



Daxer & Marschall

Oil Sketches and Paintings 1750-1920



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Recent Acquisitions

2009

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Our new catalogue, *Oil Sketches and Paintings*, will be with you in time for TEFAF, the European Fine Art Fair in Maastricht. The Fair runs from 12-22 March 2009. Levels of interest already evident strongly suggest that the Fair's past successes are set to be repeated.

The spectrum of our new acquisitions is unusually broad and unusually diverse. As in previous years, the catalogue features a number of oil sketches executed *en plein air*. Five of them are by the celebrated painter Johan Christian Dahl, called Clausen-

Dahl. An early portrait by the Norwegian artist Edvard Munch titled *Head of a Girl* and two rare landscapes by his fellow countryman Peder Balke figure in a group of works dating from the second half of the nineteenth century. Two views by the leading Dutch landscape painters of the nineteenth century, Cornelis Springer and Barend Cornelis Koekkoek, come from a private collection and were last offered on the market in 1890. Jakob Philipp Hackert's *The Eruption of Mount Vesuvius in 1779* – our cover illustration – is fresh to the market. The work is an important discovery. Previously, only a somewhat smaller-format version of the subject was known, which is currently on loan to the Wallraff-Richartz Museum in Cologne. We are also pleased to offer a group of late-Baroque oil sketches, particularly for an altarpiece titled *St. Andrew's Supplication* by Franz Anton Maulbertsch.

Please visit our website for illustrations and descriptions of works currently available: www.daxermarschall.com

Unser diesjähriger Katalog *Oil sketches and paintings, 2009*, erreicht Sie pünktlich zur TEFAF, der European Fine Art Fair in Maastricht, 12. - 22. März 2009. Auch dieses Jahr ist das Publikumsinteresse bereits im Vorfeld der Messe so groß, dass sich die Erfolgsgeschichte der TEFAF fortschreiben wird.

Das Spektrum der vorgestellten Neuerwerbungen ist ungewöhnlich breit und entsprechend abwechslungsreich. Wie auch in den letzten Jahren gibt es wieder eine Auswahl an Ölskizzen *en plein-air*, darunter fünf Skizzen des berühmten Johann Christian Clausen-Dahl. In einer Gruppe von Arbeiten aus der zweiten Hälfte des 19. Jahrhunderts ist der Norweger Edvard Munch mit einem Mädchenporträt und sein Landsmann Peder Balke mit zwei seiner seltenen phantastischen Landschaften vertreten. Die beiden Veduten der wichtigsten holländischen Landschaftler des 19. Jahrhunderts, Cornelis Springer und Barend Cornelis Koekkoek, aus einer Privatsammlung waren das letzte Mal 1890 auf dem Markt. Auch der Katalogtitel *Vesuviusbruch von 1779* von Jakob Philipp Hackert ist eine Entdeckung. Das Motiv war bisher nur von einer etwas kleinformatigeren Version im Wallraff-Richartz Museum, Köln, bekannt. Nicht unerwähnt darf die Gruppe von spätbarocken Ölskizzen bleiben, besonders das *Martyrium des hl. Andreas* von Franz Anton Maulbertsch.

Bei deutschsprachigen Lesern bitte ich um Nachsicht dafür, dass der Katalog nun schon seit einigen Jahren in englischer Sprache erscheint, um einen möglichst großen Kreis an Interessenten auf der ganzen Welt anzusprechen. Auf Anfrage schicken wir Ihnen gerne Texte in deutscher Sprache. Sie finden Text und Abbildung auch im Internet unter www.daxermarschall.com und können sich über unser aktuelles Angebot informieren.

Marcus Marschall, München im Februar 2009

The catalogue owes much to close working relationships with my colleagues in the trade. In this connection I would particularly like to thank Jean-François Heim in Paris, Thomas Le Claire in Hamburg, Paolo Antonacci in Rome and Angelika and Bruce Livie in Munich.

My special thanks go to my assistants, Sabine Ratzenberger and Simone Brenner, for their work in preparing most of 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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BERLIN SCHOOL

Interior of a Studio

Berlin School

Interior of a Studio, c. 1830

Oil on canvas

21.8 x 32.8 cm

The style of the furnishings depicted in this interior make it possible to ascertain its approximate date. The Biedermeier chairs in the left foreground and the tall, cast-iron stove on the right – unquestionably a product of the Royal Prussian foundry – are dateable to the period 1825-35. It was hardly common practice at the time for the owner of a studio to be entrusted with two full-length portraits of state dignitaries and their presence in the studio may have motivated the artist to record this unusual event. At the centre of the painting is a portrait of Emperor Joseph II of Austria (1741-90) in full coronation regalia. He is wearing the Military Maria Theresa Order, an Order of the Austro-Hungarian Empire founded in 1757. The Imperial Crown lies on a red velvet cushion at his left. To the right of the studio is a second full-length portrait in late-Baroque style of Frederick the Great of Prussia, beneath a baldachin.¹ He was a figure much admired by the Emperor Joseph II.

Restoration as a profession was only in its infancy in the early nineteenth century. The strategic positioning of the two small landscape paintings on an easel at the centre of the work and the presence of other landscape paintings on the walls and at the window may be read as an indication that the owner of the studio was a landscape painter by profession.

The complexity of the composition with its profusion of minutely ordered detail is striking. Small objects, paintings and items of furniture are arranged in highly structured groups juxtaposed to one another. Equally complex is the organization of the pictorial space and the perspectival relationship between objects. The vanishing points of the perspective lines converge at the outstretched hand of Frederick. This suggests that the portrait of Frederick is the focus of the painting and would seem to point to the city of Berlin as the probable place of execution of the work.

Helmut Börsch-Supan justifiably draws attention to the contrived character of the composition. He sees in it a melange of observed and invented objects. He associates this artificiality with the work of Berlin artists like Johann Erdmann Hummel and Leopold Zielke. However, he rules out an attribution to Hummel and is reluctant to support an attribution to Zielke. In the *playfulness and light-heartedness* of the depiction of the interior, he draws parallels with Zielke’s *Zimmerbild mit zu Le-hr-zwecken falsch konstruierter Perspektive* [View of a Room Represented for Teaching Purposes with an Incorrectly Ordered Perspective]. This painting is in the collection of the Germanisches National-museum in Nuremberg.²

We are grateful to Professor Börsch-Supan for his assistance in the preparation of this text.



Provenance:
Private collection, Thuringia

1 Helmut Börsch-Supan, Berlin, Gerd Bartoschek, Potsdam, Guido Maaz, Berlin, and Jarl Kremeier, Berlin, have been instrumental in identifying the figures in the two portraits.
2 *Mein blauer Salon. Zimmerbilder der Biedermeierzeit*, exhib. cat., Germanisches Nationalmuseum Nuremberg, 1995, no. 11.



FIVE OIL SKETCHES BY JOHAN CHRISTIAN DAHL, CALLED CLAUSEN-DAHL (Bergen 1788 - 1857 Dresden)

Johan Christian Dahl had already completed his training as a landscape painter when he left his native Norway for Copenhagen in 1811 to enter the Copenhagen Academy of Fine Arts. A pupil of C. A. Lorentzen, his main interests lay in seventeenth-century Dutch landscape painting and in the study of Christoffer Wilhelm Eckersberg's views of Rome. In 1818, he set out on a Grand Tour. One of his stops was Dresden, where he moved in artistic circles and met the celebrated German painter Caspar David Friedrich. In the summer of 1820 he travelled to Rome and Naples, returning in 1821 to settle permanently in Dresden. From 1823 onwards he lived in the same house as C. D. Friedrich. He made several visits to Norway in the years 1826, 1834, 1839 and 1859.¹ He was one of three outstanding Dresden painters of the period – the others being C. D. Friedrich and Carl Gustav Carus. The three exerted a decisive influence on German Romantic painting.

From 11 August 1820 onwards, Dahl stayed at the invitation of the Danish crown prince Christian Frederik (later Christian VIII) at the royal villa, Quisisana, in Castellammare just south of Naples.² The Villa had been lent to the Danish royal family by Ferdinand IV of Naples.

In late October 1820, seeking escape from the constrictions of formal court life, he moved into a guest house owned by Christian Frederik in Naples. This enabled him to travel to Pompeii and other sites on painting expeditions with Franz Ludwig Catel. He climbed Vesuvius three times. He began his return journey to Dresden from Rome on 27 June.

Four of the present five oil sketches were executed during his stay at the Villa Quisisana, at the guest house in Naples and in Rome. *The View of a Cave in the Sächsische Schweiz* is a somewhat later work painted in 1825 after his move back to Dresden.

The year that Dahl spent in Italy helped him to develop a new freedom and assurance in his work. The subjects and viewpoints that he (or Prince Christian Frederik) chose were, for the most part, traditional views of Vesuvius, although Dahl's attention to weather and atmospheric effects shows that he sought a more emotive treatment of this famous landscape. His handling of these *plein-air* studies is loose and almost impressionistic in style by comparison with his finished oil paintings of the subject.³

From now on Dahl concentrated on 'atmosphere' – referring mainly to weather and light conditions – and *Stimmung*, a characteristically Romantic German term pointing to the fundamental unison of nature and the human spirit.⁴

¹ Catherine Johnston et al., *Baltic Light - Early Open-Air Painting in Denmark and North Germany*, in exhib. cat., New Haven and London 1999-2000, p. 43.

² *J. C. Dahl in Italien 1820-1821*, exhib. cat., Copenhagen, Thorvaldsen Museum, 1987.

³ *Nature's Way. Romantic Landscapes from Norway. Oil studies, watercolours and drawings by Johan Christian Dahl and Thomas Fearnley*, Cambridge, Fitzwilliam Museum, 1993, p. 60, no. 53.

⁴ Per Kvaerne and M. Malmanger (eds.), *Un peintre norvégien au Louvre. Peder Balke (1804-1887) et son temps*, Instituttet for sammenlignende kulturforskning, Oslo 2006, p. 118.

JOHAN CHRISTIAN DAHL, CALLED CLAUSEN-DAHL

Villa Quisisana on the Gulf of Naples

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

Villa Quisisana on the Gulf of Naples

Oil on paper laid down on panel

12.8 x 20.4 cm

Dahl was a guest of the Danish crown prince Christian Frederik (later Christian VIII) at his villa – Quisisana – from August 1820 to February 1821. The villa, the subject of the present oil sketch, overlooks the Gulf of Naples near Castellammare just south of the city.¹

The sketch depicts the rear of the villa, the Gulf of Naples and Vesuvius as seen from a vantage point high above the town of Castellammare. Dahl’s rendering of the landscape and his attention to the effects of southern light are masterly. The composition is infused with the warm glow of the evening sun and enlivened by the addition of staffage figures in the foreground. Dahl was captivated by the Gulf of Naples as a painterly motif and produced a number of sketches and paintings of it.² Wishing to share the powerful impact of the landscape with his wife, he sent one of the sketches to Dresden as a picture postcard souvenir on 26 September 1820. Another sketch was at one time in the collection of Crown Princess Caroline Amalie, wife of Christian Frederik. Two other sketches of the subject in similar format are undated. Dahl probably gave them away in his enthusiasm for the view.

His emotional response to the landscape reaches its apogee in the large-format painting titled *View over Quisisana Castle and the Gulf of Naples* executed in his Dresden studio in 1825 (Bang 486). Given that several of the known variants of the subject were treated as gifts, it seems unlikely that they were intended as studies for the major oil painting. However, a group of sketches and ricordi will almost certainly have accompanied him on his return to Dresden. This group appears to have escaped art-historical attention.

The various versions of the motif differ in format and in choice of viewpoint. The present sketch (measuring 12.8 x 20.4 cm) is larger than the other sketches and the view shows more of the landscape to the right. This creates a panoramic effect. The shape of the volcano’s cone differs from sketch to sketch for the simple reason that Dahl had the good fortune to witness at first hand the eruption of Vesuvius in December 1820. This was an opportunity hoped for by many of the artists visiting the region.

Provenance:
J.H. Koch, Copenhagen
N. Sontum, Bergen
Private Collection

Literature:
Marie Lødrup Bang, *Johan Christian Dahl (1788-1857). Life and Works*,
Catalogue Raisonné, Oslo 1987, II,
no. 1207, III, pl. 518

1 *J. C. Dahl in Italien 1820 - 1821*, exhib. cat., Copenhagen, Thorvaldsen Museum, 1987.
2 Five oil sketches by Dahl of the Villa Quisisana are recorded, one of which is the present work (Bang 233, 234, 1207, 1278 and 1283).



JOHAN CHRISTIAN DAHL, CALLED CLAUSEN-DAHL

The Eruption of Mount Vesuvius, Naples 1820

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

*The Eruption of Mount Vesuvius,
Naples 1820*

Oil on paper, laid down on canvas
Inscribed and dated lower centre
Neapel d. 24 D. 1820

25.5 x 42 cm

Provenance:
Estate Sale Copenhagen, 1860, no. 14
Rosenørn-Lehn Collection, Oreby
Auction Sale W. and M., XC, 1931,
no. 14
N. Sontum, Bergen
Private Collection, Oslo

Exhibited:
Malerier og tegninger av J. C. Dahl,
Oslo, Nasjonalgalleriet, 1957, no. 37
J. C. Dahl i Italien 1820-1821,
Copenhagen, Thorvaldsen
Museum, 1987, no. 41
*Johan Christian Dahl 1788-1857. Ju-
bileumsutstilling 1988*, Oslo/Bergen,
Nasjonalgalleriet Oslo/Bergen
Billedgalleri, 1988, no. 50

Literature:
Marie Lødrup Bang, *Johan Christian
Dahl (1788-1857). Life and Works*,
Catalogue Raisonné, Oslo 1987, II,
no. 256, III, pl. 109
Kistefos-Museet: museum og galleri,
Oslo 2000, no. 7, p. 69 and p. 145

This impressive oil sketch is from a group of *plein-air* sketches of the eruption of Vesuvius executed by Dahl in late 1820.¹ He noted in his diary on 20 December 1820: *With Svizter [a Danish ritmester] on Vesuvius and watched in daylight as well as in the evening, an important eruption – very interesting. If there is time, I shall go once more to Vesuvius before I leave Naples.*²

The sketch was executed *sur le motif* on 20 December and completed four days later in his lodgings on Christmas Eve. It was originally intended as a preliminary sketch for later, large-format paintings. It is unclear whether it is the preparatory study for a painting of the same title intended for professor Teodoro Monticelli of Naples on which he was working in early January.³ The painting is now lost.

The character of the sketch is spontaneous and uncontrived. Dahl makes no attempt to achieve picturesque effect but records the event realistically and with scientific accuracy. He focusses on the extraordinary colouristic effects produced by the eruption and seeks to reproduce the light conditions and the drama of the scene before him. He uses powerful impasto in yellow and red to depict the immense streams of lava. The contrasting greys of the sky – heavy with billowing volcanic clouds laden with ash – convey an atmosphere of menace and doom. The eye picks out a group of tiny figures in the middle ground, anxiously seeking a close-up experience of this dangerous natural spectacle. Near the group, a cross marks the spot where the curiosity of an earlier spectator has cost him his life. Dahl himself experienced the thrill of similar spectator parties on at least three occasions.

An equally impressive, larger-format sketch (Bang 257) bearing the same date is now in the collection of the Statens Museum for Kunst in Copenhagen. It depicts the crater wall of Vesuvius with a distant view of Naples.



¹ See *Nature's Way. Romantic Landscapes from Norway. Oil studies, watercolours and drawings by Johan Christian Dahl and Thomas Fearnley*, Cambridge, Fitzwilliam Museum, 1993, p. 31, illus. 7-9 and p. 61, illus. 53; Per Kvaerne and M. Malmanger (eds.), *Un peintre norvégien au Louvre. Peder Balke (1804-1887) et son temps*, Oslo, Instituttet for sammenlignende kulturforskning, 2006, illus. p. 119.

² Bang, op. cit., II, pp. 110-1.

³ *Today I painted a picture of Vesuvius, destined for Monticelli* (diary entry for 8 January 1821): Bang, op. cit., II, p. 115.

JOHAN CHRISTIAN DAHL, CALLED CLAUSEN-DAHL

A View of Vesuvius from Capodimonte

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

A View of Vesuvius from Capodimonte,
Naples 1821

Oil on paper, laid down on card
Dated lower right *Jan. 16ten 1821*

27 x 25 cm

Dated *Jan. 16ten 1821*, the present, very lively oil sketch can be related to a group of similar studies executed by the artist during his brief stay at the royal villa, Quisisana. For Dahl, this was a formative and extremely productive period. As the diary entry for his day of arrival documents, no time was wasted: “*I have begun a sketch of the view from my window....*”¹

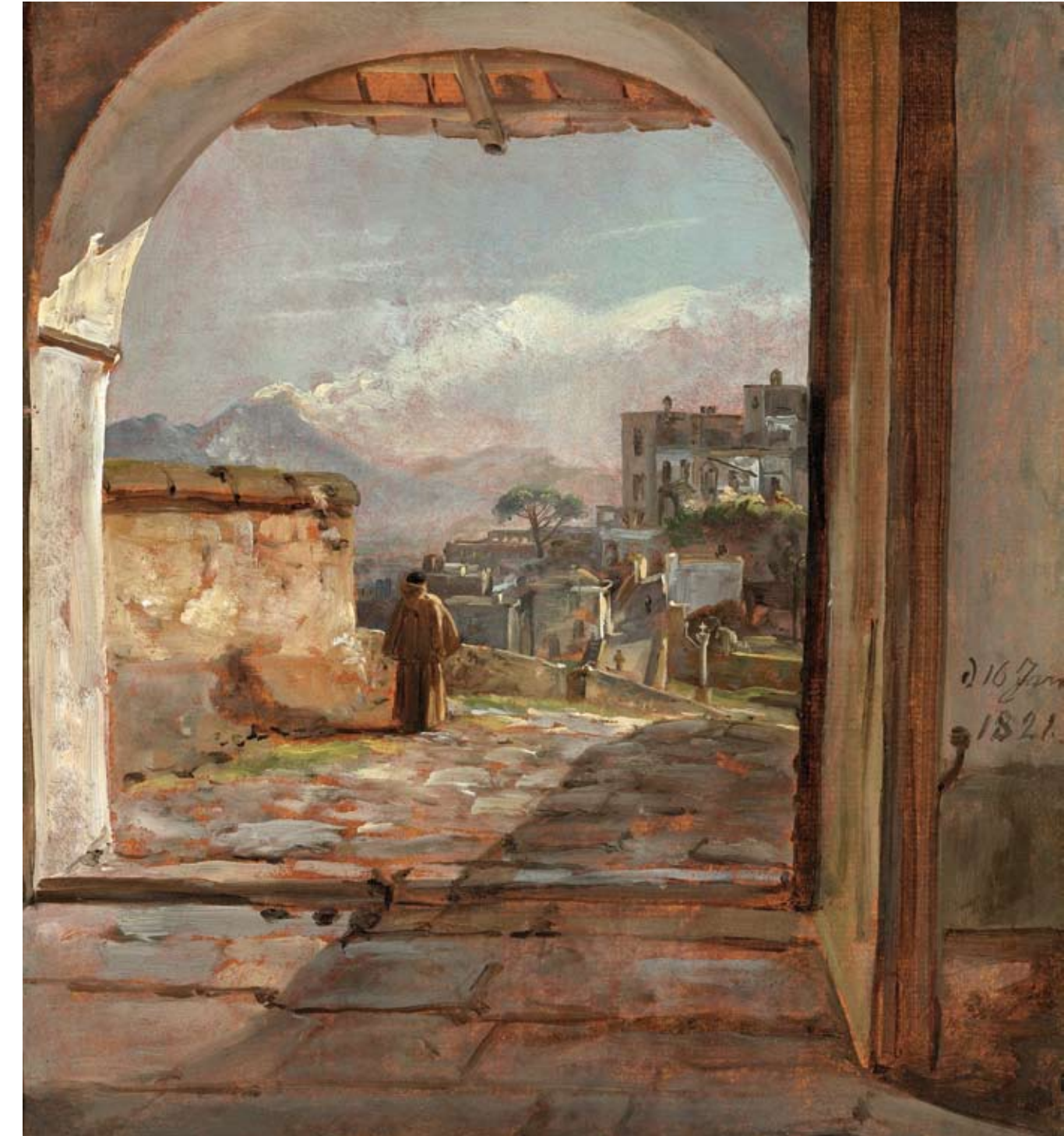
The viewer’s eye is directed through an archway towards the figure of a Franciscan monk in brown robes, seen from behind. A paved path leads down towards Capodimonte and Naples. To the left, Vesuvius, partly obscured by a stone wall, is depicted with a plume of smoke billowing from its crater. The volcano was one of Dahl’s preferred motifs during his stay in Italy.

In 1823, Dahl executed a larger version of the present sketch with a number of variations. This is now in a private collection in Oslo.²

Provenance:
Private Collection, Copenhagen

¹ See Marie Lødrup Bang, *Johan Christian Dahl (1788 - 1857). Life and Works*, Catalogue Raisonné, Oslo 1987, II, p.101.

² Bang 1987, II, p.147, no. 419; III, pl. 167.



JOHAN CHRISTIAN DAHL, CALLED CLAUSEN-DAHL

Study of Goats and a Sheep

Johan Christian Clausen Dahl
(Bergen 1788 - 1857 Dresden)

Study of Goats and a Sheep,
Rome 1821

Oil on paper, laid down on card
Dated lower left *Rom d. 4 Juni 1821*
Bearing the inscription on the
verso *No 186 / 26”h. 24”br/Johann
Chr. Dahl fec./geb.d.24 Febr.1788 zu
Bergen in Norwegen/+ zu Dresden
d. 14 Octobr. 1857 / Naturstudie z.
Ziegen u. Schafen./ bez. Rom 4 Juni
1821./....[?]*

25.4 x 23.5 cm

Literature:

Marie Lødrup Bang, *Johan Christian
Dahl (1788-1857). Life and Works*,
Catalogue Raisonné, Oslo 1987, II,
no. 322, III, pl. 131

Dahl moved into his lodgings in Via Sistina in Rome on 9 February 1821. He immediately set out on an ambitious programme of sightseeing, painting and sketching. The programme included vigorous debates with colleagues like Johann Anton Koch (1768-1839), Julius Schnorr von Carolsfeld (1794-1872) and Achille Etna Michallon (1796-1822). The present oil study, dated 4 June 1821, was executed in his last month in Italy. The motif of the two goats – one white, one brown – shown at the upper edge of the sheet also appears in his painting titled *The Etsch (Adige) Valley near Rovereto* (1824). It reappears in reverse in his painting titled *The Watzmann* (1825).¹ A second motif of two goats – shown in the lower part of the study – can be found in *Mountain Landscape with Silver Birch* (1824).²

Amongst Dahl’s recorded works, figure studies and studies of animals are rare. Marie Lødrup Bang lists only a very small group executed in 1830. Examples are the *Study of Two Calves*, *Study of a Brown and White Cow* and *Studies of Ducks*, all in private Scandinavian collections.³ Even in these simple sketches Dahl reveals his extraordinary ability to render effects of light. He is generally regarded as among the most talented artists of his day.

¹ Bang 1987, op.cit., III, no. 453, pl. 183 and no. 469, pl. 190.

² Bang 1987, op.cit., III, no. 445, pl. 179.

³ Bang 1987, op.cit., II, pp. 211-2, nos. 633, 634 and 638.



JOHAN CHRISTIAN DAHL, CALLED CLAUSEN-DAHL

Rocks in the Rabenauer Grund

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

Rocks in the Rabenauer Grund,
Dresden 1825

Oil on paper mounted on cardboard
Signed with the initials and dated
lower centre *JD Juni 1825*
Annotated on the verso *No. 218 ...
13 h – 15[...] / Joh. Chr. Cl. Dahl /
geb. zu Bergen in Norweg. d. 24 Feb.
1788 / + zu Dresden d. 14 Octbr. 1857
/ Naturstück, Felßengrotte ... / oder
Rabenauer Grund bei Dresden / bez.
D. Juni . 1825 / ... gezogenes Papier /
Mit Matrix gefirnißt*

13.4 x 15.5 cm

Provenance:
General S. Bull

Exhibited:
Katalog over Professor Dahl udstilligen,
Christiania Kunstforening,
1907, no. 89 (see label on verso)
J.C. Dahl 1788-1857 Mindeutstilling,
Oslo, Blomqvist Kunstutstilling,
1926, no. 143

Literature:
Marie Marie Lødrup Bang,
*Johan Christian Dahl (1788-1857).
Life and Works*, Catalogue Raisonné,
Oslo 1987, II, no. 483, III, pl. 194
Johan Langaard, *J. C. Dahl's verk*,
Oslo 1937, no. 276

On Dahl's return from Italy in the summer of 1821, the city of Dresden and its surroundings provid-
ed his preferred motifs. Like his fellow-artists in Dresden, he favoured popular tracts of countryside
such as the Plauenscher Grund, the Liebethaler Grund and the Rabenauer Grund.

His diary entry for 13 June 1825 describes a trip to Lohmen at Tharante, not far from the
Rabenauer Grund: *Came back from Lohmen where I was four days painting with landscape painters Müller
and von Hauch.*¹

The Rabenauer Grund is a deep, narrow valley south-west of Dresden in Saxony. An area of
outstanding natural beauty, it was largely undiscovered before the early 1830s when it became better
known as a picturesque area for lovers of the countryside and artists attracted by the romantic ap-
peal of its bizarre rock formations, ravines, crags and streams. The present sketch is one of a group
of nature studies initialled and dated *JD Juni 1825* (Bang 480-484). The dating of the sheets clearly
shows that they were executed on the trip to Lohmen and the Rabenauer Grund described in the
diary entry. The Rabenauer Grund is also the subject of a later painting (1836).²

*I prefer to depict nature in its free and wild state, with regions of mighty scenery with mountains as
well as forest. Therefore I do not like it much here [Dresden] – although the scenery is lovely in its way, I find it
somewhat trivial, with too many traces of human hands and artifice, whereby it often appears artificial.*³ (Dahl
in a letter to Crown Prince Christian Frederik dated 26 November 1818).

The freshness and immediacy of this small-format oil sketch demonstrates Dahl's mastery
in the depiction of unconventional landscape subjects despite his dissatisfaction with Dresden and
its countryside as landscape motifs.



¹ *Kam zurück von Lohmen, wo ich 4 Tage beim Malen zusammen mit den Landschaftsmalern Müller und von Hauch verbrachte.* Bang, op. cit., no. 480.
² Bang, op.cit., II, no. 807.
³ *Am liebsten stelle ich die Natur in ihrem freien und wilden Zustand dar, in Gegenden mächtiger Fels- und Waldpartien; deshalb bin ich auch hier [Dresden] nicht so vollkommen zufrieden; trotzdem die Natur in gewisser Hinsicht sehr schön ist, erscheint sie mir doch etwas kleinlich, man findet zu viele Spuren von Menschenhänden.* Bang, op.cit., I, p. 236.

ADÈLE ROMANY

Portrait of Amélie-Justine Pontois and her Brother Charles-Édouard Pontois

Adèle Romany
(1769 - Paris - 1846)

Portrait of Amélie-Justine Pontois and
her Brother Charles-Édouard, 1800

Oil on canvas
Signed lower left *Adl. Romany* 1800

92 x 73 cm



Engraving by Monsalby & Devisme,
showing the walls of the Salon 1800.



Engraving by Monsalby & Devisme, detail of
painting no. 325

Provenance:
Salon de Paris, 1800, no. 325
Thence by descent, Château de
Juilly, France

Literature:
T. Ch. (anon.), *Le nouveau Arlequin
et son ami Gilles au Museum ou la
vérité dite en plaisantant. Critique
piquante, en vaudevilles, des tableaux,
dessins, sculptures et autres objets
précieux*, Paris 1800, no. 325

Adèle Romany celebrated her first major public success with this highly sensitive double portrait of a young woman and her brother. She exhibited this and two other portraits at the Salon in Paris in 1800.¹ A contemporary engraving of the Salon’s exhibition hall by Monsaldy & Devisme shows the portrait as no. 325, entitled: *Portrait d’une jeune personne et de son frère*. The painting was widely acclaimed and inspired a poem which was published anonymously in the art periodical *Le nouveau Arlequin*:
*Air : de l’amitié vive et pure. Qu’il est gentil ce frère ! / Arlequin : Qu’elle est gentille sa sœur !
Gilles : J’aime beaucoup ce frère, / Arlequin : Moi j’aime encore mieux sa sœur.
Gilles : Je voudrais bien que ce frère Devint l’amî de ma sœur.
Arlequin : Je voudrais que de mon frère Sa sœur fut la belle-sœur.
Gilles : Je crois que nous les faisons rire. Restons un peu, ils vont sûrement nous parler.
Arlequin : Adieu charmante enfant, c’est à regret que je vous quitte [...].*

The painting is from Romany’s early period. In the present work, the handling of contours is softer and the modelling of flesh tones is more opaque than in her later portraits where the facial features and brushwork are more pronounced.² The sensuous tenor of the portraiture reflects the perception of the individual in the age of Rousseau. The informality of their pose and the landscape setting are intended to convey an aura of naturalness. The position of the older sister’s arm, held affectionately around her brother’s shoulder, and the sensitive portrayal of their hands gently touching, underline the feeling of closeness and intimacy.

Romany knew Amélie-Justine Pontois (1788-1867) and her younger brother Charles-Edouard (1792-1871) well and was very close to them. They were the daughter and son of her cousin Charlotte-Marie Mercier. Romany’s affection for Amélie-Justine is documented in no less than six portraits.

A review of Romany’s œuvre shows that she specialized in portraiture.³ Her place in art history is based on a series of portraits she executed for the Comédie Française. She depicted actors in the costume of their favourite roles. Some who sat for her were Abraham-Joseph Bernard, Emilie Leverd and the dancer Marie-Auguste Vestris.⁴

Her maiden name was Mercier. She was the illegitimate daughter of a captain of the guard, the Marquis de Romance, and a married woman, Jeanne-Marie Mercier. Her father acknowledged paternity when she was nine years old and she took the name of de Romance. In 1790, she married the miniaturist François-Antoine Romany, by whom she had one daughter. She divorced Romany in 1793. She later had two illegitimate children.

She exhibited at the Salon regularly, showing over forty-five paintings between 1793 and 1833. Napoléon awarded her a Gold Medal in 1808.

1 See *Salon de Paris*, exhib. cat., Paris, 1800, no. 323: *Portrait de l’Auteur avec ses deux enfants* and *Portrait du C. Vigée*, no. 324.
2 Some of her later portraits have been incorrectly attributed to Jacques-Louis David because of their stylistic affinities to his work. See Margaret A. Oppenheimer, ‘Four “Davids”, a “Regnault”, and a “Girodet” reattributed: female artists at the salons’, in *Apollo*, CXLV, 1997, 424, pp. 38-44. Romany probably began her career studying under the wife of Jean-Baptiste Regnault in a studio for women.
3 For a detailed chronology, see Margaret A. Oppenheimer, ‘Romance, Adèle de’ in *Dictionnaire DIEFAR*, online www.siefar.org, 2004.
4 Six portraits are now in the collection of the Musée de la Comédie, Preignac.



JAKOB PHILIPP HACKERT

The Eruption of Mount Vesuvius, Naples 1779

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

*The Eruption of Mount Vesuvius, Na-
ples*1779

Oil on canvas
Inscribed, signed and dated *L'Eruption
du Mont Vesuve de l'anné 1779*
Ph. Hackert f.
Annotated on the verso *395? J.P.?
Bernède'*

65.6 x 98 cm

Jakob Philipp Hackert is generally considered the leading landscape painter of the early neoclassical pe-
riod in Germany. He is best known for the large-format Arcadian landscapes he executed for the Neapoli-
tan Court. His paintings of the spectacular eruptions of Vesuvius he witnessed in 1774 and 1779 provide
an important record of the events.

In the intellectual ferment of the Age of Enlightenment, the origins of the planet Earth and
volcanology were central topics of scientific debate. In 1770, two years after his arrival in Rome, Hackert
met the English Ambassador to the Court of Naples, Sir William Hamilton (1730-1803). Hamilton, archae-
ologist, collector and student of Vesuvius, was to achieve fame with the publication of his *Campi Phlegraei*
in 1776.² Hackert met Goethe, his first biographer, in Naples in 1786. Goethe was so taken with the idea
of seeing an eruption of Vesuvius that he climbed the volcano no fewer than three times (on 2, 6 and 20
March 1787). Leopold III, Duke of Anhalt-Dessau, who had climbed Vesuvius with Hamilton in 1766, was
so fascinated by the volcano that he had his own artificial volcano constructed in 1778-94 in the celebrated
English-style park at Wörlitz. On festive occasions eruptions would be staged to entertain the guests.

A powerful eruption occurred on the evening of 8 August 1779, precisely seventeen hundred
years after the famous eruption of AD 79 which engulfed Pompeii and buried Herculaneum.³ It lasted
forty-five minutes and subsided some three days later. Hackert chose a vantage point on Posilippo to
depict the scene. Both of Vesuvius's cones are clearly shown at the centre of the image: the cone to the
left is the older cone of Monte Somma – caused by the AD 79 eruption – the cone to the right, the large,
active cone Gran Cono. He depicts a fiery fountain ejected thousands of feet into the night sky. The fig-
ures on the Molo and on the Castell dell'Ovo are bathed in a red glow and the fiery fountain is reflected
in a broad band across the surface of the water. Animated groups of women and fishermen frantically
gesticulating in the foreground draw the viewer into the drama of the natural disaster in a condition of
'delightful horror'⁴ – a rare occurrence in Hackert's oeuvre.

Hackert's view of a less powerful eruption,⁵ executed five years earlier, in 1774, is painted from a
vantage point at the foot of the volcano and in immediate proximity to it. Central to the image is a 'desire
for documentary objectivity'.⁶ But in its dramatic power and emotive content the depiction of the once-
in-a-century eruption of 1779 is unrivalled.

The extraordinary popularity of views of the 1774 and 1779 eruptions caused Hackert to pro-
duce a number of different versions of the scenes. A second version of the present painting, unfortu-
nately trimmed on both sides, is extant. It is now in the Wallraff-Richartz-Museum in Cologne.⁷

Provenance:
Probably Jean-Philippe Gignious de
Bernède
Thence by descent
Private collection, France



1 Jean-Philippe Gignious de Bernède (1760-1794), *général de brigade à titre provisoire* in the army of the Pyrénées-Orientales (one of the French Revolutionary
armies formed on 30 April 1793 on the outbreak of war with Spain), was arrested in December 1793 and executed by guillotine in January 1794.
2 There is some debate among experts as to whether, and in what form, Hackert contributed to the work. See Thomas Weidner, *Jakob Philipp Hackert: Land-
schaftsmaler im 18. Jahrhundert*, Berlin 1998, I, pp. 89-90.
3 Wolfgang Krönig, 'L'eruzione del Vesuvio del 1779 in Hackert, H. Robert, Desprez, Fr. Piranesi ed altri', in *Scritti in onore di Roberto Pane*, Naples 1972, pp. 423-42.
4 Trempler, op. cit., p. 168.
5 Nordhoff and Reimer, op. cit., p. 32, no. 80. Three replicas are recorded. They are all in private hands; see Claudia Nordhoff, 'Der "Vesuviusbruch" von
1774: vier Varianten von Jakob Philipp Hackert', in *Weltkunst*, LXVII, Munich 1997, pp. 1975-7.
6 Wolfgang Krönig, 'Vesuviusbrüche von 1774 und 1779, gemalt von Philipp Hackert', in *Medicinae et artibus: Festschrift für Professor Dr. phil. Dr. med. Wilhelm
Kastner zu seinem 65. Geburtstag*, Düsseldorf 1968, p. 53.
7 Nordhoff and Reimer, op. cit., p. 52, no. 125; Wolfgang Krönig and Reinhard Wegner, *Jakob Philipp Hackert: der Landschaftsmaler der Goethezeit*, Cologne 1994, fig. 115.



JOSEPH ANTON KOCH

Two Views of Rome

Joseph Anton Koch
(Obergiblen 1768 - 1839 Rome)

Two Views of Rome, 1806/1808

Pencil and chalk with white
heightening
Signed lower left *Coch*
On buff paper with a Bracciano
watermark in a cartouche

A View of Rome with the Colosseum
42.5 x 57.4 cm

*The Ruins of the Imperial Palaces seen
from the Palatine Hill*
42.5 x 57.8 cm

- ¹ Koch first arrived in Rome in early 1795. He joined the *Deutsch-Römer*, an informal group of German artists working in Rome. He was to remain in Rome permanently, leaving the city only once on a three-year visit to Vienna in 1812. Carstens was one of his closest friends. He studied Poussin's work from engravings. He executed his first ideal landscapes in 1796-9 using predominantly brown tones in sepia and bistre. See Otto R. von Lutterotti, *Joseph Anton Koch. 1768-1839. Leben und Werk. Mit einem vollständigen Werkverzeichnis*, Vienna 1985, p. 40.
- ² On a walking tour in the Sabine Hills in 1804 he discovered the hilltop village of Olevano and found it to be an ideal subject for landscape painters; see Lutterotti, op. cit., p. 51.
- ³ Stuttgart, Staatsgalerie, Graphische Sammlung. See Lutterotti, op. cit., pp. 59ff. and pp. 403f., figs. 232, 234-5, 238, 241, 243; Christian von Holst, *Joseph Anton Koch 1768-1839, Ansichten der Natur*, exhib. cat., Staatsgalerie Stuttgart, 1989, p.15 and nos. 83-92; *Asmus Jakob Carstens und Joseph Anton Koch. Zwei Zeitgenossen der Französischen Revolution*, exhib. cat., Berlin, Staatliche Museen zu Berlin, Nationalgalerie, December 1989 - February 1990, p. 135

The draughtsman, etcher and painter Joseph Anton Koch is seen as the leading artistic innovator of his time. A highly versatile artist, his main interest lay in landscape painting. The work of the French painter Nicolas Poussin (1594-1665) and the German history painter Jacob Asmus Carstens (1754-1798) had a formative influence on his artistic career. Study of their œuvre was instrumental in the development of his own pictorial vocabulary and landscape theories. In this, he moved from a purely ideal concept of landscape to a 'heroic' interpretation. He turned his attention in particular to the landscapes of Rome and its surroundings.¹ In 1803, he began to travel widely in the Roman Campagna. Numerous sketchbooks detail his exhilarated response to the artistic potential of these landscapes.²

On stylistic grounds, the present sheets are related to a group of drawings executed in 1806-10. The group served as preliminary studies for the set of twenty etchings titled *Radierungen Römischer Ansichten* published by Koch in 1810.³ His earlier sketches and preliminary studies served as the basis for precisely structured, painterly drawings of Rome and its surroundings. Staffage was added to these compositions. The group also includes an almost identical version of *A View of Rome with the Colosseum*. Dated 1808, this sheet is now in the collection of the Angermuseum in Erfurt.⁴

Perspective plays a major role in the design of both images. The foreground of both lies in the shadow of bushes and trees. It is drawn in firm, dark lines of hatching. The blackness of the hatching accentuates the contrast between the foreground, the pale, rather delicate architecture of the middle ground and elements such as the misty silhouettes of the distant peaks on the horizon. In the sheet titled *Ruins of the Imperial Palaces seen from the Palatine Hill* the tonal interplay created by Koch's skilful handling of the different compositional elements – ruins, hills and trees – is subtle and highly complex.

He integrates with a masterly hand a highly detailed interpretation of nature into a landscape composition depicting the essential elements of the topography. Staffage figures are used sparingly and unobtrusively integrated into the natural surroundings, but with a distinctly Arcadian touch.

In his landscapes, Koch did not set out to reproduce the precise topography of natural sites – as in Jakob Philipp Hackert's *vedute* (1737-1807) – nor did he intend to introduce a Romantic flavour into his landscapes in the manner of Caspar David Friedrich (1774-1840). His landscapes are to be interpreted as 'ideas of landscape' based on a meticulous study of nature.⁵

- ⁴ Compare:

-Lutterotti, op. cit., p. 242, fig. 172 = Z.242, p.332, *View of Rome with the Colosseum*, 1808, pencil, white heightening on brown paper, signed and dated lower left: *Coch 1808*, 42.5 x 57.5 cm (dimensions given by the Angermuseum differ: 43 x 57.5), Angermuseum Erfurt, inv. no. 3561
-Lutterotti, op. cit., p.242, fig.171 = Z.143, p.386, *The Baths of Titus and S. Maria Maggiore*, c.1805-10, pen and ink, 23.8 x 33.8 cm
-Lutterotti, op. cit., p.364, Z.593 and fig. 178 = Z637, p. 363, 178 and Z.154, p. 327
-Holst, op. cit., p. 215, no. 76, fig. 143, *Heroic Landscape with a Rainbow*, 1806, pencil, 53.7 x 43.3 cm, Nuremberg, Germanisches Nationalmuseum, Graphische Sammlung, inv. no. HZ 3210.

⁵ See Andreas Andresen, *Die deutschen Maler-Radierer (Peintres-Graveurs) des neunzehnten Jahrhunderts nach ihrem Leben und Werk*, I, Hildesheim 1971, pp. 9-30.



JOHANN CHRISTIAN REINHART

Pastoral Landscape

Johann Christian Reinhart
(Hof 1761 - 1847 Rome)

Pastoral Landscape, 1810

Oil on panel
Signed and dated lower left
C.R. 1810
Inscribed on the verso *Reinhart
Roma 1810*

41.7 x 56.4 cm

Johann Christian Reinhart studied theology at Leipzig University but also attended classes in drawing and painting under Adam Friedrich Oeser. Breaking off his theology studies in 1783, he moved to Dresden to enrol at the Academy as a pupil of Johann Christian Klengel. In 1785, Reinhart came into contact with Schiller whose theories on art and aesthetics were to have a formative influence on him.¹ In 1789, he moved to Rome where he spent the rest of his life. Active in the colony of German artists in the city, he emerged – together with Josef Anton Koch and Asmus Jakob Carstens – as one of its leading figures. In the 1790s, he developed his theories of ideal, heroic landscape under the influence of Claude Lorrain and the German art historian and archaeologist Johann Joachim Winckelmann.

The composition of the present landscape is carefully structured. In the foreground, groups of large stone blocks – remains of the foundations of ancient walls – are counterposed on either side of the image. The blocks on the left appear randomly placed as if in a state of ruin while the blocks on the right are ordered systematically. Water flowing from a spring emerges from an upper block. A Greek inscription, *XAIPE*, a term of both greeting and farewell, is carved into the side of the block above the spring. Two young men in classical robes are engaged in conversation. At either side, groups of trees throw long shadows over the meadow and path. The transparent silhouette of a distant mountain range rises above the hills to the right. Touched by the transitory effect of fading light, all these elements come together to form an idealized landscape.

In the middle distance, a fortification set on high ground forms a compositional focus. The Greek inscription suggests that the architectural elements can be interpreted as representing an acropolis. Implicit in the architectural variety of the fortification are references to mankind’s advanced civilizations – the Roman Pantheon and the massive Egypto-Assyrian portals. The façade of a Greek temple which serves as frontage to this heterogeneous ensemble testifies to the perception of the pre-eminence of ancient Greek culture.²

Reinhart executed several versions of the present motif – a habitual feature of his working methods. The present painting is so closely related to a crayon and wash drawing now held in the collection of the Hamburger Kunsthalle (Kupferstichkabinett) that it can be regarded as his first and earliest version of the subject in oil.³

Dr. Carlo Schmid, Düsseldorf, has confirmed the attribution of the work to Reinhart.

1 See Friedrich Schiller, *Vom Pathetischen und Erhabenen. Ausgewählte Schriften zur Dramentheorie*, Klaus Berghahn ed., Stuttgart 1970, p. 91 (written in 1793): *The sublime, like beauty, has been distributed wastefully by nature, and in all human beings the sensibility for both has been sown; but the seed develops in uneven measure and it is the role of art to assist where there is lack.*
2 Analysis of the image is taken from *Heroismus und Idylle, Formen der Landschaft um 1800*, Hackert, Reinhart, Koch, exhib. cat., Cologne, Wallraf-Richartz Museum 1984, p. 121, no. 56.
3 The versions are, in chronological order:
- *Ideallandschaft mit Hirten an einer Quelle* [Pastoral Landscape]. Crayon, ink, brown, grey and blue wash on paper, 1810, 42.5 x 56.8 cm. Signed and dated *C. Reinhart invt. Roma 1810*. Hamburger Kunsthalle (Kupferstichkabinett). Literature: Inge Feuchtmayr, *Johann Christian Reinhart 1761-1847. Monographie und Werkverzeichnis*, Munich 1975, p. 333, WVZ Z 117;
- *Ideallandschaft mit Hirten an einer Quelle*, Oil on panel, 1810, 41.5 x 56.3 cm. Inscr. verso *Reinhart Roma 1810*. Munich, Daxer & Marschall;
- Oil on canvas, 1810, 56 x 75 cm. Signed and dated *Reinhart Romae 1810*. St. Petersburg, The State Hermitage Museum. Inv. no. 5498. Literature: Feuchtmayr, op. cit., WVZ G 32f, illus. 60;
- Oil on canvas, 1811, 45.7 x 60.2 cm. Signed and dated *Reinhart Roma 1811*. Hamburg, Dr. Ruth Pinnau. Literature: Feuchtmayr, op. cit., WVZ G 32g; *Heroismus und Idylle*, op. cit., p. 89, illus. 56;
- Oil on canvas, 1813, 147 x 212 cm. Signed at centre and dated *J. C. Reinhart f. Romae 1813*. Paris, Thierry de Maigret, 2003.

Provenance:
Private collection, South Africa



CARL DAHL

Fishing Boats on the Beach

Carl Dahl
(Fåborg 1812 - 1865 Copenhagen)

Fishing Boats on the Beach

Oil on paper laid down on canvas
On the stretcher with a label inscribed *Parti ved Catalans/malet af C:Dahl*

34 x 58 cm

Carl Dahl studied at the Copenhagen Academy of Fine Arts from 1835 to 1842 under the landscape painter Jens Peter Møller. He was taught perspective drawing and composition by the architect Gustav Friedrich Hetsch. His career took an important turn on meeting Christoffer Wilhelm Eckersberg. Today, Eckersberg is regarded as the leading painter of the Danish Golden Age. Eckersberg began to instruct him in marine painting in 1840 and the genre became his major preoccupation. The two became fast friends, working together, sharing a studio and accompanying each other to the harbour to make sketches of ships. They often worked on each other’s paintings, particularly in the final stages of completion. When Eckersberg’s sight began to deteriorate in the early 1850s, Dahl used to add the detail of the masts, the rigging and the sails to Eckersberg’s paintings. Dahl taught perspective at the Academy from 1842 to 1848.

He was in Lisbon in 1840, Germany and the South of France in both 1852 and 1855, in Norway in 1861 and in London and the Faroe Islands in 1862.¹

The present painting is almost certainly dateable to the 1840s and was probably executed *sur le motif* on a visit to the South of France and Catalonia. The viewpoint is highly unconventional. In the foreground are the juxtaposed forms of three blocks of buildings set beneath the brilliant, almost cloudless blue of a southern sky. Two of these are simple residential blocks, the third is a seemingly derelict church evidently used for secular purposes. The foreground is taken up by fishing boats, again juxtaposed. In front of them, set slightly to the right, is a stack of wooden beams. Their arrangement echoes the pictorial device of juxtaposition. Dahl is clearly responding to the challenge of representing a difficult perspective in pictorial terms. His palette is rich and he uses colour to accentuate the harsh contrasts defined by the vivid southern light. The painting is remarkable for the surreal stillness of the scene. It is a highly characteristic example of Carl Dahl’s oeuvre.



¹ For Dahl’s biography, see *C. W. Eckersberg og hans elever*, exhib. cat., Copenhagen, Statens Museum for Kunst, 1983, pp. 93-4, Kasper Monrad in *The Golden Age of Danish Painting*, exhib. cat., Los Angeles County Museum of Art; New York, Metropolitan Museum of Art, 1994, p. 71.

HEINRICH BÜRKEL

Peasants at the Temple of Vesta

Heinrich Bürkel
(Pirmasens 1802 - 1869 Munich)

Peasants at the Temple of Vesta, 1831

Oil on canvas, mounted on panel
Signed and dated lower right
BÜRKEL Rom. 1831

57.5 x 75.5 cm

Provenance:
Georg Schäfer Collection

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

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

Born in Pirmasens, Germany, in 1802, 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 counter-weight 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.

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 (Cat. Rais. 554 and 579).

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.



FRIEDRICH THÖMING

On the Amalfi Coast

Friedrich Thöming
(Eckernförde 1802 - 1873 Naples)

On the Amalfi Coast, 1850

Oil on canvas
Signed and dated lower left
1850 / F. THOMING.

67 x 101 cm

Friedrich Thöming specialized in marine paintings and coastal scenes. The present painting depicts one of the most popular stretches of the Amalfi coast, a beauty spot increasingly attractive to nineteenth-century tourists.¹ The work was painted on the beach at Conca dei Marini near Capo di Conca. On the clifftops is the monastic complex of Santa Rosa. Behind, to the left, are the crags of Agerola. Santa Croce beach lies hidden in the bay behind the promontory of Capo di Vettica on which the Torre di Vettica² stands. Set against the distant mountains is Amalfi and to the right, Capodorso.³

The small sailing boat in the foreground – possibly a *bilancella* or *paranzella* – is probably heading for the port of Amalfi. The seated figure of a young woman with a red headscarf may be the artist’s young wife, Catharina Thöming. The marriage took place in 1844 (see Ernst Meyer, *Bildnis Catharina Thöming*, c.1850, Statens Museum for Kunst, Copenhagen). In the boat in the distance to the right of the painting *tonnara* fishermen are depicted hoisting their catch.⁴ Despite his predilection for marine subjects, Thöming was no friend of the sea. His friends in Rome nicknamed him the *Strandschleicher* [lit. beach crawler].

He was born in Eckernförde in 1802⁵ and trained in his youth under Johann Michael Speckter (1764-1845) and Heinrich Herterich (1772-1852) in their lithography workshop in Hamburg. He entered Copenhagen Academy of Art in early 1823 and studied under the landscape painter Jens Peter Møller (1783-1854). A fellow student was the Norwegian artist Thomas Fearnley (1802-1842). Thöming set off for Italy in the summer of 1824 but was compelled to break his journey in Munich to earn money and took up work as a lithographer. He later resumed his journey, visiting Venice, and in 1827 arrived in Rome, where he settled. He spent the summers in Naples and the winters in Rome. Only three visits to Germany in the 1830s are documented. He joined the circle of Danish and German artists working in Rome, befriending the noted sculptor Bertel Thorvaldsen (1770-1844) who bought a number of his paintings and was generous in guiding him to potential patrons.⁶ Thöming exhibited his works in Italy, at the Kunstverein in Munich (1828), the Academy in Berlin (1830) and the Kunstverein in Hamburg (1831). His work was sought after and he received numerous commissions. He was praised by his patrons for his topographical exactitude and sensitive treatment of light. Compelled by ill health to give up painting in 1853, he died in obscurity on 21 April 1873.

1 Thöming’s preferred subjects were not only the Amalfi coast and the Gulf of Naples but also the Grotta Azzurra on the coast of Capri (rediscovered in 1826).
2 The Torre was at one time the property of Carlo Ponti and Sophia Loren.
3 Our thanks go to Massimo Ricciardi and Paolo Antonacci for their help in identifying the topography.
4 An identical fishing boat appears in the painting *Tuna Fishing in the Gulf of Naples*, private collection, Rosengarten, no. M 19, illus. in *Friedrich Thöming, 1802 bis 1873: Malerei und Grafik*, exhib. cat., Museum Eckernförde, 2002.
5 For a biography of Thöming, see: Ulrich Schulte-Wüler, ‘Friedrich Thöming (1802 bis 1873) – Ein Malerleben in Italien’, in *Friedrich Thöming, 1802 bis 1873: Malerei und Grafik*, exhib. cat., Museum Eckernförde, 2002, pp. 7-33.
Dirk Luckow and Dörte Zbikowski, *Die Kopenhagener Schule. Meisterwerke dänischer und deutscher Maler von 1770 bis 1850*, exhib. cat., Kunsthalle zu Kiel, 2005, pp. 276f.
6 Thorvaldsen donated his art collection to the City of Copenhagen in 1838. This included the six paintings he had acquired from Thöming. They were exhibited at Charlottenborg Palace in Copenhagen in early 1843.



CARL VILHELM BALSQAARD

The Basilica and Monastery of S. Croce in Gerusalemme, Rome, seen from the Villa Wolkonsky

Carl Vilhelm Balsgaard
(1812 - Copenhagen - 1893)

*The Basilica and Monastery of S. Croce
in Gerusalemme, Rome, seen from the
Villa Wolkonsky, c.1872-3*

Oil on canvas
Signed lower left with the initials
C B

56 x 41 cm

This landscape by the Danish painter Carl Vilhelm Balsgaard is distinguished by remarkable compositional structure and the unconventional originality of the viewpoint. The viewer’s eye is led from a secluded corner of the park at the Villa Wolkonsky over a sun-drenched landscape towards the southern slope of the then unspoilt Esquiline Hill. The facade of the Basilica of S. Croce in Gerusalemme, one of the seven pilgrimage churches of Rome, is at the centre of the image. It is partly obscured by the rich foreground vegetation.

Balsgaard was drawn to the artistic centres of Europe at an early age. On his travels he visited Berlin, Paris and London. He was in Italy in 1872-3 and spent a number of weeks in Rome, where he executed the present painting. He enjoyed a successful career as a porcelain and still-life painter and his portraits were much in demand at the Danish Court. In its attention to detail the landscape is a fine example of his mature style.

The foreground is dominated by the massive form of a precisely delineated agave. The luxuriant green plant seems to well up from the barren ground with extraordinary vitality. The artist’s concentration on this element of the composition underlines his love of the still-life genre.¹

In the middle ground is the fourth-century Basilica and at its side, the Carthusian monastery. Tradition has it that the section of the Cross bearing the inscription INRI is preserved here. On the horizon is the distant silhouette of the Appenine mountains. Like many artists from northern Europe, Balsgaard was fascinated by the effects of southern light. This is convincingly demonstrated in the present painting.

¹ F. Meldahl og P. Johansen: Det kgl. Akademi for de Skjønne Kunster 1700-1904, 1901, S. 368f.
F. Hendriksen: Københavnske Billeder fra Det 19. Aarh., 1924-27, S. 24.
Palle Lauring: Billeder af Danmarks historie, 1972, 111, 115; Jægerspris Slot og kong Frederik 7’s stiftelse, 1971, S. 114. H.C. Andersens Dagbøger, IX, 1975, 32f, 38, 186, 199; C.W. Eckersberg og hans elever, Stat. Mus. for Kunst, 1983, S. 56. Erik Mortensen: Kunstkritikkens og kunstopfattelsens hist. i Danm. 1990, bd. I, S. 142, 153, 177f.



THOMAS ENDER

View of the Port of Trieste from the Scala Santa

Thomas Ender
(1793 - Vienna - 1875)

*View of the Port of Trieste from the
Scala Santa*, 1819/23 or 1853

Oil on paper, laid down on canvas
Signed lower left *Th. Ender*

31.5 x 23.5 cm

Thomas Ender entered the Vienna Academy in 1806 and studied under Josef Mößmer (1780-1845) and Franz Steinfeld (1787-1868). He took up his studies in landscape painting under Laurenz Jansch (1749-1812) in 1810. On study tours to Salzburg, Styria, the Tyrol, northern Italy and Lake Garda he diligently recorded landscapes in a series of studies and sketches. He enjoyed the patronage of Metternich, then Protector of the Academy, who invited him to take part in an Austrian scientific expedition to Brazil¹ in 1817-8. With Metternich’s support he obtained a four-year bursary to study in Rome in 1819. He was in Paris in 1826. In 1829 he was appointed *Kammermaler* – one of a privileged group of court painters – to Archduke Johann who commissioned him to undertake an artistic record of his properties and estates. The project resulted in an impressive body of watercolours depicting Alpine views. He was named a professor and appointed to lead the landscape class at the Academy in 1837. In the same year he travelled to Russia and Greece, and also visited Constantinople. He was appointed *kaiserlicher Rat* in 1845. He resigned his post at the Academy in 1850. He travelled to Italy for nine months in 1853, twice staying in Trieste. He describes his visit in a letter to the Archduke dated 8 November 1853:

*Your Highness, Noble Lord! While I most respectfully bow at your feet, I hereby take the liberty of announcing my safe return from Italy. My journey took me from Trieste to Venice, Padua and Bologna where I sojourned two full days devoting my attentions to the enjoyment of works of art [...]. Although I saw all this some thirty years since, the richness and beauty of this country in all its parts has nevertheless astonished me. I have left it with some melancholy. Italy is, and shall remain, the most beauteous and richest of countries for art and artists. No other country has such a wealth of art treasures and art history [...]. From Rome I travelled to Voligno and Loretto, Ancona, Trieste and Vienna [...].*²

Ender is precise in his handling of topographical detail. He depicts the Gulf of Trieste and the Old Port from an elevated viewpoint – the Scala Santa high above the city. On the horizon is the narrow outline of the Kras ridges stretching towards Slovenia. Ships are depicted at anchor. The curving expanse of the bay is framed by low banks of cloud above the horizon and by the rich greens of the trees and shrubs in the foreground.

The city’s flowering in the eighteenth and nineteenth centuries can be ascribed to its role as the only major port under Habsburg rule. It is unclear whether the present oil sketch was executed on Ender’s first visit to Italy in 1819-23 or on one of his two documented visits to Trieste in 1853.

1 The expedition was in Brazil between March 1817 and August 1818. On the expedition Ender executed a large number of landscape commissions for the Kaiser and Metternich. He first visited Trieste on his embarkation for Brazil.
2 *Kaiserliche Hoheit, gnädigster Herr! Indem ich mich ergebenst zu Füßen lege, bin ich frei, meine glückliche Zurückkunft von Italien gehorsamst zu melden. Meine Reise ging über Triest nach Venedig, Padua bis Bologna, wo ich zwei Tage der Beschauung von Kunstgegenständen widmete [...]. Ich habe all dies schon vor 30 Jahren gesehen und war doch überrascht, wie reich und schön dieses Land in allen seinen Theilen. Mit Wehmut habe ich es wieder verlassen. Italien ist und bleibt das schönste und reichste Land für Kunst und Künstler, kein Land hat solche Kunstschatze und Kunstgeschichte aufzuweisen [...]. Von Rom reiste ich über Voligno, Loretto nach Ancona, Triest und Wien [...]*: Walter Koschatzky, *Thomas Ender (1793-1875): Kammermaler Erzherzog Johanns*, Graz 1982, pp. 152-54.



OSWALD ACHENBACH

The Moonlit Bay of Naples with Mount Vesuvius in the Background

Oswald Achenbach
(1827 - Düsseldorf - 1905)

*The Moonlit Bay of Naples with Mount
Vesuvius in the Background*, 1886

Oil on paper, mounted on panel
Signed and dated lower right
OA 1886

24 x 31.7 cm

Oswald Achenbach was one of the most prominent German painters of his time and together with his brother Andreas a leading figure within the Düsseldorf School. In his early years he contributed to the development of realism in German landscape painting.

His love of Italy grew with each of the eight visits he made, the first was in 1845 and the last in 1895. The 1850 visit had a strong influence on his work, when he met Arnold Böcklin (1827-1901) and Anselm Feuerbach (1829-1880) in Rome, both of whom he knew from their student days in Düsseldorf. His idols in the 1850s were William Turner and Carl Rottmann.¹

Achenbach articulated a new vision of Italy. He combined his interest in a realistic interpretation of architecture and topography with an intense, almost supernatural colorism and drastic light effects. He set out to articulate a dreamlike vision of the south.

From the 1860s through to the 1890s his reputation and success grew steadily. He concentrated on Italian views, thus fulfilling the needs of the new bourgeoisie. He was a member of the Düsseldorf, St. Petersburg, Rotterdam and Vienna academies. He supplied the national and international markets, exhibiting in Berlin, Vienna, New York, Chicago and Cincinnati. In New York he was represented by Paris-based Galerie Goupil which had opened a branch there in 1848. This was taken over by Michael Knoedler in 1857.²

From the 1860s, his increasing interest in atmospheric effects and colorism in parallel with a disregard for detail linked him to the avant-garde. Sadly, neither his clients nor the art dealers representing him were prepared to follow his change of style, demanding more realism and detail in his paintings. This is not true for some of his sketches where he was able to take up the influence of the French modernist movement without bending to the rather conventional taste of his patrons. Had he not yielded in part to this pressure also in his finished large scale paintings, his work might have remained at the forefront of the modernist movement from the 1880s onward.³

To observe the difference between his sketches and finished paintings, it is quite interesting to compare our sketch to the finished large scale version still existent.⁴



1 Mechthild Potthoff, *Oswald Achenbach. Sein künstlerisches Wirken zur Hochzeit des Bürgertums. Studien zu Leben und Werk*, Cologne-Berlin 1995, p. 30 ff.
2 Henrik Ziegler, *Neue Forschungen zu den Brüdern Andreas und Oswald Achenbach*, in: *Kunstchronik*, 4 April 2001, p. 181.
3 See Martina Sitt (ed.), *Andreas und Oswald Achenbach, das ‚A‘ und ‚O‘ der Landschaft*, exhib. cat., Kunsthalle Düsseldorf, 29.11.97-1.2.98, Düsseldorf 1997. In 1892 Achenbach’s Berlin dealer Schulte staged the first exhibition of the group Elf (eleven). The show included Liebermann and Skarbina, causing a public scandal. Public opinion soon shifted and at the third exhibition of the Elf in 1894 the art critic Hans Rosenhagen was full of praise, referring to them as the nucleus of the Berlin Sezession. Schulte and his colleague Lepke, who also worked with Achenbach, was selling mainly French paintings at the time. When the Berlin National Galerie was rehung by Hugo von Tschudi in 1897 many of Achenbach’s paintings were replaced by works by Manet and Monet.
4 Our work ist the sketch to the finished version of *The Moonlit Bay of Naples with Mount Vesuvius in the Background*, signed and dated low. left: *Osw. Achenbach 18...*, oil on canvas, 66 x 101 cm, Auktion Lempertz, 17. May 2008, Lot 1354, 49.000 € incl. Premium.

ALEXANDRE CALAME

Olivier (Olive Tree)

Alexandre Calame
(Vevey 1810 - 1864 Menton)

Olivier (Olive Tree), 1859

Oil on canvas laid down on cardboard
Dated lower right 1859
On the verso a label and the inscription of the Estate *Succession Arthur Calame, Etude d’Alexandre Calame / retrouvée à l’inventaire / de la succession de son fils Arthur Calame / Genève, le 15 Avril 1922 / No. 165 L. Buscarlet Calame*
Vestiges of the Vente Calame seal

21.5 x 30.5 (canvas)
23 x 32.5 cm (support)

Provenance:
Estate of the artist
Amélie Calame, Geneva (1865)
Arthur Calame, Geneva (1907)
Marguerite Buscarlet-Calame, Geneva (1919)
Louis Buscarlet-Calame, Geneva (1924)
Private Collection, Geneva
Arthur Stoll Collection, Arlesheim and Corseaux (acquired in 1946), listed in the catalogue of the Stoll Collection, Zürich 1961, no. 221

Exhibited:
Kunstwerke des 19. Jahrhunderts aus Basler Privatbesitz, exhib. cat., Basel,

The Swiss painter Alexandre Calame specialized in alpine and woodland scenes. However, the present painting, *Olivier*, is a fine example of his handling of somewhat different subject matter.

The spreading branches of an ancient olive tree set in a rocky landscape dominate the composition. The work derives much of its impact from the sensitive, highly atmospheric, although detailed handling of the ancient tree with its evergreen foliage and the craggy landscape surrounding it. Like many artists of northern European origin, Calame was fascinated by the effects of southern light. The dramatic play of the sunlight on the surface of the trunk, the branches and the multicoloured rocky outcropping is extremely skilfully modelled. The wave of enthusiasm for *plein-air* painting that developed in Rome in the early nineteenth century was a clear source of inspiration for the present painting.

Calame began his career as an employee of a banker named Diodati. It was Diodati who enabled him to take up painting. He financed Calame’s studies from 1829 onwards 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 from 1839 onwards was a regular contributor to the Paris Salon. This brought him considerable public recognition, particularly in France and Germany. Constantly searching for new motifs, he travelled widely in France, Germany and Holland. He visited Rome and Naples in 1844, where he first experienced the phenomenon of Italian light. His health began to fail in 1855 and this compelled him to restrict his travels to regions north of the Alps.

In the 1840s, Calame was ranked as one of Switzerland’s best landscape painters in the company of such names as François Diday, Charles-Louis Guigon and Wolfgang-Adam Töpffer. He received numerous awards during his lifetime but after his death in 1864, recognition of his work experienced something of a decline. However, today Calame is regarded as one of the major representatives of the Swiss Romantic heroic tradition in landscape and alpine painting.

The painting was still in the artist’s possession when he died and it was handed down in the family over several generations.

Kunsthalle, 1.5.-4.7. 1943, cat. no. 102
Basler Privatbesitz, exhib. cat., Basel, Kunsthalle, 4.7.-29.9.1957, no. 99

Literature:
Valentina Anker, *Alexandre Calame: Vie et Œuvre. Catalogue raisonné de l’œuvre peint*, Fribourg,

1987, no. 735, fig. 1859
Marcel Fischer, *Sammlung Arthur Stoll, Skulpturen und Gemälde des 19. und 20. Jahrhunderts, Schweizerisches Institut für Kunstwissenschaften* Zürich, Stuttgart 1961, p. 38 and fig. 221
Catalogue de la vente Calame, Paris, Hôtel Drouot, 1865



GIUSEPPE CASCIARO

An Arbour

Giuseppe Casciaro
(Ortelle 1863 - 1945 Naples)

An Arbour, 1887

Oil on panel
Signed lower left
GCasciaro / [...]’87
Inscribed on the verso
Giuseppe / Casciaro / Napoli...

12.5 x 16.5 cm

Giuseppe Casciaro’s¹ early work was influenced by Giacinto Gigante. He later turned from his early Romanticism to Impressionism. Other formative influences were Edgar Degas, Giuseppe de Nittis and the artists of the Barbizon School. Throughout his career he championed the notion that *atmosphere constitutes the true substance of a painting*.² He studied at the Istituto di Belle Arti in Naples under Domenico Morelli (1823–1901), Stanislao Lista (1824-1908) and Filippo Palizzi (1818-1899).

He was in contact with the circle of artists close to Francesco Paolo Michetti (1851-1929) in 1885. Among his friends were Gaetano Esposito (1858-1911) and Attilio Pratella (1856-1949). Moving to Vomero from Naples in 1890, he, Pratella and other artists formed an artistic alliance. The major focus of the group’s work lay in *plein-air* painting. He was frequently in Paris in the years 1892-6, staging a one-man exhibition of his work. Here he came into contact with Giuseppe de Nittis. Michetti gave him instruction in pastel techniques which he deployed with great virtuosity in his drawings of Naples and southern Italy. His handling of landscape subjects in pastel led to a new evaluation of the medium. In 1902 he was appointed a professor at the Naples Academy.

This detailed view of an arbour was painted on panel. Casciaro chose to leave the pale tone of the panel visible rather than using white heightening. Vibrant effects of light are achieved by allowing the polished surface of the wood to shimmer and gleam. The technique was current in Italian art at the time and was practised by the Macchiaioli [lit. spotmakers], a group of young *plein-air* painters working in Florence in the 1860s.

Provenance:
Giuseppe Casciaro Estate
Heirs of Giuseppe Casciaro

1 For further reading, see Alfredo Schettini, *La pittura napoletana dell’Ottocento*, II, Naples 1967, pp. 443-63. Saur, *Allgemeines Künstlerlexikon. Die Bildenden Künstler aller Zeiten und Völker*, Munich 1991, IV, p. 81f.
2 *L’atmosfera è il vero soggetto del quadro*. Schettini, op. cit., p. 444.



THOMAS FEARNLEY

A Loggia in Sorrento, 1834

Thomas Fearnley
(Fredrikshald 1802 - 1842 Munich)

A Loggia in Sorrento, 1834

Oil on paper, laid down on panel
Signed with the initials *FE*

39 x 51 cm

Provenance:
Private collection, Norway
Private collection, Denmark

Exhibited:
Thomas Fearnley, 1802-1842,
exhib. cat., Modum, Stiftelsen
Modums Blaafarveværk, 1986,
no. 62, illus.

1 Archives, Oslo, Nasjonalgalleriet; letter dated 28 May 1843, Dresden.
2 Modum, op. cit., no. 63.
3 *Thomas Fearnley - Européeren - Familiens Hyllest*, exhib. cat., Astrup 1995, p. 33.
4 Charles West Cope (1811-90) describes his Italian journey with Thomas Fearnley in his *Reminiscences*; Modum, op. cit., no. 62, illus.
5 For further literature on Fearnley, see Védastine Aubert, 'Breve fra Thomas Fearnley til J.C.C. Dahl', in *Kunst og Kultur*, Bergen 1926; Sigurd Willoch, *Maleren Thomas Fearnley*, Oslo, 1932; *Thomas Fearnley, 1802-1842*, exhib. cat., Modum, Stiftelsen Modums Blaafarveværk, 1986; *Expedition Kunst. Die Entdeckung der Natur von C.D. Friedrich bis Humboldt*, exhib. cat. Hamburger Kunsthalle 2002.
6 Modum, op. cit., no. 63.
7 Charles West Cope (1811-90) describes his Italian journey with Thomas Fearnley in his *Reminiscences*; Modum, op. cit., no. 62, illus.

Following Thomas Fearnley’s untimely death at the age of thirty-nine, Johan Christian Dahl proposed in a letter to the board of the Nasjonalgalleriet in Oslo that the museum purchase from Fearnley’s widow a group of his nature studies. Dahl describes them as *better than the finished paintings; because in them he gave his true self - as he was and as he felt when face to face with nature*.¹ Thomas Fearnley is generally considered Dahl’s most gifted pupil. Yet to call him a pupil in the normal sense of the word is misleading. By the time Fearnley met Dahl in Dresden, he had completed more than a decade of training and had become a recognized artist in his own right in his native Norway. Thus it would be more accurate to describe him as a younger colleague who won Dahl’s respect, admiration and friendship. Fearnley remained in Dresden for eighteen months in 1829-30, during which he was strongly influenced by Dahl and undoubtedly learnt a great deal about his direct manner of approaching nature. He soon adopted Dahl’s broad, free handling of paint and developed a remarkable virtuosity in his own oil sketches from nature.²

From Dresden, Fearnley travelled to southern Germany, arriving in Munich in 1832, where the painters Christian Morgenstern, Hermann Kauffman, Jørgen Sonne and Wilhelm Bendz were his friends. Later in 1832 he travelled to Rome, where his primary interest – as evidenced by his oil sketches – focussed on capturing the intensity of southern light. He stayed in Italy between 1832 and 1835, keeping company with Bertel Thorvaldsen and his circle of Danish and German artists in Rome. His best work was executed in 1832-34. This is documented by a large number of very fine *plein-air* sketches that have survived to the present day.³

On his return journey from Italy he spent three months in Switzerland where he was much taken by the grandeur of the Swiss Alps. In September 1835 he arrived in Paris where he stayed for six months. He exhibited at the Salon and greatly admired the striking compositions of Eugène Isabey, Théodore Gudin and Horace Vernet. After returning briefly to Norway, he moved to London for two years. He exhibited at the Royal Academy in 1837 and 1838 and toured the Lake District with the English painter Charles West Cope.⁴ After a brief sojourn in Dresden, where he visited his friend Dahl, he returned to Norway and was appointed a board member of the National Gallery and the Royal School of Drawing. In 1840 he married Cecilie Cathrine Andresen. He travelled with his wife to Amsterdam, Düsseldorf and Munich, where he died of typhus in 1842.⁵

In this delicate, unusually large sketch, Fearnley’s interest is focused on the various shades of grey. These are areas of shadow produced by the play of direct and indirect sunlight on the foreground and middle ground and on the white walls of the loggia and the adjacent arcade. The young woman seated on the low wall in the foreground is probably identical with the young woman depicted in *Moonlight over the Gulf*⁶ – Miss F. Worthington. The seated male figure shown sketching at the far end of the arcade is Charles West Cope who also was Fearnley’s travel companion on his journey through the Lake District some years later.⁷



MARTINUS CHRISTIAN W. RØRBYE

A Hunter’s Lair

Martinus Christian W. Rørbye
(Dammen 1803 - 1848 Copenhagen)

A Hunter’s Lair, Cervara 1835

Oil on paper, laid down on card
Inscribed and dated lower right
Cervara 1835
Annotated on the stretcher in
chalk *186*

19.9 x 31.1 cm

Provenance:
Martinus Rørbye Estate Sale,
Copenhagen, 1849, no. 33
Christian Molbech, Copenhagen¹
Auction Sale, Winkel & Magnussen,
12/10 1942, lot 232: *Jæger i en
klippehule, Cervara*
Auction Sale, Charlottenburg,
6.6.1944, lot 186

Literature:
Kunstakademiets Fotosamling: a
photograph of the oil sketch with
reference to an exhibition in 1905
and the Charlottenburg sale in 1944
*Fortegnelse over M.Rørbyes Arbejder
som Vejledning ved Udstillingen i
Kunstforeningen 1905*, Copenhagen
1905, no. 226
L. Bobé (ed.), *Rom og Danmark
gennem Tiderne*, III. 1, Copenhagen
1935-42, illus. p. 23
Martinus Rørbye 1803-1848, exhib.
cat., Copenhagen, Thorvaldsen
Museum, 1981, p. 214, M. 100: *1835
Klippehule ved Cervara, Auktion 1849,
nr. 33, solgt til Molbech*

Martinus Rørbye is considered a leading exponent of Danish painting of the Golden Age. He was a pupil of Cristoffer Wilhlem Eckersberg in Copenhagen, with whom he remained in close contact over many years. He undertook extensive study trips, travelling to Norway, France (Paris), Greece, Turkey and, in particular, Italy² which he visited three times.

He spent the years 1834-5 – his first visit to Italy – in Rome and Naples. He was in Greece and Turkey from October 1835 to May 1836 and returned north through Italy to Munich, Vienna and Prague before reaching Dresden where he visited Johan Christian Dahl. He travelled on to Berlin, visiting Christian Daniel Rauch, and returned to Copenhagen via Hamburg and Kiel. He was in Italy for a second time in 1839 to 1841, visiting Capri and Sicily.

This oil sketch was executed on his first visit to Italy. It documents his interest and skill in capturing light effects when painting *en plein air*. He was fascinated by the landscapes of Italy and recorded his impressions in a series of highly expressive oil sketches. He was also drawn by the costumes and traditions of the people, the local colour and the special characteristics of the places he encountered on his travels. He frequently portrayed his travelling companions in a natural setting, using views of the countryside as a landscape background. A good example is the portrait of his friend C. J. A. Philipsen,³ set in a view of the Roman Campagna, in his painting *Roman Campagna near Aqua acetosa*.

Many artists and travellers to Rome were keen huntsmen. Good examples were Johann Martin von Rhoden and Johann Christian Reinhart. It is therefore probable that the hunter depicted by Rørbye in the present oil sketch was one of his travelling companions. The cave near Cervara may well have served as a convenient hide-out for the hunt. Rørbye was clearly drawn by the unconventionality of the speleological motif, but his real interest lies in the effects of light and the capturing of tonal transitions. The rugged surfaces of the boulders are masterfully modelled. Light from the mouth of the cave infuses the massive rock formations deep within it in a subtle play of contrasts. The composition is reminiscent of an early work by his mentor Eckersberg titled *Ulysses Flees from the Cave of Polyphemus*, dated 1813.⁴

We are grateful to Niels Vodder, Helsingborg, for his help in researching the work.



¹ ‘Chr. Molbech, den danske historike Forenings Stifter’, in *Historisk Tidesskrift*, X, 5 (1939-41).

² For further reading, see:

Kasper Monrad, *Danish Painting: the Golden Age*, exhib. cat., London, The National Gallery, 1984, esp. p. 179; *Danish Paintings of the Golden Age*, exhib. cat., New York, Artemis Fine Arts Inc., 1999; *Im Lichte Caspar David Friedrichs. Frühe Freilichtmalerei in Dänemark und Norddeutschland*, exhib. cat., Hamburg, Kunsthalle, 2000, p. 49.

³ See Rørbye, op.cit., no. 65: *Parti af den romerske Campagne*, Tiberen og Monte Soracte, 1835.

⁴ Princeton University Art Museum.

CHRISTEN DALSGAARD

Hellested Præstegaard

Christen Dalsgaard
(Skive 1824 - 1907 Sorø)

Hellested Præstegaard, 1850
(Vicarage of Hellested)

Oil on canvas
Signed and dated lower right
C.D. 1850
Bearing a hand-written label on the
verso of the canvas
Dalsgaard / Hellested Prastegaard /
1850

24.5 x 30.8 cm

The Danish artist Christen Dalsgaard was one of the leading genre painters in the transition from the Golden Age of Danish painting to the birth of naturalism. His austere realism and intense attention to detail owe much to the legacy of C. W. Eckersberg and his school. Eckersberg was the most important figure in early nineteenth-century Danish painting.

Dalsgaard¹ studied at the Royal Danish Academy of Art in Copenhagen between 1841 and 1848. He was privately tutored by Martinus Rørbye (1803-48) – later a close friend. It was under Rørbye’s guidance that he honed his skill in the precise observation of nature and detailed study of his subjects. He learnt to develop his interest in the organization of pictorial space and deepen his understanding of spatial relationships in the Eckersberg tradition. He studied the effects of light to sharpen his radical way of seeing and used a reduced palette to ‘capture reality’, producing highly distinctive harmonies of tone and colour. He painted many of his landscape subjects at different seasons and in different lights. An earlier version of the present painting, titled *Hellested Præstegaard* and executed in 1847, shows the *præstegaard* in autumn. Dalsgaard uses the same viewpoint in the present painting but the handling of the subject and the lighting clearly emphasize the characteristics of the season.²

His central theme was the accurate portrayal of life in the country. The leading Danish nineteenth-century art historian Niels Lauritz Høyens gave a legendary lecture at the Scandinavian Society in 1844 in which he challenged the emerging generation of artists to go out and record in their paintings their observations of rural life in remote areas. Daalsgaard energetically went about pursuing this aim. To this end he visited the Danish island of Seeland – where Hellested lies – a number of times. His highly distinctive and precise depictions of rural interiors and local costumes brought him recognition and he came to be seen as the Danish national painter of his era.³

Provenance:
Auction Sale, ABR, 212, 1967,
no. 53, illus. p. 7
Frands Hougaard Collection

1 For further reading and a biography, see *Saur. Allgemeines Künstlerlexikon. Die Bildenden Künstler aller Zeiten und Völker*, Munich 1991, V, p. 555. The first exhibition of Dalsgaard’s work was held at Charlottenburg Palace in Copenhagen in 1848. He was awarded the Neuhausen Prize in 1861. He was a professor at the Sorø Academy between 1862 and 1892.

2 Oil on canvas, 29 x 40 cm, Hirschsprungske Collection, Copenhagen; see Knud Voss, *Dansk Kunst Historie, Friluftsstudie og virkelighedsskildring 1850-1900*, Copenhagen 1974, p. 35, fig. 19.

3 Johannes V. Jensen, *Jydske Folkelivsmalere. Dalsgaard. Michael Ancher. Hans Smidth*, Copenhagen 1937. Dalsgaard began to paint Danish historical subjects in the 1860s. His paintings are often compared with the work of the Norwegian painter Adolph Tidemann (1814-76) who studied in Copenhagen and went on to found a group of Scandinavian artists in Düsseldorf.



CARL FREDERIK BARTSCH

Two King Charles Spaniels

Carl Frederik Bartsch
(1829 - Copenhagen - 1908)

Two King Charles Spaniels

Oil on canvas
Signed lower right *C. Bartsch*

34 x 48 cm

The landscapist and animal painter Carl Frederik Bartsch began his career as an apprentice in porcelain painting at the Royal Porcelain Factory in Copenhagen in 1844. He went on to study ornamental and decorative techniques at the Copenhagen Royal Academy of Art. He obtained a post as a painter for the Royal Porcelain Factory in 1852 but was obliged to resign on grounds of ill health. He stayed on at the Factory working as a tutor. A number of important commissions dating from the period are recorded. They include projects for large-format vases decorated with architectural scenes and views of Danish cities.¹

In 1850 Bartsch contributed landscape oils and watercolours to an exhibition at the Copenhagen Art Society. Records show that he was painting landscapes with animal motifs by the 1870s. In his later career these were to be his preferred subjects.

The present painting was probably commissioned as a portrait. Bartsch has captured the characteristics and playful nature of the two animals – a full-grown King Charles Spaniel² and a whelp – with masterly skill. The animals are intentionally placed in a neutral domestic setting, with a simple wooden floor and a wall with white panelling. The younger animal approaches the older one, its front paw raised in an invitation to play.

The bright-eyed, intelligent look and attentive posture of the older animal, tail raised, its front paws braced as if about to spring, is typical of the breed. Its thick, somewhat shaggy coat and the softer, more feathery coat of the whelp are depicted with virtuosity in rich shades of brown and great tonal variety. The appeal of the painting lies both in its naturalistic accuracy and the immediacy of the rapport between the animals. Bartsch is justifiably regarded as one of the leading animal painters of his time, ranking alongside Carl Reichert (1836-1918) and Joseph Wolff (1820-1899).



¹ Bredo L. Grandjean, *Kongelig Dansk Porcelain 1884-1980*, 1962, nos. 176 and 181.

² Spaniels were very popular with the English aristocracy. In Tudor times, small spaniels were kept as ladies' pets. 'Comforte dogs' were used to warm laps in draughty castles. Under the Stuarts they were given the title of King Charles Spaniels. Charles II (1630-85) was so fond of them that they enjoyed a special position at court.

FRIEDRICH VON AMERLING

Portrait of the Artist Eduard Julius Friedrich Bendemann

Friedrich von Amerling
(1803 - Vienna - 1887)

Portrait of the Artist Eduard Julius
Friedrich Bendemann (1811-1899),
1837

Oil on paper, laid down on canvas
Signed and dated lower left
Friedr. Amerling 1837
Signed by the sitter lower right
E. Bendemann

52 x 37.5 cm

Vienna-born Friedrich von Amerling entered the Vienna Academy in 1815 and continued his studies in Prague under Joseph Bergler. He was in London in 1827 and 1828 where he met the portrait painter Sir Thomas Lawrence, whose work was to be a formative influence on his painting over the next two decades. After a brief visit to Paris, where he studied under Horace Vernet, he travelled to Rome. He returned to Vienna in 1828, commissioned by Emperor Franz I of Austria to paint his portrait. On his return, he was awarded a prize for his paintings *Dido on the Funeral Pyre* and *Moses in the Desert*. With the exception of a few early works, he focussed almost exclusively on portraits for the rest of his career.¹

In 1837 he applied for a professorship at the Vienna Academy but set conditions that could not be met. He spent August and September of 1837 in Berlin in the company of Giuseppe Canella. The present, informal sketch for a portrait of the artist Eduard Bendemann (1811-1889) was painted on a visit to Berlin where he also executed portraits of Gottfried Schadow, Christian Rauch and Carl Christian Vogel von Vogelstein. The Bendemann portrait was probably intended as a friendly memento. It bears both the artist’s signature and that of the sitter. Both signatures are incised into the wet ground. It is not unlikely that Bendemann painted a portrait of Amerling at much the same time. Implicit in the angle of the sitter’s head is a moment of intense concentration, perhaps while at work on a sketch himself. Painted *alla prima*, in one sitting, the present sketch is preparatory to a more finished version now in the collection of the Österreichische Galerie in the Upper Belvedere in Vienna.² Amerling’s close study of Lawrence’s work is clearly evident. The richness of the skin tones, the deftness of the rapid and feathery brushstrokes and the highlights of the collar are hallmarks of Lawrence’s style.

Both the present sketch and Amerling’s portrait of the sculptor Gottfried Schadow (1764-1850)³ were executed in 1837, probably in Berlin. The Schadow portrait is also in oil on paper and bears the signatures of both artist and sitter. In style and technique it also shows similarities with the present sketch.

Amerling was one of the most highly regarded and successful artists working in Vienna in the 1840s and 1850s.⁴

Bendemann⁵ first studied under Wilhelm von Schadow in Berlin, following him to Düsseldorf in 1827. Bendemann accepted a professorship at the Academy in Dresden in 1838 and for the next two decades was engaged in large-scale decorative projects. He was also in great demand as a portrait painter.⁶ He returned to Düsseldorf in 1859 and took over Wilhelm von Schadow’s position as Academy Director, only to resign the directorship in 1867.

1 For further reading, see Günther Probszt, *Friedrich von Amerling - Der Altmeister der Wiener Portraitmalerei*, Vienna 1927; Sabine Grabner (ed.), *Friedrich von Amerling 1803 - 1887*, exhib. cat., Vienna, Österreichische Galerie Belvedere, 2003.

2 Probszt, op. cit., p. 125, no. 413.

3 *Der Bildhauer Gottfried Schadow*, 1837, oil on paper, 54 x 38 cm, Deutsches Nationalmuseum, Nuremberg, Grabner, op. cit., no. 38.

4 Teréz Gerszi and Zsuzsa Gonda in *Nineteenth-Century German, Austrian, and Hungarian Drawings from Budapest*, exhib. cat., Alexandria, Virginia 1994, p. 226.

5 Guido Krey, *Gefühl und Geschichte: Eduard Bendemann (1811 - 1889). Eine Studie zur Historienmalerei der Düsseldorfer Malerschule*, Weimar 2003.

6 *Old Master Drawings of the Nineteenth Century*, exhib. cat., Harvard, Busch-Reisinger Museum, 1972, no. 2.



BAREND CORNELIS KOEKKOEK

View of Königstein on the Elbe

Barend Cornelis Koekkoek
(Middelburg 1803 – 1862 Cleves)

View of Königstein on the Elbe, 1858

Oil on panel
Signed and dated lower centre
B C Koekkoek 1858

57.8 x 79.6 cm

Provenance:
B.C. Schneiders van
Greyffenswerth, Amsterdam
Vincent van Gogh, Princenhage,
1873
Auction Sale (C.F. Roos),
Amsterdam, 16 October 1873, lot 34
J.H. de Souza, 1889
Auction Sale (C.M. van Gogh &
H.G. Tersteeg), The Hague,
2-3 April 1889, illus.
Private Collection, Germany (since
1889)

Literature:
Friedrich Gorissen, *B.C. Koekkoek
1803-1862. Werkverzeichnis der
Gemälde*, Düsseldorf 1962,
fig. 58/60

Barend Cornelis Koekkoek is generally regarded as the leading landscape painter of the Dutch Romantic period. He received commissions from King Willem II of the Netherlands, Tsar Alexander II of Russia and Friedrich Wilhelm IV of Prussia.

He was born in Middelburg in 1803. He trained under his father, the renowned marine painter Johannes Hermanus Koekkoek (1778-1851), the founder of the Koekkoek dynasty of painters. He received a bursary from the Dutch crown that enabled him to study at the Royal Academy of Fine Arts in Amsterdam. He embarked on his studies in 1821 under Jan Willem Pieneman (1779-1853) and Jean Augustin Daiwaille (1786-1850). He married Daiwaille’s daughter Elise Thérèse in 1833. He travelled extensively, visiting the Harz Mountains, the Rhineland and Italy. It was his enthusiasm for the landscapes of the Rhine that persuaded him to settle in the German town of Cleves in 1834. He founded a drawing academy (*das Zeichen-Collegium*) in Cleves in 1841. His handbook for students of landscape painting was published in 1841 under the title *Erinnerungen und Mitteilungen eines Landschaftsmalers*. The publication greatly contributed to his burgeoning reputation.

The popularity of his work in the 1850s barely allowed him time for study trips but he travelled in Saxony in 1857.¹ The present *View of Königstein on the Elbe*, executed in 1858, was clearly inspired by what he saw on this journey. Gorissen records a related drawing in blue and brown wash titled *Königstein in Saxony* and dated 1857.²

The town of Königstein lies on a sweeping bend of the Elbe south of Dresden. The landscape is dominated by sandstone crags and towering cliffs – the Elbsandsteingebirge – on the edge of what is now a national park, the Sächsische Schweiz, or ‘Saxon Switzerland’. Mid-nineteenth century Königstein with its historic hilltop fortress developed into something of a tourist attraction after the introduction of steam shipping on the Elbe in 1837 and the construction of a railway line in 1851.

View of Königstein on the Elbe demonstrates Koekkoek’s mastery of the landscape genre. In its precision and attention to detail it is without doubt one of the finest works he produced in the 1850s. The monumental oak depicted on the slope in the left foreground is something of a trademark in his work, a much-admired device that recurs in many of his paintings. To the right, the eye is drawn to an expansive landscape showing the Elbe valley and the crags and cliffs of the Sächsische Schweiz. On the horizon are the outlines of two of its peaks, the Kleiner Bärenstein and the Grosser Bärenstein. The painting depicts an idyllic image of the landscape – an idealized view of nature in its intactness and immensity. Far below to the right, Königstein city church is glimpsed, and on the narrow ribbon of the river at its left, the tiny forms of the *Elbkähne*, the traditional Elbe sailing barges. On the opposite bank is the hamlet of Halbestadt.

A severe stroke in November 1859 put an abrupt end to his career as a painter.³ He died in Cleves in 1862 and his home and atelier now house a museum, the Museum Haus Koekkoek.

Koekkoek, who was described as the ‘prince of landscape painting’, received numerous awards and on three occasions a Gold Medal at the Paris Salon. He was also awarded the *Légion d’honneur* and the *Leopoldsorden*. Shortly before his death he was named a member of the Academy of St. Petersburg and represented the Netherlands posthumously at the London International Exhibition of 1862.

1 See Angelika Nollert, *Barend Cornelis Koekkoek, 1803-1862: ein Landschaftsmaler der niederländischen Romantik*, Frankfurt a.M. (et al.) 2000, p.36.

2 Friedrich Gorissen, *B.C. Koekkoek 1803-1862. Werkverzeichnis der Gemälde*, Düsseldorf 1962, Z 57/41,2.

3 Koekkoek’s last dated paintings were, like the present painting, executed in 1858. Only one bears the date 1861 (after his stroke).



CORNELIS SPRINGER

A View of Enkhuizen in Summer

Cornelis Springer
(Amsterdam 1817 - 1891 Hilversum)

A View of Enkhuizen in Summer, 1866

Oil on panel
Signed lower left *C Springer 1866*
Bearing the artist’s handwritten
descriptive label on the verso

36.5 x 50.2 cm

The Dutch artist Cornelis Springer was one of the leading Dutch nineteenth-century painters of town views. His paintings are distinguished by their topographical accuracy, attention to detail and skilful rendering of the effects of light. They recall Dutch seventeenth and eighteenth-century masters like Jan van der Heyden (1637-1712) and Issac Ouwater (1750-1793). Springer’s preferred themes were views of his home town of Amsterdam and Den Briel, Haarlem, Zwolle and Enkhuizen, north of Amsterdam. From 1864 to 1884 he spent much of his time in Enkhuizen. The town served as an important source of motifs and he produced a large body of views, of which the present painting is an early example. It dates from his ‘classical period’ – the 1860s and early 1870s.¹

This highly detailed everyday scene is set in a small side street off one of the main streets of Enkhuizen. In the distance is the distinctive spire of St. Pancras, Zuiderkerk, a late-Gothic hall church. Springer emphasizes the play of light and shade on a summer’s day by the Staal-Everspijp canal and handles the facades of the red-brick houses with extraordinary attention to detail.

The painting was sold by Springer to J.C. van Pappelendam on 13 August 1866 for 300 Dutch guilders. His annual income in 1866 amounted to 10,000 guilders² – an indication of how highly his paintings were valued at the time.

He was born into a family of master carpenters and masons in Amsterdam in 1817. His brother Hendrik, an architect, taught him the principles of perspective and architectural design. He studied at the Amsterdam Academy under Jacobus van der Stok (1795-1874) and Herman Frederik Carel Ten Kate (1822-91). He continued his training under Kaspar Karsen in 1835-37. He exhibited regularly in Amsterdam and The Hague between 1834 and 1890. He died in 1891. He was a member of the Felix Meritis Society in Amsterdam and in 1865 made a Knight of the Belgian Order. He was awarded gold medals at the Exposition Universelle in Paris in 1867, the Weltausstellung in Vienna in 1873 and the Centennial International Exhibition in Philadelphia in 1876.³

Provenance:
Acquired from the artist by J.C. van
Pappelendam, Amsterdam, on 13
August 1866 for Dfl 300

Literature:
W. Laanstra, H.C. de Bruijn,
J.H.A. Ringeling, *Cornelis Springer*
(1817-1891), Utrecht 1984, no. 66-8

1 Paul Pieper, *Cornelis Springer und der Prinzipalmarkt in Münster*, Münster 1987, p. 12.
2 See Willem Laanstra, *Cornelis Springer: Geschilderde Steden*, Amsterdam 1994, p. 18.
3 For a biography of Springer, see W. Laanstra, H.C. de Bruijn, J.H.A. Ringeling, *Cornelis Springer (1817-1891)*, Utrecht 1984.



CHARLES OCTAVE BLANCHARD

Portrait of the Composer Charles-François Gounod (1818-1893) and Self-Portrait

Charles Octave Blanchard
(Brest 1814 - 1842 Paris)

Portrait of the Composer Charles-François Gounod (1818-1893) and Self-Portrait, Rome 1841

Oil on canvas
Each measuring 29 x 22.5 cm

Portrait of the Composer Charles-François Gounod dedicated, signed and dated lower right À notre bon ami Lefuel / L. Courtépée. O Blanchard / Rome 1841

Self-Portrait dedicated, signed and dated lower left À mon bon ami H. Lefuel / O Blanchard. Rome. 1841

Provenance:
Hector-Martin Lefuel
Olivier Lefuel Collection, Paris

Charles Octave Blanchard studied under Léon Cogniet at the École Nationale Supérieure des Beaux-Arts in Paris. He was awarded the Second Premier Grand Prix de Rome in 1836 by the Académie des Beaux-Arts for his painting *Le frapement du rocher par Moïse*.¹ He was invited to continue his studies at the Villa Medici, the seat of the Académie de France in Rome then under the direction of Ingres. The Villa Medici was to be Blanchard’s home until shortly before his early death.

In Rome he came into contact with leading members of the younger intelligentsia. These included figures such as the composer Charles-François Gounod, the subject of one of the present portraits and winner of the Grand Prix de Rome for musical composition in 1839. It also included the architect Hector-Martin Lefuel (1810-1880), the winner of numerous prizes for architecture. It is to Lefuel that the present pair of portraits is dedicated.

As a young man in Rome, Gounod, greatly admired for his talents, was a central figure in the regular, all-important exchange of ideas among artists, writers and musicians. He was admired and respected for his talents as a musician and composer. The painter Ernest Hébert noted: *I still see before me [...] Gounod in room no. 5 of an evening, at his piano, after an academy dinner; his comrades all around him, seated as best they could, all four chairs taken, perched at the table’s edge, others sitting on the floor [...] listening, in religious silence, to the tones this incomparable musician was pleased to offer us [...]*.²

Gounod himself gives an enthusiastic, somewhat melancholy account of his early years in Rome. His close friendship with Blanchard and Lefuel is documented in his lively correspondence with Lefuel.³ Gounod’s stay in Rome extended from January 1840 through May 1842. He sat for a number of friends⁴ – one of these portraits is the celebrated drawing by Ingres depicting him at the piano. On the music stand is the score of Mozart’s *Don Juan*. The sheet bears a personal dedication by Ingres to his *jeune ami*.⁵

Both of the present portraits by Blanchard date from 1841 and each bears a dedication to Lefuel, *bon ami* and mutual friend of the artist. One of the portraits depicts Gounod and the probability that the other is a self-portrait is supported by Blanchard’s very personal wording of the dedication to Lefuel. The choice of a three-quarter profile is common in self-portraiture, as is the angle of the subject’s gaze.

Blanchard returned to Paris in 1841, the year in which he painted the two portraits. He died shortly after his return. The paintings may have been a farewell gift to Lefuel. They have been in the collection of the Lefuel family until very recently.



1 Now in the collection of the École Nationale Supérieure des Beaux-Arts in Paris. See Philippe Grunhech, *Le Grand Prix de Peinture: Les concours des Prix de Rome de 1797 à 1863*, Paris 1983, p. 220.
2 Ernest Hébert, ‘La Villa Médicis en 1840. Souvenirs d’un pensionnaire’ in *Gazette des Beaux-Arts* 1901, pp. 265-76, cited from p. 270.
3 Project Gutenberg online: Charles Gounod, *Mémoires d’un Artiste*, Paris 1896, p. 56, letter to Lefuel dated June 1842, the year of Blanchard’s death, on his journey to Paris: ... *Ce beau Blanchard, à ce que me dit ma mère, avait eu la fièvre très forte à Paris depuis son retour, mais il va beaucoup mieux maintenant*. See Hébert, op. cit., p.266: [...] *et Lefuel [...] qui fut pour Gounod et pour moi plus qu’un ami dévoué pendant notre pension et jusqu’à la fin de sa vie ...*
4 Portrait by M.E. Hébert, see Hébert, op. cit., p. 269, illus.; for photo portraits see *Hommage à Charles Gounod (1818-1893)*, exhib. cat., Alençon 1993, pp. 19ff.
5 The Art Institute of Chicago, pencil on paper, 29.9 x 23.1 cm, signed, dated and annotated lower right: *Ingres à Son jeune / ami Mr Gounod / Rome 1841*. Ingres recognized Gounod’s talents and supported him in his ambitions as an artist; see Gounod, op. cit., p. 24: *M. Ingres m’avait pris en amitié. Il était fou de musique [...]. Une circonstance particulière favorisa et multiplia mes relations avec M. Ingres. .J’ai jamais beaucoup à dessiner [...]. Un jour, M. Ingres me dit: –Si vous voulez, je vous fais revenir à Rome avec le grand prix de peinture.*



TWO OIL SKETCHES BY PEDER BALKE (Hedemarken, Norway 1804 - 1887 Christiania)

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

His work was influenced by his contacts with Friedrich and J. C. Dahl (Clausen-Dahl) – a fellow Norwegian – frequently visiting them in Dresden. Friedrich's powerful emotional idiom matched Balke's own perception of nature and had a lasting impact on his work. The art historian Ingeborg Lange describes their meetings as follows: *Dahl urged him [Balke] to take his studies of nature more seriously. Balke adopted a cooler palette with an emphasis on even, natural lighting and greater attention to natural detail – at least for a while. Yet it was Dahl's friend, the German Romantic painter Caspar David Friedrich (1774-1840), who exerted a more lasting influence on Balke than Dahl himself. According to Dahl, nature was the only true master. Thus far, Balke and he were in agreement, but they had diverging interpretations of what nature really was. Dahl perceived it more visually while Balke was to seek it on a more profound level – like Friedrich – in the driving forces of nature itself.*³ He visited London in 1849-50, where he studied the work of Turner and this contributed to the growing radical tendencies of his style. It was in the 1850s that he began to devote his energies to developing his highly distinctive wet-on-wet technique.

Balke's autobiography provides an exceptionally vivid picture of the first half of his life. His origins were extremely humble, he had to work to support his family at a very early age and was a seasonal labourer before becoming a tradesman at the age of twelve. He then worked with a painter-decorator. In 1825 he was charged with the restoration of the interior of a church. In 1827 he entered the Royal School of Drawing in Christiania to study as a painter. He began to sketch from nature and travelled in Norway.

The absence of an academy of art in Norway caused him to leave the country in 1828 for Stockholm, where he studied at the Academy of Art. In 1830 he visited Copenhagen where the paintings of J. C. Dahl impressed him greatly. He spent the summer travelling in Norway. In 1832 he embarked on his first journey to northern Norway. He visited the North Cape, first saw the midnight sun and experienced extreme weather conditions.

In 1835, after staying for several months with Friedrich and Dahl, Balke travelled on to Paris where he met his fellow countryman, the painter Thomas Fearnley. Both were particular admirers of Eugène Isabey, Théodore Gudin and Horace Vernet. As Lange writes: *The balance between a directly observed rendering of nature and a subjective, symbolic perception of it was to be a permanent feature of Balke's art from then on.*⁴

In the 1840s, after his return to Norway, Balke's art evolved rapidly but his contemporaries appear to have found it less and less relevant. This caused him to leave Norway again and he moved to Paris in 1844. He managed to obtain an audience with Louis-Philippe who had visited the north of Norway in his youth and was therefore eager to meet him. Balke showed the king the sketches of northern Norway he had brought with him to Paris and Louis-Philippe selected 30 to be worked up into paintings. Twenty-six of them are still held at the Louvre. They have recently been restored and are now on permanent exhibition. Balke's future as an artist seemed secure, but the unstable political situation in Paris put an end to the King's plans and forced Balke to leave for London in 1849.

By 1850 he was back in Norway. He joined a socialist worker's movement and took on a number of social and political commitments. Despite his lack of public recognition as an artist, he continued to paint. It is something of a paradox that the paintings from this period of his life were later to win him the prominent position he holds today in the history of Norwegian art.

¹ *Peder Balke 1804-1887*, exhib. cat., Oslo, Kunstnernes Hus, 1954; Per Kvaerne and M. Malmanger (eds.), *Un peintre norvégien au Louvre. Peder Balke (1804-1887) et son temps*, Oslo, Instituttet for sammenlignende kulturforskning, 2006; *Peder Balke. Ein Pionier der Moderne*, exhib. cat., Kunsthalle Krems, 7.9.2008-15.2.2009 and Ordrupgaard Copenhagen, 5.3.2009-21.7.2009, Krems/Vienna/Bonn 2008.

² Per Kirkeby, *Peder Balke, Trick, Depth and Game*, Hellerup 1996.

³ Kvaerne and Malmanger, op. cit., pp. 33-4.

⁴ Kvaerne and Malmanger, op. cit., p. 35.

PEDER BALKE

A Stormy Sea with a Lighthouse

Peder Balke
(Hedemarken, Norway 1804 - 1887
Christiania)

A Stormy Sea with a Lighthouse,
c. 1850-55

Oil on paper, laid down on
cardboard
Signed lower left *Balke* (incised
into the wet ground)

13.5 x 15.6 cm

Balke’s landscapes draw their inspiration from the scenery of northern Norway. This he first experienced on a visit to Finnmark in 1832.¹ This journey is of central importance to his artistic development. The landscape motifs he recorded at the time are recurrent themes in his later work. His paintings are infused with magical light inspired by his experience of the midnight sun. The power and dramatic quality of his compositions reflect his first-hand experience of extreme weather conditions which he described as ... *an impression that did not merely overwhelm me in the violence of the moment but was to exert a decisive influence on my entire later life ... for in these northerly parts it is the beauties of nature that play the central role whereas nature’s living children, human beings, merely occupy a position subordinate to them.*²

The present work is one of a group of paintings with lighthouses as their motif. It was executed after a journey to northern Norway in 1844 organized by Balke for his friend and travelling companion J. C. Dahl. On their journey the two artists would have seen the lighthouses that had been built along the coast of Norway in the early 1840s. The earliest work in the group dates from 1845 and the last from around 1855.³ One of his most important works, the celebrated *Lighthouse on the Coast of Norway*, is one of this group and is now in the collection of the Nationalmuseet for kunst in Oslo.⁴ The group marks a key period in his artistic development and embodies a growing assurance in style and mastery of techniques.

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

1 Finnmark is a region in the extreme north-east of Norway and borders on Russia. This is Norway’s only border with Russia. Balke’s journey took him from Trondheim to Vardø and Vadsø in the extreme east, via the North Cape.

2 [...] *ein Eindruck, der sich nicht nur im Rausch des Augenblicks meiner bemächtigte, sondern sogar auf mein ganzes zukünftiges Leben einen entscheidenden Einfluss hatte...denn in diesen nördlichen Gegenden sind es die Naturschönheiten, die die Hauptrolle spielen, während die lebendigen Kinder der Natur, die Menschen, ihnen gegenüber nur eine untergeordnete Stellung einnehmen*: Buchhardt in *Peder Balke. Ein Pionier der Moderne*, exhib. cat., Kunsthalle Krems, 7.9.2008 – 15.2.2009, and Ordrupgaard Copenhagen, 5.3.2009-21.7.2009, Krems/Wien/Bonn, 2008, p. 10.

3 Marit Ingeborg Lange in Per Kvaerne and M. Malmanger (eds.), *Un peintre norvégien au Louvre. Peder Balke (1804-1887) et son temps*, Oslo, Instituttet for sammenlignende kulturforskning, 2006, p. 38, fig. 23-4.

4 Probably 1850s, oil on canvas mounted on wood, 58.5 x 70.5 cm, see *Peder Balke*, op. cit., no. 19.



PEDER BALKE

Gausta Peak

Peder Balke
(Hedemarken, Norway 1804 - 1887
Christiania)

Gausta Peak, 1877

Oil on panel
17 x 13.1 cm

Signed and dated lower left
Balke 1877

A label on the verso inscribed
Für Thekla Balke Lange/Eibel [?]
Sundtegl 57 / Kristiania
Bearing a printed label
Kunstnerforbundet / Kjeld Stubs Gt. 3,
Oslo 1 / Kat. Nr. 69 jan. 1980

Provenance:
Thekla Balke

Exhibited:
Kunstnerforbundet Oslo,
January 1980, no. 69

Balke painted several versions of Gausta Peak and the surrounding countryside.¹ In the summer of 1830 he went on a walking tour through the Telemark to the Vestfjord Tal and saw the mountain for the first time.² He had studied the work of J. C. Dahl in Copenhagen and was impressed by his rendering of the landscapes of Norway.

Balke’s late work, of which this painting is an outstanding example,³ clearly establishes his reputation as a *pioneer of modernism*.⁴ Despite lack of recognition from his contemporaries, he was consistently true to his artistic ideals, refining the principles he had begun to develop as a young man.⁵ He increasingly reduced his iconography in the 1860s and his style grew increasingly radical, focussing in particular on his distinctive wet-on-wet technique.

This painting brings together all the characteristics of his late period. Typical features are a reduced vocabulary of themes and a concentration on a single mountain peak as a dominant motif in the middle ground. He began to use white grounds in the late 1850s, painting on fairly solid panels. Avoiding impasto, he applied thin layers of diluted paint with a brush, a sponge or his fingertips. In some areas, the transparency of his brushwork allows the ground to show through, creating the effect of white heightening. Forms are subtly delineated and the white ground lends his work compositional balance, creating subtle effects of light and depth.⁶

1 See *Peder Balke. Ein Pionier der Moderne*, exhib. cat., Kunsthalle Krems, 7.9.2008-15.2.2009 and Ordrupgaard Copenhagen, 5.3.2009-21.7.2009, Krems/Vienna/Bonn 2008, nos. 12 (painted in 1858) and 13 (probably painted in the 1850s).
2 Gausta Peak, 1,883m, is near the former industrial town of Rjukan in the province of Telemark in southern Norway. The mountain’s quartz rock formations are visible from a considerable distance. It is claimed that a sixth of Norway can be seen from the summit of Gausta.
3 Only one other painting executed in the same year is known. No later work would appear to be extant. *Snøhetta*, 1877, oil on wood, 13 x 16.5 cm, Trondheim Kunstmuseum, see *Peder Balke*, op. cit., no. 42.
4 This is the title of an article by Dieter Buchhart in *Peder Balke*, op. cit., pp. 28-45.
5 Marit Ingeborg Lange in Per Kvaerne and M. Malmanger (eds.), *Un peintre norvégien au Louvre. Peder Balke (1804-1887) et son temps*, Oslo, Instituttet for sammenlignende kulturforskning, 2006, pp. 40f.
6 See Marit Ingeborg Lange in Per Kvaerne and M. Malmanger, op. cit., pp. 51-2 and Buchhart in *Peder Balke*, op. cit., pp. 28-45.



EDVARD MUNCH

Head of a Girl

Edvard Munch
(Løten 1863 - 1944 Ekely/Oslo)

Head of a Girl, 1885

Oil on canvas
Signed with the initials and dated
lower left EM 85

34 x 28 cm

Provenance:
Conrad Langaard (to 1947)
Margrethe Langaard (to 1951)
Kaare Berntsen A/S, Oslo
Private collection, Trondheim
Private collection, Oslo

Exhibited:
Edvard Munch Utstilling, Malerier,
akvareller, tegninger, grafikk, Oslo,
Kunstneres Hus, 1951, no. 29
Edvard Munch: Signs of modern art,
Basel, Fondation Beyeler, 2007, no. 4
Munch becoming «Munch»: Artistic
strategies 1880-1892, Oslo,
Munch-museet, 2008-9, no. 60

Literature:
Gerd Woll, Edvard Munch. Samlede
Malerier, catalogue raisonné, I, Oslo
2008, no. 118

This very sensitive portrait, titled *Head of a Girl*, executed in 1885, owes much to a journey Munch made to Paris and Antwerp in the same year. It is infused with the intimacy and emotional power characteristic of many of his portraits of the period. These portraits form a distinct group and this group is dominated by one of his key works – the earliest highlight of his career, *The Sick Child*, painted in 1885-6.¹ All the paintings in the group are distinguished by his newly discovered, highly unconventional handling of the subject matter in a style that had little to do with the naturalism of the period. The Munch expert Dieter Buchhart writes:
*In the unconventional brushwork of paintings like The Sick Child and the Self-Portrait, both executed in 1885-6, he [Munch] distances himself from naturalism. He applies the paint directly, in layers, frequently scratching out and repainting entire areas or making deep incisions into the surface of the paint. The resulting works are extraordinarily vibrant, richly textured and haptic in quality. The thick, scraped paint surfaces incorporate the savagery of his working methods.*²

Munch first exhibited *The Sick Child* at the Autumn Salon³ in Christiania in 1886. The painting, which he described as a ‘study’, caused mounting public outrage, but not so much because of the subject matter or his handling of it as because of the unconventionality of his painterly technique. In his memoirs he noted: *I repainted the picture frequently over the course of a year, scratched it out, let the paint run – and tried repeatedly to bring out the first impression on the canvas – the pale, translucent skin, the quivering mouth, the trembling hands.*⁴ He has used the same technique to paint *Head of a Girl*, also executed in the same year.

1 *The Sick Child*, first version 1885-6, Nasjonalmuseet for kunst, Oslo; other important works in the group are *Self-Portrait*, 1885-6, Nasjonal-museet for kunst, Oslo; *Portrait of Betzy Nielsen*, 1887, Nasjonalmuseet for kunst, Oslo; *Red-haired Girl with White Rat*, 1886, Kunstmuseum Basel; *Wild Flower Meadow, Veierland*, 1887, Nasjonalmuseet for kunst, Oslo.
2 See exhib. cat., Basel, op. cit., p. 42, 1880-1892. *Munch als radikaler Neuerer in Auseinandersetzung mit Naturalismus, Impressionismus und Symbolismus.*
3 *Hostutstillingen*, official title: *Kunstutstillinger*.
4 Edvard Munch, *Livsfrisens tilblivelse*, Oslo, ND (but probably 1929), p. 9: *Das Bild malte ich im Laufe eines Jahres – häufige Male um, kratzte es aus, ließ es im Malmittel zerfließen – und versuchte wieder und wieder den ersten Eindruck herauszubekommen, die durchscheinende, blasse Haut auf der Leinwand, den zitternden Mund, die zitternden Hände.*



EDVARD MUNCH

Standing Female Figure, Half-Clothed

Edvard Munch
(Løten 1863 - 1944 Ekely/Oslo)

Standing Female Figure, Half-Clothed,
c. 1920

Watercolour on paper
Signed lower right *Edu. Munch*

29.5 x 22.7 cm

Provenance:
Private collection, Norway

Exhibited:
Munch-museet, Oslo, 1977

Literature:
Arne Eggum (ed.), *Edvard Munch
og hans modeller 1912-1943*,
exhib. cat., Oslo, Munch-museet,
1988, no. 222, p. 93

The nude is a highly important theme in Munch’s œuvre. He returned to it repeatedly throughout his career. Around 1909 and in the years after 1919 he produced a large number of studies and compositions of female nudes.

He suffered what he described as a *complete mental collapse* in 1908 and spent time convalescing in a clinic in Copenhagen. In 1909 he rented Skrubben, a wooden cabin, in the coastal town of Kragerø and set up his first open-air studio. Here, he painted landscapes, portraits and – in the frame of a competition for a decorative scheme for the Great Hall at Oslo University – nude studies. On completion of the project he continued to focus on the nude and in particular, double-nude subjects.¹

He purchased Ekely, a large house on the outskirts of Oslo, in 1916 and spent most of the rest of his life there. He led an increasingly isolated existence but this self-imposed exile from friends had little influence on his preoccupation with life drawing and painting. He took up the theme of the artist and the model in 1919 and returned with fresh intensity to the subject of the nude. His preferred medium was watercolour, using, until the early 1920s, this technique to [...] *investigate the potential of different poses in terms of colouristically rich, emotionally expressive images*.² The emphasis on colour and expression is apparent in the present sheet. Unlike many other studies of the period, the watercolour dispenses completely with underdrawing. It is unclear whether the figure represented is the dancer and actress Katja Wallier³ who was his model for other works (*Standing Nude in Blue*, 1920-22, Munch-museet, Oslo) or his long-term model Annie Fjeldbu,⁴ who stood for him in the years up to 1923.

1 *Edvard Munch: Signs of modern art*, exhib. cat., Basel, Fondation Beyeler, 2007, p. 188.

2 [...] *er [suchte] bis Anfang der Zwanzigerjahre das Potenzial unterschiedlicher Stellungen des Modells im Hinblick auf eine farbintensive, emotional expressive Darstellung auszuloten: Edvard Munch: Signs of modern art*, op.cit., p. 238.

3 Eggum, op.cit., pp. 124-5.

4 Eggum, op.cit., pp. 104-6.



MAX KLINGER

Sketch for a Kachelofen with Fifteen Figures

Max Klinger
(Leipzig 1857 - 1920 Grossjena
near Naumburg)

Sketch for a Kachelofen with Fifteen
Figures, after 1911

Pen and black ink, watercolour and
body colour on squared paper
Signed and inscribed lower left
M. Klinger. Grossjena

28.2 x 28.4 cm



One of the existing Kachelöfen in Grossjena

Exhibited:
Max Klinger. 1857-1920, exhib. cat.
(exhibition commemorating the
50th anniversary of the artist's
death), Leipzig, ND, p. 110, no. 119

Provenance:
Private Collection, Leipzig

Max Klinger's designs for *Kachelöfen* [traditional tiled stoves] preoccupied him for the last ten years of his life. Two *Kachelöfen* for his house in Grossjena near Naumburg were completed in 1914 and 1920 after his designs. They are still *in situ*. A third *Kachelofen* designed for his friend Paul von Bleichert was destroyed by bombing in the Second World War. Only one tile is preserved.¹ Most of the tiles for Klinger's Kachelöfen were produced in green – in line with his original designs – with figures of female nudes glazed in white. This was his last major project and one to which he devoted considerable time and energy, repeatedly returning to work on it up to his death. Its importance is documented by a large body of preparatory drawings and sketches which have been preserved. He carried out the modelling of the figurative reliefs on the tiles himself and supervised the firing process on extended visits to Saalfeld.²

The preparatory drawings contain studies for individual tiles with the figures of female nudes, most of which are dated 1911.³ There are also three studies for complete *Kachelöfen*, two of which are dated 1918. The remaining studies are undated. While design and choice of colour vary little, there is great variety in the arrangement of the individual tiles. It would appear that almost all of these preparatory drawings and studies come directly from the artist's estate and are now held by the Museum der bildenden Künste in Leipzig.⁴ Only two sheets came to be acquired by a private collector in Leipzig. One of these is the present sketch.⁵ The relief figures of fifteen female nudes in this sketch are arranged to form the letter M. Each of the reliefs occupies the height or width of two tiles. Four of the figures are depicted in horizontal positions and eleven in vertical positions.

In 1903 Klinger bought a vineyard with a small vintner's house (known later as the 'etcher's cottage') in Grossjena near Naumburg. He enlarged the property in 1910, acquiring an additional building – a sheepfold – and had both buildings constructed into a second residence. He named this the 'Klingerberg'. He retained his property in Leipzig. In the same year – 1910 – he first encountered the two sisters, Ella and Gertrud Bock, who were to model for him. Gertrud took the place of Elsa Asenjeff (1856-1941) who had been his model and lover since 1898. Asenjeff was a Viennese writer and an ardent campaigner for women's rights. Renovation work was completed in Grossjena in 1914 and he moved there in April 1920, shortly before his death. He was buried in Grossjena.

1 Completed in 1919 for Bleichert's manor, Klinga, near Leipzig. The *Kachelofen* was acquired in 1929 by the Kunstgewerbemuseum, Leipzig, inv. no. 29.27, see Max Klinger, op. cit., p. 120, no. 120.
2 This is documented by his letters dated 1916 and 1919, see Hans Wolfgang Singer, *Briefe von Max Klinger aus den Jahren 1874 bis 1919*, Leipzig 1924, p. 213, 226 and 228. Klinger died on 4 July 1920. On 14 June 1920 he visited Saalfeld to model reliefs for tiles. He modelled from 15 to 30 June. In October 1919 he had suffered a stroke and was obliged to work with his left hand. See *Max Klinger*, op. cit., p. 33 and *Max Klinger. "Alle Register des Lebens". Graphische Zyklen und Zeichnungen*, exhib. cat., Cologne, Käthe Kollwitz Museum, 9.11.2007 – 20.1.2008, Berlin 2007, p. 286 ff (biography).
3 Herwig Guratzsch (ed.), *Max Klinger. Bestandskatalog der Bildwerke, Gemälde und Zeichnungen im Museum der bildenden Künste Leipzig*, exhib. cat., Leipzig, Museum der bildenden Künste, 3.5. – 23.7.1995, p. 256 ff, nos. C632 – C646, C632 – C638 on brown paper.
4 Herwig Guratzsch, op. cit., p. 283, nos. C 816 – C 820.
5 *Max Klinger*, op. cit., p. 110, no. 119.



HANS THOMA

Two Centaurs

Hans Thoma
(Bernau 1839 - 1924 Karlsruhe)

Two Centaurs, 1879

Oil on panel
Signed with the monogram and
dated lower left *TH 79*

16.3 x 11.7 cm

Provenance:
Collection of the artist (up to
1909)

Literature:
Henry Thode, *Thoma, des Meisters
Gemälde*, Stuttgart 1909, with
a catalogue raisonné, p. 515,
no. CXXXII: *1880er Jahre. Zwei
Centauern, Ganz klein. Karlsruhe,
Hans Thoma*

Hans Thoma’s artistic career began – like that of many other artists of his generation – at the Academy in Karlsruhe. But he soon distanced himself from academic doctrine. By 1890, his position was one of tacit yet emphatic opposition to an artistic tradition that barred public recognition of his art. A powerful feeling of solidarity emerged in his friendships with like-minded contemporaries in Munich in the 1870s. These were the artists of the Leibl circle like Viktor Müller and Wilhelm Trübner, Arnold Böcklin and later, Hans von Marées. A visit to Paris in 1868 with his friend Otto Scholderer was important to his artistic development. While the impact of Gustave Courbet, Théodore Rousseau, Jean-François Millet and Edouard Manet clearly had a formative influence on his career, he saw their work as a convincing endorsement of his own artistic views. He spent an extended period in Italy. In 1877, he moved to Frankfurt. Later, he returned to Italy, staying in Florence and also travelled to England and Holland. He produced costume designs for the Wagners in Bayreuth and was befriended by Cosima whose portrait he painted.

Public opinion warmed to his work in the 1890s. The change in sentiment can be attributed to an increasing public interest in international art in general and to the growing influence of French contemporary art in particular. He received an important commission to design a frieze for the music room of the Pringsheim family residence in Munich. An exhibition of thirty-six of his works at the Kunstverein in Munich marked a career breakthrough. Demand for his paintings reached extraordinary levels and a stream of public awards followed. Named an honorary member of the Academy in 1895, he was appointed *Preussischer Professor* in 1898 and director of the Karlsruhe gallery and art school in 1899. In 1903 he received an honorary doctorate from Heidelberg University and in 1904 Bavaria’s *Maximiliansorden*. His career reached its peak around the turn of the century.¹

After 1905, public interest focused on his allegorical, mythological and religious work. This work was the subject of much controversy, especially when it began to be exploited for propaganda purposes by nationalist interests (particularly Henry Thode’s defence of Böcklin and Thoma²). He viewed this interpretation of his work with considerable scepticism as he was ever-conscious of his debt to the influences of French and English art.³

Inspired by the work of Böcklin and Marées, mythological themes appear regularly in his work after the mid 1870s.

In the present painting the bearded centaurs have something of the impact of a caricature. The wooden club seems massive in proportion to the limp carcass of the hare. The facial features of the centaurs have portrait character – they perhaps represent well-known critics or academy professors.

¹ For a biography of Thoma, see Bruno Bushardt, *Hans Thoma, 1839-1924*, exhib. cat., Georg Schäfer Collection, Schweinfurt 1989-90, pp.9-11; Henry Thode, *Thoma, des Meisters Gemälde*, Stuttgart 1909, with cat. rais.; Gustav Keyssner, *Thoma*, Stuttgart and Berlin 1922.

² Bushardt, op. cit., p.14-5.

³ Bushardt, op. cit., p.15-6.





THREE LATE BAROQUE OIL SKETCHES BY

FRANZ ANTON MAULBERTSCH

JOHANN CHRISTIAN THOMAS WINK

CARLO INNOCENZO CARLONE

FRANZ ANTON MAULBERTSCH

St. Andrew’s Supplication

Franz Anton Maulbertsch
(Langenargen 1724 - 1796 Vienna)

St. Andrew’s Supplication, 1768/70

Oil on canvas

39.5 x 25.5 cm

Provenance:
Auction Sale 612, Dorotheum,
Vienna, 22-24 June 1976, lot 81,
illus.
Private collection, Bavaria

Literature:
Monika Dachs, *Franz Anton
Maulbertsch und sein Kreis. Studien
zur Wiener Malerei in der zweiten
Hälfte des 18. Jahrhunderts*, 3 vols.,
unpubl. postdoc. thesis, Vienna
2003, I,
p. 261, no. 103, fig. 340

Jacob de Voragine, in his *Legenda Aurea*, describes in detail St. Andrew’s life¹ as a disciple of Christ, his missionary work and his death in Patras (Greece) in AD 60 or 62. Condemned to crucifixion by Egeas, the Roman governor of Patras, Andrew, on his arrival at the place of execution, greets the cross with the words: *O bona Crux ... (O good cross, made beautiful by the body of the Lord, long have I desired thee, ardently have I loved thee, unceasingly have I sought thee, and now thou art ready for my eager soul. Receive me from among men and restore me to my Master, so that He, who redeemed me through thee, shalt receive me through thee ...)*.

The theme of Andrew’s adoration of the cross is a subject commonly associated with Baroque painting in Italy.² Examples of this tradition are found in the work of Andrea Sacchi, Carlo Maratta and Giuseppe Maria Crespi. In Austrian Baroque painting, by contrast, the depiction of the crucifixion itself was more frequent – a good example is Paul Troger’s altarpiece for St. Andrä an der Traisen (Lower Austria).

This small-format painting is probably a preliminary sketch for an altarpiece. The format of the image points in this direction. It is bordered by an illusionistic frame indicating the intended shape and perspectival effect of a final altarpiece. It is straight-sided, terminating at the top in an arch. Andrew is depicted at the centre of the image, in a loincloth, his arms embracing the cross, his robe torn from him by one of the soldiers. The red of the robe draws the viewer’s eye towards the half-crouching figure of the apostle who is the compositional and thematic focus of the painting. Only the figures of Andrew and the soldier whose role it is to mount the *crux decussata* appear to interact and provide the pivot of the composition. The attendant figures in the shadows keep their distance, their huddled grouping and passive stance leave the foreground free, enhancing the dramatic impact of the scene. The figure of the apostle is bathed in heavenly light sweeping in on the wings of an angel bearing a martyr’s wreath. The background to the left is dominated by the fragment of a fluted column, symbolizing the classical location of the martyrdom – ancient Greece.

There is no doubt that the present sketch is by the hand of Franz Anton Maulbertsch. The spontaneity of execution and use of short brushstrokes to model forms and create tonal effect are unmistakable and entirely characteristic of his work. Stylistically, the present sketch is very similar to a small-format composition depicting Dismas, the Good Thief, on the cross. It is now in the collection of the Niederösterreichisches Landesmuseum in St. Pölten.

The sketch cannot be linked to any recorded altarpiece or devotional work by Maulbertsch. In addition, the question of dating is unresolved. The literature records that he treated the subject of the life of St. Andrew only once – in his fresco decorations for five saucer domes in the Jesuit Church at Komárno, Slovakia, in 1760.³ The project probably included two altarpieces depicting the martyrdom of the apostles Peter and Andrew but only copies survive. The copies depict crucified figures and therefore do not correspond with the present sketch. The decorative scheme at Komárno was destroyed by earthquake soon after its completion. It is probable that in the course of restoration work new altarpieces were painted. It is therefore tempting to conclude that the present sketch was executed in preparation for one of these altarpieces. On the basis of this hypothesis, a dating of around 1768/70 might be proposed.

We would like to thank Dr. Monika Dachs-Nickel, Vienna, for this catalogue entry.



JOHANN CHRISTIAN THOMAS WINK

The Assumption of the Virgin Mary, Modello for the Altarpiece in the Monastery Church, Scheyern, Bavaria

Johann Christian Thomas Wink
(Eichstätt 1738 - 1797 Munich)

*The Assumption of the Virgin Mary,
Modello for the Altarpiece in the Monas-
tery Church, Scheyern, Bavaria, 1770*

Oil on canvas
Signed and dated lower left
Christian Wink inv[enit]/et pinxi[t]
1770

71.8 x 42.5 cm



Christian Wink, *The Assumption of the Virgin Mary*,
Benedictine monastery church in Scheyern,
Bavaria, 1771.

Provenance:
Private collection, USA

Johann Christian Thomas Wink was one of the leading painters active in southern Germany in the second half of the 18th century. His teachers were Jakob Feichtmayr in Eichstätt and the court painter Johann Michael Kaufmann in Munich. Wink was himself appointed court painter in 1769. He executed a large number of commissions in the following ten years – usually frescoes – but thereafter obtained fewer commissions and died in 1797.¹

The present sketch is clearly related both in composition and in palette to his painting for the high altar in the church of the Benedictine monastery in Scheyern, Bavaria. It is very probably the final modello. This commission marked a high point in his early career and was completed in 1771.² The date of execution and small compositional details show that the present sketch was executed shortly before the completion of the Scheyern painting.³ It was not unusual for Wink to sign his preparatory sketches for oil paintings and frescoes. It was common practice at the time to submit one or more preliminary sketches to the commissioner before work began on the final painting. This also served to finalize the award of the commission.

The Twelve Apostles, accompanied by two female figures, are depicted witnessing the Assumption of the Virgin who is borne aloft by angels on a cloud against a setting of classical architecture. God the Father, the Holy Ghost and Christ are depicted above, reaching out to receive the Virgin. Not all the witnesses have comprehended the enormity of the event. One is bending over the empty tomb, another is lifting the shroud from the sarcophagus. Every action in the painting is designed to underline the realism of the Assumption and thus its credibility.

The Assumption of the Virgin Mary is one of the most frequently depicted subjects in 17th and 18th-century painting. The Assumption has no scriptural foundation and its legitimacy was enhanced by repeated reassertion. The belief rests on apocryphal literature of the third and fourth centuries (*the Pseudo Meliton*) and Jacob de Voragine’s *Golden Legend* in the 13th century. Wink probably based his composition on Tiepolo’s *Assumption of the Virgin* now in the Lechi Collection in Brescia.⁴

The present sketch is an excellent example of Wink’s artistic versatility. The painterly handling, plasticity and rich impasto of the foreground figures contrast strongly with the subtle transparency and skilled draughtsmanship of the monochrome figures in the background.

We are grateful to Christine Kagerbauer, Munich, for her research findings.

1 Literature:
Heide Clementschitsch, *Christian Wink 1738-1797*, Vienna, 1968.
M. Meine-Schawe, M. Schawe, *Die Sammlung Reuschel. Ölskizzen des Spätbarock*, Munich, 1995, pp. 149-53, no. 24.
Georg Paula, ‘Zur Bau- und Ausstattungsgeschichte der Klosterkirche Scheyern im 18. Jahrhundert’, in *Sammelblatt des Historischen Vereins Ingolstadt*, 101, 1992, pp. 211, 227.
Gerhard Woeckel, ‘Ölskizzen von Thomas Christian Wink in Mainz’, in *Mainzer Zeitschrift. Mittelrheinisches Jahrbuch für Archäologie, Kunst und Geschichte*, 63/64, 1968-9, pp. 119-22.
Städtische Kunstsammlungen Augsburg BSGS, *Deutsche Barockgalerie, Katalog der Gemälde*, vol. II, Augsburg, 1984.
2 The Scheyern altarpiece is signed and dated *Christianus/Wink/Aulae Boicae pictor/invenit et pinxit/1771*. Wink executed a number of oil sketches for the commission. One of these is in Augsburg (Städtische Kunstsammlungen, inv.no.8860) and a second in Mainz (Landesmuseum, inv.no. 345). A third sketch is in the Diözesanmuseum in Freising (inv.no. D 9145). However neither of these three sketches is either signed or dated.
3 In contrast to the final altarpiece, the upper area of all four sketches is completed with a segmental arch. In addition, there are a number of small changes in the positioning of the apostles and the angels.
4 M. Meine-Schawe, M. Schawe, op. cit., p. 149, no. 24.



CARLO INNOCENZO CARLONE

The Agony in the Garden

Carlo Innocenzo Carlone
(1686/87 – Scaria d’Intelvi – 1775)

The Agony in the Garden, c.1767

Oil on canvas

61.5 x 51.4 cm



Carlo Carlone, *The Agony in the Garden*, Cappella Piaghe di Gesù Crocifisso in the Basilica San Fedele in Como, c. 1767.

Provenance:
Fröschel Collection, Germany

Literature:
Simonetta Coppa, P.O. Krückmann and D. Teschamona (eds.), *Carlo Innocenzo Carloni, 1686/87-1775, Dipinti e Bozzetti*, Milan 1997, no. 17, p.106, illus. p. 107

Carlo Carlone’s oil sketch *The Agony in the Garden* is a work from his later period. It is a preparatory composition for the painting he executed for the Cappella Piaghe di Gesù Crocifisso in the Basilica San Fedele in Como. The unworked areas in the upper corners of the composition – showing the brown bolus ground – indicate the intended shape of the final painting (see the illustration showing the interior of the chapel with the Carlone altarpiece).¹ The stucco decoration is the work of Isidoro Bianchi and his workshop.²

Carlone was commissioned by an aristocratic family – the Passalacquas – to execute a cycle of four paintings depicting scenes from Christ’s Passion. They were titled *The Agony in the Garden*, *The Flagellation*, *The Crowning with Thorns* and *The Road to Calvary*. Records show that the cycle was completed between 1765 and 1767 and that Carlone received final payments for *The Agony in the Garden* and *The Road to Calvary* on 15 August 1767.³

Some forty years earlier, around 1720 to 1725, he had executed a painting of the same subject for the Collegiata di S. Vittore in Balerna.⁴ In terms of composition and typology the two works are very closely related. But it is in the colouristic treatment and expressive handling of the figures so characteristic of the rococo that the forty-year difference is most clearly evident.

Christ – accompanied by an angel – is shown kneeling and with hands folded in prayer in the Garden of Gethsemane. His gaze is directed towards the chalice above him borne by an angel in the guise of a young man, symbolizing the words spoken by Christ to his Father – ‘Let This Cup Pass From Me’. In the darkness of the lower right corner the apostles can be glimpsed. Briefly sketched, their sleeping figures are set far back from the light-infused chalice.

Carlone was born in Scaria d’Intelvi in 1686 or 1687. As a boy he was taught by his father Giovanni Battista Carlone, a sculptor and stuccoist.⁵ He worked briefly under his father in Regensburg before turning to painting. He studied under Giulio Quaglio (1668-1751) and worked with him on a decorative scheme for Ljubljana Cathedral. He travelled to Venice and Rome, coming into contact with the work of Luca Giordano and Giovanni Battista Gaulli (Il Baciccio). In 1708 he received a commission from the Ursuline Convent in Innsbruck, his first Austrian commission. His most important commissions north of the Alps were the frescoes for the Upper Belvedere and the Palais Daun-Kinsky in Vienna, the Residenzschloss in Ludwigsburg and the Residenz in Ansbach.

Returning to northern Italy as an artist of some renown, he settled in Como and Scaria in 1735. In the following twelve years he worked in Lombardy (Monza, Lodi etc) on frescoes and paintings. His last commission north of the Alps took him to Augustusburg near Brühl, where he worked on a decorative scheme for Clemens August von Wittelsbach, Archbishop of Cologne, in 1747-50. The great projects of his later years were the decorative schemes for Bergamo Cathedral (1762), the Church of S. Fedele in Como (1765-7) and Asti Cathedral (1768).

1 See Silvia A. Colombo and S. Coppa, *I Carloni di Scaria*, Lugano 1997, p. 324f.

2 Fabio Cani, *Isidoro Bianchi e Carlo Carloni in San Fedele a Como*, in *Arte lombarda*, 116, 1996, pp. 74-7.

3 See Fabio Cani, op.cit., pp. 74-7.

4 Simonetta Coppa, op.cit. no. 31, p.138, illus. p.139f.

5 His older brother Diego Francesco followed in his father’s footsteps, often working with Carlo as a stuccoist. For biographical details, see Simonetta Coppa, ‘Carlo Innocenzo Carlone. Profilo biografico’, in Simonetta Coppa, Krückmann and Teschamona, op. cit., p.177f.; Colombo, op.cit., pp. 49-54.



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