

Daxer & Marschall

Oil Sketches and Paintings
1775-1905



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1775-1905
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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 12-21 March 2010.

Every year, I look forward to the exciting moment when I turn to the first page of our latest catalogue fresh on my desk from the printer. This catalogue owes its existence to a rich network of professional relationships – relationships with collectors and colleagues, scholars and experts, buyers and sellers. It gives me real pleasure to share my enthusiasm for painting this way. I hope you'll find the catalogue informative and interesting. The paintings in it are for your enjoyment and study and I hope you'll find a number of them really exciting.

The paintings in the catalogue span the entire nineteenth century through to the early years of the twentieth century. Paintings of international importance feature side by side with outstanding work by regional artists – I find it hard to say which I find the more stimulating.

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

Unser diesjähriger Katalog Oil Sketches and Paintings, 2010, erreicht Sie pünktlich zur TEFAF, der European Fine Art Fair in Maastricht, 12. - 21. März 2010.

Es begeistert mich jedes Jahr erneut, den druckfrischen Gemäldekatalog in den Händen zu halten. Er ist die Frucht eines reichen Netzwerks an Beziehungen zu Sammlern, Wissenschaftlern, Kollegen, Käufern und Verkäufern. Ich freue mich, auf diesem Wege meine Passion für die Malerei mit Ihnen teilen zu können und hoffe, dass die Lektüre nicht nur Ihr Interesse findet, sondern für das eine oder andere Werk auch Ihre Begeisterung erweckt.

Die Entstehungszeit der vorgestellten Kunstwerke erstreckt sich über das ganze 19. Jahrhundert bis in das frühe 20. Jahrhundert. Sie finden Werke von internationaler Bedeutung ebenso wie ausgesuchte Werke lokaler Meister – ich kann kaum sagen, was ich spannender finde.

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 zu. Sie finden Text und Abbildung außerdem im Internet unter www.daxermarschall.com und können sich dort jederzeit über unser aktuelles Angebot informieren.

Marcus Marschall, München im Februar 2010





ABRAHAM-LOUIS-RODOLPHE DUCROS

A Capriccio of Roman Architecture with Trajan's Column

Abraham-Louis-Rodolphe Ducros
(Moudon, Switzerland 1748 - 1810
Lausanne)

*A Capriccio of Roman Architecture with
Trajan's Column*, c. 1785

Watercolour on paper, laid down
on canvas

Bearing the inscription on the
verso *London, / à Monsieur Fischer a
Winsor / Le Forum Romanum Composé
/ avec les principeaux monuments / de
Rome*

The artist's engraved AVIS verso
(see note 2 below)

69.2 x 102.5 cm

Abraham-Louis-Adolphe Ducros grew up and was educated in Geneva. In 1776 he accompanied the engraver Isaac-Jacob La Croix (1751-1810) on a journey to Rome, stopping in Bologna and Florence. He travelled to southern Italy, Sicily and Malta in the employ of a Dutchman, Nicolas Ten Hove, in 1778. The preparatory sketches Ducros made on this trip were to provide him with an artistic vocabulary and a range of motifs that later proved invaluable. On his return to Rome he published the large-format work *Vues de Rome et ses Environs* together with the printer Giovanni Volpato (1735-1803) in 1780. In 1793 Ducros left Rome and spent seven years in Naples and a year in Malta before returning in 1801. He returned to Switzerland in 1807. In 1784 he embarked on the series of large-scale watercolours which are now seen as his finest artistic achievement – no doubt encouraged by the success of his Roman prints and by the examples set by his contemporaries in Rome – Jakob Philipp Hackert, John 'Warwick' Smith, Carlo Labruzzi and John Robert Cozens. The present watercolour is a rare example of a well-preserved work still mounted on its original canvas and stretcher and in its original frame.¹ The artist's engraved conservatorial instructions are still intact on the verso.²

Late eighteenth and early nineteenth-century collectors regarded Ducros as one of the leading figures in landscape painting in the medium of watercolour. They were to furnish their houses with his topographical renderings of the famous Grand Tour sights. His clients included Catherine the Great, Grand Duke Paul, Sir Richard Colt Hoare of Stourhead, Sir John Acton and Gustaf III of Sweden. In London his works sold for extraordinarily high prices: at the sale of the Cawdor Collection in June 1800 they made four times the price Lord Cawdor had paid for them on his Grand Tour twenty years earlier.³ The inscription on the verso of the present watercolour indicates that it too was sold to an English collector.

The watercolour depicts some of the major monuments of ancient Rome but displaced in imaginary order (the term for this combination of real and imaginary features is *capriccio*). In the background, Ducros portrays the Roman Coliseum, the Pantheon and Trajan's Column surmounted by the colossal statue of Trajan in gilt bronze.⁴ A Castor and Pollux group stands at the head of a small lake. The buildings of the Roman Forum – the Basilica of Maxentius, the Curia and the Temple of Antoninus and Faustina⁵ – and a section of an aqueduct dominate the watercolour like a 'modern collage made up of heterogeneous parts'.⁶ The columns of the Temple of Saturn are glimpsed beneath the slope in the foreground. At the left, a feathery framework of foliage surrounds the figures of five women in antique robes drawing water spouting from the mouth of a stone lion. The recumbent lion represents one of two ancient Egyptian lions in black basalt known as the *Due Leoni Egizi Capitolini*. Ducros' imaginary realm of pictorial motifs ignores time and space. While the anachronistic portrayal of antique drapery invites the viewer to step back into antiquity; the ancient monuments are shown in their eighteenth-century state – as Ducros himself would have seen them.

1. This is exceptional. The restorer Olivier Masson notes in his chapter on the conservation of the Ducros watercolours for the Lausanne exhibition in 1986 that they all had to be removed from their damaged canvas backing and mounted on new canvases and stretchers, to say nothing of the extensive restoration required on the watercolours themselves; see John Jacob, *Images of the Grand Tour*, exhib. cat. Lausanne, Musée Cantonal des Beaux-Arts, 1986, p. 43.

2. Ducros was in the habit of attaching engraved instructions to the back of his watercolours with the intention of protecting them from damage. Fortunately, the set of instructions for the handling of the present watercolour is still preserved.

3. See Jacob, op. cit., pp. 15 and 25.

4. This was replaced by a statue of the Apostle Paul in 1587.

5. The temple was converted to the church of S. Lorenzo in Miranda in the 11th century.

6. Jürgen Zänker, 'Vedute, Szenografie, Capriccio', in Brigitte Buberl (ed.), *Roma Antica: Römische Ruinen in der italienischen Kunst des 18. Jahrhunderts*, exhib. cat., Dortmund, Museum für Kunst und Kulturgeschichte, Munich 1994, p. 230.

Provenance:

Probably Mr. Fischer, Windsor
Private collection, Italy



JAKOB PHILIPP HACKERT

Two Goats on a Rocky Ledge

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

Two Goats on a Rocky Ledge, 1775

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

35.5 x 28 cm

Provenance:
Georg Schäfer collection,
Schweinfurt

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

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

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

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

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

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

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

2. Nordhoff and Reimer, op. cit., I, p. 3.

3. Nordhoff and Reimer, op. cit., I, p. 55.



THOMAS ENDER

View from the Grotta Cocumella, near Sorrento

Thomas Ender
(1793 - Vienna - 1875)

*View from the Grotta Cocumella, near
Sorrento, 1819 - 23*

Oil on canvas
Signed lower centre *Tho Ender*

56.8 x 42 cm

Thomas Ender was a member of an Austrian royal party headed by Emperor Franz I and Metternich that visited Italy in 1819. Metternich was instrumental in securing Ender the privilege of a four-year bursary from the Emperor. This enabled Ender to extend his stay in Italy until 1823.¹ While studying in Rome he made numerous excursions to the coast, visiting the Bay of Naples, Capri, Sorrento, the Amalfi Coast and Salerno. The present painting was executed in his Roman period.

This first experience of the landscapes of southern Italy provided Ender with fresh insights and new artistic impetus. He describes the powerful impact of these first impressions in a letter to his friend Domenico Artaria, the celebrated Viennese art dealer: [...] *Back in Vienna I had never seen a bright clear sky. It is now my one ambition to replicate it. I am absolutely determined, as long as I am in Italy, to do everything possible to study colours and the effects of atmospheric perspective [...]*.² The present *View from the Grotta Cocumella* is the painterly interpretation of this statement.

Ender depicts the high and craggy opening of the grotto from a slightly elevated standpoint deep in darkness. Beyond is a view of the Mediterranean with the gentle curve of a bay. Beneath an angular strip of cloudless sky lies the town of Sorrento surmounted by a rocky ridge with trees. The powerful contrast between the darkness in the grotto and the bright sunlight illuminating the distant view makes use of a device common in Romantic painting – the ‘inner’, window view on the outer world. The richness and variety of Ender’s palette enables him to capture subtle effects of changing light and to create a sense of perspectival space. The overall impression is one of heightened reality.

The Grotta Cocumella is a volcanic grotto situated on the rocky coast to the east of Sorrento. It lies at the foot of steep cliffs directly below the former Jesuit monastery of La Cocumella in Sant’Agnello. In the early 1820s Carl Wilhelm Götzloff, Johann Heinrich Schilbach, Johann Joachim Faber and Heinrich Reinhold painted there (see p.14 of the present catalogue). The grotto was popular with women who came to bathe in its interior, a guard keeping watch outside (see p.14, note 2).

Ender entered the Vienna Academy in 1806. He took part in an Austrian scientific expedition to Brazil in 1817-8.³ He was in Paris in 1826. In 1829 he was appointed Kammermaler 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. In 1837 he was named a professor and appointed to lead the landscape class at the Academy. He travelled to Italy for a second time in 1853 and a further visit to Italy, the South Tyrol and Switzerland followed. He returned to Vienna in the 1860s, where he lived for the rest of his life, painting and sketching in its environs.⁴

1. Metternich’s patronage of Ender in the years following 1815 is well-documented. He had first taken an interest in Ender’s work on seeing a series of landscape studies and sketches Ender had executed on a five-month study tour in the mountainous regions of Salzburg and the Tyrol.

2. *Thomas Ender (1793-1875). Zeichnungen und Aquarelle*, exhib. cat., Graphische Sammlung Albertina, Vienna 1964, p. 13.

3. On this expedition he executed a large number of commissions for the Emperor and Metternich. His sojourn in Brazil had a formative influence on his handling of light, watercolour and atmospheric effects.

4. Walter Koschatzky, *Thomas Ender (1793-1875): Kammermaler Erzherzog Johanns*, Graz 1982.



HEINRICH REINHOLD

Waves Breaking on the Shore at the Grotta Cocumella near Sorrento

Heinrich Reinhold
(Gera 1788 - 1825 Rome)

*Waves Breaking on the Shore at the
Grotta Cocumella
near Sorrento, 1823*

Oil on paper, laid down on
cardboard

17.5 x 26.8 cm



Fig. 1: Heinrich Reinhold, *Entrance of the Grotta Cocumella near Sorrento*, 1823, Oil on canvas, 216 x 285 mm, inscribed lower right *frauen Badeplatz doch Schildwachen zu stellen! / Entrata della Grotta Cocumella Vicino di Sorrento 1823*

Provenance:

Rudolf Michalik collection,
Munich¹

Auction sale, Stuttgarter
Kunstkabinett, Stuttgart, 29 Nov.
1955, lot 630: *Brandung an felsiger
Küste*

Private collection, Munich

In the summer of 1823 Heinrich Reinhold set off from Rome on a journey to southern Italy in the company of the painters Carl Wilhelm Götzloff and Johann Joachim Faber. The travellers broke their journey at the Bay of Naples and went on to visit Sorrento and Capri. The present painting was executed on this journey. It is dated very precisely *18. Juni 1823*.

The painting depicts waves breaking on the shore near the Grotta Cocumella, a volcanic cave situated on the rocky coast to the east of Sorrento. It lies at the foot of steep cliffs directly below the former Jesuit monastery of La Cocumella in Sant'Agnetto. A painting by Thomas Ender reproduced in the present catalogue – depicting a view from the grotto (see page 12) – throws light on Reinhold's viewpoint. It must have been somewhere to the left of the mouth of the grotto. Comparison with two other oil studies by Reinhold depicting the same subject – both dated 1823 and almost certainly also executed in June – shows that he studied the grotto and its immediate surroundings in close-up and in great detail from different angles.² One of these studies, now in the Kunsthalle Bremen (fig. 1), provides an interesting pendant to the present study. In the Bremen sheet, Reinhold focuses on the detailed depiction of the rock formation while the sea is indicated in a few, brief pencil strokes. In the present study, the focus is on the motion of the waves. He defines the spray and the multifaceted play of light on the breakers. The cliff face and rocks are sketchily indicated.

Reinhold's art-historical position as one of the leading German landscape painters rests on his oil studies. He focussed on painting *en plein air*, a pioneering practice for a German artist of his time.³ His work played a key role in the development of a naturalistic approach in landscape painting. In his lifetime, his paintings earned the recognition of both his fellow artists and collectors. Karl Friedrich Schinkel purchased a group of twelve Reinhold oil sketches. One of these sketches depicts a ravine near Sorrento. It is dated *3. Juni 1823* – just two weeks before the present study was executed. Schinkel's purchase is now in the Kunsthalle in Hamburg.⁴

Reinhold enrolled at the Dresden Academy in 1804. He went to Vienna in 1807 to continue his studies. In 1809, Napoleon led his army into Vienna. Reinhold entered the employ of Baron Vivant Denon, the Director General of the French Imperial Museums, who commissioned him to produce a set of engravings after drawings depicting the triumphs of Napoleon. Reinhold worked in Paris from 1809 to 1814. He returned to Vienna and from 1816 onwards concentrated exclusively on landscape painting. He joined the circle of artists around Julius Schnorr von Carolsfeld, Joseph Anton Koch and the three brothers Heinrich, Ferdinand and Friedrich Olivier. He was encouraged by Franz Ludwig Catel to travel to Rome in 1819. He spent the summers of 1821, 1822 and 1824 in the company of other artists working in Olevano. His Italian years were his most fertile periods in terms of artistic output. He died of tuberculosis in Rome in January 1825 at the age of thirty-seven.

1. The Rudolf Michalik collection was noted for its focus on German Romantic painting.

2. Heinrich Reinhold (1788-1825). *Italienische Landschaften*, exhib. cat., Gera 1988, no. 192, p. 79, repr. p. 277: *Grotta Cocumella on the Shores of Sorrento*, 1823, 304 x 266 mm; and *ibid.*, no. 193, p. 80, repr. in colour p. 276: *Entrance of the Grotta Cocumella near Sorrento*, 1823, 216 x 285 mm, inscribed lower right [*'Women bathing – post sentries! Entrance to the Grotta Cocumella near Sorrento 1823'*], Bremen, Kunsthalle, inv. no. 72/103, (see fig. 1).

3. See Domenico Riccardi in *Heinrich Reinhold (1788-1825)*, op. cit., p. 14.

4. *Heinrich Reinhold (1788-1825)*, op. cit., no. 196, p. 280; and see *ibid.*, nos. 194 and 195.







FRIEDRICH JENTZEN

The Roman Forum

Friedrich Jentzen
(1815 - Schwerin - 1901)

The Roman Forum

Oil on canvas
Signed lower right *F. Jentzen*

117.5 x 174.5 cm

Provenance:
Auction sale, New York, Sotheby's,
4 May 1979, lot 22
Private collection, USA
(since 1979)

1. See Friedrich von Boetticher, *Malerwerke des neunzehnten Jahrhunderts*, Leipzig 1941, p. 641, no. 3, listed as *Das Forum Romanum. 1855 in Rom gemalt*.

2. For biographical details, see Hans Vollmer (ed.), *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, XVIII, 1925, p. 522; Helmut Börsch-Supan, *Die deutsche Malerei von Anton Graff bis Hans von Marées. 1760-1870*, Munich 1988, p. 442.

3. See *Das geistige Deutschland am Ende des XIX. Jahrhunderts: Enzyklopädie des deutschen Geisteslebens in biographischen Skizzen*, I, Leipzig and Berlin 1898, p. 336.

Friedrich Jentzen travelled to Italy in the summer of 1855. He was to spend many months in Rome, where the present, large-format view of the Roman Forum was executed. This impressive painting is ranked by many as his most important work.¹ The expansive view – recalling the panorama paintings so popular at the time – takes in many of the historic buildings that surround the Roman Forum. In the mid-nineteenth century, it was home to a rich collection of architecture dating from antiquity to the Baroque, all of which is minutely documented by Jentzen in the present work.

The artist has chosen a viewpoint below the Capitoline Hill looking across to the south-western side of the Roman Forum and along the Via Sacra to the Arch of Titus. The Temple of Saturn, the second oldest temple in Rome, is depicted at the centre. At the left edge are the three Corinthian columns of the Temple of Vespasian and Titus, the domed central section of Pietro da Cortona's SS. Luca e Martina and the Arch of Septimius Severus. The Temple of Antoninus and Faustina (converted to the church of S. Lorenzo in Miranda in the eleventh century), the Temple of Romulus (Christianized and dedicated to SS. Cosma e Damiano in the sixth century) and the Basilica of Maxentius are depicted behind an avenue of elm trees. Silhouetted against the sky in front of the Coliseum is the tall campanile of the church of S. Francesca Romana (previously known as the Basilica of S. Maria Nova) and to its right, the Arch of Titus. The streets are populated by figurative staffage – peasants, beggars, monks – adding an anecdotal insight into mid nineteenth-century everyday life in Rome.

The archaeological excavations carried out in the late nineteenth century were to change the panorama of the Roman Forum as Jentzen would have known it. The thirteenth-century church of S. Maria Liberatrice, for example, which had been built on the ruins of the fifth-century church of S. Maria Antiqua, was demolished in 1901 to expose the remains of the early Christian church.

Jentzen has steeped the foreground of the painting in shadow to emphasize the dramatic angle of the view and the impression of perspectival space. This creates a powerful contrast with the luminosity of the background where the architecture is bathed in the warm glow of the late afternoon sun. In the foreground, only the pediment and entablature of the Temple of Saturn catch the sun.

The patronage of the Duchess of Orléans (1814-58), Helene of Mecklenburg-Schwerin, enabled Jentzen² to take up his studies at the Berlin Academy of Art under Carl Wilhelm Gropius (1793-1870). He soon joined the circle of fellow-students Eduard Hildebrandt (1817-68) and Charles Hogue (1821-70)³ (see p. 48 of the present catalogue). From 1841 to 1843 Jentzen studied painting at the Munich Academy. From 1846 onwards he regularly contributed to exhibitions at the Dresden and Berlin academies. Unfortunately, the Duchess's plans to summon him to Paris were thwarted by the Revolution of 1848. He settled in Schwerin and took up a post as drawing teacher to the children of Grossherzog Friedrich Franz II (1823-83). In 1857 he painted a series of views of ducal residences for display in Schwerin Castle.⁴ He was appointed Court Painter to the Mecklenburg Ducal Court in 1876.

4. The following paintings by Jentzen are held at the Staatliches Museum in Schwerin: *The Baroque Staircase in the Würzburg Residenz*, 1878, 54 x 43 cm, inv. no. G 642; *Magdeburg Cathedral*, 128 x 100 cm, inv. no. G 728; *Interior of Schwerin Cathedral*, 1878, 102 x 83 cm, inv. no. G 1492; *The Collegiate Church of St. Servatius in Quedlinburg*, 1847, 37 x 46.5 cm, inv. no. G 1349.



TEODORO DUCLÈRE

The Archbishop's Palace in Palermo

Teodoro Duclère
(1812 - Naples - 1869)

The Archbishop's Palace in Palermo

Oil on canvas
Signed lower right *T. Duclère / ...*
Inscribed on the stretcher *Palais*
Archiepiscopal de Palermo

40.5 x 30 cm

The city of Naples was an important stop on the Grand Tour from the eighteenth century onwards, attracting artists like Joseph Wright of Derby, Jakob Philipp Hackert and Claude-Joseph Vernet. In the 1820s, Naples saw a number of leading artists visit the city: Johan Christian Dahl in 1820-1, Franz Catel in 1824, Carl Gustav Carus (see p.32 & 34 of the present catalogue) and Jean-Baptiste-Camille Corot in 1828. J. M. W. Turner was in Naples on his first visit to Italy in 1819. Later, in 1828, his exhibition in Rome was to have a ground-breaking influence on artistic life in Italy.

It was the Dutch painter Anton Sminck van Pitloo (1790-1837) who introduced plein-air painting to the city. He had settled permanently in Naples in 1816.¹ From his pioneering work the School of Posillipo – dedicated to the revival of the eighteenth-century veduta tradition – was to develop. The Italian historian Pasquale Villari, writing in 1855, describes its development: *The splendid climate and magnificent scenery surrounding Naples, together with the numerous foreigners who were always after a drawing or painting as a memento, had spurred on a number of painters. They were referred to by the artists of the Accademia as the School of Posillipo, the place where they resided to be near their foreign clients.*² Pitloo's studio was a magnet for young artists, attracting figures like Achille Vianelli, Giacinto Gigante, Gabriele Smargiassi and Teodoro Duclère.

Duclère was born in Naples on 24 May 1812 to French parents. He studied under Pitloo at the Real Istituto di Belle Arti some time between 1824 and 1831. He was a good friend of Pitloo and married his daughter Sofia in 1838. Duclère's major patrons were the Tsar of Russia, the Russian Ambassador to Rome, and in Naples, the Duca di San Teodoro and the Meuricoffre family. He took up a post as professor of landscape painting at the Accademia di Belle Arti in Naples in April 1861. Around this time he was giving the noted Sorrento collector, Duca Pompeo Correale, instruction in painting.³

Duclère visited Sicily frequently from 1831 onwards. The present painting, depicting a view of the historic Archbishop's Palace in Palermo, was executed on one of these visits. The Palace was built in 1460 and is the seat of the Archbishops of Palermo to this day. It stands on the square opposite Palermo Cathedral. In the present painting the architectural modifications the Palace had undergone over the centuries are very precisely depicted. The late-Gothic triforium and the marble balcony dating from 1587 and designed by Vincenzo Gagini (1527-95) are shown in minute detail. Towards the centre of the painting is a pedestal with the statue of Pope Agatho, the patron saint of Palermo. By a balustrade at the foot of the pedestal, a cluster of women, children and men in Sicilian costume⁴ are depicted chatting and going about their business. The Palace wall serves as a backdrop in front of which the black-robed figures of priests gather before a cardinal.

1. See Marina Causa Picone and Stefano Causa (eds.), *Pitloo. Luci e colori del paesaggio napoletano*, exhib. cat., Naples, Museo Pignatelli, 2004, pp. 40-1.

2. *19th-century landscape painting in Naples. Giacinto Gigante e la Scuola di Posillipo*, exhib. cat., Valletta, National Museum of Archaeology, Naples 2000, pp. 14-5.

3. See Renato Ruotolo, 'Note biografiche su Teodoro Duclère e qualche appunto sulla famiglia Pitloo', in Francesco Abbate (ed.), *Percorsi di conoscenza e tutela. Studi in onore di Michele d'Elia*, Naples 2008, pp. 487-8 and pp. 491-2. Pompeo Correale (1829-1900) and his brother donated their extensive art collection to the Museo Correale in Sorrento. Duclère is well-represented in the collection.

4. Duclère had a strong interest in local costume. Between 1857 and 1866 he worked with Gigante, Filippo Palizzi and Saverio Altamura on illustrations for Francesco de Bourcard's costume book *Usi e costumi di napoli e contorni*.

Provenance:
Private collection, Germany







FRANÇOIS-JOSEPH KINSOEN

A Family Group

François-Joseph Kinsoen
(1770 - Bruges - 1839)

A Family Group, France c. 1804

Oil on canvas
Signed *Kinson*

148 x 113.8 cm

François-Joseph Kinsoen received his early training under Bernard Fricxs at the Academy of Art in his home town of Bruges. He had already won several prizes and established a reputation in Belgium before exhibiting at the Paris Salon in 1799. Here, he achieved further recognition by winning a prize for a portrait.¹ Encouraged by this success, he decided to move to Paris. His work proved popular in Parisian high society. His portrait style briefly reflected the austere approach of Jacques-Louis David. However, under the influence of the work of Baron Gérard (1770-1837), whose more flattering, idealized treatment of his subjects would certainly have appealed more to his patrons, his style underwent a transformation.

This proved helpful to his career. In 1808, he was appointed Court Painter to Napoleon's brother, Jérôme Bonaparte, King of Westphalia, whom he followed to Kassel in 1810.² After Napoleon's banishment, Kinsoen returned to Paris and in 1816 was appointed Court Painter to the Duke of Angoulême, Louis-Antoine de Bourbon (1775-1844). In the 1820s he was a regular – and highly praised – contributor to the Salon exhibitions in Ghent and Brussels.³ He continued to enjoy rank and privilege under Charles X, the successor to Louis XVIII, until the July Revolution of 1830 put an end to his career in France. He moved back to Bruges but continued to receive society commissions. On his death, the remaining paintings in his studio were acquired from his estate by the English collectors John and Joséphine Bowes. This group of eleven works is now held in the Bowes Museum in Barnard Castle, England.

The present portrait depicts an elegant young woman and her two children, a boy and a girl. It is a fine example of Kinsoen's portrait style. None of the paintings held in the Bowes Museum at Barnard Castle is quite its match for compositional balance and technical virtuosity. The portrait throws an interesting light on the vogue for extravagant fashion in early nineteenth-century Parisian society. The clothes of the sitters, particularly those of the mother and the daughter, point to the late Empire period when heavy fabrics, long sleeves, lace and trimmings like the fur edging on the girl's white silk dress were fashionable.⁴ A silk dress very similar to the one in the present painting is depicted in the Bowes Museum's *Portrait of a Russian Lady*.⁵

In addition, the green velvet of the sofa and cushion, the filigree pattern of the gold brocade border and the tassels are identical. Unfortunately, the identity of the sitter and the date of execution of the Bowes painting are also unknown. Kashmir shawls such as the Paisley-pattern shawl draped over the edge of the sofa depicted in the present painting were a very popular fashion accessory. Shawls actually woven in Kashmir were the most sought-after. Demand was soon so great that European manufacturers entered the market, imitating Kashmir shawls on hand looms but using different materials and weaving methods to produce lower-priced products. Particularly sophisticated manufacturing methods were developed in the village of Paisley in Scotland. This was to prove the basis of Paisley's success story in the history of European fashion.

1. *Portrait d'une jeune femme au collier de camées* [Portrait of a Young Woman with a Cameo Necklace].

2. *Jérôme Bonaparte und der Modellstaat Königreich Westphalen*, exhib. cat., Kassel, Museum Fridericianum, Munich 2008.

3. He exhibited eight portraits at the Salon in Ghent in 1820. At the Brussels Salon in 1821 his *Portrait of Lady Montgomery* was much praised by the critics. See *L'Oracle*, 2 September 1821, Brussels 1800-25.

4. The Livret du Salon of 1804 lists a group portrait by Kinsoen described as: *une dame assise avec ses deux enfants* [a lady seated, with her two children], a description that fits the present portrait.

5. François-Joseph Kinsoen (1770-1839), *Portrait of a Russian Lady*, 115.6 x 89.4 cm, oil on canvas, The Bowes Museum, Barnard Castle, Durham, accession no. B.M. 291.

Provenance:
Private collection, South Germany



ALBRECHT ADAM

Baron von Kesling, Master of the Horse, with Arab Stallions at the Bavarian Royal Stud, Gut Bergstetten

Albrecht Adam
(Nördlingen 1786 - 1862 Munich)

*Baron von Kesling, Master of the
Horse, with Arab Stallions at the
Bavarian Royal Stud, Gut Bergstetten,*
1819

Oil on canvas
Signed and dated lower left
Albrecht Adam 1819

44.5 x 63.2 cm

Bergstetten is a village near Kaisheim in the Danube Ries in south-west Bavaria. The Bergstetten Estate was acquired by the Bavarian Crown in 1816 and a Royal Study installed. The history of the property – a former abbey founded by the Cistercian monks of Kaisheim – dates back to the fifteenth century. Baron von Kesling (1763-1843)¹ was Master of the Horse to the Bavarian Court from 1799 to 1843. The post ranked fourth in the hierarchy of court appointments, the chief responsibility being oversight of the Royal Studs.

Kesling chose to live at Bergstetten and Albrecht Adam visited him on a number of occasions, making his last visit in 1841. In his autobiography Adam describes his dealings with Kesling: *What is more, he [Graf Froberg-Montjoye introduced me to the Master of the Horse, Baron von Kesling. This gentleman, one of the highest-ranking court dignitaries, was a most influential fellow, being especially favoured by the King who held him in trust and esteem. [...] I already knew a certain amount about horses, which pleased him and it was not long before I had his permission to send for horses from the royal stables in order to study them in the riding school in the afternoons. I was later commissioned to paint a number of these animals for the King who then made a personal gift of them to the Master of the Horse.*²

The centre of the painting is dominated by a group of Arab stallions from the Bavarian Royal Stud gathered in search of shade under the spreading branches of two ancient oaks. The artist's focus is on two stallions, a chestnut and a grey, set apart from the group. Both are portrayed with particular attention to detail and great painterly virtuosity. Kesling is depicted at the left, smoking a pipe, a dog at his heel. The stud building and Bergstetten church – secularized in 1803 and refurbished to house stables and provide a storage area – are shown in the background.³

Kesling commissioned Adam to execute a number of paintings.⁴ Records show that Adam spent a full week at Bergstetten in June 1819 and received a commission from King Maximilian I of Bavaria in that week.⁵ The present painting can undoubtedly be seen as the result of this visit.

In 1819, when Adam painted the present work, he was a leading figure in Munich artistic circles. His battle paintings from Napoleon's campaign in Russia brought him considerable fame as court painter to Prince Eugène de Beauharnais. He was appointed an honorary member of the Bavarian Academy in 1824. He was comfortably well off and, increasingly, encouraged his sons to take on work at his studio. He received commissions from the Bavarian Court, the Duke of Schleswig-Holstein, King Wilhelm of Württemberg, Metternich, Graf Rechberg and Duke Maximilian of Leuchtenberg, the son of Eugène de Beauharnais.⁶ Adam is regarded as one of the most talented horse painters of his generation.

1. Over the years Kesling put together an extensive library of 400 specialist books on subjects such as equine medicine, horse breeding and equestrian sports (Thurn und Taxis Library in Regensburg).

2. Hyacinth Holland (ed.), *Albrecht Adam, 1786-1862: aus dem Leben eines Schlachtenmalers; Selbstbiographie nebst einem Anhang*, Stuttgart 1886, pp. 40 -1.

3. A painting by Adam of a similar subject executed in 1818 and almost identical in size depicts Arab stallions gambolling in the grounds of the Bavarian Royal Stud. It too shows a chestnut and a grey in the foreground. It is titled *Arab Stallions at the Bavarian Royal Stud, Gut Bergstetten*, 1818, oil on panel, inscribed lower right *Albrecht Adam 1818*, 44.5 x 64 cm, with Daxer & Marschall in 2008.

4. The group includes a painting titled *Equestrian Portrait of Karl Ludwig Philipp Freiherr Kesling von Bergen*, 1815-20, oil on canvas, 40 x 40 cm, private collection.

5. We would like to thank Dr. Ulrike von Hase-Schmundt for her assistance in providing this information: Luitpold Adam the Elder, *Die Geschichte der Familie Adam*, 2 vols., 1949, typescript MS, p. 77.

6. Dr. U. von Hase-Schmundt (ed.), *Albrecht Adam und seine Familie, zur Geschichte einer Künstlerdynastie im 19. Jahrhundert*, exhib. cat., Munich 1981.

Provenance:
Freifrau von Kesling, Castle
Wildenberg
Hubert Zwerenz, a descendant of
Baron von Kesling, 1994



CARL FRIEDRICH LESSING

A Grove of Oak Trees

Carl Friedrich Lessing
(Breslau 1808 - 1880 Karlsruhe)

A Grove of Oak Trees, c. 1835-8

Oil on canvas
Signed with the initials lower left
CFL

32 x 37 cm

In 1827 Carl Friedrich Lessing and the painter Johann Wilhelm Schirmer (1807-63) founded the 'Landschaftlicher Kompositionverein'¹, a group of artists dedicated to landscape painting. This followed the example of the history painters. In his memoirs Schirmer writes: *Our lively interest in landscape painting moved us to form an association with the objective of producing a design for a landscape composition on an approximately two-weekly basis.*² This move, combining strong overtones of Romanticism with close scientific study of nature, led to the birth of the Düsseldorf School of Landscape Painting. The School was influential outside Germany and in Scandinavia and the United States, particularly in the 1830s and 1840s.

Lessing remained faithful to the motifs of his native surroundings – unlike many of his colleagues who looked to Italy for inspiration. His depictions of the landscapes of the Eifel, Spessart, Harz Mountains and the Düsseldorf region brought him significant recognition. In August 1836 he visited the Solling, a range of hills to the east of Düsseldorf and gave an enthusiastic account of the natural beauty and solitude of the area, praising its 'ancient trees'. He produced a corpus of drawings³ on this visit that served as preparatory studies for a number of paintings, among them *The Thousand-Year Oak*, executed in 1836.⁴ It is very probable that he drew on this group of drawings when working on the present painting.

Lessing's work combines highly detailed observation of nature and effects of light with a tendency to Romantic hyperbole. A similar Romantic interpretation of landscape can be found in the Prater landscapes of Ferdinand Georg Waldmüller.

Lessing had broken off his studies at the Bauakademie in Berlin to enrol at the Academy of Arts. He completed his studies in 1823 and began to focus on landscape painting. He achieved his first public success at the academy exhibition in Berlin in 1826 with his *Churchyard with Gravestones and Ruins*. In the autumn of the same year he and fellow-painters Julius Hübner, Carl Sohn and Eduard Hildebrandt moved to Düsseldorf, following in the steps of Lessing's professor, Wilhelm von Schadow (1788-1862), the newly-appointed director of the Düsseldorf Academy. Under Schadow's direction the Academy adopted landscape painting as an academic discipline. In 1839 Schirmer took over from Schadow as director of the Academy. Both Lessing and Schirmer are today regarded as leading representatives of the Düsseldorf School of Landscape Painting.

Provenance:
Josef Neckermann collection, USA

1. Martina Sitt, 'Von einem der Auszug, ... (der) aber von der Geschichte eingeholt wurde - C. F. Lessing - eine Einführung', in *Carl Friedrich Lessing. Romantiker und Rebell*, exhib. cat., Kunstmuseum Düsseldorf, 14.5.-30.7.2000, and Landesmuseum Oldenburg, Augusteum, 24.8.-22.10.2000, Bremen 2000, p. 14.

2. *Der Landschaft mit lebendigem Interesse zugewandt, beschlossen wir unter uns einen Verein zu bilden, wonach wir uns verpflichteten, etwa alle 14 Tage eine Komposition in Zeichnung vorzulegen*. Paul Kauhausen, *Die Lebenserinnerungen des Johann Wilhelm Schirmer*, Krefeld 1956, p. 60.

3. See Vera Leuschner, *Carl Friedrich Lessing 1808-80. Die Handzeichnungen*, Cologne 1982, II, pp. 1004-5, L65-70.

4. Graf Raczynski collection, Poznan, and replica executed in 1837, Städtisches Kunstinstitut und Städtische Galerie, Frankfurt.



FERDINAND VON RAYSKI

The Tame Roebuck

Ferdinand von Rayski
(Pegau 1806 - 1890 Dresden)

The Tame Roebuck, 1838

Oil on canvas
Signed with the initials at the lower
right *FvR* (in ligature),
beside it, the motif of a dog's head

48.5 x 40 cm

Provenance:
Philipp Freiherr von Bechtolsheim,
Mainsondheim, Franconia (after 1838)
With the Bechtolsheim Family, London
Private collection, Bavaria, on loan to
the Germanisches Nationalmuseum,
Nuremberg, inv. no. Gm 1969

Exhibited:
*Ferdinand von Rayski: Ausstellung von Bildern
aus Privatbesitz*, Würzburg, 1925
*Ferdinand von Rayski - Ein Dresdener Maler
in Franken* Würzburg, Mainfränkisches
Museum, Würzburg 2006, p.71, repr.

Literature:
Otto Grautoff, *Ferdinand von Rayski*, Berlin
1923, p.63, 76 and 96
Maräuschlein Walter, *Ferdinand von
Rayski: Sein Leben und sein Werk*, catalogue
raisonné, Bielefeld and Leipzig 1943,
p.225, no. 246
Anzeiger des Germanischen Nationalmuseums,
Nuremberg 1993, pp.353-6, fig. 21

Professor Börsch-Supan writes of the young Ferdinand von Rayski: *On his arrival in Dresden around 1830, he was, to all appearances, a highly mature portrait painter. Nothing in Dresden bore comparison with his spirited, decisive style of execution.*¹ It is easy, in retrospect, to appreciate the importance of his contribution to German nineteenth-century painting. Modern critical opinion ranks him with painters like Wilhelm Leibl, Adolf Menzel, Carl Schuch and Lovis Corinth.

After a brief introduction to the drawing class at the Dresden Academy of Art in 1823-4, he embarked on a military career in 1829 but resumed his studies in drawing at the Academy in 1831. He was largely self-taught, studying the Old Masters, and making copies after Rembrandt and out-of-favour seventeenth-century painters. A visit to Paris in 1834-5 had a formative influence. His experience of the work of Géricault, Delacroix and the French history painters Vernet and Delaroche proved especially enduring.²

Leaving Paris in 1835, he set off for Dresden, stopping in Trier, Frankfurt and Franconia.³ He settled in Dresden permanently in 1840. He began to enjoy increasing success as a society portrait painter in aristocratic circles in Franconia and Saxony. He was a friend of the Bechtolsheim family and in 1838 spent a number of weeks as their guest at their castle in Mainsondheim near Kitzingen in Lower Franconia. Hans-Joachim Neidhardt describes this period: *Supported and widely recommended by the Saxon diplomat von Manteuffel, Rayski was soon to become the most sought-after painter in the Franconian Maintal. The flood of commissions he received meant a heavy work load. He was never again to produce so many paintings of such consistently high quality as in the months he spent in Würzburg and at the castles of the Main valley.*⁴

Philipp von Bechtolsheim (1789-1848) was Chamberlain to the Royal Court in Bavaria.⁵ His friendship with Rayski stemmed from a shared enthusiasm for hunting.⁶ The present painting, verging on portrait format, was executed for Bechtolsheim on Rayski's visit to Mainsondheim in 1838. The anthropomorphic quality in his sensitive depiction of the roebuck can be ascribed to his wish to portray it as a noble, sentient creature in the manner of Delacroix. The roebuck peers from its stable with an alert, inquisitive gaze. Light from the left highlights its six-pointed antlers and delicately accentuates muzzle and right ear, creating a contrast with the dark background.

It is probable that Rayski's painting of a roebuck executed in late 1837 depicts the same animal.⁷ The roebuck in the earlier painting, shown in the blackish-brown of a winter coat, is a slightly younger animal and its antlers are at an earlier stage of growth. In the present painting, executed in summer 1838, a branch of hazelnut and green foliage is depicted to the left of the stable door while the oak leaves and juniper of the earlier painting point to winter.⁸

1. See Helmut Börsch-Supan, *Die deutsche Malerei von 1760-1870*, Munich 1988, p.431.

2. See *Ferdinand von Rayski, 1806-1890: Ausstellung zum 100. Todestag*, exhib. cat., Dresden, Albertinum 1990 and Munich, Städtische Galerie im Lenbachhaus, 1991, Dresden 1990, p.7.

3. [See exhib.cat. Würzburg, op. cit.; p. 25, op. cit., p.25.

4. See exhib. cat., Dresden and Munich, op. cit., p.7.

5. See exhib. cat., Dresden and Munich, op. cit., p.44-5.

6. A painting held in the Mainfränkisches Museum in Würzburg depicts Rayski and Bechtolsheim hunting with an unidentified third hunter: *Main Landscape near Dettelsbach*, oil on canvas, 52 x 75 cm, inv. no. S. 43741.

7. *Head of a Roebuck*, probably winter 1837, oil on canvas, 41 x 37 cm, private collection, on permanent loan to the Mainfränkisches Museum, Würzburg, inv. no. Lg. 67291.

8. Rayski continued to portray deer in his later career. Works include *Head of a Stag with Large Six-Pointed Antlers*, 1847, oil on canvas, 1847, 103 x 71 cm, private collection. See Walter, op.cit., p.80, repr. p.164.



CARL GUSTAV CARUS

Autumn Landscape, Hosterwitz

Carl Gustav Carus
(Leipzig 1789 - 1869 Dresden)

Autumn Landscape, Hosterwitz,
c. 1835/50

Oil on paper

13,5 x 17,5 cm

Provenance:

Dresden art market

Franz Ulrich Apelt collection, Zittau
(purchased from a Dresden gallery
in 1928 as *Blick über bewaldeten Abhang
ins weite Land [Herbst in Hosterwitz]*)

Literature:

Marianne Prause, *Carl Gustav Carus.
Leben und Werk*, Berlin 1968, p. 152,
fig. 300

(the catalogue description mistakenly
refers to a different work)

Carl Gustav Carus's earliest oil sketches of the countryside around Dresden are dateable to the mid-1820s. He had probably been encouraged to sketch before the motif by the Norwegian painter Johan Christian Dahl, who had moved to Dresden in 1818. Dahl's own *plein-air* studies exerted a widespread influence on early nineteenth-century landscape painting. From the mid-1830s onwards, Carus's preferred landscape motifs were subjects sketched in the surroundings of Pillnitz. He had purchased a country property near Schloss Pillnitz in 1832 and regularly explored the countryside near his house.

The present oil study was executed in Hosterwitz, a village on the River Elbe near Pillnitz in Saxony. Carus has selected a viewpoint above the steep banks of the river, overlooking the landscape in an easterly direction. Both the viewpoint and the motif share similarities with an oil study by Carus titled *Landscape, Hosterwitz*. The latter study was probably painted in the grounds of a villa set on the steep banks above Hosterwitz. The villa was purchased by the Lüttichau family, friends of the artist, in 1844.¹

The heterogeneous character of Carus's oeuvre makes it difficult to date the present study with any degree of certainty. Stylistically, it can be placed between the studies of a similar motif dated by Marianne Prause to about 1830² – where colouristic elements are subordinated to detail – and the somewhat less detailed studies of Hosterwitz dating from 1852. These latter studies, titled *Haus Carus, Pillnitz and Villa in Hosterwitz*, show greater interest in colouristic effect. The Carus expert Dirk Gedlich compares these two later studies with the present study.³

Carus is one of the outstanding figures of the age of Goethe. A man of many talents, he was active as a physician, a natural scientist, a man of letters as well as being a painter of the first rank. He played a prominent role in the German Romantic movement both as an artist and as an author of important theoretical writings. His *Briefe zur Landschaftsmalerei* are regarded as of seminal importance in the understanding of early nineteenth-century thinking about art.⁴

Carus was born in Leipzig in 1789. He enrolled as a student of medicine at the University of Leipzig in 1806. During his medical studies he attended in his free time the Academy of Arts where Friedrich August Tischbein and Hans Veit Schnorr von Carolsfeld were professors. He completed his studies in medicine in 1811 with a doctorate and qualified as a university lecturer. He was appointed Professor of Gynaecology at the Medical-Surgical Academy in Dresden in 1814. Carus's oeuvre is indebted to the enduring artistic influence of Caspar David Friedrich, a close friend from 1817 onwards. Carus's work is also indebted to the influence of Johan Christian Dahl. Carus was to distance himself from Friedrich's influence in the late 1820s, going on to develop a more personal form of artistic expression. He continued to practise medicine and in 1827 was appointed personal physician to the Saxon royal family. As Royal Physician he was in Rügen and the Riesengebirge. He travelled in Italy, England and Scotland and was also in Paris. He met Goethe in Marienbad in 1821 and the two men shared a long-standing friendship. This friendship is recorded in their correspondence. Carus died in Dresden in 1869.

We are grateful to Dirk Gedlich, Dresden, who has confirmed the attribution to Carus after examining the painting in the original. He will be including it in the revised edition of the Carus catalogue raisonné compiled by Marianne Prause.

1. *Carl Gustav Carus*, exhib. cat., Dresden, Staatliche Kunstsammlungen und Berlin, Staatliche Museen, June 2009 – January 2010, Dresden and Berlin 2009, 'Natur und Idee', no. 203, c. 1850; Prause, op. cit., no. 358 (Pr. dates the study to the period after 1835).

2. Prause, op. cit., nos. 384 and 387.

3. See *Carl Gustav Carus*, exhib. cat., op. cit., 'Natur und Idee', nos. 71-2.

4. See Carl Gustav Carus, *Zehn Briefe und Aufsätze über Landschaftsmalerei mit zwölf Beilagen und einem Brief von Goethe als Einleitung*, 1815-35, Leipzig and Weimar 1982.



CARL GUSTAV CARUS

Moon Rising Behind Pines

Carl Gustav Carus
(Leipzig 1789 - 1869 Dresden)

Moon Rising Behind Pines

Oil on canvas

10.2 x 8 cm



Fig. 1: Carl Gustav Carus, *Rising Moon and Pines*, oil on panel, 10.5 x 7 cm

Provenance:
Franz Ulrich Apelt collection,
Zittau

Carl Gustav Carus's small-format night painting depicts the motif of a full moon rising behind pines – images of the moon are one of the key motifs of Romantic artists working in Dresden. The 'darkening'¹ blue (as Carus himself describes it) of the clear night sky has a crystalline intensity. The 'pale-golden' orb (again, Carus's description) of the full moon has a fine, reddish coronal ring. The jagged blackness of the pyramidal crowns of the pines contrasts with the clear blue of the moonlit sky. Specks of highlighting on the foreground vegetation are designed to simulate the reflected gleam of the moonlight. The lowish viewpoint that Carus chose and the heightened contrasts that he achieved through the use of an almost monochrome palette combine to lend the painting an added dimension independent of both format and subject.

Carus's interest in night views and the depiction of moonlight is documented by the large corpus of moonlight landscapes he produced in the course of his career.² However, only on one other occasion did he handle the subject in miniature dimensions and with concentrated focus. This painting is now in the collection of the Germanisches Nationalmuseum in Nuremberg (fig. 1).³ Carus devotes a whole chapter in his *Briefe über Landschaftsmalerei* to what he describes as 'moonlight pictures'.⁴ In his theoretical writings he reveals himself as a natural scientist and an 'intelligent landscapist'.⁵ Taking the Romantic synthesis of 'sentiment' and 'nature', he sought to combine this with a determination to objectify the representation of nature. His representation of a rising moon therefore contained – in addition to aesthetic elaboration – a precise study of the conditions of light and colour, namely, as he writes, *the manner in which* [the rising moon] *defined itself in the fullness of its colour, yet in deep dusk, against the clear sky, that being, to a degree, still illuminated by the light of the setting sun, and ... against the darkening blue of the sky, the clear, ... outline of the moon ... emerged.*⁶

Carus settled in Dresden in 1814. He was a friend of Caspar David Friedrich and a leading member of his circle. It was Friedrich who established moonlight as a major theme in Romantic painting. Although Carus began to distance himself from the Friedrich circle in the 1820s, Friedrich's profound knowledge of painting techniques and compositional methods had a lasting influence on his work. Carus was to draw on Friedrich's aesthetic principles and teaching for the rest of his career. On Friedrich's death he wrote: *Of great value to me was the distinct feeling for pure concentration of light that marked his* [Friedrich's] *works.*⁷

We are grateful to Dirk Gedlich, Dresden, who has confirmed the attribution to Carus after examining the painting in the original. He will be including it in the revised edition of the Carus catalogue raisonné compiled by Marianne Prause.

1. See Carl Gustav Carus, 'Zehnter Brief', in *Zehn Briefe und Aufsätze über Landschaftsmalerei mit zwölf Beilagen und einem Brief von Goethe als Einleitung*, 1815-35, Leipzig and Weimar 1982, p. 118 and p. 116.

2. For a comparison of motifs and technique, see *Carl Gustav Carus*, exhib. cat., Dresden, Staatliche Kunstsammlungen and Berlin, Staatliche Museen, Dresden and Berlin 2009, 'Natur und Idee', nos. 106-7, 117 and 142.

3. Carl Gustav Carus, *Full Moon over Pines*, oil on panel, 10.5 x 7 cm, Germanisches Nationalmuseum, Nuremberg, inv. no. GNM 2060 (see fig.1).

4. [*Mondscheinbilder*] See Carl Gustav Carus, *Zehn Briefe ...*, op. cit., pp. 115-9.

5. See Kendrick Karge in *Carl Gustav Carus*, op. cit., 'Essays', 233 ff.

6. Carl Gustav Carus, *Zehn Briefe ...*, op. cit., p. 118.

7. Carl Gustav Carus, 'Lebenserinnerungen und Denkwürdigkeiten', in *Caspar David Friedrich in Briefen und Bekenntnissen*, Sigrid Hinz (ed.), Munich 1974, p. 194.





TWO OIL SKETCHES BY THOMAS FEARNLEY

Executed in the Lake District, England, in 1837

Thomas Fearnley was a Norwegian of English extraction. He first visited London in May 1836 and in October, decided to move there for two years. He was to become fully conversant with contemporary tendencies in English landscape painting. He played an active role in the artistic life of the capital and exhibited at the Royal Academy, the Royal Society of Arts and the British Institution. He was clearly an astute observer of officialdom in the arts, as his caricature of William Mallord Turner demonstrates. The caricature depicts Turner – a small man – precariously balanced on a stool before an assembled public putting the finishing touches of varnish to his painting *Regulus*. It was Turner's practice to wait until his paintings reached their exhibition destination before varnishing them. *Regulus* was exhibited at the British Institution in 1837.¹

Of all the sketching tours Fearnley undertook in England, the six-week visit to the Lake District is the richest in terms of his output. The distinctive landscapes of the Lakes profoundly influenced his artistic perception. Art historians unanimously rate the oil sketches he executed on his visit as one of the high points of his career.²

On Fearnley's death in 1842 at the age of thirty-nine, the Nasjonalgalleriet in Oslo purchased from his widow a group of nature sketches. These included a number of Lake District sketches executed in 1837. In a letter to the board of the museum, Fearnley's teacher, friend and mentor Johan Christian Dahl had recommended that the museum purchase the sketches,³ arguing that they are 'better than the finished paintings; because in them he gave of his true self - as he was and as he felt when face to face with nature.'⁴

Both of the present oil sketches – titled *Derwentwater in Borrowdale, Looking South* and *Rocks Covered by Heather, Borrowdale* – were executed on Fearnley's visit to the Lake District. They are *plein-air* sketches of exceptional virtuosity executed directly before the motif.

1. For details of the caricature, see *Thomas Fearnley, 1802-1842*, exhib. cat., Modum, Stiftelsen Modums Blaaifarveværk, 1986, no. 108, repr. in colour, p. 85.

2. Sigurd Willoch, *Maleren Thomas Fearnley*, Oslo 1932, p. 253; *Nature's Way. Romantic Landscapes from Norway. Oil studies, watercolours and drawings by Johan Christian Dahl and Thomas Fearnley*, exhib. cat., Cambridge, Fitzwilliam Museum, 1993, pp. 25 and 55.

3. Fearnley learnt a great deal about Dahl's direct approach to nature. During an eighteen months' stay in Dresden in 1829-30 he won Dahl's admiration and friendship and developed a remarkable virtuosity in his oil sketches. However it should be noted that by the time they met in Dresden, Fearnley had already completed more than a decade of training and had become a recognized artist in his own right in Norway. See *Nature's Way*, op. cit., p. 14.

4. Archives, Oslo, Nasjonalgalleriet; letter dated 28 May 1843, Dresden.

THOMAS FEARNLEY

Derwentwater in Borrowdale, Looking South

Thomas Fearnley
(Frederikshald 1802 - 1842 Munich)

*Derwentwater in Borrowdale,
Looking South, 1837*

Oil on paper, laid down on canvas
Signed, dated and inscribed lower
right *TF 29 Aug. 37. Derwent Water*

28 x 39 cm

Fearnley set off on a visit to the Lake District in north-western England in early August 1837. He spent six weeks in the area in the company of the English painter Charles West Cope, a good friend from his sojourn in Italy.¹ An approximate reconstruction of the route they took can be made on the basis of oil studies executed by Fearnley – many of them are precisely dated and topographically annotated.²

In August and September of 1837, the two painters stayed in Borrowdale, a Lake District valley much loved by the Romantic poets. The river Derwent flows through the valley in a northerly direction, continuing on through the lake known as Derwentwater at the lower end of the valley. It is here that the present oil study was executed. The art historian Marit Lange, in her examination of Fearnley's oil studies, describes the landscapes he produced directly before the motif at Derwentwater as 'some of his most brilliant studies from nature'.³

The study is dated very precisely *29 Aug. '37*.⁴ It depicts the view from Keswick looking south over Derwentwater and Borrowdale. In the distance are the rocky crags, high fells and peaks characteristic of the Lake District.

Most of the studies Fearnley executed in the Lake District were small in format. They display a highly sensitive response to the wild landscapes of the region, the damp climate and the volatile weather conditions. His handling of the play of light and shade in the banks of cloud whipping across the sky is masterly.

1. Charles West Cope (1811-90) describes his Italian journey with Thomas Fearnley in his *Reminiscences*. In 1832, Fearnley moved to Rome and travelled in Italy until 1835, keeping company with Berthel Thorvaldsen and his circle of Danish and German artists in Rome.

2. Sigurd Willoch, *Maleren Thomas Fearnley*, Oslo 1932, pp. 164-8 and p. 253. Fearnley met Cope in Dentdale and stayed near Ambleside and Rydal from 10-28 August before travelling northwards. He visited Wastwater and Conistone. After his stay near Derwentwater he was in Ullswater and Patterdale, where he was still painting on 13 September. After that, the record peters out.

3. *Nature's Way. Romantic Landscapes from Norway. Oil studies, watercolours and drawings by Johan Christian Dahl and Thomas Fearnley*, exhib. cat., Cambridge, Fitzwilliam Museum 1993, p. 55.

4. Further studies in the group are: *Cannon at Ladore, Derwentwater*, oil on paper on canvas, 26.5 x 39 cm, signed, dated and inscribed lower right *Low Door Cumberland 3 Sept 37 F*, Nasjonalgalleriet Oslo NG.M.2333; *Rocks Covered by Heather*, see p.40 of the present catalogue; *Borrowdale*, inscribed and dated *3 Sept. 1837*, private collection, see Willoch, op. cit., repr. p.168; *Fisherman at Derwentwater*, 27 x 39.5 cm, 1837, signed *TF:PE*, see *Thomas Fearnley, 1802-1842*, exhib. cat., Modum, Stiftelsen Modums Blaaferveværk, 1986, no. 90, repr. in colour p. 67.



THOMAS FEARNLEY

Rocks Covered by Heather, Borrowdale

Thomas Fearnley
(Fredrikshald 1802 - 1842 Munich)

Rocks Covered by Heather, Borrowdale,
1837

Oil on paper on card
Dated lower left *3 Sept 37* and signed
with the initials *TF*
(incised into wet paint)

26.7 x 22.9 cm

The present oil study is closely related to a painting by Fearnley also executed on 3 September 1837.¹ It too is signed and dated and it bears the inscription Borrowdale – a valley located at the southern end of Derwentwater in the Lake District. The steep rocky slopes, or fells, of this mountainous region of north-western England were notable in Fearnley's day for their luxuriant growth of heather and bracken.

Fearnley had made numerous excursions into the countryside on his eighteen-month stay in Dresden with Clausen Dahl in 1829-30. On these excursions he developed an interest in precise botanical details.² While in many of his large oils the foregrounds are overwhelmed by the detailed rendition of plants, his small-format works display fluid, spontaneous brushwork.

The present sketch demonstrates his unique powers of observation and was clearly executed directly before the motif.

Provenance:
Hofjägermeister Thomas Fearnley,
Oslo (only son of the artist, 1841-
1927)
Thomas Fearnley, shipowner
Private collection, Norway

1. Sigurd Willoch, *Maleren Thomas Fearnley*, Oslo 1932, repr. p. 68, private collection.

For details of Fearnley's visit to the Lake District, see p. 37 of the present catalogue.

2. See note 3 of p. 37 of the present catalogue.



CARL DAHL

The Frigate 'Freya'

Carl Dahl
(Fåborg 1812 - 1865 Copenhagen)

The Frigate 'Freya'

Oil on canvas
Signed lower right *C DAHL*
Annotated in pencil on the
stretcher *C. Dahl / Fregatten Freya /*
1824-1853

23 x 21.7 cm

This painting by Carl Dahl depicts the Danish frigate *Freya*¹ at its moorings in Copenhagen harbour. A second frigate is moored at its bow. A small boat is glimpsed in the middle distance to the right. The scene is noticeably devoid of figures and the chill of early morning or daybreak is clearly conveyed. Both frigates are shown unrigged – as was usual in peacetime – each with a substantial foremast, mainmast and mizzenmast. In wartime, a frigate would be fully rigged on all three masts. The only vestiges of rigging in evidence on the *Freya* are the two stern lines, one of which is made fast to a mooring bollard shown at the left. The reflections of the ship's hull, the bollard and the mooring line in the smooth water of the harbour provide the central focus of the painting. The metallic chill of the early morning light and remarkable calm of this unpeopled scene evoke a foretaste of the silence found in late nineteenth-century Symbolist painting.

Construction of the *Freya* was completed on 26 August 1819. It entered service as a cadet ship on 8 May 1824, serving for three months. It carried full wartime² rigging from 18 August to 17 October 1848 and from 24 March to 1 December 1849. It was decommissioned in 1853 and sold to H. Puggaard & Co., a commercial company.

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, it was often Dahl who added the detail of the masts, the rigging and the sails to Eckersberg's paintings. Dahl taught perspective at the Academy from 1842 to 1848.

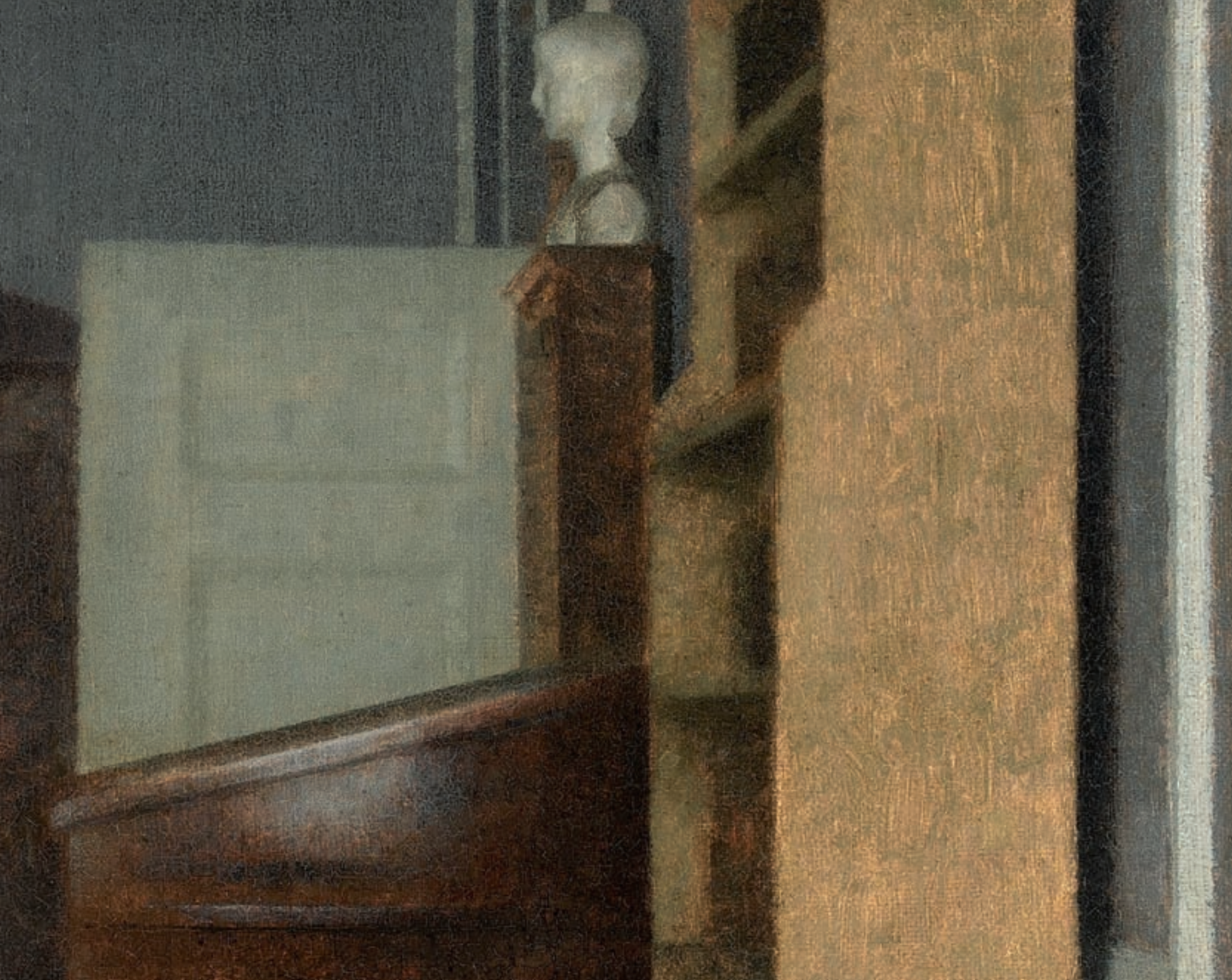
The painter travelled extensively. He was in Lisbon in 1840, Germany and the South of France in both 1852 and 1855, in Norway in 1861 and in London and the Faroe Islands in 1862.³

1. Technical data: length: 48.09 m, beam: 11.84 m, draught: 5.42 m, displacement: 1.11 tons, complement: 404 officers and men, armament: twenty-eight 18-pounder guns, eight 8-pounder guns, ten 30-pounder carronades, four 12-pounder howitzers (later: forty-six 18-pounder guns).

2. The First Schleswig-Holstein War, or Three Years' War (Danish: *Treårskrigen*), broke out in March 1848. The warring parties were the Kingdom of Denmark on the one hand and on the other, the German national liberal movement in the duchies of Schleswig and Holstein in alliance with the majority of the members of the German Federation. The London Protocol, signed on 8 May 1852, ended hostilities. It guaranteed Danish sovereignty over the duchies but confirmed their status as independent entities.

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





VILHELM HAMMERSHØI

Interior, Strandgade 30

Vilhelm Hammershøi
(1864 - Copenhagen - 1916)

Interior, Strandgade 30, 1905

Oil on canvas
Signed lower right V.H.

46.5 x 38.6 cm



Fig.1: Ground plan of the apartment at Strandgade 30.



Fig.2: Hammershøi with Ida in the living room,
c.1905, Copenhagen, Royal Library.

Vilhelm Hammershøi's apartment was located on the first floor of a seventeenth-century red-brick building in Copenhagen, Strandgade 30. He lived at this address with his wife Ida from 1898 to 1909 (fig. 1). The apartment served both as a home and as a studio.¹ He executed the present painting in the living room. This was the largest room in the apartment and was frequently used as a motif. Before moving in, the Hammershøis had the wall panelling, ornamental moulding, dado rails, windows and doors painted in a light tone. This provided a contrast with the darker tone of the floorboards and the grey of the walls and ceilings.

A newspaper interview he gave in 1907 throws light on his intentions: *What makes me choose a motif is as much the lines in it, what I would call the architectural stance of the picture. And then the light, of course. It is naturally also very important, but the lines are almost what I am most taken by. Colour is of secondary importance, I suppose; I am not indifferent to how it looks in colour. I work very hard to make it harmonious. But when I choose a motif I think I mainly look at lines.*²

The living room contains four items of furniture depicted in differing shades of brown. Their tone varies, reflecting their constituent materials and the play of light on their surfaces. All of the items were in Hammershøi's possession. They are documented both in photographs (see fig. 2) and in other interiors painted by him.³ The spatial organization of the composition is very subtly structured. The subject is viewed from a lowish eye-level standpoint. The verticals of the closely grouped block of furniture shown in profile against the wall at the right seem to over-emphasize the central perspective, lending depth to the composition. Immediately behind the furniture is a white door set at right angles. In the background is the dark shape of a mahogany armoire. The area at the left side of the composition is an empty space occupied only by the tiny silhouette of a chair set against the pale wall in the background. Light gleams on the chair's frame and the wall behind it. Its position on the perspective line to the vanishing point subtly counter-balances the block-like concentration of the furniture on the right.

There is an emptiness to the room. It gives no insights into the lives of its occupants: Hammershøi has created a space without 'milieu character' and – to quote Kaspar Monrad – *scraped the story away and left the core behind.*⁴ It is a figureless interior;⁵ its surfaces and contours delicately modelled by daylight. A sombre light entering the room from a window outside the picture space somewhere behind the viewer's standpoint tinges the contents of the room with subdued shades⁶ of contrasting brown and grey.

1. In a 1905 interview Hammershøi describes his apartment as follows: *And it is important for me to be living in an apartment with a fine interior, the rooms here are very fine and ideally suited to painting. Since I was very young I have not had a proper studio.* Vilhelm Hammershøi, exhib. cat., Hamburg, Kunsthalle, 22.3.-29.6.2003, p. 134.
2. Vilhelm Hammershøi, op.cit., p. 135
3. Chair: *Interior, Strandgade 30*, 1908, oil on canvas, 79 x 66 cm, AROS Aarhus Kunstmuseum, Aarhus. Armoire: *Interior*, 1895, 97 x 70 cm. Bookcase: *Interior with a Piano and a Woman*, 1901, 63 x 52.5 cm, Ordrupgaard Collection, Copenhagen. Desk: *Interior with a Woman at a Lectern*, 1900, oil on canvas, 41 x 34.5 cm, private collection, repr. in Philipp Delerm, *Intérieur: Vilhelm Hammershøi*, Paris 2001.
4. Patricia G. Berman, *In another Light. Danish painting in the nineteenth century*, London 2007, p. 221.
5. See Susanne Meyer-Abich, *Vilhelm Hammershøi - das malerische Werk*, Diss., Uni. of Bochum, 1995, p. 62. Further examples: *Sunlight in the Room*, 1906, David Collection, Copenhagen, 54.5 x 46.5 cm; *Interior with the Artist's Easel*, 1910, 84 x 69 cm, Statens Museum for Kunst, Copenhagen.
6. *Why do I use such a reduced, delicate palette? I really do not know. It is really rather impossible for me to say anything on the subject. It comes quite naturally to me but I cannot say why. In any case, it has been that way since I first started exhibiting. The colours can probably best be described as neutral and reduced colours. I am utterly convinced that a painting achieves its best effect in a colouristic sense the fewer colours it has.* Vilhelm Hammershøi, op. cit., p. 35.

VILHELM HAMMERSHØI

Provenance:

Einer Koch (c.1918)⁷
Copenhagen, Kunsthallen,
Købmagergade, auction 280,
1968, lot 89
Olof Sager, Malmö⁸

Exhibited:

Vilhelm Hammershøi,
Kunstmuseum Göteborg,
1999 - 2000, p.116,
no. 37, repr.
Vilhelm Hammershøi, Stockholm,
Nationalmuseum,
18.02.-07.03.2000, p. 116,
no. 37, repr.

Literature:

Sophus Michaëlis and Alfred Bramsen,
*Vilhelm Hammershøi - Kunstneren og hans
vaerk*,
Copenhagen and Christiana 1918, p.
104, no. 271, as *Stue* [room] 1905

The two main elements that are highlighted are the chair – the focal point – and the near end of the tall bookcase in the foreground. This accentuation recalls a convention used in history painting where a frontally rendered figure in the foreground leads into the narrative and the composition is closed by a figure rendered from behind in the background.⁹

Yesterday I saw Hammershøj for the first time ... I am sure the more one sees of him, the more clearly one would be able to make him out, and the more one would appreciate his fundamental simplicity. I will see him again without speaking to him, since he speaks only Danish and understands very little German. One has the feeling that all he does is paint, and that this is all he is able or willing to do.

This is how Rainer Maria Rilke (1875-1926) described his meeting with Hammershøi in Copenhagen in December 1904. Rilke had first seen Hammershøi's paintings at the International Exhibition staged at the Städtischer Kunstpalast in Düsseldorf and had developed a growing interest in his work. The meeting was arranged by Alfred Bramsen (1851-1932). Rilke was planning to publish an article about Hammershøi in *Die Zeit* and to write an essay on him. Probably rebuffed both by the brevity of the meeting and by Hammershøi's reticent and monosyllabic manner, he was unable to go ahead with either project. The meeting gave him insufficient opportunity, he later said, 'to gather views and insights'¹⁰ into Hammershøi's life and work. Rilke relocated the focus of his activities to Paris in 1905 where he worked as secretary to Auguste Rodin.

Hammershøi entered the Copenhagen Academy of Art in 1879 and completed his studies in 1885. His first exhibited painting was a portrait of a girl. This was shown at the Academy's Charlottenborg Spring Exhibition in 1885. A painting titled *Bedroom* was turned down by the jury of the Academy in 1890. After that, he exhibited with the artists' association known as *Frie Udstilling* ['Free Exhibition'] set up by the Danish artist Johan Rohde. Hammershøi married Ida Ilsted (1869-1949), the younger sister of his associate and friend Peter Ilsted, in 1891. Ida was his model in a great many of his paintings of interiors. The couple travelled extensively in Europe. The influential Berlin-based art dealer Paul Cassirer (1871-1926) purchased several of Hammershøi's paintings in 1905 and staged a solo show of his work at the Hamburg branch of his gallery. Hammershøi exhibited at the Exposition Universelle in Paris in 1889 and again in 1900. He showed at the Venice Biennale in 1903 and at numerous exhibitions in Germany, England, Russia and the United States. After his death the contents of his studio were dispersed at an auction held on 30 October 1916. His oeuvre lapsed into obscurity and was only rediscovered in the 1970s with the critical re-evaluation of Symbolism.¹¹

7. Einer Koch also owned a landscape by Vilhelm Hammershøi executed in 1909. See S. Michaëlis and A. Bramsen, *Vilhelm Hammershøi - Kunstneren og hans vaerk*, Copenhagen and Christiana 1918, no. 318, p. 108.

8. Olof Sager, Professor of English at the University of Lund, was an important collector.

9. This can probably be interpreted as a reversion to the compositional conventions of painters such as Nicolas Poussin.

10. Poul Vad, 'Vilhelm Hammershøi and Rainer Maria Rilke' in *Akzente: Zeitschrift für Literatur*, XLIII, 6, 1996, pp. 562-71 and p. 574 (the present quote).

11. *Vilhelm Hammershøi*, op. cit., p. 127. Hammershøi's relationship to the Symbolist movement is ambivalent. His painting titled *Artemis*, exhibited with the *Frie Udstilling* association in 1894, has been described as 'a key work in the history of Danish art', symptomatic of 'the breakthrough of the Symbolist aesthetic'. However it is unclear as to what extent Hammershøi identified himself with the Symbolists, particularly in view of his negative comments regarding a Symbolist exhibition he had visited in Paris (see *Vilhelm Hammershøi*, op. cit., p. 14).



CHARLES HOGUET

A Pumpkin on a Cane-Seated Chair

Charles Hoguet
(1821 - Berlin - 1870)

A Pumpkin on a Cane-Seated Chair,
1853

Oil on canvas
Signed and dated *C. Hoguet 1853*

99 x 65.5 cm

Charles Hoguet² studied in Paris. By the 1850s he had come to rank alongside Adolph Menzel (1815-1905) as one of the few still life painters of international standing in Germany. As his subjects he chose simple objects, vegetables, kitchen utensils, dead game and humble household objects. His realism was highly distinctive and was undoubtedly inspired by the work of Gustave Courbet (1819-77) who played a decisive role in revolutionizing genre painting.³

A Pumpkin on a Cane-Seated Chair is one of a group of variations on a similar subject executed in the mid-1850s. A related version is in the collection of the Alte Nationalgalerie in Berlin.⁴ Here too, the subject matter is emphatically reduced and the composition focusses on a pumpkin, a knife, a chair and a cloth set against a uniform black-brown background.

Hoguet was born in Berlin and came of Huguenot stock. He was in close contact with members of the French colony in the city. He studied marine painting in 1839 under the Berlin artist Wilhelm August Krause (1803-64). In 1840-3, continuing his studies in Paris, he was associated with Eugène Cicéri (1813-90) and Eugène Isabey (1804-86). The award of a gold medal, albeit second class, at the Paris Salon in 1848 brought him considerable public acclaim. He decided to return to Berlin permanently but continued to travel extensively on study tours in France, the Netherlands, England and Scotland right up to the end of his life.

He began work on an inventory of his own extensive oeuvre in 1859. His paintings are held in leading collections throughout Germany. Seven alone were in the possession of the Nationalgalerie in Berlin, however only one survived the bombing in World War II. He also produced landscapes and marine paintings but his real strength lay in the still life genre. He reached the peak of his artistic powers in the period around 1850-60.

Provenance:
N. J. Oppenheimer, Sweden¹

1. Oppenheimer was a leading collector and painter of still lifes. He was known as Jonny Hoppenheimer (1923-2008).

2. Literature: Egbert Lammers, *Charles Hoguet. Ein Beitrag zur Berliner Kunstgeschichte im 19. Jahrhundert*, Berlin 1933 (Diss., University of Bonn, 1931); id., 'Charles Hoguet. 1821-1870', in: *Zeitschrift für Kunstgeschichte* II, 1933, pp. 279-89; Irmgard Wirth, *Berliner Malerei im 19. Jahrhundert*, Berlin 1990, pp. 370- and p. 376, fig. 477; Helmut Börsch-Supan, *Die Deutsche Malerei von Anton Graff bis Hans von Marées 1760-1870*, Munich 1988, pp. 85, 328, 336 and 498.

3. The Düsseldorf artist Johann Wilhelm Preyer (1803-89) specialized in conservative still lifes. His precise style of execution was guided by Dutch baroque painting.

4. *A Pumpkin on a Cane-Seated Chair*, 1853, Alte Nationalgalerie, SMPK, Berlin; *Still Life with a Cat*, 1857, Raehmel Collection, Berlin (see E. Lammers in *Zeitschrift für Kunstgeschichte* II, 1933, fig. 7).



ANSELM FEUERBACH

Narrow Path in the Campagna Romana

Anselm Feuerbach
(Speyer 1829 - 1880 Venice)

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

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

47 x 36 cm

Provenance:
Rudolf Probst, Das Kunsthhaus,
Mannheim, 1942
Private collection, Switzerland

Literature:
Weltkunst, 16/37-8, 12 September
1942, repr. p. 4 (advertising Rudolf
Probst's Kunsthhaus in Mannheim)¹
Jürgen Ecker, *Anselm Feuerbach.
Leben und Werk. Kritischer Katalog
der Gemälde, Ölskizzen und Ölstudien*,
catalogue raisonné, Munich 1991,
no. 292

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

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

The fluid, very free manner of execution with its focus on light and atmospheric effect is a style Feuerbach adopted during his sojourn in Paris between 1851 and 1854.³ Overwhelmed by the collections in the Louvre, he sought inspiration in the work of the Old Masters. Before long, he turned to the work of contemporary French artists – Eugène Delacroix, Gustave Courbet and the painters of the Barbizon School. Not only was the experience of their work to have a formative influence on his painting but his contacts with the painter Thomas Couture (1815-79), whose studio he shared for a time, were of key importance in his later career.

His indebtedness to the art of Couture is apparent in the new freedom and fluidity of his brushwork.⁴ Couture's influence is also apparent in the compositional breadth and monumentality of Feuerbach's handling of the subject, combined with use of soft tonal gradations and subtle colouristic refinement. All these elements are clearly evident in the present study. Feuerbach wrote in a letter to his mother: *Couture's figures possess the sculptural nobility and beauty of the antique. My eyes are being opened daily to what dear Father [Feuerbach's father was an archaeology professor] always wanted despite his sufferings, and even though I was late in realizing it, the knowledge of it will be with me all my life.*⁵

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

1. See Anja Walter-Ris, *Die Geschichte der Galerie Nierendorf*, Diss., FU Berlin 2003, note 31: [Dr. Herbert Tannenbaum] ... founded a gallery named 'Das Kunsthhaus' in Mannheim in 1920. From 1933 onwards, he found himself increasingly subjected to anti-Semitic attacks. In November 1936 he sold the gallery to a colleague, Rudolf Probst (1890-1968). A victim of Nazi repression, Probst had been forced to close his own gallery, *Galerie Neue Kunst Fides*, in Dresden in 1934, and was optimistic that he could resume his gallery activities at new premises in Mannheim. This he managed to do by pursuing a 'less extreme' programme – until the Kunsthhaus was destroyed by bombing in 1943. See also: K. L. Hofmann, C. Präger and K. von Welck (eds.), *Für die Kunst! Herbert Tannenbaum und sein Kunsthhaus. Ein Galerist – seine Künstler, seine Kunden, sein Konzept*, exhib. cat., Mannheim, Reiß-Museum Mannheim, 1994.
2. Characteristic traits of the 'AF' ligature on other Feuerbach works of the period are the rather pronounced downstroke on the 'F' and the left slant of the ligature.
3. Feuerbach interrupted his visit several times. He was in Paris from May 1851 to the summer of 1852, from November 1852 to May 1853 and from October 1853 to April 1854.
4. Feuerbach would have witnessed Couture, and possibly Courbet, using a painting knife or a palette knife.
5. Guido Joseph Kern and Hermann Uhde-Bernays (eds.), *Anselm Feuerbachs Briefe an seine Mutter*, I, Berlin 1911, p. 299.







ARNOLD BÖCKLIN

A Spring Deep in a Narrow Gorge

Arnold Böcklin
(Basel 1827 - 1901 Fiesole)

A Spring Deep in a Narrow Gorge, 1881

Oil on canvas

Signed with the initials and dated at
the upper left AB/1881
85 x 62 cm

Provenance:

Kunsthändler Fritz Gurlitt, Berlin, 1881
Friedrich C. Wilke (hat manufacturer), Guben,
1898 Max Wilke, Guben, 1914
Erich Wolf-Wilke, Guben
Elisabeth Wolf-Wilke, Gasstrasse, Guben (to 1945)
Held at the Cracow Museum, 1946
Acquired by Alexander Wax, Cracow,
(emigrated to Israel in 1950, painting held there
until 1976)
Wolfgang Schuller Kunsthandel, Wertheim, 1976
Private collection, Switzerland (since 1977)

Literature:

Rolf Andree, *Arnold Böcklin. Die Gemälde*, Catalogue
Raisonné, Schweiz. Institut für Kunstwissenschaft,
Zürich (Oeuvrekataloge Schweizer Künstler 6),
Basel and Munich 1977, no. 362

Exhibited:

A. Böcklin 1827-1901. Ausstellung zum 150. Geburtstag,
Darmstadt, Mathildenhöhe, 1977, II, no. 32,
repr. p. 79.
'In uns selbst liegt Italien' - Die Kunst der Deutsch-Römer,
Munich, Haus der Kunst, 1987/1988, no. 4, p. 217.
*'Deutsch-Römer'. Il mito dell'Italia negli artisti tedeschi
1850-1900*, Rome, Galleria Nazionale d'Arte
Moderna e Contemporanea, 1988, no. 29, repr. in
colour.
*Arnold Böcklin - Giorgio de Chirico - Max Ernst, Eine
Reise ins Ungeahnte*, Kunsthau Zürich, 1997/1998,
no. 67, repr. in colour p. 166.
Ibid, Munich, Haus der Kunst, 1998.
Arnold Böcklin - Eine Retrospektive, Basel,
Kunstmuseum, 2001; Paris, Musée d'Orsay, 2001;
Munich, Neue Pinakothek, 2002, no. 65, repr. in
colour p. 275.

This important painting was executed in 1881 during Böcklin's first sojourn in Florence. The Florentine years between 1874 and 1885 saw him at the height of his artistic powers. He produced many of his key compositions in this period – *Die Hochzeitsreise* (Honeymoon), *Die Toteninsel* (The Island of the Dead), *Ruine am Meer* (Ruin by the Sea), *Odysseus und Kalypto* (Ulysses and Calypso), *Der heilige Hain* (The Sacred Grove) and *Frühlingslandschaft* (Spring Landscape).

The title of the painting was not chosen by Böcklin but given to the work at a later date – many of his titles can be ascribed to his dealer, Fritz Gurlitt, who selected them with an eye to sales. Böcklin preferred a work to remain nameless, letting it speak for itself in its untitled state and drawing the viewer deep into his personal interpretation.

His use of pure landscape as an instrument to focus on issues central to human existence is quite remarkable and recalls the symbolism of many of the landscapes of Caspar David Friedrich. This is unusual in Böcklin's oeuvre. His landscapes – with their 'heightened images of universal nature'² – very often do provide the central motif in his paintings but they then generally serve as a stage where 'all the conflicts of the human condition' as represented by 'antiquity's incomparable world of symbols'³ are played out.

An interesting comparison can be made here with the first version of the famous painting *Die Toteninsel*. This was executed in 1880, a year earlier than the present painting. Initially, the first version of *Die Toteninsel* did not include figures. Böcklin only added them at a later stage, possibly at the request of his patron.⁴

Direct comparison of the two paintings is highly interesting and points up the extraordinary intensity and degree of subtlety with which Böcklin has handled the question of the enigma of human existence in the present landscape – the spring, the symbol of life, bound by the confines of a deep, narrow gorge, a metaphor for the determinate nature of human existence; the narrow patch of sky, representing the limitations of human knowledge; the unnatural gleam of the rays of light glimpsed through the slender trunks of the silver birches as an indication of the promise of redemption.⁵ A tinge of darkened varnish applied to the bright patch of sky adds brilliance to the unnatural light effects.

The painting, which is in excellent condition, displays striking painterly virtuosity throughout. The cliff walls framing the composition and the rocky ground at the foot of the gorge are executed in delicate, transparent brushstrokes. In the sky above, a narrow band of daylight turns the tops of the two trees nearest to the viewer to vivid green while the depths of the gorge are bathed in gloom. In the distance, vertical ribbons of light scatter reflections on the trunks of the birches. Silvery highlights gleam on the surface of the spring water as it flows over the boulders and accentuate the sparse vegetation at the base of the cliffs.

A Spring Deep in a Narrow Gorge is one of the last remaining works from Böcklin's most important period not held in a permanent collection.

1. *Arnold Böcklin - Eine Retrospektive*, exhib. cat., Paris, Munich and Basel, 2001-2, p. 36.

2. *Zum Bild der allgemeinen Natur erhöhten Landschaften*, exhib. cat., op. cit., p. 35.

3. *Die unübertreffliche Symbolwelt der Antike, die alle Konflikte des Menschseins sichtbar macht*, exhib. cat., op. cit., p. 36.4. S

4. Exhib. cat., op. cit., p. 260, note 2.

5. Rolf Andree, *Arnold Böcklin. Die Gemälde*, catalogue raisonné, Basel and Munich 1977, no. 362.





TWO LANDSCAPES BY CARL SCHUCH

Only in the last twenty years has Carl Schuch's œuvre become known to a broader public, despite the fact that his paintings are held in many important public collections in Austria and Germany. This increased awareness of his work is attributable firstly to the catalogue raisonné compiled by Claus Korte and continued by Roland Dorn and, secondly, to the major retrospective staged in Mannheim and Munich in 1986.¹ The 2000 exhibition titled *Cézanne, Manet, Schuch, drei Wege zur autonomen Kunst* staged in Dortmund strongly emphasized the importance of the role he played in the development of European painting.² The two exhibitions did much to resolve the marked discrepancy between art-historical neglect of his work and the remarkable impact his work had on both German and European painting in the second half of the nineteenth century. However the discrepancy was not entirely successfully resolved.

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

He lived and worked in Paris from 1882 to 1894. Like other artists from the German-speaking world he studied French avant-garde painters very closely but unlike his compatriots, as an equal, not as a student. His sensitive response to the work of Courbet, Manet und Cézanne sets him apart from the backward-looking, imitative interpretations painted by so many of his contemporaries. His financial independence meant that, like Courbet, his artistic career was unfettered by considerations of popularity and the motivation to sell.

He studied in Vienna, later travelling incessantly from city to city and country to country. His peregrinations centred on Munich – where he came under the influence of Trübner and the artists of the Leibl circle – then on Venice, and then on Paris. He spent the last ten years of his life in ill health and died in an asylum in a state of dementia in 1903.

Today, his still lifes are almost as highly regarded as his landscapes. But this contradicts his radical attempt to reverse traditional genre hierarchies in contrast with the majority of his contemporaries. For him, landscape painting took pride of place over history painting. In his hierarchy of genres – ranked from 'inferior to superior' – figure painting was at the lowest rung, then still life painting, architectural painting, landscape studies and landscape painting.³ He regarded competence in architectural and still life painting purely as stages in an artist's development, the peak of artistic achievement being the ability to paint an 'ideal landscape'.

1. Gottfried Boehm, Roland Dom and Franz A. Morat (eds.),

CARL SCHUCH

Moss-Covered Boulders in the Woods near the Saut du Doubs

Carl Schuch
(1846 - Vienna - 1903)

*Moss-Covered Boulders in the Woods
near the Saut du Doubs*, c. 1888

Oil on canvas
Bearing the estate stamp lower left
Nachlass C. Schuch

62.5 x 82.7 cm
(canvas size 25, French standard)

The work is listed under no.
CK.C80 in the catalogue raisonné
compiled by Dr. Roland Dorn.

Provenance:
H. O. Miethke, Vienna,
c. 1906/1911
Private collection, Mannheim
On loan to the Kunsthalle
Mannheim (inv. no. L 81)

Exhibited:
On loan to the Kunsthalle
Mannheim (to 2008)
Carl Schuch 1846-1903, Mannheim,
Städtische Kunsthalle, 8 March - 19
May 1986, and Munich, Städtische
Galerie im Lenbachhaus, 11 June -
11 August 1986, no. 121
*Cézanne, Manet, Schuch. Drei Wege
zur autonomen Kunst*, Dortmund,
Museum für Kunst und
Kulturgeschichte, 30 May - 30 July
2000, no. 43, colour repr. p. 69

The present painting was executed during Schuch's sojourn in Paris in the years 1882 to 1894. He spent the summer months of 1886-93 in the French Jura, staying near the Saut du Doubs, an impressive waterfall on the river Doubs. It is a short distance from the town of La Chaux-de-Fonds. Here, the river borders on Switzerland and the countryside through which it flows is an area of outstanding natural beauty famed for its lakes, woods and waterfalls.

The art historian Arnold Gehlen, writing in 1960, ranked the landscapes Schuch produced on his visits to the Jura alongside those of Cézanne.¹

Moss-Covered Boulders in the Woods near the Saut du Doubs, like the study of the same period titled *Woods near the Saut du Doubs*² (now in a public collection in Kiel; see exhib. cat., Mannheim/Munich 1986, no. 122), was executed *sur le motif*. It depicts the same stretch of woods present in his important, larger-format oil titled *Woods (in the Doubs)*,³ now in the collection of the Österreichische Galerie in Vienna. (fig.1)

Roland Dorn, Zurich will be including the painting in the forthcoming Schuch catalogue raisonné.



Fig. 1: Carl Schuch, *Woods (in the Doubs)*,
c. 1887, oil on canvas, Österreichische Galerie,
Vienna, 150 x 200 cm

1. Arnold Gehlen, *Zeit-Bilder*, Bonn 1965², p. 57: *Die Deutschen haben in der Malerei keine Fortune... Carl Schuch erreichte kurz vor seinem Zusammenbruch um 1890 in seinen Landschaften vom Saut du Doubs einen großartigen Stil der Objektbeherrschung rein von der Farbe und Bildfläche her, der sich, ganz originell, neben den besten Werken Cézannes hält – alles folgenlos...* [The Germans have no luck in painting ... The stylistic brilliance of Carl Schuch's Doubs landscapes executed shortly before his breakdown around 1890 are no mean achievement and can be ranked alongside Cézanne in terms of originality, handling of space and colouristic effect.].

2. Gottfried Boehm, Roland Dom and Franz A. Morat (eds.), *Carl Schuch. 1846-1903*, op.cit., Freiburg 1986, p. 350, no.122 rep.

3. *Woods (in the Doubs)*, c. 1887, oil on canvas, 150 x 200 cm, Österreichische Galerie Belvedere, Vienna, inv. no. 1096; *Carl Schuch. 1846-1903*, op. cit., repr. p. 330.



CARL SCHUCH

A Weir in Prags, South Tyrol

Carl Schuch
(1846 - Vienna - 1903)

A Weir in Prags, South Tyrol,
summer 1877

Oil on canvas
Bearing the stamped signature in
black lower right *CSchuch*
Stamped with an identical
signature in red on the verso, with
black stencilled number 79

67 x 82 cm

The work is listed under no. CK.B48 in
the catalogue raisonné compiled by
Dr. Roland Dorn.

Provenance:
Karl Haberstock, Berlin (before 1927)
Frankfurt am Main, Rudolf Bangel,
auction sale 1093, 29-30 March 1927, lot
1972
Galerie Fritz Zickel, Munich
Munich, Hugo Helbing, auction sale,
26.11.1927, lot 170; 28.01.1933, lot 140;
03.10.1933, lot 142; 27.03.1935, lot 227;
Friedrich Kaltreuther, Mannheim

Private collection, Mannheim
(with the same family from 1937 to
2009)

Literature:
Rudolf Migacz, *Carl Schuch als
Landschaftsmaler*, Diss., University of
Vienna, 1973, fig. 96

In May 1877 Schuch set out from Venice on what he described as an 'inspection trip' to the Alps, in search of fresh landscape motifs. He spent the summer in the Puster Valley near Prags. Roland Dorn ascribes a small group of only half a dozen paintings, of which this is one, to this visit.

The present landscape is undoubtedly one of Schuch's important works in this genre, comparable in quality to the painting titled *Alpine View*. This is now in the collection of the Bayerische Staatsgemäldesammlungen in Munich (inv. no. 8714).¹ Rainer Joachims dates the Munich painting to the year 1877.

We are grateful to Roland Dorn, Zurich, who has confirmed Schuch's authorship after examining the painting in the original. He will be including it in the forthcoming Schuch catalogue raisonné.

1. Brigitte Buberl (ed), *Cézanne, Manet, Schuch, drei Wege zur autonomen Kunst*, exhib. cat., Dortmund, Museum für Kunst und Kunstgeschichte, Munich 2000, no.72, p. 13f.



HENRI-JOSEPH HARPIGNIES

The Pont des Saints-Pères in 1870

Henri-Joseph Harpignies
(Valenciennes 1819 - 1916
Saint-Privé [Yonne])

The Pont des Saints-Pères in 1870
(seen from the Tuileries Gardens, with
the Dome of the Institut de France in
the Background)

Oil on canvas
Signed and dated lower left
H Harpignies 1870
182 x 89 cm



Henri-Joseph Harpignies, *Paris from the Bois*, 9.5 x 7.5", signed and dated *H. Harpignies Mai 1870*, Cleveland Museum of Art.

Provenance:
Paris, Hôtel Drouot, anonymous
sale, 20 January 1908;
Arnold et Tripp, Paris;
Paris, Hôtel Drouot, Vente Tripp,
9 February 1934, lot 58;
Marlière Collection, Valenciennes
Exhibited:
Harpignies, Valenciennes, Musée
des Beaux-Arts, 1934, no. 18;
Harpignies, Maubeuge, Musée des
Beaux-Arts, 1977, no. 10, repr.

Henri-Joseph Harpignies's long life spanned many of the major movements in nineteenth-century painting. As he set out on his career the painters of the Barbizon School were emerging to challenge the traditional view of landscape painting and called for it to be elevated to the same status as history painting. Later, Harpignies witnessed the arrival of the Realist movement, and the rise of both Impressionism and Post-Impressionism. Although he was keenly interested in these movements and came to be influenced by them to some extent, analysis of his work shows that he remained indebted to the artistic influences of the first half of the nineteenth century. In this, he can be likened to his friend and mentor Jean-Baptiste-Camille Corot. His love for Rome and the surrounding countryside, coupled with his fondness for the classical landscape tradition, dominated his whole œuvre.

He studied under Jean Archard (1807-84). He visited Rome for the first time in 1850, staying at the Villa Medici. He spent two years studying in Italy, concentrating on the landscapes of the Campagna Romana. He also chose motifs from urban environments and on his visits to Naples produced a number of views of Vesuvius. He was particularly drawn to Capri, where he worked for six months. The influence of the island's landscapes on his painting was powerful and it was his *View of Capri* that was to mark his successful début at the Paris Salon in 1853.

A second visit to Italy in 1863-5 included a close and lengthy study of Corot's landscape paintings. In 1866, Harpignies's first major work, *Evening in the Campagna Romana*, brought him official recognition and established his reputation. The painting is now in the collection of the Louvre. He was to receive numerous public honours throughout his career and a great many of his works were acquired by public collections.

After his studies in Italy and his return to France, his style reached maturity of expression with rich, bold colour marking his best period. He spent considerable time in the Burgundian countryside of the Yonne near the Canal du Nivernais. He moved to Burgundy in 1878.

This view of the old Pont des Saints-Pères – the new bridge is known as the Pont du Carroussel¹ – was executed shortly before the outbreak of the Franco-Prussian War in 1870. Although the composition is carefully structured, the exuberance of the brushwork lends it spontaneity. The view skilfully suggests that the choice of motif was spontaneous. A *repoussoir* effect is achieved by the placing of the trees at the sides of the composition. The viewer's eye is led from the shade of the trees through a bright gap towards the bridge glinting in the sunlight in the middle ground. Above the bridge rises the distant silhouette of the dome of Louis Le Vau's celebrated Institut de France. The Cleveland Museum of Art holds a watercolour by Harpignies executed in the same year which depicts a similar motif.²

1. The old Pont des Saints-Pères was built in 1834. It was a wooden and iron construction unsuited to increasing traffic volumes. It was replaced by a new structure in 1935-9. The appellation 'Pont du Carroussel' was already in use in the nineteenth century.

2. Cleveland Museum of Art, *Paris from the Bois*, 9.5 x 7.5", signed and dated *H. Harpignies Mai 1870*. See *Henri-Joseph Harpignies. Paintings and Watercolors*, exhib. cat., Memphis, Tennessee, Dixon Gallery and Gardens, December 3, 1978 – January 14, 1979, no. 3, repr.





JAMES JACQUES JOSEPH TISSOT

The Kitchen Garden

James Jacques Joseph Tissot
(Nantes 1836 - 1902 Buillon)

The Kitchen Garden

Oil on cardboard
Verso inscribed *vente Tissot*
1907 [3]

32 x 40 cm

On the back of this picture is an inscription identifying it as *James Tissot / Le Presbyterie [sic] / signé à gauche*. Further inscriptions give details of sales, including ‘*Vendu à l’Hotel Drouot / Vente Tissot (James) / en 1907*’. Tissot’s Paris studio sale in fact took place in 1903, on 9-10 July. Lot number 20 comprised ‘*les Études croquis et dessins*’ and there were further lots of various items not listed in the printed catalogue, according to a copy with pencil annotations in a French library. Many of these sketches and drawings were bought by an artist friend of Tissot, Xavier Desparmet-Fitzgerald, but other purchasers are unknown. Additional studies that remained at Tissot’s country house, the Château de Buillon near Besançon, were dispersed through auction in 1968 following the death of Tissot’s niece, Jeanne. These various sketches included ones in oil paints on card or board, some of them ‘on the spot’ studies, such as that of Richmond Bridge (Sotheby’s, London, 15 June 1999, lot 46, withdrawn). No trace of a signature is now evident on *Le Presbyterie* but a number of elements support an attribution to Tissot.

Jacques Joseph Tissot (1836-1902), who called himself James from at least the time he began art studies in Paris, lived and worked in the French capital from 1855 to 1871, then again from late 1882 until his death. From mid-1871 until late 1882 he lived in London, but visited the city from time to time both before and after that period. He also travelled across the country to places as far apart as Glasgow, Brighton, Manchester and Newcastle, at the invitation of dealers, exhibition organisers and patrons, to view exhibitions where his work was shown or to make studies for portraits. Other visits Tissot made for sketching purposes included trips up the Thames to Twickenham, Richmond and Oxford, and rail or steamer trips to the south coast. The location and identity of the church and parsonage in *Le Presbyterie* are unknown but the church architecture is English fourteenth century, according to Professor Paul Crossley, the medieval specialist at the Courtauld Institute of Art. The distant tower of a castle or church on the left might help identify the location. Tissot was a Roman Catholic and regular Mass attender but there were few Catholic churches in England as Roman Catholics had been banned from practising their religion for three centuries.

The artist’s caricatures for *Vanity Fair* magazine included Anglican clergymen but little is known about the extent of his social circle, or individual friends and acquaintances, other than fellow artists. It is probable that Tissot was friendly with a broad range of Anglicans as well as Catholics, since he did not become overtly religious until after his visit to the Holy Land in 1886, when he became very devout and focused on the illustration of the life of Christ then of the Old Testament.

Two of the things that Tissot most admired in England were English buildings and gardens. His house in Paris, at the end of the very fashionable newly constructed Avenue de l’Impératrice (now Avenue Foch) near the Bois de Boulogne, was ‘an English-style villa’ set in a small garden. When he decided to settle in London, because his work was selling much faster and for higher sums than it had in Paris, Tissot bought the leasehold of a Queen Anne-style villa in St John’s Wood, built of red brick with white stone dressing and having a large garden. He added a huge conservatory for exotic plants, extending from a new studio, and laid out the garden with formal English-style colour beds and areas of more informal ‘romantic’ planting such as he was familiar with from French parks. There were kitchen gardens too, and existing greenhouses expanded for fruit and vegetables as well as flowers. The contrast of red brick and green vegetation seen in *Le Presbyterie*, with its

Provenance:
Studio sale of the artist, Paris,
Hôtel Drouot, 1903

JAMES JACQUES JOSEPH TISSOT

The Kitchen Garden

brick-built Gothic church and added house, creeper-covered buttresses and kitchen garden, appears in numerous paintings by Tissot. For example, *The Convalescent* (Art Gallery of Ontario, Toronto), dated 1870 or 1872, sets a white-clad figure by red-brick planters filled with ferns and exotic plants in various shades of green; and pictures set in Tissot's London garden frequently include red/green juxtapositions of brick and vegetation, such as in the background of *Matinée de Printemps* (Collection of Mrs Wrightsman), dating from about 1874, to the several versions of *La Soeur ainée*, about 1881-82, showing Kathleen Newton seated on the steps leading down from the studio or conservatory to the garden.

Tissot had an astounding facility with paint and could give the impression of particular plants or objects through a touch or swirl of his brush. The deft way in which are painted the cabbages, sunflowers and crookedly angular tree branches in *Le Presbytère* recall passages in *Matinée de Printemps* and other garden paintings such as *En plein soleil* (Collection of Mrs Wrightsman). Small dabs of red or yellow to indicate the blooms of geraniums, nasturtiums or sunflowers are a device used by Tissot to draw the eye and enliven the painting, and flicker across many of his garden paintings in the same way that they do in *Le Presbytère*.

A black cat walking across the cinder footpath in the background of *En plein soleil* echoes the tabby cat in the foreground of *Le Presbytère*, whose stripes enhance the animation given to the scene by the movement of this animal caught as in a snapshot photograph. The cat has turned its head and stares out at the painter and us, the viewers. Tissot frequently included a figure looking out and directly engaging the viewer, though it was more usually a woman in this role than a cat.

The technique of painting in oils on a reddish-brown prepared ground, which is employed in *Le Presbytère*, was one favoured by Tissot for sketches and compositional studies. He would rough out the composition with pencil or dark paint then fill in areas of sky or highlights with toned white oil paints, in a similar way to the painting of the sky to the left of the tree in *Le Presbytère*. Touches of colour were then added but the ground showed through to a greater or lesser extent, giving overall tone and body and saving the time that would be needed to fill in dark areas on a pale ground. Use of a dark ground in this way was common practice among French artists. *Le Presbytère* has a level of detail that is more usually found in Tissot's paintings on wooden panels or canvas. This suggests it was a picture created impromptu with sketching materials the artist had to hand, painted on the spot *en plein air*. Pin-holes in the corners indicate where the card was pinned to a wooden board for support while working.

Krystyna Matyjaszkiewicz, 12 October 2009

Krystyna Matyjaszkiewicz is currently writing a book on James Tissot to be published by Phaidon Press. She organised and selected Tissot exhibitions for the Barbican Art Gallery, London/Whitworth Art Gallery, Manchester and Musée du Petit Palais, Paris in 1984-85, and for Brain Trust Inc, Tokyo, in 1988, and worked as a curator, arts officer and editor before returning to research in recent years while continuing to work in museums. She is also the world expert on the British and European pictures of 19th century artist David Roberts.



GIUSEPPE DE NITTIS

'Impressione Agreste', Apulia

Giuseppe De Nittis
(Barletta 1846 - 1884 St.-Germain-en-Laye)

'Impressione Agreste', Apulia, 1875

Oil on panel
Signed lower right *De Nittis*
Bearing the estate stamp on the
verso *Atelier de Nittis*

17.7 x 12.8 cm

Literature:

Piero Dini and Giuseppe Luigi
Marini, *De Nittis. La Vita,
I Documenti, Le Opere Dipinte*,
Turin 1990, II, no. 601
(*'Impressione Agreste'*)

Piero Dini and Giuseppe Marini date the present oil study to the year 1875. De Nittis visited Naples and his home town of Barletta between September and November of that year. It was on this extended stay in southern Italy that he produced a number of oil studies that are stylistically very closely related to the present panel. The panel was very probably executed at this time, possibly in Apulia. The massive, block-like segment of the building depicted in the background recalls the architecture of fortifications and cathedral buildings of Arabic and Norman origin in Apulia.¹

Small-format, unprimed panels are not unusual in de Nittis's work in the mid-1870s. They aided informality of composition when he was sketching a rapid impression of the scene before him, capturing its essential features in a few brief strokes. In the present panel, his brushwork is fluid and his use of paint sparing, creating transparent tones that allow the brown ground of the wood to show through. This ground acts as a medium tonal value and parameter to which all remaining tonal values relate. De Nittis handles architectural elements in terms of flat, contrasting planes of light and shade. Figures are reduced to dabs of pure white and black paint.

The present study has less in common with French Impressionism than with the variety of realism practised by the group of young *plein-air* painters known as the Macchiaioli [spotmakers]. De Nittis had first encountered them in Florence in 1867. The realistic capturing of light effects and the primacy of colour over form are clearly his central preoccupations. Motifs such as the street scene in the present sketch, or rain-washed surfaces, hazy meadows, dusty streets and similar subjects predominate in the oil sketches of this period.

De Nittis is the best-known Apulian painter of the nineteenth century. He returned frequently to the region of his birth. He took up his studies at the Istituto di Belle Arti in Naples but early on abandoned the academic tradition of his training and turned to *plein-air* painting. He moved to Paris in 1868 and quickly made his name in artistic and literary circles. The outbreak of the Franco-Prussian War in 1870 prolonged his visit to Italy and he did not return to Paris until 1873. Soon after his return, he participated in the first exhibition of 'impressionist' painting organized by Nadar in 1874. In London his reputation flourished, like that of his contemporary, James Tissot. He was appointed a member of the *Légion d'honneur* during the 1878 Paris World Exhibition at the height of his fame. He was an influential figure in the world of art and letters and his Parisian residence was a popular meeting-place for leading French and Italian artists and writers like Degas, Manet, Daudet and Zola.² His widow donated a large body of work from his estate to the museum in Barletta in 1913.

Enrico Piceni confirmed the authenticity of this study in a letter dated (19)85.

1. See Dini and Marini, op. cit., I, p. 158 and II, nos. 591, 602, 603, 607 and 608.

2. See *Saur Allgemeines Künstler-Lexikon: die Bildenden Künstler aller Zeiten und Völker*, vol. 26, Munich and Leipzig 2000.



PAUL-DÉSIRÉ TROUILLEBERT

'Les Chaussures'

Paul-Désiré Trouillebert
(1831 - Paris - 1900)

'Les Chaussures'

Oil on board
Bearing a dedication from the
artist's widow on the verso
*A monsieur Gautiez en souvenir de
mon cher mari / Marie Trouillebert /
6 juillet 1904*

25.5 x 36.0 cm

Provenance:
Auction Sale, *19th and 20th-Century
European Paintings*, London,
Sotheby's, 23 February 1983, lot 117
Private collection, London

Literature:
Claude Marumo, Thomas Maier
and Bernd Müllerschön, *Paul-Désiré
Trouillebert, Catalogue raisonné de
l'oeuvre peint*, Stuttgart 2004, no.
0202, repr. p. 276

Paul-Désiré Trouillebert ranks as one of the best-known French *plein-air* painters of the nineteenth century. His landscapes draw on the English school of *plein-air* painting. He was also in close contact with the innovative artists of the Barbizon School. His landscapes have often been attributed to Jean-Baptiste Camille Corot. On one occasion, a misattribution erupted into a public scandal – known as the Tedesco-Dumas Affair – the Dumas involved being Alexandre Dumas fils.¹

Trouillebert embarked on a career as a musician at the Théâtre Lyrique in Paris. On the death of his father in 1855, he put music behind him and devoted his energies to painting. He took up an apprenticeship with Ernest Hébert (Court Painter to Napoleon III) and later with Charles-François Jalabert. Trouillebert proved to be an extremely talented and versatile artist. He produced a large body of landscapes and portraits, orientalist nudes and genre paintings. In the mid-1880s he started to work on small-format still lifes while continuing to paint landscapes. He exhibited regularly at the Paris Salon and rejected the Impressionist style and aesthetic. In the 1890s he organized a number of Salons in an effort to dissociate himself from the Impressionists. He died shortly before the *Salon d'été* he had arranged at Baron Haussmann's.

This freely executed still life represents something of an exception in Trouillebert's œuvre. The majority of his still lifes – flower and fruit pieces – were executed after 1885. The subject of the painting is distinguished by its informal spontaneity. The work was probably painted in the artist's studio. In the left background is the verso of a canvas on its stretcher, truncated at the left and the top by the edge of the painting. Standing upright on the floor directly in front of the canvas is a pair of riding boots. Lying casually beside them is a pair of black, leather-soled boots, their laces undone as if the wearer had hurriedly thrown them off in a corner of the studio.

Trouillebert focuses his attention on these supposedly banal everyday objects with the same painterly precision and mastery with which he handles a landscape subject executed *sur le motif*. He concentrates not simply on the objects themselves but on the fleeting effects of light, creating an impression of spontaneity and immediacy. He captures the ephemeral qualities of atmosphere in a private space. The intimacy of the artist's quiet moment of observation is underlined by the personal dedication inscribed by his widow, Marie Trouillebert, on the verso of the painting. On his death she had discovered a whole group of small-format still lifes in a locked room. Over time she gave these to friends as gifts.

The accidental effect of this brief segment of observed reality, its immediacy and appearance of spontaneity reflect the growing awareness of photography by late nineteenth-century artists. They illustrate the changes that photography brought about in ways of seeing and constructing images and underline the interrelationship of photography and art. In the compositions of Cézanne and Manet the accidental element seems constructed. Degas, who was fascinated by photography, exploited these accidental effects as a conscious stylistic device.

1. Alexandre Dumas fils had purchased a painting in the belief that it was a Corot (it bore a forged signature), however the painting was in fact by Trouillebert. The court case was a turbulent affair but it brought Trouillebert considerable fame.





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