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1760 – 1910



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1760 – 1910
Recent Acquisitions

2012

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My special thanks go to Sabine Ratzenberger, Simone Brenner and Jesco von Puttkamer, for their work on the text. I am also grateful to them for so expertly supervising the production of the catalogue.

We are much indebted to all those whose scholarship and expertise have helped in the preparation of this catalogue. In particular, our thanks go to:

Paolo Antonacci, Sonja von Baranow, Gerd Bartoschek, Helmut Börsch-Supan, Sue Cubitt, Florian Eitle, Birte Frenssen, Matthias Fischer, Sabine Grabner, Ulrike von Hase-Schmundt, Kilian Heck, Jean-François Heim, Daniel Katz, Gerhard Kehlenbeck, Wolfram Kittel, Jutta Kleinknecht, Karoline von Kügelgen, Marit Lange, Thomas le Claire, Angelika and Bruce Livie, Peter Märker, Verena Marschall, Patrick Matthiesen, Günter Meyer, Michael Mohr, Wolfram Morath-Vogel, Paul Müller, Claudia Nordhoff, Max Pinnau, Peter Pinnau, Erika Rödiger-Diruf, Herbert Rott, John Schlichte Bergen, Anna Katharina Schmid, Carlo Schmid, Ulrike Schön, Gerd Spitzer, Andreas Stolzenburg, Birgit Verwiebe, Wolf Zech



Daxer & Marschall moved into new space in the heart of Munich's museum quarter just a year ago. The choice of venue, the generous layout and the excellent quality of light make it a perfect exhibition space – it has drawn very favourable comment from clients and visitors. International visitors in particular have found access to the new location easy and convenient – just across the street from the Neue Pinakothek, the Pinakothek der Moderne and the Alte

Pinakothek. The inaugural exhibition was a great success and the gallery's showings have attracted strong levels of interest.

A high point this year has been the acquisition of the Cäsar and Ruth Pinnau Collection, an outstanding private collection of German neoclassical paintings. The gallery has been commissioned with the sale of this distinguished Hamburg-based collection on behalf of the estate. A selection of works are included in this catalogue.

Private collectors and lovers of art have repeatedly called upon and used our services in handling the sale of entire collections and single paintings. This is a vote of confidence in the gallery's expertise in managing the multiple aspects involved in buying and selling artworks. Its specialist background, its in-depth knowledge of the market and its network of contacts with collectors, art historians and museum experts the world over ensure independence from the erratic uncertainties of the auction market.

I would like to thank our clients for their on-going confidence and interest. This is the basis of the gallery's success story over the last 25 years. Its long-term client relationships are the bedrock of its international focus today.

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

We look forward to your visit.

Marcus Marschall, Munich, February 2012

Vor einem Jahr bezogen wir unsere neuen Galerieräume in Münchens Museumsquartier. Die Besucher sind begeistert von den hellen, großzügigen Ausstellungsräumen, die eine ideale Präsentation der Kunstwerke ermöglichen. Internationale Gäste schätzen die zentrale Lage direkt an den Pinakotheken. Die Eröffnung unserer ersten Ausstellung war ein großer Erfolg, laufende Veranstaltungen stoßen auf reges Interesse.

Ein Höhepunkt in diesem Jahr ist sicherlich die Akquisition der bedeutenden Sammlung deutscher klassizistischer Gemälde von Cäsar und Ruth Pinnau, mit deren Verkauf wir von den Erben beauftragt sind. Einige der wunderbaren Gemälde aus dieser alten Hamburger Privatsammlung stellen wir Ihnen in diesem Katalog vor.

Mit schöner Regelmäßigkeit sind wir über die letzten Jahre von Sammlern, Kunstinteressierten und deren Erben mit dem Verkauf einzelner Werke oder ganzer Sammlungen beauftragt worden. Unsere Kunden haben die Erfahrung gemacht, dass ihre Kunstwerke bei uns in guten Händen sind und wir in allen Fragen, die sich mit dem Verkauf eines Kunstwerkes ergeben können, kompetente Partner sind. Breite Fachkenntnis, sowie weitreichende nationale und internationale Kontakte zu Sammlern, Museen und Experten machen uns und unsere Auftraggeber von den Unwägbarkeiten eines wechselvollen Auktionsmarktes unabhängig.

Ich bin dankbar für das in 25 Jahren gewachsene Vertrauen unserer Kunden in die Integrität und den Erfolg von Daxer & Marschall.

Bei deutschsprachigen Lesern bitte ich um Nachsicht dafür, dass der Katalog nun schon seit einigen Jahren in englischer Sprache erscheint, um einen möglichst großen Interessentenkreis anzusprechen.

Unter www.daxermarschall.com finden Sie nicht nur die deutschen Texte, sondern können sich darüber hinaus auch jederzeit über unser aktuelles Angebot informieren.

Wir freuen uns auf Ihren Besuch!

JEAN BARBAULT

A Swiss Guard

Jean Barbault
(Viarmes/Oise 1718 - 1762 Rome)

A Swiss Guard, 1756

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

24.6 x 19 cm

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

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

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

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

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

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

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



TWO LANDSCAPES BY JAKOB PHILIPP HACKERT FROM THE COLLECTION OF THE LATE CÄSAR AND RUTH PINNAU

We would like to thank the art historian and Hackert expert Dr. Claudia Nordhoff, Rome, for the following catalogue entry.

The landscape painter Jakob Philipp Hackert was born in Prenzlau, in the Uckermark in north-eastern Germany on 15 September 1737. In 1753 he was apprenticed to his uncle, Johann Gottlieb Hackert the Elder, a painter of decorative projects, in Berlin. After a two-year apprenticeship Hackert set up as an independent artist and started to earn a living making copies after earlier masters. He enrolled at the Berlin Academy in 1758 to study painting. Hackert left Berlin in 1762 to take up an invitation from Adolf Friedrich von Olthof, a Swedish government minister, to stay at Olthof's residence in Stralsund. In the summer of 1763 he accompanied Olthof on a visit to the island of Rügen and he was briefly in Sweden in 1764. In August 1765 the artist travelled to Paris, where he worked with increasing success until 1768. In August of the same year he moved to Rome where he was to spend the next eighteen years. Hackert quickly established a reputation as a highly sought-after landscape painter. Among his important clients were Catherine the Great of Russia and Pope Pius VI. Other patrons included members of the aristocracy in Rome, high-ranking clergy and visiting members of European high society. In 1786, Hackert was appointed court painter to Ferdinand IV of Naples. This appointment was the crowning success of his career. He took up residence both in the Royal Palace at Caserta and in the Palazzo Francavilla in Naples, fully expecting to end his life in comfortable circumstances on a regular income from the Bourbon Court. However political unrest in the wake of the French Revolution put an end to his hopes. Following the precipitous flight of Ferdinand IV to Palermo in the winter of 1798 Hackert too was forced to flee the city. Abandoning almost all his material possessions he left Naples, then briefly a republic, in March 1799. He lived in Pisa for a year before moving to Florence. In 1803 he acquired a country estate in San Pietro di Careggi near Florence where he took up *plein-air* painting and pursued his botanical and agricultural interests. He suffered a fatal stroke on 28 April 1807.



JAKOB PHILIPP HACKERT

View over the Gulf of Pozzuoli towards Ischia and Capri

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

*View over the Gulf of Pozzuoli towards
Ischia and Capri*, 1798

Oil on canvas
Signed, inscribed and dated
Filippo Hackert, dipinse 1798

96.8 x 130.7 cm

Provenance:
Sotheby's London, 23 March 1966, lot
104
Cäsar and Ruth Pinnau, Hamburg
On loan to the Hamburger Kunst-
halle, 2008-2011

Literature:
Wolfgang Krönig, 'View from the Sol-
fatara onto the Gulf of Pozzuoli', in
Bulletin of the Cleveland Museum of Art,
73/1, 1986, fig. 4
Nicola Spinosa and Leonardo di
Mauro, *Vedute napoletane del Settecento*,
Naples 1989, no. 149
Claudia Nordhoff and Hans Reimer,
Jakob Philipp Hackert 1737-1807.
Verzeichnis seiner Werke, Berlin 1994, II,
no. 276, fig. 43

Exhibited:
*Heroismus und Idylle. Formen der Land-
schaft um 1800 bei Jakob Philipp Hackert*,
*Josef Anton Koch und Johann Christian
Reinhart*, Cologne, 1984, no. 23, fig. 39
*Jakob Philipp Hackert. Europas Land-
schaftsmaler der Goethezeit*, Weimar and
Hamburg, 2008, no. 109, repr. p.243

The Gulf of Pozzuoli lies to the west of the Gulf of Naples and is separated from it by Cape Posillipo, a stretch of land projecting into the sea. It is an area of outstanding natural beauty and has been held to be so since antiquity. Popular destinations in the area for eighteenth-century travellers on the Grand Tour included four lakes and three islands – Lake Agnano, Lake Averno, the Lucrine Lake, Lake Miseno, Procida, Ischia and Capri. The resort of Baiae on the west shore of the Gulf of Pozzuoli was also a fashionable port of call. Hackert visited the area in 1770 on the first of many visits. He was later to produce a large body of paintings and drawings documenting his impressions of the Gulf of Pozzuoli and the surrounding area.

Hackert has chosen a viewpoint above the Lucrine Lake. This lake is located on the edge of a volcanic crater and separated from the sea by a thin strip of land. The region is volcanic in origin – it is a vast caldera also known as the Campi Phlegraei [the Phlegraean Fields or 'burning' fields] – and the presence of thermal springs is widespread. Their use as baths reaches back to antiquity. In the seventeenth century the baths were enlarged. One of these baths is an extensive area of hot springs on the Lucrine Lake known since Roman times as the Stufe di Nerone [Nero's stoves], vestiges of which were visible in Hackert's time. Although these particular ruins are not depicted in the present painting, the buildings on the near shore are almost certainly part of the thermal baths with their seventeenth and eighteenth-century additions. On the narrow strip of land opposite is a single house beside a stone arch. The arch spans a channel that appears to link the lake with the sea. Baiae Castle, a fifteenth-century building, is depicted on the far shore of the Gulf. Further on, to the left, is Cape Miseno, a promontory at one of the tips of the Gulf. The island of Capri is depicted on the left horizon. On the right of the image is the distant peak of Monte Epomeo on the island of Ischia. The town of Pozzuoli, which gave its name to the Gulf, lies outside the picture to the left.

In Hackert's masterly interpretation of the motif he devotes meticulous attention to the rendering of the aesthetic appeal of this outstanding landscape. However it is the exceptionally fine quality of the trees and plants in the foreground that immediately draws the viewer's eye. These are the true foci of the image. The elongated, elegantly curved fronds of a palm tree at the left contrast with the clear blue of the sky. Directly below is an umbrella pine with a dense crown and carefully defined, filigree network of branches. At the centre of the image is the giant flower stalk of an agave rising out of a thick rosette of dark green, spined leaves. The flower stalk bears a multitude of delicately formed branches crowned by golden flowers. Although characteristic of the vegetation found on the Gulf of Pozzuoli, the prominence Hackert has given to this plant and the trees points to his knowledge of a type of garden rarely found in Italy at the time. This was the naturalistic 'English' or 'landscape' garden. Variety was one of the main stylistic principles of these park landscapes – that is, diversity in the choice of trees and plants. This was designed to underline the contrasts between different species and to create a heightened awareness of their natural beauty. On the initiative of the noted connoisseur and collector Sir William Hamilton (1730-1803), the English Envoy at Naples, work had begun on the construction of a garden in the English style in Caserta in 1785. Hackert,



who was a close friend of Hamilton, followed the project with great interest. He executed a number of paintings and drawings depicting English gardens and even developed a 'new genre' of landscape in the early 1790s. This combined a view of an imagined garden landscape in the foreground with a distant view of a Neapolitan landscape.¹ It was a combination easily justified since the plain between Naples and Caserta, as Goethe remarked, was in fact one vast garden.² From this point Hackert went on to alter the image so that only individual trees and plants whose refinement mirrored the style and character of the English garden were placed in the foreground before the *veduta* (as in the present painting). These elements were chiefly designed to stimulate the viewer's interest and to encourage greater concentration on the remainder of the landscape. To Hackert, beauty was hidden in every natural detail and unless the painter's brush drew it out, the viewer's eye might very easily pass it over. The interaction of trees and plants, areas of bright sky and transparent expanses of water produces an artwork whose aesthetic values trump those of a simple *veduta*. To have achieved this without deviating in a single detail from reality, is Hackert's artistic tour de force.

Hackert executed the present painting in his last year as court painter in Naples. The year was overshadowed by war. In 1796 his career as a prosperous and highly regarded court painter had already started to crumble when he was compelled to hand over his apartment in the Royal Palace at Caserta to two of Louis XVI's aunts and their entourage. The Bourbon King Ferdinand IV, a natural opponent of the French Revolution and Napoleon, ordered a general mobilization in the Kingdom. Property was confiscated. Hackert was even required to surrender his silver, and there was no money for the arts. Goethe in his biographical comments on Hackert remarked: *Philipp Hackert probably saw that the whole thing was going awry but he could not let it show: because all those who were well-disposed, who weren't singing to the tune that hatred and envy had dictated but passed judgment wisely and dispassionately were immediately under suspicion and in danger of languishing in prison for years without trial.*³ Hackert gradually withdrew from court life, spending a great deal of time on long hiking tours in the Naples area in 1797 and 1798. A large body of drawings documents these tours. It was probably on one of these trips that he executed the preparatory sketch for the present painting.⁴ Early in 1798 the King-

1. Hackert commented on the paintings in letters to his friends Graf Dönhoff zu Dönhoffstädt and Heinrich von Offenbergh. He describes them as a 'new genre' [*neues Genre*]. See Claudia Nordhoff's forthcoming publication, *Jakob Philipp Hackert, Briefe (1761-1805)*, Kassel, Hainholz-Verlag. On the type of composition see 'Das neue Genre', in Nordhoff and Reimer 1994, I, p.86-91.

2. Goethe noted on 14 March 1787 after a visit to Caserta: *Its location is extraordinarily beautiful – upon one of the most fertile plains in the world with a park extending to the feet of the mountains. [...] The gardens are beautifully laid out and in perfect harmony within a region that is itself a garden.* Trans. W. H. Auden and Elizabeth Mayer, 1970. (Die Lage außerordentlich schön auf der fruchtbarsten Ebene der Welt, und doch erstrecken sich die Gartenanlagen bis an's Gebirge [...] Die Gartenanlagen sind schön und gehören recht in eine Gegend, welche ganz Garten ist). Johann Wolfgang von Goethe, *Werke xxxi, Italienische Reise II*, Weimar 1904, p.50.

3. *Philipp Hackert sah wohl, daß das Ganze schief ging; aber er durfte sich's nicht merken lassen: denn alle Wohlgesinnten, die nicht in den Ton stimmten, den Haß und Parteigeist angegeben hatten, sondern vernünftig und ohne Leidenschaft urtheilten, waren augenblicklich in Verdacht, und in Gefahr, ohne Verhör Jahre lang im Gefängniß zu schmachten.* Johann Wolfgang von Goethe, *Werke xlvii, Winkelmann. Philipp Hackert*, Weimar 1891, p.310.

4. Pencil, squared for transfer, 537 x 791 mm, without inscription. Kupferstichkabinett Berlin. See Nordhoff and Reimer 1994, II, no. 1071.

dom of Naples took up arms against France. In February, French forces entered Rome and declared it a republic. In November, Neapolitan troops marched on Rome but were quickly repulsed. In December, Ferdinand IV and his entire court fled from Naples to Palermo. In January 1799, French forces occupied Naples. In March, Hackert finally succeeded in escaping the city. He was never to see it or his royal patron again.

The military conflicts of 1798 had driven affluent foreign travellers out of Rome and Naples in large numbers. Artists who had chosen to stay lost their clients and with them their livelihoods. Although Hackert was still officially a court painter the dearth of clients would not have passed him by unnoticed. In 1797 and 1798 he produced a series of smaller-format landscapes in his 'new genre'. He probably painted them to build up stock in the hope of finding travellers interested in buying in better times. Only five paintings dated 1798 are recorded. Four of these are executed in formats of around 65 x 95 cm.⁵ The sixth painting is the present work. It immediately stands out because of its large dimensions. This would suggest that it was executed as a commission. The identity of the client has not been established. However, Hackert would undoubtedly have jumped at the opportunity to paint a large-format and expensive landscape for a wealthy traveller.⁶

The present fine painting is indisputably a key work by Hackert. It was executed in his final year in Naples. He returned to a subject familiar to him since 1770 – the much-loved landscape of the Gulf of Pozzuoli, a region with a 'paradisically beautiful' climate. It was here that he had hoped to spend the rest of his days. But he would soon be obliged to leave, never to return.⁷

5. The four works are: *View over the Gulf of Pozzuoli*. Private collection; *The Temple of Venus in Baiae*. Angermuseum, Erfurt; *The Temple of Venus in Baiae*. Gemäldegalerie, Städtisches Museum Wiesbaden; *Landscape with a River*. Private collection. See Nordhoff and Reimer 1994, II, nos. 275 and 277-9.

6. From 1778 Hackert charged for his paintings on the basis of his own hand-printed price lists. The list itemized the dimensions and price of each work. One of these lists is in the collection of the Goethe and Schiller Archive in Weimar; see Bruno Lohse, *Jakob Philipp Hackert, Leben und Anfänge seiner Kunst*, Emsdetten 1936, repr. p.20. It is also documented that Hackert regularly increased his prices. Marianne Kraus, a painter and lady-in-waiting at the Erbach court, notes in her diary entry for May 1791 a price of 40 zecchini for a bistre drawing by Hackert. However his 1778 price list lists bistre drawings at a maximum price of 20 zecchini. The diary entry is cited in Helmut Brosch (ed.), *Marianne Kraus. Für mich gemerkt auf meiner Reise nach Italien im Jahre 1791. Reisetagebuch der Malerin und Erbacher Hofdame*, Buchen 1996, p.143.

7. In a letter dated 31 August 1790 to Graf Dönhoff von Dönhoffstädt Hackert wrote: [I am] *happy and content living in this paradisically beautiful climate*. ([Ich lebe ...] glücklich und vergnügt in diesem paradisischen Klima). Goethe Museum Archives, Frankfurt. In a letter dated 24 January 1786 to the art critic and writer Wilhelm Gottlieb Becker lauding his comfortable life in Naples, Hackert painted an optimistic picture of his future, believing that [...] *my prospect in old age will be most fortunate*. ([... dass] meine Aussicht im Alter sehr Glücklich sein Wird). Goethe Museum Düsseldorf. See Claudia Nordhoff's forthcoming publication, *Jakob Philipp Hackert, Briefe (1761-1805)*, Kassel, Hainholz-Verlag.



JAKOB PHILIPP HACKERT

An Arcadian Italianate Landscape

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

An Arcadian Italianate Landscape,
Rome, 1776

Oil on canvas
Signed, inscribed and dated
Ph. Hackert pinx. Romae 1776

122 x 168 cm

Provenance:
Probably Charles Greenwood of Brize
Norton
Thence by descent
Lieutenant Colonel Greenwood
Sotheby's London, 6 March 1974, lot 161
Cäsar and Ruth Pinnau, Hamburg
On loan to the Hamburger Kunst-
halle, 2008-2011

Literature:
Claudia Nordhoff and Hans Reimer,
*Jakob Philipp Hackert 1737-1807. Ver-
zeichnis seiner Werke*, Berlin 1994, II,
no. 93
István Barkóczi (ed.), *Von Raffael bis
Tiepolo*, exhib. cat., Frankfurt, Schirn
Kunsthalle, 1999, repr. p.404

Exhibited:
*Heroismus und Idylle. Formen der Land-
schaft um 1800 bei Jakob Philipp Hackert*,
*Josef Anton Koch und Johann Christian
Reinhart*, Cologne, Wallraf-Richartz-
Museum, 1984, no. 23, fig. 39
*Jakob Philipp Hackert. Europas Land-
schaftsmaler der Goethezeit*, Weimar und
Hamburg, 2008, no. 141, fig. 292

By the year 1776, Hackert was well established in Rome and approaching the height of his career. His highly realistic *Landschafts-Portraits* ['portrait landscapes'] were particularly in demand. These were views depicting tourist sights and were purchased by travellers as mementos of their travels. They were usually accompanied by detailed topographical inscriptions. Hackert also produced idealised Italianate landscapes designed to convey a generalized impression of Mediterranean topography. The present painting belongs to this group. It depicts a broad landscape with a river running through it. In the left foreground of the painting is a small group of country people making music under a tall oak tree. Sheep, cattle and goats are grazing nearby. A small temple set on a steep slope is glimpsed through trees and bushes in the middle ground at the right. On the distant horizon is a high mountain. The iconography and compositional structure of this image are modelled on the work of Claude Lorrain (1600-82). During the eighteenth century Claude came to be regarded as the greatest landscape artist in history. Hackert even bought paintings by Claude for his collection. Prince August von Sachsen-Gotha-Altenburg (1747-1806) records that Hackert made copies after Claude. The Prince spent the winter of 1777-8 in Rome, noting in a diary entry on 6 December 1777 after a visit to Hackert's studio: *He has [...] also painted very skilfully after Claude Lorrain. Animals, trees, ruined temples, small human figures such as are commonly found in landscapes, this Philipp Hackert composes all of these exceedingly beautifully.*¹ To be compared in these terms with the great French master is the highest praise. Hackert would undoubtedly also have been greatly impressed by the enthusiastic comment published by the Roman art journal *Giornale delle Belle Arti*. The Giornale proclaimed him the eighteenth century's Claude Lorrain: *He is the Claude of our time.*²

Hackert was, however, not uncritical of his famous predecessor, finding Claude's trees too monotonous and undefined.³ To Hackert, with his Prussian background, the close study of detail in landscapes, plants, trees, animals and types of rock was the very foundation of landscape painting. It was from these closely observed elements that he constructed his paintings. Accordingly, Hackert's idealised landscapes may, when considered as a whole, seem in every way 'ideal', but in their individual elements they draw deeply on reality. An examination of the present painting confirms this. The river element was inspired by the landscapes of the Tiber valley north of Rome. The high mountain in the distance recalls Monte Soratte. However, the distant plain beyond the river is dotted with unidentifiable towers and buildings. In addition, the architecture of the structures in

1. *Er hat [...] auch nach Claude Lorrain sehr glücklich nachgemalt. Tiere, Bäume, zerstörte Tempel, kleine menschliche Figuren, wie sie bei Landschaften gewöhnlich sind, verfertigt dieser Philipp Hackert ungemein schön.* Cited in Götz Eckardt (ed.), *Das italienische Reisetagebuch des Prinzen August von Sachsen-Gotha-Altenburg, des Freundes von Herder, Wieland und Goethe*, Schriften der Winckelmann-Gesellschaft IX, Stendal 1985, pp.30-1.

2. *Egli è il Claudio dei nostri tempi.* *Giornale delle Belle Arti*, I, Rome 1784, p.314.

3. Hackert expresses this more clearly in a treatise on landscape painting compiled in the second half of the 1790s: *His [Claude's] Composition is pleasing the Grouping of the Different Trees Charming indeed one perceives that his feeling for the beauty that is Nature was Extraordinarily fine, although one could reproach him for his inaccuracy in perspective, and frequently wish that despite so much beauty the Lines in the plane were More Accurate [...] his Trees in the Foreground notwithstanding their fine Grouping are frequently heavy, the terra verde has often blackened them so that all has become Imprecise and forms one Mass, and no parts in the Tree can be seen only the Silhouette.* (The original text is unpunctuated. The orthography is unchanged)



the background used to indicate the outline of a town is equally a product of Hackert's imagination. The fact that the present painting cannot be a *Landschafts-Portrait* is further confirmed by the depiction of the small circular temple on the slope. It has certain similarities with the ancient Temple of Sybil in Tivoli, but with a dome which cannot have survived into the eighteenth century. However, the large, very precisely depicted oak in the foreground, the broad-leaved acanthus, the creepers and grasses, the cattle, sheep and goats and the dog at the left closely draw on field studies – studies Hackert had made from life and sketched on his expeditions into the countryside near Rome. They anchor the landscape in the world of the eighteenth century. Gradually the eye of the viewer is drawn to a series of miniatures populating a broad canvas.

Hackert travelled on foot to Umbria and the Marches in the summer of 1776. He spent the months of September to November of 1776 at his country house in Albano and the remaining months in his studio in Rome, working on a number of compositions, of which the present painting is one. The fact that its subject is a more generalized Mediterranean landscape would seem to suggest that the work was not executed as a result of a specific commission but was destined for the open market. As noted, Hackert had no shortage of clients and he also sold paintings to wealthy German, Russian and English visitors to Rome. The frequent presence of English visitors in Rome was widely remarked on at the time. Hackert's English friends included Charles Gore (1729-1807), a prosperous shipbuilder and art collector who had begun to spend much of his time in Rome after 1775, and Thomas Jenkins (1722-98), an art dealer and banker who had moved to Rome in 1752 and acted as a guide for well-to-do compatriots visiting the city. The *Caffè Inglese* near the Spanish Steps – where Hackert had first lived when he moved to Rome – served as a popular meeting place.

The circle of visitors from England on the Grand Tour who had close contacts with Hackert was enlarged when a young newcomer – Charles Greenwood of Brize Norton – appeared on the scene in 1778. He is probably identifiable as the purchaser of the present painting. Although details of Greenwood's life are unknown it is documented that he was accompanied by his tutor, Dom Placid Waters. It is not improbable that Hackert met Greenwood either through English friends or through John Thorpe (1726-92), a Jesuit priest. Father Thorpe, who worked as an agent for Henry Arundell, 8th Baron Arundell of Wardour (1740-1808), and had acquired works by Hackert for the Arundell Collection, provides the only mention of the *young Mr Greenwood* who was said

and the text reads as follows: 'Sein [Claudes] Composition ist angenehm die Gruppierung der Verschiedenen Bäume Reizend über haubt siehet man das sein gefühl für die schöne Natur Außerordentlich fein gewesen ist, ob man wohl thadlen könnte daß seine perspective fehlerhaft ist, und öfters wünschet daß bey so viel schönheiten die Lienien der plane Richtiger wäre [...] seine Bäume im Vorgrunde ohnerachtet der schönen Gruppierung sind öfters schwer, öfter hat auch die terra verde sie schwarz gemacht und Undeutlich so daß es eine Masse geworden ist, und keine partien in Baume sondern nur die Siluette sehen kann'). See Gisela Maul, 'Kunsttheoretische Fragmente Jakob Philipp Hackerts', in *Lehrreiche Nähe. Goethe und Hackert. Bestandsverzeichnis der Gemälde und Graphik Jakob Philipp Hackerts in den Sammlungen des Goethe-Nationalmuseums Weimar; Briefwechsel zwischen Goethe und Hackert; Kunsttheoretische Aufzeichnungen aus Hackerts Nachlaß*, Norbert Miller and Claudia Nordhoff (eds.), Munich and Vienna 1997, pp.115-16.

*not to apply much to his study.*⁴ His tutor sent him to Paris in 1779. In view of the fact that the present painting was consigned to auction by a Lieutenant Colonel B. C. Greenwood in London in 1974 it is not improbable that the then owner was a descendant of the *young Mr Greenwood* of Brize Norton. The reputed lack of appetite for study need not be seen as standing in the way of a penchant for landscape painting. It can be assumed that Charles Greenwood acquired the painting, which bears the date 1776, in the second half of the year 1778. This assumption is corroborated by the fact that Hackert executed a replica of the work in a slightly smaller format in 1778. The original must still have been in his studio at the time, possibly only very shortly before it came into Greenwood's possession.⁵

The commercial success of the motif is demonstrated by the fact that Hackert made a third, and this time larger replica in 1789. As in the case of the smaller-format replica executed in 1778, the handling of detail in the depiction of the vegetation and the staffage varies very slightly.⁶ A further painting executed in 1785 is a variation of the same composition. The circular temple on its steep slope is now at the left, while a shepherd is depicted with his companion at the right seated beneath a large tree and playing a flute.⁷ The present painting, with its date of 1776, is the earliest in the series – but this is incidental to the pre-eminent position it occupies in Hackert's oeuvre.

Rome, December 2011

Dr. Claudia Nordhoff

4. Cited in John Ingamells, *A dictionary of British and Irish travellers in Italy 1701-1800. Comp. from the Brinsley Ford Archive by John Ingamells*, New Haven and London 1997, p.428.

5. Jakob Philipp Hackert, *Landscape with a Circular Temple overlooking a River*, oil on canvas, 64.5 x 88.5 cm, inscribed *Philipp Hackert f. / Romae 1778*. Szépművészeti Múzeum, Budapest. See Nordhoff and Reimer 1994, II, no. 117; exhib. cat., Frankfurt 1999, no. 169.

6. Jakob Philipp Hackert, *Landscape with a Circular Temple overlooking a River*, oil on canvas, 93 x 136.2 cm, inscribed *Ph. Hackert / pinx: Napoli / 1789*. Georg Schäfer Collection, Schweinfurt. See Nordhoff and Reimer 1994, II, no. 212; Frank Büttner and Herbert W. Rott (eds.), *Kennst du das Land. Italienbilder der Goethezeit*, exhib. cat., Munich, Neue Pinakothek, 2005, no. 1.

7. Jakob Philipp Hackert, *Landscape with a Circular Temple overlooking a River*, oil on canvas, 99 x 136 cm, inscribed *P. Hackert pinx Romae 1785*. Private collection. See Nordhoff and Reimer 1994, II, no. 187; exhib. cat., Weimar 2008, no. 142. A smaller, unpublished replica (oil on canvas, 66 x 88 cm, without inscription) is now held in a private collection (formerly with Galerie Neuse, Bremen, 2008).



JAKOB PHILIPP HACKERT

Two Goats on a Rocky Ledge

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

Two Goats on a Rocky Ledge, 1775

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

35.5 x 28 cm

Provenance:
Georg Schäfer collection,
Schweinfurt

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

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

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

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

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

He travelled to Rome in 1768 accompanied by his younger brother Johann Gottlieb. The architecture of the city and its classical ruins made a deep and lasting impression on both. Jakob Philipp Hackert rapidly established his reputation as a highly sought-after landscape painter. His friendship with Hofrat Konrad Friedrich von Reiffenstein, a dealer in works of art, led to his introduction to high society in Rome. Catherine the Great of Russia commissioned him to execute a series of battle pieces in 1770, an indication that Hackert already enjoyed an international reputation in his early years in Rome. Graf 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.



AUGUST WILHELM FERDINAND SCHIRMER

The Cliffs at Sorrento, with a Distant View of Vesuvius

August Wilhelm Ferdinand
Schirmer
(Berlin 1802 - 1866 Vevey)

*The Cliffs at Sorrento, with a Distant
View of Vesuvius*, 1829

Oil on paper laid down on card-
board
Dated and signed with the initials
lower right (incised in wet paint)
Sorrento d 4 Septemb / WS

34.5 x 26 cm

Provenance:
Heidelberg, Auktionshaus Tenner,
Sale 48, May 1965
Cäsar and Ruth Pinnau, Hamburg

The fluidity of the brushwork, the very precise dating and the use of paper rather than canvas as a support are very clear indications that Schirmer began work on the present landscape *en plein-air*. His aim was to convey with maximum accuracy the spontaneity of his initial response to the motif. The vivacity of the brushwork heightens the effect of immediacy. He achieves this by characteristically juxtaposing areas of transparent colour with impasto. Thin layers of translucent paint allow the pencilled underdrawing to show through – particularly on the craggy surface of the cliffs – while thick brushstrokes define dense areas of vegetation.

Plein-air painting was at the peak of its popularity in the 1820s. The new practice found particular favour with the young generation of painters flocking to Rome from all over Europe. The present painting, like so many of the landscapes Schirmer executed on his first visit to Italy,¹ demonstrates his intention to parade as many elements of the newly developed techniques as possible in order to meet the contemporary requirement for maximum faithfulness to nature. Because the present small landscape incorporates so many of the elements of a finished painting, it would be mistaken to regard it simply as a *plein-air* study. The composition is idealized, proportions are skilfully dramatized and architectural detail is meticulously rendered – all characteristics of a painting executed in the studio.



Fig. 1
Heinrich Reinhold,
Cliffs at Sorrento, 1823

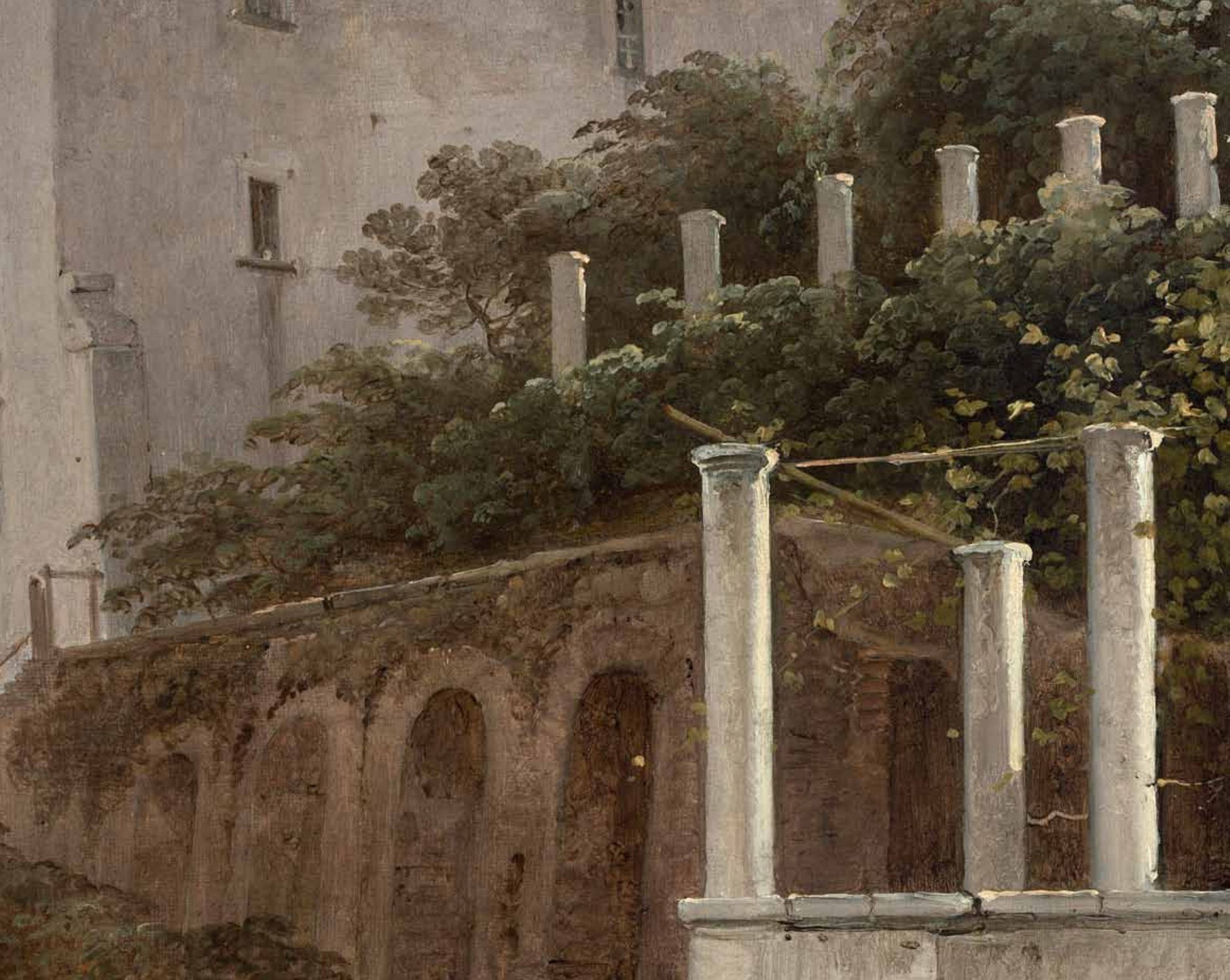
Schirmer first visited Italy in 1828-30. He spent the summer of 1829 in Sorrento while he was on a long study trip to southern Italy. This first trip to Italy was made possible by a commission from his patron, Crown Prince Friedrich Wilhelm of Prussia. The view depicted in the present painting is characteristic of the topography of Sorrento – one of the many gorges formed by the sea eating deep into the rocky coastline. Over the centuries, numerous German artists have depicted the dramatic scenery of the area. A very closely related example is an oil sketch by Heinrich Reinhold (Fig. 1). The building shown is believed to be the *House of Torquato Tasso*, a fictitious site thought by German Romantics to be the birthplace of the poet Torquato Tasso. Tasso was born in Sorrento.²

August Wilhelm Ferdinand Schirmer began his artistic career in 1816 training as a painter of views, like his father, at the Royal Porcelain Factory in Berlin. He went on to study landscape drawing under Peter Ludwig Lütke at the Royal Academy of Arts. His artistic development owed much to the friendship and support of Karl Friedrich Schinkel and to the lifelong patronage of Crown Prince Friedrich Wilhelm, who was to succeed Friedrich Wilhelm III as King of Prussia in 1840. The Crown Prince was one of the leading collectors of Schirmer's work. Schirmer was also called in to advise in the design of important architectural projects. In financing Schirmer's study trip to Italy in 1828-30 the Crown Prince was to make a major contribution to Schirmer's artistic development.³ In 1835 Schirmer was appointed a member of the Berlin Academy of Arts. When Carl Blechen died in 1840, Schirmer took over his landscape painting class at the Academy. He completed numerous commissions for the Prussian Royal family. Most of these paintings are now in the collection of the Stiftung Preußischer Schlösser und Gärten in Berlin. He died in Vevey in Switzerland in 1866, on his journey back to Berlin after a third trip to Rome.

We would like to thank Professor Börsch-Supan and Dr. Bartoschek of Berlin for their assistance in cataloguing this painting.

1. *Landscape near Narni*, 1829, Niedersächsisches Landesmuseum, Landesgalerie Hannover, inv. PNM 523.
2. Kohle, Hubert 'Das Tassobild der deutschen Malerei', in Achim Aurnhammer (ed.), *Torquato Tasso in Deutschland*, Berlin 1995, p.313 f.
3. *It was he alone whose grace enabled me to see Italy and to study there for so many years* [Er allein war es der mich in Stande setzte Italien zu sehen und daselbst einige Jahre zu studieren]. Archive of the Preußische Akademie der Künste, Personalschriften Bildende Kunst, Berlin, curriculum vitae Wilhelm Ferdinand Schirmer, 13 May 1835.





FRANZ LUDWIG CATEL

The Gulf of Naples with Vesuvius, seen from Posilippo

Franz Ludwig Catel
(Berlin 1778 - 1856 Rome)

*The Gulf of Naples with Vesuvius, seen
from Posilippo, 1819*

Oil on canvas

75 x 101 cm



Fig. 1 Franz Ludwig Catel, *The Gulf of Naples seen from the Salita di Sant'Antonio*, 1818/19, The Metropolitan Museum of Art, New York

Provenance:
Private collection, France

We are grateful to Dr. Andreas Stolzenburg, Hamburg, the author of the forthcoming catalogue raisonné of Catel's work, for confirming the authenticity of the painting. He has prepared a detailed study which is summarized in the present text.

For a full version of the study, please visit www.daxermarschall.com.

In 1819, Giuseppe Tambroni (1773-1824), an art critic of Bolognese origin, described the present painting in an article in the *Giornale Arcadico*, a cultural review he had founded in Rome in 1814: [...] *A view of the city of Naples, depicted from the Salita di Sant'Antonio at the point in the foreground of the painting where it [the Salita] forks; so that one sees people ascending on the one side and descending on the other. On the same side [of the painting] one sees a large part of the city of Naples with the Pizzofalcone and Castello [sic] dell'Uovo. At the centre is Vesuvius and further behind, the mountains of Castellammare enclosing the Gulf. Several rustic dwellings surrounded by trees and bushes occupy the area at the left [actually, right] in a most fitting and spirited manner.*¹

The present, recently discovered painting is a key work from Catel's best period. That a contemporary critic should have published such a positive and detailed appraisal of its qualities so early on only serves to underline its importance. Tambroni's description of the painting is so accurate that – with the exception of the confusion between right and left in his description of the 'dwellings' – the painting is unequivocally identified and the early dating of 1819 firmly established. Auction records show that a preparatory oil sketch for the painting was sold by Hollstein & Puppel in Berlin in 1932.² A preparatory oil study on paper has also been identified. It was executed from a similar viewpoint and it too depicts the Gulf of Naples, the Salita di Sant'Antonio and a group of buildings similar to those in the present painting. It displays the typically summary brushwork of a sketch rapidly executed *en plein-air*. However it was not painted in the bright light of the midday sun – as in the case of the present painting – but in the faint, reddish glow of dawn.³ This study is now in the collection of the Metropolitan Museum of Art in New York (Fig. 1).

Franz Ludwig Catel was born in 1778 in Berlin to a family with Huguenot roots. He moved to Rome in 1811 where he was to live and work for the rest of his life. He died in Rome in 1856.

1. *Il primo è il prospetto della città di Napoli tolto dalla salita di S. Antonio, la quale si ripiega in due appunto sul primo piano della diritta del quadro; a tale che si vedono genti ch' salire per una parte, e ch' discendere per l'altra. Dallo stesso lato si scorge gran parte della città di Napoli, col Pizzofalcone, e castello [sic] dell' Uovo. Nel mezzo è il Vesuvio, e più indietro chiudono il golfo le montagne di Castellammare. Alcune rustiche abitazioni circondate da alberi e da cespugli empiono la parte sinistra [sic; destra] con modo assai pronto e ridente.* Giuseppe Tambroni, 'Belle Arti, Pittura: Catel, di Berlino', in *Giornale Arcadico di Scienze, Lettere ed Arte*, IV (October, November, December 1819), Rome 1819, p.119.

2. *The Gulf of Naples with Vesuvius*, oil on card, 43 x 76 mm (whereabouts unknown), auction cat., Berlin, Hollstein & Puppel, 26. 2. 1932, lot 42, repr. (lot containing four small oil studies).

3. *Romanticism and Nature. A selection of 19th-century paintings and oil sketches*, Munich, Daxer & Marschall Kunsthandel and Hamburg, Thomas le Claire Kunsthandel, 2004, pp.14-15, repr.; Stolzenburg 2007, op. cit. FN4, p.59, fig. 31.

His landscapes and genre paintings brought him widespread recognition and considerable worldly success.⁴

Catel studied at the Berlin Academy and at the École des Beaux-Arts in Paris between 1794 and 1800, and was briefly in Switzerland. He was appointed a member of the Berlin Academy in 1806. The artist returned to Paris in 1807 to refine his skills in painting. Here, he forged close contacts not only with the community of German artists and writers but also – thanks to his linguistic abilities – with Parisian artistic and literary figures. Between 1798 and 1806 he produced a large body of illustrations for contemporary German and French almanacs and books. These included works by Goethe, Schiller, Johann Joachim Campe, Johann Heinrich Voss and the French writer Jacques Delille.

On his arrival in Rome Catel joined the circle of the Nazarene painters, whom he instructed in perspective drawing. He distanced himself however from their religious ideals. He came into contact with Danish and German artists like Christopher Wilhelm Eckersberg, Wilhelm and Rudolf Schadow, Karl Joseph Begas and Bertel Thorvaldsen. Catel was also in contact with a number of French painters in the circle of Jean-Auguste-Dominique Ingres. In his early years in Rome he was strongly influenced by the work of François-Marius Granet. His first wife, Sophie Frederike Kolbe, died in 1810 and Catel remarried in 1814. His second wife was Margherita Prunetti, the daughter of Michelangelo Prunetti, an art critic and writer. She was Catel's introduction to Roman society. Beginning in 1818, the couple entertained regularly at their house on the Piazza di Spagna, holding salons and soirées for a large multinational circle of artists, writers, musicians and collectors. This tradition was to continue for over thirty years. Catel's extremely varied body of work ranges from *plein-air* oil studies executed with extraordinary modernity and directness to highly finished compositions and genre scenes in landscape settings. He also produced a number of history paintings.⁵ From 1817/18 Catel began to be ranked as one of Rome's best-known and most sought-after painters.

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

5. Two examples are *Rudolf von Habsburg and the Priest* and *Scenes from the Life of Torquato Tasso*.



MICHAEL NEHER

Peasant Women Breaking Flax

Michael Neher
(1798 - Munich - 1876)

Peasant Women Breaking Flax,
1831

Oil on canvas
Signed with the initials *MN*¹ and
dated *1831*
Stamped on the stretcher and with
incised number *3466*,
a further number *1287/11* in blue
chalk

43.7 x 34.5 cm

Michael Neher enrolled at the Munich Academy of Fine Arts in 1813, studying under the court painters Matthias Klotz and Angelo Quaglio the Elder (1778-1815). He completed his studies in 1816 and in 1819 moved to Italy. He spent the first three years living in Trento, Milan and Trieste before moving to Rome, where he lived for two years. He worked in the studio of the painter Heinrich Maria von Heß to develop his skills in architecture and genre painting. In Rome, he moved in the same circles as the Nazarenes.

Neher returned to Munich in 1825 and decided to pursue a career as an independent artist. He also took up a post as conservator for the Munich Kunstverein. He exhibited regularly, in 1833 showing a painting titled *Market Square in Perugia* at the Kunstverein.

The present painting was executed in 1831, six years after Neher's return from Italy. He had taken home with him a large body of sketches focussing on architecture and everyday life in Italy. They were to serve as the basis for many of his later oil paintings well into the mid-1830s.² In the present painting he has chosen to depict a somewhat unusual motif. Two young women are shown engaged in breaking sheaves of flax while at the same time conversing with a young man.³ The architecture of the village is southern Italian and the houses have an upper storey. The scene is portrayed with great attention to detail, in, for example, the embroidered cloth silhouetted against the sky at the left.

In 1837 Neher turned increasingly to the depiction of German topographical scenes. He specialized in city and town views in Bavaria and Swabia – town halls, cathedrals, churches, marketplaces and buildings of historic interest. He executed the decorative schemes after designs by Moritz von Schwind for both the Saal des Schwanritters and the Heldensaal at Schloss Hohenschwangau. Neher's late work is devoted almost exclusively to architecture painting.⁴

1. See Georg Kaspar Nagler, *Die Monogrammisten*, IV, Munich 1871, no. 2473, p.768.

2. Examples are *Women at a Well*, *Olevano*, 1826, oil on canvas, 72.5 x 91 cm, Georg Schäfer Museum, Schweinfurt; and *Port of Sorrento*, 1831, oil on canvas, 35 x 44 cm, Museum der bildenden Künste, Leipzig.

3. Compare the small pencil drawing, signed by M. Neher, depicting a young Italian woman breaking flax, 110 x 134 mm, formerly with Le Claire Kunst, see catalogue Le Claire IV., p.106, Fig. 52b.

4. For a biography of Neher, see Friedrich von Boetticher, *Malerwerke des neunzehnten Jahrhunderts*, II, Leipzig 1942, p.132-4.





SALOMON CORRODI

Marina Grande in Capri

Salomon Corrodi
(Fehraltorf near Zurich 1810 - 1892
Como)

Marina Grande in Capri, Rome,
1860

Watercolour on paper
Signed, inscribed and dated lower
left *Sal. Corrodi. Rom. 1860.*

28 x 40 cm

*The busy life of the Marina Grande, where stands a row of houses, - the only harbor of the island, - affords constantly an amusing and interesting spectacle. [...] the beach [...] is small, and not secure from the beating of the waves, and not large enough to afford room for all the boats: on this account each boat has a separate compartment protected by walls, in which it is fastened during a storm.*¹

The island of Capri with its many attractions was a popular destination on the Grand Tour. Salomon Corrodi was deeply impressed by the aesthetic appeal of the fishing port of Marina Grande in the north of the island. He was to paint innumerable views of the port in different formats.²

Corrodi's inscription on the present watercolour would seem to indicate that it was executed in Rome in 1860. The extraordinary attention to detail and high degree of finish suggest that it was probably worked up in the studio from preparatory sketches executed *sur le motif*.

This view of Marina Grande looking towards Monte Solaro is remarkable both for its sensitive handling of the subject and its striking atmospheric qualities. At the centre of the image is a fortress set on a distant promontory. Small fishermen's houses follow the curve of the bay. Behind them is a forest against a backdrop of high mountains. The glassy surface of the sea mirrors the departing rays of the setting sun. Fishermen are returning to the shore where their families await them. Two boys in southern Italian dress are depicted in the middle ground standing on a rock. They are gazing out over the silvery expanse of sea in which the sky is reflected. The impression of melancholy conveyed by the image demonstrates Corrodi's virtuosity in the use of watercolour – a medium he had begun to focus on in 1840.³

Corrodi was to become one of the leading representatives of the Swiss tradition of watercolour painting with its predilection for the landscapes of Italy. Two important predecessors working in the same tradition were Abraham-Louis-Adolphe Ducros (1748-1810) and his pupil Franz Keiser-mann (1765-1833).⁴

Corrodi arrived in Rome in 1832, where he made a name for himself in international circles and familiarized himself with contemporary artistic trends. He joined the circle of German artists working in Rome and came into contact with the older generation of painters – established artists like Joseph Anton Koch (1768-1839) and Johann Christian Reinhart (1761-1847). He worked with Franz Ludwig Catel (1778-1856), one of the pioneers of *plein-air* painting.⁵

Provenance:

Cäsar and Ruth Pinnau, Hamburg

1. *Das einsige Leben an der Marina grande, dem einzigen Hafen der Insel, wo eine Reihe von Häusern steht, gewährt zu allen Zeiten einen großen Reiz. Der Strand ist hier kurz und schmal, vor dem Wogenschlage nicht sicher und gibt nicht Raum genug. Deshalb werden die Kähne beim Sturm in gemauerte Schuppen hineingezogen.* Ferdinand Gregorovius, 'Die Insel Capri' [The Island of Capri], 1853, in *Wanderjahre in Italien 1856-1877* (new edition, Munich 1997); American trans. Lilian Clarke, 1857 (Boston and New York 1879).

2. Salomon Corrodi, *Marina Grande in Capri*, Rome 1872, signed, inscribed and dated lower left *Sal. Corrodi Roma 1872*, watercolour on paper, 42.5 x 65.8 cm; Clemens Krause (ed.), *Il Grand Tour nelle vedute italiane di Salomon Corrodi, pittore svizzero (1810-1892)*, exhib. cat., Rome, Galleria Romana dell'Ottocento, 11.6.-11.7.1985, plate XVII.

3. See Pier Andrea De Rosa, 'Colore e sentimento nelle vedute italiane di Salomon Corrodi', in Krause, op. cit., p.23.

4. See De Rosa, in Krause, op. cit., p.21 and p.23.

5. See Andreas Stolzenburg, *Franz Ludwig Catel: Der Landschafts- und Genremaler*, exhib. cat., Rome, Casa di Goethe, 2007, p.36.

Corrodi owned properties in Rome, Frascati and Albano – all three became popular meeting places for artists. His reputation grew rapidly in countries outside Italy after 1845 when he sold a number of vedute to Tsar Nicholas I of Russia. In 1849 he was obliged by political events to flee Rome. He spent the winter of that year in Munich where he contributed work to an exhibition of paintings by German artists active in Rome. Contemporary comment was very favourable: *Very fine watercolour drawings by a Swiss artist named Corrodi have already caused a great stir here – views of Rome, Florence, Venice, the Gulf of Salerno and the Gulf of Naples; not purely on account of their high degree of perfection but particularly their great poetic sensibility.*⁶ A number of honours and appointments followed on his return to Rome. He became President of the Künstler Verein in 1853. He was a founder member of the Società degli acquerellisti Romani, an artists' association set up by Ettore Roesler in 1875. In 1888 he became a honorary member of the Accademia di San Luca. Commissions flooded in from the European nobility – especially from the Bourbons of Naples and Queen Victoria. Examples of his work are now in the collections of the Accademia Nazionale di San Luca in Rome, the Thorvaldsens Museum in Copenhagen, the Kunstmuseum Bern and the Hermitage in St. Petersburg. He died near Lake Como on his way to Switzerland. Like many of his fellow artists from northern Europe, he is buried in the Protestant cemetery near the Pyramid of Cestius in Rome.⁷

6. *Sehr viel Aufsehen haben hier schöne Aquarellzeichnungen eines Schweizers Corrodi gemacht, Ansichten von Rom, Florenz, Venedig und aus den Golfen von Neapel und Salerno; nicht allein der sehr vollkommenen Behandlung wegen, sondern vornehmlich um der schönen poetischen Auffassung willen.* Friedrich Eggers (ed.), *Deutsches Kunstblatt: Zeitschrift für bildende Kunst, Baukunst und Kunsthandwerk*, Stuttgart, I, 1850, p.223.

7. Sabina Magnani, 'Corrodi, Salomon', in *Dizionario Biografico degli Italiani*, XXIX, 1983.



SALOMON CORRODI

View of the Colosseum from the Palatine Hill

Salomon Corrodi
(Fehraltorf near Zurich 1810 - 1892
Como)

*View of the Colosseum from the Palatine
Hill, Rome, 1869*

Watercolour on paper
Signed, inscribed and dated lower
right *Sal. Corrodi. Rom. 1869.*

56 x 83 cm

On the north-east flank of the Palatine Hill, one of the Seven Hills of Rome, is a terrace dating back to antiquity. This terrace provides a little-known view of the Colosseum and the city of Rome. Since the seventeenth century it has been known as the *Vigna Barberini*¹ – the Barberini vineyard. The Barberinis, a family of influential Roman aristocrats, which counted among its members Pope Urban VIII (1623-44)², were owners of the land. Public access to the Vigna Barberini was prohibited throughout the twentieth century but in 2009 the terrace was reopened to allow visitors to enjoy the same magnificent panorama of Rome that Salomon Corrodi captured in the present watercolour in 1869.³

Two steps lead up to a fountain with a circular basin on the terrace at the centre of the gardens. A palm tree takes up the left of the composition. A Franciscan monk from the monastery of San Bonaventura⁴ is depicted laying out washing to dry. A gardener has left his watering can at the right of the fountain. Corrodi depicts both natural and architectural detail with equal meticulous care. The Colosseum and the Arch of Constantine are set against the skyline of the city at the centre of the image. They are portrayed with such clarity and precision as to seem almost tangible. In the left distance are the towers and dome of Santa Maria Maggiore and to the right the silhouette of San Giovanni in Laterano.

Striking features of this watercolour are its chromatic richness and atmospheric intensity. Corrodi captures the warmth of southern light with characteristic skill and remarkable tonal sensitivity. His panoramas are distinguished by a unique melding of landscape, light and colour. The water in the fountain reflects the deep blue of the sky, the reddish tone of the architectural elements complements the rich gradations of green in the vegetation surrounding the gardens.

Two years after his arrival in Rome in 1834 Corrodi painted a watercolour for his friend Bertel Thorvaldsen (1770-1844), the Danish sculptor. His viewpoint was positioned only a few metres from the viewpoint of the present sheet. The view is titled *View over Rome from the Palatine Hill near the Ruins of the Imperial Palaces*. It is now in the collection of the Thorvaldsens Museum in Copenhagen.⁵

1. See *Soprintendenza Speciale per i Beni Archeologici di Roma* <<http://archeoroma.beniculturali.it/foro-romano-palatino/vigna-barberini>>, accessed 21.12.2011.

2. One of Urban VIII's greatest achievements as a patron of the arts was to commission a vast number of works from the leading artists of his age, particularly Bernini (the great bronze baldacchino in St. Peter's). However this was not without cost to many of the buildings of antiquity. They were often pillaged for their valuable materials, particularly marble and bronze to be used for sculptures and for the construction of palazzi: *Quod non fecerunt barbari, fecerunt Barberini* [What the barbarians did not do, the Barberini did]. Ian Chilvers (ed.), *Dizionario dell'Arte*, Milan 2008, p.117.

3. Archaeological excavations were carried out in the Vigna Barberini in the nineteenth century. They revealed the site of the Baths and Temple of the Emperor Elagabalus (222-218 BC). See *Sapienza, Università di Roma, Archeopalatino* <<http://digilab.uniroma1.it/palatino/sito/sito.aspx>>, accessed 21.12.2011.

4. On the north and south sides of the Vigna Barberini are two churches which do not appear in the watercolour. On the north side is the small church of San Sebastiano erected on the site, according to legend, of the martyrdom of St. Sebastian. On the south side is the Franciscan church of San Bonaventura commissioned by Cardinal Francesco Barberini in 1625.

5. Salomon Corrodi, *View over Rome from the Palatine Hill near the Ruins of the Imperial Palaces*, 1834, watercolour on paper, 59 x 81.5 cm, signed and dated *S. Corrodi Rom 1834*, Thorvaldsens Museum, Copenhagen, inv. D660, acquired directly from Corrodi by Thorvaldsen (in Rome).

Provenance:
Cäsar and Ruth Pinnau, Hamburg



GIOVANNI COSTA (CALLED NINO)

Mountain Landscape with a Stone Bridge

Giovanni Costa (called Nino)
(Rome 1826 - 1903 Marina di Pisa)

*Mountain Landscape with a Stone
Bridge*, Italy, c.1855/60

Oil on paper, laid down on panel

15 x 21.5 cm



Fig. 1 Giovanni Costa, *Ruins in the Colli Albani*, 1855/60 (formerly with Daxer & Marschall)

Giovanni Costa ranks as one of nineteenth-century Italy's most interesting artists. A multifaceted, highly versatile painter, he played a highly influential role in the development of Italian painting, moving freely between an extraordinary range of styles and motifs. His early work is indebted to the early nineteenth-century Romantic response to landscape but he was to turn increasingly to realism. In his later career he incorporated elements of Impressionism and Symbolism into his work. He enjoyed a long and productive life forging contacts to a wide range of fellow artists. In the 1850s he developed friendships with the Nazarene artists Friedrich Overbeck and Peter Cornelius.

Costa was actively involved in the political upheavals of the Second Republic. He was a strong supporter of republican ideals, the liberation of Italy and the establishment of national unity, fighting as a volunteer under Garibaldi's command. He was forced to flee Rome in 1850 for Ariccia where he lived for two years. Here, he was to sketch landscape motifs *en plein-air* in the Sabine Hills, in Albano and on the coast. On his return to Rome he met Arnold Böcklin and Frederic Lord Leighton. He formed a lifelong artistic and intellectual friendship with Leighton.

The present sketch is dateable to the late 1850s, a period in which Costa produced a number of small-format *plein-air* oil sketches. He enjoyed close links at the time to a group of young secessionist painters known as the *Macchiaioli*. Working in Florence, they developed a variety of realism. Characteristic features of the present sketch are the dominant role played by colour as a compositional element, the use of impasto and the dramatic effects achieved by the handling of light. Stylistically, the sketch can be compared to an oil study titled *Ruins in the Colli Albani* now in the collection of the Ashmolean Museum in Oxford (Fig. 1).¹

In the 1860s Costa made several journeys to London where he was introduced to the art of the Pre-Raphaelites. On a visit to Paris he met Corot. He worked in Florence, Pisa, Volterra and – although Rome-based – regularly travelled on painting excursions to Tuscany and Umbria.²

1. Oil on paper, laid down on canvas, 28.5 x 43.5 cm, inv. WA 2003.139.

2. Two important publications on Costa have appeared in recent years. They are: *Da Corot ai macchiaioli al simbolismo, Nino Costa e il paesaggio dell'anima*, exhib. cat., Castiglione della Pescaia, Castello Pasquini, 2009; *Nino Costa*, exhib. cat., Rome, Antichità Alberto di Castro, 2009. See also Christopher Riopelle and X. Bray, *A Brush with Nature. The Gere Collection of Landscape Oil Sketches*, London, National Gallery, 1999, p.66 f, repr. p.67; A. Naujack, *Untersuchungen zur Malerei der Florentiner Macchiaioli*, Phil. Diss., Tübingen 1972.



JOHANN HEINRICH SCHILBACH

Two Views of the Roman Forum, Seen from the North-West and the South-East

Johann Heinrich Schilbach
(Barchfeld 1798 - 1851 Darmstadt)

*The Roman Forum, Seen from the
North-West, Rome, 1827*

*The Roman Forum, Seen from the
South-East, Rome, 1827*

Oil on canvas
Signed, inscribed and dated lower
left *H. Schilbach/Rom. 1827*
and *H. Schilbach/18...*

46.6 x 61 cm each

Provenance:
Christie, Manson & Woods, Ltd.,
London 1967, lot 59 and 60
Cäsar and Ruth Pinnau, Hamburg
On loan to the Hamburger
Kunsthalle, 2008-2011

Literature:
Peter Märker and K.-D. Pohl, *Der
Traum vom Süden. Johann Heinrich
Schilbach (1798-1851). Zeichnungen,
Aquarelle, Ölstudien und Gemälde*,
exhib. cat., Darmstadt, Hessisches
Landesmuseum, 24 February - 30
April 2000, Darmstadt 2000, p.153
and 155

Schilbach was born in 1798, in the same year as F. T. Horny and Carl Blechen. He was thus, like them, a member of the younger generation of German Romantic painters. He took up his studies at the age of fifteen under Georg Primavesi, a scene painter and engraver in Darmstadt. In the early years of his artistic career he enjoyed the financial support of Grossherzog Ludwig I of Hessen. Ludwig's patronage enabled Schilbach and his friend, the Heidelberg painter Ernst Fries, to travel on a study trip to Rome in 1823. In Rome Schilbach shared accommodation with Johann Joachim Faber and Heinrich Reinhold. He came into contact with Ludwig Richter, Carl Wilhelm Götzloff, Carl Philipp Fohr and his patron, the Danish sculptor Berthel Thorvaldsen. Contemporary testimony of the high regard in which Schilbach was held in Rome has been provided by Julius Schnorr von Carolsfeld. In 1828, Schilbach left Italy to take up a post as court painter in Darmstadt and to work as a scene painter. He went on extended study trips with his fellow artists August Lucas and Johann Wilhelm Schirmer.¹

In his paintings Schilbach developed a form of Realism that linked Horny's linear style of Romanticism with enthusiasm for artistic renewal as expressed in the new practice of *plein-air* painting. The major part of his oeuvre consists in a large body of drawings, watercolours and oil studies executed before nature on his numerous study trips and travels. These works were not destined for the open market but for Schilbach's own use in the studio. Most of them were still in his possession at the time of his death and passed directly from his estate to public collections. Schilbach's few finished paintings were highly sought-after in his lifetime. Today, they are extremely rare and seldom appear on the market.²

As few as four finished paintings from Schilbach's Roman period have survived. They are the present pair of views of the Roman Forum and two other, slightly earlier versions of the subject, also pendants. The contemporary response to the paintings was impressive – testifying to Schilbach's mastery in the handling of the subject.³

In 1824/25, Schilbach had already executed a first view of the Roman Forum, seen from the South-East. The painting was purchased by Bertel Thorvaldsen for his own collection in 1825. He later commissioned a pendant which Schilbach completed in 1826. Both paintings are now in the Thorvaldsens Museum in Copenhagen (Figs. 1 and 2). They are documented as having featured in the annual exhibition of work by German artists staged in the Palazzo Caffarelli, the residence of the Prussian Ambassador, in 1826. The exhibition brought Schilbach his breakthrough after three years in Rome.

1. See Märker, op. cit., p.17.

2. *Paysages d'Italie. Les peintres du plein air (1780-1830)*, exhib. cat., Paris, Galeries Nationales du Grand Palais and Mantua, Centro Internazionale d'Arte e di Cultura di Palazzo Te, Paris 2001, p.222.

3. *An almost perfect painting by the young Schilbach from Franconia was exhibited, a view of the Capitol from the Campo Vaccino. It is scarcely possible to approach reality more closely than this young man in this his first small painting, and one might almost be tempted to believe that this artist can make no further progress. Indeed recognition [of his achievement] was in every mouth and some commissions have resulted from it.* [Ein fast vollkommenes Bild war von dem jungen Schilbach aus Franken ausgestellt, eine Ansicht des Kapitols von der Seite des Campo vaccino. Es ist wohl kaum möglich, der Wahrheit näher zu rücken, als dieser junge Mann bei diesem seinem ersten Bildchen ihr nahe getreten ist, und man wäre fast versucht anzunehmen, dass keine Fortschritte bei diesem Künstler mehr möglich wären. Die Anerkennung war aber auch allgemein und einige Bestellungen die Folge davon]. Schnorr von Carolsfeld in a letter dated 22.7.1825, cited in Gisela Bergsträsser, *Johann Heinrich Schilbach – Ein Darmstädter Maler der Romantik*, Darmstadt 1959, p.41. A review of the exhibition was published in the *Schorn-*



Fig. 1 Johann Heinrich Schilbach, *The Roman Forum, seen from the Capitol*, 1826, Thorvaldsens Museum, Copenhagen



Fig. 2 Johann Heinrich Schilbach, *The Roman Forum*, 1825, Thorvaldsens Museum, Copenhagen

Commissions began to flood in. One of them will have been for the present pendants. Both of them, dated 1827, are variants of the Copenhagen paintings. Schilbach has altered the staffage in a manner characteristic of an artist trained in *plein-air* painting. He has also chosen to depict his views at a different time of day. The timing demanded a different depiction of the play of light and shadow and a different colouristic response.

The views Schilbach chose to depict had been popular in the seventeenth and eighteenth centuries. When archaeological excavations started around 1800, the appearance of the site began to change radically. The Arch of Septimius Severus and the ruins of the temples of Vespasian and Saturn were excavated down to the level of their foundations. In 1818, the Column of Phocas was laid bare and houses built on the site of the Forum were demolished. Schilbach's depiction of the Forum is entirely accurate. He documents the site exactly as he saw it – with extraordinary topographical precision and not omitting a single detail.

A preliminary drawing for *The Roman Forum, Seen from the North-West* is preserved.⁴ The viewer is positioned in front of the Palazzo Senatorio. The eye is led over the Arch of Titus towards the outline of the Alban Hills on the distant horizon. The foreground is in shadow and dominated by the ruins of the Temple of Saturn and the Temple of Vespasian with its Corinthian columns. The trenches and mounds in the terrain show that excavations are under way. The Arch of Septimius Severus is depicted in the middleground at the left. Behind it is the facade of San Lorenzo in Miranda. The Campo Vaccino occupies the centre of the image. On the Campo, dotted around the Column of Phocas, are tiny staffage figures. The Temple of Castor and Pollux with its three remaining columns can be glimpsed to the right behind the Column of Phocas. In the far left distance is the bell tower of S. Francesca Romana.

In *The Roman Forum, Seen from the South-East* the viewer is positioned in front of the Arch of Titus looking across the Campo Vaccino to the Capitol. The left of the composition is dominated by the three columns of the Temple of Castor and Pollux, its entablature set against the deep blue of the sky. A group of *carrettoni* is depicted at the right. Their oxen-drawn carts were used to transport the archaeological finds and take away the excavation debris. In the background, from right to left, are the dome of the church of S. Adriano; S. Maria in Aracoeli, in a slightly elevated position; before it the Arch of Septimius Severus; and occupying the entire centre of the image, the facade of the Palazzo Senatorio. The Column of Phocas and the ruins of the temples of Saturn and Vespasian are depicted in the middleground.

sches Kunstblatt, no. 51, 1825. The review reads: *Mr. Schilbach's Forum immediately drew the attention of every visitor entering. This painting which aroused a general and loud enunciation of praise [...] reveals a practised hand and a deep sensibility for all that is magnificent and imposing in objects [...]. It is the unpretentious naturalness of approach and colour which distinguishes most excellently this painting in its unending virtuosity of execution and which grants it a place beside the most beautiful of its kind.* [Das Forum von Herrn Schilbach zog sogleich beim Eintritt die Aufmerksamkeit auf sich. Dieses Gemälde, welches eine allgemeine und laute Bewunderung erregte [...] verrät eine geübte Hand [...] und tiefen Sinn für das Großartige und Imposante des Gegenstandes [...]. Was diesem Bild von unendlicher Ausführung vorzüglich auszeichnet und demselben eine Stelle neben dem Schönsten dieser Art auswirkt, ist die anspruchslose Natürlichkeit in Haltung und Farbe.] See Bergsträsser, op. cit., p.93.

4. The drawing is dateable to 1825 or 1826. Pencil and black ink on paper, 304 x 433 mm, Hessisches Landesmuseum Darmstadt, inv. HZ 687, see Märker, op. cit., no. 21, repr.





ROMAIN-ETIENNE-GABRIEL PRIEUR

A Roman Woman with a Tambourine

Romain-Etienne-Gabriel Prieur
(1806 - Paris - 1879)

A Roman Woman with a Tambourine,
1833/35

Oil on canvas
Signed lower right *G. Prieur*
On the verso of the canvas with a
label inscribed *Etude faite à / Rome*

31 x 21.4 cm



Fig. 1 Costume of a *minenti*,
early nineteenth-century, Rome

Prieur began his artistic career as a pupil of the landscape painter Jean-Victor Bertin (1792-1842). In 1833 he was awarded the Prix de Rome in the category *paysage historique* for his painting *Ulysse et Nausicaa*. Growing interest in landscape painting at the beginning of the nineteenth-century in France was largely due to the work of artists like Pierre-Henri de Valenciennes (1750-1819), Achille-Etna Michallon (1796-1822) and Bertin, Prieur's professor. This interest led to the establishment of a new artistic discipline, the historical landscape, in 1817 and it became a recognized category at the annual Prix de Rome contest. The prizewinner was awarded a four-year bursary to study as a *pensionnaire* at the Villa Medici in Rome.

This oil sketch, very probably a study from life, was executed during Prieur's visit to Rome. He has skilfully captured the aloofness of a young Roman beauty holding a tambourine. She is a member of the *minenti* who, in early nineteenth-century Rome, liked to display their status by dressing in expensive and lavishly decorated clothing – and not only on festive occasions.¹ The costume worn by the young woman in the present sketch is characteristic – a short velvet jacket with tasseling and puffed sleeves, a long skirt with a white silk pinafore with applied lace trim, white silk stockings and flat, silver-grey shoes. Attention was also lavished on hairstyles, hair clips and slides. Other insignia of wealth consisted of costly earrings. The young woman is holding a large tambourine, a musical instrument traditionally used by women and played to accompany the saltarello, an energetic Roman folk dance.²

When Prieur's wife Adèle fell ill in 1835 he broke off his studies in Italy and returned to Paris. He was rarely able to travel again for any length of time although he did visit the South of France and Switzerland. Encouraged by Bertin, Prieur took up landscape painting *en plein-air* during his brief sojourn as a Villa Medici scholar in Rome. Most of his landscape studies were executed at localities close to Paris – in Versailles, Fontainebleau and Saint-Germain-en-Laye. He exhibited at the Paris Salon between 1830 and 1875.

1. Museo di Roma in Trastevere, 30.05.2011: http://www.museodiromaintrastevere.it/percorsi/percorsi_per_temi/vita_quotidiana/1_abito_popolare_romano_i_minenti.

2. Roberta Tucci (ed.), *I suoni della campagna romana: per una ricostruzione del paesaggio sonoro di un territorio del Lazio*, Rome 2003, p.43. Thomas Gsell-Fels, *Rom und die Campagna*, Leipzig and Vienna 1895: *The Romans have a natural talent for music [...]. The saltarello is an energetic dance [for one couple] performed at gathering speed, characterized by [leaps and] skips and involving vigorous use of the upper body. The man dances to his guitar while his partner raps on her tambourine and gracefully lifts her pinafore. The impassioned dancing and physical agility of the couple recall the Bacchic dances of Ancient Rome (the saltarello is often seen in the city, for example in empty squares, vineyards and gardens, and at the grape harvest on Monte Testaccio in October).*



C. J. HENDRIK VOOGD

Two Views of the Villa di Mecenate, Tivoli, Depicting the Artist at Work

C. J. Hendrik Voogd
(Amsterdam 1766 - 1839 Rome)

*Two Views of the Villa di Mecenate,
Tivoli, Depicting the Artist at Work,*
Rome, 1791

Pencil and brown ink, sepia wash
on paper
Signed, dated and inscribed on the
verso *La villa mecenate a Tivoli Roma
1791 / H. Voogd*

Annotated on the verso
*Dessin originale / avec le portrait du
Maitre. and Surnommé le Claude
Lorrain hollandais*

Annotated on the verso
*Dessin original / par H. Voogd. / avec
le portrait du Maitre. No. 426 and
Surnommé le Claude Lorrain
hollandais / Rome 1766 - 1839*

48 x 64 cm each

Hendrik Voogd visited Tivoli in 1791, where he made drawings of the ruined Villa di Mecenate. This was the villa of Gaius Maecenas (c.70-8 BC), a wealthy Roman and patron of the arts. Only a few years later, in 1796, the ruins of this once magnificent villa were almost completely destroyed. To provide an accurate record of the site Voogd selected two viewpoints, one on each side of the ruins of the building, and depicted the interior of the vaulted cellars of the lower floor level from two different angles. In both images he depicted himself and a fellow artist at work.¹

The Villa di Mecenate was situated directly above the *cascatelle*, the celebrated waterfalls at Tivoli. Jakob Philipp Hackert depicted a remarkable view of the villa and the site. The painting was executed for Pavlovsk Palace, a Russian Imperial residence near St. Petersburg in 1783.²

The villa was much praised by the poets and writers of antiquity, particularly by Horace. It was built by Gaius Maecenas in c.42 BC. Maecenas was a statesman and adviser of Augustus, and a lavish patron of the arts.³ The ruins of the villa were popular attractions in the eighteenth century and it was a regular stop for travellers on the Grand Tour. The figure depicted at Voogd's side in the present pair of drawings is almost certainly his close friend Johann Christian Reinhart. Reinhart also depicted the villa in a very fine etching dated 1792.⁴ He recalls meeting Voogd: *I found him on my arrival [in Rome in 1789]. We were soon friends, made study trips to Tivoli et cetera together, and have lived in untroubled friendship since.*⁵ Gottfried Herder was in Tivoli in 1788 and in a letter to his son gives a vivid description of Tivoli and the ruins of the villa: *The town [Tivoli] is a den of beggars, like all the small towns in the Pontifical State, and the road leading to it is bleak and desolate like all the countryside around Rome. But nature has not succeeded in destroying all human rottenness; it is still the same as one sees it depicted in Horace's Odes and in Roman history. Here was once the villa of Maecenas; even now, in ruins, its lower floor and vaulted cellars stand splendidly; but the noble house itself, the 'Superba alta domus Maecenatis', has vanished. It commanded a vast prospect; although standing there more to be seen by others, and in its beauty and splendour it surely far exceeded all that we are now creating; but now there are vines growing all over it [...].*⁶

Voogd completed an apprenticeship under Jurriaan Andriessen (1742-1819), an Amsterdam landscape painter. He settled in Rome in 1788. He was in close contact with many of the German visitors to the city. He was to become an honorary member of the Accademia di San Luca in

1. See the article on Gaius Cilinus Maecenas in *Conversations-Lexikon oder kurzgefaßtes Handwörterbuch*, 1809-11, III, p.12 = *Digitale Bibliothek* 131, p.2781: [Maecenas had a magnificent villa in Tivoli near Rome, the ruins of which were only recently the object of admiration of every traveller; but solely on account of the wish of the Roman Court (which failed to come to fruition) to set up a foundry on the site did these superb remains come to be destroyed in the year 1796].

2. *The Villa of Maecenas and Waterfalls at Tivoli*, oil on canvas, 121.5 x 169 cm, State Museum Hermitage, St. Petersburg, inv. GE 7156, see C. Nordhoff and H. Reimer, *Jakob Philipp Hackert*, Berlin 1994, I, fig. 84 and II, no. 168.

3. The German words *Mäzen* and *Mäzenatentum* [patron and patronage, particularly of the arts] are derived from the name Maecenas. See *Virtuelles Antikenmuseum*, <<http://viamus.uni-goettingen.de>>, accessed 15.02.2012.

4. Inge Feuchtmayr, *Johann Christian Reinhart*, Munich 1975, fig. 373, A 54.

5. See C.J. De Bruyn Kops, 'Hendrik Voogd. Nederlands Landschapschilder te Rome (1766-1839)', in *Nederlands Kunsthistorisch Jaarboek* 21 (1970), p.335.

6. Cited in Alber Meier and Heide Holmer (eds.), *Johann Gottfried Herder. Italienische Reise*, Munich 1988, p.188f.

1816 and a member of the Royal Academy of Fine Arts in Amsterdam in 1822. He died in Rome in 1839 and is buried in the Protestant Cemetery near the Pyramid of Cestius.

Voogd's preferred genre was landscape painting – one contemporary called him the 'Dutch Claude Lorrain'. Neoclassical influences informed his work before 1805 but his later, idealized landscapes and topographical views, particularly of the Roman countryside, are in a more naturalistic vein.⁷

Writing to Goethe in 1802, Wilhelm von Humboldt said *A Dutchman, Voogd, is probably a lesser genius than Reinhart, but in general he produces more pleasing works.*⁸

7. Bibliography: De Bruyn Kops, op. cit., pp.319-69; Fransje Kuyenhoven, 'De leidse collectie tekeningen en grafiek von Hendrik Voogd', in *Leids Kunsthistorisch Jaarboek* 1985, pp.269-95.

8. See De Bruyn Kops, op. cit., p.335.







ALBRECHT ADAM

An Arab Thoroughbred at Schloss Blutenburg

Albrecht Adam
(Nördlingen 1768 - 1862 Munich)

*An Arab Thoroughbred at Schloss
Blutenburg*, 1832

Oil on panel
Signed and dated lower left
A. Adam 1832

45 x 59.9 cm

Albrecht Adam enrolled at the Munich Academy in 1807. His talents were quickly recognized and encouraged by his professor, Georg von Dillis. At this early stage in his career Adam had already begun to specialize in equine subjects and battle scenes. In 1809 he was appointed court painter to the viceroy of Italy, Eugène de Beauharnais, Napoleon's stepson, in Milan. His battle paintings and sketches, based on first-hand experience of Napoleon's campaign in Russia, brought him widespread recognition. When Beauharnais, who had married Princess Augusta-Amalia of Bavaria in 1806, retired to Bavaria in 1815, Adam moved with him to Munich. He was appointed an honorary member of the Bavarian Academy in 1824. By this stage his paintings had brought him fame and fortune. He was to encourage his sons to take on work at his studio¹ and all four advanced to become established artists in their own right. Dr. Ulrike von Hase-Schmundt has examined the present painting and points out that evidence of their contribution is recognizable in the landscape elements.

The portrait of the Arab thoroughbred depicted in the painting was very probably commissioned by the horse's owner. Records show that Adam received other commissions of a similar nature.² The owner may have been the then leaseholder of Schloss Blutenburg, a country seat west of Munich near Schloss Nymphenburg. Shown in the distance at the right, Schloss Blutenburg is a late-Gothic building surrounded by a moat fed by the nearby River Würm. The Schloss had been used by the ruling Wittelsbach family as a hunting castle up to 1825. In 1827 the family began to lease it out to private individuals. The horse, a highly-strung bay, is depicted shying away from a dog. The dog clearly belongs to two riders approaching at a gallop from the direction of the Schloss. Adam has depicted the sheen of its coat, its powerful, yet elegant muscularity and nervously flattened ears with extraordinary virtuosity. A small-format painting – also executed by Adam in 1832 – shows a horse in a similar setting, although in a stationary position. It is now held at the Munich Stadtmuseum.³

In 1832, when Adam completed the present work, he was widely recognized as a painter of equine subjects. 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.

1. See Ulrike von Hase-Schmundt (ed.), *Albrecht Adam und seine Familie, zur Geschichte einer Münchner Künstlerdynastie im 19. Jahrhundert*, exhib. cat, Munich 1981.

2. Fürst Wrede in Ellingen, for example, commissioned Adam to produce a set of paintings of four stallions from the Karlshof stud in the 1820s and 1830s. See Hase-Schmundt, op. cit., p.168, fig. 123 and p.169, fig. 124.

3. *Edles Reitpferd* [A Noble Steed], 1832, oil on canvas laid down on panel, 18 x 23 cm, signed and dated lower right *A. Adam / 1832*, Munich Stadtmuseum, inv. no. II d/44.



CARL ANTON JOSEPH ROTTMANN

Landscape near Garmisch-Partenkirchen

Carl Anton Joseph Rottmann
(Heidelberg 1797 - 1850 Munich)

*Landscape near Garmisch-
Partenkirchen, 1823/24*

Oil on paper, mounted on panel

30 x 26.5 cm



Fig. 1 Carl Rottmann, *House in Partenkirchen*, 1823

Carl Anton Joseph Rottmann moved from Heidelberg to Munich in 1821. The move was motivated by a wish to hone his skills in landscape painting and a desire to acquire fresh artistic stimulus. He kept in close contact with his uncle, Friedrich Ludwig von Sckell, the Hofgartenintendant to the Bavarian Court. Rottmann made regular visits to the Neue Pinakothek where he studied the landscapes of Joseph Anton Koch at first hand (see p.50, note 3 in this catalogue) and was able to develop his own ideas about the ideal landscapes held in such high regard by his contemporaries. At the time, landscape painters like Max Joseph Wagenbauer, Johann Jakob Dörner the Elder, Wilhelm von Kobell and Johann Georg von Dillis dominated the art market with paintings in a realist style derived from the Dutch tradition. In the early years of his stay in Munich Rottmann tried to break into the market and make a name for himself by concentrating on Bavarian motifs. In 1822 he went on the first of several study trips to the Werdenfelser Land, the Salzburg region and the Inn valley.

The present painting reveals Rottmann's debt to the Munich School. The work depicts a Bavarian farmhouse on a rocky outcrop. Architectural detail is meticulously rendered – with the precision characteristic of a drawing. The waterfall below the building is however depicted in a fluid, more painterly style. Broad, forceful brushstrokes are used to create atmospheric effects. The inclusion of Alpine staffage adds vitality to the scene. A valley with a stretch of forest overshadowed by a range of high mountains occupies the middleground. The dark olive and brown tones of the foreground contrast with the paler, bluish tones of the background.

Rottmann depicted a rather similar farmhouse in an unfinished study executed on a trip to the Bavarian Alps in 1823 (Fig. 1).¹ His handling of the cliff depicted at the right of the present image recalls the handling of detail in a watercolour titled *Rocky Landscape near Oberaudorf* executed in 1824.² He painted a very similar mountain scene in 1823. Titled *Mountain Landscape with a River* and dated 1823 this is now in the Schäfer Collection in Schweinfurt.³ The composition of the present painting is more structured and cohesive. This perhaps suggests that it was executed at a slightly later date.

Dr. Erika Rödiger-Diruf has confirmed the authenticity of the painting. It will be included in her catalogue raisonné of Rottmann's oeuvre.

1. Erika Bierhaus-Rödiger, *Carl Rottmann 1797-1850. Monographie und kritischer Werkkatalog*, Munich 1978, no. 19: *House in Partenkirchen*, watercolour, pencil and ink, 22.4 x 32.8 cm, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 3.

2. Bierhaus-Rödiger, op. cit., no. 35.

3. Erika Rödiger-Diruf, 'Landschaft als Abbild der Geschichte', in *Münchner Jahrbuch der bildenden Kunst*, 3rd ser., XL 1989, p.215, no. N3 and fig. 10, p.169.



CARL ANTON JOSEPH ROTTMANN

Eine mannigfaltig abwechselnde Landschaft in welcher eine Bauersfrau mit ihrem Kinde

Carl Anton Joseph Rottmann
(Heidelberg 1797 - 1850 Munich)

Eine mannigfaltig abwechselnde Landschaft in welcher eine Bauersfrau mit ihrem Kinde, 1824

(exhibited under this title at the Kunstverein München in 1825)

Oil on panel
Signed and dated lower right
Rottmann, 1824

28 x 35 cm

Exhibited:
Münchener Kunstverein 1825,
no. 135

Literature:
Erika Bierhaus-Rödiger,
Carl Rottmann, Munich 1978, p.172,
no. 47

This fine painting by Carl Rottmann was only recently discovered. It is an outstanding example of his early work and documents his precocious talent. It is dateable to the beginning of his sojourn in Munich.

The painting's title and dimensions make it clear that it is identical with the work exhibited at the Münchner Kunstverein in 1825 and listed as number 135. [An approximate English translation of the original 1825 title would be: *A Multifaceted Mutable Landscape. A Farmer's Wife with her Child*]. Rottmann experienced his first major public success at this exhibition. His *Eibsee*¹ was purchased by Leo von Klenze, Crown Prince Ludwig's star architect (Ludwig was crowned King of Bavaria in October of 1825). Contemporary art critics commenting on other Rottmann paintings in the exhibition were quick to recognize his prodigious talents: [...] *in the ranks of very worthy masters for the first time*, [Carl Rottmann is] *an artist in whose works an entirely individual genius reigns which we would wish to call thoroughly poetic* [...].²

The present painting, seen in the context of Rottmann's oeuvre as a whole, documents the start of his mature period. It provides a foretaste of the distant worlds he was to capture in his later, Greek landscapes with their sinuous horizons. The painting also demonstrates Rottmann's debt to the heroic landscapes of J. A. Koch whose work he would have studied in Munich.³ The compositional structure of Rottmann's landscapes of the years 1822 to 1824 had been dominated by the juxtaposition of foreground and background. By introducing spatial order and a broad field of vision in the present landscape he counters the absence of spatial continuity noticeable in his earlier compositions. The emphasis on detail is striking. This probably reveals his indebtedness to the paintings of Ferdinand Olivier.

Rottmann moved from Heidelberg to Munich in 1821 to further his career as a landscape painter. In the early years of his sojourn in Munich his preferred subjects were Bavarian motifs. In 1822 he went on the first of several study trips to the Werdenfelser Land, the Salzburg region and the Inn valley. He travelled to Italy and Sicily in 1826-7, returning to Italy in 1829 to seek motifs for the cycle of Italian frescoes Ludwig I had commissioned from him for the arcades on the west side of the Hofgarten in Munich. Rottmann produced twenty-eight frescoes for the cycle in the years 1830-4. He travelled to Greece, again commissioned by Ludwig I, to gather study material for his cycle of Greek landscapes in 1834-5. The landscape cycle is now in the collection of the Neue Pinakothek in Munich. Ludwig I appointed him court painter in 1841.

1. *Eibsee*, 1825, oil on canvas, 76 x 98 cm, Bayerische Staatsgemäldesammlung, Munich, inv. WAF 847.

2. [...] *in der Reihe sehr achtbarer Meister zum ersten Mal [mit Carl Rottmann] einen Künstler..., in dessen Werken ein ganz eigener Genius waltet, den wir durch und durch poetisch nennen möchten* [...]. Christoph Heilmann, 'Carl Rottmann und München', in exhib. cat., *Landschaft als Geschichte. Carl Rottmann 1797-1850. Hofmaler König Ludwigs I.*, Munich 1998, p.21.

3. Joseph Anton Koch (1768-1839), *Heroic Landscape with a Rainbow*, 1812, oil on canvas, 188.4 x 170.1 cm, purchased by King Ludwig I from the Munich Academy in 1850, Bayerische Staatsgemäldesammlung, Munich, inv. WAF 447. Rottmann is reputed to have made a copy of Koch's *Heroic Landscape with a Rainbow* soon after arriving in Munich in 1821. It has not been established at what stage Rottmann's own work was influenced by Koch as the majority of the works from his early period are now lost.







KARL JULIUS VON LEYPOLD

Evening Glow on Lake Tollense with the Town of Neubrandenburg in the Back

Karl Julius von Leybold
(Dresden 1806 - 1874
Niederlößnitz)

*Evening Glow on Lake Tollense with the
Town of Neubrandenburg in the Back*,
1839

Oil on canvas
Signed lower right
with the initials *KvL*
Dated lower left 1839

29 x 41 cm

Carl Julius von Leybold enrolled at the Dresden Academy in 1822 and combined his studies with work in the studio of Johan Christian Dahl. Unlike Dahl, whose oil sketches after nature are remarkable for their rapid, virtuoso brushwork, Leybold emphasized the minute details of observed reality with extraordinary precision of touch. By 1826, his work had begun to reflect the influence of Caspar David Friedrich. The haunting melancholy of some of Leybold's early landscapes once led early generations of art historians to attribute them to Friedrich himself. The masterly handling of the leafless willows in Leybold's painting titled *Trees in the Moonlight* shows how deeply he was inspired by his study of Friedrich's work. This painting, executed in 1824, is now in the collection of the Wallraf Richartz Museum in Cologne.

Leybold began to exhibit at the Dresden Academy in 1826 and his work was immediately popular. His painting titled *Interior of an Ancient City Wall* was purchased by the Sächsischer Kunstverein. He went on to develop his own style in the 1830s and with his command of meticulous attention to detail achieved widespread critical acclaim. Friedrich praised his exceptional talent and the outstanding quality of his paintings, even calling them 'masterpieces'. This is documented in Friedrich's treatise *Remarks upon the examination of a collection of paintings by artists for the most part living or recently deceased*¹ (1829-30).² In 1857, Leybold was made an honorary member of the Dresden Academy. His oeuvre is small and his works rarely appear on the market.

The present painting was rediscovered only very recently. It depicts a fisherman seated at the waterside smoking a pipe in reflective mood and gazing at the distant glow of the setting sun over the water. Behind him, his nets have been hung out to dry. In the foreground a single-masted boat and beside it, a rowing boat are moored. In the background is the silhouette of Neubrandenburg with the striking, high gables of a gothic warehouse set against the evening sky. Light gleams from isolated windows, smoke rises from chimneys and at the centre of the image in the distance are the clearly defined, tapering profiles of the masts of sailing ships.

Dr. Birgit Verwiebe, curator at the Alte Nationalgalerie in Berlin, has examined the painting and confirmed the attribution to Leybold. We would like to thank Dr. Birte Frenssen, Pommersches Landesmuseum, Greifswald, for her suggestions on the painting's topography.

1. *Äußerungen bei Betrachtung einer Sammlung von Gemälden von größtenteils noch lebenden und unlängst verstorbenen Künstlern*, Staatliche Kunstsammlungen Dresden, inv. no. Ca 49 u.

2. For a discussion of Leybold's response to the paintings of Dahl and Friedrich and a tribute to his work, see Hans Joachim Neidhardt, *Die Malerei der Romantik in Dresden*, Leipzig 1976, p.170 ff (with illus.). Werner Sumowski, 'Caspar David Friedrich und Carl Julius von Leybold', in *Pantheon* XXIX, Munich 1971, pp.497-504.





FRIEDRICH VON AMERLING

Kaiser Franz I of Austria, Study for the Official Portrait of 1832

Friedrich von Amerling
(1803 - Vienna - 1887)

*Kaiser Franz I of Austria.
Study for the Official Portrait,
executed during his Majesty's Luncheon,
March 27th 1832, Vienna, 1832*

Oil on canvas

29.9 x 21.8 cm

We are grateful to Dr. Sabine Grabner, Österreichische Galerie Belvedere, Vienna, for her research, summarized here. For a full version of her text in German, please visit www.daxermarschall.com.

Friedrich Amerling – he was elevated to Friedrich von Amerling in 1879 – records in his diary that he was called upon by the Imperial Court to paint a portrait of Kaiser Franz I of Austria.¹ The official commission reached him as he was visiting Rome. He interrupted his stay on 11 February 1832 and immediately returned to Vienna.

The Kaiser's interest in the talented young painter had been aroused by a portrait Amerling had painted of Erzherzog Rudolf, his brother.² When Amerling received the commission for Rudolf's portrait he had only recently returned from an extended visit to London. This visit (in 1827-8) was to be of key importance for his artistic development. He met the painter Sir Thomas Lawrence (1769-1830), whose work greatly impressed him. Lawrence, who had succeeded Sir Joshua Reynolds (1723-92) as official court painter to George III, enjoyed a Europe-wide reputation as the outstanding English portrait painter of the age. Amerling benefited technically both from his study of Lawrence's work and from his study of the work of Reynolds. In addition, both artists strongly influenced Amerling's handling of compositional structure and design. He did not however opt for conscious imitation of their styles but exploited them to develop a style of portraiture remarkably his own.

In no time Amerling advanced to become the leading portraitist in Vienna and the imperial capital's 'most fashionable' painter.³ Members of the Kaiser's family, the aristocracy and the bourgeoisie beat a path to his studio. Many artists, both of his own age and younger, anxious to achieve popular success, set out to imitate his style.

Amerling's contemporaries lauded his ability to capture all the characteristics of the human physiognomy and achieve a fine balance between precision of touch and rapid, cursory brushwork. His work stands out on several counts – for its remarkable sensitivity in the handling of the sitter's personality, for its successful melding of personality and all the sitter's distinctive physical characteristics; and for astonishingly delicate characterization that is never over-revealing or damaging to the self-perception of the sitter.

Amerling's diary records the first encounter with the Kaiser: *On 27 [March 1832] had first 'sitting' with His Majesty at luncheon.*⁴ Amerling had been called to the Hofburg, was allowed to sit in a far corner of the dining hall and from there observe the Kaiser and his family at table and capture the monarch's features in a study. It is very probable that the present small-format study – a close-up of the Kaiser's features filling the whole of the picture format – is the painting he produced at this sitting. One reason for this supposition relates to the primary support – a fine, thinly primed canvas which had probably been pinned to a firm, flat surface. At some stage this was transferred to a thicker sheet of canvas and mounted

Provenance:
Private collection, Germany

1. Günther Probst, 'Friedrich von Amerlings Tagebuch und Briefe', in *Mitteilungen des Vereines für Geschichte der Stadt Wien*, VIII, Vienna 1928, p.80.

2. *Erzherzog Rudolf, Cardinal-Archbishop of Olmütz*, Kunsthistorisches Museum, Vienna, inv. GG 9426. The painting now hangs in the Lothringersaal at the Franzensburg in Laxenburg.

3. Amerling is so described in an obituary published in *Neues Wiener Tagblatt*, 14, 15 January 1887, p.6.

4. *Am 27. [März] bey dem Mittags-Essen Sr. Majestät erste Sitzung gehabt*. Günther Probst, 1928, op. cit., p.80.



Fig. 1 Friedrich von Amerling,
Kaiser Franz I of Austria in
Imperial Regalia, 1832



Fig. 2 Friedrich von Amerling,
Kaiser Franz I of Austria, 1832

on a stretcher. Further reasons are the freshness and spontaneity of the brushwork. Dr. Grabner has examined the portrait and sees it as an important example of Amerling's mastery in the characterization of the subject. It also testifies to his remarkable sensitivity in the style of the brushwork, and his ability to convey with great psychological insight and immediacy *the earnest expression of an overburdened and troubled ruler*.⁵ At the same time Amerling delicately juxtaposes touches of impasto with areas of transparent colour. Light falling from the left enhances the right side of the Kaiser's face and forehead, softening skin surfaces and smoothing out volumes. The right eye conveys a mild, almost melancholy expression, while the left eye is observant and watchful, staring straight ahead. The left cheek is sharply defined and deeply furrowed, the skin crimped and lined. The sitter's distinctive features are his high forehead, creased eyebrows and somewhat morose mouth with its protruding lower lip. Virtuoso, delicately placed highlights on the sitter's eyes, nose and forehead add lively finishing touches to the portrait. The silky, greying hair is depicted in rapid, nuanced brushstrokes while the red jacket and epaulettes are cursorily sketched.

Amerling was given the commission to paint a full-length, official portrait of his patron in imperial regalia (Fig. 1)⁶ on the basis of the present study. He then used the close-up 'record' he had made of *His Majesty at luncheon*⁷ as the model for the full-length official portrait. He completed it in November 1832.⁸

There is another small version of the portrait now in the collection of the Österreichische Galerie Belvedere (Fig. 2).⁹ Its *raison d'être* has not yet been established. It is dated 1832, and was thus executed in the same year. Until very recently the small Belvedere version – a seemingly spontaneous portrait depicting the Kaiser in bourgeois dress – was believed to have served as the model for all later portraits of the Kaiser. However, direct comparison shows that there is no question that the present study also served as the model for the small Belvedere version. This demonstrates just how skilful Amerling was in feigning spontaneity, given that the apparent immediacy of the Belvedere version was – objectively speaking – deliberately calculated, although at a very high level of artistic prowess. There are grounds for believing that the Belvedere portrait of the Kaiser was painted either for Amerling's own use or for a private buyer. It was not acquired by the Kaiserliche Gemäldegalerie until 1884.

The findings outlined in this paper show that the present small *en face* oil study of Kaiser Franz I of Austria is the first portrait of the Kaiser painted by Amerling and thus the model for all of the artist's later official portraits of the Kaiser.

5. [...] *dieser ernste Gesichtsausdruck einer offensichtlich belasteten und unglücklichen Herrscherfigur*. Werner Telesko, 'Physiognomie im Zwielicht. Friedrich von Amerlings Kaiser Franz I. von Österreich im Österreichischen Kaiserornat', in Sabine Grabner (ed.), *Friedrich von Amerling. 1803-1887*, exhib. cat., Österreichische Galerie Belvedere, Vienna 2003, op. cit., p.50.

6. Friedrich von Amerling, *Kaiser Franz I of Austria in Imperial Regalia*, 1832, oil on canvas, 260 x 175 cm, Kunsthistorisches Museum, Vienna, inv. GG 8618.

7. See note 4.

8. The present portrait study also served Amerling as a model for the head of the Kaiser in the two life-size portraits executed in 1834. They are titled *Kaiser Franz I in the Uniform of a Prussian General* and *Kaiser Franz I in the Regalia of the Order of the Golden Fleece*. Both works are in the collection of the Österreichische Galerie Belvedere, Vienna.

9. Friedrich von Amerling, *Kaiser Franz I of Austria*, 1832, oil on canvas, 49.5 x 41.5 cm, Österreichische Galerie Belvedere, Vienna, inv. 2680.



FRIEDRICH VON AMERLING

Ludmilla Amerling as Amor carving his Bow

Friedrich von Amerling
(1803 - Vienna - 1887)

*Ludmilla Amerling as Amor carving
his Bow*, 1838

Oil on canvas
Labelled on the verso *Eigentümer
M. Reisinger / Wien 3 Ungargasse 7i
Friedrich v. Amerling: Ludmilla als
bogenschnitzender Amor / Skizze, Oel 62
1/2 / 50 / Eigentümer, Melitta Reisinger
bei ... Herm. Bauer Ungargasse 7i
Wien III*

62.1 x 50.5 cm

Provenance:
Friederike Bauer, née Amerling,
Vienna¹
Amerling Estate Sale, 22.11.1888,
lot 119
Melitta Reisinger, Vienna
Private collection, Tyrol

Exhibited:
Österreichischer Kunstverein,
Vienna, 1888, no. 203

Literature:
Günther Probszt, *Friedrich von
Amerling: Der Altmeister der Wiener
Portraitmalerei*, catalogue raisonné,
Vienna 1927, no. 433, p.126, fig. 66

Amerling's most innovative artistic period lies in the years between 1830 and 1840, the period into which the present, virtuoso study falls. It was executed in 1838 and depicts the artist's five-year-old daughter Ludmilla (1833-88)² from his marriage to Antonie von Kaltenthaler.³ She is portrayed as a representation of Amor, carving his bow.⁴

The study displays a dynamic entirely characteristic of all Amerling's oil studies, both in brushwork and style of execution. His concentration on the subject is highly focussed and his handling of it shows extraordinary virtuosity. In some areas his use of paint is sparing, creating transparent tones that allow the pale ground to show through as a compositional device. His handling of paint demonstrates his mastery of the medium. At times he uses broad, fluid brushstrokes and at times he captures highlights in a few, short delicate strokes. He aimed to create a maximum of painterly effect with the minimum of means. While some of the objects and areas of detail have almost ethereal qualities and give an impression of *non finito*, they are handled with sensitivity to light and spatial effect. The viewer's eye is drawn to Ludmilla's head where her facial features are handled with more precise attention to detail.



Fig. 1 Friedrich von Amerling,
Das Souvenir, 1838

Amerling's *The Recollection*⁵ (Fig. 1) was executed in the same year and was shown at the Vienna Academy. The painting depicts a young woman lying in bed propped up against pillows. Her expression is both languorous and melancholic. At her side is a golden-haired, naked child and in her left hand is a medallion on a long ribbon which the child is fingering. An association with the present study of the curly-haired Ludmilla⁶ springs immediately to mind.

1. Friederike Bauer, née Amerling (b.1859) was Ludmilla Amerling's younger stepsister by Amerling's third marriage to Emilie Heinrich. Friederike married Franz Bauer (d.1924) in 1881. Bauer was a senior civil servant and inspector for the Austrian Railways.
2. On the death of her mother in 1843, Ludmilla and her brothers were taken in by their maternal aunt Josefine von Kaltenthaler. In 1845 Ludmilla was sent to live in Prague with a friend of her father's known as *Freund Beutel*. In 1855 she married Ernst Beutel. An early version of Amerling's will, drawn up in June 1883, excludes Ludmilla on account of *numerous insults and offences*, naming his daughters Friederike, Wilhelmine and Marie as his sole heiresses. However, a revised version of the will drawn up in January 1886 names Ludmilla as his fourth heiress. See Grabner, *Friedrich von Amerling*, exh. cat., Vienna, Österreichische Galerie Belvedere, Leipzig 2003, p.280.
3. See Grabner, op. cit., p.265.
4. Amerling portrayed his daughter very frequently in the period 1834 to 1852. At least seven other portraits are known. They are: *Kinderkopf mit Häubchen* [Head of a Child with a Bonnet], 1834, 30 x 26 cm, Probszt, op. cit., no. 298, p.119; *Kinderkopf en face* [Head of a Child, en face], 26 x 26 cm, Probszt 318, p.120; *Schlafend bei Kerzenlicht* [Child Sleeping by Candlelight], 1835, 25.5 x 25.5 cm, Probszt 340, p.121; *Schlafend bei Nachtlicht* [Study of Sleeping Child, night piece], 1839, Probszt 473, p.128; *Ludmilla Amerling bei Nachtbeleuchtung* [Study of Ludmilla Amerling, night piece], 1843, 33 x 29 cm, Probszt 651, p.135; *Ludmilla Amerling, Brustbild* [Half-length Portrait of Ludmilla Amerling], 1847, 59 x 45 cm, Historisches Museum der Stadt Wien, Vienna (inv. no. 35522), Probszt 712, p.137; *Ludmilla Amerling, Brustbild* [Half-length Portrait of Ludmilla Amerling], 1852, 55 x 45 cm, Probszt 789, p.140.
5. *Das Souvenir*, 1838, oil on canvas, 96.5 x 118 cm, Florence, Uffizi (inv. no. 1890, no. 10004), Probszt, op. cit., no. 428.
6. Grabner, op. cit., p.224.



JOHANN FRIEDRICH WILHELM WEGENER

Die Puppe

Johann Friedrich Wilhelm Wegener
(Dresden 1812 - 1879 Gruna near
Dresden)

Die Puppe [The Doll], 1849

Oil on canvas
Signed, dated and inscribed lower
right *Die Puppe / gemalt von
W. Wegener / 1849*

56 x 71 cm



Fig. 1 Johann Friedrich Wilhelm Wegener
at the easel

Johann Friedrich Wilhelm Wegener (Fig. 1) trained as a printer in his home town of Dresden and studied briefly at the Copenhagen Academy of Fine Arts. He later worked in Kiel and Hamburg as a lithographer. On his return to Dresden he enrolled at the Academy under Johan Christian Clausen Dahl and Karl Vogel von Vogelstein. The sale of a painting to the Sächsischer Kunstverein in 1840 first earned him public recognition. He travelled to Bohemia, the Tyrol and northern Italy in 1844. He had contacts with a number of Dresden artists, among them Robert Kummer and exhibited regularly in Dresden.

In 1860 he was appointed court painter to the Royal Family of Saxony. He was active as an artist, a professor of drawing and as a writer. His book titled *The Life of the Animals. Images and Tales by Friedrich Wilhelm Wegener. With a preface by Ludwig Reichenbach*¹ was published in 1851.

Wegener is best known for his landscapes and his handling of animal motifs. He was *not merely an artist but also a natural scientist*² and joined the Dresden-based scientific association Isis in 1845. His fine oil studies of animals after nature testify to his skill as a painter. Portraiture of dogs and precise capturing of an animal's individual character had become something of a genre in its own right in the eighteenth century.³ In the present work, executed in 1849, Wegener has produced a portrait of a small lapdog affectionately known by its owner as *The Doll* [Die Puppe]. The owner's identity is unknown, however the majority of Wegener's patrons had connections with the Saxon Court. The dog is depicted looking in the viewer's direction with an alert, intelligent expression. The landscape in which it is set is very precisely defined, as in the pair of goldfinches in the vegetation at the right. The dog is clearly not a purebred, although dog breeding in the modern sense was in its infancy at the time. It has many of the characteristics of a terrier, however other features point to antecedents among miniature breeds like the Italian greyhound or the toy spaniel.⁴

1. *Das Leben der Thiere. Bilder und Erzählungen von Friedrich Wilhelm Wegener. Nebst einem Vorwort von Ludwig Reichenbach.* For a biography of Wegener, see Hermann Arthur Lier, 'Wegener, Johann Friedrich Wilhelm', in Historische Kommission bei der Bayerischen Akademie der Wissenschaften (ed.), *Allgemeine Deutsche Biographie*, XLI (1896), pp.783-4; G. K. Nagler, *Neues allgemeines Künstler-Lexikon oder Nachrichten von dem Leben und den Werken der Maler, Bildhauer, Baumeister, Kupferstecher, Formschneider, Lithographen, Zeichner, Medailleure, Elfenbeinarbeiter, etc.*, XXI, Munich 1851, pp.210-13.

2. *Nicht allein Künstler, sondern auch Naturforscher*, Nagler, op. cit., p.210.

3. See Dirk Luckow (ed.), *Cocker Spaniel & other tools for international understanding*, exhib. cat., Kunsthalle zu Kiel, Kiel 2009, p.19.

4. Our thanks go to Ulrike Schön in Kiel for her help in narrowing down the breed.



JOHAN CHRISTIAN DAHL (CALLED CLAUSEN-DAHL)

Sunset over the River Elbe

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

Sunset over the River Elbe, Dresden,
c.1840

Oil on paper, laid down on canvas

17 x 20.4 cm

Provenance:

Caroline Bull (the artist's daughter)

General Siegwald Bull (son of the above)

Thence by descent

Literature:

Marie Lødrup Bang, *Johan Christian Dahl, 1788-1857. Life and Works*, Catalogue Raisonné, Oslo 1987, vol. II, p.363, no. 1271 and vol. III, pl. 545

Johan Christian Dahl had already completed his training as a landscape painter when he left his native Norway for Copenhagen in 1811 to enter the Copenhagen Academy of Fine Arts. A pupil of C. A. Lorentzen, his main interests lay in seventeenth-century Dutch landscape painting and in the study of Eckersberg's views of Rome. In 1818, he set out on a Grand Tour. One of his stops was Dresden, where he moved in artistic circles and met the celebrated German painter Caspar David Friedrich. In the summer of 1820 he travelled to Rome and Naples, returning in 1821 to settle permanently in Dresden. From 1823 onwards he lived in the same house as C.D. Friedrich.¹ He was one of three outstanding Dresden painters of the period – the others being C.D. Friedrich and Carl Gustav Carus. The three exerted a decisive influence on German Romantic painting.

In Dahl's finished works his scientific interest is subordinated to his *licentia poetica* – his perception of pictorial effect. This is less true of his *plein-air* sketches, such as the present work, where the primary interest is directed towards a specific state of the weather, a specific cloud formation and a specific light effect created by the sun or moon.²

Growing scientific interest in meteorology in early-nineteenth century England encouraged a number of artists to study cloud formations and atmospheric effects in detail. John Constable's cloud studies are the best-known examples, but artists and thinkers were beginning to show lively interest in the subject in Saxony, too. Goethe himself introduced Dahl's friend, the physician, scientist and artist C.G. Carus, to the subject. Aubert³ records that Goethe lent Dahl a copy of Luke Howard's key work, *On the modification of clouds*.⁴

Dahl's stay in Italy further stimulated his interest in *plein-air* studies – an interest that was to become a major focus of his output in the following twenty years. He developed techniques that allowed him to work quickly to capture fleeting weather conditions. This is impressively exemplified in a group of three sketches of cannon smoke billowing above the guns at an Easter Sunday salute in 1831.⁵

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

2. For related sketches of the 1840s, equally loose in their brushwork, see *Wogen - Wolken - Wehmut. Johan Christian Dahl 1788-1857*, exhib. cat., Schleswig-Holsteinisches Landesmuseum, Schloß Gottorf, 2002, and Munich, 2002, cat. 65, 68; *Johan Christian Dahl, 1788-1857. Ein Malerfreund Caspar David Friedrichs*, exh. cat., Neue Pinakothek, Munich, 1988-1989, cat. 93.

3. Andreas Aubert published two authoritative works on Dahl, a biography in 1894 and a study of his paintings in 1920.

4. Marie Lødrup Bang, in exhib. cat. *Johan Christian Dahl*, op. cit., p.264.

5. Exhib. cat. *Johan Christian Dahl*, op. cit., cat. 74.



CHRISTIAN FRIEDRICH GILLE

Underbrush by a Stream

Christian Friedrich Gille
(Ballenstedt 1805 - 1899 Dresden)

Underbrush by a Stream, Dresden,
c.1830/35

Oil on paper, laid down on
cardboard
Annotated on the verso in pencil
Gille

25.4 x 33.2 cm

The present oil study by Christian Friedrich Gille can be dated to the early 1830s. Stylistically it is closely related to the oil sketches titled *Tree Crowns set against a Blue Sky*, executed c.1834 and *Garden* which is dateable to around 1835.¹ These studies, in contrast to Gille's earlier studies of groups of trees, show a move towards a looser, more economic handling of the motif in a style independent of traditional convention. Areas of direct light serve to model forms. Contours are sharpened and in half shadow and shade they soften and seem to dissolve. The same effect is present in an oil sketch of the same period titled *Parkland*.²

Gille, who had studied under Johan Christian Dahl, came to be regarded as one of the leading exponents of *plein-air* painting of his era. His preferred subjects were small, unspectacular scenes captured directly before the motif. He worked mainly in Dresden and its surroundings and today, art historians rank him at the forefront of Romantic painting in Dresden. He is now regarded as a key contributor to the development of a strain of unsentimental realism in landscape painting.

As Hans Joachim Neidhardt writes: *Gille is the most important of all Johan Christian Dahl's pupils and the one to have gone far beyond the tenets of his teacher. When Gille started work in Dahl's studio in 1827, Dahl had only recently returned from his extended and highly eventful study trip to Norway. [...]. Drawing on the example of Dahl's oil studies after nature and their fluidity and idiosyncratic, economic style, Gille went on to develop his own free, fluid style of brushwork. Unlike Dahl, he regarded the studies he executed before nature not as preparatory to larger-format oils but as paintings in their own right. Gille's small landscape sketches – the rediscovery and conservation of which are largely thanks to the Dresden collector Friedrich Lahmann – display the full force of his colouristic virtuosity and his elementary delight both in the painting process and in the subject itself. Working in the tradition of Dahl, he advanced to become the painter of Dresden landscapes par excellence, interpreting the characteristics of the region with extraordinary sensibility. He shared with Dahl and Carus an intense interest in weather effects, as an important body of his cloud studies documents. What makes these landscape studies so important from an art-historical viewpoint is the new aesthetic approach that inspired them. It springs from a desire to capture in rapid brushstrokes the fleeting experience of a visual impression.*³

Herrmann Zschoche (Schwenow, Brandenburg) has examined the painting and confirms the attribution to Gille. Inscriptions similar to the one on the verso of the present painting are familiar to him from a number of other studies by the artist. In his opinion the name *Gille* was inscribed on the verso when the artist's estate was being inventoried.

Mr. and Mrs. Gerd Spitzer, Dresden, have provided verbal confirmation of the attribution and dating.

Provenance:

Private collection, Dresden
Professor Ingrid Schegk, Bavaria
Private collection, Berlin

1. Gerd Spitzer (ed.), *Christian Friedrich Gille 1805-1899*, exhib. cat., Dresden, Staatliche Kunstsammlungen and Bremen, Kunsthalle, 1994-5, Leipzig 1994, nos. 17 and 19.

2. *Im Parkgrund*, Spitzer, op. cit., no. 10.

3. Hans Joachim Neidhardt, *Die Malerei der Romantik in Dresden*, Leipzig 1976, p.191 f.



ALEXANDRE CALAME

Mountain Valley

Alexandre Calame
(Vevey 1810 - 1864 Menton)

Mountain Valley, 1836

Oil on paper, laid down on canvas
Inscribed on the stretcher *Calame*
1836

19 x 24 cm

This early oil sketch by Alexandre Calame was executed on a visit to the Bernese Oberland. He first visited this part of the Alps in 1835 and was to spend almost all his summers in the area, regularly revisiting the same sites.

Valentina Anker, the author of the catalogue raisonné of Calame's paintings, ascribes the sketch – on compositional and stylistic grounds – to a group of mountain landscapes executed in the Bernese Oberland in the period 1836 to 1843. The newly-discovered presence of the inscription *1836* on the verso corrects Anker's earlier, purely stylistically-based dating of 1840/43.¹

Calame's early landscapes brought him considerable acclaim.² His first taste of international recognition came at the Paris Salon in 1839 with his painting *Storm near Handeck*.³ His Geneva studio rapidly began to attract collectors and visitors from all over Europe. The Russian Tsars acquired several works. The French King, Louis Philippe, was the buyer of the painting exhibited by Calame at the 1841 Paris Salon.⁴

The present oil sketch was executed *en plein-air*. This is evidenced by the choice of paper as a medium, the work's small format and the extraordinary fluidity of its brushwork. It sensitively evokes the atmospheric effects of a high mountain region while capturing the characteristics of the vegetation and rock formations with extreme attention to detail. The influence of Calame's study trip to Holland in the late 1830s and his deep assimilation of the work of Jacob von Ruisdael and Meindert Hobbema on that trip is apparent in the skilful handling of the chosen format and the use of subtle perspectival gradations.⁵

Calame began his career as an employee of a banker named Diodati. It was Diodati who enabled him to take up painting in 1829, financing his studies under the landscape painter François Diday. Calame spent free moments colouring Swiss views which he sold to tourists.

He began to exhibit regularly in Geneva, Berlin and Leipzig in 1835 and after 1839 was a regular contributor to the Paris Salon. Public recognition was widespread, particularly in France and Germany. He travelled widely in France, Germany and Holland constantly searching for new motifs. He visited Rome and Naples in 1844, where he was in contact with and influenced by the international community of artists living and working in the two cities. In 1855, failing health compelled him to restrict his travels to regions north of the Alps.

In the 1840s, Calame was ranked as one of Switzerland's leading landscape painters in the company of such names as his teacher François Diday and Wolfgang-Adam Töpffer.

He received numerous awards during his lifetime but after his death in 1864, recognition of his work experienced something of a decline. However, today he is regarded as one of the major representatives of the Swiss Romantic heroic tradition in landscape and alpine painting.⁶

Provenance:
Private collection, Switzerland

Literature:
Valentina Anker, *Alexandre Calame. Vie et oeuvre: Catalogue raisonné de l'oeuvre peint*, Fribourg 1987, p.348 f, no. 156 (repr.)

1. Anker, op. cit., p.348: *The V-shaped, slightly asymmetrical composition of this sketch situates it within the later phase of style 2* ['La composition en V, légèrement asymétrique, de cette pochade, la situe vers la fin du style 2'].

2. Anker, op. cit., no. 68, *Vue prise à la Handeck*, 1836, purchased by the government of the canton of Bern in 1840, now held at the Kunstmuseum Bern.

3. *Sturm bei Handeck*, 1839, oil on canvas, 190 x 260 cm, Musée d'Art et d'Histoire, Geneva, inv. no. 1839.1.

4. See Alberto de Andrés, *Alpine Views. Alexandre Calame and the Swiss Landscape*, Sterling and Francine Clark Art Institute, Williamstown 2006, p.23.

5. Alberto de Andrés, op. cit., p.23.

6. An exhibition of works from the private collection of Asbjorn Lunde was staged at the National Gallery in London in 2011. It featured a large group of paintings by Calame shown in juxtaposition to works by major Northern European painters. This context testifies to Calame's signal importance in early 19th-century European landscape painting. See *Forests, Rocks, Torrents; Norwegian and Swiss Landscape Paintings from the Lunde Collection*, exhib. cat., London, National Gallery, 2011.







ROBERT ZÜND

Tree Uprooted in a Storm

Robert Zünd
(1827 - Luzern - 1909)

Tree Uprooted in a Storm,
Würzenbach, Lucerne, 1850

Oil on paper, laid down on artist's
board
Dated lower right 27. Aug. 50.

35.3 x 51 cm

An inscription on the verso written
in the hand of Hedwig Hess
Naeder (granddaughter of the
artist) confirms the authenticity
of the painting. An additional
authentication by Dr. Theophil
Deucher (Zurich) is dated 26 June
1962



Fig. 1 Robert Zünd, *Uprooted Tree*

Provenance:
Lucerne, Galerie Fischer, auction
sale, June 1958, lot 3152
Kunsthandel Julius Guggler, Basel,
1961

This oil study is an early work by Robert Zünd. The study depicts a large deciduous tree freshly uprooted in a storm. The tree lies with its crown to the left across a stream, its massive form filling the entire breadth of the image. Clinging to its roots are damp clods of earth and tufts of grass. In rapid brushstrokes Zünd has captured the surging motion of the stream in the foreground which is on the verge of overflowing its banks. Flanking it are dense carpets of long grass. The stream depicted is very probably the Würzenbach in Lucerne.¹ In the background are the dark silhouettes of trees thick with foliage set against a leaden sky. Touches of bright russet highlight where branches have been snapped off. The looming darkness provides a dramatic backdrop. The tree is starkly lit by rays of sunlight breaking through the storm clouds and intensifying the rich colouring of its foliage and branches. The overall impact of the painting owes much to the immediacy characteristic of *plein-air* painting. It vividly documents the effects of light and weather conditions as experienced after a storm, and the rapidly changing ambience they produce.

Zünd handles the play of light on the uprooted tree with extraordinary attention to natural detail. This close-focus precision in the observation of nature bears comparison with the early landscape sketches of Waldmüller.² Zünd uses impasto to define the branches and trunk. He emphasizes form and portrays detail with a precision reminiscent of the Old Masters, but his painterly sensitivity for *the qualities of light in colour*³ is highly modern – as is shown in the vivid russet of the roots. All this testifies to his outstanding skills as a landscapist.

Additional support for the authorship of the present oil sketch is provided by the existence of a signed pencil study depicting the same uprooted tree (Fig.1).

The majority of Zünd's strikingly realistic large-format landscapes were based on drawings and oil sketches after nature. The freedom and fluidity of his brushwork in these sketches is surprising and fascinating but the sketches also serve to document the important role straightforward observation of nature played in his work. They demonstrate the painter's debt to landscape tradition.⁴ Gottfried Keller correctly characterizes Zünd as a painter of *the ideal real landscape or the real ideal landscape*.⁵

Zünd attended the gymnasium in Lucerne and went on to study painting and drawing in the studio of Jakob Schwegler. He moved to Geneva in 1848 where he worked under two of Switzerland's leading landscapists, François Diday and Alexandre Calame. Zünd met the Munich painter Rudolf Koller in 1851 and a close friendship quickly developed. He first visited Paris in 1852, where he drew inspiration from his discovery of seventeenth-century painting. He returned to Paris on a number of occasions and also visited Dresden and Munich. He settled in Lucerne in 1863.

1. See Neubauer, *Robert Zünd*, exhib. cat. Kunstmuseum Lucerne, 12 June - 26 September 2004, Lucerne 2004, p.157, letter from Zünd to Jost Pfyffer, 13 August 1850: [This summer I have been virtually unable to work due to the endless rain. I have made a few studies at the Würzenbach (*sic*)]. The Würzenbach flows through a district of Lucerne known as the Würzenbachquartier.

2. See A. Husslein-Arco and S. Grabner (eds.), *Ferdinand Georg Waldmüller. 1793-1865*, exhib. cat., Musée du Louvre, Paris and Belvedere, Vienna 2009, nos. 10, 11 and 16-18.

3. *Literarische Chronik des Berner Bundes*, 4 August 1912.

4. In this sketch Zünd was probably influenced by his teacher, Calame. See Valentina Anker, *Alexandre Calame (1810-1864). Dessins. Catalogue raisonné*, Wabern-Bern and Bernex 2000, F 8r, repr. p.201 and F 33r (*Arbre coupé*, dated 1850), repr. p.210, et al.

5. (...) *der idealen Reallandschaft oder realen Ideallandschaft* (...). G. Keller in *Neue Zürcher Zeitung*, 23 March 1882, describing a visit to Zünd's studio.



LOUIS-AUGUSTE LAPITO

Escarpments in the Neandertal near Düsseldorf

Louis-Auguste Lapito
(Joinville-le-Pont 1803 - 1874
Boulogne-sur-Seine)

*Escarpments in the Neandertal near
Düsseldorf, c.1850*

Oil on paper, laid down on canvas
Signed lower left *L. Au. Lapito*.

29.8 x 42.9 cm



Fig. 1 Fritz Köhler, *In the Neandertal*, 1933-4

Louis-Auguste Lapito¹ moved to Paris at the age of fifteen to study painting under Louis Étienne Wattelet and later, François-Joseph Heim. He visited Italy in the company of Jean-Baptiste Camille Corot in 1826. It was on this trip that Lapito was introduced to the opportunities opened up by sketching in oil *en plein-air* to capture immediate impressions of nature.² From this point on, oil sketches were to be Lapito's preferred medium on all his travels – and he travelled widely. He was frequently in Normandy and was active in the south of France, Corsica, Italy, Switzerland, Germany and Holland.

The present study was executed on a journey through the Rhineland. It depicts escarpments in the Neandertal. This was a limestone ravine formed by the river Düssel near Düsseldorf. The site was popular with the painters of the Düsseldorf school in the mid nineteenth century and it provided them with a wealth of subjects. Today the Neandertal has changed out of all recognition.³ The subject of Lapito's sketch has been identified by comparing it with an oil sketch by Fritz Köhler. This was executed in 1933/4 and depicts the same escarpments (Fig. 1).⁴

Lapito selected a viewpoint right at the centre of the deeply eroded escarpments rather than on the cliff top itself. The choice of a high horizon shifts the focus of the image to the structures of the slip lines, the banks of loosened soil and the rock strata. Rugged, craggy areas of cliff are interspersed with patches of smooth green turf. The broad brushstrokes, bold use of impasto and subtle handling of light reveal Lapito's debt to Corot.

Like Corot, Lapito made his debut at the Paris Salon in 1827. He was to be a regular contributor every year until 1870. He received numerous commissions from members of the European nobility. He worked in and around the Forest of Fontainebleau where the painters of the early Barbizon school were active.⁵

Lapito was a leading representative of a new generation of landscape painters who, like Corot, Caruelle d'Aligny, Bertin and Fleury, were intent on refashioning traditional landscape painting by taking an empirical view of nature. This was to be achieved by combining the study of nature with the practice of *plein-air* painting before the motif.⁶

1. For biographical details, see *Les Années romantiques: la peinture française de 1815 à 1850*, exhib. cat., Nantes, Musée des Beaux-Arts; Paris, Galeries Nationales d'Exposition du Grand Palais; Piacenza, Palazzo Gotico, Paris 1995, p.411.

2. Corot gave his friend Lapito an oil study titled *Le pont de Narni*, executed c.1826. The work is now in the Louvre. See Jean Selz, *Camille Corot: un rêveur solitaire, 1796-1875*, Paris 1996, p.37.

3. The Neandertal owes its fame to the discovery of early human fossil remains in 1856. The site then gave its name to Neandertal man. The ravine was originally a kilometre long and approximately fifty metres deep. See Karl J. Weil, *Vom Neandertal zur Wiege der Menschheit*, Munich 2011, pp.15-43.

4. Oil on cardboard, 17.4 x 23.6 cm, Düsseldorf, STM, inv. B1403.

5. See John Sillevs and Hans Kraan (eds.), *The Barbizon School*, exhib. cat., Gent, Museum voor Schone Kunsten; The Hague, Gemeentemuseum; Paris, Institut Néerlandais, The Hague 1985, p.112.

6. See Philip Conisbee, Sarah Faunce and Yukitaka Kohari, *The Romantic Prospect: Plein-Air Painters 1780-1850*, exhib. cat., Shizuoka, Prefectural Museum of Art, 2004, p.244.



FRANZ VON LENBACH

Landscape with a Sleeping Boy

Franz von Lenbach
(Schrobenhausen 1836 - 1904
Munich)

Landscape with a Sleeping Boy, c.1860

Oil on cardboard
Inscribed on the back by another
hand *Eigenthum der Gräfin Pauline v.
Kalckreuth / Prof. Franz von Lenbach
fec. / aus seiner frühesten Zeit ehe
/ er Prof. in Weimar war* and with
two labels of Galerie Heinemann,
Munich, stamped with the nos.
8869 and 3060 and a printed label
of the frame dealer Emil Plesko,
Munich.

26.5 x 36.8 cm

Provenance:
Gräfin Pauline von Kalckreuth
Galerie Heinemann, Munich
Private collection, Germany

Exhibition:
*Lenbach-Ausstellung im Königlichen
Ausstellungsgebäude am Königsplatz*,
Munich 1905, no. 181, ill.;
Reinhold Baumstark (ed.),
Lenbach. Sonnenbilder und Porträts,
Munich, Neue Pinakothek and
Schack Galerie, 2004, no. 14, repr.
p.52

Son of a master builder, Franz von Lenbach's first contacts to painting were through his brother, Karl August. He befriended the artist Johann Baptist Hofner who had studied at the Akademie der Bildenden Künste in Munich and they made sketching expeditions together on which Hofner introduced him to *plein-air* painting. Following two semesters at the Polytechnische Schule in Augsburg and several months in the studio of the portrait painter Albert Gräfle, Lenbach entered the Akademie in Munich in 1854. Later, in 1857, he attended the classes of Karl Theodor von Piloty, who was renowned for his historical subjects. In 1860, Lenbach was offered a professorship at the Kunstschule in Weimar. Several journeys took him to Italy (1865), Spain (1867), Morocco (1868) and Vienna, where he painted several portraits, including Ludwig I, King of Bavaria, Richard Wagner, and Emperor Franz Joseph I. Upon his return to Munich in 1876, Lenbach became one of the leading and most famed German portrait painters of his time. He was elevated to the nobility in 1882.¹

The present work relates to Lenbach's celebrated painting *The Young Shepherd Sleeping* in Munich, Schack-Galerie², dated 1860, in which the foreground figure is more prominent, whereas in our sketch, the artist gives every detail equal importance: the boy, the grass, the air, the clouds and the landscape. Together with several other known studies³, it derives from Lenbach's painting *Arch of Titus*, which he began in Rome in 1858 and finished upon his return to Munich in 1860.⁴ Many of those studies were executed in Aresing, Bavaria. Lenbach required his young German peasant models to get a suntan before posing as Roman boys for his Italian pictures.⁵

We thank Sonja von Baranow for confirming the attribution and for her assistance in compiling this catalogue entry.

1. Sonja von Baranow, in: *The Dictionary of Art*, vol. 19, London 1996, pp.150-152.

2. Eberhard Ruhmer et al., *Schack-Galerie*, Munich 1969, pp.223-226, no.11 450, pl. 145; Sonja von Baranow, *Franz von Lenbach: Leben und Werk*, Cologne 1986, p.99 f., no.17.

3. Exh. cat., *Franz von Lenbach*, Munich 1986-87, nos. 46, 53, 58, 59, and 62.

4. Present location unknown, see exh. cat., *Lenbach-Ausstellung* 1905, op. cit., no.162, pl.162.

5. W. Wyl, *Franz von Lenbach - Gespräche und Erinnerungen*, Stuttgart and Leipzig 1904, p.40.



WILLIAM HARNETT

Still Life of a Dead Fieldfare

William Harnett
(Clonakilty, County Cork/Ireland
1851 - 1892 New York)

Still Life of a Dead Fieldfare,
Munich, 1883

Oil on canvas
Signed, dated and inscribed lower
left [in ligature] *WMHarnett /*
München / 1883

37 x 29 cm

... As a rule, new things do not paint well ... (William Harnett)

The American artist William Michael Harnett was a master of trompe-l'œil. His work was firmly anchored in the traditions of European still-life painting. In his compositions he concentrated on a narrow repertoire of frequently recurring motifs. These were often finely fashioned objects such as musical instruments, antiquarian books, antique weaponry and drinking vessels. 'After the hunt' motifs and still lifes of fruit were also favourite subjects.

Harnett was born in Ireland. His family moved to the United States when he was still a child and settled in Philadelphia. Here he completed an apprenticeship in silver engraving before taking up painting. He studied painting in New York from 1869 to 1876. Later, like many other American artists of his age, he departed for Europe where he spent six years. He studied in Munich between 1881 and 1885. He also spent time in Paris, where he made good use of the opportunity to deepen his studies of the Old Masters.¹

In his Munich period he produced three highly important, large-format 'after the hunt' paintings. They were much feted for their outstanding use of illusionist devices and their extraordinarily elaborate attention to detail. Today they are regarded as key works. One of these paintings was shown at the Internationale Kunstausstellung in the Glaspalast in Munich in 1883.² The present painting, somewhat smaller in format, was executed in the same year.

The painting depicts a dead fieldfare suspended from a nail by a length of hemp twine attached to its leg. The background of the image is a board of untreated wood taking up the entire picture plane. The descriptive accuracy of the physical properties of the subject is remarkable. Every nail hole, every crack and notch is hyperrealistically depicted. The broad tonal range includes the contrasting textures of the plumage, the precisely defined shadow in the wings, the rich russet of the throat and the fine, silvery-grey down of the breast. The fibrous texture of the twine is rendered with great virtuosity. The patch of velvety shadow cast by the bird carries a delicate aureole of sfumato. This is depicted in subtle gradations of grey, heightening the illusion of three-dimensionality – a masterly exercise in trompe-l'œil techniques.

Harnett's painting is rooted in the traditions of Dutch and Flemish seventeenth-century still-life painting – especially the trompe-l'œils by Cornelis Biltius (1653-86) –, nineteenth-century German genre and still-life painting, and late nineteenth-century photography.³ On his sojourn in Munich he very probably saw Jacopo de Barbari's famous *Still Life with a Pheasant, a Pair of Iron Gloves and a Crossbow Bolt* in the Alte Pinakothek.⁴ He will also have seen still-life paintings by the Greek artist Nicolaus Gysi, who was then a professor at the Munich Academy.

Harnett's 'after the hunt' pieces attracted broad public recognition at the 1885 Salons in Paris and New York. Today they are held in many of the world's leading public and private collections.

1. Bibliography: Alfred Frankenstein, *After the Hunt. William Harnett and other American still life painters. 1870-1900*, Berkeley (and elsewhere), 1969; Doreen Bolger (et al. eds.), *William M. Harnett*, exhib. cat., New York, The Metropolitan Museum of Art; Fort Worth, Amon Carter Museum; The Fine Arts Museum of San Francisco, 1992-3; William H. Gerdts, *Painters of the humble truth*, exhib. cat., Tulsa, Philbrook Art Center, 1981.
2. William Harnett, *After the Hunt*, 1883, Oil on canvas, 133.5 x 91.4 cm, Columbus Museum of Art, inv. 1919.001.
3. The work of the English photographer Hugh Welch Diamond (1809-86) was clearly an influence.
4. 1504, oil on wood, 52 x 42.5 cm, inv. 5066.







LUIGI NONO

Sketch for the Painting titled '1 November'

Luigi Nono
(Fusina near Venice 1850 - 1918 Venice)

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

Oil on paper, mounted on cardboard
Dated Asolo, 3 marzo 1912 and with
precise colour annotations by the artist
Il cielo gris-verde / (domenica di / pioggia)
/ (più caldo) / Il camino / più chiaro e più
/ freddo della parete / (molto più / basso /
*tutto il muro)*¹

Bearing a label on the verso *Galleria*
d'Arte Eleuteri / Roma / Luigi Nono 'La
finestra romita' and the handwritten in-
scription in black ink *Dichiaro che questo*
„studio“ fu dipinto / da mio Padre, Luigi
*Nono. / [...] Nono / 6 Dicembre 1940.*²

20.8 x 31 cm

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

Literature:
Paolo Serafini, *Il pittore Luigi Nono*
(1850-1918), catalogue raisonné, Turin
2006, II, p.192, no. 621

1. Translated, this reads: *The sky grey-green / (rainy / Sunday) / (warmer) / the chimney / lighter and / colder than the wall / (the whole wall far deeper).* The inscription on the verso by Mario Nono reads: *I declare that this "study" was painted by my father, Luigi Nono. [...] Nono. 6 December 1940.*

2. The signature *Nono* is that of the artist's son, Mario Nono (1890-1975). He was an engineer by profession. See Enzo Restagno, *Nono*, Turin 1987, p.5.

Luigi Nono made the first of many study trips to Asolo³ in 1907. It was here that he executed on 20 February 1912 the first preparatory drawing for the painting titled *1 November*.⁴ The present oil sketch is



Fig. 1 Luigi Nono,
1 November, 1912

clearly a *plein-air* study with the striking immediacy of a impression captured before the motif. Its spontaneity actively involves the viewer in the creative process. It depicts an L-shaped building in sharply foreshortened perspective – a brief moment of observed reality with the informal character of a snapshot. Nono has used a sharpened brush handle to scratch date and place of execution into the wet paint. He has also added precise colour annotations to define the tonal nuances to be used in working up a final version of the composition in the studio – in this case the painting of the same year titled *1 November*⁵ (Fig. 1). He exhibited it at the 10th Biennale in Venice in 1912, where it found a buyer.⁶ The three paintings titled *1 November*, *Collecting Leaves* (Serafini 655) and *Monks at a Well* (Serafini 707) belong to a group of compositions with the seclusion of monastic life as their main theme.⁷

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

Nono travelled to Florence, Rome and Naples in 1876. In 1878 he was in Vienna. On his visit to Paris in the same year he was greatly impressed by the artists of the Barbizon School. When his father died in 1879 Nono moved the focus of his activities and interests to Venice. In 1888 he made his debut at the *Esposizione Nazionale Artistica* in the Giardini – the forerunner of the Venice Biennale. It was originally launched in 1895 under the title *I Esposizione Internazionale d'Arte della Città di Venezia*.⁸ Nono was a regular contributor to the Biennale exhibitions. His work was also shown in Berlin, Munich and St. Petersburg. He was appointed a professor at the Accademia di Belle Arti in Venice in 1899. He is regarded as one of the most popular and sought-after Venetian artists of the nineteenth century.⁹ Luigi Nono, together with Favretto and Guglielmo Ciardi, had a formative influence on Realist developments in Venice at the turn of the century.

3. Records show that Nono visited Asolo in 1907, 1909 and 1911-13. See Giuseppe Pavanello (ed.), *La pittura nel Veneto: l'Ottocento*, II, Milan 2002, p.777.

4. The first drawing is a vertical-format pencil drawing (Serafini 616) depicting the entire facade and the leafless tree. Further studies and drawings relating to the facade of St. Anna were to follow (Serafini 617 and 620).

5. *1 November*, 1912, oil on canvas, 122.5 x 75 cm (Serafini 631). Private collection, Sacile. Serafini, op. cit., I, plate XCVI; II, repr. p.194. Later versions of the painting also exist: *-1 November*, 1915, oil on canvas, 85 x 44.5 cm (Serafini 700). Private collection, Bologna. See Serafini op. cit., II, repr. p.218; *-1 November*, undated, oil on canvas, 23 x 13.6 cm (Serafini 720). Private collection, Belluno. See Serafini op. cit., II, repr. p.225.

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

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

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

9. See Pavanello, *La pittura nel Veneto*, op. cit., pp.776-9.



Il cielo gris-pavlo

Asolo, 3 marzo 1912

(più caldo)

Domani

più caldo

Il camino

più chiaro e più
freddo della parete

1912
molti più
busti
tutte le mani

WILLIAM HUGGINS (ATTR.)

A Bengal Tiger and a Leopard

William Huggins (attr.)
(Liverpool 1820 - 1884 Christleton,
nr. Chester)

A Bengal Tiger and a Leopard,
c.1840/45

Oil on canvas

20 x 43 cm



Fig. 1 The Exeter Change
Menagerie, London

This is a fine depiction of two exotic animals. They are positioned differently, the tiger is shown lying down but with its head raised, quietly looking to the right. The leopard is sitting on its haunches with both forepaws on the ground, its head lowered and eyes fixed on the viewer. Although nothing in the leopard's stance points to the imminence of a leap the taut muscles and the position of the head suggest that caution is advised. The painter has succeeded in detailing the natural elegance of the two big cats objectively and free of any suggestion of their dangerous potentialities.

The two animals have been painted from nature. This is clear from the accuracy of the anatomical detail and some of the technicalities of the painting. In reality the two animals would have been held in separate cages and could not have been viewed in one space, side by side, as depicted. Each animal must have been painted separately. This provides an explanation for the tonal disparity between the left and the right background of the image. In addition, the presence of traces of darker colour indicates where the artist 'merged' two separate images.

Menageries were very popular in late eighteenth-century England. These were public shows of exotic animals – forerunners of what were later termed zoological gardens. The animals were displayed in small, two or three-tiered cages which gave the viewer the opportunity to observe them at very close quarters. The present painting was probably executed in such a menagerie. The Royal Menagerie at the Tower of London and the Exeter Change Menagerie on the north side of the Strand (Fig. 1) were two of the best-known menageries in London.¹

In the present painting the artist has evidently depicted the animals from very close quarters but has skilfully blended out the bars of their cages in order to enhance the excitement of experiencing live wild animals at very close range.

English animal painting was highly regarded in Europe in the eighteenth and early nineteenth centuries. Leading representatives of the genre were painters like George Stubbs (1724-1806), James Ward (1769-1859) and Jacques Laurent Agasse (1767-1849). Stubbs produced a large body of anatomical studies and spent considerable time dissecting animals. His research work led to increased artistic proficiency in the realistic depiction of animals and wider interest in the genre.

Many of the oil studies produced by Stubbs depicted animals against a neutral background and many were to serve as preparatory to his paintings. The present study is very possibly by the hand of the Liverpool-born animal painter William Huggins (1820-84). It may also have been a preparatory study.²

1. Diana Donald, *Picturing animals in Britain, 1750-1850*, Yale University Press, New Haven 2007, p.161: *Captives from Mountain and Forest, zoos and the imperial project*.

2. See E. Rimbault Dibdin on Liverpool-born animal painters in *Art Journal*, 1904, pp.219-21.







PEDER BALKE

Two Paintings by Peder Balke

The striking modernity of Peder Balke's work is now widely accepted and has secured him increasing international recognition, although in the past his work was rarely seen outside Norwegian public collections. The change came when the Louvre added its holding of oil sketches by Balke to the permanent exhibition after their restoration. In 2011, the National Gallery in London and the Metropolitan Museum of Art in New York followed suit and a work by Balke is now on permanent exhibition at both museums. Today, Balke's life and art have attracted interest from a number of contemporary artists, among them Per Kirkeby.¹

We would like to thank the art historian and Balke expert Dr. Marit Ingeborg Lange, Oslo, for the following catalogue entry.

Peder Balke (1804-87) is arguably the most singular figure in nineteenth-century Norwegian painting. Very much a man of his time, he was in an artistic sense working against his times. So much so, in fact, that in his later career – when he was producing much of his most significant work – he was completely overlooked by the contemporary Norwegian art establishment. From the late 1840s onwards, his remarkable technique proved incomprehensible to his contemporaries – in fact, it may seem puzzling to art critics even today. It was only generations after his death that Balke was to become one of the most sought-after painters of the Romantic period. Today, it is impossible to resist the fascination of his expressive manner and his romantic enthusiasm for nature.

Balke was born to a humble family at Helgøya on Lake Mjøsa. In his youth he was obliged to work locally as a farm hand and as a journeyman painter. In 1827, he moved to Christiania (now Oslo), to train as a craftsman. He found work in a painter's studio and received instruction at the Royal School of Drawing. It must have been at about this time that he decided to become a landscape painter. In 1829 he decided to set off on a walking trip to Stockholm. The Kingdoms of Norway and Sweden were then united under one crown, though each with its own parliament. He remained in the Swedish capital for several years, attending the Art Academy under Professor C. J. Fahlcrantz, the leading Swedish landscape painter of the age. On and off in this period, Balke was to make extensive hikes in difficult terrain crossing the mountain ranges of southern Norway in search of striking views. These he turned – to the best of his abilities – into somewhat primitive landscape paintings. Although highly intelligent and surprisingly self-assured, he had received little systematic training and next to no training in theory. In spite of this, he managed to sell four paintings to King Carl Johan during his sojourn in Stockholm. The money he received enabled him to go on an extended voyage along the Norwegian coast, from Trondheim northwards past the North Cape, then eastwards to the Russian border. He travelled as a passenger on a naval sailing-ship. The trip, not without dramatic incident, lasted from late April to October 1832. The experience of nature he encountered on this voyage proved fundamental to his later artistic career. What he had seen was

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

‘recollected in tranquility’ and reworked in what have proved to be his most original compositions. Although only few paintings from the trip are recorded, he made a large number of pencil drawings which served to assist his memory in later years. Topographical accuracy was not, however, his main goal. Indeed, descriptive truth was a secondary consideration. As a true Romantic he saw the forces of nature largely as metaphors for the imponderabilities of mankind.

In his memoirs, dictated late in life around 1877, Balke describes the voyage to the North as of supreme importance to him for the rest of his life. Nowhere, whether in Norway or abroad, had he experienced the grandeur of nature in such dramatic form: *‘For in these northern regions it is always the beauties of nature that play the leading part, while ‘nature’s children’, humans, must content themselves with their modest role.’*

At the time of his voyage to the North Balke had received very little formal artistic education. However, a few years later, in 1835-6, he stayed briefly in Dresden, where he was in contact with his fellow countryman, the famous landscape painter J. C. Dahl. Balke also met Dahl’s friend C. D. Friedrich, whose work he admired and from whom he no doubt learnt a great deal. A longer stay in Dresden in 1843-4 proved even more important for his artistic development. By this time he had formed a far clearer idea of what he wanted to express in his art – that is, the powerful processes of nature and their capacity to crush all human attempts at resistance. He was to return to this theme again and again, not least in his late marine paintings. Here, he depicts storm-tossed ships or shipwrecks on a rocky coast. His paintings of lighthouses can be interpreted in the same context.

Peder Balke’s biography is entertaining and rewarding, both for the insights it gives into his character and for its picture of contemporary Norwegian and European society. He travelled to Germany, visiting some of the major cultural centres and also lived in Paris for a number of years. Here, through a combination of determination and charm, he received a commission from King Louis-Philippe to execute a series of landscapes. Unfortunately he was overtaken by circumstances in the run-up to the 1848 Revolution and never succeeded in carrying out this important commission. He left France towards the end of 1847, and after a brief stay in Dresden decided to try his luck in London. But in 1850, thinking better of it, he returned to Norway. He lived for most of the rest of his life in Christiania. But in 1851-2 he was back in Germany briefly and succeeded in selling two paintings to King Friedrich Wilhelm IV of Prussia.² Although these two paintings are now presumed lost, the preparatory sketches for Louis-Philippe’s commission have been preserved. They are now held at the Louvre, where Balke is today the most strongly represented Scandinavian artist in the museum’s entire collection.

2. *Deutsches Kunstblatt*, Stuttgart 1851, no. 51, p.417 and 1852, no. 3, p.105.



PEDER BALKE

Stormy Sea with a Steamer in Distress

Peder Balke
(Hedemarken, Norway 1804 - 1887
Christiania)

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

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

33.5 x 42.5 cm

Balke's landscapes draw their inspiration from the scenery of northern Norway, which he first experienced on a visit to Finnmark and the North Cape in 1832.² This journey was of central importance to his artistic development. The landscape motifs he recorded at the time are recurrent themes in his later work. The power and dramatic quality of his compositions reflect his first-hand experience of extreme weather conditions.

Up to the time of his voyage to the North, Balke had received very little formal artistic education. However, a few years later, his work was influenced by his contacts with C.D. Friedrich and J.C. Dahl – a fellow Norwegian – frequently visiting them in Dresden.

The present work is part of a group of paintings executed after a journey to northern Norway in 1844 organized by Balke for his friend and travelling companion J.C. Dahl. The works in the group date from 1845 to 1855.³ One of his most important works, the celebrated *Lighthouse on the Coast of Norway*, also forms part of this group and is now in the collection of the National Gallery in Oslo.⁴ This group of paintings marks a key period in the artist's development and testifies to his growing assurance in style and technical skills.

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

Provenance:

The artist's estate

Thence by descent (the work
remained in the family for three
generations)¹

Grev Wedels Plass Auction, June
1993, Lot 21

Private collection, Norway

1. Karoline, Balke's daughter; Signe, Karoline's daughter (Balke's grandchild); Signe's children Leif Klæboe, Astrid Marie and Gunvor (Balke's great-grandchildren); the sons of Astrid (Balke's great-great-grandchildren).

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

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

4. Probably 1850s, oil on canvas mounted on wood, 58.5 x 70.5 cm, see *Un peintre norvégien au Louvre*, op. cit., no. 19.



PEDER BALKE

Reindeer 'under the Glorious Midnight Sun'

Peder Balke
(Hedemarken, Norway 1804 - 1887
Christiania)

*Reindeer 'under the Glorious Midnight
Sun', c.1850*

Oil on paper

19.2 x 25.4 cm

On his journey north in 1832 Balke stayed at Vadsø, near the Russian border, where he visited a Sami camp. The camp was only accessible by crossing a high mountain plateau. Balke travelled on foot, his guide a rich reindeer owner. They arrived at the camp around midnight after a six hour trek. Balke's experiences in the camp '*under the glorious midnight sun of Finnmark*' are described in his memoirs.² The Sami owned two thousand reindeer and deployed seventeen well-trained dogs to guard them. Balke made numerous drawings of the camp and its surroundings.

The present painting, executed many years later, recreates this encounter with the Sami and their way of life. It emphasizes the relationship between the grandeur of the landscape and the community of the Sami leading their lives in close harmony with nature. Balke depicts the proud owner standing with a group of reindeer in a landscape surrounded by steep mountains. To the right are glimpses of a herd of reindeer and part of the camp with a tent and a characteristic turf hut. High mountain peaks rise from the fjord enclosing the image on both sides. The midnight sun projects dramatic light over the quiet fjord and the natural wilderness surrounding it. In this, *Reindeer 'under the Glorious Midnight Sun'* reveals how emotionally affected Balke was by the ideas of Romanticism. The painting is neither signed nor dated, however this is not unusual in Balke's oeuvre. The style, working methods and subject matter of the painting are clear enough indications of its authorship. Balke tended to repeat his most popular subjects but this type of composition is rare and thus particularly interesting. He completed several landscape paintings with Finnmark motifs such as Sami figures and reindeer. But in no other painting, to the author's knowledge, is the figure of a Sami allowed to dominate in this manner. The style and execution of the work indicate that it was painted around 1850.

We are grateful to Dr. Marit Ingeborg Lange, Oslo, for so generously sharing her specialist knowledge.

Provenance:
Probably one of the sketches taken
by Balke to Berlin in 1851.
(in 1852, towards the end of
Balke's visit, King Friedrich
Wilhelm IV acquired two of his
paintings).¹
Private collection, Germany

1. *Deutsches Kunstblatt*, Stuttgart 1851, no. 51, p.417 and 1852, no. 3, p.105.

2. 'Peder Balkes selvbiografi' in *Kunst og Kultur*, John Griegs Forlag, Bergen 1921, IX, pp.65-122 (Balke's visit to Vadsø and the Sami camp, p.93).



FERDINAND HODLER

Self-Portrait in the Studio, fanning a Stove

Ferdinand Hodler
(Berne 1853 - 1918 Geneva)

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

Oil on paper on hardboard, laid down on panel

20 x 28.5 cm

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

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

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

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

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



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

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

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

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

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

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



Fig. 2 Ferdinand Hodler

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

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



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

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

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



Exhibited:

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

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

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

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

Literature:

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

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

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

Berlin and Kunsthaus Zürich 1983, p.49

Albert Trachsel 1863-1929, exhib. cat., Geneva,
6.12.1984-17.2.1985; Solothurn and Freiburg
i.Br. 1985, Solothurn 1984, repr. p.54

Christoph Lichtin, 'Ferdinand Hodler. Die
Wäscherin, um 1874', in *Bericht über die Tätig-
keit der Eidgenössischen Kommission der Gottfried
Keller-Stiftung 2005-2008*, [n.p.] 2009, p.41







CHRISTIAN KROHG

Støvle knappes (Model buttoning her Boots)

Christian Krohg
(Christiania 1852 - 1925 Oslo)

Støvle knappes (Model buttoning her Boots), c.1914

Oil on canvas
Signed lower right *C Krohg*
Bearing an inscription on the
stretcher 1914 Chr. Krohg "*Støvle knappes*"

66 x 44 cm

Provenance:
Private collection, Oslo

Literature:
Pola Gauguin, 'Torvet 8', in *Kunst og Kultur*, 1947, p.76
Oscar Thue, *Christian Krohg*, Oslo 1997, no. 325, repr. p.265

Exhibited:
Knut Berg, O. Thue and I. Wikborg (eds.), *Christian Krohg*, exhib. cat., Oslo, Nasjonalgalleriet, 2 March - 24 May 1987, Uddevalla 1987, no. 91, repr. p.230
Copenhagen, Kunsthalle Schæffergården, 1990, no. 48
Prins Eugens Valdemarsudde Museum, Stockholm

Requested for loan, exhibition
Christian Krohgs sene kunst. Fra Paris til Kristiania, Lillehammer, Norway 2012

Christian Krohg was born in Kristiania (now Oslo)¹ in 1852. The absence of an art academy in the capital coupled with Norway's geographical location on the periphery of Europe prompted, as with so many other Norwegian artists of the time, a move to Germany. He studied at the Grossherzoglich Badische Kunstschule in Karlsruhe under Karl Gussow and his fellow countryman Hans Gude. Krohg followed Gussow to Berlin in 1875 to pursue his studies at the Academy. Here his political views took a radical turn when he encountered widespread grinding poverty in the city resulting from the early stages of industrialization. Krohg was in close contacts with an artists' group known as the 'Hunger-turm' [tower of hunger], in particular with Georg Brandes, an eloquent, forceful speaker and Max Klinger, who was a close friend.

Further important stages in Krohg's artistic career were: his contacts with the colony of Danish artists working in Skagen – he spent the summers of 1882 to 1884 and 1888 here – his sojourn in the artistic community of Grez-sur-Loing; and his visit to Paris. In Paris he saw the important Impressionist exhibition of 1882 and was particularly impressed by the paintings of Bastien-Lepage, Caillebotte and Manet. Krohg had revived his connections with Kristiania by setting up an art school in the capital in 1880. He founded an artists' group named *Kristiania-Bohème* and was briefly the publisher of the group's magazine titled *Impressionisten*. He was active as a writer throughout his life.² In 1886 he published a controversial novel titled *Albertine*. In the novel, which is an unvarnished indictment of the institution of prostitution, the main character, a washerwoman named *Albertine*, is raped by a policeman and then denounced as a prostitute. *Albertine* is immortalized in one of Krohg's key paintings. This is now in the collection of the Nasjonalgalleriet in Oslo.³

Krohg kept abreast of international artistic developments in the late 1880s and 1890s. He travelled extensively, visiting Berlin and Paris. Later, he lived in Paris from 1901 to 1909.

Krohg vigorously and repeatedly tackled the social problems of his age as a painter, novelist and journalist. He idolized Eduard Manet and Emile Zola. The lasting impact of his brand of realism is present in the work of Edvard Munch, his best-known pupil. He was appointed a professor at the newly established National Art Academy in Kristiania in 1909 and went on to become its director.

The present painting was executed in 1914. It is one of a group of images painted in his attic studio designed to capture the impression of a brief moment of observed reality. The studio was in the same building as the Academy, at Torvet 8 in the centre of Oslo. Only a door separated Krohg from the students and they could stroll in and draw inspiration from watching him at work. In the present sketch the model is fashionably dressed. Krohg has depicted her from behind as she manoeuvres to button her boots. The main focus of interest is her left leg with its bright red stocking. This occupies the centre of the image.

1. Oslo changed its name several times in Krohg's lifetime. In 1877 the spelling of Christiania was changed to Kristiania and in 1924 the medieval name of Oslo was reinstated.

2. Krohg was a journalist for the Norwegian newspapers *Verdens Gang* (1890-1910) and *Tidens Tegn* (1910-16).

3. *Albertine i politilegens venteværelse*, 1885-7, oil on canvas, 211 x 326 cm, Nasjonalgalleriet Oslo.



CARL LARSSON

Cloud Bank over a Choppy Sea

Carl Larsson
(Stockholm 1853 - 1919 Falun)

Cloud Bank over a Choppy Sea,
c.1882/85

Watercolour, gouache and pencil
on paper
Signed with the initials *C.L.* at the
lower right

13.3 x 21 cm

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

Larsson was born in Stockholm in 1853. His parents were extremely poor and his childhood unhappy. At the age of only thirteen he was encouraged to enrol for a foundation course at the *principskola* run by the Royal Swedish Academy of Art in Stockholm. He was accepted as a regular student in 1869, completing his studies in 1876. He divided his time between Paris and Sweden in the years 1877 to 1882. Commercial success and any degree of public recognition were denied him for much of his early career.

In the spring of 1882, poverty-stricken and suffering from bouts of depression, Larsson visited the village of Grez-sur-Loing in the département Seine-et-Marne. Here a group of Scandinavian artists had settled and an international colony of artists was in the process of forming. This visit was to mark a turning point in Larsson's life and career. Inspired by the range of new artistic impulses available in Grez he wasted little time in jettisoning the academic approach to painting. Abandoning traditional painting in oil he turned to open-air painting. Watercolour was to be his preferred medium. His study of nature and engagement with the realist tendencies generated by modern *plein-air* painting in France helped him to rapid success: in 1883 he was awarded a medal at the Paris Salon. Public and institutional collectors were soon beating a path to his door. First sales and commissions followed.

In 1886 Larsson spent a longer period in Paris and in Italy to study the art of monumental painting. In the same year he was invited by Pontus Fürstenberg,¹ his patron, to visit Göteborg. He joined the newly established Artists' Association and took up a post as professor at the Göteborg art school. He developed a highly innovative teaching programme that differed radically from the teaching methods traditionally employed at the Stockholm Academy. This transformed the art school and the artistic community in Göteborg into a centre of new artistic developments rooted in the realism of French painting. It was in Göteborg that Larsson first met Wilhelm Berg², a collector who once owned the present watercolour.

This watercolour is a fine example of Larsson's colouristic versatility, his subtle handling of the medium and his talent in depicting the transience of atmospheric phenomena. His use of white heightening to accentuate the impact of the contre-jour effect is masterly.

Larsson's watercolours of the 1880s rank as a high point in his oeuvre and have come to be regarded as important examples of late nineteenth century watercolour painting in Europe.

Provenance:
Wilhelm Berg, Göteborg
Private collection, Göteborg

1. Pontus Fürstenberg (1827-1902) came from a family of Jewish merchants. Göthilda Magnus, his wife, was a scion of one of Sweden's wealthiest families. From the early 1880s the couple actively promoted young, lesser known artists like Carl Larsson, Ernst Josephson and Anders Zorn. By the turn of the century the Fürstenbergs had formed one of Sweden's largest and most important art collections.
2. Wilhelm Berg (1839-1915), historian, archaeologist and genealogist, was very active in artistic and literary circles in Göteborg.



HELMER OSSLUND

Autumn Landscape near Kvikkjokk, Sweden

Helmer Osslund
(Sundsvall 1866 - 1938 Stockholm)

*Autumn Landscape near Kvikkjokk,
Sweden, 1910*

Oil on greaseproof paper on card-
board

Signed lower right *Osslund*
Inscribed on the verso in pencil
Kvikkjokk 1910

31.8 x 44.5 cm



Fig. 1 *Helmer Osslund*, painting in the open air in Lapland, Sweden

The landscapes of Sweden are central to Helmer Osslund's painting. He was particularly drawn to the landscapes of the ancient province of Lapland. Lapland lies in the region of Norrland in the north, and this is where the present painting was executed. In Osslund's day the far north of Sweden was largely unknown to the artistic community. The painting takes its title from the village of Kvikkjokk in northern Lapland. It was from here that Osslund set off on his many trips into the rugged mountainous tundra. And it was here that Linnaeus (Carl von Linné, 1707-78), the founder of modern botany and one of the first scientists to explore Lapland, stayed during his 1732 expedition.

The harsh and desolate landscapes of the region saw Osslund move from a naturalistic to an expressive style. The change is clearly reflected in the present painting. The mountainsides and hills are executed in predominantly warm tones – autumnal browns and reds applied in characteristically broad, emphatic brushstrokes. Set in contrast are the more thinly applied bluish-whites of the mountain peaks and the sky. This cooler palette suggests the approach of winter.

Osslund began his artistic career as a porcelain painter in the Gustavsberg porcelain factory. He visited Paris and London to further his studies and took up painting. In 1893 he resigned his job as a porcelain painter and moved to Paris, where he enrolled at the progressive Académie Colarossi. For a time – like many of his Scandinavian fellow artists – he received tuition at the Académie from Paul Gauguin (1848-1903) and Jens Ferdinand Willumsen (1863-1958). Although Osslund's style never lost its profoundly Swedish flavour in its formal aspects at least, his work is deeply indebted to Gauguin.

Osslund left Paris for Sweden by way of Germany, Holland and Scotland in 1898. Back in Sweden he studied briefly at the art school of the Artists' Association Stockholm but broke off his studies to travel north to Norrland in 1899. It was here that he discovered the motifs that were to be central to his artistic career – the ancient province of Hälsingland and the landscapes close to the rivers Ljungan and Indalsälven. In 1905 he moved further north to Lapland, where the barren landscapes were to inspire the present painting.

The topography of Sweden was Osslund's steady focus of interest and he captured his impressions in small-format studies executed *en plein-air* – like the present work. He painted on greaseproof paper which he later laid down on cardboard. He fashioned large-format images simply by joining several small sheets together. Although Osslund achieved an artistic breakthrough in 1909 he was plagued by poverty all his life.¹

1. See *A mirror of nature. Nordic Landscape Painting 1840-1910*, exhib. cat. (exhibition organized by the Nordic National Galleries), Copenhagen, Statens Museum for Kunst; Helsinki, Ateneum Art Museum; Stockholm, Nationalmuseum; and Oslo, The National Museum of Art, Architecture and Design, 2006, p.290; Torsten Gunnarsson, *Nordic landscape painting in the nineteenth century*, New Haven (and elsewhere) 1998, pp.247-52; *Helmer Osslund: norrlands målare*, exhib. cat., Stockholm, Nationalmuseum, 1971.





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