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Recent Acquisitions, Catalogue XXIV, 2017

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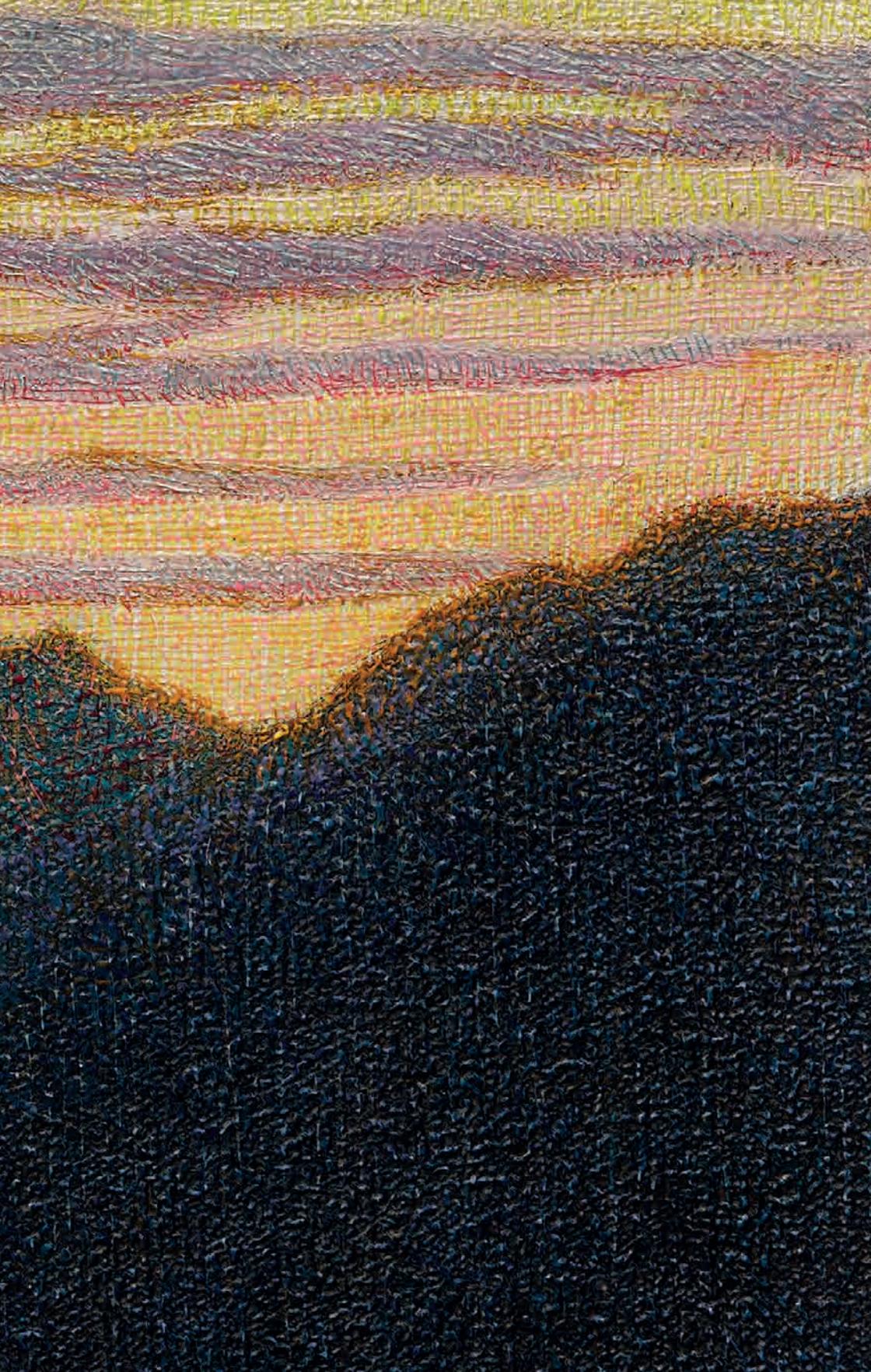
Tel. +49 89 28 06 40 | Fax +49 89 28 17 57 | Mob. +49 172 890 86 40

info@daxermarschall.com | www.daxermarschall.com



Paintings, Oil Sketches  
and Sculpture, 1760-1940





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

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

Paolo Antonacci, Helmut Börsch-Supan, Thomas le Claire, Sue Cubitt, Eveline Deneer, Roland Dorn, Christine Farese Sperken, Stefan Hammenbeck, Kilian Heck, Gerhard Kehlenbeck, Rupert Keim, Cathrin Klingsöhr-Leroy, Isabel von Klitzing, Anna-Carola Krausse, Marit Lange, Bjørn Li, Philip Mansmann, Verena Marschall, Sascha Mehringer, Werner Murrer, Hans-Joachim Neidhardt, Max Pinnau, Klaus Rohrandt, Annegret Schmidt-Philipps, Anastasiya Shtemenko, Gerd Spitzer, Talabardon & Gautier, Niels Vodder, Vanessa Voigt, Diane Webb, Gregor J. M. Weber, Wolf Zech.





Our latest catalogue *Oil Sketches, Paintings and Sculpture, 2017* comes to you in good time for this year's TEFAF, The European Fine Art Fair in Maastricht. TEFAF is the international art market high point of the year. It runs from 9 to 19 March 2017.

The artworks featured in this catalogue satisfy the rigorous standards we set ourselves and we have sought the advice and support of eminent experts in order to ensure a high level of scholarship.

As a special highlight, this year's catalogue showcases an important group of works by Lovis Corinth. It is a rare pleasure to be able to present self-portraits by Max Liebermann, Lovis Corinth and Wilhelm Trübner. Romantic painting is strongly represented, with a particularly fine selection of works by Johan Christian Clausen Dahl and a rare, northern Norwegian seascape by Peder Balke. A series of eight works by Giuseppe De Nittis – seven are from the Dieterle Collection in Paris – is a real *trouvaille*. Professor Farese Sperken, the De Nittis expert, has examined and authenticated them. Her comments are published in the catalogue. Max Klinger's highly important silver sculpture, *Galatea*, is almost certainly one of the high points of this year's selection.

Many of the works being sold come directly from private collections and have not changed hands for years. Some readers who begin to leaf through the catalogue to find the paintings they have entrusted to the gallery for sale will note the methodical research the gallery has put into describing and presenting these paintings – the essential preconditions to a successful sale. Our terms are attractive and ensure a measure of protection from the unpredictability of the auction market. If you would like our advice on any aspect of selling or collecting, please get in touch.

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

We look forward to seeing you on Stand 337 at TEFAF, or in our gallery in Munich.

Unser diesjähriger Katalog *Oil Sketches, Paintings and Sculpture, 2017* erreicht Sie pünktlich zum Kunstmarktereignis des Jahres, TEFAF, The European Fine Art Fair, Maastricht, 9. - 19. März 2017.

Der Katalog präsentiert Werke, die unseren qualitativen und ästhetischen Maßstäben gerecht werden. Um den wissenschaftlichen Anspruch zu garantieren, haben wir Rat und Unterstützung einschlägiger Experten eingeholt.

Aus dem diesjährigen Angebot ist eine Gruppe von Werken Lovis Corinths besonders hervorzuheben. Freude machen mir auch die Selbstporträts der Maler Max Liebermann, Lovis Corinth und Wilhelm Trübner. Eine Gruppe von Arbeiten Johan Christian Clausen Dahls sowie eine der seltenen Nordlandschaften Peder Balkes setzen einen Schwerpunkt in der Romantik. Eine echte *trouvaille* ist die Gruppe von acht Arbeiten Giuseppe De Nittis' – sieben davon aus der Sammlung Dieterle, Paris – beschrieben und bearbeitet von der Expertin für den Maler, Frau Prof. Farese Sperken, Bari. Die bedeutende in Silber gegossene Skulptur *Galatea* Max Klingers ist sicherlich ein Höhepunkt des Kataloges.

Viele Werke kommen direkt aus privaten Sammlungen und waren lange nicht mehr auf dem Markt. Mancher Empfänger des Kataloges wird daher zunächst nach jenen Gemälden suchen, mit deren Verkauf er uns beauftragt hat. Es wird ihn freuen, sie sorgfältig recherchiert und gut präsentiert zu finden – die Voraussetzung für einen erfolgreichen Verkauf auf dem internationalen Kunstmarkt. Die Professionalität und die attraktiven Konditionen von Daxer&Marschall machen unsere Kunden unabhängig von den Unwägbarkeiten des Auktionsmarktes. Sprechen Sie mit uns.

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

Wir freuen uns darauf, Sie auf der TEFAF, Stand 337, oder in der Münchner Galerie zu begrüßen.

Ihr Marcus Marschall,  
Diek Groenewald und Simone Brenner,  
München im Februar 2017



*GIUSEPPE DE NITTIS - MY ITALY*

## Eight Works by Giuseppe De Nittis (1846 - 1884)

Giuseppe De Nittis is one of the most important Italian painters of the nineteenth century. He took up his studies at the Istituto di Belle Arti in Naples but early on abandoned the academic tradition of his training. He came into contact with the group of young Florentine painters known as the 'Macchiaioli'.<sup>1</sup> Following their example, he began to practice *plein-air* painting. He moved to Paris in 1868 and quickly made his name in artistic circles. In 1874, he participated in the Impressionists' first group exhibition staged in the studio of the photographer Nadar. De Nittis was an influential figure in the world of art and letters. Independently wealthy, he acquired an elegant Paris residence which served as a popular meeting-place for artists and writers, particularly Degas, Manet, Daudet, Zola and the Goncourt brothers.<sup>2</sup>

In recent years a number of solo exhibitions have featured De Nittis's work. One was jointly staged at the Petit Palais in Paris and the Pinacoteca Giuseppe De Nittis in Barletta in 2010, and a second held at the Palazzo Zabarella in Padua in 2013.<sup>3</sup>

We are grateful to Professor Christine Farese Sperken for the following comments on this group of seven works by De Nittis.

De Nittis<sup>4</sup> left Paris for his native Italy in 1870. This was before the Franco-Prussian War and en-

suing Paris Commune, so almost three years passed before he could return to the French capital. This enforced sojourn was nonetheless to be of critical importance to his development as a landscape artist. He was to produce what are almost certainly his most powerful and modern works in his Apulian home town of Barletta, in Naples and in Portici, a village at the foot of Vesuvius. These works were small in format and almost all were on panel. They show him working highly methodically towards a formal and chromatic synthesis of his techniques as a landscapist.

Vesuvius was the first subject to attract his interest. The volcano was the main focus of his work and provided a source of constantly changing motifs for a twelve-month period between 1871 and 1872. He made laborious daily ascents and descents on horseback, filling a diary with a day-to-day record of his impressions. The diary – his *taccuino*<sup>5</sup> – is an animated and entertaining account of his experiences. It reveals his fascination for shifting perspectival effects and the effects of changes in weather and light conditions. He was to produce some seventy studies unmatched in Italian painting of the period. They can be seen as genuine precursors of late Impressionism.<sup>6</sup>

The first of the oil studies presented here, titled *Paesaggio Vesuviano* [Vesuvian Landscape] with its

benign, rather than threatening, volcanic plume, is certainly datable to 1871-2. In terms of handling, it is a fine and characteristic example of the work De Nittis produced in this twelve-month period of intense artistic experimentation. The modeling of the foreground in broad strokes of rapidly applied, free-flowing paint is also entirely characteristic of his style.

A painting now in the collection of the Indianapolis Museum of Art titled *La Strada di Brindisi* [The Road to Brindisi] (Fig. 1) dates from the same period. It was shown at the Paris Salon in 1872 (listed as no. 1177). It depicts a barren, shadeless Apulian landscape in burning sunlight, and is rich in narrative detail – plants, animals, a horse-drawn coach and two travelers.



Fig. 1 Giuseppe De Nittis, *La Strada di Brindisi* [The Road to Brindisi], 1872, oil on canvas, 27.6 x 52 cm, Dini and Marini no. 344, Indianapolis Museum of Art, R. Eno collection

1 *Macchia*, meaning stain or blot, was a term used by these Tuscan artists to explain their pictorial technique. The name 'Macchiaoli' was originally attributed to them by a critic as a term of ridicule, and later adopted by the group.

2 See Piero Dini and Giuseppe Luigi Marini, *De Nittis. La vita, i documenti, le opere dipinte*, catalogue raisonné, Turin 1990, I, pp. 83-161.

3 Gilles Chazal, Dominique Morel and Emanuela Angiuli (eds.), *Giuseppe De Nittis: la modernité élégante*, exhib. cat., Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris and Barletta, Pinacoteca Giuseppe De Nittis, Paris 2010; Emanuela Angiuli and Fernando Mazzocca (eds.), *De Nittis*, exhib. cat., Padua, Palazzo Zabarella, Venice 2013.

4 See Christine Farese Sperken, *Giuseppe De Nittis*,

*Barletta, Palazzo Della Marra, catalogo generale*, Bari 2016.

5 See Enzo Mazzocchi and Nelly Rettmeyer (eds.), *Giuseppe De Nittis, Taccuino 1870-1884*, Bari 1964.

6 See Christine Farese Sperken, 'Alle Falde del Vesuvio', in *De Nittis. Impressionista italiano*, exhib. cat., Rome, Chostro del Bramante, Milan 2004, pp. 33-8.



*Paesaggio Vesuviano*, 1871-2,  
oil on panel, 18.5 x 31.7 cm



*La Strada di Brindisi*, 1872,  
oil on panel, 9 x 17.8 cm



*Porticato Sotto il Sole*, 1872,  
oil on panel, 9.1 x 17.8 cm



Coincidentally, the painter Marco De Gregorio actually depicted De Nittis at work on *La Strada di Brindisi*. This is, of course, of particular documentary interest and underlines the importance of De Nittis's canvas.<sup>7</sup> Like De Nittis, he was a member of the School of Resina, an informal group of painters working near Naples.

The second study discussed here is an early preliminary study for *La Strada di Brindisi*, the 1872 painting now in Indianapolis. It focuses on a few sparingly indicated compositional elements, such as the flat white construction in the background – clearly identifiable in the finished painting – and on the tonal value of the clear, translucent blue of the sky, which was one of De Nittis's major preoccupations at the time. His aim – as his friend Adriano Cecioni explained – was to produce an enamel-like translucency. This quality is also present in the study mentioned above, *Paesaggio Vesuviano*. One further detail: the imprint of a cat's paw in the upper area of the image (Fig. 2). This detail emphasizes the spontaneity of the study. De Nittis was a cat enthusiast. Edmond de Goncourt describes how De Nittis's favorite cat would sometimes sit on his shoulder at mealtimes.<sup>8</sup> It is likely that he left the study unsupervised for a moment while it was drying.

The study titled *Porticato Sotto il Sole* [Arcade



Fig. 2 The imprint of a cat's paw, detail from *La Strada di Brindisi*

in the Sun] was very probably executed at about the same time as the preliminary study for *La Strada di Brindisi*. The dimensions of the two panels are the same, and they also match the dimensions of the three studies of harbor and coastal views discussed below.

It is illuminating to reflect on the provenance of this remarkable group of oil studies: they were all at one time owned by the noted Paris collector Jean Dieterle.<sup>9</sup> In this connection, Enrico Piceni,

ates. His great-grandfather, Charles Dieterle, spent a decade in Corot's atelier as a student and factotum. Charles's wife, Marie Dieterle, was a successful landscape and animal painter. She was also a close friend of Corot. Martin Dieterle's grandfather, Jean Dieterle, annotated the catalogue raisonné of Corot's work. He was a friend of De Nittis's son, Jacques. Jean Dieterle's

the De Nittis expert, collector and critic, has noted: *Scholars researching the work of De Nittis will find the collection of Jean Dieterle particularly interesting. The collection has probably been dispersed in the meantime. Dieterle was a friend of De Nittis's son, Jacques, from whom he acquired a large number of sketches and drawings. For the most part they were simple, summarily sketched chromatic studies on tiny panels or fragments of canvas.*<sup>10</sup>

*Porticato Sotto il Sole*, like *Vesuvius*, was a subject which De Nittis returned to again and again, producing multiple variants and versions of it. Like *La Strada di Brindisi*, the present study was probably executed in Apulia, perhaps near Barletta. There are a number of parallels with the three recorded versions<sup>11</sup> of *La Masseria* [The Farm] (Fig. 3), but although the study is a highly condensed image composed in close-up perspective,



Fig. 3 Giuseppe De Nittis, *La Masseria* [The Farm], oil on canvas, 7.4 x 10 cm, Dini and Marini no. 7, private collection

father, Pierre Dieterle, was also a leading Corot scholar. See <[http://www.oac.edlib.org/findaid/ark:/13030/kt867nc9vn/entire\\_text/](http://www.oac.edlib.org/findaid/ark:/13030/kt867nc9vn/entire_text/)> (accessed 30.1.2017).

<sup>10</sup> Enrico Piceni, *De Nittis*, Milan 1955, p. 178.

<sup>11</sup> Piero Dini and Giuseppe Luigi Marini, *De Nittis. La vita, i documenti, le opere dipinte*, catalogue raisonné, Turin 1990, nos. 5-7.

<sup>7</sup> De Gregorio's work is now in a private collection in Milan.

<sup>8</sup> Information kindly supplied by Professor Farese Sperken.

<sup>9</sup> Jean Dieterle and the Dieterle family: Martin Dieterle is a fifth-generation Corot expert. His great-great-grandfather, Jules Dieterle, was one of Corot's closest associ-



*Le Barche*, 1871-3,  
oil on panel, 9 x 17.8 cm



*Spiaggia e Barche*, 1871-3,  
oil on panel, 9 x 17.8 cm



*Marina e Velieri*, 1871-3,  
oil on panel, 9 x 17.6 cm

where only the arcade, and the silhouettes of a few animals and figures are defined, it clearly relates to a different pictorial concept.

In the years 1871-3 subjects such as harbors, seascapes and fisherfolk also played an important role in De Nittis's *oeuvre*. These small-format studies testify to his strong attachment to the sea – Barletta, where he had grown up, is directly on the Adriatic coast. His output of marine studies was extraordinarily prolific and extremely varied. His imagery included tiny seascapes dotted with sailing ships and fishing boats, highly evocative views of the Naples coast, and sunsets over the sea. He also produced more mondaine versions of the subject with a distinctly Parisian flavor, for example the painting *Amazzone sulla Riva del Mare* [Amazon on the Shore]<sup>12</sup> (1873).

Of the three marine studies presented here, the two that display the most modern and most rigorous attempts to include the brown tone of the panel as a coloristic element are the compositions *Le Barche* [Boats] and *Spiaggia e Barche* [Beach and Boats]. In *Le Barche*, two massive barges seem to pierce their way vertically into the center of the image. In *Spiaggia e Barche* a substantial area of the panel has been left bare for the nets, allowing the brown tone of the wood to gleam through, and this barely touched area is framed by richly glowing expanses of yellow.

Members of the Tuscan artists' group known the Macchiaioli had made similar use of this ingenious stylistic device. De Nittis had come into contact with the group – despite being from Apulia – through his friend Adriano Cecioni, a painter

12 *Ibid.*, no. 468.

and sculptor based in Florence. Both De Nittis and Cecioni were founding members of the School of Resina. Two of the Macchiaioli – Giovanni Fattori, who is probably the leading member of the group, and Giuseppe Abbati – made frequent use of the device.

In *Marina e Velieri* [Seascape with Sailing Ships] De Nittis employs a more delicate palette – the tonality is considerably lighter – and places emphasis on spatial depth. The two sailing boats seem to have been forced away from the center of the composition to the sides, to provide an unimpeded panoramic view of the sea, the headland and the distant hills.

The painting titled *Foro Triangolare, Pompei* [The Triangular Forum in Pompeii] is signed and dated 1873. Neither a study nor a sketch, it is a magnificent finished work which contains numerous distinctive elements of his style. It is datable to the spring of 1873 and was executed in the final weeks of De Nittis's extended stay in Italy. A topographically exact *veduta* vibrant with detail, it is identical with a work consigned by De Nittis to Goupil, his dealer in Paris, and listed in the gallery's stock ledger.<sup>13</sup>

Three massive columns in the foreground give rhythmical balance to the severe symmetry of the composition. De Nittis picks out and effectively orchestrates the damage to the central column through which distant hills are glimpsed. He deliberately dispenses with staffage. The motif is timeless – the columns of the Foro Triangolare – testimony to the enduring presence of antiquity – are embedded in the sun-drenched landscape of the

13 Goupil & Cie and Boussod, Valadon et Cie records, stock ledger no. 6, Los Angeles, Getty Research Institute, p.179, no. 1831 or p.180, no. 1841

Sarno valley. A veil of delicate grayish-blue shrouds the massif of the Monti Lattari.

Only two years later De Nittis was to handle the view in an entirely different way in the painting *Il Foro di Pompei* [The Forum at Pompeii] (Fig. 4).<sup>14</sup> Executed in 1875, this view now served as a backdrop for a vivid scene peopled with elegantly dressed travelers. This was very much in line with fashionable artistic trends which De Nittis, a master of versatility, had adopted to please the contemporary French art market. A number of preliminary studies for the painting are preserved, in which special emphasis is placed on the columns and their dominating height.<sup>15</sup>



Fig. 4 Giuseppe De Nittis, *Il Foro di Pompei* [The Forum at Pompeii], 1875, oil on canvas, 80.5 x 57.3 cm, Dini and Marini no. 599, private collection

14 Dini and Marini 1990, op. cit., no. 599.

15 *Ibid.*, nos. 594-6.



*Foro Triangolare, Pompei, 1873,*  
oil on panel, 17.8 x 30.7 cm



*Elegante Signora di Parigi,*  
watercolor on paper, 23.5 x 14.5 cm

*Giuseppe De Nittis - My Italy*



GIUSEPPE DE NITTIS  
(Barletta 1846 - 1884 St.-Germain-en-Laye)

*Paesaggio Vesuviano*  
[Vesuvian Landscape], 1871-2

Oil on panel, 18.5 x 31.7 cm

PROVENANCE:  
Jean Dieterle, Paris  
Thence by descent in the Dieterle family

LITERATURE:  
Mary Pittaluga and Enrico Piceni, *De Nittis*, Milan 1963, no. 37  
Piero Dini and Giuseppe Luigi Marini, *De Nittis. La vita, i documenti, le opere dipinte*, catalogue raisonné, Turin 1990, I, p. 392, no. 427; II, repr.

We are grateful to Professor Christine Farese Sperken for examining the work. She has confirmed its authenticity.



GIUSEPPE DE NITTIS  
(Barletta 1846 - 1884 St.-Germain-en-Laye)

*La Strada di Brindisi*  
[The Road to Brindisi], 1872

Oil on panel, 9 x 17.8 cm

PROVENANCE:  
Jean Dieterle, Paris  
Thence by descent in the Dieterle family

LITERATURE:  
Mary Pittaluga and Enrico Piceni, *De Nittis*, Milan 1963, no. 26  
Piero Dini and Giuseppe Luigi Marini, *De Nittis. La vita, i documenti, le opere dipinte*, catalogue raisonné, Turin 1990, I, p. 386, no. 298; II, repr.

We are grateful to Professor Christine Farese Sperken for examining the work. She has confirmed its authenticity.



GIUSEPPE DE NITTIS  
(Barletta 1846 - 1884 St.-Germain-en-Laye)

*Porticato Sotto il Sole*  
[Arcade in the Sun], 1872

Oil on panel, 9.1 x 17.8 cm

PROVENANCE:  
Jean Dieterle, Paris  
Thence by descent in the Dieterle family

LITERATURE:  
Mary Pittaluga and Enrico Piceni, *De Nittis*, Milan 1963, no. 22  
Piero Dini and Giuseppe Luigi Marini, *De Nittis. La vita, i documenti, le opere dipinte*, catalogue raisonné, Turin 1990, I, p. 375, no. 11; II, repr.

We are grateful to Professor Christine Farese Sperken for examining the work. She has confirmed its authenticity.



GIUSEPPE DE NITTIS  
(Barletta 1846 - 1884 St.-Germain-en-Laye)

*Le Barche*  
[Boats], 1871-3

Oil on panel, 9 x 17.8 cm

PROVENANCE:  
Jean Dieterle, Paris  
Thence by descent in the Dieterle family

LITERATURE:  
Mary Pittaluga and Enrico Piceni, *De Nittis*, Milan 1963, no. 29  
Piero Dini and Giuseppe Luigi Marini, *De Nittis. La vita, i documenti, le opere dipinte*, catalogue raisonné, Turin 1990, I, p. 379, no. 120; II, repr.

We are grateful to Professor Christine Farese Sperken for examining the work. She has confirmed its authenticity.



GIUSEPPE DE NITTIS  
(Barletta 1846 - 1884 St.-Germain-en-Laye)

*Spiaggia e Barche*  
[Beach and Boats], 1871-3

Oil on panel, 9 x 17.8 cm

PROVENANCE:  
Jean Dieterle, Paris  
Thence by descent in the Dieterle family

LITERATURE:  
Mary Pittaluga and Enrico Piceni, *De Nittis*, Milan 1963, no. 23  
Piero Dini and Giuseppe Luigi Marini, *De Nittis. La vita, i documenti, le opere dipinte*, catalogue raisonné, Turin 1990, I, p. 379, no. 116; II, fig. 117

We are grateful to Professor Christine Farese Sperken for examining the work. She has confirmed its authenticity.



GIUSEPPE DE NITTIS  
(Barletta 1846 - 1884 St.-Germain-en-Laye)

*Marina e Velieri*  
[Seascape with Sailing Ships], 1871-3

Oil on panel, 9 x 17.6 cm

PROVENANCE:  
Jean Dieterle, Paris  
Thence by descent in the Dieterle family

LITERATURE:  
Mary Pittaluga and Enrico Piceni, *De Nittis*, Milan 1963, no. 32  
Piero Dini and Giuseppe Luigi Marini, *De Nittis. La vita, i documenti, le opere dipinte*, catalogue raisonné, Turin 1990, I, p. 379, no. 121; II, repr.

We are grateful to Professor Christine Farese Sperken for examining the work. She has confirmed its authenticity.



GIUSEPPE DE NITTIS  
(Barletta 1846 - 1884 St.-Germain-en-Laye)

*Foro Triangolare, Pompei*  
[The Triangular Forum in Pompeii], 1873

Oil on panel, 17.8 x 30.7 cm  
Signed and dated lower right *De Nittis 73*  
A label on the verso reading *Une vue de Pompeii par Nittis 1873 ...*

PROVENANCE:  
Private collection, Rome  
Rome, Christie's, auction sale, 4 June 2001, lot 780  
Private collection, USA  
New York, Sotheby's, auction sale, 27 January 2010, lot 225 (US\$98,000)

LITERATURE:  
Goupil & Cie and Boussod, Valadon et Cie records, stock ledger no. 6, Los Angeles, Getty Research Institute, p. 179, no. 1831 or p. 180, no. 1841

We are grateful to Professor Christine Farese Sperken for examining the work. She has confirmed its authenticity.



GIUSEPPE DE NITTIS  
(Barletta 1846 - 1884 St.-Germain-en-Laye)

*Elegante Signora di Parigi*  
[Elegant Parisian]

Watercolor on paper, 23.5 x 14.5 cm

PROVENANCE:  
Galerie Charpentier, Paris  
Jean Dieterle, Paris  
Thence by descent in the Dieterle family

EXHIBITED:  
*Deux siècles d'élégance*, Galerie Charpentier, Paris 1951, no. 398



*John J. ...*

Paintings, Oil Sketches  
and Sculpture, 1760-1940





## Pietro Antonio Rotari

### *Russian Girl with a Muff*

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

*Russian Girl with a Muff*, 1752-62

Oil on canvas, 45.2 x 34.5 cm

#### PROVENANCE:

Commissioned by either:  
Maria Josepha of Saxony, Dauphine of France, daughter of August III, or by Christian Ludwig von Hagedorn, member of the Saxon Court, or by Earl Ignaz Accoramboni!  
Private collection, Germany



Fig. 1 Mikhail Shibanov, Empress Catherine II in Traveling Dress, 1787, St. Petersburg. The Russian Empress wears a similar Hungarian hat.

Professor Gregor Weber of the Rijksmuseum, Amsterdam, has kindly confirmed the authenticity of the painting on the basis of a photograph. We thank him for his assistance.<sup>2</sup>

Pietro Antonio Rotari's central preoccupation as a painter was how to evoke his sitters' moods and portray their personal characteristics. His approach drew on theories advanced by Le Brun in his instructions for the representation of passions and emotions.<sup>3</sup> Rotari's numerous portraits of men and women at different stages of life are thus autonomous works of art. Similar portrait series, known as *varie teste*, were already common among contemporary printmakers.

Rotari's portraits of young women can be read as an erotically charged game. Both viewer and subject abandon themselves to the illusory game of observing and being observed, to the extent that image and reality become blurred. The young woman looking directly at the viewer, the fur-trimmed muff covering her mouth and décolletage, her lips touching the fur: what a masterly staging of sensuousness!

The fur-trimmed hat worn by our model was in vogue in Russia in the second half of the eighteenth century. At the tsar's court, such a hat, derived from a Hungarian costume, soon became a fashionable piece of headgear that was also worn by Empress Catherine II (Fig. 1).

The majority of Rotari's portrait series both for the Royal Court of Saxony in Dresden and for Empress Elizabeth of Russia at the Peterhof Palace in St. Petersburg are still extant. The 'Rotari Hall' at Peterhof Palace (Fig. 2) is still intact, giving art historians some idea of the now-lost hanging system originally in place in Dresden too. Upon Rotari's death, Catherine the Great acquired most of the portrait heads in his estate with the intention of using the 368 paintings to decorate a vast hall in the palace<sup>4</sup> known as the Cabinet of Manners, Customs, Morals and Passions.<sup>5</sup> The portraits were hung frame-to-frame, separated only by delicate strips of gilt framing, within elaborate boiserie. The present painting was intended for the picture gallery in Dresden or St. Petersburg. This thesis is supported by



Fig. 2 Rotari Hall in Peterhof Palace, St. Petersburg

the presence of the same thinly applied ochre framing line found in other Dresden portraits. The framing line was necessary in order to install the paintings in accurate, grid-like juxtaposition within the boiserie.

Rotari trained in Verona and was also in Venice for a time. Records show that from 1727 onwards he was working in Rome, where his style began to develop a more 'consistent form of classicism'.<sup>6</sup> He entered the studio of Francesco Solimena in Naples in 1729 and went on to open his own private academy of painting in Verona in 1734. He was elevated to the aristocracy and given the title of *conte* in 1749 in recognition of his artistic achievements. In 1750 he visited Vienna, where he executed a number of religious paintings for the Imperial Court. Here he was able to study the work of Jean-Étienne Liotard. He visited the Royal Court of Saxony in Dresden in 1752-53. While in Dresden, he presented twelve of his *varie teste* to Maria Josepha of Saxony, Dauphine of France. He did not, however, choose to travel to France, but instead took up an invitation from Elizabeth I of Russia to visit St. Petersburg in 1756. The extraordinary success of his portrait of the Empress brought him an appointment as court painter, a privileged position that he enjoyed only briefly before dying suddenly in 1762.



## Johann Amandus Winck

### *A Pair of Flower Still Lifes*

JOHANN AMANDUS WINCK  
(Rottenburg am Neckar 1754 - 1817 Munich)

*A Pair of Flower Still Lifes*, 1794

Oil on copper, 39.9 x 31.7 cm each  
Signed, dated and inscribed lower right  
*Joan. Amand. / Wink. pinx. / Monachii*  
1794. (left image)  
and at lower left *Joan Amand. Wink pinx*  
*/1794.* (right image)

PROVENANCE:  
House of Schönborn, Schloss Weissenstein,  
Pommersfelden, inv. nos. 631 and 632<sup>1</sup>  
Private collection, Munich

LITERATURE:  
Theodor von Frimmel, *Verzeichnis  
der Gemälde in gräflich Schönborn-  
Wiesentheid'schem Besitze*, Pommersfelden  
1894, p. 202 f., nos. 631 and 632<sup>2</sup>  
Hugo Hantsch and Hanns Fischer,  
*Schloss Weissenstein ob Pommersfelden  
der Grafen von Schönborn. Führer und  
Gemäldeverzeichnis*, Bamberg c.1938, p. 28  
Ulrich Thieme and Felix Becker,  
*Allgemeines Lexikon der bildenden Künstler  
von der Antike bis zur Gegenwart*, XXXVI,  
1947, p. 58  
Gerhard Woeckel, 'Der Stillebenmaler  
Johann Amandus Winck', in *Kunst in  
Hessen und am Mittelrhein, Schriften des  
Hessischen Museums*, 3 (1963), p. 75 and  
p. 85, nos. 18 and 19, both repr.  
Gerhard Woeckel, 'Neu entdeckte Stilleben  
des Münchener Malers Johann Amandus  
Winck (1754-1817)', in *Kunst in Hessen und  
am Mittelrhein*, 13 (1973), p. 55

Johann Amandus Winck ranks as one of the leading German still-life painters of the late eighteenth and early nineteenth centuries. Little is known about his life. He began his artistic training under his father, Johann Chrysostomus Winck (1725-95), who was court painter to the Prince-Bishopric of Eichstätt. Johann Amandus continued his studies in Munich under his uncle, Thomas Christian Winck (1738-97), court painter and official scene painter to the Electorate of Bavaria. As early as 1777 Johann Amandus produced four Gobelin designs for the Bavarian Court – a commission he almost certainly owed to his uncle's influence at court. In the 1790s, uncle and nephew are known to have worked together on the completion of a fresco scheme.

Winck took up still-life painting at an early age. He was a specialist in *Frucht- und Blumenstücke* – still lifes combining fruits and flowers. But he also produced breakfast and hunt pieces and still lifes of vegetables. Many of his still lifes were conceived as pendants and almost all are signed and dated. In his later career a stream of courtly commissions were lavished on him. Two of these were the important *supra porte* which he executed for the Munich palaces of Nymphenburg and Schleißheim in the 1790s.<sup>3</sup>

German eighteenth-century still-life painting owed an important debt to the influence of Dutch seventeenth-century masters. For their own opulent compositions many German painters like Johann Martin Metz (1717-89), Caspar Arnold Grein (1765-1834) and Johann Amandus Winck drew on the sumptuous arrangements of predecessors like Abraham Mignon (1640-79) and Jan van Huysum (1682-1749), whose works could be studied in Munich's princely collections. It is not inconceivable that Winck received tuition from Antwerp-born Peter Jacob Horemans (1700-76),<sup>4</sup> painter to the Bavarian court. This is strongly suggested by the parallels his work shows with the compositional schemes deployed by Horemans in his still lifes, many of which were also composed as pendants.

The present two still lifes are unusually well preserved and are fine examples from Winck's most creative period. Records dating back to 1894 already cite them in the holdings of one of southern Germany's most distinguished art collections – with the Counts of Schönborn at Schloss Weissenstein in Pommersfelden. Commenting on the present two still lifes, Gerhard Woeckel notes: *These two certainly contributed more than their due to the outstanding contemporary fame Winck so deservedly enjoyed.*<sup>5</sup>

Winck depicts a mix of Mediterranean fruits like the black grape, the white grape, the lemon mingling with local produce like the strawberry, the plum, the apricot, the blackcurrant and a variety of nut. The fruits are elegantly combined with flowers such as the flamboyant parrot tulip, the rose, the delicate blue forget-me-not and the dog rose. Winck complements the *Früchte und Blumen* arrangement with the addition of strikingly realistic *trompe-l'oeil* effects – tiny snails, flies, bees, beetles, caterpillars and varieties of butterfly.

These two important flower still lifes occupy an outstanding position in German eighteenth-century still-life painting. A further version of the pendants on canvas, also dated 1794 and in slightly smaller format, is recorded. However, in terms of quality they cannot compete with the present two flower pieces.<sup>6</sup> In Winck's virtuoso still lifes the tradition of southern German Baroque still-life painting was to reach its zenith.











## Ferdinand Georg Waldmüller

### *Home Education*

FERDINAND GEORG WALDMÜLLER  
(1793 - Vienna - 1865)

*Home Education*, 1846

Oil on panel, 55.5 x 44.5 cm  
Signed and dated lower right *Waldmüller*  
1846

#### PROVENANCE:

Munich, Neumeister, auction 266, 18 March  
1992, lot 680, plate XXXIII  
Kunsthandlung R. Hofstätter, Vienna  
(1993)  
Private collection, Vienna

#### EXHIBITED:

Dresden, Academy of Arts, 1861 (probably  
Feuchtmüller no. 1019, a later version of the  
present painting)  
*Katalog einer Sammlung von Ölgemälden,  
besonders aber einer reichen Auswahl Bilder  
vom F. G. Waldmüller, pens. Professor der  
k.k. Akademie der bildenden Künste, welche  
den 11., 12. und 13. Mai d.J. in Löschers  
Salon, Kärnthnerstrasse, Bürgerspital,  
freiwillig öffentlich versteigert wird*, Vienna,  
Löschers Salon, 11-13 May 1863, n.n.  
(conceivably Feuchtmüller no. 1019)

#### LITERATURE:

Rupert Feuchtmüller, *Ferdinand Georg  
Waldmüller 1793-1865, Leben – Schriften  
– Werke*, Vienna and Munich 1996, p. 504,  
no. 863 (a dating of 1853 is given)

*Here, real sunlight illuminates the figures of these sweet, youthful beings and the entire composition is such that we would be hard pressed to name any painting in the exhibition that we would rather own (Breslauer Zeitung reviewing the second version of this painting from 1860 shown at the 1861 exhibition in Dresden.)*<sup>1</sup>

Genre scenes occupied an important place in Waldmüller's later *oeuvre*. A man of humble origins, he was driven more by rural themes than subjects drawn from a bourgeois milieu. In this painting, he focuses on interpersonal relationships such as charity, rather than on the hardships of work. In scenes depicting the 'authentic lives of simple folk' he succeeded in representing his ideal of the felicitous unity of man and nature.

In the present painting Waldmüller depicts a Sunday morning family idyll. A young mother sits amid her six children in a sparsely furnished abode which serves both as a dwelling and a workshop guaranteeing the family a scant livelihood. The woman has her youngest child on her lap, while the five remaining children are immersed in the contemplation of devotional images. A book lies open on the floor beside the older children seated at the left. One of the younger children stirs his porridge. Waldmüller's moral appeal to a society that deprived children of educational opportunities by providing only six years of compulsory schooling is unmistakable. In the early industrial period, factories and mines were hungry for workers and not even children were spared. Child labor was a bleak reality. The far-sighted young mother in Waldmüller's painting is investing in her children's future – she hopes to secure them a livelihood by educating them.

The careful modeling and precision of Waldmüller's painting technique shows a debt to the Old Masters. He would have had ample opportunity to study and make copies after the works of Hans Holbein the Younger and the Dutch seventeenth-century figurative painters in the Imperial Collections. In this painting he pays particular attention to the naturalistic depiction of light and his treatment of the extraordinary variety of textures is masterly.

In his later career, as recognition of his importance spread, Waldmüller began to produce versions and variants of many of his paintings. This is evidence of the popularity of his work not only in Vienna but abroad. The present painting is his first version of the subject. A later version dating from 1860 is recorded (Feuchtmüller no. 1019).

Waldmüller's talent was soon recognized. He enrolled at the Vienna Academy at the very young age of fourteen. Always a rebel – a characteristic that did not simplify his life – he vehemently pursued his own ideas. In the bitter debate about Realism within contemporary artistic circles he unequivocally supported the truthful imitation of nature beyond the pictorial conventions of the time. His unbending spirit and the polemic texts about reform<sup>2</sup> that he wrote while teaching at the Vienna Academy repeatedly caused him severe problems, ultimately leading to his suspension and early dismissal. Not until 1864, just one year before his death, was he awarded a pension and hence offered at least financial rehabilitation.

In addition to the Emperors of Austria, Waldmüller portrayed the country's different classes: the nobility, the emerging bourgeoisie and the ordinary people living in poverty. His work is driven by a striving for truth. In his genre paintings, the striving for truth also results in social criticism. Particularly in his late work, he repeatedly alludes to the social injustice and poverty faced by large segments of the population.

For a long time, posterity failed to recognise the modernity of Waldmüller's art, seeing it solely as a product of the Biedermeier movement with its traditional values. Only in the twentieth century did he receive the recognition he deserved. His realism and his gifts as an observer prefigure the striking portraits produced by the Viennese Modernists in the years around 1900.<sup>3</sup> Today, Waldmüller ranks as one of Austria's leading nineteenth-century painters.<sup>4</sup> His works are to be found in the great museums of Europe, Russia and North America.



## Wilhelm von Kobell

### *An Encounter between Huntsmen with a Distant View of Lake Starnberg*

WILHELM VON KOBELL  
(Mannheim 1766 - 1853 Munich)

*An Encounter between Huntsmen with a Distant View of Lake Starnberg*, 1821

Oil on panel, 32.5 x 40.9 cm  
Signed and dated lower right WK  
(in ligature) 1821

#### PROVENANCE:

Georg Schäfer private collection,  
Schweinfurt (inv. 1565)  
German private collection

#### EXHIBITED:

*Von Tischbein bis Spitzweg, Ausstellung von Werken aus bayerischem Privatbesitz. Deutsche und österreichische Malerei von 1780-1850*, Kunstverein München, 1960, no. 73, fig. 10  
*Gedächtnisausstellung zum 200. Geburtstag des Malers Wilhelm von Kobell 1766-1853*, Munich, Haus der Kunst, 1966, p. 85, no. 165, repr.  
*Der frühe Realismus in Deutschland 1800-1850. Gemälde und Zeichnungen aus der Sammlung Georg Schäfer*, Schweinfurt, Nuremberg, Germanisches Nationalmuseum, 1967, p. 187, no. 143, repr.  
*Wilhelm von Kobell, Meister des Aquarells*, exhib. cat., Schweinfurt, Museum Georg Schäfer, Munich 2006, p. 98, no. 56

#### LITERATURE:

Waldemar Lessing, *Wilhelm von Kobell*, 2nd edition, Munich 1966, repr. in colour p. 48  
Siegfried Wichmann, *Wilhelm von Kobell. Monographie und kritisches Werkverzeichnis der Werke*, Munich 1970, p. 423, no. 1238  
Paul Ernst Rattelmüller, *Jagdromantik in der Malerei des 19. Jahrhunderts*, Munich 1977, no. 24, repr.  
Horst Ludwig, *Münchner Maler im 19. Jahrhundert*, II, Munich 1982, p. 350

Wilhelm Kobell was born in Mannheim into a family of painters. He succeeded his father Ferdinand Kobell as court painter to Kurfürst Karl Theodor, a position that he continued to hold under the Bavarian kings Maximilian I Joseph and Ludwig I. In the Napoleonic era he worked on a series of extensive battle cycles commissioned by the Bavarian royal family. The cycles show his indebtedness to the battle paintings of seventeenth-century Dutch masters.

Kobell was not to reach artistic and creative maturity until after the Napoleonic era when court commissions were in decline. He found new patrons among the Munich bourgeoisie and the landed gentry, responding to their aesthetic demands with a genre of his own invention, the *Begegnungsbild* [lit.: encounter picture]. These small, highly sought-after works contributed decisively to the development of early nineteenth-century Biedermeier painting.<sup>1</sup> They are observations of nature in which landscape and figures have equal status and are closely linked. Kobell found a gifted friend in the prominent figure of Johann Georg von Dillis who made him receptive to the effects of natural light and helped him to discover its potential for greater chromatic range and richness. Kobell's *Begegnungsbilder* depict actual Bavarian landscapes experienced in natural conditions. The uniforms and costumes of his figures mirror the social context of his patrons. In the present painting the figures are seen from slightly below and are not set against the landscape but seem to rise up against the intense metallic blue of the summer sky, acquiring something of a static monumentality.

A striking feature of this painting is Kobell's handling of summer light which illuminates the landscape with the intense glow of sunset, casting long shadows. A tall expanse of sky occupies more than half of the image. He has chosen a viewpoint on the morainal ridge above the village of Leutstetten. The eye is led away from

the church of St. Alto and across a stretch of moorland towards Lake Starnberg. The massifs of the Wetterstein and Karwendel dominate the horizon. An encounter between two huntsmen depicted on a wide path occupies the foreground of the painting. The more elegant of the two, a rider most probably on his way to the hunt, faces the viewer. He is mounted on a grey thoroughbred. An officer in uniform, his back to the viewer, stands beside his chestnut while his assistant lays out the contents of his bag. The use of counterpose and contrast in the positions and colours of the horses is echoed in the handling of the two hunting dogs at the right.

A sheet depicting *Two Sketches of a Rider* (Fig. 1) and a watercolour dated 1820 and titled *At the End of the Hunt, Lake Ammersee* (Wichmann 1225) recall the motif of the mounted figure in the foreground of the present painting.

The works Kobell<sup>2</sup> produced after 1808 for Ludwig I of Bavaria were predominantly battle scenes. Although he ranks alongside Albrecht Adam and Peter von Hess as one of the leading battle painters of the Napoleonic era his *Begegnungsbilder* were undeniably his greatest contribution to the development of early nineteenth-century painting.



Fig. 1 Wilhelm von Kobell, *Two Sketches of a Rider*, c.1820, pencil on paper, 83 x 208 mm, private collection (Wichmann 1231)







## Lancelot-Théodore Turpin de Crissé *The Temple of Antoninus and Faustina, Rome*

LANCELOT-THÉODORE TURPIN DE CRISSÉ  
(1782 - Paris - 1859)

*The Temple of Antoninus and Faustina -  
San Lorenzo in Miranda, Rome 1807-8*

Oil on paper, laid down on canvas,  
18.9 x 25 cm  
Monogrammed lower left TT

PROVENANCE:  
Private collection, France

Lancelot-Théodore Turpin de Crissé<sup>1</sup> first visited Rome in the years 1807-8. The Comte de Choiseul-Gouffier (1752-1817), a French diplomat, academic and erudite scholar of Greek antiquity, funded his stay. By 1802, Turpin was working on engravings for the second volume of Choiseul-Gouffier's *Voyage pittoresque de la Grèce*, which was published in 1809. Choiseul-Gouffier also commissioned one of Turpin's most famous works, a large-format view of the Temple of Antoninus and Faustina. Painted in Rome in 1808, it was exhibited at the Paris Salon in the same year. This important early work is now in the collection of the Museum of Fine Arts in Boston (Fig. 1).<sup>2</sup>

The present, discovered small-format oil is the first version of the Boston painting. Previously unknown, it represents a significant addition to de Turpin's early *oeuvre*, as evidenced by the meticulous attention to architectural elements and precisely observed effects of light, coupled with the use of paper as a support. Paper, rather than canvas, was the painting surface of choice when making studies. Paper enables preparatory work to be done *en plein-air*, it is easier to handle, the drying process is faster.

The Temple of Antoninus and Faustina stands at the northern edge of the Roman Forum on the Via Sacra. In the Early Middle Ages it was converted into the Church of San Lorenzo in Miranda.

Very much a child of his time, Turpin directed his interest not towards the baroque façade of the church, but instead towards the classical temple with its magnificent, vividly grained marble columns and its entablature, decorated with an ornamental frieze of griffins arranged



Fig. 1 Lancelot-Théodore Turpin de Crissé, *The Temple of Antoninus and Faustina*, 1808, oil on canvas, 114.6 x 163.2 cm, Museum of Fine Arts, Boston, inv. 20.852



Fig. 2 Detail from Lancelot-Théodore Turpin de Crissé, *The Artist's Lodgings in Rome*, 1807-8, pencil on paper, 20 x 27 cm, Paris, Musée du Louvre, inv. MI 731

according to heraldic priority. A preparatory sketch of the subject is now in the collection of the Louvre (Paris, Musée du Louvre, inv. MI 692). The viewpoint Turpin has chosen does not show the baroque façade of the church. Between the columns is a glimpse of the tower of the Senatorial Palace, at the left are the three columns of the Temple of the Dioscuri, and what is probably the Basilica Julia. Whereas in the Boston painting the Campo Vaccino is peopled with figures and a team of oxen beside a cart, in the small-format preparatory painting Turpin's main focus lies on the architecture. This he depicts with masterly skill and extraordinary attention to detail.

During his first stay in Rome Turpin lived and worked in the convent of Trinità dei Monti. He recorded the interior of his studio in a pencil study. At the right, leaning against a wall, is the large-format version of *The Temple of Antoninus and Faustina*. Pinned to the wall above it are two rows of small-format works. Among them, almost discernible, may conceivably be the present small painting (Fig. 2).

Turpin returned to France and in 1810 was appointed as chamberlain to Joséphine de Beauharnais. He remained in her service until her death in 1814. Napoleon granted him the title of Baron d'Empire in 1811. Further honours followed in quick succession: he was made an honorary member of the Académie Française in 1816, appointed to the Conseil des Musées Royaux in 1824, named Inspecteur Général des Beaux-Arts in 1825, and elected to the Légion d'Honneur in the same year. Public recognition brought him freedom and independence. He was a highly prolific artist, producing paintings, prints and drawings. He was also active as a writer. He traveled widely in search of motifs and visited Italy regularly. He formed a remarkable personal collection of antiquities and works of art testifying to his highly eclectic artistic sensibility. His collections are now housed in the Musée des Beaux-Arts d'Angers.



## Johan Christian Clausen Dahl

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

JOHAN CHRISTIAN CLAUSEN DAHL  
(Bergen 1788 - 1857 Dresden)

*The Bay of Naples with Mount Vesuvius*,  
1820

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

#### PROVENANCE:

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

#### EXHIBITED:

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

#### LITERATURE:

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

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

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

This painting was one of the first works Dahl completed on his arrival. It was commissioned by the Danish Princess to mark her husband's birthday on 18 September. It depicts the view the royal couple enjoyed looking north from the terrace of the Villa towards the Bay of Naples. To add grandeur to his depiction of the landscape, Dahl selected an elevated vantage point on the ridge of Monte Coppola just behind the Villa. The towns



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

of Castellammare, Pompeii and Torre del Greco can be made out on the Bay of Naples. Vesuvius is depicted at the right, its volcanic plume rising into the calm evening sky. The warm glow of the last rays of sun illuminates the cloud-scattered sky as dusk approaches.

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

The present composition has many of the characteristics of a traditional veduta. This was almost certainly Dahl's intention, given the conservative taste of his royal patron. But the qualities of the painting are not limited to the conventionally picturesque, as in a Grand Tour souvenir. His delineation of topographical detail is meticulous and his depiction of the effects of natural light masterly. This is evident in the delicate rendering of the diffuse haze over the bay and the warm glow of the evening sky. The painting shows a debt to the contemplative, atmospheric work of Caspar David Friedrich, whom Dahl had met in Dresden in 1818.<sup>5</sup>

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



## Johan Christian Clausen Dahl

### *View of Vesuvius from Castellammare*

JOHAN CHRISTIAN CLAUSEN DAHL  
(Bergen 1788 - 1857 Dresden)

*View of Vesuvius from Castellammare*,  
September 1820

Oil on canvas, 25 x 43.5 cm  
Dated lower right *Septbr. 1820*

#### PROVENANCE:

Johan Christian Clausen Dahl  
Johan Randulf Bull<sup>1</sup> (1815-1894, brother of  
Anders Sandøe Ørsted Bull, the husband of  
Caroline Bull, Dahl's daughter)  
Dr. Edvard Isak Hambro Bull (1845-1925,  
son of Johan Randulf Bull)  
Theodor Bull (1870-1958, son of Edvard  
Isak Hambro Bull)  
Private collection, Norway  
Lempertz, Cologne, auction 11 May 2013,  
lot 1206  
Private collection, Canada

#### EXHIBITED:

bergen, Billedgalleriet, 1880, no. 10  
*J.C. Dahl's verk, Minneutstilling*, Oslo,  
Kunstneres Hus, 1937, no. 133  
*Johan Christian Dahl*, Kistefos-Museet,  
Kistefoss 2000, p. 145, cat. no. 6, fig. p. 70  
*Volken Wogen Wehmut: Johan  
Christian Dahl*, Munich, Haus der Kunst  
and Schleswig, Stiftung Schleswig-  
Holsteinisches Landesmuseum Schloss  
Gottorf, Cologne 2002, fig. p. 70, cat. no. 18,  
p. 203

#### LITERATURE:

Andreas Aubert, *Maleren Johan Christian  
Dahl: et stykke av forrige aarhundredes  
kunst- og kulturhistorie*, Kristiana 1920,  
p. 454  
Johan H. Langaard, *J.C. Dahl's verk*,  
Minneutstilling, Oslo, Kunstneres Hus,  
1937, no. 133  
Marie Lødrup Bang, *Johan Christian Dahl  
1788-1857: Life and Works*, Oslo 1987, vol. 2,  
Oslo 1987, p. 105, no. 232

In May 1820, the painter Johan Christian Clausen Dahl was given a travel stipend by Christian Frederik (1786-1848), Crown Prince of Denmark, and invited to stay as his guest at the royal summer residence, Villa Quisisana, on the Gulf of Naples.

Dahl's year-long Italian sojourn helped him to acquire new virtuosity and great sureness of touch. The themes and vantage points, which he and sometimes also Prince Christian Frederik selected, were mostly traditional views of Vesuvius. Yet Dahl went beyond the *veduta* by seeking to describe his own experience of nature, weather and light. He created atmospheric pictures intended to express the fundamental harmony of nature and the human soul. Compared with his finished oil paintings, his *plein-air* studies are loose and spontaneous.<sup>2</sup> This is shown by comparing the present oil study with a detailed view of the same motif observed from a greater distance, executed only a few weeks earlier, which was a gift from the Crown Princess to the Crown Prince for his birthday on 18 September that same year (see p. 42).

The present oil study depicts the waves lashing the beach of Castellammare, with Vesuvius smoking in the background. Dusk is falling, and the approaching thunderstorm makes the ash-spewing volcano look even more threatening. The artist carefully chose his palette and paid a great deal of attention to the peculiar quality of the light. Dahl was a master of nature observation: thundering, foam-crested waves are modelled in a spectrum of white, pink and yellow. The cloudy sky displays the warm hues of the remaining sunlight at left, but already the cool colors of approaching night-time at right.

The artist took up this motif again the following year (1821) for another painting. The somewhat larger composition (Bang no. 338), in which the sea is even more turbulent, with heavy waves breaking against the rocks, is now in the collection of the University of Uppsala.

Dahl left for Italy in June 1820, the day after marrying Emilie von Bloch. After stopping in Munich, Flor-

ence and Rome, he arrived at the Villa Quisisana on 11 August 1820. Dahl remained in Naples until February 1821, and for the first months he stayed at the Villa Quisisana in Castellammare as the guest of the Danish Crown Prince, Christian Frederik, later King Christian VIII.<sup>3</sup> The villa had been put at the disposal of the Danish royal family by Ferdinand IV of Naples. In December 1820, the dream of all artists who travelled to this region came true for Dahl, when he witnessed an eruption of Vesuvius.

Dahl's year in Italy continued to be a formative and productive period. At the end of October 1820, he could no longer endure the constraints of formal court life and moved into living quarters of his own in Naples. This gave him the freedom to undertake painting excursions with Franz Ludwig Catel (1778-1856) to Pompeii and other places. Dahl climbed Vesuvius three times before leaving from Rome on 27 July 1821 to travel back to Dresden.<sup>4</sup>







## Johan Christian Clausen Dahl

### *A Country Road near Pillnitz*

JOHAN CHRISTIAN CLAUSEN DAHL  
(Bergen 1788 - 1857 Dresden)

*A Country Road near Pillnitz, Dresden,*  
June 1832

Oil on paper, laid down on canvas,  
20.5 x 27.4 cm  
Signed and dated lower right  
*JDahl d 20 Juny 1832*

#### PROVENANCE:

Georg Jacob Bull<sup>1</sup> (1785-1854, father of  
Anders Sandøe Ørsted Bull, the husband of  
Dahl's daughter Caroline Bull)  
Dr. Edvard Isak Hambro Bull (1845-1925,  
grandson of Georg Jacob Bull)  
Prof. Francis Bull (1887-1974, son of  
Edvard Isak Hambro Bull)  
Blomqvist Kunsthandel, Oslo 1926  
Grev Wedels Plass Auksjoner, Oslo, auction  
24 May 2005, lot 89  
Private collection, Norway  
Lempertz, Cologne, auction 11 May 2013,  
lot 1208  
Private collection, Canada

#### LITERATURE:

Andreas Aubert, *Maleren Johan Christian  
Dahl: et stykke av forrige aarhundredes  
kunst- og kulturhistorie*, Kristiana 1920,  
p. 454 (*Naturstudie Pillnitz*)  
Johan H. Langaard, *J.C. Dahl's verk*,  
Oslo 1937, no. 381  
Marie Lødrup Bang, *Johan Christian Dahl  
1788-1857. Life and Works*, vol. 2, Oslo 1987,  
p. 226, no. 694

Johan Christian Clausen Dahl repeatedly depicted motifs taken from the varied landscape of his adoptive home town of Dresden: the *Große Garten*, the high, sloping banks of the River Elbe, the valley of the Plauenscher Grund, and the hilly area south-east of Dresden known as Saxon Switzerland – to mention but a few. The resulting oil studies are delightful and very personal impressions of nature, which capture not only the topography but also the prevailing light conditions and time of day.

After completing his studies at the Academy of Fine Arts in Copenhagen, Dahl embarked on a Grand Tour in the summer of 1818. That autumn he stopped in Dresden, where he became acquainted with Caspar David Friedrich. Following his tour of Italy, which he undertook in 1820, he settled permanently in Dresden in 1821. From 1823 onwards, he shared a house with Caspar David Friedrich that offered a magnificent view of the River Elbe.

Together with Friedrich and Carl Gustav Carus, Dahl was the most important Dresden artist of the epoch and exerted a formative influence on German Romantic painting.<sup>2</sup>

Starting in the spring of 1832, Carus's new country house, situated not far from Pillnitz Castle on the bank of the River Elbe, became a social meeting place, frequented by such painters as Friedrich, Dahl, Eduard Bendemann and Julius Hübner. These artists took advantage of their stays there by exploring nature and making close observations of their surroundings,<sup>3</sup> one result of which is Dahl's present oil study, dated 20 June 1832.<sup>4</sup>

Clouds gather above the slopes of the River Elbe to create an overcast sky. A crop of grain grows in the field, next to which one sees, in a walled-in vineyard, the wooden poles that will soon support the grape vines. Country folk have set out to work in the field and the vineyard. The road, lined by a stone wall, runs diagonally through the pictorial space, creating perspectival depth. Dahl's rendering of the peculiar light just before a summer thunderstorm breaks is indeed impressive.

Dahl's painting reflects his keen interest in natural phenomena – especially cloud formations – observed from life.<sup>5</sup> In a fruitful discourse on this subject, he sided with his painter friend Carus, who, in his *Neun Briefe über Landschaftsmalerei* (Nine Letters on Landscape Painting), a book on painting theory, urges artists to study the intrinsic laws of atmospheric phenomena, the diverse nature of clouds, their accumulation, movement and dispersal. Both painters certainly knew the pioneering cloud theories formulated in 1802 by the Englishman Luke Howard in his publication *On the Modification of Clouds*.<sup>6</sup>



## Johan Christian Clausen Dahl *Clouds at Sunset*

JOHAN CHRISTIAN CLAUSEN DAHL  
(Bergen 1788 - 1857 Dresden)

### *Clouds at Sunset*

Oil on paper, laid down on card,  
14.5 x 22.5 cm

### PROVENANCE:

Julius Freund (1869-1941), Berlin  
Fischer, Lucerne, auction sale (works owned  
by Mrs. G. Freund, Buenos Aires, from the  
Julius Freund collection), 21 May 1942, lot  
87, fig. 19  
Alfred Guido Roth, Burgdorf, Switzerland  
Restituted to the heirs of J. and G. Freund  
in 2016

### LITERATURE:

Marie Lødrup Bang, *Johan Christian Dahl.  
Life and Works*, I, Oslo 1987, p. 353, no.  
1213  
Alfred Guido Roth, *Die Gestirne in der  
Landschaftsmalerei des Abendlandes*, Bern  
1945, p. 154, fig. 103



Fig. 1 Carl Christian Vogel von Vogelstein,  
*Portrait of the Painter Johan Christian Dahl*,  
1823, black chalk on paper, 24 x 18.7 cm.,  
Staatliche Kunstsammlungen Dresden

In early 1820, Carl Gustav Carus and his wife Caroline paid a visit to Johan Christian Dahl at his studio. Discussing the visit the following day, Caroline commented: *How strange are Dahl's skies. Yet he is surely not a devout man?*<sup>1</sup> The remark triggered a swift reaction in Carus who went on to cite it enthusiastically in a letter dated 19 February 1820 to his friend Johann Gottlob Regis, a prominent literary figure and translator of Shakespeare. The remark encapsulates the prevailing intellectual climate at the time of Dahl's arrival in Dresden. But it also demonstrates how the innovatory quality of his work had not passed unnoticed. In their resolute adherence to the observation of nature his oil sketches exude the spirit of the Enlightenment – more physics than metaphysics. In no other motif does Dahl's artistic resolve exert such fascination. Exceptional powers of observation are required to capture the ephemeral form of a cloud, coupled with extraordinary painterly virtuosity – rapid, sure brushwork, tones applied wet in wet, pigments sometimes mixed directly on the support.

Carus and Friedrich were not immediately able to fully appreciate the new forms of artistic expression Dahl brought with him to Dresden. Nonetheless, both artists were to learn from his example and their work is clearly indebted to his influence. It was Dahl who encouraged them to become keen observers of nature and to record their impressions in oil sketches made *en plein-air*. Dahl's influence on Friedrich is particularly marked in the years 1823 to 1824 when the two artists shared a house in Dresden.

Cloud studies have been singled out for having particular importance within Romantic art. 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 academics were beginning to show lively interest in the *Ungreifbare Masse* in Saxony as well. Goethe himself introduced Carus to the subject and lent

Dahl a copy of Luke Howard's key work entitled *On the modifications of clouds* (1802).<sup>2</sup>

In the present oil sketch Dahl depicts a radiant evening sky viewed against the setting sun, which is partly obscured by a dark bank of clouds. Careful study of the sky reveals an intense variety of coloristic nuances. The narrow strip of summarily sketched vegetation serves as a repoussoir, while in the background the viewer's eye picks out the gently sloping, layered landscape of the Sächsische Schweiz. Examined at close quarters, the virtuosity of the brushwork and its textural range astound. Viewed from a greater distance, the full spatial impact of this oil study becomes apparent – a small masterwork by Johan Christian Clausen Dahl that conveys the palpable atmosphere of a fading summer's day.







## Carl Blechen *Pond with Trees*

CARL BLECHEN  
(Cottbus 1798 - 1840 Berlin)

*Pond with Trees*, c.1833-7

Sepia and pencil on paper, 9 x 11.6 cm  
Stamp on verso *Carl Blechen*<sup>1</sup> and  
collector's mark *H.F.W. Brose*<sup>2</sup>  
Inscribed in pencil *K. 168 I, 10*<sup>3</sup>

### PROVENANCE:

Estate of Carl Blechen  
H. F. W. Brose collection, Berlin  
Carl Brose collection, Berlin  
Hollstein & Puppel, Berlin, auction XL,  
C. Brose collection, 8 November 1928,  
cat. no. 39  
Mrs. Magdalena Schmidt, Berlin  
(acquired 1928)  
Private collection, Germany

### LITERATURE:

Guido Joseph Kern, *Karl Blechen, sein  
Leben und seine Werke*, Berlin 1911, p. 168,  
col. I, 10th drawing  
Paul Ortwin Rave, *Karl Blechen. Leben,  
Würdigungen, Werk*, Berlin 1940, no. 1992

Authenticated by Prof. Börsch-Supan,  
19 September 2005

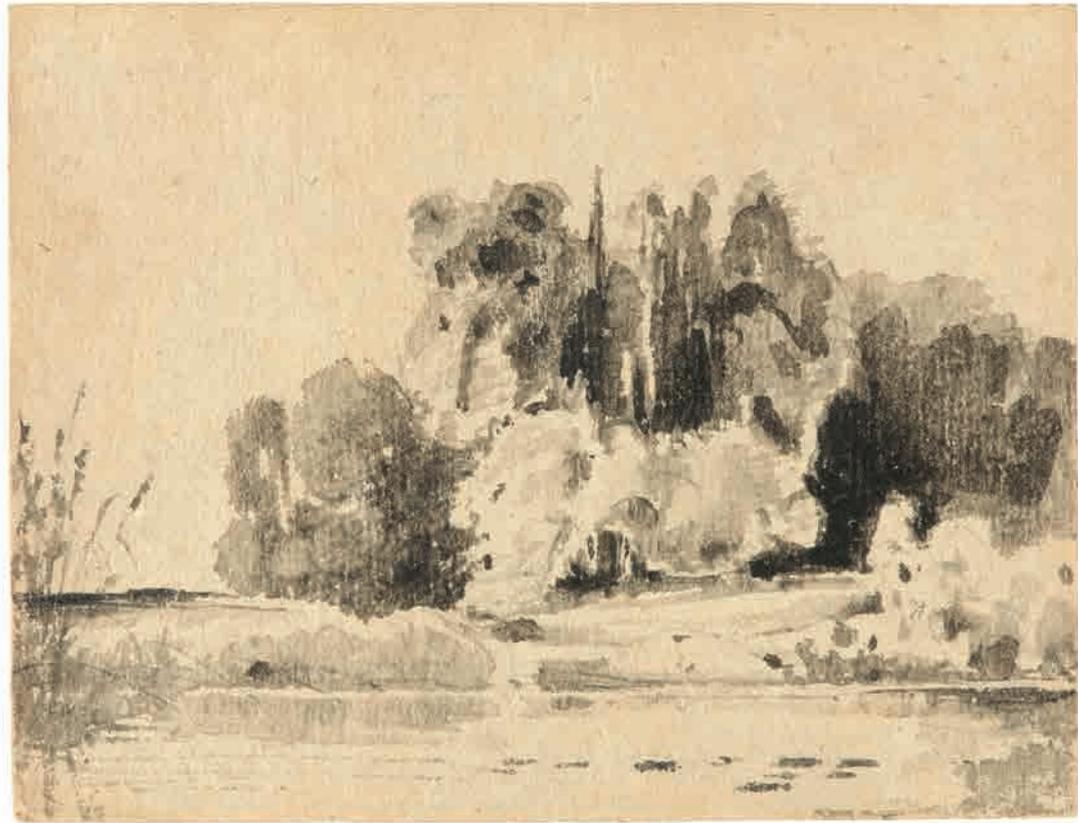
Carl Blechen's late work is dominated by woodland motifs, which he treated in many different techniques. Our sepia drawing is a late work that is possibly connected with Blechen's trip to the Harz Mountains in September 1833. At this time he was teaching at the Berlin art academy and was accompanied by a group of pupils. In 1831 Blechen had successfully applied for the position vacated by his former teacher Peter Ludwig Lütke, who had been Professor of Landscape Drawing. However, from the mid-1830s onward, Blechen showed increasing signs of mental illness, which forced him to give up his teaching post and limit his artistic activities.<sup>4</sup>

During his travels in the Harz Mountains, Blechen made many oil sketches, some watercolors, wash drawings in sepia, and ink-wash pencil drawings. Professor Börsch-Supan writes: *We know from this trip such quickly dashed off works with extensive, fierce strokes of the pen and blotches of the brush, in which bright blank passages are juxtaposed with very dark ones, filling apparently tranquil scenery with explosive power.*<sup>5</sup> Our expressive sepia drawing *Pond with Trees* displays the nervousness typical of Blechen, who tends towards the dissolution of the line drawing and well-defined contours and forms.

Our sheet comes from the famous Blechen collection of the Berlin banker H. F. W. Brose. He acquired the main part of his important Blechen collection, including our sheet, from the second part of the artist's estate sale, which took place in 1853. In his 1882 description of the Brose collection, Theodor Fontane mentions approximately 70 oil paintings in addition to seven large portfolios containing hundreds of sketches. The majority of the collection was acquired by the Königliche Nationalgalerie in 1891, whereas the works remaining in the family's possession were sold by the Berlin auction house of Hollstein & Puppel in 1928.



Fig. 1 Carl Blechen, *Self-Portrait*, after 1825, oil on canvas and cardboard, 26 x 20 cm, Nationalgalerie, Berlin



## Thorald Læssøe

### *The Neapolitan Coast in Morning Twilight*

THORALD LÆSSØE  
(Frederikshavn 1816 - 1878 Copenhagen)

*The Neapolitan Coast in Morning Twilight*

Oil on canvas, 20.2 x 29.5 cm

PROVENANCE:  
The painter Lorenz Frølich (1820-1908)  
His descendants, California, U.S.A.  
Auction Museumsbygningen  
Kunstauktioner, Copenhagen,  
7 June 2004, lot 101  
Private collection, Canada

This small *plein-air* landscape not only depicts the natural beauty of Italy but also testifies to the cultural exchange and dialogue that took place in nineteenth-century Europe. It was executed by the Danish painter Thorald Læssøe, who received his training during an extremely prolific period of painting known as the Danish Golden Age. Like many of his fellow painters, he traveled to Rome to join the international crowd of artists studying and exchanging ideas in the Eternal City. The Danes generally made a beeline for the studio of the highly successful sculptor Bertel Thorvaldsen, one of the key figures in Roman society.

Painting landscape *en plein-air* grew increasingly popular among artists in Rome from the beginning of the nineteenth century onwards. Before leaving for Rome, Læssøe had had the privilege of working in the Copenhagen studio of the famous painter Christen Købke, where he certainly had the opportunity to study the *plein-air* sketches Købke had made on his tour of Italy.

The present work does not depict an obvious highlight of the Grand Tour, but it does reveal Læssøe's interest in atmosphere. The clever composition focuses on an immense sky largely filled with dark clouds and more distant white clouds. The clouds are reflected in the water, where their contours blur. The hills seem a uniform gray against the early morning twilight.

Thorald Læssøe was on very good terms with the Danish landscape painters of his generation, such as Peter Christian Skovgaard, Lorenz Frøhlich and Johan Thomas Lundbye. They painted together frequently and sometimes portrayed one another (see Fig. 1). The present painting was very likely a gift from Læssøe to Lorenz Frøhlich, in whose family it remained until his great-granddaughter sold it in 2004.



Fig. 1 Johan Thomas Lundbye, *The Painter Thorald Læssøe*, 1837, oil on canvas, 30.5 x 25 cm, Copenhagen, Statens Museum for Kunst, inv. no. KMS4571



## Robert Zünd *Study of Clouds*

ROBERT ZÜND  
(1827 - Lucerne - 1909)

*Study of Clouds*, 1862

Oil on canvas, 17.6 x 28 cm  
Dated lower right *20. Aug. 62*

PROVENANCE:  
Private collection, Switzerland

*Clearly the best thing is just to paint from nature.*<sup>1</sup>  
(Robert Zünd in a letter to the painter Rudolf Koller dated 2 May 1852, Paris)

From the 1850s onwards, Robert Zünd intensified his study of the ambience of natural light, tirelessly seeking new methods of representing it in his painting. His fascination for light was nurtured by visits to Paris in the years 1852, 1859 and 1861, where he came into contact with the painters of the Barbizon school and was introduced to the techniques of *plein-air* painting.<sup>2</sup> On his return to Switzerland he put his new-found knowledge into practice, producing a series of *plein-air* sketches. He was a virtuoso in capturing the effects of light and a master in conveying the special atmosphere of place and time. He was committed to the precise observation and realistic depiction of natural detail but this did not preclude conscious artistic input with the intention of working towards an idealized landscape.

The low horizon and dense, towering cloud formations depicted in this oil sketch recall the cloud studies of John Constable. Set against an expanse of sky, the slender profile of a church tower rises above a village nestling in densely wooded hills. Zünd uses bold, schematic brushstrokes of paint but nevertheless achieves an astonishingly nuanced and palpable rendering of the ambience of light. His confident handling of the cloud masses shows remarkable virtuosity. The illusionistic impact of the sketch is best appreciated when it is viewed from a certain distance. The date *20. Aug 1862*, incised directly into the wet paint, indicates that the work was completed in the course of a single day. The precise topographical location remains unclear, however it is likely that Zünd chose a viewpoint in the countryside near Lucerne. He held a lifelong attachment to the area and rarely left it after 1853. A cloud study in pencil (Fig. 1) executed five years earlier – also in late August – shows compositional similarities, suggesting it may have been drawn from the same location.



Fig. 1 Robert Zünd, *Study of Clouds. Noon*, 1857, pencil on paper, 21.4 x 34.4 cm, dated lower left *d 28. Aug. 1857*, private collection<sup>3</sup>

Zünd made studies, sketches and drawings primarily for private purposes. They were known to and admired by a small group of privileged friends and he received many generous offers, but he never exhibited them or offered them for sale. This was private work – to be used in the preparation of his finished paintings. The special importance of oil sketches in Zünd's *œuvre* was very quickly recognized after his death in 1909. A Swiss journalist writing in 1912 noted: *The landscape studies which Zünd produced before the motif in the years between 1850 and 1870 rank among his most immediate and most interesting works; in particular it is the oil studies, preserved in all their freshness and which, even in Zünd's day, [were] carefully taken care of – little known, nevertheless highly valued by those artists and connoisseurs who had the good fortune to see them. Naturalistic precision, sureness of line, and a modern sensibility for light in colour make these studies the most valuable documents of Zünd's artistic persona.*<sup>4</sup>

Zünd studied painting and drawing in the studio of Jakob Schwegler. He moved to Geneva in 1848, where he worked under two of Switzerland's leading landscapists, François Diday (1802-77) and Alexandre Calame (1810-64). In 1851 he studied briefly at the Munich Academy where he met Rudolf Koller (1828-1905), a Munich animal painter. A close friendship quickly developed. Zünd first visited Paris in 1852, where he drew inspiration from his discovery of seventeenth-century painting. He was in Paris briefly on a number of further occasions and also visited Dresden and Munich. He married in 1853 and settled permanently near Lucerne. For the rest of his life he rarely left the area. The landscapes of the surrounding countryside were to provide him with a significant repertoire of motifs in the coming years. He ranks alongside Diday, Calame, Giovanni Giacometti and Hodler as one of Switzerland's most distinguished landscapists.







## Peder Balke

### *The Trolltindene Range*

PEDER BALKE  
(Hedemarken 1804 - 1887 Kristiania)

*The Trolltindene Range, Norway, 1845*

Oil on canvas, 33 x 41 cm  
Signed and dated lower left *Balke 1845*  
Label of the 1954 exhibition at  
Kunsternes Hus, Oslo on the back  
Printed label *A.I. Boger Christiania*;  
handwritten *Søstykke af / Balke*.

PROVENANCE:  
Director Gustaf Rabo, Lier  
(by 1954, still in 1978)  
Private collection, Oslo

EXHIBITED:  
*Peder Balke 1804-1887*, Kunsternes Hus,  
Oslo, 4 - 22 November 1954, no. 140 (titled  
*Sailboat on the Fjord. Seilbåt på fjorden*)

LITERATURE:  
Per Kværne und Magne Malmanger, *Un  
peintre norvégien au Louvre. Peder Balke  
(1804-1887) et son temps*, Oslo 2006, p. 41,  
no. 25

Authenticated by Marit Ingeborg Lange,  
12 April 2016

The Norwegian artist Peder Balke is a solitary figure among the painters of the early nineteenth century. With historical hindsight, his work appears modern. Art historians compare his painting to that of Caspar David Friedrich and William Turner.<sup>1</sup> Even today, artists draw inspiration from his work.<sup>2</sup>

Balke's landscape paintings are inspired by the rugged nature of northern Norway, which the artist first experienced in the autumn of 1832 when he traveled to the Finnmark region.<sup>3</sup> This trip was of key importance to his further development. The impressions and motifs gathered on that trip recur continually in his later work. Balke did not strive for topographical accuracy; instead, he endeavored to produce an exaggerated image of the Norwegian landscape. This certainly reflected Balke's national ambitions, for he sought through his painting to assist in shaping the identity of a sovereign Norwegian state.

In the 1840s, Balke's painting, largely unnoticed by his contemporaries, reached its first peak. In 1844, a lack of commissions forced him to leave Norway and seek his fortune in Paris. The journey took him to Copenhagen, Kiel, Altona, Cologne and Brussels, before his arrival in Paris in the late summer of 1845.<sup>4</sup> It is not known how long Balke and his family stayed at any of those stopover points. As indicated by Marit Lange in her expertise, our painting, dated 1845, probably originated in Germany.

The painting fits into a group of seascapes executed in 1845. The mountains in the background, for example, recall the Trolltinden massif, which Balke depicted in another painting made at about the same time.<sup>5</sup> Since the early 1840s, he had preferred a monochrome palette reminiscent of Dutch grisailles of the seventeenth century. Blue and grey dominate our painting; only the sailing ship stands out. The crests of the waves in pastose white accentuate the play of the breakers, while the mighty mountain range rises surrealistically from the mist.

Proceeding from Dutch marine painting of the seventeenth century and the well-known compositions of the Romantic era, Balke developed 'landscape visions'

('Landschaftsvisionen') of his own.<sup>6</sup> The motif of a ship battling the stormy sea is drastically simplified and given a metaphorical dimension: it remains uncertain whether we, who are all sailing on the sea of life, will arrive safely or tragically founder.



## Alexei Bialinizki-Birula *Aurora Borealis*

ALEXEI BIALINIZKI-BIRULA  
(Orscha 1864 - 1937 St. Petersburg)

*Aurora Borealis*, 1901-2

Six watercolors on paper and title page  
(inscribed *Aurora Borealis II*, signed  
*Alexei Bialinizki-Birula* in cyrillic),  
12 x 17 cm

Each sheet inscribed with time of day,  
date and number

PROVENANCE:  
Private collection, Berlin



Fig. 1 The crew of the *Zarya*. Kolchak (back row, third from left); Toll (middle row, third from left); Bialinizki-Birula (middle row, on Toll's left)

The Aurora borealis has fascinated mankind since antiquity. In ancient times it was read as a celestial sign around which countless myths, sagas and legends came to be woven. A fiery, bleeding sky was interpreted as a harbinger of war, affliction or famine. Not until the Enlightenment was the Aurora borealis – the Northern Lights – perceived as a scientifically explicable phenomenon.<sup>1</sup>

The era of the great Arctic expeditions began at the end of the nineteenth century. These expeditions were not only motivated by a colonialist urge but driven by scientific curiosity. At the same time, Russia also began to research its northernmost regions. In the summer of 1900, Baron Eduard von Toll, a Russian geologist and Arctic explorer, set off on a sea voyage, heading a two-year scientific expedition. In the summer of 1902, he traveled by sledge and kayak to Bennett Island, never to be seen again<sup>2</sup> and is presumed to have died on an attempt to go south. He was not the only important scientific researcher to have taken part in the expedition. Other researchers who traveled with him were Alexander Kolchak<sup>3</sup> and Alexei Bialinizki-Birula (Fig. 1), the author of the present group of watercolors. Although Bialinizki-Birula was a zoologist, he also nurtured a strong interest in natural phenomena like the Aurora borealis. He described his sighting of the spectacular light display in a letter to the secretary of the expedition commission, Valentin Bianki: *Between eight and nine o'clock in the evening, if the sky is clear, one can see the Northern Lights, one evening they looked particularly beautiful, like a rippling curtain.*<sup>4</sup> The letter bears two different dates – the Julian date, 30 September 1900, and the Gregorian date, 13 October 1900. Both the Julian calendar and the Gregorian calendar were in regular use at the time.

It is precisely these observations that Bialinizki-Birula has recorded in the present watercolors – snapshot-like impressions captured in the extreme weather conditions of the Far North. Although photographs were taken on the expedition, none were taken of the Aurora borealis. There were reasons for this. Photographic ma-

terials were in very short supply and there would have been no capacity for wastage. In addition, exposure time would have been too long.<sup>5</sup> In 1901, the sole available option for documenting the many different forms of the Aurora was to record them in watercolor on paper, as Bialinizki-Birula has painstakingly done, working in huts and shelters heated only with extreme difficulty.

He described expedition life and work in a letter to Richard Schmidt, the librarian at the Zoological Museum in St. Petersburg. The food, which they were compelled to eat off dirty crockery, immediately froze solid at temperatures below 55°C. The dog sledges only transported provisions and equipment. Members of the expedition had to run behind the sledges and often had to carry baggage.

In the present watercolors Bialinizki-Birula restricts his palette to shades of blue which he models with great dexterity. He employs delicate, finely differentiated gradations of color to define the sea, the sky and the Aurora. His annotations provide a meticulous record of when he made the drawings – at night and at dawn. In addition, the drawings are doubly dated, including both the Julian and Gregorian dates.

Most of the time, the expedition explored the region on the ship *Zarya* [lit: red sky glow at dawn or sunrise]. But when weather conditions deteriorated the ship became ice-bound and the expedition's progress was halted for the winter. The present watercolors were executed at some stage during the expedition's second winter on Kotelny Island.<sup>6</sup> The research findings collected on the expedition were extensive, covering not only the fields of zoology, meteorology and oceanography but also contributing significantly to scientific understanding of the Aurora borealis. The evaluation and publication of the expedition's research results would take decades to finalize.<sup>7</sup>

This group of watercolors by Alexei Bialinizki-Birula eludes classification purely as scientific documentation of the Russian Arctic expedition. Rather, the pleasure derived from looking at them is a timeless aesthetic experience.



Purvis II  
"Larva borealis" II  
  
Bancroft



11 h. 45 m. p. m.  $\frac{25}{4 \times 11}$  1901 a.



9h. 30 m. p. m.

22 XI  
5 XII 1901 a.

5

## François Jean-Baptiste Ménard de la Groye *Ten Sheets depicting Shells*

FRANÇOIS JEAN-BAPTISTE MÉNARD DE  
LA GROYE  
(Le Mans 1775 - 1827 Saint-Samson)

*Ten Sheets depicting Shells*, c. 1807-27

Watercolor, pen and ink, pencil on  
vellum, 45 x 33.5 cm

Signed in gold lower left *Menard*,  
four sheets with inscriptions in pencil

PROVENANCE:  
Collection Eila Grahame (1935-2009),  
London



Fig. 2 François Jean-Baptiste Ménard de la Groye, *Panopea aldrovandi* Ménard de la Groye, detail, c.1807-26, watercolor over pencil

From the Renaissance onwards, one of the declared aims of the fine arts was to produce as accurate an image as possible of the physical world in drawings or paintings. The boundaries between science and art were not always as sharply defined as they are today. This meant that an accurate image of the natural world was considered both as a scientific and as an artistic achievement. This group of watercolors by the French natural scientist François Jean-Baptiste Ménard de la Groye is squarely in this tradition. Although his drawings were produced chiefly for scientific purposes, they are clearly of exceptional aesthetic quality. It is arguable that Ménard de la Groye's drawings coincide with the high point of a long European tradition – one that was to end with the spread of photography a few decades later. That a natural scientist like Ménard de la Groye should have produced original illustrations of such outstanding quality is more than remarkable. The development of drawing skills was an integral part of scientific training in the eighteenth and early nineteenth century, in the absence of other reproductive processes – photography, for example. A number of other natural scientists produced drawings of the highest quality – Alexander von Humboldt's self-portrait, executed in 1814, is a good example (Fig. 1). Ménard de la Groye's exquisite drawings certainly testify to the presence of exceptional artistic talent.

Drawings by Ménard de la Groye are extremely rare. The present ten sheets are executed in watercolor on vellum. The majority were reproduced as color engravings in the second volume of Jean-Charles Chenu's important work on shells and fossils titled *Illustrations conchyliologiques ou Description et figures de toutes les coquilles connues vivantes et fossiles, classées suivant le système de Lamarck modifié d'après les progrès de la science et comprenant les genres nouveaux et les espèces récemment découvertes* (Paris, 1842).

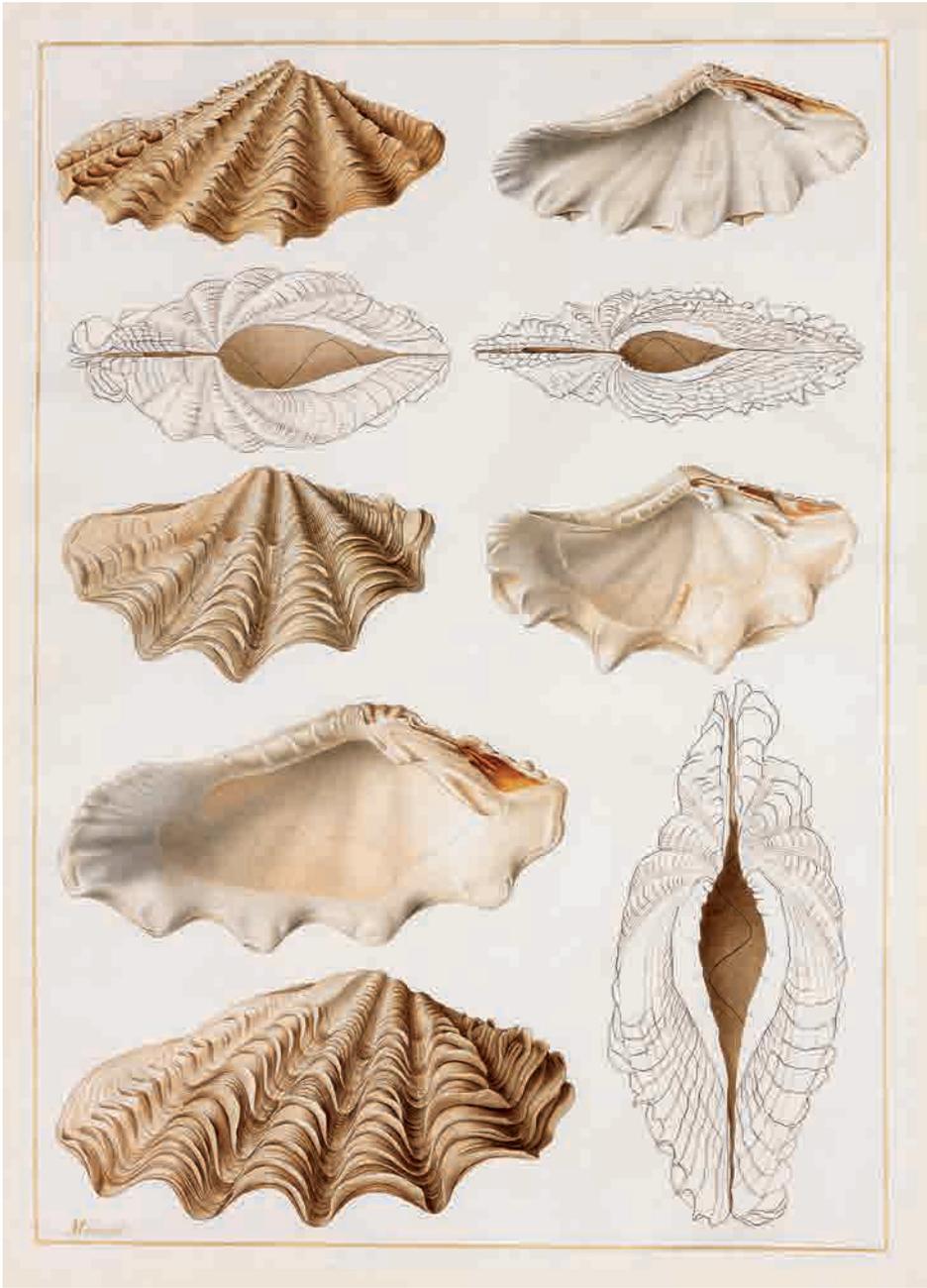
François Jean-Baptiste Ménard de la Groye was an important French geologist, volcanologist, explorer and scientist. He discovered his true vocation – the natural

sciences – at a very early age. He studied in Paris from 1799 to 1807, where he attended regular lecture courses at the Muséum d'Histoire naturelle, the École Polytechnique and the École des mines. He began his career as an assistant to Jean-Baptiste de Lamarck (1744-1829) and Alexandre Brongniart (1770-1847), both of whom conducted research into the fossil mollusks of the Paris Basin. Ménard de la Groye went on to earn wide recognition for his studies of mollusks. He particularly distinguished himself by his discovery of a new marine mollusk or clam species, *Panopea aldrovandi* Ménard de la Groye, which is named in his honor. One of the present sheets of studies portrays a specimen (Fig. 2). The discovery was published in a leading scientific journal in 1807.<sup>1</sup>



Fig. 1 Alexander von Humboldt, *Self-portrait*,<sup>2</sup> 1814, black chalk on paper, 35 x 26.5 cm

Ménard de la Groye traveled widely on scientific expeditions in central and southern France, and in the Rhineland, Switzerland and Italy, going on to publish a number of groundbreaking articles based on his findings. He was in Naples in 1813-4 and made several excursions to Vesuvius to study the volcano and its environs. He also witnessed the renewal of volcanic activity. His publication titled *Observations avec réflexions sur l'état et les phénomènes du Vésuve* (1814-5) drew the attention of Georges Cuvier (1769-1832), who in 1818 offered him a prominent teaching post in the Natural History Department at the Collège de France. He taught there until his death in 1827.<sup>3</sup>







## José Villegas Cordero

### *The Altar Frontal in San Marco, Venice*

JOSÉ VILLEGAS CORDERO  
(Seville 1844 - 1921 Madrid)

*The Altar Frontal in San Marco, Venice*

Oil on panel, 21 x 27 cm  
Signed lower left *Villegas*

PROVENANCE:  
Private collection, Spain

José Villegas Cordero was not only one of the most important Spanish painters of the early twentieth century, but also the director of the Museo del Prado in Madrid for seventeen years.

Upon the completion of his studies in Seville, José Villegas Cordero first worked in the studio of Federico de Madrazo y Kuntz in Madrid; at the Prado he trained by copying the work of Velázquez, whose art exerted a decisive influence on him. After returning from a trip to Morocco, Villegas settled in Rome in late 1868. Thirty years later he became director of the Spanish academy of fine arts there (Academia española de Bellas Artes en Roma). In this period he produced numerous history and genre paintings in oil and watercolor. Villegas returned to Madrid in 1901 and became director of the Museo del Prado that same year.<sup>1</sup>

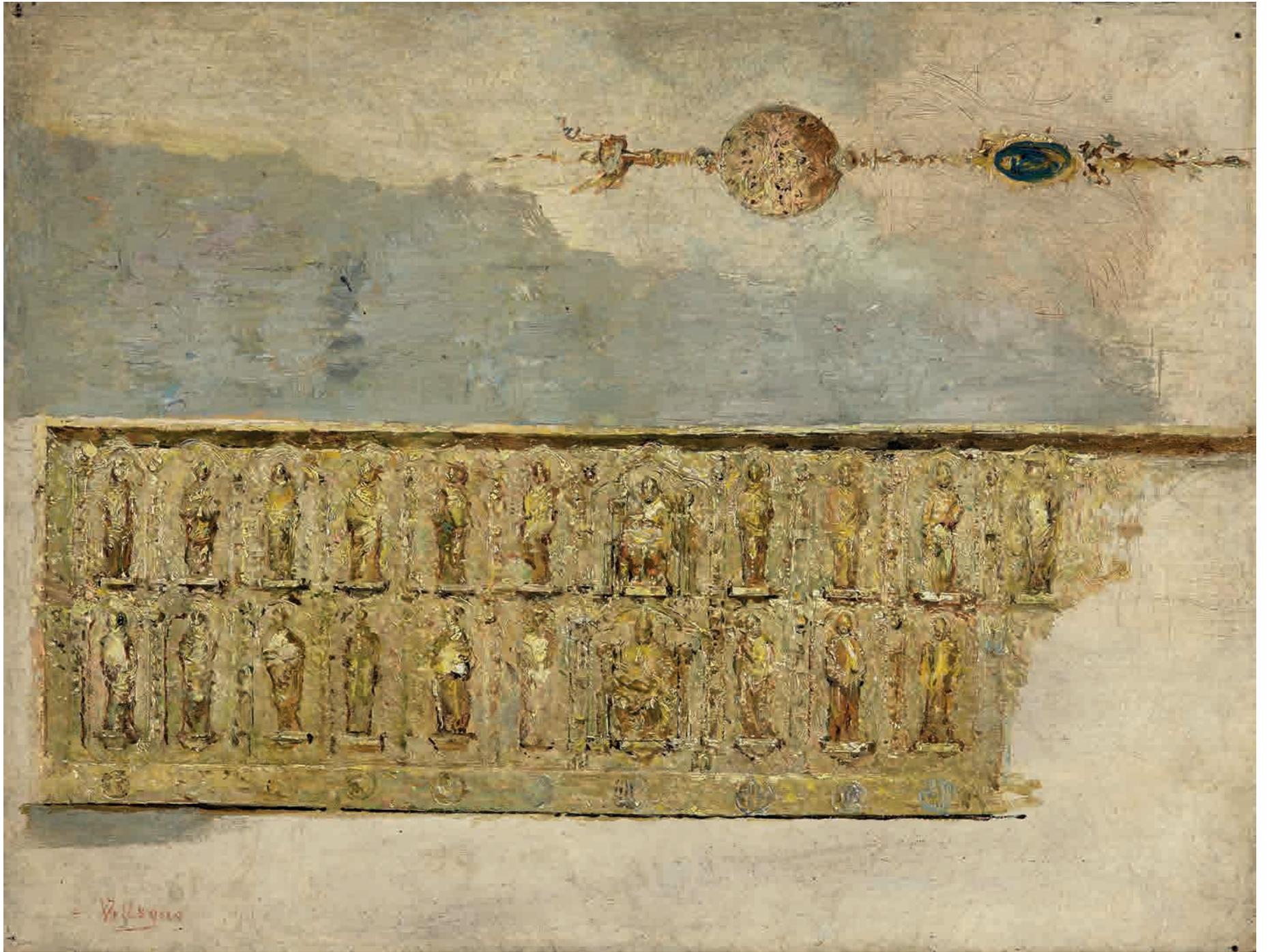
Starting in 1877, he also made frequent, extended visits to Venice. The history of La Serenissima inspired him to create important works, including *The Triumph of the Dogaressa Maria Foscari*, 1882-1893, and *The Celebration of the Marys*, 1888.

Our oil sketch is connected with two sacred objects from the Basilica of San Marco: an antependium, or altar frontal, and the suspension of a filigree chandelier. Villegas used loose brushstrokes to sketch the chased gold foil and painting of the antependium, which was made around 1406 as a gift for Pope Gregory XII. In 1807 the object was transferred from Venice's former Cathedral of San Pietro di Castello to San Marco, where it was used as an antependium for the Pala d'oro (the retable of the high altar).<sup>2</sup> Today it is kept in the Tesoro di San Marco (the cathedral treasury), but is still used to dress the altar on special occasions. Saint Peter, flanked by other saints, appears in the upper register, while the lower register features Christ enthroned in the midst of his apostles (Fig. 1).

The second object of study is a detailed section of the chandelier hanging in the main cupola of San Marco. Villegas focused his attention on the splendid suspension which consists of a filigree sphere in silver-gilt and a large, blue precious stone in a setting.



Fig. 1 Antependium of the Altar of Gregory XII, 1406-1408, treasury of San Marco, Venice, inv. no. N. 171



- W. G. G. G.





## Martinus Rørbye *Castello Caetani in Sermoneta*

MARTINUS RØRBYE  
(Drammen 1803 - 1848 Copenhagen)

*Castello Caetani in Sermoneta, Italy, 1834*

Oil on paper, laid down on canvas,  
32.5 x 41.5 cm  
Inscribed and dated lower right  
*Sermoneta / 1834*

PROVENANCE:

Alfred Benzon (1855-1932), Copenhagen<sup>1</sup>  
By descent to the present owner

EXHIBITED:

*Fortegnelsen over M. Rørbyes Arbejder*,  
exhib. cat. Copenhagen, Kunstforeningen,  
March-April 1905, p. 10, cat. no. 55

LITERATURE:

*Martinus Rørbye 1803-1848*, Thorvaldsens  
Museum, cat. raisonné, Copenhagen 1981,  
no. M 87

Martinus Rørbye is among the leading representatives of the Danish Golden Age. This era marks the apex of Danish painting, which flourished at the same time as German Romanticism. Significant cross-fertilization of ideas occurred between the Copenhagen Academy and key centers of Romantic thought in Germany, namely the Hamburg and Dresden Academies. Munich, which lay on the route to Rome for artists from the North, was also an important artistic center.<sup>2</sup>

Rørbye set out on his first journey to Italy in 1834 and arrived in Rome on 22 October of that year. He joined the artistic circle of the famous Danish sculptor Bertel Thorvaldsen, who had a large studio in Rome and was the first point of contact for many young artists (Fig.1). Rørbye undertook painting excursions in the vicinity of Rome with various artist friends. From 2 to 8 December, for example, he went with Peter Wulff and Graf Holk to explore the area around Sermoneta, a town situated in the foothills of Monti Lepini 70 km south-east of Rome. On 5 December he wrote in his diary that his two friends had gone hunting while he worked on a view of the castle gate in Sermoneta (*Jeg maler Borg-Porten*). According to his diary, he had also been working on this view the previous day.<sup>3</sup>

The gray-brown color of the masonry and the effects of light and shadow display fine gradations. In the foreground, the painter depicted a shepherd in a costume typical of the area. Standing by the gate, the entrance to the medieval Castello Caetani, is a man wearing a top hat and black cloak – probably his traveling companion, Graf Holk.<sup>4</sup> Rørbye's proficiency in capturing specific lighting conditions is shown to best advantage in this oil sketch painted *en plein-air*. He was also clearly interested in the architecture of the medieval structure. Rørbye was a pupil of Christoffer Wilhelm Eckersberg at the Royal Danish Art Academy in Copenhagen, and remained a close friend of his teacher all his life. His architectural pieces, which are characterized by keen observation of the motifs and a marked interest in the strict application

of linear perspective, are indebted to Eckersberg's example. Rørbye intensified this new, reality-based approach in his characteristically meticulous treatment of light, which lends his pictures their distinctive atmosphere.

Martinus Rørbye undertook extended journeys: from 1834 to 1835 he was mostly in Rome and Naples, from October 1835 until May 1836 in Greece and Turkey, traveling afterwards via Italy, Munich, Vienna and Prague to Dresden, where he visited Johan Christian Dahl. After a stay in Berlin, during which he met the famous sculptor Christian Daniel Rauch, he traveled via Hamburg and Kiel back to Copenhagen. He stayed in Italy again from 1839 to 1841.



Fig. 1 Constantin Hansen, *A Group of Danish Artists in Rome*, 1837, oil on canvas, 62 x 74 cm, Statens Museum for Kunst, Copenhagen, inv. no. kms3236: from left to right: Constantin Hansen, Gottlieb Bindsbøll, Martinus Rørbye, Wilhelm Marstrand, Albert Kuchler, Ditlev Blunck and Jørgen Sonne



## Frans Vervloet

### *Montecassino Abbey*

FRANS VERVLOET  
(Mechelen 1795 - 1872 Venice)

*Montecassino Abbey, Italy, 1826*

Oil on canvas, 42 x 32.5 cm  
Signed, inscribed and dated lower left  
*F. Vervloet / Monti Cassino / 1826*

PROVENANCE:  
Private collection, Austria

The inner courtyard of the Abbey of Montecassino, the principal monastery of the Benedictine Order, is filled with life. Founded by Benedict of Nursia in 529, Montecassino was one of the most important spiritual centers of the Middle Ages. It has been repeatedly destroyed and built up again in the course of its history. When Vervloet painted the monastery in 1826, he saw it as it had been re-erected after the severe earthquake of 1349, together with the Renaissance and Baroque additions. After the devastation caused by the Second World War, the monastery was reconstructed according to the original building plans, which makes Frans Vervloet's painting not only an extremely attractive *veduta*, but also a document of the eventful architectural history of this famous monastery.

Vervloet depicted the inner courtyard of the second cloister in central perspective. He used one of the arches of the first cloister as a central gateway, through which the viewer enters the pictorial space. The architecture is attributed to the Renaissance architect Donato Bramante. An octagonal well is situated in the middle ground. Two statues are recognizable at the foot of the stairs in the background: Saint Benedict at left; Saint Scholastica at right. Vervloet's work is notable for his mastery of perspective and his skillful rendering of light effects.

Frans Verlvoet, who came from a Belgian family of painters, studied at the academy in his native town of Mechelen. He began early on to concentrate on architectural painting. From 1818 onwards, Vervloet taught at the academy, but moved the center of his activities to Brussels in 1821. The following year the *Société pour l'encouragement des Beaux-Arts de Bruxelles* offered him a two-year stipend to travel to Rome. He spent July and August in Paris, and arrived in Rome in September.<sup>1</sup> The churches and ruins in and around Rome quickly became his favorite subjects, and his work was sought after by a demanding clientele throughout Europe. In 1824, William I, King of the Netherlands, bought the painting *Interior View of Saint Peter's* (now Rijksmuseum,

Amsterdam) for 2,400 francs, as the painter noted in his diary.

When his stipend ran out in August 1824, Vervloet moved to Naples, which became his home for the next 30 years. The years up to 1830, in particular, are important to the further development of Neapolitan painting. Together with his friend, the Dutch painter Anton Sminck Pitloo (1790-1837), a teacher at the local art academy and founder of the so-called School of Posilipo,<sup>2</sup> Vervloet became the chief exponent of Neapolitan landscape painting. His patrons include the Tsar's family (two views of the Villa Floridiana, 1845/1846) and King Ferdinand II. In search of new motifs, Vervloet traveled extensively throughout Italy – he was in Venice as early as 1834-1835 – and also spent some time in Istanbul in 1844. Vervloet is recorded in Venice from 1854 until his death in 1872. The Museo Correr owns a large number of his drawings as well as his diaries.



## Charles Gleyre *House of Pansa, Pompeii*

ATTRIBUTED TO CHARLES GLEYRE  
(Chevilly 1806 - 1874 Paris)

*House of Pansa, Pompeii*, April 1834 or after

Oil on paper, laid down on canvas,  
35 x 28.5 cm

PROVENANCE:  
Private collection, Geneva

The painter Charles Gleyre was born in Chevilly, Switzerland in 1806 and was a staunch Republican and citizen of the Swiss (Helvetic) Confederation his whole life. The Musée d'Orsay in Paris devoted an extensive exhibition to his work in 2016.<sup>1</sup>

After attending the drawing school in Lyon, Gleyre enrolled in the Ecole des Beaux-Arts in Paris in 1825. In 1828 he went to Italy to continue his studies. Through a distant relative, François Keiserman – a Swiss painter who specialized in *vedute* – he became acquainted with such artists as Léopold Robert and Horace Vernet, then director of the Academie de France in Rome. Robert, who had great success in Rome with his scenes of brigands, inspired Gleyre to paint this theme in his first important painting, *The Roman Brigands*, in 1831. Gleyre's lack of success in Rome prompted him to enter the service of the wealthy American industrialist and philanthropist John Lowell Jr. (1799-1836), with whom he embarked on a journey to the Orient in 1834. The drawings he made for Lowell include sights, landscapes, ethnic dress and folk scenes, captured from life. This three-year journey, which took Gleyre from Italy to the Sudan and on to Beirut, was a once-in-a-lifetime adventure. After eighteen exhausting months, he and Lowell parted company in Khartoum, and Gleyre traveled back to France, where he arrived two years later.<sup>2</sup>

Based on the recollections in his travel journals and the studies he made on this journey – in 1840 Lowell's heirs gave Gleyre permission to use the sheets for his own purposes – he worked on the Orientalist paintings that led to the breakthrough in his career. *The Evening*, exhibited with great success at the Salon of 1843, paved his way to the “Grand Genre,” as the highly esteemed genre of history painting was still called in France. That same year he took over Paul Delaroche's studio and later became the teacher of such famous painters as Jean-Léon Gérôme, Claude Monet and Auguste Renoir.

Naples and its vicinity were Lowell and Gleyre's first stop on their journey to the Orient. Drawings and watercolors are known which Gleyre produced in Pompeii on 28 and 29 April 1834.<sup>3</sup> Our small work in oil on paper could have been made during their stay in Naples or afterwards. It depicts the entrance area to the so-called Casa di Pansa on the Via delle Terme and the entire depth of the house with a view of Vesuvius in the background. Excavation work began in 1810 on the estate of Gnaeus Aleius Nigidius Maius, considered one of the most important men in Pompeii.<sup>4</sup> An amusing detail is the red graffiti from Roman times, traces of which can be seen on the left pilaster of the entranceway.



## Frans Vervloet

### *A Street in Palermo*

FRANS VERVLOET  
(Mechelen 1795 - 1872 Venice)

*A Street in Palermo*, c.1840

Oil on cardboard, 26.5 x 21.5 cm  
Signed and inscribed lower right  
*F. Vervloet Palermo*

Soon after his move from Rome to Naples in 1824<sup>1</sup> the Belgian painter Frans Vervloet was introduced to Ferdinand II, King of the Two Sicilies. In 1840, the King granted him a commission to depict two *vedute* in Palermo – *View of Palermo Cathedral* and *Interior View of the Cappella Palatina*. The latter was shown at the annual exhibition in the Real Museo Borbonico in Naples in 1841.<sup>2</sup>

Vervloet's artistic aspirations were closely associated with those of the so-called 'School of Posillipo', a group of landscape painters working in Naples in the period 1820 to about 1850. The group's objective was to revive interest in the eighteenth-century *veduta* tradition, which they aimed to renew through close study of the natural world. To this end painters worked *en plein air* directly before the motif. Vervloet's contacts with the group developed out of his friendship with the Dutch painter Anton Sminck Pitloo (1790-1837) who had settled in Naples and was active as a teacher of landscape painting. Pitloo was the driving force behind the School of Posillipo.<sup>3</sup>

This view executed in Palermo attractively combines architecture and landscape. A narrow street follows the line of vision, which is halted by a square building with an archway set at right angles, clarifying the pictorial depth of the view. In the background, set against a steely blue sky, stands the massive promontory of Monte Pellegrino with its cliff-top fortress. Vervloet allows transparent areas of untouched ground to gleam through, creating bold contrasts of light and shade. Although many of his large-format, finished paintings are peopled with genre scenes (see p. 78 of this catalogue) in this study he chooses to dispense with staffage in order to focus on the effects of light.



## Odilon Redon *Arbres*

ODILON REDON  
(Bordeaux 1840 - 1916 Paris)

*Arbres*, 1870-85

Oil on paper, laid down on cardboard,  
24.6 x 20.1 cm  
Signed lower right *OD.R.*

PROVENANCE:  
Gustave Fayet, until c.1900  
Private collection, France  
By descent to private collection, England  
With Jill Newhouse, New York, 2006<sup>1</sup>  
Private collection, Canada

LITERATURE:  
Alec Wildenstein, *Catalogue raisonné de l'œuvre peint et dessiné*, vol. III, no. 1757,  
p. 235, ill. p. 228

*Even the natural phenomena, the tree, water and grass, are made mysterious by a skillful marriage between a deliberate vagueness of detail and a lively exploration of tonal values.*<sup>2</sup>

This characterization of Odilon Redon's early style is quite appropriate, as it sets him apart from the naturalism of the previous generation, as exemplified by Gustave Courbet. Nature does, in fact, play an important role in Redon's life and oeuvre. *Arbres*, inspired by the School of Barbizon, was painted *en plein-air*, as evidenced by the pin-holes in the corners of the paper. Redon did not typically paint naturalistic forest landscapes. Instead, he tended to highlight one element, in this case a forked tree, a motive he took up several times. He kept most of these oil sketches until his death, except for this one, which caught the eye of the painter Gustave Fayet, his patron and friend. Fayet's important collection comprised works by Degas, Manet, Corot, Pissarro, Redon, Gauguin and many others. Fayet was an important patron of both Redon and Gauguin.

The sketch elucidates the influence exerted by Corot's late romanticizing work on Redon, but whereas Corot painted realistic landscapes with a profusion of detail, Redon simplified the composition and let less important naturalistic details play a subordinate role. Here tonal delicacy is combined with a forceful division of light and dark planes. These endeavors are somewhat similar to the paintings made a decade later by the Post-Impressionist and avant-garde painters who called themselves Les Nabis.<sup>3</sup>

Before 1890, Redon's reputation rested almost exclusively on his work in black and white. He had produced a large number of charcoal drawings, which he called his *noirs*, and numerous lithographs. They evoke a fantasy world of often melancholic imagery. Up to this point, his use of color had been limited to landscape studies like the present one, which were probably not intended for public display. In the early 1890s he began to extend his use of color and to develop the subject matter of his *noirs*. Color became dominant in the oils and pastels made from 1900 onward.



## Angelo Morbelli

### *Sunset in the Mountains*

ANGELO MORBELLI  
(Alessandria 1853 - 1919 Milan)

*Sunset in the Mountains*, 1907

Oil on canvas, 23.5 x 38.3 cm  
Signed and dated lower left  
*Morbelli. 1907.*  
Label of the Galleria d'Arte Fogliato di  
Torino on the back  
Certificate of authenticity issued by  
Rolando Morbelli, the artist's son

#### PROVENANCE:

Collection of Dr. Benoldi  
Galleria Fogliato, Torino (1975) (In the  
possession of Dr. Benoldi)  
Bottegantica, Milan / Bologna  
Private collection, Varese  
Private collection, Milan  
On loan to the Pinacoteca Fondazione Cassa  
Risparmio di Tortona 2013-2015

#### EXHIBITED:

Probably IX. *Esposizione Internazionale  
d'Arte della Città di Venezia - La Biennale  
di Venezia*, Venice 1910, no. 19 (titled  
*Pomeriggio al Tramonto*)  
*Pittori dell'800*, Turin, Galleria d'Arte  
Fogliato di Torino, 1975, no. 31  
*Il Divisionismo*, Tortona, Pinacoteca  
Fondazione Cassa Risparmio di Tortona,  
2013-2015, p. 16, no. 57  
Requested for: *Giovanni Segantini e i  
Pittori della Montagna*, Aosta, April -  
September 2017

#### LITERATURE:

Luigi Mallé, *La pittura dell'Ottocento  
piemontese*, Turin 1976, p. 293, fig. 591  
*Ottocento e Novecento italiano*, Bologna  
2000, p. 16  
*Ottocento. Catalogo dell'arte italiana  
dell'Ottocento*, Milan 2001, vol. 30, p. 306

Angelo Morbelli is, together with Giovanni Segantini, Giuseppe Pellizza, Gaetano Previati, Emilio Longoni and the critic and gallery owner Vittore Grubicy, one of the six most important figures of Divisionism,<sup>1</sup> a movement that flourished in northern Italy at the same time as Pointillism in France. The term describes a painting technique whereby separate strokes of different colors, placed next to one another, blend in the eye of the observer into a single hue.

When Divisionism arose, Italian artists had little or no first-hand experience of original works by Neo-Impressionists such as George Seurat, whom they knew mainly from magazines – *L'Art moderne*, for example – which published articles by the art critic Félix Fénéon, who coined the term Neo-Impressionism. Around 1887, Fénéon's ideas were seized upon by the critic, gallery owner and painter Grubicy, who propagated Divisionism in Italy and supported it as a patron. The exhibition of works by Morbelli, Longoni and Segantini at the Brera Triennale in Milan in 1891 first brought the new movement to the attention of a wider public.

The divisionist revolt was not only about a new painting technique, however. By showcasing social issues, it opened up a whole new world of subject matter.<sup>2</sup> At the turn of the century, Symbolism sparked the interest of Divisionists in landscape as an autonomous motif.

Angelo Morbelli – the author of the present painting – studied at the Brera Academy in Milan until 1876.



Fig. 1 Angelo Morbelli, *Mountains at Sunset*, oil on panel, 12 x 21 cm, private collection

Under contract to the Grubicy gallery since 1887, Morbelli visited the world exhibition in Paris in 1889 and subsequently spent a short time in London. In the following years, he devoted a great deal of time to developing the color theories that were foundational to Divisionism. In addition to exploring the new painting technique, he was particularly interested in painting materials and experimented with manufacturing homemade oil paints and varnishes in order to achieve the desired light effects.

Morbelli was the 'most rigorous and most engaged champion of the new technique'.<sup>3</sup> The focus of his later work was the landscape, particularly the mountainous landscapes of northern and central Italy. Starting in 1895, he usually spent the summer months in Santa Caterina Valfurva in Lombardy. He was interested in the ever-changing perception of colors, depending on the weather and the time of day, which is what induced him to paint a number of versions of a motif at different times of the day and under various atmospheric conditions.<sup>4</sup>

Our painting, dated 1907, is captivating not only because of its mood but also because of the ingenious technique. The delicate dashes of color were meticulously applied in pastose brushstrokes that form a fine meshwork. The contours are soft and the play of color and gradations of light highly subtle.<sup>5</sup>

The canvas depicts a mountain landscape at dusk. The foremost mountains, parallel to the picture plane, are almost shrouded in darkness – only a bit of color is still recognizable. Morbelli lets us imagine them through layers of dark glaze.

The mountain ridge that runs into the depths of the scene reflects the soft light still remaining in the sky and bathes the side of the mountain in a warm reddish glow. The contrast between the dark foreground and the bright middle distance lends the picture its magical illusion of depth.

The work in smaller format<sup>6</sup> (Fig. 1) can be considered a nature study made preparatory to our painting.



## Stefan Johansson

### *Street Lights along Klarälven River*

STEFAN JOHANSSON  
(Vist, Östergötland 1876 - 1955 Karlstad)

*Street Lights along Klarälven River*, 1941

Watercolor and tempera on canvas,  
47.5 x 37.1 cm  
Signed and dated lower left STEFAN. -41

PROVENANCE:  
Private collection since the 1940s, Sweden

We are grateful to Dr. Stefan Hammenbeck, the expert on Stefan Johansson, for his help in compiling this entry and confirming the authenticity of the painting.

Stefan Johansson (Fig. 1) grew up in the northern part of Värmland, a landscape made world-famous by the stories of Selma Lagerlöf. At the end of the 1890s, he moved to Stockholm, attended the art academy, and continued to live there until 1931. The light effects in the nocturnal pictures of Eugène Jansson and Karl Nordström had already grabbed his interest around the turn of the century, but it was not until the early 1920s that he began to paint atmospheric cityscapes and scenes of cities lit up at night. For Johansson, the emanation of light was a spiritual phenomenon in which God's work was revealed: darkness versus enlightenment.

In 1931, Johansson was forced by the economic crisis to move from Stockholm to Karlstad, where he moved into a modest apartment with his brother Seth and carried on painting nocturnal scenes whose sources of illumination were the moon, candles or electric light.

A new motif, which would become his main subject in the coming years, came about through his move to a house directly on the Klarälven, the river that flows through Karlstad. It was the view of the river through his window: the meditative repetition of the prospect reflected in the water, recorded at dawn and dusk and at night, unilluminated, or in the light of the streetlamps on the bridge and along the river bank. On nocturnal walks he studied the various effects of light, in order to transpose them to canvas. To this end he used a time-consuming painting technique which entailed applying watercolor directly to the unprimed canvas. In this way he was able to create soft contours, which the Italian Divisionists, whose work he had certainly seen on his trip to Italy, strove to produce by other means.

The present painting is a particularly impressive version of this motif. With the asymmetric landing stage as a repoussoir in the foreground, the reflections in the water of the streetlamps on the bridge, and the dark silhou-

ettes of the trees in the Klara district in the background, this painting can be considered one of his masterpieces.

Johansson considered the frame an integral part of his painting, which is why he often framed his works himself, carefully choosing the color, surface structure and type of wood. The frame and painting were intended to merge into an autonomous whole.

Art critics of the time already compared Johansson with his Danish contemporary Vilhelm Hammershøi. The spirituality, the meditative repetition of the very same motifs and the ingenious painting technique prompt this comparison from our present perspective too. In addition to painting, Johansson devoted himself to philosophy and poetry. A good many of his poems assume the melancholy air of his paintings.

Even though Johansson's work is rather curious, it can be placed in the same context as contemporaneous Scandinavian painting – just think of Eugène Jansson, the early Edvard Munch or Hammershøi. Introversion is something these painters have in common, and Johansson shares with Hammershøi the meditative engagement with ever-recurring motifs taken from one's immediate surroundings.

Johansson's spirituality is revealed in his art. He devoted himself to a type of mysticism of light. The emanation of light was, in his eyes, a timeless, divine principle. Kandinsky's *Über das geistige in der Kunst (Concerning the Spiritual in Art)* and Okakura Kakuzo's *Die Ideale des Ostens (The Ideals of the East)* were crucial to his artistic development. When Johansson died in 1956, Kakuzo's book and the Bible were lying on his desk.

Johansson disliked the art academy and insisted that his academic training in Stockholm had not had any positive influence on his artistic development. Much more formative, in his view, were the journeys he made between 1909 and 1913 to Germany and especially to Italy, where he had engaged with the painting of the Renaissance and with contemporary Italian art. Works by Johansson were shown in 1911 at the large

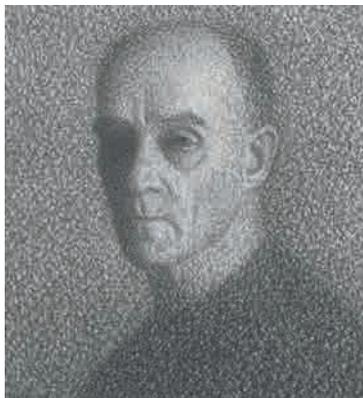
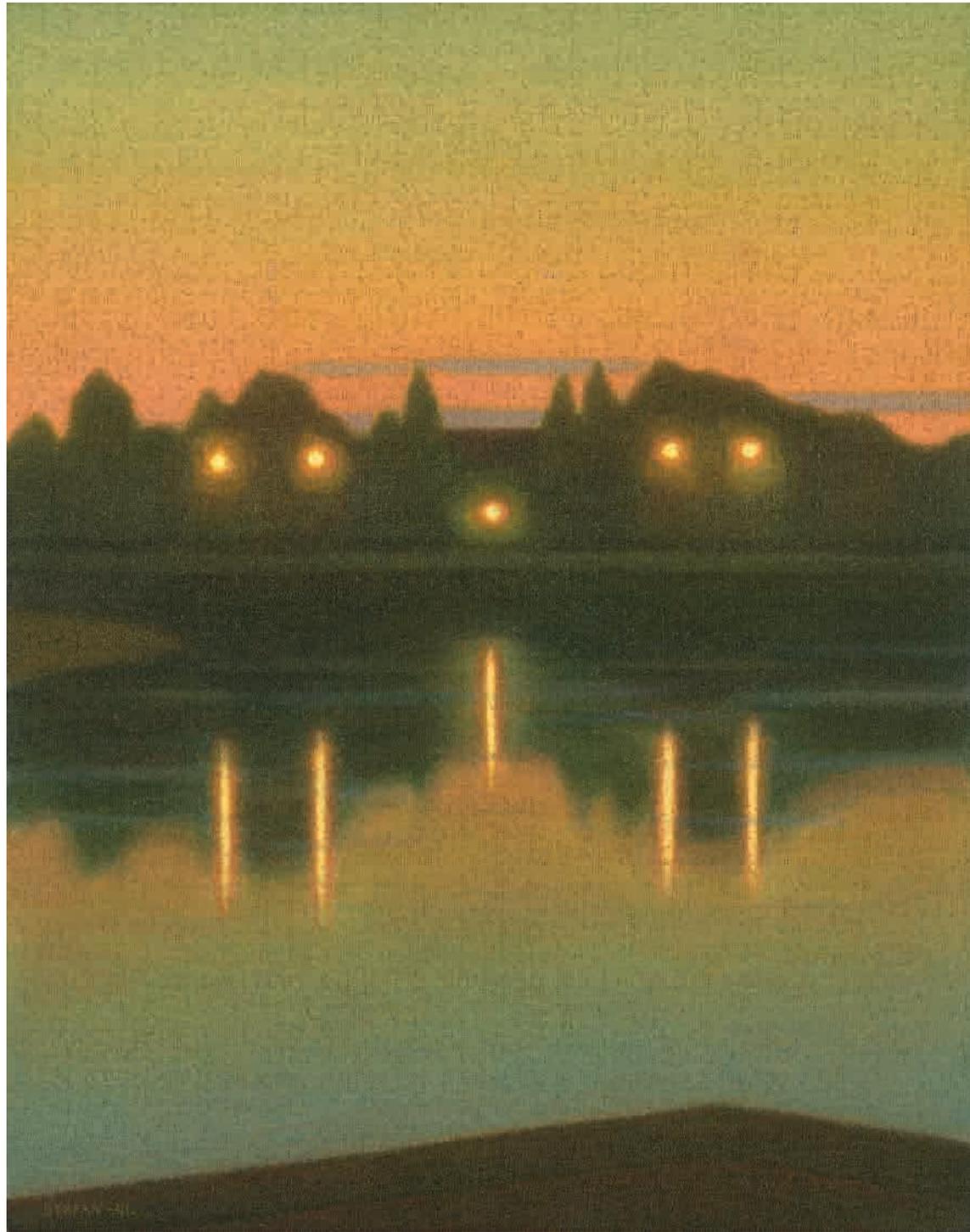


Fig. 1 Stefan Johansson, *Self-portrait*, 1944, black chalk on canvas, 34,7 x 31 cm, Värmlands Museum Karlstad



international exhibition in Rome<sup>1</sup> and in 1920 at the Biennale in Venice.<sup>2</sup>

It is possible that the Old Masters and fresco painting inspired Johansson to develop his unusual painting technique. At any rate, he became enthusiastic about painting in watercolor and tempera on unprimed canvas. For this purpose he used irregularly woven canvas, so-called crepe weave, without a ground, to which he applied watercolor and tempera directly. The optical effect resembles a grid and recalls the paintings of the contemporaneous Italian Divisionists, whose work he had certainly seen in Italy. The artist stuck to this time-consuming technique – which required a long period of drying between every application of paint – until the end of his career.





## Wilhelm Trübner *Self Portrait as a Dragoon*

WILHELM TRÜBNER  
(Heidelberg 1851 - 1917 Karlsruhe)

*Self Portrait as a Dragoon*, Karlsruhe 1875

Oil on canvas, 54,3 × 45 cm  
Signed, dated and inscribed lower right  
*W. Trübner. 1875. / Karlsruhe.*  
Annotated 'W. Trübner München' on the  
stretcher

### PROVENANCE:

With the artist  
Wilhelm Trübner estate sale (paintings),  
1918, lot 22, plate XIII<sup>1</sup> (purchased on  
behalf of the son, Jörg Trübner, by  
his guardian, Victor Schwörer)  
Jörg Trübner  
On loan to the Kunsthalle Karlsruhe  
Henry Trubner<sup>2</sup>, Bellevue, WA, USA  
London, Christie's, German & Austrian Art,  
9 October 1996, lot 13  
Austrian private collection

### EXHIBITED:

*Wilhelm Trübner*, Karlsruhe 1911, no. 31  
*Wilhelm Trübner (1851-1917)*, Munich,  
Kunsthalle der Hypo-Kulturstiftung;  
Heidelberg, Kurpfälzisches Museum der  
Stadt Heidelberg, 1994-5, pp. 134-5, no. 28

### LITERATURE:

Klaus Rohrandt, *Wilhelm Trübner  
(1851-1917): kritischer und beschreibender  
Katalog sämtlicher Gemälde, Zeichnungen  
und Druckgraphik; Biographie und Studien  
zum Werk*, Kiel 1971, II/1, pp. 142-3,  
no. G 212

Extensive literature see notes p. 131.<sup>3</sup>

We are grateful to Dr. Roland Dorn, Wiesbaden, for his research into the painting.

In October 1874, the young painter Wilhelm Trübner volunteered in Karlsruhe for a one-year period of military service. Sharing the enthusiasm of many of his contemporaries for the Franco-Prussian War, he had hoped to be called up immediately when war broke out in 1870. This self-portrait, painted at the age of twenty-four, reflects Trübner's deep interest in the military.<sup>4</sup>

Trübner produced a large body of self-portraits, but this is the only one of him in uniform that shows him holding not just a palette but also brushes.<sup>5</sup> He is wearing the uniform of the 'Schwarzen Dragoner', the Third Baden Dragoon Regiment 'Prinz Karl' No. 22, which he had joined as a 'volunteer for one year'. He stands somewhat stiffly, cutting an awkward figure in his over-large blue tunic and worn, knee-length boots – the tunic trimmed with conspicuous red piping and shiny gold buttons, while the boots create a strong chromatic contrast with the brown tones of the background. Wall and floor merge into one. Only the round table with its heavy floral covering creates a sense of depth. Trübner stands at the center of the image, gazing directly at the viewer with a self-confident stare. The red of the piping is reflected in the polished underside of his palette. In a gesture not devoid of humor, he displays his brushes, on which there are still fresh traces of the red and blue paint he has used to complete the tunic. His right eye seems magnified in size and its gaze is piercing. Encountered in other Trübner self-portraits and also in the self-portraits of other artists of his generation, such as Liebermann, this feature should not be read just as a reference to the painter's most important sensory organ, as some art historians claim. It may also be the result of the exacting process of self-observation in a mirror – a prerequisite of self-portraits – where the left eye remains shut and the right eye wide open in concentration.

Anselm Feuerbach was chiefly responsible for Trübner's decision not to take over his father's goldsmith

workshop. Instead, Trübner enrolled at the Karlsruhe Academy in 1867 to study painting. He moved to Munich a year later, where he came into contact with Wilhelm Leibl and his circle in about 1870. Around that time he abandoned his studies at the Academy. He worked for a short time with Carl Schuch, Albert Lang and Wilhelm Hinrich, going on to share a studio with Hans Thoma. In 1875, on completion of his military service in Karlsruhe, he intensified his contact with the artists in Leibl's circle and moved back to Munich. Later, he traveled with Schuch to Italy, Belgium and the Netherlands. As a result of his association with Lovis Corinth, Max Slevogt and Max Liebermann he joined the Munich Secession in 1894, only to withdraw from it the following year to join the Freie Vereinigung München. He moved to Frankfurt in 1896 to teach at the Städelschule. He was a professor at the Karlsruhe Academy from 1903 to 1917, being its Director from 1904 to 1910.<sup>6</sup>



## *Four Works by Lovis Corinth (1858 - 1925)*

We thank Dr. Cathrin Klingaöhr-Leroy for her contribution to the Corinth texts

With Max Liebermann and Max Slevogt, Lovis Corinth came to be recognized as one of the leading exponents of German Impressionism. In the 1900s, Berlin dealer Paul Cassirer described the trio as the 'triumvirate of German Impressionism'. The term 'Impressionist' nevertheless fails to adequately define the breadth and depth of Corinth's talent. Over the course of his life he embraced a multiplicity of European artistic trends and approaches. His ambivalent position, straddling the line between academic tradition and modernity, enabled him to address a multifaceted spectrum of subjects ranging from historical, religious and mythological themes to portraits, still lifes and landscapes. He was also an inveterate self-portraitist.

Presented here are four very varied works by Corinth – two still lifes, a landscape and a self-portrait. All four were executed in the years following the stroke he suffered in 1911.

After studying in Königsberg (present-day Kaliningrad, Russian Federation), Munich, Antwerp and Paris, Corinth spent eight years in Munich and subsequently lived in Berlin from 1899 until his death. He played an important role in the artistic life of the city, functioning as a committee member of the Berlin Secession and becoming its chairman in 1911. His success, which enabled him and his family – his wife, Charlotte, and their two children, Thomas and Wilhelmine – to live in ease and affluence, was based on the combination of a traditional, academic training and the technical perfection acquired under the tutelage of, among others, the Paris Salon painter William-Adolphe Bouguereau. Another factor was Corinth's innovative perspective on historical, mythological and religious themes. He succeeded in reconciling history painting with contemporary values and modern sensibilities, and was,

moreover, a sought-after portraitist.

Still lifes and landscapes gain in significance only in Corinth's late work. From 1912/13 onwards he changed his manner of painting, which came to be defined by an increasingly spontaneous and impulsive handling of paint. Atmosphere, colorfulness and light became the actual themes of his paintings. This is particularly noticeable in the views of Walchensee, a group of fifty-five landscapes that originated from 1918 onwards, beginning with the painter's first stay at this lake in the Upper Bavarian Alps.

The reception of Corinth's work reflects his development. In honor of his 65th birthday, the new department of the Nationalgalerie in Berlin, housed in the Kronprinzenpalais [Crown Prince's Palace], presented 170 paintings and opened a Corinth Gallery in its permanent collection, in addition to the galleries devoted to Nolde, Beckmann, Kirchner and Marc.<sup>1</sup> The important essayist and art critic Julius Meier-Graefe wrote the following to Corinth: *As you know, the great Frenchmen are close to my heart and I often find it difficult, when confronted with your paintings, to repress all ideas of the organism of the picture that is tied to Renoir, Cézanne, Delacroix. Never have I found this so easy as at your exhibition yesterday. Questions of taste are superfluous in the case of an artist with your innately pictorial nature. It smells much better in Paris, but I don't care at all about scent in the face of so much overflowing nature.*<sup>2</sup>

The new 'proximity to nature' (*Naturnähe*) in Corinth's work, which was stressed by Meier-Graefe, began in the years after the artist's physical collapse in December 1911. Psychologically changed, and increasingly aware of his own fragility and approaching death, the painter wrote at the end of his life ... *true art is the practice of unreality. The ultimate.*<sup>3</sup> Corinth thus articulated the radically

painterly approach of his later work in a formula that makes clear that he captures the 'nature of things' not by rendering them illusionistically but by translating them into color and light values, by transposing them into an autonomous painterly structure. The artist's subjectivity – his particular perception – shape the painting process, and this is especially true of Corinth's late still lifes. Their sensual beauty contains the moment of dissolution: though omnipresent, transience is held at bay by the painter's lavish use of color. The notion of vanitas traditionally bound up with still-life painting finds its expression in a new painterly freedom of the ageing artist standing face to face with death.



## Lovis Corinth *Self-Portrait*

LOVIS CORINTH  
(Tapiau 1858 - 1925 Zandvoort)

*Self-Portrait*, c.1916  
verso: *Phaethon and the Sun Chariot*  
(Fig. 1)

Watercolor on paper, verso pencil,  
28 x 21.5 cm  
Signed lower right *Lovis Corinth*

### PROVENANCE:

Dr. Ludwig Burchard, Berlin,  
Antwerp, London  
Stefanie Maison, London  
E. V. Thaw, New York  
Paul Drey Gallery, New York  
German private collection

### EXHIBITED:

*Exhibition of Twentieth Century German Art*, London, New Burlington Galleries 1938, no. 33  
*Lovis Corinth*, New York, Gallery of Modern Art (Huntington Hartford) 1964, no. 88  
*Lovis Corinth, Gemälde, Aquarelle, Zeichnungen, Druckgraphik*, Munich, Galerie Arnoldi Livie 1972, repr. in color on the invitation card  
*Lovis Corinth, Gemälde, Aquarelle, Zeichnungen, Graphik aus den Jahren 1915-1925*, Bremen, Kunsthandel Wolfgang Werner 1990, no. 10, repr. in color  
*Lovis Corinth 1858-1925, Zeichnungen und Aquarelle aus seinen letzten Jahren*, Berlin/Bremen, Kunsthandel Wolfgang Werner 1994, no. 2, repr. in color  
*Lovis Corinth*, Munich, Haus der Kunst; Berlin, Nationalgalerie; St. Louis, The Saint Louis Art Museum; London, Tate Gallery 1996-7, no. 229, repr. in color p. 342  
*Ich, Lovis Corinth. Die Selbstbildnisse*, Hamburg, Hamburger Kunsthalle 2004-5, no. 27, repr. in color

*But the best and most willing model is 'oneself'.*  
(Lovis Corinth, *Das Erlernen der Malerei*, 1908)

The self-portrait genre is a leitmotif throughout Lovis Corinth's *œuvre*. He produced an extensive body of self-portraits which show many selves, alternately displaying disarming candor, or sensitivity and tenderness. The self-portraits embody a struggle for veracity and offer a wealth of insights into Corinth's multifaceted artistic personality.



Fig. 1 Lovis Corinth, *Phaethon and the Sun Chariot*, pencil on paper, 28 x 21.5, verso of the *Self-Portrait*

Corinth's self-portraits are invariably a deep reflection on mortality. The self-portraits he executed before his stroke in 1911 demonstrate a certain self-confidence, as in the celebrated half-figure self-portrait of 1896 in which he juxtaposes a frontal view of his burly frame with a skeleton used as a piece of studio equipment (Fig. 1). But the tone is quite different in the present watercolor, which certainly post-dates the 1911 stroke and is dateable to circa 1916. The bombastic self-dramatization of the earlier work has given way to a sense of deep-seated insecurity. Corinth conveys an impression of fragility: partially paralyzed by the right-hemispheric stroke, he has reached an existen-

tial turning point – although this would have little immediate impact on his artistic output. Facing the specter of mortality he nevertheless rallied his artistic energies and went on to develop a powerful late style. The present self-portrait powerfully expresses this ambivalence. While his hunched stance communicates a certain irresolution the clear blue eyes convey a sense of optimism. This was to linger until the late self-portraits of the 1920s.<sup>1</sup>

The watercolor boasts an impressive ownership history. One former owner, the Berlin collector Dr. Ludwig Burchard, managed to flee Germany in time, taking the watercolor with him when he went into exile in London. In 1938, he loaned it to the outstanding 'Exhibition of Twentieth Century German Art' which was staged at the New Burlington Galleries in London. The celebrated art historian and art critic Herbert Read chaired the organizing committee. The exhibition featured important German Expressionist works which emigrants from Germany and exiled artists denounced as 'degenerates' had brought with them on their flight to England. Today, the exhibition is regarded as one of the most important projects then to have been staged in protest against the cultural policies practised by the National Socialist regime.



## Lovis Corinth

### *Lilac in a Meissen Vase*

LOVIS CORINTH  
(Tapiaw 1858 - 1925 Zandvoort)

*Lilac in a Meissen Vase*, 1919

Oil on canvas, 140.5 x 80.8 cm  
Signed and dated upper right  
*Corinth / 1919*

#### PROVENANCE:

Fritz Gurlitt (1854-1893), Berlin  
Galerie van Diemen, Berlin  
Galerie Caspari, Munich  
Kunsthändler Moser, Berlin  
Hamburg, Hamburger Kunsthalle (inv. no. 1996), 1927 - 21 August 1937  
Confiscated from the Kunsthalle in Hamburg by the Reich Ministry of Public Enlightenment and Propaganda, Berlin, 21 August 1937  
Berlin, Depot Schloß Schönhausen, storage for "internationally exploitable" degenerate art, August 1938-February 1941 (Fig. 1)  
Güstrow, Kunsthändler Bernhard A. Böhmer, in exchange, 15. February 1941  
Galerie Nicolai, Bad Kohlgrub, 1954  
Georg Schäfer private collection, Schweinfurt, 1955  
German private collection

#### EXHIBITED:

*Lovis Corinth*, Galerie Witschek, Berlin, 1925, no. 7  
*Deutsche Malerei seit Caspar David Friedrich*, Wolfsburg, Volkswagenwerk, 1956, no. 166  
*Lovis Corinth, Gedächtnisausstellung*: Stadthalle Wolfsburg, 1958, no. 87  
*Lovis Corinth, Gedächtnisausstellung*: Kunstverein Hannover, 1958, no. 73  
*Liebermann, Slevogt, Corinth, le tournant du siècle en Allemagne, exposition organisée par le Conseil allemand des beaux-arts*, Bourges, Maison de la Culture, 1967, repr. p. 42  
*Lovis Corinth 1858-1925. Aquarelle, Gemälde, Pastelle, Zeichnungen*, Kunsthalle Bielefeld, 1974, no. 29, repr. no. 29

#### LITERATURE:

Charlotte Berend-Corinth, *Die Gemälde von Lovis Corinth, Werkkatalog*, cat. rais., Munich 1958, no. 782, repr. p. 153  
Franz Roh, *"Entartete" Kunst. Kunstbarbarei im Dritten Reich*, Hannover 1962, p. 188  
Charlotte Berend-Corinth, *Die Gemälde von Lovis Corinth, Werkkatalog*, cat. rais., Munich 1992, no. 782

Everything in this painting exudes an upper-class ambience: the precious vase, the profusion of blossoms, the triumphant resonance of blue and red, orange and purple, the summery room, into which a gentle breeze blows through the open window. The opulence of the bouquet, underlined by two smaller vessels of flowers next to the Meissen vase, fills the composition and constitutes its theme. Its splendor has reached its peak and can only be followed by decay; from now on, the blooms will start to wilt. At the moment of greatest beauty, deterioration begins, as indicated by several drooping flowers and the few zones of shadow. The rapidity of the brushstrokes, which only vaguely outline the forms, hints at the inexorable passage of time.



Fig. 1 *Lilac in Meissen Vase*, Lovis Corinth, Depot Schloss Schönhausen (storage for "internationally exploitable" degenerate art), Zentralarchiv der Staatlichen Museen zu Berlin







## Lovis Corinth

### *Flower Still Life*

LOVIS CORINTH  
(Tapiau 1858 - 1925 Zandvoort)

*Flower Still Life*, 1921

Oil on panel, 65.5 x 80 cm  
Signed and dated upper left  
*Corinth / 1921*

#### PROVENANCE:

Dr. A. Cohn, Berlin and Basel (1862-1926)  
Galerie Carl Nicolai, Berlin and Bad  
Kohlgrub (not after 1930 until 1950 or  
later)  
Private collection, Braunschweig  
Galerie Resch, Gauting near München  
Georg Schäfer private collection,  
Schweinfurt, since 1968  
German private collection

#### EXHIBITED:

*Vom Abbild zum Sinnbild*, Frankfurt,  
Städelmuseum, 1931, no. 35  
*Lovis Corinth*, Kunsthalle Basel,  
14.3.-13.4.1936, no. 51  
*Lovis Corinth, Hauptwerke der Spätzeit*,  
*Ausstellung zum 25. Todestag des Künstlers*,  
Kunstverein Düsseldorf, 1950, no. 19  
*Lovis Corinth*, Cologne, Wallraf-Richartz-  
Museum, 1950 (not verified)

#### LITERATURE:

Charlotte Berend-Corinth, *Die Gemälde  
von Lovis Corinth, Werkkatalog, cat. rais.*,  
Munich, 1958, p. 158, no. 818, repr. p. 743  
Charlotte Berend-Corinth, *Die Gemälde  
von Lovis Corinth, Werkkatalog, cat. rais.*,  
Munich, 1992, p. 158, no. 818, repr. p. 743

Reddish nuances ranging from soft pink to deep crimson find their counterparts in this flower still life in dark, blackish green and brown, a contrast between light and dark, warm and cold, which characterizes the last decade of Lovis Corinth's life. The once vital painter who embraced every sensual pleasure became a melancholic. *Life appears to have been lived in vain*,<sup>1</sup> he wrote to his wife, Charlotte, in 1920, a vision that is reflected in the countless self-portraits made at this time: they show the painter full of despair, often with death at his side. Corinth's other work, by contrast, is characterized by a new approach, which ensures him of his survival and enduring relevance to modernity. The artist breaks free of academic virtuosity and develops a manner of painting that seeks "unreality" and rids itself of reality, in order to capture the fleeting beauty of the moment.



## Lovis Corinth

### *Rainy Day in St. Ulrich, Val Gardena*

LOVIS CORINTH  
(Tapiau 1858 - 1925 Zandvoort)

*Rainy Day in St. Ulrich, Val Gardena*, 1913

Oil on canvas, 90 x 65 cm  
Signed and dated lower center  
LOVIS CORINTH 1913

#### PROVENANCE:

Fritz Lenzner, Stettin<sup>1</sup>  
Berlin, Rudolph Lepke, 1-2 November 1935,  
lot 435, consignors: Lenzner, Stettin<sup>2</sup>  
Carl Nicolai, Bad Kohlgrub<sup>3</sup>  
Georg Schäfer private collection,  
Schweinfurt (purchased from Carl Nicolai  
in 1953)  
German private collection

#### EXHIBITED:

*Lovis Corinth. Ausstellung von Gemälden  
und Aquarellen zu seinem Gedächtnis*,  
Berlin, Nationalgalerie 1926, no. 234  
(loaned by Fritz Lenzner, Stettin)  
*Lovis Corinth Gedächtnis-Ausstellung*,  
Hanover, Landesmuseum 1950, no. 70  
(loaned by Carl Nicolai, Bad Kohlgrub)

#### LITERATURE:

Charlotte Berend-Corinth, *Die Gemälde  
von Lovis Corinth, Werkkatalog*, cat. rais.,  
Munich 1958, no. 583, repr. p. 603  
Thomas Corinth, *Lovis Corinth. Eine  
Dokumentation*, Tübingen 1979, p. 181  
Charlotte Berend-Corinth, *Die Gemälde  
von Lovis Corinth, Werkkatalog*, cat. rais.,  
Munich 1992, no. 583

Lovis Corinth, his wife and their two children, Thomas and Wilhelmine, spent the summer of 1913 in South Tyrol. From June through August they stayed in the hamlet of St. Ulrich in Val Gardena where they had spent a summer vacation two years earlier. They took lodgings in a property named *Villa Mondschein*. A family photograph shows Corinth with his wife and two children while their domestic servants stand in the background (Fig. 1). Corinth had not fully recovered from his debilitating stroke in December 1911. Its effects were so severe that he was barely able to paint in the months that followed. The summer of 1913, however, saw him working on a number of paintings and he appears to have been relatively satisfied with his output. Writing to his friend, the painter Hermann Struck, on 13 August 1913, he noted: *The weather here – apart from several wonderful days – has been mediocre. But all the same, I've produced quite a lot of work; and have made some progress, I hope.*<sup>4</sup>

In addition to the present view of St. Ulrich Corinth produced a landscape titled *Bridge in the Tyrol* (Berend-Corinth no. 581). He also painted the remarkable *Self-Portrait with Tyrolean Hat* (no. 586) now in the collection of the Folkwang Museum in Essen and made two portraits of his daughter – *Child in a Washtub* (no. 578)



Fig. 1 *The Corinth Family in the Mountains*, 1913, gelatin silver print on paper, 22.5 x 32.5 cm, Deutsches Kunstarchiv im Germanischen Nationalmuseum, Nuremberg



Fig. 2 Lovis Corinth, *Preliminary Study for 'St. Ulrich in Val Gardena'*, pencil on paper, 41 x 32 cm, inscribed lower right *Tyrol* and signed *Lovis Corinth*<sup>7</sup>

and *Wilhelmine in Traditional Tyrolean Costume* (no. 585) – and two portraits of his wife – *Girl by a Forest Stream* (no. 579) and *Tyrolean Woman with a Cat* (no. 584). The present view of the hamlet of St. Ulrich depicts a steep hillside with lush meadows and a number of outlying houses. As the title indicates, the work was executed in rainy weather.<sup>5</sup> Corinth probably set up his easel in the open air under a porch or by an open window. This can be deduced from the makeshift way in which the canvas has been loosely tacked, rather than tautly stretched on a frame; and from the choice of a noticeably reduced palette. The brushwork suggests energy, but in spite of its bravura and the use of thickly textured paint, the painting is rich in detail – for example, the colorful *Lüftmalerei*<sup>6</sup> on the facade of the building at the left, and the tiny outline of an electricity pole at its right (see Fig. 1: *The Corinth Family in the Mountains*, the photograph shows a pole at the left). A preliminary drawing (Fig. 2) for the present painting shows the general topography of the view sketched with rapidly hatched strokes in a steep diagonal rising from the lower left to the upper right.



## Max Liebermann *Self-Portrait*

MAX LIEBERMANN  
(1847 - Berlin - 1935)

*Self-Portrait*, 1911

Oil on panel, 37.2 x 30.8 cm  
Signed and dated upper left  
*M. Liebermann 1911*

### PROVENANCE:

Paul Cassirer, Berlin (1914)  
Galerie Caspari, Munich (the Paul Cassirer  
Archive in Zurich holds a contemporary  
photograph bearing this inscription)  
Josef Stransky, New York (1916)  
Galerie Gebhardt, Munich  
Georg Schäfer private collection,  
Schweinfurt, inv. SGS 1295 (acquired in  
1953)  
German private collection

### LITERATURE:

*Modern Paintings by German and Austrian  
Masters. Collected and catalogued by Josef  
Stransky*, New York 1916, pp. 225-6,  
repr. p. 227  
Matthias Eberle, *Max Liebermann,  
Werkeverzeichnis der Gemälde und Ölstudien*,  
cat. rais., Munich 1995, II, no. 1911/4,  
repr. p. 803

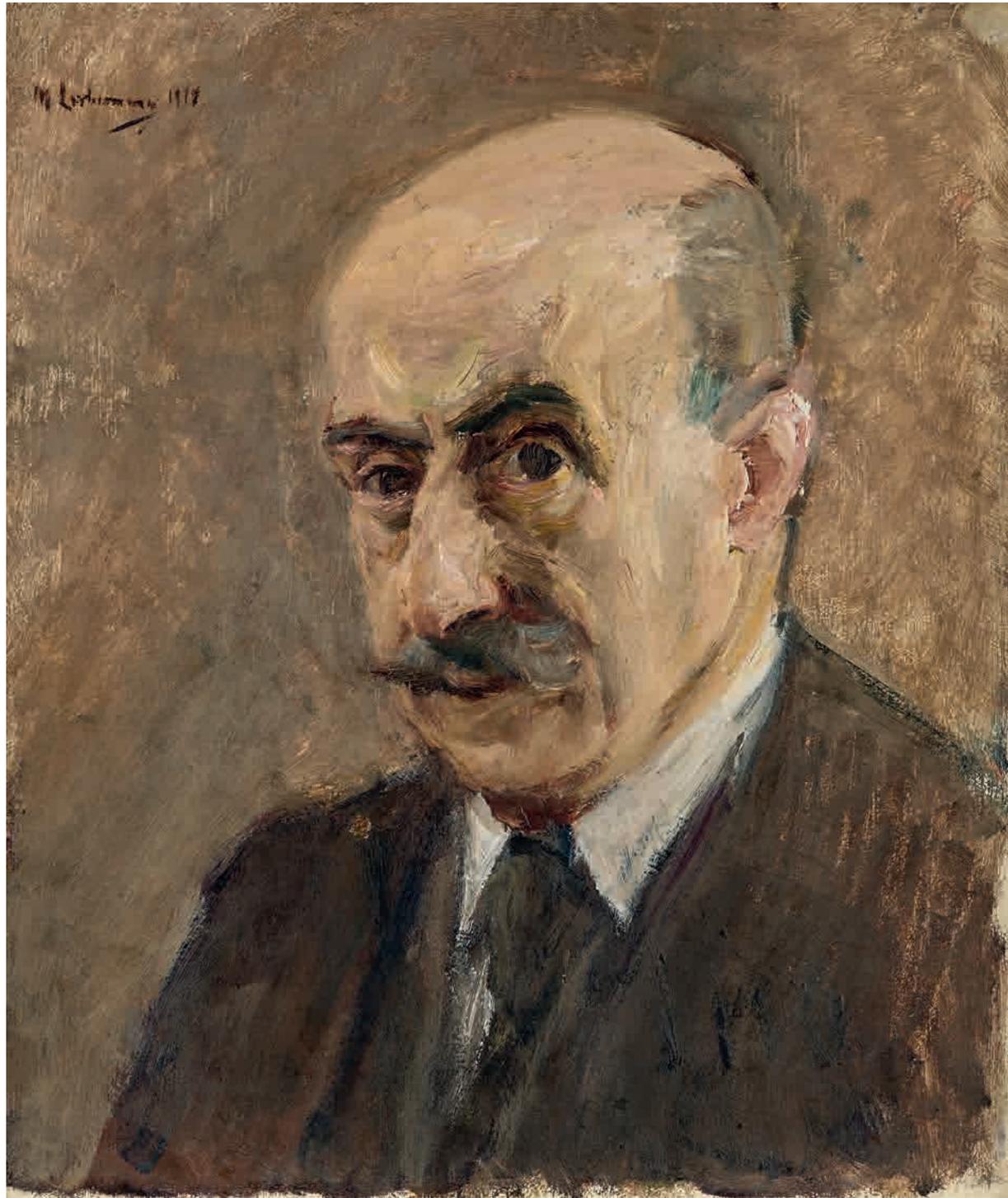
Max Liebermann's preoccupation as a self-portraitist – and as a painter of portraits in general – did not really emerge until late in life.<sup>1</sup> Earlier in his career his attempts at portraiture were unenthusiastically received and less than successful. One example is his first commissioned portrait – the controversial *Portrait of Carl Friedrich Petersen, Lord Mayor of Hamburg*, painted in 1891. Petersen himself delivered a damning verdict and the portrait was subjected to a barrage of criticism. Only after 1907 did Liebermann's work see a thematic shift when he began to reorientate himself towards portraiture. He received a flurry of commissions and advanced to be a highly sought-after portraitist of figures prominent in Berlin high society. His sitters included the writer Gerhart Hauptmann, the publisher and gallerist Bruno Cassirer and Germany's President, Paul von Hindenburg.

No self-portraits from Liebermann's early years have come to light, apart from a portrayal of himself in the guise of a cook depicted in a kitchen still life. It dates from 1873. The first true self-portrait portrays him at the age of fifty-five, by which time he was a much-feted artist and prominent establishment figure in Berlin artistic circles. But even this would not have come about at all without prompting from elsewhere: the client commissioning the self-portrait was the Uffizi Gallery in Florence.

In later years Liebermann concentrated on self-portraiture, producing no less than seventy self-portraits in the period between 1902 and his death in 1935. This constitutes a major body of work, in the context of his entire *œuvre*. His output was prodigious – particularly in the years 1911-13, 1917 and 1922. The art historian Hermann Kunisch suggests that *at both a public and a private level these may have been particularly turbulent years. Questioning his own being, searching for his own identity took on even greater urgency, to counter a surge of extreme anxiety and perhaps to find reassurance and self-affirmation of his own innermost being.*<sup>2</sup> The pres-

ent self-portrait was executed in 1911 when Liebermann was sixty-four.<sup>3</sup> He portrays himself in three-quarter profile to the left before a dark background. His gaze is firm and self-confident – a man of the world wearing a plain, dark suit jacket over a waistcoat, with a black tie and white shirt. Nothing alludes to his profession as a painter. Except, perhaps, the probing left eye, wide open in concentration as he scrutinizes his own likeness in a mirror, observing work in progress on his own portrait.

This remarkable self-portrait once formed part of the distinguished private collection of the conductor Josef Stransky (1872-1936)<sup>4</sup> in New York. Stransky was born in Bohemia. In 1911, after tenures in Prague and Hamburg, he succeeded Gustav Mahler as conductor of the New York Philharmonic Orchestra. He conducted the orchestra until 1923 but ultimately left the music profession to begin a successful career as a partner in the New York art gallery E. Gimpel & Wildenstein (the gallery became Wildenstein & Company in 1933). Stransky began his collecting activity with a focus on German and Austrian art and later expanded it to include an important holding of French Impressionists and Post-Impressionists.<sup>5</sup> In the preface to *Modern paintings by German and Austrian Masters*, a catalogue of his first private collection published in 1916, he described how his collecting activity began: *During the rare hours of leisure which my musical profession has granted me, I have devoted myself to the study of works of art, and especially of paintings. This awakened in me the desire for a collection of my own, and, recognizing the importance of the German and Austrian masters of those latter days, I have acquired works by them only. Most of these pictures I brought with me to America a few years ago.*<sup>6</sup> His catalogue lists a total of seventy paintings. Eight are by Liebermann. Other artists represented include Wilhelm Leibl, Carl Schuch, Max Klinger, Wilhelm Trübner, Adolph von Menzel, Max Slevogt and Lovis Corinth.



## Max Liebermann

### *Interior with an Infant in a Cradle*

MAX LIEBERMANN  
(1847 - Berlin - 1935)

*Interior with an Infant in a Cradle*, 1890

Oil on panel, 54 x 45.5 cm  
Signed and dated lower left  
*M. Lieberman 90.*

#### PROVENANCE:

Paul Cassirer (1871-1926), Berlin, 1914  
Suzanne Paret (Cassirer's daughter), as of  
1926  
Walter Feilchenfeldt, Kunstsalon Paul  
Cassirer, Amsterdam (purchased on 15  
September 1936)  
Marianne Feilchenfeldt  
Franz Resch, Gauting (purchased in 1953)  
Freiherr von Löffelholz, Munich (purchased  
on 24 June 1954)  
Georg Schäfer private collection,  
Schweinfurt, inv. SGS 2457  
German private collection

Extensive exhibitions and literature see  
notes p. 128.<sup>1</sup>



Fig. 1 Max Liebermann, *Infant in a Cradle*, 1890,  
pencil on paper, whereabouts unknown

*Italy is too picturesque. Holland, by comparison, seems dull at first glance. We have yet to discover its secret charm. Its beauty lies in intimacy. As the country, so its countrymen: nothing loud, no affectation, no empty words.*<sup>2</sup> (Max Liebermann)

Max Liebermann lived for a number of years in Paris and also spent several years in Munich, but his true emotional and artistic engagement was with the Netherlands. He spent the summers there from 1874 until the outbreak of the First World War. In his sensitive account of the Netherlands, which he described as his *Malheimat* – particularly Holland, the coastal region – he paid tribute to what he called the ‘country of painting par excellence’. He got to know a large number of artists, such as August Allebé and his pupil Jan Veth, and members and associates of the Hague School of painting like Jozef and Isaac Israëls, Jacob and Willem Maris, Anton Mauve and Jan Toorop.<sup>3</sup>

Although van Gogh and Liebermann – near contemporaries – never actually met, van Gogh is known to have expressed interest in Liebermann’s work and to have felt a strong rapport with Liebermann’s subject matter and palette. The simple settings and muted tones of the scenes of everyday life both artists depicted in the years 1880 to 1890 show astonishing parallels.<sup>4</sup>

Drawing his inspiration from his study of Dutch seventeenth-century masters like Jacob van Ruysdael, Meindert Hobbema and Pieter de Hooch,<sup>5</sup> Liebermann produced paintings of artisans, peasants, orphaned girls and women at work. He empathized strongly with the poorest segment of the population, composed chiefly of fishermen and peasants, documenting its hard struggle for survival in a large body of paintings and drawings. His intense preoccupation with the theme of physical labor expressed in motifs such as artisans and peasants observed in Holland earned him a reputation as the ‘painter of poverty’.

*Interior with an Infant in a Cradle* was painted in the summer of 1890 on an extended visit to Zandvoort, a

Dutch fishing village on the North Sea coast. The painting shows a corner of the living room of a farmhouse or fisherman’s cottage. The warm light of a mild summer’s day enters the room through a large window. Net curtains filter the light, creating a diffuse effect which softens the shadows created by objects in the room and produces muted tones. Liebermann is known to have made a preliminary study in pencil of the motif at the left of the image, an infant sleeping in its cradle (Fig. 1).<sup>6</sup> He explored the mother-and-child theme in a number of other drawings dating from this period.

Unusually for this period in Liebermann’s career, the support used for the present work is a wood panel. He has applied rapid, free-flowing strokes, using impasto in the foreground while some areas of the background have been left bare, revealing the pale ground. The striking confidence and precision of the brushwork bear witness to the tremendous energy and speed with which he executed the composition.

As a printmaker, Liebermann was clearly drawn to the motif, producing several versions of it. In 1890 he published an etching titled *Infant in a Cradle* (Schiefler 13). In 1917 a wood engraving by Reinhold Hoberg based on the present motif titled *Corner with Cradle*<sup>6</sup> was published by the Fritz Heyder Verlag in an edition of seven hand-pulled proof impressions signed by both artists.



## Max Slevogt

### *Summer Flowers*

MAX SLEVOGT  
(Landshut 1868 - 1932 Leinsweiler-  
Neukastel)

*Summer Flowers*, 1928

Oil on canvas, 65 x 44.6 cm  
Signed and dated lower right *Slevogt 28*

PROVENANCE:  
Galerie Gebhardt, Munich  
Georg Schäfer private collection,  
Schweinfurt, inv. SGS 2930 (acquired in  
1955)  
German private collection

EXHIBITED:  
*Ausstellung deutscher Maler des 19.  
Jahrhunderts*, Munich, Galerie Gebhardt,  
April-May 1955, no. 24  
*Max Slevogt, Gemälde, Aquarelle,  
Zeichnungen*, Saarbrücken, Saarland  
Museum and Landesmuseum Mainz, 1992,  
no. 191, fig. 191  
*Malerfreunde. Max Slevogt und Robert  
Breyer*, Würzburg, Städtische Galerie  
Würzburg; Wilhelmshaven, Kunsthalle  
Wilhelmshaven; Edenkoben, Max-Slevogt-  
Galerie, Bremen 1998, no. 101

LITERATURE:  
Hans-Jürgen Imiela, *Max Slevogt. Eine  
Monographie*, Karlsruhe 1968, p. 438, note 1  
Ernst-Gerhard Güse, Hans-Jürgen Imiela  
and Berthold Roland (eds.), *Max Slevogt:  
Gemälde, Aquarelle, Zeichnungen*, catalogue  
raisonné, Stuttgart 1992, p. 469, no. 191,  
plate CXCI

Max Slevogt is one of the three important exponents of German Impressionism – the other two being Lovis Corinth and Max Liebermann (Fig. 1). Slevogt was a prolific and highly versatile artist who worked in a wide range of artistic media. He produced oil paintings, watercolors, drawings and prints. He also completed fresco schemes and stage designs for theater and opera.<sup>1</sup> Additionally, still life was one of his preferred genres.

In his early Berlin years Slevogt's output of still lifes was small – he produced only very few after his move to the city in 1901 and then no more than a handful around the year 1914. His real interest in the still-life genre did not emerge until the 1920s when he was to produce some of his most vibrant and arresting compositions.<sup>2</sup> Floral still lifes were to be less frequent in his work than still lifes of vegetables or fruit.



Fig. 1 Slevogt with members of the Berlin Secession, c.1900. The photograph shows Slevogt standing at the left, with Liebermann in a top hat at the center. Corinth is seated in the foreground.

Slevogt depicts two bunches of summer flowers in a pair of vases. These are seen from a slightly raised viewpoint and are placed in a sharp diagonal to the picture plane. They are set on the corner of a table jutting into the pictorial space. The jutting corner of the table is a spatial device also found in late nineteenth-century French painting. Despite the rapidity of Slevogt's brushwork the flowers are botanically identifiable. Their striking color is reflected in the cut glass facets of the vases. The composition is dominated by the red roses in the larger of the two vases. Some of the roses have passed their peak and are already hanging their heads – suggesting the melancholy of an Indian summer. The smaller, chromatically more refined bunch in the foreground is still in full bloom.

Slevogt's preoccupation with the still lifes of Manet was particularly marked during his Berlin years. Many of his still lifes reference elements of the compositional structure of Manet's still lifes. This is still evident in his later works.







## Lotte Laserstein

### *Female Nude*

LOTTE LASERSTEIN  
(Preussisch Holland, Prussia 1898 - 1993  
Kalmar, Sweden)

*Female Nude*, early 1930s

Oil on paper, laid down on canvas,  
65 x 50 cm  
Signed upper left *Lotte Laserstein*.

PROVENANCE:  
Lotte Laserstein  
Private collection, Sweden (by inheritance;  
according to the previous owner the work  
was acquired directly from the artist in the  
1940s and has remained in family hands  
ever since)

EXHIBITED:  
*Lotte Laserstein 1898-1993. Meine einzige  
Wirklichkeit*, Berlin, Museum Ephraim-  
Palais, November 2003 - February 2004  
and Kalmar Konstmuseum, 2004  
*Sternverdunkelung. Lotte Laserstein und  
Nelly Sachs - Bedingungen des Exils*,  
Stockholm, Judiska museet, April-August  
2005, no. 13

LITERATURE:  
Anna-Carola Krausse, *Lotte Laserstein  
(1898-1993). Leben und Werk*, Berlin 2006,  
no. M 1931/4



Fig. 1 Lotte Laserstein, *Self-Portrait before a Red Curtain*, 1924-5, oil on cardboard, 31 x 24.4 cm, formerly with Daxer & Marschall, Munich

We are grateful to Dr. Anna-Carola Krausse, Berlin, for her research findings and for her valuable assistance in compiling this catalogue entry.

In specialist publications, Lotte Laserstein is today seen predominantly as a creator of monumental nudes. By the 1920s, there was nothing particularly exceptional about a woman artist addressing a subject that – because of the restricted training opportunities open to women artists – had traditionally been reserved for male artists. What still astounds the viewer today, however, is the immediacy of Laserstein's work – the directness with which she depicted her models.<sup>1</sup> Modernism and the new visual language of photography and advertising made a considerable contribution in that respect.

Laserstein's nudes are carefully and systematically composed. She uses virtuoso brushwork to model the sensuous form of a woman viewed from the rear. The subject derives its aesthetic appeal from the tension between its sketch-like quality and its intensely detailed articulation. The torso is delicately worked with areas of transparent brushwork, which contrast with the expressive bravura of the background. Unusually large for an oil on paper, the work displays extraordinary technical dexterity and confidence. Laserstein began experimenting with the complexities associated with large-format oils on paper early in her career. After 1933, when she was increasingly ostracized because of her Jewish background and excluded from German artistic life, she had difficulty in obtaining artists' materials and began to perfect her skills in the use of the medium.<sup>2</sup>

The Laserstein expert, Dr. Anna-Carola Krausse, dates the present oil to the early 1930s. The technical virtuosity of the work shows Laserstein at the height of her creative powers.<sup>3</sup>

Born in Prussia, Lotte Laserstein was a Berlin-based Neue Sachlichkeit painter. As an independently minded woman of Jewish descent in a male-dominated art world, she failed to comply with conventional norms on a number of counts. It is therefore particularly remark-

able that she was one of the first women to be admitted to the Berlin Academy of Art in 1921 – going on to win the Academy's gold medal in 1925. Her 'preoccupation with the portrayal of people'<sup>4</sup> had emerged very early in her career and the teaching of Erich Wolfsfeld (1885-1956) at the Berlin Academy of Art served to strengthen it. Her allegiance to nineteenth-century realism was profound – through Wolfsfeld she encountered the paintings of German realists such as Wilhelm Leibl. In her final two years at the Academy she advanced to become Wolfsfeld's *Meisterschülerin* and remained loyal to his teaching. By then she had a studio to work in and a good supply of models and painting materials. In 1925 she was to meet Traute Rose, who would be her close friend and favourite model. In 1927 Laserstein established her own private school of painting.<sup>5</sup> However her financial situation remained precarious. Until the spring of 1934 her work was included in exhibitions held throughout Germany. Then she was driven out of public life. Forced to flee Germany in 1937 to escape Nazi persecution, she settled in Sweden, where she remained for the rest of her life. Like many other émigré artists of her generation, she never succeeded in regaining the international recognition she had once enjoyed in Berlin in the 1930s.

After Laserstein's death her work was largely forgotten until a major exhibition mounted jointly at the London art dealers Thomas Agnew & Sons and the Belgrave Gallery in 1987 led to a rediscovery of her *oeuvre*. In 2003, the first comprehensive presentation of her work was staged at a retrospective in Berlin. Numerous exhibitions at museums and galleries followed. German museums now hold important examples of her work: the Nationalgalerie in Berlin has acquired *Evening over Potsdam* and the Städel in Frankfurt *Russian Girl with Compact*. The Lenbachhaus in Munich has showcased the recently rediscovered painting *In the Restaurant*. A number of major exhibitions due to be held in Germany in 2017 and 2018 will acquaint an ever-wider public with the life and work of this important painter of the interwar period.<sup>6</sup>



## Max Klinger *Galatea*

MAX KLINGER  
(Leipzig 1857 - 1920 Großjena near  
Naumburg)

*Galatea*, 1906

Hollow cast in silver, 80 x 31 x 34 cm;  
Marble base, 55.7 x 27 x 34 cm;  
Total height 111.5 cm

PROVENANCE:  
Max Klinger  
Gustav and Clara Kirstein collection,  
Leipzig, purchased 1909  
On loan to the Museum der bildenden  
Künste, Leipzig (since 1927)  
Restituted to the Kirstein heirs,  
September 2000<sup>1</sup>  
Sotheby's London, 2001  
Private collection, Italy  
On loan to the Museum der bildenden  
Künste, Leipzig, 2004-2006

EXHIBITED:  
*Dritte Deutsche Künstlerbundaustellung*,  
Weimar, Großherzogliches Museum für  
Kunst und Kunstgewerbe, June 1906, cat.  
no. 321 (titled *Galathee [Silbergruppe]*)  
*Sonderausstellung zur Feier des  
fünfzigjährigen Geburtstages von Max  
Klinger. Skulpturen, Gemälde, Zeichnungen,  
Radierungen, Ätzungen*, Leipziger  
Kunstverein, 1907, cat. no. 12  
*Ein Überblick über das gesamte  
bisherige Schaffen Max Klingers an  
ausgewählten Gemälden, graphischen  
und plastischen Hauptwerken seiner  
Hand zusammengestellt im Frankfurter  
Kunstverein*, Frankfurt am Main,  
1908, cat. no. 117  
*Max Klinger*, Siebzehnte Ausstellung der  
Berliner Sezession, Berlin, 1909, cat. no. 8  
(titled *Nereide*)  
*Secession. Europäische Kunst um die  
Jahrhundertwende*, Munich, Haus der  
Kunst, 1964, cat. no. 925  
*Max Klinger 1857-1920. Ausstellung zum  
50. Todestag des Künstlers*, Leipzig,

The art critic Paul Kühn wrote about Klinger's *Galatea* in 1907: *The dull sheen of the silver, the soft gleam of the broad reflections of light combined with the solemnly grave black of the polished marble – that is yet another revelation of Klinger's sense of beauty.*<sup>3</sup>



Fig. 1 *Galatea* in Weimar in 1906, surrounded (from left to right) by Harry Graf Kessler, Ludwig von Hofmann, Max Klinger, Henry van der Velde, Theodor Hagen, Hans Olde

A photograph (Fig. 1) taken at the *Künstlerbund* (Artists' Association) exhibition in Weimar in 1906 seems to illustrate this quotation. Like a cult figurine of antiquity, the silver statuette of Galatea sits in state in the midst of distinguished gentlemen, protagonists of the cultural life of their time: Max Klinger, Henry van der Velde, Harry Graf Kessler, Ludwig von Hofmann and others.

Even though Klinger's work appears to stand on traditional ground, he makes it possible for the viewer to experience his art in an associative, subjective way – therein lies Klinger's modernity. In *Galatea* he combines the idol worship and material cult of the pagan world, as well as mythologies of various ages, with psychoanalysis and its views on the unconscious and sexuality.

Myths ancient and modern have grown up around the nymph Galatea, who spurns the love of the Cyclops

Polyphemus<sup>4</sup>, son of Poseidon, yet gives birth to his son, Galatos.<sup>5</sup> Ovid tells of Galatea's lover, the handsome shepherd boy Acis, who is killed by his rival Polyphemus. In order to be reunited with her lover, the nymph transforms his blood into a river.

In the eighteenth and nineteenth centuries, the name of the beautiful Galatea came to be connected with an artwork made – again according to Ovid – by the sculptor Pygmalion, who made a statue of such beauty that he fell madly in love with it. Upon his supplications, Aphrodite brought her to life and Pygmalion made her his wife.<sup>6</sup>

The many myths that surround Galatea merged in the art of the nineteenth century and achieved great popularity in the *fin de siècle*<sup>7</sup> – now with strong erotic connotations that reflect the battle of the sexes raging around 1900: Galatea, as *femme fatale*, strong, desirable, malevolent. Klinger's fascination for strong women became apparent long before *Galatea* in his *New Salomé* of 1887/88 and his *Cassandra* of 1895. During Klinger's problematic liaison with the writer Elsa Asenijeff (1867-1941), this type of woman took on biographical traits. The liberated woman was considered a provocative role model by the struggling patriarchy, which sought to give this danger a name – the *femme fatale* – and thereby vanquish it.

It is reasonable to see the boy, held tight between Galatea's crossed legs, in an Oedipal light.<sup>8</sup> The art historian Werner Hofmann therefore places Max Klinger in the same context as Toulouse-Lautrec, Manet, Munch and Cézanne. In his important essay on nineteenth-century art, *Das irdische Paradies* (The Earthly Paradise), he writes: [The myth of] *Oedipus contains yet another motif: the adoring abandon of the man who looks up to a woman. His gaze is a mixture of question and desire, humility and uncertainty. This worship of 'Virago' has Romantic origins, ranging from Füssli's courtesans ... to Klinger's female figures, the perverse imagination of Felicien Rops, Toulouse-Lautrec's circus*



Museum der bildenden Künste, 1970, cat. no. 16  
*Europa 1900. Peintures, Dessins, Sculptures, Bijoux*, Ostend, Musée des Beaux-Arts, 1967, cat. no. 191  
*Stilkunst um 1900 in Deutschland*, Berlin, Nationalgalerie 1972, cat. no. 97, fig. 126  
*Max Klinger 1857-1920. Malerei, Graphik, Plastik. Werke aus dem Besitz des Museums der bildenden Künste Leipzig und der Graphischen Sammlung Albertina Wien*, Vienna Künstlerhaus, 1981, no. 12  
*Max Klinger 1857-1920*, Frankfurt am Main, Städelsches Kunstinstitut, Wuppertal, Von der Heydt Museum, 1992, cat. no. 286  
*Max Klinger 1857-1920, Werke aus der Sammlung Siegfried Unterberger*, Bolzano, Goethe Galerie, 2002, p. 34  
*Max Klinger. Von der herben Zartheit schöner Formen. Gemälde, Zeichnungen, Radierungen, Skulpturen aus der Sammlung von Siegfried Unterberger und aus Museen Thüringens und Sachsens*, Apolda, Kunsthaus Apolda Avantgarde, Duisburg, Wilhelm-Lehmbruck-Museum, 2010  
*Max Klinger: ... und ewig lockt das Weib. Werke aus der Sammlung Siegfried Unterberger und dem Museum der bildenden Künste Leipzig*, Leipzig, Klinger Villa, 2011

LITERATURE:

Extensive literature see notes p. 126.<sup>2</sup>

*horsewomen and Munch's Madonna, this devotional image of the Eros of decadence.*<sup>9</sup>

It is not clear when Max Klinger embarked on the statue of Galatea. A study dated December 1903 of a female nude, sitting upright, is certainly directly connected with it, as is a further study.<sup>10</sup> The plaster model now preserved in the Kunstmuseum Leipzig originated in 1905.<sup>11</sup> Related to Galatea in terms of both subject matter and material are centerpieces made by Klinger in 1905 for the Neues Rathaus (New Town Hall) in Leipzig; this was the first time he had tackled the material and technical problems involved in silver-casting. On 22 March 1906 the artist wrote to his friend, the Leipzig art collector and publisher Georg Hirzel (1867-1924): *How-*



Fig. 2 Jean-Léon Gérôme, *Tanagra*, 1890, marble, height 154.7 cm, Paris, Musée d'Orsay, inv. no. RF 2514

*ever, I remain here with my figure, which I hope to have finished for Weimar (1 May).*<sup>12</sup> In fact, *Galatea*, cast in the summer of 1906 at Noack & Brückner, Leipzig,<sup>13</sup> was finished just in time for the exhibition finally held by the Weimar Künstlerbund in June.<sup>14</sup>

Klinger stayed repeatedly in Paris, where he certainly saw Jean-Léon Gérôme's (1824-1904) interpretation of the Galatea motif, as well as his *Tanagra*, a life-size, polychrome marble statue made in 1890 (Fig. 2), whose seated position is derived from the same antique example that Klinger consulted: Phidias' seated figure of Zeus in Olympia. Particularly in comparison with Gérôme's interpretation, one is struck by Klinger's modernity, which juxtaposes beauty with the esoteric and the monstrous.

Klinger himself writes: *Next to the admiration, the worship of this magnificent, wide-ranging world live the resignations, the cold comfort, the whole misery of the absurd triviality of the wretched creature in the never-ending struggle between desire and ability. To feel what he sees, to convey what he feels – that is the artist's life. Should, then, that which is naturally bound to beauty through form and color remain silent inside him, the powerful impressions whereby the dark side of life inundates him, in the face of which he also seeks help? From the immense contrasts between sought-after, seen, perceived beauty and the awesomeness of existence, which he often glaringly encounters, images must originate, just as they spring from the vivid sensations of the poet, the musician.*<sup>15</sup>









PEDER BALKE



- 1 Important exhibitions include: *Peder Balke 1804-1887*, exhib. cat., Oslo, Kunstnerens Hus, 1954; *Peder Balke. Ein Pionier der Moderne*, Kunsthalle Krems, September 2008 - February 2009, Copenhagen, Ordrupgaard, March - July 2009; *Paintings by Peder Balke*, Tromsø, Nordnorsk Kunstmuseum, June - October 2014, The London, National Gallery, November 2014 - April 2015.
- 2 See *Per Kirkeby, Peder Balke, Trick, Depth and Game*, Hellerup 1996.
- 3 The Finnmark region lies in the extreme north-east of the country and is the only part of Norway that borders on Russia. Balke traveled from Trondheim to Nordkap and farther eastward to Vardø and Vadsø. For his travel route, see *Paintings by Peder Balke*, exhib. cat. London, National Gallery, Tromsø, Northern Norway Art Museum, London 2014, p. 64.
- 4 In Paris he succeeded in obtaining an audience with King Louis-Philippe, who, as a young man, had toured the north of Norway in the years after the French Revolution. Balke showed the king a selection of oil sketches depicting scenes of northern Norway, from which the king chose several to be used as models for large-format paintings. Twenty-six of these oil sketches survive and are now on display in the Musée du Louvre. Balke's artistic future appeared to be secure, but the 1848 revolution in France put an abrupt halt to the King's plans, and Louis-Philippe was forced to abdicate. At the end of 1847, Balke saw no alternative but to leave Paris. First he spent a short time in Dresden, but in the spring of 1849 he set out for London. There he had the opportunity to study the work of William Turner, whose paintings strengthened his resolve to make radical changes to his painting technique. See Marit Ingeborg Lange, 'Peder Balke: Vision and Revolution', in *Paintings by Peder Balke*, op. cit., pp. 6-41.
- 5 See *Paintings by Peder Balke*, op. cit., no. 6.
- 6 See *Peder Balke. Ein Pionier der Moderne*, op. cit., p. 22.

ALEXEI BIALINIZKI-BIRULA

- 1 See Wilfried Schröder, 'Zur Geschichte der Polarlichtforschung', in *Physikalische Blätter*, 35/4 (1979), pp. 160-6.
- 2 See William Barr, 'Baron Eduard von Toll's Last Expedition: The Russian Polar Expedition, 1900-1903', in *Arctic*, 34/3 (September 1980), pp. 201-224.
- 3 Alexander Kolchak (1874-1920) was a scientist and admiral in the Imperial Russian Navy. For over a year during the Russian Civil War he was the internationally recognized 'Supreme Governor of Russia'. He also fought against the Red Army. See Pavel Zirianov, *Admiral Koltshak, oberster Regent Russlands*, Moscow 2006, p. 87.
- 4 Natalia G. Sukhova, 'A. A. Bjalinizkij: Briefe aus der russischen Polarexpedition', in *Historisch-Biologische Forschungen*, 6/1, St. Petersburg 2014, p. 87.
- 5 Information kindly supplied by Alexei Tikhonov, Director of the Zoological Museum in St. Petersburg.
- 6 Information kindly supplied by Maria Dukalskaja, Deputy Director of the Russian State Museum of the Arctic and Antarctic.
- 7 See W. W. Sinjukov, 'Der Anfang des Lebenswegs und die arktischen Forschungen' in *Alexander Wasiljewitsch Koltshak: Wissenschaftler und Patriot*, I, Moscow 2009, p. 275.



CARL BLECHEN

- 1 See Frits Lugt, *Les marques de collections de dessins & d'estampes*, Paris 1956, p. 41: Lugt number L.263b.
- 2 See Lugt, op. cit., p. 48: Lugt number L.307c.
- 3 Reference to note in the catalogue raisonné by Guido Joseph Kern, *Karl Blechen, sein Leben und seine Werke*, Berlin 1911, p. 168, col. I, 10th drawing.
- 4 On Blechen's life, see, among others, Peter-Klaus Schuster (ed.), *Carl Blechen. Zwischen Romantik und*



*Realismus*, exhib. cat. Berlin, Nationalgalerie, Munich 1990.

- 5 Authenticated by Prof. Börsch-Supan, 19 September 2005: *Von dieser Reise sind derartig rasch hingeworfene Arbeiten mit ausfahrenden, heftigen Federstrichen und Pinselflecken bekannt, bei denen helle ausgesparte Partien neben tiefdunklen stehen und eine scheinbar ruhige Szenerie mit Explosionskraft erfüllen.*

JOHAN CHRISTIAN CLAUSEN DAHL

(*The Bay of Naples with Mount Vesuvius*)



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

JOHAN CHRISTIAN CLAUSEN DAHL

(*View of Vesuvius from Castellammare*)

- 1 For articles on individual members of the Bull family, see *Store norske leksikon* <https://nbl.snl.no/> (7 July 2016).
- 2 See *Nature's Way. Romantic Landscapes from Norway. Oil studies, watercolours and drawings by Johan Christian Dahl and Thomas Fearnley*, Cambridge, Fitzwilliam Museum, 1993, p. 60.
- 3 *J. C. Dahl in Italien 1820-1821*, exhib. cat. Copenhagen, Thorvaldsen Museum, 1987.
- 4 Bang, op. cit., vol. 1, 1987, pp. 49-63.



JOHAN CHRISTIAN CLAUSEN DAHL

(*A Country Road near Pillnitz*)

- 1 For articles on individual members of the Bull family, see *Store norske leksikon* <https://nbl.snl.no/> (7 July 2016).
- 2 Hans-Joachim Neidhardt, 'Johan Christian Dahl – ein norwegischer Maler in Dresden', in *Johan Christian Dahl 1788-1857. Ein Malerfreund Caspar David Friedrich*, exhib. cat. Munich, Neue Pinakothek, Munich 1988, pp. 15-19.
- 3 See *Carl Gustav Carus. Natur und Idee*, exhib. cat. Staatliche Kunstsammlungen Dresden and Staatliche Museen zu Berlin, vol. 2, Dresden and Berlin 2009, pp. 72-73.
- 4 Two more studies produced in the following two days, *View near Pillnitz* (Bang 695) and *Region near Pillnitz* (Bang 696), also survive.
- 5 See *Wolken Wogen Wehmut: Johan Christian Dahl*, Munich, Haus der Kunst and Schleswig, Stiftung Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Cologne 2002, pp. 42-44.
- 6 Goethe reported this in an essay of 1820. Goethe himself introduced Dahl's friend, the physician, scientist and artist C.G. Carus, to the subject. Andreas Aubert – who



published two authoritative works on Dahl – records that Goethe lent Dahl a copy of Luke Howard's key work, *On the Modification of Clouds*.

JOHAN CHRISTIAN CLAUSEN DAHL  
(*Clouds at Sunset*)



- 1 See Marie Lødrup Bang, *Johan Christian Dahl. Life and Works*, I, Oslo 1987, p. 258, IV/77a (*Excerpts from the Letters of Carl Gustav Carus to Johann Gottlob Regis*).
- 2 Bang, in exhib. cat., *Johan Christian Dahl, Ein Malerfreund Caspar David Friedrichs*, Munich, Neue Pinakothek, 1989, p. 264.

JOSÉ VILLEGAS CORDERO



- 1 See *José Villegas Cordero (1844-1921)*, exhib. cat. Seville, Museo de Bellas Artes, Córdoba, Sala de Exposiciones Museísticas CajaSur, Córdoba 2001, pp. 53-103.
- 2 See Banca Dati dei Beni Culturali della Regione del Veneto (<http://beniculturali.regione.veneto.it/xway-front/application/crv/engine/crv.jsp>) (26 September 2016).

LOVIS CORINTH  
(*Self-Portrait*)



- 1 Kurt Winkler, 'Ludwig Justi und der Expressionismus. Zur Musealisierung der Avantgarde', in Kristina Kratz Kessemeier, *Ludwig Justi. Kunst und Öffentlichkeit. Beiträge des Symposiums aus Anlass des 50. Todestages von Ludwig Justi (1876-1957)*, Staatliche Museen zu Berlin and Richard-Schöne-Gesellschaft (*Jahrbuch der Berliner Museen*, NF 52), Berlin 2011.
- 2 Cited in Peter Kropmanns, *Lovis Corinth. Ein Künstlerleben*, Ostfildern 2008, p. 109.

- 3 Lovis Corinth, *Selbstbiographie*, 31 March 1925, Leipzig 1993.

LOVIS CORINTH  
(*Lilac in a Meissen Vase*)



- 1 See *Ich, Lovis Corinth. Die Selbstbildnisse*, Hamburg, Hamburger Kunsthalle 2004-5; *Lovis Corinth*, exhib. cat., Munich, Haus der Kunst; Berlin, Nationalgalerie; St. Louis, The Saint Louis Art Museum; London, Tate Gallery 1996-7, p. 339 and p. 342.

LOVIS CORINTH  
(*Flower Still Life*)



- 1 Quoted from Peter Kropmanns, *Lovis Corinth. Ein Künstlerleben*, Ostfildern 2008, p. 108.

LOVIS CORINTH  
(*Rainy Day in St. Ulrich, Val Gardena*)



- 1 Friedrich Lenzner, born 1880 in Stettin, was co-owner of a paper mill. He and his wife Emmy were members of the Protestant church. See Charlotte Berend-Corinth, *Die Gemälde von Lovis Corinth, Werkkatalog*, cat. rais., Munich 1992, no. 583.
- 2 See annotated copy of sale catalogue, RKD, The Hague.
- 3 See Berend-Corinth 1992, op. cit., no. 583.
- 4 Thomas Corinth, *Lovis Corinth, eine Dokumentation*, Tübingen 1979, p. 180.
- 5 Corinth, op. cit., p. 180.
- 6 *Lüftlmalerei*: fresco paintings traditionally decorating the facades of houses in Alpine regions.
- 7 See Heidelberg, Helmut Tenner Buch- und Kunstantiquariat, auction sale 45, 14 November 1964, lot 4142 (plate XLIX). Whereabouts unknown.

#### CHARLES GLEYRE ATTRIBUTED



- 1 Exhibition *Charles Gleyre (1806-1874). Le romantique repentî*, Paris. Musée d'Orsay, 10 May - 11 September 2016.
- 2 Founder of the Lowell Institute, Boston: [https://en.wikipedia.org/wiki/John\\_Lowell,\\_Jr.\\_\(philanthropist\)](https://en.wikipedia.org/wiki/John_Lowell,_Jr._(philanthropist)) (2 September 2016).
- 3 See William Hauptman, *Charles Gleyre 1806-1874. Life and Works. Catalogue raisonné*, Princeton 1996, p. 74.
- 4 See Ludwig Lohde (ed.), *Jules Gailhabaud's Denkmäler der Baukunst*, vol. 1, Leipzig, Munich 1852, pp. 239-241.

#### STEFAN JOHANSSON



- 1 *Esposizione Internazionale*, Rome, 1911.
- 2 *L'Esposizione internazionale d'arte*, Biennale di Venezia, XII, 15 April - 31 October 1920.

#### MAX KLINGER



- 1 See Koordinierungsstelle für Kulturgüterverluste Magdeburg (ed.), *Beiträge öffentlicher Einrichtungen der Bundesrepublik Deutschland zum Umgang mit Kulturgütern aus ehemaligem jüdischen Besitz*, Magdeburg 2001, pp. 236-37. Via the executor of Clara Kirstein's estate, the statuette ended up, presumably in 1939, with the art dealer C.G. Boerner and was acquired by the Dresden art collector Paul Geipel, who donated the work to the Leipzig museum in 1956. However, the statue of *Galatea* probably remained in the museum in Leipzig the whole time, since it is not recorded in the inventory of the Paul Geipel Foundation. See *Max Klinger 1857-1920, Werke aus der Sammlung Siegfried Unterberger*, exhib. cat. Goethe Galerie Bolzano 2002, p. 30.

#### 2 EXTENSIVE LITERATURE:

- 'Ein neues Werk von Max Klinger. 3 Abbildungen der Silberstatuette "Galathea"', in *Zeitschrift für Bildende Kunst*, vol. 17, 1905/1906, p. 286
- Max Osborn, 'Der Deutsche Künstlerbund in Weimar', in *Der Kunstwart*, vol. 20, 1907, 2nd October issue, 1906, p. 108
- Paul Kühn, *Max Klinger*, Leipzig 1907, p. 443
- Hildegard Heyne, *Max Klinger im Rahmen der modernen Weltanschauung und Kunst. Leitfaden zum Verständnis Klinger'scher Werke*, Leipzig 1907, p. 60
- Jugend. Münchner illustrierte Wochenschrift für Kunst und Leben*, vol. 7, 1907, repr. p. 149
- Julius Vogel, 'Max Klinger. Ein Rückblick und ein Ausblick', in *Die Kunst für alle: Malerei, Plastik, Graphik, Architektur*, no. 14, 15 April 1909, pp. 337-338, no. 13, 1 April 1909, ill. p. 311
- Max Schmid, *Max Klinger, expanded edition*, Bielefeld, Leipzig 1913, fig. 113, p. 130
- Max Schmid and Julius Vogel, *Max Klinger*, Bielefeld 1926, pp. 148-149, fig. 126
- Max Klinger. Bestandskatalog der Bildwerke, Gemälde und Zeichnungen im Museum der bildenden Künste Leipzig*, Leipzig 1995, p. 75, fig. 132
- Andreas Priefer and Karl-Heinz Mehnert, *Max Klinger. Plastische Meisterwerke*, Leipzig 1998, pp. 15-16
- Herwig Guratzsch (ed.), *Museum der bildenden Künste Leipzig, Katalog der Bildwerke*, Cologne 1999, p. 195, no. 462
- Koordinierungsstelle für Kulturgüterverluste Magdeburg (ed.), *Beiträge öffentlicher Einrichtungen der Bundesrepublik Deutschland zum Umgang mit Kulturgütern aus ehemaligem jüdischen Besitz*, Magdeburg 2001, p. 219
- 3 Paul Kühn, *Max Klinger*, Leipzig 1907, p. 442: *Der matte Glanz des Silbers, der zarte Schimmer der breitflächigen Lichtreflexe in Verbindung mit dem tief-*

en, feierlich-ernsten Schwarz des polierten Marmors, das ist wieder eine Offenbarung von Klingers Schönheitssinn.'

- 4 The one-eyed Cyclops is known from the ninth book of Homer's *Odyssey*, in which Odysseus, held captive in Polyphemus' cave, outwits the Cyclops and blinds him.
- 5 Sandrart, among others, states: 'And Bacchilides says that he conceived with her a son by the name of Galatos' (*Und Bacchilides sagt/ daß er mit ihr einen Sohn/ Namens Galathus/ gezeugt*'). Joachim von Sandrart, *Teutsche Akademie der Bau-, Bild- und Mahlerey-Künste*, Nuremberg 1679, p. 150, <http://ta.sandrart.net/text-1273> (16 June 2016).
- 6 The tales surrounding Galatea were broadened by Jean-Jacques Rousseau at the end of the eighteenth century: the sculptor Pygmalion, disappointed by women, falls in love with a statue he had carved, called Galatea in later accounts. At his request, Venus brought the statue to life.
- 7 See Gustave Moreau (1826-1898), *Galatea*, c. 1880, oil on panel, 85.5 x 66 cm, Paris, Musée d'Orsay, inv. no. RF 1997 16. Jean-Léon Gérôme, *Pygmalion and Galatea*, c. 1890, oil on canvas, 88.9 x 68.6 cm, The Metropolitan Museum, New York, inv. no. 27.200.
- 8 Klinger's sculptural work always provoked contradictory criticism and emotionally charged discussions. This unusual pictorial formulation also contributed to a lack of understanding – arising from a sexual interpretation of the figure – on the part of some of his contemporaries. See, among others, Max Osborn, 'Der Deutsche Künstlerbund in Weimar', in *Der Kunstwart*, vol. 20, 1907, 2nd October issue, 1906, p. 108.
- 9 Hofmann, *Das irdische Paradies* (Klinger cat. p. 10): *Im Ödipus ist noch ein anderes Motiv enthalten: die bewundernde Hingabe des Mannes, der zum Weibe emporblickt. In seinem Blick mischen sich Frage und Begehren, Demut und Ungewissheit. Romantischen Ursprungs ist diese Verehrung der 'Virago', sie reicht von Füsslis Kurti-*

*sanen (...)* bis zu den Frauengestalten Klingers, zur perversen Phantasie des Felicien Rops, zur Zirkusreiterin des Toulouse-Lautrec und zur Madonna von Munch, diesem Andachtsbild des Eros der Decadence.

- 10 See exhib. cat. Goethe Galerie Bolzano 2002, op. cit., p. 22.
- 11 See Herwig Guratzsch (ed.), *Museum der bildenden Künste Leipzig*, Katalog der Bildwerke, Cologne 1999, pp. 194-195, cat. no. 461.
- 12 Angela Windholz (ed.), *Mir tanzt Florenz auch im Kopfum. Die Villa Romana in den Briefen von Max Klinger an den Verleger Georg Hirzel*, Munich, Berlin 2005, letter no. 176, p. 207: *Ich bleibe aber hier bei meiner Figur, die ich bis Weimar fertig zu haben hoffe* (1. Mai). In letter no. 178 of 5 April 1906, Klinger tells Hirzel about the postponement of the exhibition in Weimar.
- 13 There is no foundry mark, because the cast is extremely thin.
- 14 The preceding years were dominated by Klinger's idea of founding a Florentine artists' colony. On 4 April 1905, Klinger acquired, with funds from his circle of artist friends, a classicist villa in the vicinity of Florence. That same year, the Villa Romana Prize was awarded for the first time as a counter-model to the awards given by the state academies. See Thomas Föhl, Gerda Wendermann (eds.), *Ein Arkadien der Moderne? 100 Jahre Künstlerhaus Villa Romana in Florenz*, Berlin 2005.
- 15 Max Klinger, *Malerei und Zeichnung*, Leipzig 1895, pp. 25-27: *Neben der Bewunderung, der Anbetung dieser prachtvollen, großschreitenden Welt, wohnen die Resignationen, der arme Trost, der ganze Jammer der lächerlichen Kleinheit des kläglichen Geschöpfes im ewigen Kampfe zwischen Wollen und Können. Zu empfinden was er sieht, zu geben was er empfindet, macht das Leben des Künstlers aus. Sollten den nun an das Schöne gebunden durch die Form und Farbe, in ihm die mächtigen Eindrücke stumm bleiben, mit denen die dunkle Seite des Lebens ihn überflutet, vor denen er auch nach Hilfe sucht? Aus den ungeheueren Kontrasten zwischen der*

*gesuchten, gesehenen, empfundenen Schönheit und der Furchtbarkeit des Daseins, die schreiend oft ihm begegnet, müssen Bilder entstehen, wie sie dem Dichter, dem Musiker aus der lebendigen Empfindung entspringen.*

#### WILHELM VON KOBELL



- 1 For a discussion of Kobell's *Begegnungsbilder* see Wichmann, op. cit., pp. 72-4.
- 2 For information see Siegfried Wichmann, *Wilhelm von Kobell. Monographie und kritisches Werkverzeichnis der Werke*, Munich 1970; Horst Ludwig, *Münchener Maler im 19. Jahrhundert*, II, Munich 1982, p. 350 et al.

#### LOTTE LASERSTEIN



- 1 See Anna-Carola Krause, *Lotte Laserstein (1898-1993); Leben und Werk*, Berlin 2006, p. 145.
- 2 See expert report by A.-C. Krause, January 2017.
- 3 See expert report by A.-C. Krause, January 2017.
- 4 Krause, op. cit., p. 54.
- 5 Laserstein and Wolfsfeld remained in contact after she left the Academy. He occasionally supplied her with painting materials, particularly after the Nazis seized power in 1933. See Krause, op. cit., p. 53, note 170.
- 6 *Glanz und Elend in der Weimarer Republik. Von Otto Dix bis Jeanne Mammen*, exhib. cat., Frankfurt, Schirn Kunsthalle, 28 October 2017 - 25 February 2018.

#### MAX LIEBERMANN

*(Interior with an Infant in a Cradle)*

- 1 EXHIBITED:  
*Fünfte Ausstellung der 'Vereinigung der Elf'*, Ed. Schultes Kunstsalon, Berlin 16 February 1896

*Max Liebermann, 70. Geburtstag*, Königliche Akademie der Künste, Berlin 1917, no. 101

*Deutsche und Französische Meister des XIX u. XX. Jh. aus Berliner, Breslauer u.a. Privatbesitz*, Cassirer-Helbing, Berlin 17 May 1927, no. 44, plate XV (upper image)

*Albert Welte - Max Liebermann*, Kunsthalle Bern, 1937, no. 150 (offered for sale)

*Max Liebermann*, Neue Galerie Wien, Vienna 1937, no. 25

*Max Liebermann, 1847-1935*, Kunsthalle Basel, 1937, no. 142

*Max Liebermann*, Kunstverein St. Gallen, 1948, no. 28.



#### LITERATURE:

Fritz Stahl, 'Berliner WW Kunstschau', in *Die Kunsthalle* 1/11, 1895-6 (1 March 1896), p. 167 (reviewing an exhibition staged by members of the 'Vereinigung der XI'; exhibited as *Innenraum mit einem Kind in der Wiege*)

Erich Hancke, *Max Liebermann, sein Leben und seine Werke*, Berlin 1914, no. 534

Erich Hancke *Max Liebermann, sein Leben und seine Werke*, Berlin 1923, p. 250

Ferdinand Stuttmann, *Max Liebermann*, Hanover 1961, no. 28, repr.

Katrin Boskamp-Priever, *Studien zum Frühwerk von Max Liebermann: mit einem Katalog der Gemälde und Ölstudien von 1866-1889*, Hildesheim 1994, E91

Matthias Eberle, *Max Liebermann, Werkverzeichnis der Gemälde und Ölstudien*, Munich 1995, II, pp. 360-1, no. 1890/7, repr. p. 360.

2 Max Liebermann, *Gesammelte Schriften*, Berlin 1922, p. 40.

3 See *Max Liebermann und die Holländer*, exhib. cat., Hanover, Niedersächsisches Landesmuseum; Assen, Drents Museum, Zwolle 2006.

4 See *Liebermann und Van Gogh*, exhib. cat., Berlin, Liebermann-Villa am Wannsee, Cologne 2015.

5 Many of Peter de Hooch's paintings represent scenes set

in the interiors of Dutch town houses. The depiction of light was his chief preoccupation. The Dutch Golden Age spanned the seventeenth century. It was the period when the Netherlands enjoyed its cultural, scientific and commercial heyday.

- 6 See Hans Rosenhagen, *Liebermann*, Bielefeld and Leipzig 1900, p. 58, fig. 57.
- 7 See Sigrid Achenbach, *Max Liebermanns Arbeiten für den Fritz Heyder Verlag*, Potsdam 2002, pp. 26-7, no. 7, repr. p. 25.

MAX LIEBERMANN  
(Self-Portrait)



- 1 See Martin Faass, 'Mit Weste und Einstecktuch. Liebermanns Selbstbildnisse', in Martin Faass (ed.), *Ein öffentlicher Kopf: Max Liebermann in Bildnissen, Fotografien und Karikaturen*, Berlin 2010, pp. 15-25.
- 2 Hermann Kunisch, 'Max Liebermanns Selbstbildnisse', in *Jahrbuch Preussischer Kulturbesitz*, 24, Berlin 1987, p. 342.
- 3 Liebermann visited Rome in the spring of 1911 and spent the summer in Holland. He returned to Berlin in the autumn to take on portrait commissions. After clashes within the Berlin Secession in 1910, he resigned the office of president he had held since its inception in 1898 and in 1911 handed leadership over to Lovis Corinth. In 1913 Liebermann left the Secession to become honorary president of a new group titled Freie Secession which remained in existence until 1924.
- 4 On Stransky, see Michael Steinberg, 'Stransky, Josef', in *Grove Music Online. Oxford Music Online*: <<http://www.oxfordmusiconline.com.oxfordmusic.amedia1.bsb-muenchen.de/subscriber/article/grove/music/26899.html>?> (accessed 20.1.2017).
- 5 See 'The Private Collection of Josef Stransky' in *ART-News*, 24/33 (16 May 1931), pp. 86-117; 'Collection of

a collector': *modern French paintings from Ingres to Matisse: (the private collection of the late Josef Stransky)*, exhib. cat., London, Wildenstein & Co., 1936.

- 6 *Modern Paintings by German and Austrian Masters. Collected and catalogued by Josef Stransky*, New York 1916, p. IV.

FRANÇOIS JEAN-BAPTISTE MÉNARD DE LA GROYE

- 1 Ménard de la Groye, F.J.B. (1807), 'Mémoire sur un nouveau genre de Coquille de la famille des Solénoïdes', in *Annales du Muséum d'Histoire naturelle de Paris*, 9 (1807), pp. 131-9, plate XII.
- 2 Previously with Thomas le Claire Kunsthandel, Hamburg.
- 3 See <<https://explore.univ-psl.fr/fr/thematic-focus/ménard-de-la-groye-géologue-et-explorateur>> (accessed 29.01.2017) and see <[https://salamandre.collegedefrance.fr/ead.html?id=FR075CDF\\_00CDF0069#!?{"content":\["FR075CDF\\_00CDF0069\\_e0000018",true,""\]}](https://salamandre.collegedefrance.fr/ead.html?id=FR075CDF_00CDF0069#!?%7B%22content%3A%5B%5C%22FR075CDF_00CDF0069_e0000018%5C%22%5D%2C%22true%22%5D%7D)> (accessed 29.01.2017).



ANGELO MORBELLI

- 1 On Divisionism, see Flavio Caroli, *Il Divisionismo*, exhib. cat. Tortona, Pinacoteca Fondazione Cassa Risparmio di Tortona, 2013-2015, pp. 16-37.
- 2 Worth of mention are the political, social and economic changes brought about by the unification of Italy in 1861 and by the industrialization taking place throughout Europe in the 1890s.
- 3 Zürcher Kunstgesellschaft, Kunsthaus Zürich (ed.), *Revolution des Lichts. Italienische Moderne von Segantini bis Balla*, exhib. cat. Kunsthaus Zürich, London, National Gallery, Ostfildern 2008, p. 16 ('rigoroseste und engagierteste Verfechter der neuen Technik').



- 4 Our canvas can be connected with two pictures that originated around 1906, which depict early morning and mid-day, respectively. *Pasesaggio montano* (Mountain Landscape), oil on canvas, 30 x 45 cm, private collection. *Tetti di paese montano* (Roofs of a Mountain Village), oil on canvas, 30 x 45 cm, private collection. Cf. Giovanni Anzani and Elisabetta Chiadini, *L'Ottocento tra poesia rurale e realtà urbana. Un mondo in trasformazione*, exhib. cat., Rancate, Pinacoteca Züst, 2013-14, pp. 202-203, no. 73a and 73b.
- 5 The Divisionists differ from one another not only in the originality of their subjects but also in their manner of painting: the thinnest of lines, dots and brushstrokes alternate in the work of Pellizza, whereas Previati's decorative allegories display flowing, organic lines, and Morbelli employs parallel hatching.
- 6 Angelo Morbelli, *Mountains at Sunset*, oil on panel, 12 x 21 cm, private collection. See *Angelo Morbelli. Tra realismo e divisionismo*, exhib. cat. Turin, GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin 2001, p. 97.

#### ODILON REDON



- 1 The entire provenance has been provided by Jill Newhouse.
- 2 Richard Hobbs, *Odilon Redon*, Boston 1977, p. 18.
- 3 John Rewald, in *Odilon Redon, Gustave Moreau, Rodolphe Bresdin*, exhib. cat, New York, Museum of Modern Art, and Art Institute of Chicago 1961-62, p. 29.

#### MARTINUS RØRBYE

- 1 Alfred Benzon, a pharmacist in Copenhagen, was also a painter and art collector. In 1883-84 he received instruction from Peder Severin Krøyer. His brother Otto Benzon, a writer and poet, was also a friend of Krøyer. Cf. <http://gravsted.dk/person.php?navn=alfredbenzon> (8 July 2016).
- 2 On Rørbye, see Kasper Monrad, *Danish Painting, The Golden Age*, London, The National Gallery, London 1984, esp. p.179. *Danish Paintings of the Golden Age*. Artemis Fine Arts, Inc., New York, 1999. *Im Lichte Caspar David Friedrichs. Frühe Freilichtmalerei in Dänemark und Norddeutschland*, Hamburger Kunsthalle, 2000, p. 49.
- 3 See *Martinus Rørbyes dagbogen fra udenlandsrejsen 1834-37*: [http://www.kb.dk/da/nb/materialer/haandskrifter/HA/e-mss/martinus\\_roerbye.html](http://www.kb.dk/da/nb/materialer/haandskrifter/HA/e-mss/martinus_roerbye.html) (19 July 2016).
- 4 Cf. <http://www.fondazionecaetani.org/castello.php?> (19 July 2016).



#### PIETRO ANTONIO ROTARI

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



- 3 Charles Le Brun's *Conférence [...] sur l'expression générale et particulière des passions* is specifically addressed to painters. The first edition, illustrated by Le Brun, appeared in 1696. The work ran to several editions, one of which appeared in Verona in 1751, shortly before the present painting originated.
- 4 For biographical details, see Gregor J. M. Weber, *Pietro Graf Rotari in Dresden. Ein italienischer Maler am Hof König Augusts III. Bestandskatalog anlässlich der Ausstellung im Semperbau*, exhib. cat., Dresden, Gemäldegalerie Alte Meister, Emsdetten/Dresden 1999, pp. 7-15.
- 5 G. K. Nagler, *Neues allgemeines Künstler-Lexicon*, XIII, Munich 1843, p. 463.
- 6 Weber, op. cit., p. 7.



#### MAX SLEVOGT

- 1 On Slevogt, see *Max Slevogt, Gemälde, Aquarelle, Zeichnungen*, exhib. cat., Saarbrücken, Saarland Museum and Landesmuseum Mainz 1992.
- 2 See Sigrun Paas and Roland Krischke, *Max Slevogt in der Pfalz. Katalog der Max-Slevogt-Galerie in der Villa Ludwigshöhe bei Edenkoben*, Munich/Berlin 2005, p. 74.

#### WILHELM TRÜBNER

- 1 See *Kunst und Künstler*, 16 (1917-8), p. 407 f.
- 2 Henry Trübner (1920-99) was Wilhelm Trübner's grandson. After moving to the United States in 1938 he changed his name from Heinz to Henry. Like his father, Jörg Trübner, Henry was an art historian. In 1947 he was named Curator of Oriental Art at what was then the Los Angeles County Museum of History, Science and Art. In 1958 he took up the position of Curator of the Far Eastern Department of the Royal Ontario Museum

in Toronto, Canada. From 1968-87 he was Curator of Asian Art at the Seattle Art Museum in Seattle, WA. See Thomas Lawton 'Henry Trübner', in *Artibus Asiae*, 59/1-2 (1999), pp. 135-7.

#### 3 EXTENSIVE LITERATURE:

- Zeitschrift für bildende Kunst*, 12 (1901), p. 279, repr. p. 276
- Hans Rosenhagen, *Die Kunst für alle*, 17 (1902), p. 363
- Hans Rosenhagen, *Velhagen und Klasings Monatshefte*, 18/I (1903), p. 409
- Hans Rosenhagen, *Die Kunst unserer Zeit*, 17 (1906), repr. p. 149 and p. 157
- Georg Fuchs, *Wilhelm Trübner und sein Werk*, Munich and Leipzig 1908, p. 101, no. 50, repr.
- Hans Rosenhagen, *Wilhelm Trübner*, Bielefeld and Leipzig 1909, p. 28, fig. 25 and p. 39
- Josef August Beringer, *Trübner: des Meisters Gemälde in 450 Abbildungen*, Stuttgart and Berlin 1917, p. 67, repr.
- Kunst und Künstler* 18 (1919-20), repr. p. 498
- Josef August Beringer, *Trübner: Eine Auswahl aus dem Lebenswerk des Meisters in 101 Abbildungen*, Stuttgart and Berlin 1921, p. 27, repr.
- Mechthild Frick, *Wilhelm Trübner - Untersuchung zur Krise des deutschen Realismus in der zweiten Hälfte des 19. Jahrhunderts*, Diss., Humboldt-Universität zu Berlin 1963, p. 17
- Klaus Rohrandt, *Wilhelm Trübner (1851-1917): kritischer und beschreibender Katalog sämtlicher Gemälde, Zeichnungen und Druckgraphik; Biographie und Studien zum Werk*, Kiel 1971, II/1, pp. 142-3, no. G 212
- F. von Boetticher, *Malerwerke des neunzehnten Jahrhunderts*, Hofheim am Taunus 1974, II/2, p. 902, no. 21.
- 4 The painting G 213 (listed below) is a larger-format version of the present painting. A number of other self-portraits with military associations are extant. In the years 1874-5 Trübner also depicted himself as a dragoon



in the following works (see Rohrandt 1971, op. cit.): G 211: *Self-Portrait as a Volunteer for One Year*, 1874-5, oil on canvas, 102.5 x 83 cm, Cologne, Wallraf-Richartz-Museum, inv. 1140. G 213: *Self-Portrait as a Dragoon in One-Year Service, with Palette in Hand II*, 1875, oil on canvas, 102 x 83.5 cm, Bezirksamt Schöneberg, Berlin. G 214: *Self-Portrait as a Dragoon in One-Year Service (with Cap)*, 1875, oil on canvas, 53 x 43.5 cm, whereabouts unknown. G 215: *Self-Portrait as a Dragoon in One-Year Service, with Helmet and Pouch*, 1875, oil on canvas, 59 x 44 cm, Heidelberg, Kurpfälzisches Museum, inv. G 2564.

- 5 See *Wilhelm Trübner (1851-1917)*, exhib. cat., Munich, Kunsthalle der Hypo-Kulturstiftung; Heidelberg, Kurpfälzisches Museum der Stadt Heidelberg, Munich 1994-5, p. 23.
- 6 See Rohrandt 1971, op. cit., pp. 21-41.

#### LANCELOT-THÉODORE TURPIN DE CRISSÉ



- 1 On Turpin de Crissé, see: Patrick Le Nouëne and Caroline Chaine, *Lancelot-Théodore Turpin de Crissé peintre et collectionneur: Paris, 1782-1859*, exhib. cat., Angers, Musée des Beaux-Arts, Paris 2006. Patrizia Rosazza-Ferraris (ed.), *Disegni romani di Lancelot-Théodore Turpin de Crissé (1782-1859) dalle collezioni del Louvre*, exhib. cat., Rome, Museo Mario Praz, Rome 2009.
- 2 See Eric M. Zafran, *French Paintings in the Museum of Fine Arts, Boston, I*, Boston 1998, pp. 197-8.

#### FRANS VERVLOET

(*Montecassino Abbey*)

- 1 On Frans Vervloet, see Denis Coeckelberghs, 'Francois Vervloet', in *Les peintres belges à Rome de 1700 à 1830*, Brussels 1976, pp. 328-349.
- 2 Around 1820, Pitloo opened a private painting school in his house in the Vico del Vasto in Chiaia, which became a point of contact for talented young artists, such as Achille Vianelli, Giacinto Gigte, Gabriele Smargiassi and Teodoro Duclère, his future son-in-law. From this initiative developed the "School of Posillipo," which revived the *veduta* tradition of the eighteenth century by turning to *plein-air* painting. Cf. Marina Causa Picone and Stefano Causa (eds.), *Pitloo. Luci e colori del paesaggio napoletano*, exhib. cat. Naples, Museo Pignatelli, Naples 2004, pp. 89-118.



#### FRANS VERVLOET

(*A Street in Palermo*)

- 1 On Frans Vervloet, see Denis Coeckelberghs, 'Francois Vervloet', in *Les peintres belges à Rome de 1700 à 1830*, Brussels 1976, pp. 328-49.
- 2 See Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, XXXIV, 1940, p. 305.
- 3 For additional biographical information, see p. 78 of this catalogue.



#### FERDINAND GEORG WALDMÜLLER



- 1 The review probably refers to a later version of the present painting, very possibly the 1860 version (Feuchtmüller no. 1019) which may have been shown at the 1861 exhibition in Dresden.
- 2 Waldmüller's complete critical writings are published in Rupert Feuchtmüller, *Ferdinand Georg Waldmüller 1793-1865, Leben - Schriften - Werke*, Vienna and Munich 1996, pp. 329-413; Arthur Roessler and Gustav Pisko, *Ferdinand Georg Waldmüller. Sein Leben, sein Werk und seine Schriften*, Vienna 1907, I.
- 3 *Facing the Modern: The Portrait in Vienna 1900*, Gemma Blackshaw (ed.), exhib. cat., London, The National Gallery, October 2013-January 2014, London 2013.
- 4 Sabine Grabner, 'Ferdinand Georg Waldmüller - Künstler und Rebell', in Agnes Husslein-Arco and Sabine Grabner (eds.), *Ferdinand Georg Waldmüller*, exhib. cat., Paris, Musée du Louvre, February-May 2009 and Vienna, Österreichische Galerie Belvedere, June-October 2009, p. 13.

#### JOHANN AMANDUS WINCK



- 1 Schloss Weissenstein was built between 1711 and 1718 as a private summer residence for Lothar Franz von Schönborn, Prince Bishop of Bamberg and Elector of Mainz, in Pommersfelden, near Bamberg.
- 2 Frimmel states: *Fehlt im Katalog 1857. 1893 in Wien* [Missing in the 1857 catalogue. In 1893 in Vienna].
- 3 See Gerhard Woeckel, 'Der Stillebenmaler Johann Amandus Winck', in *Kunst in Hessen und am Mittelrhein, Schriften des Hessischen Museums*, 3 (1963), pp. 70-106; id., 'Neu entdeckte Stilleben des Münchener Malers Johann Amandus Winck (1754-1817)', in *Kunst in Hessen und am Mittelrhein*, 13 (1973), pp. 53-8.

- 4 See Woeckel, 'Unbekannte Werke des Münchener Malers Johann Amandus Winck (1754-1817)', in *Weltkunst*, 44 (1974), p. 1233.
- 5 Woeckel, 1963, op. cit., p. 75.
- 6 See Woeckel, 1973, op. cit., p. 55 and p. 58, nos. 1 and 2, both repr.

#### ROBERT ZÜND

- 1 *Das beste ist halt doch nach der Natur malen*. As cited in Peter Wegmann, *Museum Stiftung Oskar Reinhardt Winterthur. Deutsche, österreichische und schweizerische Malerei aus dem 18., 19. und frühen 20. Jahrhundert*, Frankfurt am Main and Leipzig 1993, p. 173.
- 2 See Hermann Uhde-Bernays, *Robert Zünd*, Basel 1926, p. 19.
- 3 See Susanne Neubauer (ed.), *Robert Zünd*, exhib. cat., Lucerne, Kunstmuseum Luzern, 12 June - 26 September 2004, Wabern-Bern 2004, p. 139.
- 4 *Literarische Chronik des Berner Bundes*, 4 August 1912.





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ISBN

978-3-9815810-5-8

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English version Diane Webb (Balke, Blechen, Corinth *Lilac in a Meissen Vase, Flower Still Life, Dahl View of Vesuvius from Castellammare, A Country Road near Pillnitz*, Gleyre, Johansson, Klinger, Læssøe, Morbelli, Redon, Rørbye, Rotari, Vervloet *Montecassino Abbey*, Villegas Cordero) and Sue Cubitt (all the other texts);

Photos Philipp Mansmann, Munich; Print Graphius, Ghent.





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