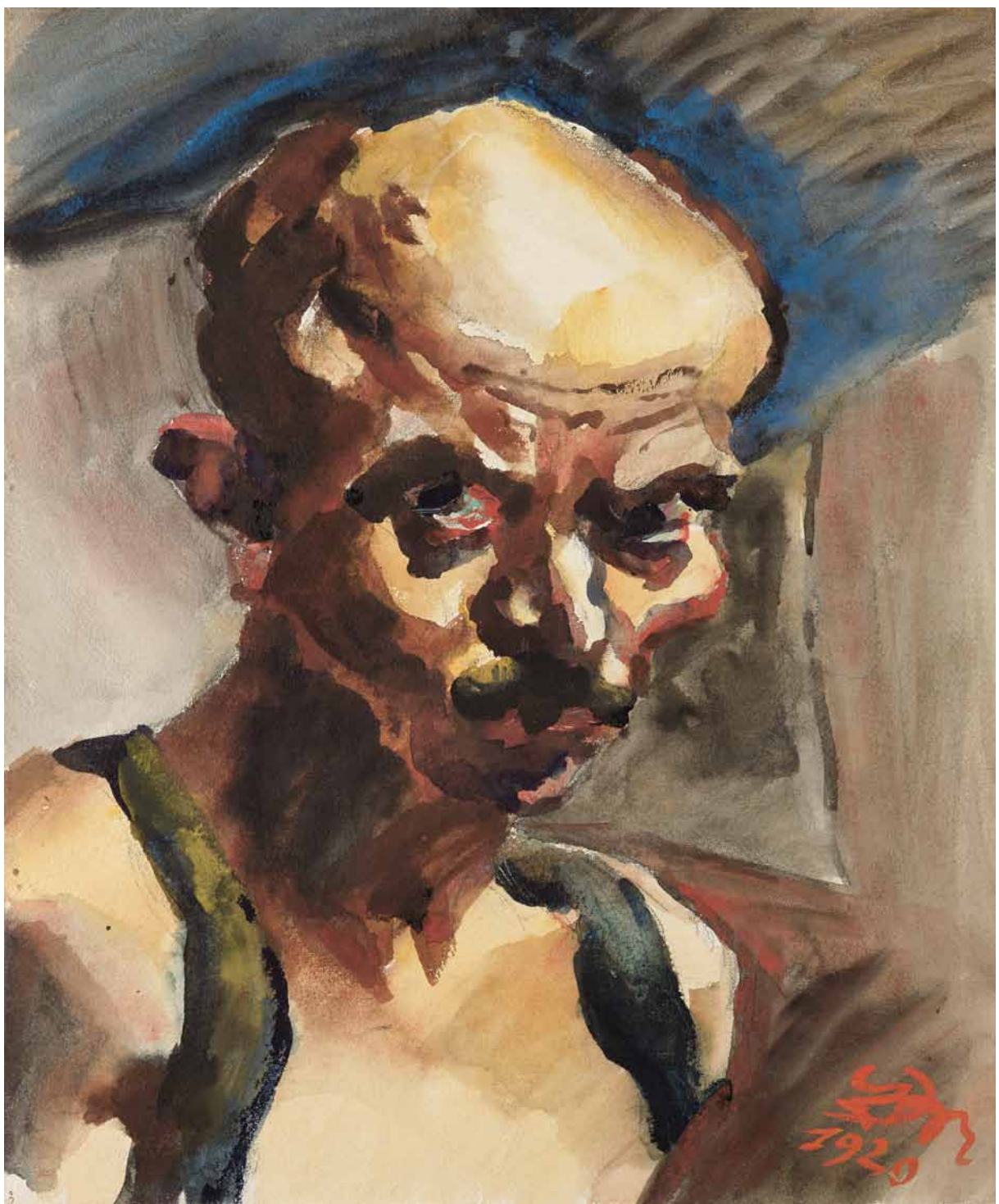
LUDWIG MEIDNER  
(Bierutów, formerly Bernstadt 1884 - 1966  
Darmstadt)

*Self-Portrait*, 1920

Bodycolour, watercolour and pencil on  
paper, 57.5 x 47.5 cm  
Monogrammed and dated lower right  
*LM/1920*

PROVENANCE:  
Helen Serger, Gallery La Boetie,  
New York (early 1970s)  
Benedict Silverman, New York  
Achim Moeller Ltd., London  
Richard Nagy, London  
Private collection, England

The powerful watercolour dating from 1920 – the medium is relatively rare in Meidner's *oeuvre* up to 1920 – depicts the painter, with shoulders and chest almost bare, set against a rapidly sketched, indeterminate background. A patch of blue accentuates the outline of the 'glacier-gleaming' bald head,<sup>1</sup> simultaneously suggesting a night sky. As in many other of his self-portraits, Meidner's face is visibly tense. With extreme concentration and pursed lips he stares penetratingly at his image in the mirror. Not only his stance and his facial expression but also his palette – which, apart from the flesh tones, is limited to a few clear colours – are significantly more subdued than in his earlier works. Unusually for a watercolour on paper, the paint is very densely applied. At the same time, the delicate preliminary sketch in pencil shows through in some areas, lending the portrait a vibrant depth. The strong chiaroscuro contrasts on the head and neck, together with the rich nuances of brown, are reminiscent of Rembrandt's portraits. The cool light, very probably that of the moon, suggests that Meidner has placed himself in front of the mirror during the 'blue hour' – when twilight gives way to dawn or dusk.



## Ludwig Meidner

### *Self-Portrait at Work*

LUDWIG MEIDNER  
(Bierutów, formerly Bernstadt 1884 - 1966  
Darmstadt)

*Self-Portrait at work*, 1921

Grease crayon on paper, 63.7 x 47.5 cm  
Monogrammed and dated lower left  
*LM 1921*, also dated lower right *I.III.1921*

PROVENANCE:  
Peter Hopf, Berlin<sup>1</sup>  
Private collection, England

EXHIBITED:  
*Tendenzen der Zwanziger Jahre.*  
*Die Novembergruppe*, 15. *Europäische*  
*Kunstaussstellung*, exhib. cat., Berlin,  
Kunstamt Wedding, Walther-Rathenau-  
Saal, Rathaus Wedding, Berlin 1977,  
no. 43, repr.

The second of the present two self-portraits by Ludwig Meidner, executed in grease crayon, dates from March 1921. It is a compelling example of Meidner's self-portraiture. With an intense, piercing gaze he scrutinizes his own reflection, a crayon gripped in his right hand. In terms of stance and expression, it has much in common with our watercolour but the use of grease crayon gives it an entirely different character. The dense, energetic swathes of parallel hatching, which are reminiscent of prints, appear in other Meidner drawings of the period.<sup>2</sup> Our self-portrait still displays the distortion and alienation characteristic of earlier works, expressed particularly in the striking contrast between Meidner's diminutive hand and his huge head. However, the density of the lines results in a more finely differentiated facial expression. His features are firmer, in contrast to the self-portraits of the years around 1912, in which lines seem to burst explosively away from one another. Meidner now relies on different, less dramatic means to come to terms with his troubled emotional life. And those means, while equally merciless, are more complex than in the years around 1912.







## Emil Nolde

### *Sunflower*

EMIL NOLDE  
(Nolde, near Tondern 1867 - 1956 Seebüll)

*Sunflower*, 1928

Oil on panel, 73 x 88.9 cm  
Signed lower left *Nolde* and inscribed on  
the verso *Nolde: Sonnenblume*

PROVENANCE:  
Salman Schocken, Berlin-Zehlendorf  
(after 1930)  
Gershon G. Schocken, Tel Aviv  
Shulamith Schocken, Tel Aviv  
London, Sotheby's, auction sale 6003,  
German and Austrian Art,  
7 February 2006, lot 4, \$ 1,870,000  
Private collection, England

LITERATURE:  
Noted as *Sonnenblume*, 1928 in  
the handlist Nolde began in 1930  
Martin Urban, *Emil Nolde, Werkverzeichnis  
der Gemälde 1915-1951*, Munich 1990, II,  
no. 1076, p. 384

The primary vehicle of expression in this powerful painting is colour. A single, large sunflower is starkly contrasted against a darkening sky of billowing thunderclouds. The gleaming yellow mass of the sunflower's petals suggests invulnerability in the face of the gathering storm. Nolde writes in his autobiography: *The radiant colours of the flowers and the purity of the colours, I loved them all. I loved the fate of flowers, first shooting up, blooming, shining, enchanting, then fading and wilting, and finally thrown into a ditch.*<sup>1</sup>

For Nolde, the flowers symbolized the perennial cycle of growth and decay. Viewed in this light, the present painting is both a depiction of nature and a poetic reflection on life.<sup>2</sup>

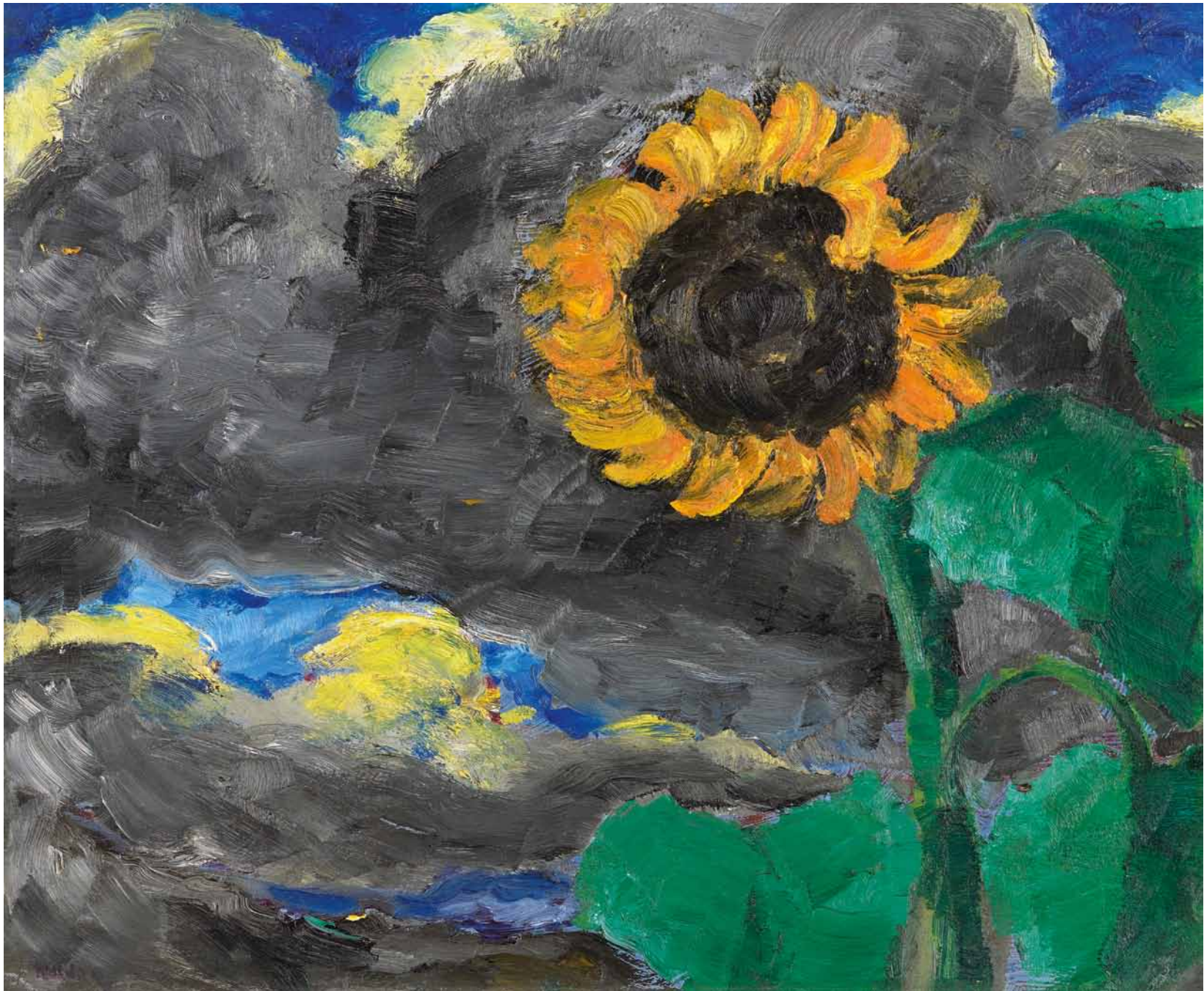
The two pre-eminent themes in Nolde's *oeuvre* are flowers and landscapes. He was deeply interested in the effects of changing light and weather conditions, and the shifting nuances of the natural world. Like his flower pieces, his landscapes also have symbolic character. Sky and clouds are metaphors for the power of nature and the view that man is engaged in a continual battle with the elements. The solitary, unprotected sunflower stands isolated but defiant – symbolically countering the perceived harshness of nature.

Nolde's paintings of flowers and gardens reflect his deep affinity to the natural world. He spent many years living in low-lying marshlands in the German province of North Schleswig which borders on Denmark. He produced his first flower pieces on the island of Alsen in the years 1906-08. He had moved to the island with his wife Ada in 1903 to live in a fisherman's cottage. Here, he drew inspiration from the island's rugged landscapes and the vivid colours to be observed in its gardens. He began to experiment with floral motifs and would discover his central vehicle of artistic expression in colour.<sup>3</sup>

The couple moved to a farmhouse named 'Utenwarf' on the marshy west coast on their return from the German South Seas in 1916. The house was set in an overgrown, flower-filled garden. Nolde set to work

producing chalk drawings and watercolours of the profusion of flowers surrounding the house and would continue to study and sketch them all his life. In 1926 the couple moved to Seebüll, where Nolde worked in a studio and garden he had designed himself. It was here that the present painting was executed in 1928.<sup>4</sup>

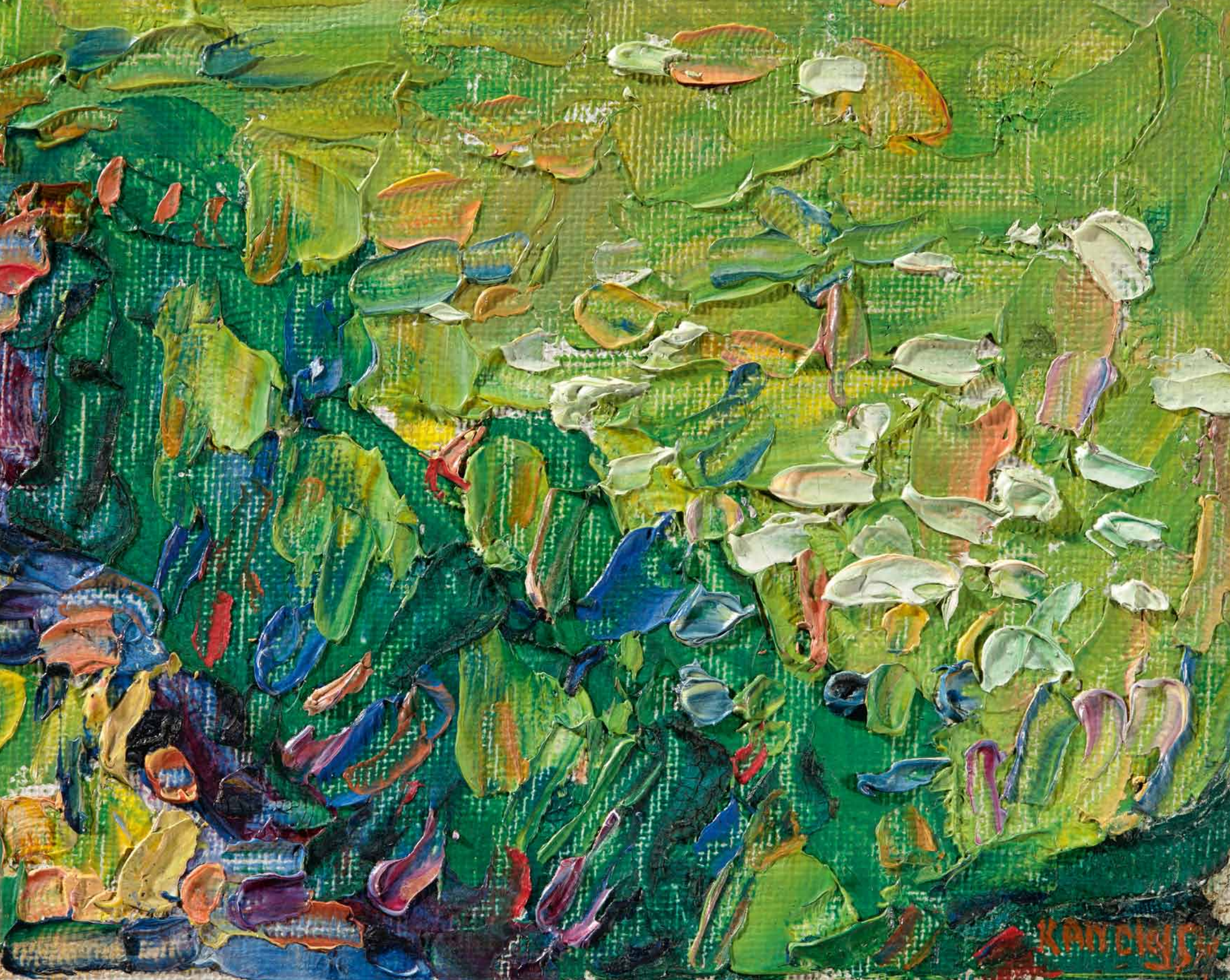
Nolde's choice of the sunflower as a key motif is not accidental. He was strongly influenced by the work of van Gogh, particularly by his 'Sunflower' series. The Berlin gallerist Paul Cassirer staged a van Gogh retrospective in 1928, but previous to this Nolde had had ample opportunities to view work by van Gogh at exhibitions in Munich and Berlin.<sup>5</sup> Nolde's sunflower paintings powerfully echo van Gogh's bold, virtuoso use of colour. Nolde develops the motif and the symbolic values of colour still further. The subject is radically simplified and set against a background of dramatic storm clouds. This heightens the expressive impact and underlines the content of the image – the perceived struggle with nature – found in many of Nolde's later paintings. The present painting represents an important step in the development of this idea. It is a remarkably emotional painting with unmistakable symbolic significance – an outstanding example of his work in the genre.



*Two Important Early Works*  
*by Wassily Kandinsky (Moscow 1866 - 1944 Neuilly-sur-Seine)*

*Planegg I* (c.1901) and *Portofino seen from Rapallo* (c.1906) were executed at a time when Kandinsky's career was centred on Munich. His work at the turn of the twentieth century focused chiefly on landscapes. It also marked a resurgence of his interest in Russian folk art, combining its motifs and formal vocabulary with features of Art Nouveau and Symbolism. He studied briefly at the Munich Academy under Franz von Stuck and some of his work reflects Stuck's influence. In 1901, the year in which *Planegg I* was painted, Kandinsky co-founded the avant-garde artists' association known as 'Phalanx'. Monet and the Neo-Impressionist Signac exhibited with 'Phalanx' and their handling of colour was to have an important impact on Kandinsky's painting.

Both paintings belong to a group of landscapes executed in the years 1901 to 1908 which reflect the influence of van Gogh and the Post-Impressionists.<sup>1</sup> Some were painted in the countryside near Munich, others on Kandinsky's travels with Gabriele Münter in the years 1903-4 and during their extended stay in Sèvres in 1906-7. The short brushstrokes and bright dots and dabs of colour owe much to divisionism. However Kandinsky's palette is brighter and its impact intenser.



WASSILY KANDINSKY  
(Moscow 1866 - 1944 Neuilly-sur-Seine)

*Planegg I – Landscape near Munich, c.1901*

Oil on canvas, laid down on cardboard,  
23.5 x 32.8 cm  
Signed lower right *KANDINSKY*  
Inscribed on the verso *Planegg b. München /  
Kandinsky / No. 74*

PROVENANCE:

Private auction in the studio of Adolf  
Erbslöh in support of the Neue Künstler-  
vereinigung München' on 15 March 1911,  
Munich<sup>1</sup>  
Dr. Fröhner, Munich (acquired for 50 gold  
marks at the sale above)  
Galerie Aktuaryus, Zurich  
Galerie Anne Abels, Cologne  
Galerie Jan Dik, Munich (1966 or 1968)  
Georg Schäfer private collection,  
Schweinfurt  
German private collection

EXHIBITED:

*Van Gogh und die Moderne*, Essen, Museum  
Folkwang, August-November 1990;  
Amsterdam, Rijksmuseum Vincent van  
Gogh, November 1990-February 1991,  
Freren 1990, no. 169a, repr. p. 383  
*Der frühe Kandinsky. 1900-1910*, Berlin,  
Brücke Museum, September-November  
1994; Kunsthalle Tübingen, December  
1994-February 1995, Munich 1994,  
no. 5, repr.  
*Wassily Kandinsky, Tra Monaco e Mosca.  
1896-1921*, Rome, Museo Centrale del  
Risorgimento, October 2000-February  
2001, Rome 2000, p. 59, repr.  
*Künstler sehen Bayern. Bayern lässt  
staunen. Gemälde und Zeichnungen aus  
der Sammlung des Museums Georg Schäfer*,  
Schweinfurt, Museum Georg Schäfer,  
May-October 2013, Schweinfurt 2013,  
p. 110, no. 41, repr. p. 111

## Wassily Kandinsky *Planegg I – Landscape near Munich*

The village of Planegg lies in the countryside west of Munich and in the early years of the twentieth century represented something of a popular outing for city residents. Kandinsky's Planegg depicts a simple rural scene. It is strikingly devoid of detail such as figures and buildings, and depicts a farm track cutting through high meadows towards the edge of a forest. In the far distance mountain peaks appear to merge with banks of sunlit cloud. The palette is bright and the landscape is suffused with the glare of summer light. Paint is applied in staccato, near-rectangular touches and in some areas, with a palette knife. Kandinsky's use of colour is not descriptive but infused with intuitive energy. The painting surpasses realistic depiction of external appearances and Kandinsky's impressions take it to an introspective intellectual level.<sup>3</sup>

Commenting on his early studies made before the motif, Kandinsky noted: *When I painted studies I let myself go. Thinking little of houses and trees, I applied coloured bands and spots to the canvas, making them sing out as loudly as I could.*<sup>4</sup>

LITERATURE:

Will Grohmann, *Wassily Kandinsky, 1866-1944. Leben und Werk*. Cologne 1958, p. 343, no. 74, not repr. ('74' is the number Kandinsky gave the work in his catalogue of small painted sketches)  
Hans K. Roethel and Jean Benjamin, *Kandinsky. Werkverzeichnis der Ölgemälde 1900-1944*, Munich 1982, I, p. 65, no. 20, repr.  
*Kandinsky: Wege zur Abstraktion. Malerei 1908 -1921*, H. Fischer, S. Rainbird and B. Kaufmann (eds.), exhib. cat., London, Tate Modern, June-October 2006; Basel, Kunstmuseum, October 2006-February 2007, Basel and Ostfildern 2006, p. 22, repr.



## Wassily Kandinsky

### *Portofino seen from Rapallo*

WASSILY KANDINSKY  
(Moscow 1866 - 1944 Neuilly-sur-Seine)

*Portofino seen from Rapallo*, c.1906

Oil on canvas, laid down on cardboard,  
23.5 x 32 cm

Inscribed by Gabriele Münter on the verso  
*Kandinsky / Rapallo 1906 Portofino von  
Rapallo*

#### PROVENANCE:

Gabriele Münter, Murnau  
Galerie Franz Resch, Gauting, 1961  
Georg Schäfer private collection,  
Schweinfurt  
German private collection

#### EXHIBITED:

*Kandinsky und Gabriele Münter. Werke  
aus fünf Jahrzehnten*, Munich, Städtische  
Galerie im Lenbachhaus, February-March  
1957, Munich 1957, no. 41 (not repr.)  
*Der frühe Kandinsky. 1900-1910*, Berlin,  
Brücke Museum, Tübingen, Kunsthalle,  
Munich 1994, no. 18, repr.  
*Wassily Kandinsky, Tra Monaco e Mosca.  
1896-1921*, Rome, Museo Centrale del  
Risorgimento al Vittoriano, October  
2000-February 2001, Rome 2000, p. 70,

#### LITERATURE:

Hans K. Roethel and Jean Benjamin,  
*Kandinsky. Werkverzeichnis der Ölgemälde  
1900-1944*, Munich 1982, I, p. 167, no. 158, repr.  
Natascha Niemeyer-Wasserer, *Wassily  
Kandinsky und die Malerei des russischen  
Symbolismus in den formativen Jahren  
1896-1907. Eine vergleichende Studie*, PhD  
Diss., LMU Munich 2006, p. 259, fig. 73:  
<[https://edoc.ub.uni-muenchen.de/7973/1/  
Niemeyer-Wasserer\\_Natascha.pdf](https://edoc.ub.uni-muenchen.de/7973/1/Niemeyer-Wasserer_Natascha.pdf)>,  
(accessed 11.01.16)

Massimo Brignardi, *Kandinskij in Italia:  
tra ricordo e visione, alla ricerca di una  
"nuova qualità" del colore*, Annali Online di  
Ferrara, Lettere, I-II (2011), pp. 401-4, fig.  
17, p. 413: <[http://annali.unife.it/lettere/ar-  
ticle/viewFile/261/210](http://annali.unife.it/lettere/article/viewFile/261/210)>, (accessed 11.01.16)

Kandinsky first met Gabriele Münter, eleven years his junior, when she began taking classes at an avant-garde painting school attached to the artists' association named 'Phalanx' in 1902. Kandinsky had co-founded the association in Munich in 1901. In 1904 Kandinsky and Münter set off on an extensive tour of Europe, visiting Holland, Italy and Tunisia. They were in Rapallo between December 1905 and April 1906 and would later travel on to Sèvres near Paris, where they spent almost a year.

This present painting was executed in Rapallo on the Ligurian coast. The art historian Vivian Endicott Barnett, writing in 1995, notes: *Kandinsky painted views from the house they had rented on Via Montebello [...] and a large number of views of the bay. Pastel colours dominate in his Italian landscapes, and his use of paint is noticeably freer [...]. The brilliance of Tunisian and Italian light was to cause a gradual lightening of his palette.*<sup>1</sup> By 1906 he had already mastered the technique of juxtaposing tiny dots and dabs of paint. He placed them in delicate tonal gradation or in expressive contrast to one another (Fig. 1).<sup>2</sup>



Fig. 1 Wassily Kandinsky, *Bay of Rapallo*, 1906, oil on card, 23.9 x 33 cm, Munich, Städtische Galerie im Lenbachhaus (inv. GSM 20)

This painting is a very fine example of the *plein-air* paintings Kandinsky produced in this technique. It was the landscape studies of the years 1905-6, which, like the present painting, were the forerunners of the 'singing landscapes' produced in Murnau. Here, the castles and hilltop towers of his landscapes were replaced with stabs of paint or, as he saw them, musical notes and chords that would 'sing' together. This marked the beginning of his journey into abstraction and the elimination of all representational content.









## PEDER BALKE



- 1 Thekla was Balke's youngest child. She was born in 1858. She married Alexander Lange (1857-1905) in Buenos Aires in 1889. She returned to Christiania on the death of her husband.
- 2 Cited after *Paintings by Peder Balke*, exhib. cat., London, National Gallery and Tromsø, Northern Norway Art Museum, London 2014, p. 14.
- 3 Marit Ingeborg Lange in P. Kvaerne and M. Malman-ger (eds.), *Un peintre norvégien au Louvre. Peder Balke (1804-1887) et son temps*, Oslo, Instituttet for sammen-lignende kulturforskning, 2006, p. 40f.
- 4 See Lange in op. cit., 2006, p. 51f and Dieter Buchhart and Anne-Brigitte Fonsmark (eds.), *Peder Balke. Ein Pionier der Moderne*, exhib. cat., Krems, Kunsthalle Krems and Copenhagen, Ordstrupgaard, Heidelberg 2008, pp. 28-45.
- 5 In Dresden, Balke came under the influence of Friedrich and Dahl. Dahl was a fellow countryman and shared lodgings with Friedrich. Balke was drawn to Friedrich's handling of nature and this was to have a lasting influ-ence on his work. See Knut Ljøgdø, 'In Quest of the Sublime: Peder Balke and the Romantic Discovery of the North', in *Paintings by Peder Balke*, op. cit., 2014, p. 52.
- 6 The first solo exhibition of Balke's work in Britain was staged by the National Gallery in London and ran from 14 November 2014 to 15 April 2015.
- 7 See Marit Ingeborg Lange, 'Peder Balke: Vision and Revolution', in *Paintings by Peder Balke*, op. cit. 2014, pp. 6-41.

## PAUL BAUM



- 1 Harry Graf Kessler, *Über den Kunstwert des Neo-Im-pressionismus, Eine Erwiderung*. Berlin, 1903, p. 12. See Simone Wiechers, 'Paul Baum – Von Weimar nach St. Anna ter Muiden', in *Hinaus in die Natur! Barbi-zon, die Weimarer Malerschule und der Aufbruch zum Impressionismus*, exhib. cat. Klassik Stiftung Weimar, 2010, p. 277.
- 2 Writing in 1952, Hans Vogel noted: 'He places and groups all the old elements of landscape in such a way that lightness and weight, nearness and distance, the vegetative and the crystalline are rearranged in a new

order created by the artist... While his motifs are all clearly figurative, his approach to composition already foreshadows abstract art.' See Wolfram Hitzeroth, *Paul Baum (1859-1932). Ein Leben als Landschaftsmaler*, Marburg 1988, p. 5.

- 3 Harald Busch, 'Über Paul Baum', in *Deutsche Kunst und Dekoration*, LVII, 1933, pp. 264 ff.
- 4 Hitzeroth, op. cit., pp. 49, 392 and 405.

## HEINRICH BÜRKELE

- 1 See Hans-Peter Bühler and Albrecht Krücl, *Heinrich Bürkel. Mit Werkverzeichnis der Gemälde*, Munich 1989.
- 2 See Bühler, op. cit., p. 290 and 293.



## ALEXANDRE CALAME

- 1 Valentina Anker, *Alexandre Calame, vie et oeuvre: cata-logue raisonné de l'oeuvre peint*, Fribourg 1987, p. 436, no. 663, repr.
- 2 See Alberto de Andrés, *Alpine Views. Alexandre Calame and the Swiss Landscape*, exhib. cat., Williamstown, Massachusetts, Sterling and Francine Clark Art Insti-tute, New Haven and London 2006, p. 28.
- 3 An exhibition of works from the private collection of Asbjørn Lunde was staged at the National Gallery in London in 2011. It featured a large group of paintings by Calame shown in juxtaposition to works by major Northern European painters. The exhibition convinc-ingly demonstrated Calame's signal importance in early 19th-century European landscape painting. See *Forests, Rocks, Torrents; Norwegian and Swiss Landscape Paint-ings from the Lunde Collection*, exhib. cat., London, Na-tional Gallery, 2011.



# JOHAN CHRISTIAN CLAUSEN DAHL



- 1 See Marie Lødrup Bang, *Johan Christian Dahl 1788-1857: Life and Works*, II, Oslo 1987, no. 226. Dahl produced two signed and dated versions of this view in 1820 (Bang 225 and 226), one of which bears an inscription identifying the painting as a view from *Piedemonte* [sic]. This version was to remain in Dahl's possession. Bang believes that Reitzel confused the two versions in his description, since he gave the painting the same provenance and exhibition history as the present version ('Copenhagen, 1826, no. 39?').
- 2 Bang, op. cit., II, 1987, pp. 103-4.
- 3 Johan Christian Dahl, *View of Vesuvius from Villa Quisisana*, oil on canvas, 1820, Nationalmuseum, Stockholm (inv. NM 7287), formerly with Daxer & Marschall, Munich.
- 4 Nasjonalmuseet for kunst, arkitektur og design, Oslo (inv. 766, acquired 1903); Bang, op. cit., II, no. 225, repr.
- 5 The close friendship between Dahl and Friedrich is described in *Dahl und Friedrich. Romantische Landschaften*, exhib. cat., Staatlichen Kunstsammlungen Dresden 2015.
- 6 Johann Wolfgang von Goethe, *Italianische Reise*, 1786-8.
- 7 Bang, op. cit., I, 1987, pp. 49-63.

# HONORÉ DAUMIER



- 1 Maison I-33, dated c.1850.
- 2 Maison no. I-171.
- 3 A further variant thought to have been executed somewhat later is based on these two versions. Its style is smoother (Maison no. I-206, 1866-8) than that of the present painting, with its rapid, somewhat cursory execution. In the variant, the distant rider is no higher up than Sancho Panza, but his gaunt silhouette – a feature Daumier liked to bestow on him – still contrasts sharply with a view of a light-filled mountain valley. Two horizontal-format versions of the motif (Maison I-207 and Maison II-47) derive from this later variant.

# GUSTAVE DORÉ



- 1 A comprehensive exhibition of Doré's work was staged at the Musée d'Orsay in 2014. The exhibition later travelled to the National Gallery of Canada in Ottawa. The catalogue of the exhibition provides in-depth information on Doré's life and work. See *Gustave Doré (1832-1883): Master of Imagination*, exhib. cat., Paris, Musée d'Orsay and Ottawa, National Gallery of Canada, New York 2014.
- 2 See Eric Zafran, 'Doré in America', in exhib. cat., 2014, op. cit., pp. 260-71.
- 3 Eric Zafran, *Fantasy and Faith. The Art of Gustave Doré*, New York 2007, p. 121.
- 4 We are grateful to the Munich-based entomologist Hans Mühle for his assistance in classifying the butterflies and moths. They are, from left to right and from top to bottom: an Old World swallowtail (*Papilio machaon*, Linnaeus, 1758); two common blue (classification not possible); a large white (*Pieris brassicae*, Linnaeus, 1758); a European Peacock (*Inachis io*, Linnaeus, 1758); two Silver-washed Fritillary (*Argynnis paphia*, Linnaeus, 1758). The butterfly at the extreme right may be a small white (*Pieris rapae*, Linnaeus, 1758) but the classification is uncertain. Below is a Red Admiral (*Vanessa atalanta*, Linnaeus, 1758) and just under it to the right, a Jersey Tiger (*Euplagia quadripunctaria*, Poda, 1761).
- 5 Frank Henry Norton, *Paul Gustave Doré*, New York 1883, p. 118.
- 6 *Mark Twain's 1872 English Journals*, in *Mark Twain's Letters 1872-1873*, V, pp. 614-21. The American writer Mark Twain visited the Doré Gallery on a trip to London in 1872. His diary entries record the visit. Whether he saw the present painting or the third, horizontal-format version of 1867 (whereabouts currently unknown) cannot be established with any degree of certainty. Records show that both paintings were occasionally shown together at the Doré Gallery. Twain would not have seen the second version since this had been shipped to the United States in 1867.
- 7 Details of the Boston painting's provenance are as follows: Galerie De Vries, 1867-9; sold to the Boston collector Richard Baker, 1871; loaned by Baker to the Museum of Fine Arts in Boston, 1871; gifted by Baker to the Museum, 24 January 1873. See Eric Zafran, 'Doré in America', in exhib. cat., 2014, op. cit., pp. 264-5.

- 1 Gustave Doré, *La Prairie*, 1867, oil on canvas, 127 x 224 cm, signed and dated in red. The work was listed under lot 40 in the catalogue of the Vente Doré held in Paris in 1885. See Henri Leblanc, *Catalogue de l'œuvre complet de Gustave Doré*, Paris 1931, p. 537.

#### THÉODORE GÉRICAUT



- 1 Jean-Baptiste H. Savigny and Alexandre Corréard, *Der Schiffbruch der Fregatte Medusa*, Berlin 2005; see also Lorenz Eitner, *Géricault's Raft of the Medusa*, London 1972.
- 2 This *Etude de jeune homme mort* is particularly closely related to a study of the same subject now in the collection of the Musée des Beaux-Arts in Rouen. Both studies are from the same group of drawings. See *Étude du père tenant son fils mort sur ses genoux*, pencil and black chalk on grey-blue paper. Rouen, Musée des Beaux-Arts, inv. AG.1905.4.1.
- 3 Gregor Wedekind, *Géricault, Images of Life and Death*, exhib. cat., Frankfurt, Schirn Kunsthalle 2013-4 and Ghent, Museum voor Schone Kunsten, 2014.

#### JAKOB PHILIPP HACKERT



- 1 Cited in 'Fragmente über Jakob Philipp Hackert als Mensch und als Künstler', published in *Morgenblatt für gebildete Stände*, 25 August 1807, p. 810. The scientific rigour of Hackert's botanical studies is documented in his short treatise on landscape painting. He devised his own system for distinguishing different varieties of tree, dividing them into three categories. The treatise is reproduced in *Lehrreiche Nähe. Goethe und Hackert. Bestandsverzeichnis der Gemälde und Graphik Jakob Philipp Hackerts in den Sammlungen des Goethe-Nationalmuseums Weimar, Briefwechsel zwischen Goethe und Hackert, Kunsttheoretische Aufzeichnungen aus Hackerts Nachlass*, Norbert Miller and Claudia Nordhoff (eds.), Munich and Vienna 1997.
- 2 A letter from Hackert's friend, Hofrat Johann Friedrich Reiffenstein (1719-93) to the wealthy Dutchman Johan Meerman (1753-1815) provides insights

into Hackert's journey to Umbria and the Marches. Goethe mentions the journey in his biographical comments on Hackert. The Reiffenstein letter also describes Hackert's three-month stay in Albano. See C. Nordhoff (ed. and commentary), *Jakob Philipp Hackert. Briefe (1761-1806)*, Göttingen 2012, p. 292. The drawings of Lake Nemi and Ariccia are now in a private collection; see C. Nordhoff and H. Reimer, *Jakob Philipp Hackert 1737-1807. Verzeichnis seiner Werke*, Berlin 1994, II, nos. 701 and 702.

- 3 Jakob Philipp Hackert, *A Pine near Genzano*, black chalk, heightened with white, on light brown paper, 54.2 x 40.1 cm, inscribed *J. Philipp Hackert f. 1769 in Genzano*. Private collection; formerly with Le Claire Kunst, Hamburg (2013); unpublished.
- 4 Jakob Philipp Hackert, *Pines in the Park of the Villa Doria Pamphili in Rome*, pen, brush in brown over pencil, 38 x 30.5 cm, inscribed: *dans la Villa Pamphili à Rome Ph. Hackert*. Private collection; formerly with Galleria Apolloni, Rome (1999); unpublished.
- 5 Hackert in a letter dated 10 May 1803; now in the Goethe- und Schiller-Archiv in Weimar. See Nordhoff, op. cit., 2012, p. 194.

#### VILHELM HAMMERSHØI

- 1 *Vilhelm Hammershøi*, exhib. cat., Hamburg, Hamburger Kunsthalle, 22 March-29 June 2003, pp. 9-27.
- 2 Svenningsen's research was based on the elucidation of labels and inscriptions on the stretcher.
- 3 Bock was the owner of nos. 38, 104, 114, 277 and 362 in Bramsen's catalogue raisonné of Hammershøi's work. Bock also owned a smaller painting by Hammershøi which, like the present painting, is not included in Bramsen's catalogue raisonné. It depicts a field and part of the farmstead shown in the present painting. Svenningsen points out that in his catalogue raisonné Bramsen omitted several works that were in the possession of Ida Hammershøi, the artist's widow. It is, however, more than likely that he was aware of their existence.



#### STUDIO OF REMBRANDT VAN RIJN



- 1 Offered with a note reading: 'This picture is mentioned in a letter from Sir William Cook to his father-in-law, Mr. Thorough Gordon, dated 27 March 1700, as being by Rembrandt'.
- 2 Accompanied by photocopies of certificates from Dr. Binder (1930), Leo van Puyvelde (1950), Dr. Ludwig Baldass (1952) and Professor Joseph Pijoan (1952).
- 3 Purchased from the Vogel-Brunner Gallery on 2 July 1952 for 48,000 Swiss Francs, as 'attributed to Rembrandt'.
- 4 According to information supplied by the previous owner, Gottfried Wirz declined an after-sale offer.
- 5 Josua Bruyn et al., *A Corpus of Rembrandt Paintings: 1625-1631*, The Hague 1982, I, pp. 640-4, no. C36, copy 1, figs. 3 and 4.

#### WASSILY KANDINSKY (INTRO)

- 1 In Kandinsky's hand-written *Hauskataloge* – the handlists of his own works – he distinguishes between 'pictures' [*Bilder*], 'small oil studies' [*kleine Ölstudien*], 'coloured drawings' [*farbige Zeichnungen*] and 'decorative sketches' [*dekorative Skizzen*]. See Will Grohmann, *Wassily Kandinsky, 1866-1944. Leben und Werk*, Cologne 1958, p. 329ff.

#### WASSILY KANDINSKY (PLANEGG I)



- 1 Gabriele Münter made a sketch of the works sold by Kandinsky at the auction. See Hans K. Roethel and Jean Benjamin, *Kandinsky. Werkverzeichnis der Ölgemälde 1900-1944*, Munich 1982, I, p. 21.
- 2 In Kandinsky's hand-written *Hauskataloge* – the handlists of his own works – he distinguishes between 'pictures' [*Bilder*], 'small oil studies' [*kleine Ölstudien*], 'coloured drawings' [*farbige Zeichnungen*] and 'decorative sketches' [*dekorative Skizzen*]. See Will Grohmann, *Wassily Kandinsky, 1866-1944. Leben und Werk*, Cologne 1958, p. 329ff.
- 3 For a discussion of Kandinsky's early landscapes, see also Rosel Gollek, *Wassily Kandinsky. Frühe Landschaften*, Munich 1978; *Der frühe Kandinsky. 1900-1910*, Berlin, Brücke Museum, September-November 1994; Tübingen, Kunsthalle, December 1994-February 1995,

Munich 1994; Hai-Young Song, *Wassily Kandinsky. Von den frühen Landschaften zur Komposition (1901-1911)*, Regensburg 1995; Reinhard Zimmermann, 'Kandinsky. Der Weg zur Abstraktion', in *Kandinsky. Malerei 1908-1921*, Basel 2006, p. 22f.

- 4 Hans Konrad Roethel and Jelena Hahl-Koch (eds.), *Wassily Kandinsky 1866-1944. Die gesammelte Schriften*, Bern 1980, p. 36.

#### WASSILY KANDINSKY (RAPALLO)

- 1 Vivian Endicott Barnett, 'Ausgedehnte Reisen. 1904-1906', in Helmut Friedel and Marion Ackermann (eds.), *Das bunte Leben. Die Geschichte der Sammlung von Wassily Kandinskys Werken im Lenbachhaus*, Munich 1995, p. 127.
- 2 See *Der frühe Kandinsky. 1900-1910*, Magdalena Moeller and Vivian Endicott Barnett (eds.), exhib. cat., Berlin, Brücke-Museum, September-November 1994; Tübingen, Kunsthalle, December 1994-February 1995, Munich 1994, nos. 16-20.



#### CARL LARSSON

- 1 Neergaard erroneously identifies the sitter as Sven Nordlund.
- 1 For details of Larsson's biography, see Johann Georg Prinz Hohenzollern (ed.), *Carl Larsson: Ein schwedisches Märchen*, exhib. cat., Munich, Kunsthalle der Hypo-Kulturstiftung, Munich 2005, pp. 38-59.
- 1 See *Larsson*, 2005, op. cit., p. 138 and p. 140. In 1899 Larsson published an album of colour reproductions after watercolours depicting his own home. The album is titled *Ett Hem* (A Home). It gave the Swedish public visual insights into Larsson's home and family life. The illustrations project the ideals of a comfortable atmosphere and a happy family.
- 1 Carl Larsson, *Matts Larsson*, 1911, watercolour on paper, 64 x 46 cm, signed and with a personal dedication, Stockholm, Nationalmuseum, inv. NMB 2514. The portrait was published in a volume of plates after portraits of children by Larsson. The book was titled *Andras barn* (Other People's Children) and appeared in 1913.



## WILHELM LEIBL



- 1 One contemporary artist fond of Leibl's work is the photographer Wolfgang Tillmans: Wolfgang Tillmans, *Wilhelm Leibl (1844-1900)*, exhibition Gallery Between Bridges, London 2008.
- 2 See Hans Werner Kress, 'Tobias Weiß (1840-1929), Ein Leben zwischen Kunst und Handwerk', in Geschichtsverein Fürth (ed.), *Fürther Geschichtsblätter*, 3/2012, y. 62, pp. 59-78.
- 3 See Marianne von Manstein, *Wilhelm Leibl: Die Zeichnungen*, Petersberg 2010, p. 222f.



Fig. 1 Anthony van Dyck, *Portrait of the Sculptor Georg Petel*, 1627-8, oil on canvas, 73 x 57 cm, Munich, Alte Pinakothek (inv. 406)

## LUDWIG MEIDNER (INTRO)

- 1 See Gerda Breuer, *Ludwig Meidner. Zeichner, Maler, Literat 1884-1966*, exhib. cat., Darmstadt, Mathildenhöhe, 15 September-1 December 1991, Stuttgart 1991; Thomas Grochowiak, *Ludwig Meidner*, Recklinghausen 1966



## LUDWIG MEIDNER

- 1 Compare Ludwig Meidner, *Portrait of the Pianist Walter Kaempfer*, 1920, grease crayon, Abraham Horodisch collection.



## LUDWIG MEIDNER

- 1 L. Meidner in an essay published in 1920 titled *Vision des Apokalyptischen Sommers*: 'The window stood wide open and the stars rained down like rockets on my glacier-gleaming bald patch'.

## EMIL NOLDE

- 1 Stiftung Seebüll Ada und Emil Nolde (ed.), *Emil Nolde, Mein Leben*, Cologne 1979, p. 148.
- 2 Peter Vergo, 'Flowers and Gardens', in *Emil Nolde*, exhib. cat., London, Whitechapel Art Gallery, 8 December 1995-25 February 1996, p. 118.
- 3 Martin Urban, *Emil Nolde. Blumen und Tiere*, 3rd revised and extended edition, Cologne 1980, p. 7.
- 4 Manfred Reuther, 'Grüße von unserem jungen Garten. Emil Noldes Gärten und seine Blumenbilder', in Manfred Reuther (ed.), *Emil Nolde, mein Garten voller Blumen, my garden full of flowers*, Cologne 2014, pp. 17-37.
- 5 Nolde, op. cit., Cologne 1979, p. 135.



## LUIGI NONO

- 1 Translated, this reads: *The sky grey-green / (rainy / Sunday) / (warmer) / the chimney / lighter and / colder than the wall / (the whole wall far deeper)*. The inscription on the verso by Mario Nono reads: 'Luigi Nono "The window of the hermitage". I declare that this "study" was painted by my father, Luigi Nono. [...] Nono. 6 December 1940.'
- 2 *The signature 'Nono' is that of the artist's son, Mario Nono (1890-1975)*. He was an engineer by profession. See Enzo Restagno, Nono, Turin 1987, p. 5.
- 3 Records show that Nono visited Asolo in 1907, 1909 and 1911-13. See Pavanello, *La pittura nel Veneto* op. cit., p. 777. In a letter to his wife Rina, dated 26 October 1911, Nono states that he has accommodation in the St. Anna Convent in Asolo and is planning to return to Venice on 11 November. He planned a further visit to Asolo in the following year. See Serafini op. cit., I, p. 58.
- 4 The first drawing is a vertical-format pencil drawing (Serafini 616) depicting the entire facade and the leafless tree. Further studies and drawings relating to the facade of St. Anna were to follow: *Study for '1 November'*: colour annotations relating to the window and the crack in the wall (Serafini 617). *Study for '1 November'*: colour annotations relating to the chimney (Serafini 620).
- 5 *1 November*, 1912, oil on canvas, 122.5 x 75 cm (Serafini 631). Private collection, Sacile. Serafini, op. cit., I, plate XCVI; II, repr. p. 194. Later versions of the painting also exist:



- 1 November, 1915, oil on canvas, 85 x 44.5 cm (Serafini 700). Private collection, Bologna. See Serafini op. cit., II, repr. p. 218. - 1 November, undated, oil on canvas, 23 x 13.6 cm (Serafini 720). Private collection, Belluno. See Serafini op. cit., II, repr. p. 225.

6 See Serafini op. cit., I, p. 58 and II, p. 194.

7 See Serafini op. cit., I, p. 58.

8 See Jan Andreas May, *La Biennale di Venezia. Continuità und Wandel in der venezianischen Ausstellungspolitik 1895-1948*, Berlin 2009, p. 34.

9 See Giuseppe Pavanetto (ed.), *La pittura nel Veneto: l'Ottocento*, II, Milan 2002, pp. 776-9.

10 See Giuseppe Pavanetto et al., 'La pittura dell'Ottocento a Venezia e nel Veneto', in *La pittura in Italia. L'Ottocento*, I, Milan 1991, p. 189.

#### PIETRO ANTONIO ROTARI



1 Opinions concerning works of art are given by the staff of the Rijksmuseum to the best of their knowledge. Such opinions remain the intellectual property of the museum, and may be made public or repeated only with written authorization from the Rijksmuseum. Opinions will be offered at the request of bona fide owners of works of art or their legal representative. The Rijksmuseum and individual members of its staff take no responsibility whatsoever for any inaccuracies or omissions in their statements, nor for any consequent losses to third parties nor for any claims that may arise.'

2 Charles Le Brun's *Conférence [...] sur l'expression générale et particulière des passions* is specifically directed to painters. The first edition – with illustrations by Le Brun – appeared in 1696 and the work ran to several editions. One of these was an edition published in Verona in 1751 – very shortly before the date of execution of the present painting.

3 For biographical details, see Gregor J. M. Weber, *Pietro Graf Rotari in Dresden. Ein italienischer Maler am Hof König Augusts III. Bestandskatalog anlässlich der Ausstellung im Semperbau*, exhib. cat., Dresden, Gemäldegalerie Alte Meister, Emsdetten/Dresden 1999, pp. 7-15.

4 G. K. Nagler, *Neues allgemeines Künstler-Lexicon*, XIII, Munich 1843, p. 463.

5 Oil on canvas, 45 x 55 cm, St. Petersburg, Peterhof Pal-

ace, east wall, repr. in Marco Polazzo, *Pietro Rotari: pittore veronese del Settecento* (1707-1762), Negrar 1990, p. 126, no. 232.

6 Weber, op. cit., p. 7.

#### AUGUST WILHELM FERDINAND SCHIRMER

1 Not to be confused with the Düsseldorf landscape painter Johann Wilhelm Schirmer (1807-63).

2 See *August Wilhelm Ferdinand Schirmer (1802-1866). Ein Berliner Landschaftsmaler aus dem Umkreis Karl Friedrich Schinkels*, exhib. cat., Potsdam, Römische Bäder, Berlin 1996.

3 These two oil sketches are:

- *Landscape with the Flight into Egypt*, 1829, oil on canvas, laid down on board, inscribed, dated and monogrammed lower left *Narni 1829 W.S.*, Hanover, Niedersächsisches Landesmuseum, inv. PNM 523, repr. in Schirmer, op. cit., 1996, no. 2.9, p. 82.

- *Landscape*, 1829, oil on paper, 26 x 35 cm, formerly in the Fritz von Farenheid collection, Beynühren, East Prussia; see *Schirmer*, op. cit., noted under no. 4.5, p. 128. The Hanover oil sketch has, until now, been regarded as the only painting known to have been executed by Schirmer on his first visit to Italy. One of the three sketches was probably exhibited at the Academy exhibition in Berlin in 1830; see Helmut Börsch-Supan, *Die Kataloge der Berliner Akademie-Ausstellungen 1786-1850*, Berlin 1971, II, 1830, no. 629.

4 August Wilhelm Ferdinand Schirmer, *Landscape with Monte Soratte, 'viewed between Narni and Otricoli'*, 1831, oil on canvas, 112 x 141 cm, monogrammed and dated lower left; see *Schirmer*, op. cit., 1996, no. 4.5, p. 128 and p. 131, repr.



#### LEOPOLD SCHLÖSSER

1 See Atanazy Raczyński, 'Düsseldorf und das Rheinland' in id., *Geschichte der neueren deutschen Kunst*, I, (trans. into German Friedrich Heinrich von der Hagen), Berlin 1836, p. 117 and p. 254.

2 See Friederike Sack, *Carl Blechens Landschaften – Untersuchungen zur theoretischen und technischen Werkgenese*, Diss., LMU, Munich 2007, p. 181 ff.



- 3 See Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, XXX, Leipzig 1936, p. 115.
- 4 Rosa von Schulenberg (ed.), *Carl Blechen. Vom Licht gezeichnet. Das Amalfi-Skizzenbuch aus der Kunstsammlung der Akademie der Künste*, Berlin, exhib. cat., Hamburger Kunsthalle; Berlin, Nationalgalerie, Alte Staatliche Museen zu Berlin; Rome, Casa di Goethe, Berlin 2009, pp. 37-9.
- 5 See Jacob Höggerath (ed.), *Rheinische Provincial-Blätter für alle Stände*, III, Cologne 1835, p. 197, no. 111. For details of two further works by Schlösser see Höggerath, loc. cit.: *Gebirgslandschaft mit Wölfel* (1843), Graf von Bismarck von Bohlen, Berlin. *Landschaft, See mit Fichtengehölz umgeben* (1835).
- 6 See Ernst Dietrich Baron von Mirbach, *Prinz Friedrich von Preußen: ein Wegbereiter der Romantik am Rhein*, Cologne 2006.

#### SIR WALTER RICHARD SICKERT



- 1 Pencil and black chalk, 15.7 x 2.82 cm, private collection; Baron 190.
- 2 Pencil, 30.9 x 22.3 cm, Princeton University Art Gallery; Baron 191.1.
- 3 Sickert produced a group of paintings that, in their titles at least, reference the Whitechapel Murders and the Camden killing. Two examples are: *Jack the Ripper's Bedroom*, 1906-7, oil on canvas. Manchester City Gallery; Baron 247.2. *The Camden Town Murder*, 1907-8, oil on canvas. Private collection; Baron 344.

#### TELEMACO SIGNORINI (INTRO)

- 1 The most notable artists of this movement besides Telemaco Signorini were Giuseppe Abbati, Cristiano Banti, Odoardo Borrani, Vincenzo Cabianca, Adriano Cecioni, Vito D'Ancona, Serafino De Tivoli, Giovanni Fattori, Raffaello Sernesi and Silvestro Lega.
- 2 Letter from Signorini sent to the President of the Accademia di Belle Arti di Firenze, 1892; Alba del Soldato, 'Cronaca Biografica e Storica', in Piero Dini (ed.), *Telemaco Signorini*, exhib. cat., Montecatini Terme 1987, p. 54.

- 3 [...] Son giovani artisti ad alcuni dei quali si avrebbe torto negando un forte ingegno, ma che si son messi in testa di riformar l'arte, partendosi dal principio che l'effetto è tutto. [...] Che l'effetto ci debba essere, chi lo nega? ma che l'effetto debba uccidere il disegno, fin la forma, questo è troppo. Giuseppe Rigutini (alias Luigi), 'Ciarle Fiorentine', *Gazzetta del Popolo*, 3 November 1862, reproduced in *Telemaco Signorini*, Zibaldone, Florence 2008, s.p.

#### TELEMACO SIGNORINI (VILLA PRESSO FIRENZE)

- 1 The most notable artists of this movement besides Telemaco Signorini were Giuseppe Abbati, Cristiano Banti, Odoardo Borrani, Vincenzo Cabianca, Adriano Cecioni, Vito D'Ancona, Serafino De Tivoli, Giovanni Fattori, Raffaello Sernesi and Silvestro Lega.
- 2 *Al mio ritorno in Firenze, ebbi i miei primi lavori rigettati dalla nostra Promotrice per eccessiva violenza di chiaroscuro e fui attaccato dai giornali come macchiajolo*. Letter from Signorini sent to the President of the Accademia di Belle Arti di Firenze, 1892; Alba del Soldato, 'Cronaca Biografica e Storica', in Piero Dini (ed.), *Telemaco Signorini*, exhib. cat., Montecatini Terme 1987, p. 54.
- 3 *Già da qualche tempo si parla fra gli artisti di una nuovo scuola che si è formata, e che è stata chiamata dei Macchiaioli. [...] Son giovani artisti ad alcuni dei quali si avrebbe torto negando un forte ingegno, ma che si son messi in testa di riformar l'arte, partendosi dal principio che l'effetto è tutto. [...] Che l'effetto ci debba essere, chi lo nega? ma che l'effetto debba uccidere il disegno, fin la forma, questo è troppo*. Giuseppe Rigutini (alias Luigi), 'Ciarle Fiorentine', *Gazzetta del Popolo*, 3 November 1862, reproduced in *Telemaco Signorini*, Zibaldone, Florence 2008, s.p.
- 4 Signorini and the Macchiaioli had a strong interest in scientific discoveries, optical devices and photography, which shows in their approaches to representing reality. See Monica Maffioli, Silvio Balloni and Nadia Marchioni (eds.), *I Macchiaioli e la fotografia*, exhib. cat., Florence: Fratelli Alinari Fondazione per la Storia della Fotografia, 2008.
- 5 Gaetano Bianchini (1807-1866) worked for patrons in



Italy, Russia and the United Kingdom. For more information see *Dagli splendori di corte al lusso borghese – L'Opificio delle Pietre Dure nell'Italia unita*, exhib. cat., ed. by Annamaria Giusti, Florence 2011.

#### TELEMACO SIGNORINI (CASTIGLIONCELLO)



- 1 See Piero Dini and Francesca Dini, *Diego Martelli, l'amico dei Macchiaioli e degli Impressionisti*, exhib. cat., Castiglione Cellio, Galleria comunale d'arte contemporanea - Castello Pasquini, 1996.

#### HANS THOMA



- 1 Robert Schwarzenbach-Zeuner was a Zurich-based silk merchant and art patron. He owned the fifth version of Arnold Böcklin's *Villa by the Sea*. Urs Widmer, 'Schwarzenbach' in *Neue Deutsche Biographie*, 24/2010, pp. 15-16: <<http://www.deutsche-biographie.de/pnd129517666.html>>, (accessed 18.01.2016).
- 2 Probably Renée Schwarzenbach-Zeuner (née Wille, 1883-1959) who was married to Robert Schwarzenbach-Zeuner's second son Alfred (1876-1940). A writer, journalist and photographer, she was the daughter of General Ulrich Wille (1848-1925), Commander-in-Chief of the Swiss Army in the First World War. Thoma's biographer Henry Thode lists a second Thoma painting in Renée Schwarzenbach-Zeuner's possession (1909); see Thode, *Thoma, des Meisters Gemälde*, Stuttgart 1909, p. 413, *Frühlingsmärchen*.
- 3 Hans Thoma, *Stiller Bach – Quiet Waters*, 1890, oil on canvas, 88 x 102 cm. See Thode, op. cit., 1909, repr. p. 324 and p. 515, no. XXXVII.
- 4 See Bruno Bushardt, *Hans Thoma, 1839-1924*, exhib. cat., Schweinfurt, Sammlung Georg Schäfer, 1989-90, pp. 9-11; Thode, op. cit., 1909; Gustav Keyssner, *Thoma*, Stuttgart and Berlin 1922.

#### WILHELM TRÜBNER

- 1 See Gerhard Schober, *Frühe Villen und Landhäuser am Starnberger See. Zur Erinnerung an eine Kulturlandschaft*, Waakirchen-Schaftlach 1998, p. 53.
- 2 Klaus Rohrandt, 'Wilhelm Trübner und die künstlerische Avantgarde seiner Zeit', in Jörn Bahns (ed.), *Wilhelm Trübner 1851-1917*, exhib. cat., Heidelberg, Kurpfälzisches Museum der Stadt Heidelberg and Munich, Kunsthalle der Hypo-Kulturstiftung, Heidelberg 1995, p. 48.
- 3 The various versions and variations display three different motifs. See Rohrandt 1974, op. cit., p. 594.  
- *View across Lake Starnberg*: the raised rose bed is depicted at the right. The present landscape and a further version in the Hamburger Kunsthalle (G 749, inv. 2359) are in similar style.  
- *View across Lake Starnberg* the rose bed is depicted at the left;  
- *Three Beeches on Lake Starnberg*: with a view over the path near the shore, with the rose bed.
- 4 Josef August Beringer (ed.), *Trübner. Des Meisters Gemälde in 450 Abbildungen*, Stuttgart and Berlin 1917, p. XXX.
- 5 See Rohrandt 1995, op. cit., p. 49.
- 6 See Rohrandt 1974, op. cit., pp. 21-41.



#### LOUIS TUAILLON

- 1 See J. Meier-Graefe, *Hans von Marées, sein Leben und Werk*, II, Munich and Leipzig 1909-10, no. 1000.
- 2 *Frühjahrsausstellung der Akademie der Künste*, Berlin 1919, no. 318. See Gert-Dieter Ulferts, *Louis Tuaillon (1862-1919). Berliner Bildhauerei zwischen Tradition und Moderne*, Berlin 1993, p. 151.
- 3 Ulferts lists four known statuettes with a height of 84.5 cm. See Ulferts, op. cit., p. 155.
- 4 Eduard Arnhold (1849-1925), one of Germany's leading art patrons during the German Reich and the Weimar Republic, founded and endowed the Villa Massimo, the German Academy in Rome. Together with Tuaillon and the architect Maximilian Zürcher he oversaw the building's construction and the design of its gardens.
- 5 Louis Tuaillon, *An Amazon on Horseback*, bronze, Metropolitan Museum, New York (inv. 10.74), see



<<http://www.metmuseum.org/collection/the-collection-online/search/191334>> (accessed 19.01.2016); Louis Tuaillon, *An Amazon on Horseback*, bronze, height 84.5 cm, signed L. Tuaillon on the rear of the plinth, foundry mark Guss v. H. Noack Berlin, Kunsthalle Bremen (inv. 114-1904/18); see Ulferts, op. cit.

- 6 Louis Tuaillon, *An Amazon on Horseback*, bronze, height 84.5 cm, marked on the plinth in front of the horse's left hind hoof *L.TVAILLON*, Neue Pinakothek, Munich (inv. L. 1414); Louis Tuaillon, *An Amazon on Horseback*, bronze, height 84.5 cm, Schloss Cecilienhof, Potsdam; Louis Tuaillon, *An Amazon on Horseback*, bronze, height 84.5 cm, marked on the left of the plinth *L.TUAILLON*, foundry stamp *Martin Plitzing Berlin Hofbildgießer*, Stichting Huis Doorn, Doorn (stolen in 2000, see <<http://www.huisdoorn.nl>> ([accessed 19.01.2016])).
- 7 In 1842 August Kiss (1802-65) completed the statue of an Amazon that now stands in front of the Altes Museum in Berlin. Kiss's work is a highly expressive representation of an Amazon fighting off a panther with a lance. See Fabian Selle, *Die Skulpturengruppe "Amazone" vor dem Alten Museum in Berlin von August Kiss 1837-1842*, Saarbrücken 2008.

#### LESSER URY



- 1 Martin Buber, 'Lesser Ury', in idem (ed.), *Jüdische Künstler*, Berlin 1903, pp. 37-68, here p. 50.
- 2 The Lesser Ury experts Sibylle Groß, Hermann A. Schlögl, Regine Buxtorf and Konrad Kaiser have identified the subject as the Schlachtensee. Earlier scholars considered the painting to be a view of the Grunewaldsee.
- 3 Lesser Ury experienced considerable hardship in his youth. The family came from the province of Posen, then in Prussia. He broke off a tradesman's apprenticeship to train as a painter. He studied in Düsseldorf, Brussels and Paris. He travelled widely to hone his artistic skills and was in Belgium, France, Italy and Switzerland. He moved into a studio-home on Nollendorfplatz in Berlin in 1901. He was to live and work here for the rest of his life. Initially, critics rejected his work and it was slow to achieve recognition. He enjoyed the support of Adolph Menzel, the writer Adolph Donath and the patronage

of Carl Schapira, a leading collector. He exhibited regularly but did not participate at the Secessionist exhibitions in Berlin until 1915. He was given honorary membership of the Berlin Secession in 1921 to mark his sixtieth birthday. He is reputed to have 'consistently pursued his own course, unaffected and undeterred by contemporary fashion, a true example to his fellow artists.' He died on 18 October 1931 and is buried in the Jewish cemetery in Berlin-Weissensee. His estate sale was managed by the Berlin auction house Paul Cassirer. (For a chronology, see Hermann A. Schlögl and Karl Schwarz, *Lesser Ury. Zauber des Lichts*, Berlin 1995, pp. 108-9; and Hermann A. Schlögl, 'Der lange Weg zur künstlerischen Anerkennung', in Hermann A. Schlögl and Matthias Winzen, *Lesser Ury und das Licht*, exhib. cat., Baden-Baden, Museum für Kunst und Technik des 19. Jahrhunderts, 5 April-31 August 2014, pp. 33-52).

- 4 Ralf Melcher, 'Lesser Ury. Die Leichtigkeit der Atmosphäre', in Schlögl and Winzen, op. cit., 2014, pp. 181-8. See also Schlögl and Schwarz, op. cit., 1995, p. 35.
- 5 Adolph Donath, *Lesser Ury*, Berlin 1921, p. 31.

#### FÉLIX EDOUARD VALLOTTON

- 1 Letter dated 17 August 1923: *I have made thirteen canvases from the notes I took in the Maine-et-Loire and I believe this to be quite a good group*. Ducrey, 2005, op. cit., p. 801. Only one other letter to Vallotton's brother and a postcard to Jacques Rodrigues-Henriques provide information on his stay in Champtoceaux.
- 2 In the Middle Ages, Champtoceaux, or Châteaueaux, was one of the most important fortresses in France, Anjou's bulwark against the Duchy of Brittany, England's ally. In the War of the Breton Succession John V, Duke of Brittany (Jean le Vaillant, 1339-99) was held prisoner in Champtoceaux. Freed by the English troops, he ordered the destruction of the fortress.
- 3 See *Félix Vallotton - Le feu sous la glace*, exhib. cat., Paris, Galeries nationales du Grand Palais, 2 October 2013-20 January 2014, Paris 2013, p. 47.
- 4 Ducrey, 2005, op. cit., p. 218 and note 25. Pierre Goujon (1875-1914) was a lawyer and politician. Renoir painted his portrait in 1885. Goujon married Lily (Julie) Rein-



his portrait in 1885. Goujon married Lily (Julie) Reinach (1885-1971) in 1905. Lily was the daughter of Joseph Reinach (1856-1921), a journalist, politician, lawyer and champion of Alfred Dreyfus.

#### ARTUR VOLKMANN - HANS VON MARÉES



- 1 Volkmann designed the monument to Hans von Marées. It was commissioned by his friend Konrad Fiedler in 1910.
- 2 Hans von Marées, *Sketch for Volkmann's Amazon*, 1886, red chalk on white paper, 43 x 57.5 cm, MG II, no. 978. Hans von Marées, *Study of a Horse for the same Relief*, 1886, red chalk on white paper, 58 x 43 cm, MG II, no. 980.
- 3 Artur Volkmann, inv. ZV 1734.
- 4 Volkmann later designed a greatly modified version of the subject as part of a project for a monumental fountain. The project was never completed. A relief titled *Man with a Bull* was to be the pendant. See *Deutsche Kunst und Dekoration*, 17 (1905-6), p. 94.
- 5 Cited in Niethammer, 2006, op. cit., p. 281.
- 6 Winckelmann was aware of the existence of traces of polychromy on antique sculpture but he described the painting of marble as a barbaric custom. His followers continued to defend this view for many years by dismissing polychromed antique sculpture either as a primitive early form or attributing it to Etruscan art and treating it as an exceptional case.
- 7 See Kerstin Schwede, 'Polychromie als Herausforderung. Ästhetische Debatten zur Farbigkeit von Skulpturen', in Gilbert Heß, Elena Agazzi and Elisabeth Décultot (eds.), *Klassizistisch-romantische Kunst(t)räume. Imaginationen im Europa des 19. Jahrhunderts und ihr Beitrag zur kulturellen Identitätsfindung, I: European Philhellenism / Der europäische Philhellenismus*, Berlin and New York 2009, pp. 61-84.

#### FERDINAND GEORG WALDMÜLLER (INTRO)

- 1 Waldmüller's complete critical writings are published in Rupert Feuchtmüller, *Ferdinand Georg Waldmüller 1793-1865, Leben - Schriften - Werke*, Vienna and Munich 1996, pp. 329-413; Arthur Roessler and Gustav

Pisko, Ferdinand Georg Waldmüller. Sein Leben, sein Werk und seine Schriften, Vienna 1907, I.

- 2 *Facing the Modern: The Portrait in Vienna 1900*, Gemma Blackshaw (ed.), exhib. cat., London, The National Gallery, October 2013-January 2014, London 2013.
- 3 Sabine Grabner, Ferdinand Georg Waldmüller - Künstler und Rebell', in Agnes Husslein-Arco and Sabine Grabner (eds.), *Ferdinand Georg Waldmüller*, exhib. cat., Paris, Musée du Louvre, February-May 2009 and Vienna, Österreichische Galerie Belvedere, June-October 2009, p. 13.

#### FERDINAND GEORG WALDMÜLLER

- 1 Extensive Literature:  
Ludwig Hevesi, 'Wiener Brief', in *Kunstchronik. Wochenzeitschrift für Kunst und Kunstgewerbe*, XVII, no. 21, Leipzig 1905/06, p. 326  
Arthur Roessler and Gustav Pisko, *Ferdinand Georg Waldmüller. Sein Leben, sein Werk und seine Schriften*, Vienna 1907, II, fig. 10  
Paul Wiegler, 'Therese Krones' in *Velhagen & Klasing's Monatshefte, Berlin*, 42/1927-8, II, pp. 472ff., repr. p. 564  
Bruno Grimschitz, *Ferdinand Georg Waldmüller*, Salzburg 1957, p. 287, no. 131  
Maria Buchsbaum, *Ferdinand Georg Waldmüller 1793-1865*, Salzburg 1976, p. 41, fig. 33  
Gisela Müller, *Ferdinand Georg Waldmüller: ein Beitrag zum Frauenbildnis im Biedermeier*, St. Augustin 1985, pp. 156ff.  
Gerbert Frodl, *Wiener Malerei der Biedermeierzeit*, Rosenheim 1987, p. 262 f., repr. p. 59  
*Ein Blumenstrauß für Waldmüller. Stilleben Ferdinand Georg Waldmüllers und seiner Zeit*, Österreichische Galerie Belvedere, Vienna 1993, p. 28f., repr. p. 29  
Rupert Feuchtmüller, *Ferdinand Georg Waldmüller 1793-1865, Leben - Schriften - Werke*, Vienna and Munich 1996, p. 431, no. 139, repr.  
Agnes Husslein-Arco and Sabine Grabner (eds.), *Ferdinand Georg Waldmüller*, Paris, February-May 2009 and Vienna, June-October 2009, p. 71.
- 2 Udo Felbinger, 'Die Imagination des Betrachters ist berechneter Teil des Bildes. Waldmüller als Porträtmaler', in Agnes Husslein-Arco and Sabine Grabner



(eds.), *Ferdinand Georg Waldmüller 1793-1865*, Paris, February-May 2009 and Vienna, June-October 2009, p. 76f.

- 3 Felbinger in op. cit, Paris and Vienna 2009, p. 71f.
- 4 Waldmüller produced several paintings in which he combined figures and objects more characteristic of a still life. Props like the goldfish bowl in the present painting appear in other paintings (see Feuchtmüller no. 244). See also *Ein Blumenstrauß für Waldmüller. Stilleben Ferdinand Georg Waldmüllers und seiner Zeit*, Österreichische Galerie Belvedere, Vienna 1993.
- 5 Id. in op. cit, Paris and Vienna 2009, loc. cit.
- 6 Rupert Feuchtmüller, *Ferdinand Georg Waldmüller 1793-1865, Leben – Schriften – Werke*, Vienna and Munich 1996, p. 47. Waldmüller noted in 1847 – looking back on the commission to paint the Vienna Burgtheater actress Maria Henrietta Stierle (1755-1830), the mother of Hauptmann Stierle-Holzmeister – [...] *But – this is how he [Hauptmann Stierle-Holzmeister] addressed me: 'Paint her [my mother] for me exactly as she is.' I then tried to carry out the commission exactly as he had requested, depicting nature with the utmost fidelity – and I succeeded! Suddenly the blindfold fell away. The only true path, the eternal, inexhaustible spring of art: contemplation, perception and comprehension of nature had revealed itself to me, what had rung out in my soul for so long had awoken in my consciousness [...]*. Cited after Arthur Roessler and Gustav Pisko, *Ferdinand Georg Waldmüller. Sein Leben, sein Werk und seine Schriften*, Vienna 1907, I, preface to the 2nd edition of Waldmüller's writings (first pub. 1847), p. 8. The portrait was executed in 1819-20 and ranks as an outstanding example of Biedermeier painting. However it can of course also be seen as marking a formative stage in the development of his later portraiture.

#### FERDINAND GEORG WALDMÜLLER

- 1 Theodor von Frimmel, 'Waldmüllerstudien', in *Blätter für Gemäldekunde*, 5/1904, pp. 73ff, repr. p. 75. Frimmel quotes Gierster as stating that he had owned the painting for sixty years.
- 2 The biologist Martin Braun is based in Sweden. One focus of Braun's work has been the statistical documentation of facial features with a view to identifying people from the past, among them Mozart. See Martin Braun, 'Das letzte Porträt von Wolfgang Amadeus Mozart: Ein biometrisch-statistischer Vergleich', in Rainer Michaelis, *Das Mozartporträt in der Berliner Gemäldegalerie*, Berlin 2006, pp. 19-22. With the aid of a specially devised quantitative analysis of facial features, Braun used binary logic to register four elements that appear in all four paintings: a horizontal line in the middle running between the point of the chin and the lower lip; a cleft nose tip (caused by the separation of cartilage hemispheres); a bulge in the middle of the ridge of the nose; and a – relatively rare – bend in the curved lower edge of the upper lid of each eye. Statistically, the chance of these four elements appearing in the same male face is one in 28,571. In addition, Braun found no notable differences in the proportions of the skull, face and features (the mouth, for example). There is therefore every justification for referring to the painting as a self-portrait.
- 3 Oil on panel, 55 x 45 cm, inscribed lower centre (on the floor of the lantern) *Waldmüller 1824*.
- 4 Oil on panel, 55 x 44 cm, unsigned, whereabouts unknown. The painting was exhibited in Vienna in 1993 and is listed in Feuchtmüller's catalogue raisonné under no. 155. (See Gerbert Frodl and Klaus Schröder [eds.], *Wiener Biedermeier. Malerei zwischen Wiener Kongress und Revolution*, exhib. cat., Kunstforum der Bank Austria Wien, Munich 1993, no. 34).
- 5 Theodor von Frimmel encountered the present painting in the collection of Professor Gierster in 1904 and published details about it in the same year. Arthur Roessler provided early grounds for scholarly confusion when he published a reproduction of it in 1907, citing the correct dimensions, date and signature, but giving the location as the Hamburger Kunsthalle. He was doubtless unaware that three versions existed: two signed and dated versions, one of which in Hamburg, dated 1824, and the present painting, dated 1825 – and a third, unsigned,



qualitatively inferior version. When Bruno Grimschitz was compiling his catalogue raisonné of Waldmüller's work in the 1950s he came across an archive data sheet, possibly originating with Roessler, with a photograph of the Hamburg painting but giving the dimensions and date of the present painting. Instead of deducing from this inconsistency that the data in fact referred to two different versions, he struck out the details referring to the present painting and substituted the dimensions and date of the Hamburg painting. He then published the Hamburg version in his catalogue raisonné giving it the number '137' and the third, inferior version the number '153'. This third unsigned, undated version he then listed incorrectly as 'signed and dated *Waldmüller 1825*'. Feuchtmüller detected Grimschitz's error and corrected it in his 1996 catalogue raisonné as follows: '[In Grimschitz] erroneously [listed] as bez. *Waldmüller 1825*.' He then listed Malvine Gierster as a previous owner, clearly confusing the third version's provenance with that of the present painting. (Rupert Feuchtmüller, *Ferdinand Georg Waldmüller 1793-1865: Leben - Schriften - Werke*, Vienna and Munich 1996, RF no. 155). And so the present painting vanished from scholarly view.

#### FERDINAND GEORG WALDMÜLLER



- 1 Rupert Feuchtmüller, *Ferdinand Georg Waldmüller 1793-1865, Leben - Schriften - Werke*, Vienna and Munich 1996, p. 506, no. 88
- 2 Feuchtmüller, op. cit., 1996, p. 222. Bruno Grimschitz's book on Waldmüller (*Ferdinand Georg Waldmüller*, Salzburg 1957) has caused considerable confusion with regard to the various versions of *Mutterglück*. In his book, the provenances of the second, third and fourth versions of the painting were confused. The incorrect details were published unaltered in the catalogue of the 1978 Schweinfurt exhibition (*Ferdinand Georg Waldmüller. Gemälde aus der Sammlung Georg Schäfer*, Schweinfurt and elsewhere, 1978-9). However, in Feuchtmüller's 1996 catalogue raisonné (op. cit.) provenance details were corrected.

#### FERDINAND GEORG WALDMÜLLER

- 1 Rupert Feuchtmüller, *Ferdinand Georg Waldmüller 1793-1865, Leben - Schriften - Werke*, Vienna and Munich 1996, p. 297.
- 2 Wulf Schadendorf, *Bemerkungen zur Genremalerei, in Ferdinand Georg Waldmüller. Gemälde aus der Sammlung Georg Schäfer*, Schweinfurt, exhib. cat., Schweinfurt and elsewhere, 1978-9, p. 16.
- 3 *Andeutungen zur Belebung der Vaterländischen Bildenden Kunst von Ferd. Georg Waldmüller Wien 1857*, cited in Feuchtmüller, op. cit., Vienna and Munich 1996, p. 346ff.
- 4 For a study of Waldmüller's genre paintings, see Klaus Albrecht Schröder, *Ferdinand Georg Waldmüller*, Munich 1990; Sabine Grabner, 'Bilder aus dem Leben. Die Genremalerei bei Ferdinand Georg Waldmüller', in Agnes Husslein-Arco and Sabine Grabner (eds.), *Ferdinand Georg Waldmüller*, Paris, February-May 2009 and Vienna, June-October 2009, pp. 133-46.
- 5 *Facing the Modern: The Portrait in Vienna 1900*, Gemma Blackshaw (ed.), exhib. cat., London, The National Gallery, October 2013-January 2014, London 2013.



#### ROBERT ZÜND (VIEW OVER LAKE LUCERNE TOWARDS MOUNT RIGI)

- 1 Susanne Neubauer (ed.), *Robert Zünd*, exhib. cat., Lucerne, Kunstmuseum Lucerne, 12 June-26 September 2004, Wabern-Bern 2004, p. 164, *Quelle* 30.
- 2 Robert Zünd, *Study of Lake Lucerne*, 1858, oil on paper on card, 26 x 41 cm, dated lower right 14. Oct. 1858; see Hermann Uhde-Bernays, *Robert Zünd*, Basel 1926, plate XII.
- 3 See Alexandre Calame, *La Tour*, Lake Geneva, 1845, oil on cardboard, 22.8 x 50.3 cm, inscribed and dated lower left *La Tour. Août 13. 1845*; Daxer & Marschall, *Paintings and Oil Sketches, 1600-1920*, Catalogue XXII, Munich 2015, p. 32.
- 4 *Literarische Chronik des Berner Bundes*, 4 August 1912.



ROBERT ZÜND (EICHWALD)



- 5 *There was not a single work for tourists, no views, no sensations relating to the high peaks nearby, just objects which the unpractised eye and uneducated taste would neither detect nor expect to see in nature but which are very much present in it and not in any way constructed [...].* – Gottfried Keller describing a visit to Robert Zünd's studio in 1881. Gottfried Keller in *Neue Züricher Zeitung*, 23 March 1882. Cited after Peter Fischer, 'Robert Zünd - eine kritische Würdigung' in Susanne Neubauer (ed.), *Robert Zünd*, exhib. cat., Lucerne, Kunstmuseum Luzern, 12 June - 26 September 2004, Wabern-Bern 2004, p. 9.
- 6 On viewing the large-format version of *Oak Forest* in Zünd's studio, Keller described Zünd as a painter of *the ideal real landscape or the real ideal landscape*.
- 7 Initial critical analysis of his methods has been conducted by Susanne Neubauer and Liselotte Wechsler, '...wenn man es mit amore betreibt...: Technik und Komposition im Werk Robert Zünds' in *Zeitschrift für schweizerische Archäologie und Kunstgeschichte*, LXII, 2, 2005.
- 8 The Danish painter Christoffer Wilhelm Eckersberg (1783-1853), a professor of perspective at the Copenhagen Academy, is known to have made similar annotations to his paintings and drawings. A number of his textbooks and theoretical treatises on linear perspective have survived as well as an instrument designed for perspective drawing which he named *Perspective Octant*. Erik Fischer, *C. W. Eckersberg. His Mind and Times*, Copenhagen 1993, pp. 73-84. Eckersberg published a textbook titled *Linearperspectiven, anvendt paa Malerkunsten* [linear perspective applied in the art of painting], an album containing 11 etched plates, C.A. Reitzel, Copenhagen 1841.
- 9 The drawing was probably transferred either to a larger sheet or directly to the canvas. Zünd's usual practice was to use a tracing and to transfer the image on the same scale. To do this it was necessary to create a grid of horizontal and vertical lines. There is only one recorded example of Zünd having used a photograph as the model for a painting. This was a portrait photograph of a girl which served as the model for a painting titled *Clearing in an Oak Forest*, 1903. See *Robert Zünd*, op. cit., p. 39.



# INDEX

Balke, Peder	<i>"Rjukanfossen"</i>	48
Baum, Paul	<i>Tuscan Landscape</i>	78
Bürkel, Heinrich	<i>Peasants in front of the Temple of Vesta</i>	22
Calame, Alexandre	<i>Boulders by a Lake</i>	38
Dahl, Johan Christian Clausen	<i>The Bay of Naples with Mount Vesuvius</i>	18
Daumier, Honoré	<i>Don Quixote and Sancho Panza</i>	66
Doré, Gustave	<i>"La Prairie"</i>	62
Géricault, Théodore	<i>"Etude de jeune homme mort"</i>	14
Hackert, Jakob Philipp	<i>Pines in the Barbarini Gardens at Castel Gandolfo</i>	10
Hammershøi, Vilhelm	<i>"Parti fra Veije, Bondeloenge"</i>	88
Kandinsky, Wassily	<i>Planegg I - Landscape near Munich</i>	106
Kandinsky, Wassily	<i>Portofino seen from Rapallo</i>	108
Larsson, Carl	<i>Sven</i>	86
Leibl, Wilhelm	<i>Portrait of the Sculptor Tobias Weiss</i>	70
Meidner, Ludwig	<i>Self-Portrait</i>	96
Meidner, Ludwig	<i>Self-Portrait at Work</i>	98
Nolde, Emil	<i>Sunflower</i>	102
Nono, Luigi	<i>Sketch for the Painting titled '1 November'</i>	58
Rotari, Pietro Antonio	<i>Boy Sleeping</i>	12
Schirmer, August Wilhelm Ferdinand	<i>Landscape near Narni</i>	20
Schlösser, Leopold	<i>Self-Portrait</i>	24
Sickert, Walter Richard	<i>The Rose Shoe</i>	92
Signorini, Telemaco	<i>Villa presso Firenze</i>	54
Signorini, Telemaco	<i>Castiglioncello</i>	56
Studio of Rembrandt van Rijn	<i>Portrait of Rembrandt with a Gold Chain</i>	8
Thoma, Hans	<i>"Am stillen Bach"</i>	72
Trübner, Wilhelm	<i>View across Lake Starnberg</i>	80
Tuaillion, Louis	<i>An Amazon on Horseback</i>	60
Ury, Lesser	<i>View of the Schlachtensee near Berlin</i>	90
Vallotton, Félix Edouard	<i>"Côte Roussie et Tourelle, Champtoceaux"</i>	84
Volkman, Artur	<i>An Amazon Watering her Horse</i>	74
Waldmüller, Ferdinand Georg	<i>Stable Lad with a Lantern</i>	30
Waldmüller, Ferdinand Georg	<i>Actress Therese Krones</i>	28
Waldmüller, Ferdinand Georg	<i>"Mutterglück"</i>	32
Waldmüller, Ferdinand Georg	<i>Girl Holding up a Wreath of Roses</i>	34
Zünd, Robert	<i>View over Lake Lucerne towards Mount Rigi</i>	40
Zünd, Robert	<i>Eichwald</i>	46

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