

DAXER & MARSCHALL
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Oil Sketches and Paintings
1810 - 1910



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1810 - 1910
Recent Acquisitions

2011

DAXER & MARSCHALL
Kunsthandel

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We've got two reasons to celebrate in 2011. First, the 25th anniversary of the founding of Daxer & Marschall. The years have flown by since I launched the gallery with Johannes Daxer. In 1986 our field of specialization was fine European furniture and applied art. But since Johannes Daxer's retirement I have moved the gallery's focus increasingly in the direction of early nineteenth-century painting. The field has continued to expand and now includes late nineteenth-century painting. The gallery's artworks attract domestic and international buyers – private collectors, museums and public institutions from Germany and abroad. The American museum sector has shown particularly strong interest in the gallery's programme.

Second, for the last 25 years the gallery location has been on the Brienner Strasse in Munich. At the start, the gallery had a narrow frontage with only one window but even when it was enlarged to create a double front, it proved inadequate. In perfect timing for the gallery's 25th anniversary we've discovered ideal gallery space – elegant, airy and with excellent light quality. And in the heart of Munich's museum quarter – just across the street from the Neue Pinakothek.

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

Celebrate with us. We look forward to showing you round.

Marcus Marschall
Munich, February 2011

In 2011 gibt es mehrere Anlässe zu feiern. Zum einen - ich kann kaum glauben wie schnell die Zeit fliegt - begeht Daxer & Marschall einen runden Geburtstag: die Firma kann auf 25 Jahre Kunsthandel zurückblicken. 1986 starten Johannes Daxer und ich mit einer Spezialisierung auf europäische Möbel und Kunsthandwerk. Nach Daxers Abschied fokussiere ich mich zunehmend auf die Malerei des frühen, bald auch des ausgehenden 19. Jahrhunderts. Nicht nur nationale und internationale Sammler, auch deutsche und europäische Museen erwerben Kunstwerke von Daxer & Marschall. Besonders rege ist das Interesse der amerikanischen Museumswelt.

25 Jahre war die Firma in der Brienner Strasse ansässig, erst mit einem Schaufenster, dann vergrößert auf zwei Fenster. Eng wurde es in den Räumen dennoch. Zum Jubiläumsjahr 2011 bot sich die Gelegenheit eines Umzugs in ideale Räume, elegant, hell und geräumig, direkt gegenüber der Neuen Pinakothek, mitten im Museumsviertel.

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

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

Feiern Sie mit uns. Wir freuen uns auf Ihren Besuch!



We are now located in Munich's
museum quarter.
Just across the street from
the Neue Pinakothek.



DAXER & MARSCHALL

Barer Strasse 44
80799 Munich
Germany

Welcome to our new address!

My special thanks go to my assistants, Sabine Ratzenberger and Simone Brenner, for their work in preparing most of the text. I am also grateful to them for so expertly supervising the production of the catalogue.

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

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JOHANN HEINRICH SCHILBACH

Mountain Brook Side

Johann Heinrich Schilbach
(Barchfeld 1798 - 1851 Darmstadt)

Mountain Brook Side, 1835

Oil on paper, laid down on
cardboard

26 x 19.8 cm

Johann Heinrich Schilbach received his early training under Georg Primavesi in Darmstadt 1813-15. Later he met the German painter Ernst Fries with whom he developed a close friendship, wandering with him through the countryside and environs of Heidelberg. In 1823, he travelled to Italy and stayed in Rome, in a circle of international artists such as Heinrich Reinhold, Carl Philipp Fohr, Ludwig Richter, Bertel Thorvaldsen and Julius Schnorr von Carolsfeld¹ until 1828. Back to Germany, he worked closely with August Lucas and Johann Wilhelm Schirmer, with whom he travelled to Switzerland twice in 1835.²

The present sketch *en plein air* dates from one of these trips. It reflects Schilbach's sensitivity towards the effects of light which are more visible in an oil sketch than in a finished painting. Within the colony of foreign artists in Rome of his day, Johann Heinrich Schilbach was one of the most gifted. His works are quite rare.³

We thank Dr. Siegrid Wechsler and Dr. Peter Märker for their help in cataloguing this oil-sketch.

Provenance:
Dorothea Koch, Darmstadt
[granddaughter of the artist]
Thence by descent

1. In a letter by Schnorr von Carolsfeld, 22.7.1825, cited, Gisela Bergsträsser, *Johann Heinrich Schilbach – Ein Darmstädter Maler der Romantik*, Darmstadt 1959, p.41.

2. 4th July and 2nd October. See Peter Märker, *Der Traum vom Süden – Johann Heinrich Schilbach*, Heidelberg 2000, p.17.

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



FRIEDRICH EDUARD PAPE

Forest Stream in the Harz Mountains

Friedrich Eduard Pape
(1817 - Berlin - 1905)

Forest Stream in the Harz Mountains,
1836

Oil on paper mounted on
cardboard

Signed lower left *E. Pape*
Inscribed on the verso *Friedrich
Eduard Pape / Waldbach im Harz
1836*.

23.8 x 31.8 cm

Friedrich Eduard Pape was the son of the porcelain painter Friedrich Pape. He enrolled at the Berlin Academy of Arts at an early age and studied under Carl Blechen. Blechen was professor of landscape painting at the Academy from 1831 until 1836 when the first signs of his eventual breakdown appeared.

Pape was only nineteen – and already displaying prodigious talent – when he painted the present study on a visit to the Harz Mountains. Blechen's influence is clearly felt. Irmgard Wirth rightly points out that Pape and Bellermand are the only two students of Blechen who are remembered today.¹

Blechen himself had visited the Harz region in autumn 1833, recording his sojourn in a large body of sketches. It is entirely possible that Pape had the opportunity to study these drawings and was motivated by them to visit the Harz himself. This he did three years later.² The following years Pape went on a number of Blechen's study trips. In 1882, writing to the author Theodor Fontane, he commented: *The painting trips were also trips filled with play and enjoyment. [Blechen] sketched ancient trees in an inspired manner, his hand sure and firm and our eyes were glued to him as he worked, observing his technique and so witnessing the birth of a work of art.*³

After completing his studies Pape continued to work in the landscape genre. He made numerous trips to the Tyrol, Switzerland and Italy. It was only towards the latter part of his life that he was to turn to large-format decorative schemes. It is interesting to note that Blechen himself had trained as a scene painter and stage designer. From 1849 to 1853 Pape played an active role in work on the interior design of the Neue Museum in Berlin. Then under construction, the Museum was planned and built by the Royal architect Friedrich August Stüler (1800-65). Pape assisted in the completion of extensive decorative schemes and architectural models for the museum's Greek and Roman collections. In 1853, he was appointed a Royal professor and member of the Berlin Academy in recognition of his lifetime achievement. He was the winner of important prizes in Paris in 1855 and in Berlin in 1864.⁴

1. Irmgard Wirth, *Berliner Malerei im 19. Jahrhundert. Von der Zeit Friedrichs des Großen bis zum Ersten Weltkrieg*, Berlin 1990, p.117. Blechen reported on Pape's artistic progress in the *Verzeichnis der Schüler der Classe für Landschaftszeichnung von Ostern bis Michaelis 1834*, describing him as a pupil assigned to the discipline of decorative painting who appeared to be 'reasonably proficient' and 'making good progress'. See Friederike Sack, *Carl Blechens Landschaften – Untersuchungen zur theoretischen und technischen Werkgenese*, Diss., Ludwig-Maximilians-Universität, Munich 2010, p.194.

2. Blechen encouraged his pupils to copy his sketches. See F. Sack, op. cit., p.195.

3. *Die Malfahrten waren zugleich auch Turn- und Vergnügungsfahrten; in genialster Weise, mit rascher, sicherer Hand zeichnete er [Blechen] alte Bäume, und wir folgten seiner Hand und seiner Technik und sahen es entstehen*, Deutscher Verein für Kunstwissenschaft (ed.), *Karl Blechen: Leben, Würdigungen, Werk*, Berlin 1940, p.87.

4. For details of Pape's biography see Friedrich von Boetticher, *Malerwerke des Neunzehnten Jahrhunderts*, II, Leipzig 1942, p.214-16; *Das geistige Deutschland am Ende des XIX. Jahrhunderts: Enzyklopädie des deutschen Geisteslebens in biographischen Skizzen*, I, Leipzig and Berlin 1898, p.507.



CARL GUSTAV CARUS

A Landscape Glimpsed between Autumn Woods

Carl Gustav Carus
(Leipzig 1789 - 1869 Dresden)

*A Landscape Glimpsed between
Autumn Woods*, c.1830

Oil on board

15 x 19 cm

Provenance:
Pfarrer Rietschel, Leipzig, 1968 (according
to Prause); The Dietze Collection, Bremen

Literature:
Elisabeth Bülck, *Carl Gustav Carus. Sein
Leben und sein Werk im Verhältnis zu Caspar
David Friedrich und dessen anderen Schülern
betrachtet*, unpublished diss., Greifswald
1943, no. 248
Marianne Prause, *Carl Gustav Carus. Leben
und Werk*, catalogue raisonné, Berlin 1968,
p.170, no. 386, repr.

1. See Carl Gustav Carus, *Zehn Briefe und Aufsätze
über Landschaftsmalerei mit zwölf Beilagen und einem
Brief von Goethe als Einleitung*, 1815-35, Leipzig and
Weimar 1982.
2. Prause, op. cit., nos. 384-387.
3. Gerd Spitzer, in *Carl Gustav Carus. Natur und Idee*,
exhib. cat., Dresden, Staatliche Kunstsammlun-
gen and Berlin, Staatliche Museen, Dresden and
Berlin 2009, p.206.
4. Prause, op. cit., nos. 357, 358, 394.
5. Prause, op. cit., p.52f.
6. [(das) zeitige Erlernen einer gewissen Manier und zwar
durch stetes Kopieren der Landschaftsszenen und Gemäl-
de anderer Künstler.] Carl Gustav Carus, *Neun Briefe
über Landschaftsmalerei, geschrieben in den Jahren
1815-1824*. Leipzig 1831, p.105 (letter no. 8).
7. [(vergisst nicht eine) gewisse Ehrfurcht Andacht vor der
göttlichen Natur sich zu bewahren (... dann) werden einst
Landschaften höherer, bedeutungsvollerer Schönheit entstehen,
als sie Claude und Ruysdael gemalt haben, und doch werden
es reine Naturbilder sein, aber es wird in ihnen die Natur, mit
geistigem Auge geschaut, in höherer Wahrheit erscheinen.]
Carl Gustav Carus, op. cit., p.93 (letter no. 6).

Carus is one of the outstanding figures of the age of Goethe. A man of many talents, he was active as a physician, a natural scientist, a man of letters as well as being a painter of the first rank. He played a prominent role in the German Romantic movement both as an artist and as an author of important theoretical writings. His *Briefe zur Landschaftsmalerei* are regarded as of seminal importance in the understanding of early nineteenth-century thinking about art.¹

Marianne Prause ascribes the present oil study to a small group of studies of wooded landscapes datable on stylistic grounds to around 1830.² All the studies in this group are executed on paper or board and they all share a similar, small format – a feature that emphasizes their intimate character. Another common feature is the use of a compositional device – ‘a sample of nature experienced at close quarters’³ set in the foreground of the landscape. In the present study Carus lays particular emphasis on the contrast between the delicately defined branches of the silver birches and the dense, dark green mass of the conifer to the right. His studies differ in the main from the finished paintings worked up in the studio in his use of broader brushwork, a greater compositional freedom and more random choice of motif. The studies of similar subjects dated by Prause to the period after 1835 appear sketchier and seem to display a greater interest in purely colouristic effect.⁴

It is in his landscape sketches that Carus reveals himself as a painter in tune with the latest artistic developments of his time.⁵ As early as the mid-1820s he had begun to produce oil sketches of the landscapes around Dresden – probably motivated by the oil studies of Johan Christian Dahl. Dahl’s innovative work in the landscape genre was to inspire an entirely new approach to landscape painting in nineteenth-century Germany. Carus’s own theoretical writings on landscape painting dating from the same period emphasize the importance of studying nature. In letter no. 8 of his *Briefe zur Landschaftsmalerei*, written in 1824, he bemoans the neglect of the study of nature in the academies, attributing it to *early learning of a particular style such as is acquired by diligently copying the landscape scenes and paintings of other artists*.⁶ He calls for landscape painters to place greater focus on the inner laws determining the structure of a plant or a mountain. In another letter he proposes that landscape painters should *remember to retain a certain respect for God’s nature and in doing so, may succeed in producing works of a beauty more exalted, more significant than those painted by Claude and Ruysdael. These landscapes will be pure images of nature, but nature, viewed with a spiritual eye, will appear in the form of a higher reality*.⁷

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



JOHAN CHRISTIAN DAHL, CALLED CLAUSEN-DAHL

Rocks in the Rabenauer Grund

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

Rocks in the Rabenauer Grund,
Dresden 1825

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

13.4 x 15.5 cm

Provenance:
General S. Bull

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

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

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

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

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

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

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

1. *Kam zurück von Lohmen, wo ich 4 Tage beim Malen zusammen mit den Landschaftsmalern Müller und von Hauch verbrachte*: Marie Lødrup Bang, *Johan Christian Dahl (1788 - 1857). Life and Works*, Catalogue Raisonné, Oslo 1987, II, no. 480.

2. Bang, op.cit., II, no. 807.

3. *Am liebsten stelle ich die Natur in ihrem freien und wilden Zustand dar, in Gegenden mächtiger Fels- und Waldpartien; deshalb bin ich auch hier [Dresden] nicht so vollkommen zufrieden; trotzdem die Natur in gewisser Hinsicht sehr schön ist, erscheint sie mir doch etwas kleinlich, man findet zu viele Spuren von Menschenhänden*: Bang, op.cit., I, p.236.







JOHAN CHRISTIAN DAHL, CALLED CLAUSEN-DAHL

Landscape near Dresden: View of Kleinzschachwitz and the Mountains of the Saxon Switzerland

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

*Landscape near Dresden: View of
Kleinzschachwitz and the Mountains of
the Saxon Switzerland, 1830*

Oil on canvas
Signed and dated lower centre
JDahl / 1830
Inscribed on the verso J.C.C. Dahl /
Partie bei Dresden / Herbst 1830
and labelled No. 9. Parti ved Dresden.
Privat Eiendom. Numbered in red
chalk 361

24 x 29.8 cm

Provenance:
Johan Christian Dahl
General Siegwald Bull (1860-1936), son of
Caroline Bull, née Dahl, the artist's daughter
Dr. I. F. Lorentzen, Nordstrand, Oslo (1937)
Theodor Lorentzen Styr, Oslo (1988),
thence to his daughter

Exhibited:
Katalog over Professor Dahl udstilligen,
Christiania Kunstforening, 1907, no. 9
J.C. Dahl's Verk, Oslo, Kunsternes Hus, 1937,
no. 361
Johan Christian Dahl 1788-1857.
Jubileumsutstilling 1988, Oslo, Nasjonalgalleriet
and Bergen, Billedgalleri, 1988, no. 124

Literature:
Marie Lødrup Bang, *Johan Christian Dahl,*
1788-1857. Life and Works, Oslo 1987, II,
pp.213-14, no. 642; III, fig. 267

We are grateful to Professor Dr. Hans Joachim
Neidhardt, Dresden, and Gert Scykalka,
Kleinzschachwitz, for their help in identifying
the landscape.

Dahl has selected a viewpoint on a hillock north-east of the village of Döbritz in the countryside midway between Dresden and Pillnitz. Today, most of what was once open fields, meadows and woodland has been swallowed up in the sprawl of the city of Dresden. The buildings depicted at the left of the image can be identified – from an 1845 map – as part of a brickworks. Behind the brickworks lies the village of Laubegast. On the other side of the Elbe the distant range of the Borsberg hills forms a backdrop to the plain surrounding Döbritz. At the foot of the Borsberg hills, hidden



Fig. 1

by the pine forest at Kleinzschachwitz, is Schloss Pillnitz. On the horizon is a glimpse of the low, flat-topped range of the Elbsandsteingebirge and at the right, the massive form of the Lilienstein. The delicately sketched church tower is the tower of the former parish church at Leuben, then a village, now incorporated into the city of Dresden.

The viewer's eye is led towards a solitary, leafless tree in the right foreground that divides the image according to the rules of the Golden Section. The gaunt form of the dead tree, its bare branches serving as a perch for rooks, underlines the autumnal mood of the painting.

Unlike the work of Caspar David Friedrich, the landscape does not serve as a metaphor for the transient nature of life. Dahl's landscape is primarily a masterly study of nature. His painterly skill is particularly evident in his handling of the broad expanse of sky and the billowing banks of cloud tinged by the rays of the setting sun.³

On his visit to Rome in 1820-1, Dahl came into contact with two French artists, François-Marius Granet and Achille-Etna Michallon. These two artists, working in the tradition of Pierre-Henri de Valenciennes, produced cloud studies that were independent works in their own right. Growing scientific interest in meteorology in early-nineteenth century England encouraged a number of artists to study cloud formations and weather effects in detail. John Constable's cloud studies are the best-known examples, but artists and thinkers were beginning to show lively interest in the subject in Saxony, too. Goethe himself introduced Dahl's friend, the physician, scientist and artist C. G. Carus, to the subject. Aubert⁴ records that he lent Dahl a copy of Luke Howard's *On the modification of clouds*, his key work on cloud formation.⁵

Two versions of this landscape are recorded. One version (Bang 643) was executed as a gift to Advokat A. Kanzler of Hohnstein near Dresden.¹ The other is the present, small-format painting dated 1830² which remained in Dahl's possession. This later passed to his grandson Siegwald Bull via his mother Caroline Bull (née Dahl). There is also a preparatory study (fig. 1, Bergen Billedgalleri, inv. no. 558), dated November 1830, which bears a dedication to *Advokat Kansler*.

1. In 1825, Dahl had executed a painting for Kanzler titled *Woman and Child Seated under a Fir Tree* (Bang 498). It is identical in format. Caroline Louise Kanzler was a witness at the baptism of Dahl's daughter Caroline in 1822. In a diary entry of the same year Dahl mentions Advokat Kanzler in connection with his father-in-law. See Bang, op.cit., II, p.170.
2. Dahl married his pupil Amalie von Bassewitz in Breslau in January 1830. In December of the same year she was to die giving birth to their son Harald. See Bang, op.cit., I, p.20.
3. Petra Kipphoff, "Am Himmel ist geschäftige Bewegung." Die Nord-Süd-Passage oder Johan Christian Dahls Beitrag zur europäischen Wolkenbildung', in Heinz Spielmann and Ortrud Westheider (eds.), *Wolkenbilder. Die Entdeckung des Himmels*, exhib. cat., Hamburg, Bucerius Kunst Forum; Berlin, Alte Nationalgalerie; Aarau, Aargauer Kunsthaus, Munich 2004, p.129.
4. Andreas Aubert published two important works on Dahl, a biography in 1894 and an analysis of his paintings in 1920.
5. Marie Lødrup Bang, in *Johan Christian Dahl 1788-1857: Ein Malerfreund Caspar David Friedrichs*, exhib. cat., Munich, Neue Pinakothek, 1989, p.264.







CARL GUSTAV CARUS

The Ruins of Eldena Abbey near Greifswald with a Thatched Cottage, by Moonlight

Carl Gustav Carus
(Leipzig 1789 - 1869 Dresden)

*The Ruins of Eldena Abbey near
Greifswald with a Thatched Cottage, by
Moonlight, 1819/20*

Oil on canvas
43 x 33.2 cm



Fig. 1

Provenance:
Pfarrer Rietschel, Leipzig
The Dietze collection, Bremen

Exhibited:
Dresden, Academy Exhibition, 1820 (titled
*Fenster einer verfallenen Abtey im Mondschein.
Phantasie [Window of a Ruined Abbey by
Moonlight. Fantasy]*, no. 162¹
Carl Gustav Carus, *Natur und Idee*,
Dresden, Gemäldegalerie Alte Meister
and Residenzschloss and Berlin, Alte
Nationalgalerie, 2009-10, no. 28, repr.

Literature:
Schorns Kunstblatt, 1820, p.380
Gerda Grashoff, *Carus als Maler*, Lippstadt
1926, p.31
Marianne Prause, *Carl Gustav Carus als Maler*,
Cologne 1963, p.30
Marianne Prause, *Carl Gustav Carus. Leben
und Werk*, catalogue raisonné, Berlin 1968,
p.101, no. 63, repr.
Grosche and Müller-Tamm, *Naturwissenschaft
und Kunst im Briefwechsel zwischen C. G. Carus
und Goethe*, Göttingen 2001, p.270

Carus is one of the outstanding figures of the age of Goethe. A man of many talents, he was active as a physician, a natural scientist, a man of letters as well as being a painter of the first rank. He played a prominent role in the German Romantic movement both as an artist and as an author of important theoretical writings. His *Briefe zur Landschaftsmalerei* are regarded as of seminal importance in the understanding of early nineteenth-century thinking about art.² He settled permanently in Dresden in 1814.

The present oil painting was executed by Carus around 1820. It shows the preserved west façade of Eldena, a former Cistercian abbey, as seen from the south-west. It is the first of three versions of the subject.³ It is based on a preparatory study drawn *sur le motif* on the evening of 13 August 1819 (fig. 1).⁴ Carus's visit to Greifswald and the nearby ruins of Eldena Abbey marked the first stage of an eight-day journey to Rügen in the footsteps of Caspar David Friedrich. The beginning of Carus's close friendship with Friedrich dates from 1818.

Friedrich was born and grew up in Greifswald. The landscapes of the countryside near Greifswald and the ruins of Eldena Abbey occupied a central role in his work. They represented something of a leitmotif which he used to illustrate the transitory nature of existence. In his early work Carus frequently draws on Friedrich's oeuvre, as exemplified by a sepia drawing executed by Friedrich in 1814 which provided the inspiration for Carus's view of the motif.⁵

Carus's landscapes of the early 1820s are entirely romantic in character. In this he was clearly influenced by Friedrich. For his depiction of the tall, gaunt form of the ruined abbey silhouetted against the night sky he chooses a low viewpoint and focusses on a concentrated, narrow format. The steely gleam of the moonshine creates a distorting, theatrical effect, directing the viewer's eye towards the Gothic arch of the window and contrasting with the warm glow of candlelight from the cottage beneath.

Carus's masterly handling of moonlight and related phenomena reflects the intensity of his interest in the study of the night sky. This interest derives to some extent from the emotional power attributed to the moon in the literature and painting of the Romantic age. But it also derives in part from his own scientific research into atmospheric phenomena. He devotes a whole chapter of his theoretical writings – *Briefe über Landschaftsmalerei* – to what he describes as 'moonlight pictures'.⁶ He seeks to combine the Romantic synthesis of 'sentiment' and 'nature' with a determination to objectify the depiction of nature on the basis of a precise study of light conditions, interaction of colours and focus on topographical features.⁷

Carus's oeuvre is indebted to the enduring influence of Friedrich. However, as his artistic career progressed he was to monitor his perception of Friedrich's work with increasing awareness. In 1819, in a letter to his friend Johann Gottlob Regis, he describes Friedrich's *Snow-covered Graveyard*⁸ as follows: [...] *The cadavers of the oaks are entirely realistic but the whole thing looks somewhat baroque and architectonic. And it seems as if they all have a tendency towards the architectural, limiting the freedom of the natural landscape* [...].⁹

Against the background of the romantic emotion of Friedrich's work Carus juxtaposes a new, scientific perception of nature combined with a striving for objectivity. It is precisely this that defines the uniqueness of Carus's artistic and art-theoretical oeuvre.

1. See *Schorns Kunstblatt* 1, 1820, p.380.

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

3. - *The Ruins of Eldena Abbey near Greifswald*, oil on canvas, 20.7 x 27.9 cm, signed and dated lower right *Carus 1823*, Klassik Stiftung, Weimar Museums (Goethe Haus), inv. no. GGE/00443. Gift from Carus to Goethe.

- *The Ruins of Eldena Abbey on a Moonlit Night*, 1840, watercolour, gouache, 17.3 x 23 cm, signed lower left with the initials C. G. C., signed lower right *Carus*, Leipzig, Museum der bildenden Künste, inv. no. I 3887.

- Prause lists a replica titled *The Ruins of Eldena by Moonlight*, 22 x 14 cm, [...] *a cottage with two lighted windows, a side view* [...]; formerly in the Grosell Collection, Copenhagen; probably in the possession of Kunsthandlung Rusch, Dresden, around 1932 and later (Prause 1968, no. 64).

4. C. G. Carus, *Lebenserinnerungen und Denkwürdigkeiten*, Leipzig 1865-6, I, p.262; pencil, 15.3 x 28.6 cm, Kupferstich Kabinett, Dresden, inv. no. C 1963-450.

5. Kupferstich Kabinett, Dresden, inv. no. C 1936-35.

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

7. See Kendrik Karge, 'Die Landschaftsbriege von Carl Gustav Carus und ihre Rezeption in der zeitgenössischen Kritik und Kunstliteratur', in Carl Gustav Carus, op. cit., 'Essays', p.233 ff.

8. *Klosterhof im Schnee*, 1818, oil on canvas, 121 x 170 cm, formerly Nationalgalerie Berlin; see Börsch-Supan and Jähnnig 1973, no. 254. The painting was destroyed by fire in 1945.

9. Carl Gustav Carus, *C. G. Carus an Regis. Eine Brieffolge von 1814-1853*. [A correspondence, 1814-53]. Typoscript compiled by Marianne Prause, letter no. 19, dated 3.5.1819.



AUGUST PIEPENHAGEN

Mountain Landscape with a Wanderer

August Piepenhagen
(Soldin/Brandenburg 1791 - 1868
Prague)

Mountain Landscape, 1826

Oil on panel
Signed and dated lower left
A. Piepenhagen 1826

38.8 x 31 cm

1. *Ich kenne Sie schon gegen zwanzig Jahre. Ich lernte Sie durch kleine Bilder, die Sie auf einer Wiener Ausstellung hatten, kennen und lieben. Seitdem verlor ich Sie nie aus den Augen...Ihre Gemälde sind unvergleichlich an Stimmung. Im zartesten Dufte Ihrer Ganzheit schweben Sie vor den Augen, jedes Marktschreien vordringender Wirkungen verschmähend, aber dafür jeden innigen Zwischenton, welchen die Natur befiehlt, getreulich bringend.* See Brigitte Hauptner, '...unvergleichlich an Stimmung... Die künstlerische Beziehung zwischen Adalbert Stifter, August Piepenhagen und Carl Blumauer', in *Kunstjahrbuch der Stadt Linz*, 1996-7, p.54-86 and p.54.

2. Blažicková-Horová, Nadežda (ed.), *August Bedrich, Charlotta a Louisa Piepenhagenovi*, exhib. cat., National Gallery in Prague, Prague 2009. One of the first retrospectives was staged at the same venue in 1961.

3. Piepenhagen is known to have sent out something of a pattern book to his clients. They then selected a motif and specified the dimensions of the painting. He delivered the completed work. These pattern books were based on drawings he had made on his travels. The National Gallery in Prague holds no less than 250 of these drawings. They are of small format, each with several rapidly sketched motifs. Records show that Piepenhagen travelled to Belgium, Germany and France. Although some of his paintings depict Italian views there is no evidence he had ever visited Italy.

4. See Brigitte Hauptner, '...unvergleichlich an Stimmung...', op. cit., p.54-86.

I have known you for nigh on twenty years. I made your acquaintance through some small paintings you were showing at an exhibition in Vienna and since encountering them I have come to know and love your work. Henceforward I have never let you out of my sight ... Your paintings are unique in their atmospheric quality. They linger before our eyes in the extreme delicacy of their essence, spurning the intrusiveness of the market crier and faithfully capturing each profound nuance that nature commends to us. (Adalbert Stifter to August Piepenhagen, 1859)¹

The National Gallery in Prague recently staged an exhibition featuring the work of the Romantic landscape painter August Piepenhagen and his daughters Charlotta and Louisa.² The catalogue of the exhibition provides an overview of the extensive output of these three artists. Both daughters built on the artistic heritage of their father, working in his style through to the end of the nineteenth century and benefitting from the continuing international demand for his work,³ August Piepenhagen himself emerges as a highly inventive painter who, although self-taught, graduated to become an artist with his own highly pictorial language. A fervent admirer of Piepenhagen's work was the writer, poet and painter Adalbert Stifter. The two men corresponded regularly. It was through Stifter that Piepenhagen gained access to art-theoretical and aesthetic opinions that would otherwise have remained unavailable to an artist without formal training.⁴ Stifter visited Piepenhagen a number of times at his summer house in Jenerálka on the outskirts of Prague, where Piepenhagen was to die in 1868.

Piepenhagen was born into a poor family and began his working life as an apprentice to a haberdasher. As a journeyman he visited Switzerland. Here, his perception of the magnificence of the Alpine scenery inspired him to take up painting and sketching. A brief period of tuition in Zurich followed, probably under the guidance of the landscape painter Johann Heinrich Wuest. In Switzerland Piepenhagen encountered the idyllic classicism of Salomon Gessner and familiarized himself with the work of the circle of artists associated with the important Swiss engraver and maker of vedute J. L. Aberli. Continuing on his travels, Piepenhagen arrived in Prague in 1811. It was here that he settled. His first exhibitions brought him rapid recognition as a landscape painter. He devoted himself to the study of Dutch seventeenth-century landscape painting which was well represented in public collections in Prague. The paintings of his mature period display an emotional and subjective response much like that of his friend Adalbert Stifter to the experience of nature in all its fleeting moods.

Piepenhagen loved to experiment. He frequently varied the texture of the ground in order to achieve painterly effects. In the present painting he added sand to the ground creating a grainy effect that was designed to alter the way the light refracts on the surface of the paint.

We are grateful to Dr. Šárka Leubnerová, National Gallery in Prague, for her assistance in the preparation of this catalogue entry.



BAREND CORNELIS KOECKKOEK

View of Königstein on the Elbe

Barend Cornelis Koekkoek
(Middelburg 1803 - 1862 Cleves)

View of Königstein on the Elbe, 1858

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

57.8 x 79.6 cm

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

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

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

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

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

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

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

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

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

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

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

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



ALEXANDRE CALAME

Landscape in the Swiss Alps

Alexandre Calame
(Vevey 1810 - 1864 Menton)

Landscape in the Swiss Alps,
(probably Bernese Oberland),
c.1853-63

Oil on paper laid down on panel
Signed lower left *A. Calame*

29.3 x 37.8 cm

Valentina Anker, the author of the catalogue raisonné of Alexandre Calame's paintings, lists a group of works which all show a distinctly asymmetrical compositional structure. In this group – dateable to the period 1853-63 – Calame turns his attention to the study of the Rosenlaui region of the Bernese Oberland near the Wetterhorn.¹ The present painting can be ascribed to this group. It is signed in the lower left corner.

The right foreground is dominated by the jagged outline of a path – which leads at a sharp angle away from the viewer – and by angular rocks partly overgrown with moss and scrubby vegetation. The middle ground is taken up by a thick band of pine trees. The silhouette of the mountainside counters the perspectival rendering of the foreground. On its crest are single pines with plume-like crowns. The sky is laden with the threat of an impending storm.

The painting displays Calame's fascination with the varying effects of light. This is particularly evidenced in the way he handles the glare falling on the rock surfaces and the play of contrasts between the areas of light and those bathed in shadow, highlighting the multi-coloured strata of the rock. This sensitive painting skilfully evokes the atmospheric effects of the murky half-light that invades a landscape shortly before a storm.

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

He began to exhibit regularly in Geneva, Berlin and Leipzig in 1835 and from 1839 onwards was a regular contributor to the Paris Salon. This brought him considerable public recognition, particularly in France and Germany. Constantly searching for new motifs, he travelled widely in France, Germany and Holland. He visited Rome and Naples in 1844, where he first experienced the phenomenon of Italian light. His health began to fail in 1855 and this compelled him to restrict his travels to regions north of the Alps.

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

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

1. Valentina Anker, *Alexandre Calame. Vie et oeuvre. Catalogue raisonné de l'oeuvre peint*, Freiburg 1987, p.164 f. and nos. 540, 626, 711, 729, 783, 788.



ROMAIN-ETIENNE-GABRIEL PRIEUR

Remains of the Roman Aqueduct at the Forum Julii in Fréjus

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

*Remains of the Roman aqueduct at the
Forum Julii in Fréjus,*
Southern France, c.1835/45

Oil on millboard
Signed lower right *G. Prieur*

28 x 40.3 cm

Born into a family of artisans in La Ferté-Gaucher to the east of Paris, Gabriel Prieur was a pupil of the landscape painter Jean-Victor Bertin (1792-1842) and won the Prix de Rome in *paysage historique* in 1833 with *Ulysse et Nausicaa*. A growing interest in landscape painting in early nineteenth-century France, espoused by artists such as Pierre-Henri de Valenciennes (1750-1819), Achille-Etna Michallon (1796-1822) and Bertin himself, resulted in the creation in 1817 of an historical landscape category in the annual Prix de Rome contest. The Grand Prix winner was entitled to study in Rome for four years, living as a *pensionnaire* at the Villa Medici.

Prieur's time in Rome was cut short by the ill health of his wife, Adèle, who had stayed in Paris, and he was forced to return to Paris in 1835. While in Rome, however, he followed the advice of his teacher Bertin and took up the habit of executing landscape studies *en plein-air*.

The present oil sketch, executed after his return to France, belongs to these studies and is typical of Prieur and other French landscape painters working in Italy and France at this time in its interest in depicting classical ruins, its ease and freshness of execution, its Mediterranean light and its bold composition. It is the landscape itself, and the play of light and colour within the landscape, not nature as a backdrop to historical subject, which is the focus here.

In 49 B.C., Julius Caesar decided to have the Adrian Way built to link Italy through to Spain. In those days the Phoenicians of Marseille had already set up a colony on the site of today's Fréjus, but it was the Roman emperor who gave the port its prosperity and its name of 'Forum Julii' meaning 'market of Julius'. The remains of the aqueduct depicted by Prieur are still in place today.

Prieur exhibited at the Paris Salons from 1830 to 1875. Due to his wife's fragile health and his inability to leave her for very long he never returned to Italy and occasions for more extensive travelling to Southern France and Switzerland were rare. Most of his views feature the environs of Paris such as Versailles, Fontainebleau and Saint-Germain-en-Laye.

This quick study, not entirely finished, and the others which he painted in France and in Rome in the mid-1830s remained in his studio, serving as inspiration for elements in larger, finished paintings for the rest of his career. In fact, he exhibited a painting with the same title, *Ruines d'aqueducs romains, à Fréjus* at the Salon of 1870.

Provenance:
By descent through the family of
the artist



THOMAS FEARNLEY

A Loggia in Sorrento

Thomas Fearnley
(Fredrikshald 1802 - 1842 Munich)

A Loggia in Sorrento, 1834

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

39 x 51 cm

Provenance:
Private collection, Norway
Private collection, Denmark

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

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

2. Modum, op. cit., no. 63.

3. *Thomas Fearnley - Europæeren - Familiens Hyllest*, exhib. cat., Astrup 1995, p. 33.

4. Charles West Cope (1811-90) describes his Italian journey with Thomas Fearnley in his *Reminiscences*; Modum, op. cit., no. 62, illus.

5. For further literature on Fearnley, see Védastine Aubert, 'Breve fra Thomas Fearnley til J.C.C. Dahl', in *Kunst og Kultur*, Bergen 1926; Sigurd Willoch, *Maleren Thomas Fearnley*, Oslo, 1932; *Thomas Fearnley, 1802-1842*, exhib. cat., Modum, Stiftelsen Modums Blaafarveværk, 1986; *Expedition Kunst. Die Entdeckung der Natur von C.D. Friedrich bis Humboldt*, exhib. cat. Hamburger Kunsthalle 2002.

6. Modum, op. cit., no. 63.

7. Charles West Cope (1811-90) describes his Italian journey with Thomas Fearnley in his *Reminiscences*; Modum, op. cit., no. 62, illus.

Following Thomas Fearnley's untimely death at the age of thirty-nine, Johan Christian Dahl proposed in a letter to the board of the Nasjonalgalleriet in Oslo that the museum purchase from Fearnley's widow a group of his nature studies. Dahl describes them as *better than the finished paintings; because in them he gave his true self - as he was and as he felt when face to face with nature*.¹

Thomas Fearnley is generally considered Dahl's most gifted pupil. Yet to call him a pupil in the normal sense of the word is misleading. By the time Fearnley met Dahl in Dresden, he had completed more than a decade of training and had become a recognized artist in his own right in his native Norway. Thus it would be more accurate to describe him as a younger colleague who won Dahl's respect, admiration and friendship. Fearnley remained in Dresden for eighteen months in 1829-30, during which he was strongly influenced by Dahl and undoubtedly learnt a great deal about his direct manner of approaching nature. He soon adopted Dahl's broad, free handling of paint and developed a remarkable virtuosity in his own oil sketches from nature.²

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

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

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



FRANZ LUDWIG CATEL

La Dolce Vita

Franz Ludwig Catel
(Berlin 1778 - 1856 Rome)

La Dolce Vita, c.1820-30

Oil on canvas, laid down on board
Bearing a dedication on the verso
dated 1944 *Zur Vermählung die
herzl. Glückwünsche / mit größter
Hochachtung / von Arthur [Schack]/
Kattowitz / den 23. Februar 1944*

16.4 x 22.8 cm



Fig. 1

1. Neue Pinakothek, Munich, inv. no. WAF 142, acquired from the artist in 1824.
2. For details of Catel's biography see Stolzenburg, Andreas, *Franz Ludwig Catel*, exhib. cat., Casa di Goethe, Rome 2007; Elena di Majo, *Franz Ludwig Catel e i suoi amici a Roma. Un album dei disegni dell'ottocento*, exhib. cat., Galleria nazionale d'arte moderna, Rome 1997, p.71, fig. 119; Renato Mammucari, *Ottocento romano*, Rome 1997, p.465.
3. Dieter Richter, *Neapel, Biografie einer Stadt*, Berlin 2005.
4. *Mandolin Player and Girl in a Loggia overlooking the Gulf of Pozzuoli*, 1820-30, pen and black ink over pencil on paper, 12.7 x 20.9 cm, Rome, Pio Istituto Catel, inv. no. 163. See Stolzenburg, op. cit., no. 41, repr. p.170; *A Neapolitan Serenade*, pen and brown ink, 12.5 x 19 cm, Stolzenburg, op. cit., no. 40, repr. p.170.

The painter and draughtsman Franz Ludwig Catel was born in Berlin in 1778. He studied at the Berlin Academy and at the École des Beaux-Arts in Paris. He began his career as an illustrator for almanacs and books, producing illustrations for Goethe's *Hermann und Dorothea* in 1799 and Schiller's *Don Carlos* in 1811. He also exhibited landscape watercolours. He was appointed a member of the Berlin Academy in 1806. He spent four years in Paris and later travelled to Italy, arriving in Rome in 1811. In the following year he made his first visit to Naples and southern Italy. In 1814 he married Margherita Prunetti, daughter of the celebrated Roman poet Michelangelo Prunetti. She was his introduction to Roman society. At their home on the Piazza di Spagna the couple entertained a large multi-national circle of artists and patrons like Bertel Thorvaldsen, Sulpiz Boisserée, Karl Friedrich Schinkel, Joseph Anton Koch and the Nazarene painters. His clients were drawn from many countries – the Duchess of Devonshire; Lady Mary Anne Acton; General Peter Davidoff, on behalf of the Russian Tsar; Count Alexander Michailovitch Galitzin; the American archaeologist John Izard Middleton; and Pierre-Louis-Jean-Casimir Duc de Blacas.

The major focus of Catel's oeuvre is on Italian vedute and genre subjects. He quickly emerged as one of the leading landscapists of his day and his work achieved wide-spread international recognition. In 1816-17 he worked with the Nazarene painters on a commission for a narrative fresco cycle in the Palazzo Zuccari – later known as the Casa Bartholdy – in Rome. His most prominent German patron was the Bavarian Crown Prince, Ludwig, a great friend of the arts. Catel depicted Ludwig surrounded by a group of German painters in the Osteria Ripa Grande in Rome in 1824.¹ Successful sales of his *leicht verständliche Veduten*, as Ludwig Richter puts it, enabled Catel to purchase an estate in the countryside north of Rome in 1830. It was here that he spent the summer months. In addition, he used his wealth to fund the Istituto Catel, a foundation for the education of the sons of artists.²

The idyllic subject of the present, exquisite painting reflects the yearning for a carefree life in harmony with nature – a notion familiar to every traveller on the Grand Tour experiencing Naples and its picturesque environs for the first time. To experience the Apollonian-Dionysian dichotomy between Rome and Naples at first hand marked the pinnacle of a successful Tour.³

Catel depicts a shady, vine-covered terrace set above an expansive, sun-drenched southern landscape. A young man plucks a tune on his mandolin while a girl, distracted from her spinning, sits spell-bound beside him. At the left, underlining nature's richness, is a still life of summer fruits. In a corner, certainly not coincidentally, stands an amphora of wine. The central focus is on the view of the Bay of Naples – as seen from Castellammare di Stabia – with Mount Vesuvius in the far distance, a plume of white smoke crowning its summit. Two preparatory studies for the work are recorded. They are held in the Pio Istituto Catel in Rome (fig. 1).⁴ The virtuosity of the painting supports a dating some time between 1820 and 1827. Only in his early years did Catel reach this high level of achievement. The quality of his later work was to suffer from the constraints imposed on him by fame and success and the enormous popular demand for his paintings.



JOHAN CHRISTIAN DAHL, CALLED CLAUSEN-DAHL

Villa Quisisana on the Gulf of Naples

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

Villa Quisisana on the Gulf of Naples,
Castellammare, 1820

Oil on paper, laid down on panel

12.8 x 20.4 cm

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

The sketch depicts the rear of the villa, the Gulf of Naples and Vesuvius as seen from a vantage point high above the town of Castellammare. Dahl's rendering of the landscape and his attention to the effects of southern light are masterly. The composition is infused with the warm glow of the evening sun and enlivened by the addition of staffage figures in the foreground.

Dahl was captivated by the Gulf of Naples as a painterly motif and produced a number of sketches and paintings of it.² Wishing to share the powerful impact of the landscape with his wife, he sent one of the sketches to Dresden as a picture postcard souvenir on 26 September 1820. Another sketch was at one time in the collection of Crown Princess Caroline Amalie, wife of Christian Frederik. Two other sketches of the subject in similar format are undated. Dahl probably gave them away in his enthusiasm for the view.

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

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

Provenance:

J.H. Koch, Copenhagen
N. Sontum, Bergen
Private collection

Literature:

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

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

2. Five oil sketches by Dahl of the Villa Quisisana are recorded, one of which is the present work (Bang 233, 234, 1207, 1278 and 1283).



KARL HEINRICH DREBER, CALLED FRANZ-DREBER

La Campagna Romana

Karl Heinrich Dreber,
called Franz-Dreber
(Dresden 1822 - 1875 Anticoli di
Campagna)

La Campagna Romana, c.1845-8

Oil on canvas
Inscribed lower left *Rom.*, signed
lower right with the initials *HD.* (in
ligature)

36.5 x 46.5 cm

Franz-Dreber enrolled at the Dresden Academy in 1836. He also worked in the studio of Ludwig Richter and his early work owes much to Richter's influence. He travelled to Munich in 1841 and moved to Rome in 1843. In Rome he quickly joined the circle of artists around the landscape painter Johann Christian Reinhart. He was to settle in Rome for the rest of his life.

Franz-Dreber showed little interest in obtaining commissions or even recognition but concentrated on pursuing his own artistic objectives. He was a prolific and highly competent draughtsman but took less easily to the medium of oil. This meant that he left many of his paintings either unfinished or returned to them later, frequently repeatedly overpainting them. In all, he produced a corpus of little more than thirty oil paintings. The majority of these paintings are based on meticulously prepared preliminary studies, very many of which are still extant.¹

The present landscape was executed in the early years of Franz-Dreber's life in Rome. The influence of the Dresden school of painting is still much apparent in his work. The precision of his draughtsmanship and his meticulous attention to the rendering of natural detail show his debt to Richter and early Romantic artists like Julius Schnorr von Carolsfeld, Carl Philipp Fohr and the Olivier brothers. The use of a high horizon is a characteristic feature of the landscapes of Johann Christian Reinhart and Joseph Anton Koch. The sensitive handling of the foreground elements and the brightness of Franz-Dreber's palette underline his indebtedness to the Nazarene approach to landscape and the folkloristic staffage, although of his own invention, still owes something to the Nazarenes.² The landscape motifs in his compositions are based on his study of the landscapes of Olevano and the Sabine Hills. His more fluid treatment of the foliage at the right – almost certainly based on studies from nature – provides a foretaste of his later work with its masterly handling of natural detail.

After his move to Rome, he abandoned relatively quickly the late Romantic, Richter-esque flavour of his paintings. He turned increasingly to the ideals and aesthetic of the 'Deutsch-Römer', the colony of German artists living in Rome, distancing himself from the conventions of the Dresden school of painting.³ Through his friendship with Arnold Böcklin he was to strengthen contacts between the older members of the German artistic community and the younger members like Friedrich Preller the Younger and Edmund Kanoldt.⁴ However he declined Böcklin's proposal that they embark on cooperative projects. Not until well after his death did Franz-Dreber come to be recognized as one of the finest landscapists of his age.⁵

1. See A. Rosenberg, *Geschichte der modernen Kunst*, II, Leipzig 1887, p.173; H. Börger, 'Heinrich Dreber', *Kleine Führer der Kunsthalle zu Hamburg*, Hamburg 1921, p.3.

2. In his letters to Richter written soon after his arrival in Rome Franz-Dreber despaired over his poor relationship with figure painting. See H. Börger, op. cit., p.7; R. Schöne, 'Heinrich Dreber' in *Forschungen zur deutschen Kunstgeschichte*, XXXIV, Berlin 1940 (catalogue raisonné with correspondence as an appendix).

3. See Christoph Heilmann (ed.), *'In uns selbst liegt Italien'.* *Die Kunst der Deutsch-Römer*, exhib. cat., Haus der Kunst, Munich 1987, p.224ff.

4. In the early 1850s the painterly element of his landscapes came increasingly to the fore. He began to depict vegetation in rich gradations of green rather than the predominantly brown tones of his earlier work. The linearity of his approach grew less pronounced. He abandoned the use of repoussoirs in the foreground. See H. Börger, op. cit., p.7; H. J. Neidhart, *Die Malerei der Romantik in Dresden*, Leipzig 1976, p.315.

5. Ulrich Thieme (ed.), *Allgemeines Lexikon der bildenden Künstler begründet von Ulrich Thieme und Felix Becker*, IX, Leipzig 1913, p.544.







JOHANN JOACHIM FABER

An Arcadian Italianate Landscape

Johann Joachim Faber
(1778 - Hamburg - 1846)

An Arcadian Italianate Landscape,
Italy, 1828

Oil on canvas
Signed and dated lower right
I. Faber fec / 1828.

133.9 x 174.6 cm

Johann Joachim Faber left his native Hamburg in 1797 to study art in Dresden and Prague. He attended the Vienna Academy from 1802 to 1804 and made his first journey to Italy sometime between 1806 and 1808. His contacts with Joseph Anton Koch and Johann Christian Reinhart stimulated his interest in landscape. The financial support of wealthy patrons enabled him to make a second visit to Italy in 1816. He remained in Italy until 1827, settling in Rome where he specialized in landscape painting. He rented rooms to fellow members of the German artistic community in Rome¹ – Johann Heinrich Schilbach (see p.8 of the present catalogue), Heinrich Reinhold and Johann Christian Erhart.

On his visits to Naples and southern Italy² Faber captured his impressions in oil studies and drawings, working them up later into large-format oil paintings in his studio in Rome, and later still, in Hamburg. Executed in 1828, the present painting is undoubtedly one of the artist's key works. It impressively conveys the atmosphere of a southern Italian landscape evidently painted when the scene was still fresh in the artist's memory. The meticulous observation of foreground detail and the velvety sfumato of the distant landscape – as envisioned by every traveller on the Grand Tour – testify to Faber's virtuosity in conveying the changing effects of light and atmosphere.

The art historian and collector Ruth Pinnau well describes the mood of the arcadian landscape that Faber has created by melding the ideal and the real as a *stille, würdige und heilige Atmosphäre*³ [a calm, dignified and sacred atmosphere]. Closing off the composition in the background is the distant silhouette of Monte Circeo on the Tyrrhenian Sea between Rome and Naples. Faber very probably familiarized himself with the basic theoretical principles of the ideal landscape through his friendship with Johann Christian Reinhart. Reinhart had studied the theoretical writings of Johann Joachim Winckelmann and was in regular contact with Friedrich Schiller.

Provenance:
Munich, Weinmüller, 20 June 1974,
lot 910A
Caesar and Ruth Pinnau, Hamburg

Literature:
Ruth I. Pinnau, *Eine klassizistische Villa an der Elbe*, Hamburg 2002,
repr. p.98 (in colour), and p.99

1. Susanne Peters-Schildgen, 'Von Rom nach Neapel. Das Itinerar und die Zeichnungen von Johann Joachim Faber in Italien', in *Faber in Italien*, exhib. cat., Museum für Kunst und Kulturgeschichte, Lübeck 1992.

2. On his second sojourn in Rome he visited Naples, the Amalfi coast, the Gulf of Salerno and the Grotto at Posillipo.

3. Ruth Pinnau, op. cit., p.97.







MICHAEL FRIEDRICH NEHER

Peasant Women Breaking Flax

Michael Friedrich Neher
(1798 - Munich - 1876)

Peasant Women Breaking Flax,
1831

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

43.7 x 34.5 cm

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

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

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

In 1837 Neher turned increasingly to the depiction of German topographical scenes. He specialized in city and town views in Bavaria and Swabia – town halls, cathedrals, churches, marketplaces and buildings of historic interest. He executed the decorative schemes after designs by Moritz von Schwind for both the Saal des Schwanritters and the Heldensaal at Schloss Hohenschwangau. Neher's late work is devoted almost exclusively to architecture painting.³

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

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

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



GUSTAF WILHELM PALM

Santi Giovanni e Paolo Seen from the Palatine Hill, with the Colli Albani

Gustaf Wilhelm Palm
(Härlöv 1810 - 1890 Stockholm)

*Santi Giovanni e Paolo Seen from the
Palatine Hill, with the Colli Albani,*
1851

Oil on canvas
Dated and inscribed at the left
Roma 1851

38.2 x 53.2 cm

Provenance:
Storkirch collection, Sweden, 1853
Rosa Norström, Stockholm, 1934

Literature:
G. Lindgren, *Landskapsmalaren Gustaf
Wilhelm Palm 1810-1890, Katalog över
G. W. Palms oljemalningar*, Stockholm,
Akademisk avhandling, 1933, p.289,
no. 206

Exhibited:
Stockholm Academy of Art, 1853, no.
105

This very fine, small painting was executed in the final year of Gustaf Wilhelm Palm's sojourn in Rome. The atmosphere of a late afternoon in summer is captured with masterly skill. Palm's sensitive response to the changing effects of light in the southern landscape has its origin in the numerous *plein-air* sketches he produced in Rome and the surrounding countryside. His interpretation of the motif has a vitality and immediacy that can only derive from direct study of the subject. This immediacy is not conveyed by the works he was later to produce on his return to Sweden.

Palm has chosen a viewpoint on the Palatine Hill. Before him, to the right, are the ruins of an ancient Roman imperial palace. The viewer's eye is led towards the apse of one of Rome's most important early-Christian monuments, the basilica of Santi Giovanni e Paolo. Behind it, in the far distance, is the hazy outline of the Colli Albani.

Palm amused himself by representing his name in pictorial form. He frequently signed his paintings with a small palm tree set beside the date. Occasionally he used a prominently placed palm tree to establish his identity. This is the case in the present painting.

Palm is undoubtedly Sweden's foremost classical landscape painter.¹ He studied under the painter Carl Johan Fahlcrantz at the Stockholm Academy. In 1837 he travelled to Berlin and Vienna. He was influenced by the landscapes of Ferdinand Georg Waldmüller and the work of Jacob and Rudolf von Alt. In 1840, he spent the winter in Venice where he met the painter Friedrich Nerly and began to paint Venetian views. In 1841 he arrived in Rome and spent ten years in the city.² While Palm regarded Claude and Poussin as the leading proponents of the classical landscape, he was strongly influenced by what might be termed the 'Germano-Roman' tradition established by the numerous German painters working in Rome in the first half of the nineteenth century. Leading exponents were Joseph Anton Koch and Johann Christian Reinhart.

Palm's oeuvre can be divided into two distinctive groups: the studio paintings and the unusually large, finished oil studies executed en *plein air*. Today, these are regarded as his chief artistic achievement. He used the oil studies he made in Rome and its surrounding villages – Tivoli, Ariccia, Civitella and Genzano – as material for his studio paintings. His works attracted strong collecting interest as early as 1853 when they were exhibited in Stockholm.

1. Torsten Gunnarsson, *Nordic Landscape Painting in the Nineteenth Century*, London 1998, p.70.

2. T. Gunnarsson, op. cit., p.70.



FRIEDRICH NERLY

The Grotto at Posillipo, near Naples

Friedrich Nerly
(Erfurt 1807 - 1878 Venice)

The Grotto at Posillipo, near Naples

Oil on canvas

On the verso a label numbered 263 and inscribed *Nerly, Innere Ansicht der Grotte des Pausi- / lipp bei Neapel. / br: [evi] m: [anu] durch Herrn Geh. Kämmerier Schöning¹, / als von S. Majestät d. Könige erkaufte, erhal- / ten d. 11[.] 12 / [18]47. / Illaire²*

127.2 x 96 cm

Provenance:

King Friedrich Wilhelm IV of Prussia, purchased in 1847
Prince Karl of Prussia (*Kunstsachen-Journal* no. 263, 16.12.1847)

1. See *Handbuch über den königlich preußischen Hof und Staat für das Jahr 1844*, p.19. Schöning is identified as *Königlicher Geheimer Kämmerier, Hr. Schöning, auch Rendant der Königlichen Chatouille* [‘Royal Privy Chamberlain Schöning, furthermore Treasurer of the Royal Purse’].

2. Heinrich Theodor Illaire (1788-1850), Prussian Secretary of State to the Royal Household, Privy Councillor in the Lord Chamberlain’s Office, see *Handbuch über den königlich preußischen Hof und Staat für das Jahr 1844*, p.19.

3. *Wir sind auch noch abends in die Grotte des Posillipo gegangen, da eben die untergehende Sonne zur andern Seite herein schien. Ich verzieh es allen, die in Neapel von Sinnen kommen*, J. W. von Goethe, *Italienische Reise, Neapel, den 27. Februar: Grotte des Posillipo*. Nerly met Goethe at his house in Weimar in 1827 and presented him with a portfolio of drawings. See Julia M. Nauhaus, ‘Vom Kuh-

*In the evening we went to the Grotta di Posillipo and reached it just at the moment when the rays of the setting sun were shining directly into the entrance. Now I can forgive anyone for going off his head about Naples*³ Johann Wolfgang von Goethe, 27 February 1787 (trans: W. H. Auden).

The grotto at Posillipo – also known as the Crypta Napolitana – runs through part of Monte Posillipo. It is actually a narrow, 711-metre tunnel cut from the rock in the reign of Augustus to create a new coastal road to shorten the route between Naples and the Campi Flegrei.⁴

Nerly regularly travelled to southern Italy when he was living in Rome in the years 1831-5 and on one of his tours to Naples visited the famous grotto. It was a sight no cultured tourist could miss. This has made it a motif with an important pictorial tradition.⁵ Nerly almost certainly executed his painting of the subject after he had left Rome. He completed it very probably in Venice some time after 1837, basing it on studies he had made *sur le motif* – as Mechthild Lucke posits. Given the large format of the work, this date seems plausible.

Nerly’s virtuosity in the handling of the compositional structure of the scene and his rendering of the effects of light in the tunnel are remarkable. The painting closely recalls his impressive Venetian night pieces. The figures shown towards the end of the tunnel are depicted in silhouette as in papercuts, and set against the glare of daylight at the mouth of the tunnel. In the foreground a warm glow radiates from several large lanterns suspended from the roof. Candlelight streams from a small rock-hewn chapel in the tunnel wall and illuminates groups of people, city dwellers and country folk, mounted and on foot⁶ – a shepherd with his flock, a hay wain, a small group waiting at the chapel doors.

The painting was once in the possession of the Prussian Royal Family. It was listed as no. 263 (duplicating no. 245) in the *Kunstsachen-Journal* [register of art objects] of Friedrich Wilhelm IV under the title *Innere Ansicht der Grotte des Pausilipp* [Interior of the Grotto at Posillipo]. Illaire noted (see label on the verso): *Ist Eigenthum Sr. K. Hoheit des Prinzen Karl u. dem Hn. Hofrath Wagener zugesandt* [‘Property of HRH Prince Karl and sent to Privy Councillor Wagener’]. Nerly knew both the Prussian Crown Prince and Wilhelm IV personally. The Prussian Royal Family often consulted him on questions of acquisition.⁷ The painting was probably acquired by or on behalf of Friedrich Wilhelm IV when he visited Northern Italy and Venice in September 1847.⁸ The archives fail to clarify whether it was purchased for Prince Karl of Prussia or given to him.

We are grateful to Wolfram Morath-Vogel and Mechthild Lucke in Erfurt and to Gerd Bartoschek in Berlin for their research findings.

hirten zum kleinen Grafen. Friedrich Nerlys Begegnungen mit Künstlern und herausragenden Persönlichkeiten in Hamburg, Rom und Venedig’, in Wolfram Morath-Vogel (ed.), *Friedrich Nerly zum 200. Geburtstag. Römische Tage - Venezianische Nächte*, exhib. cat., Dessau, Anhaltische Gemäldegalerie; Lübeck, Museum Behnhaus / Drägerhaus; Paderborn, Städtische Galerie in der Reithalle, Erfurt 2007, p.13.

4. See *Im Land der Sehnsucht. Mit Bleistift und Kamera durch Italien. 1820 bis 1880*, exhib. cat., Kunsthalle Bremen and elsewhere, 1998, p.234 f.

5. - Louis-Jean Desprez and Francesco Piranesi, *Grotte de Posilippe de nuit a Naples*, 1791, line etching, watercolour and bodycolour, 77.5 x 51 cm, British Museum, London.

- Hubert Robert, *La Grotte du Pausilippe à Naples*, 1760-1, oil on canvas, 38.7 x 33.3 cm, Musée du Petit Palais, Paris.

6. See Margit Schermuck-Ziesché, ‘Ländliche Idylle und urbanes Treiben. Nerlys Figurenstudien und Bildstaffage’, in *Friedrich Nerly zum 200. Geburtstag*, op. cit., p.61.

7. See Franz Meyer, ‘Friedrich von Nerly, Eine biographisch-kunsthistorische Studie’, in *Mitteilungen des Vereins für die Geschichte und Altertums-kunde von Erfurt*, XXVIII, 1907, p.70f.

8. Preamble to diary entries of 24 November and 16 December 1847: *Sr. M. durch d. Hn. Geh. Kämmerer Schöning* [‘His Maj. via Privy Chamberlain Schöning’].



FRANZ LUDWIG CATEL

Carthusian Monks in the Certosa di S. Giacomo on Capri

Franz Ludwig Catel
(Berlin 1778 - 1856 Rome)

*Carthusian Monks in the Certosa di
S. Giacomo on Capri*, 1827-30

Oil on canvas, unlined

75.3 x 103.5 cm

We would like to thank Dr. Andreas
Stolzenburg for the exhaustive research
work that went into the preparation of this
text. He will be including this painting in his
forthcoming catalogue raisonné of Catel's
work.

Literature:

Andreas Stolzenburg, *Der Landschafts- und
Genremaler Franz Ludwig Catel (1778-1856)*,
exhib. cat., Casa di Goethe, Rome, 2007,
p. 107, fig. 60

The present painting is a view by night of the cloister of the monastery of Certosa di San Giacomo on the Punta Tragara. The two free-standing rocks in the sea on the horizon of the painting are known as the Faraglioni and are located to the south-west of Capri. Catel probably visited the monastery on his first trip to Naples in 1813. Built in the years 1371-74, the monastery would have been empty of monks at the time of his visit following secularisation in 1808.

A report in the *Berliner Kunstblatt* in 1828 on an exhibition of German artists in the Via Margutta in Rome in the previous year gives a very precise description of what appears to be a very similar composition by Catel. *Two works by Catel – so extremely prolific and skilful – were exhibited. The first depicts a Capuchin [sic] monastery on the island of Capri. A monk deep in melancholy stares into the moonlight. The character of the night, the silence, the monastic solitude and the loneliness of the island are exquisitely conveyed. These are no empty light-and-shadow effects. One imagines feeling the pleasing ambience of the moonlight, one joins the monk looking out to sea, one tries to guess what he is thinking and feeling, one sees the sparkling light of the waters and one imagines listening to the murmuring of the sea while in a sepulchral passageway another monk lights his way to his slumbers through the door of his cell.*¹

The present whereabouts of this particular painting are unknown but a small, probably preparatory watercolour is in the collection of the Pio Istituto Catel in Rome.² Two versions of the composition are known, though they differ in detail. The present painting, which is in the same format, can now be safely added to these two known versions.³ Infra-red examination of the present painting reveals a preliminary sketch in black chalk under the architectural elements whereas the figures are painted directly on the canvas. This could well be the painting that Catel exhibited at the Berliner Kunstausstellung in 1830.⁴

A similar small painting on copper by Catel is also known, although the architecture of the cloister differs. The two arches are no longer placed side by side but at right angles to one another.⁵ Catel's repeated treatment of the motif attests to its popularity. The same subject appears in the work of the Austrian painter Peter Fendi (1796-1841)⁶ and Catel himself may well have been influenced in this choice of romantic motif – monks and melancholy – by the French painter François Marius Granet (1775-1849). Catel had struck up a friendship with Granet in 1811-1812.

1. *Berliner Kunstblatt*, 1828, p.24.

2. Drawing in brown ink with white heightening, 18 x 22.5 cm; Elena Di Majo (ed.), *Franz Ludwig Catel e suoi amici a Roma. Un album di disegni dell'Ottocento*, exh. cat., Rome, Galleria Nazionale d'Arte Moderna, 1996, p.71, no.119.

3. The following versions of the subject are currently known to the author: oil on canvas, 73 x 99 cm (with Galerie Falkenberg, Vienna in 2001; formerly in the Porep Collection, Munich); oil on canvas, 74 x 98 cm (in private hands, England, in 2001, incorrectly attributed to François-Marius Granet).

4. *Verzeichnis der Kunstwerke lebender Künstler. Welche in den Sälen des Akademie-Gebäudes unter den Linden den 19. September und folgende Tage öffentlich ausgestellt sind.* (...), XXVI. Kunstausstellung, Königliche Akademie der Künste, Berlin, 1830. *Zweiter Nachtrag zu dem Verzeichnis der Kunst-Ausstellung*, 1830, p.139, no.1262 ('Ein Karthäuser-Kloster').

5. Dated at around 1826-7, oil on copper, 16.5 x 22.6 cm, inscribed lower right *F. Catel* (Andreas Stolzenburg in *Sammlerlust. Europäische Kunst auf fünf Jahrhunderten. Gemälde, Zeichnungen und Kunsthandwerk aus einer westfälischen Privatsammlung*, exh. cat., Münster, Westfälisches Landesmuseum, 2003, p. 212-4, no. 133; acquired by Daxer & Marschall, Munich).

6. Oil on panel, 27 x 34.5 cm; inscribed on the verso *Peter Fendi nach Catel*, Vaduz, Liechtenstein, Collection of the Counts of Liechtenstein.







FRIEDRICH NERLY

St. Mark's Column in Venice, by Moonlight

Friedrich Nerly
(Erfurt 1807 - 1878 Venice)

*St. Mark's Column in Venice, by
Moonlight, c.1845/60*

Oil on card
Signed lower left *F. Nerly*
On the verso a label inscribed
*Von Hand von / C. F. Nerly im
Pallast / Pisani,¹ zum Bilde für die /
Markussäule*

50.7 x 43.3 cm

1. Nerly lived with his family in the Palazzo Pisani near the Campo San Stefano in Venice for forty years. He had set up his studio there a few years after the suicide of the celebrated Swiss artist Louis Léopold Robert (1794 -1835).
2. See Franz Meyer, *Friedrich von Nerly, Eine biographisch-kunsthistorische Studie*, Erfurt 1908, p.63.
3. - *St. Mark's Column in Venice, by Moonlight*, c.1842, oil on canvas, 58.5 x 46.5 cm, signed lower right *F. Nerly*, Niedersächsisches Landesmuseum – Hannover Landesgalerie, inv. no. PNM 971.
- *The Piazzetta by Moonlight*, after 1855, oil on canvas, 61 x 48 cm, signed lower left *F. Nerly*, Kunsthalle Bremen – Kunstverein Bremen, inv. no. 1068-1972/16.
- *Venice. St. Mark's Column by Moonlight*, c.1855-60, black chalk, brush and black ink, bodycolour on dark blue paper, 74 x 53.5 cm, signed lower left *Nerly* and lower right *Nerly*, Angermuseum, Erfurt, inv. no. 4239.
4. Franz Meyer, *Friedrich von Nerly, Eine biographisch-kunsthistorische Studie*, Erfurt, 1908; *Friedrich Nerly, Ein deutscher Romantiker in Italien 1807-1878*, exhib. cat., Kunsthalle Bremen, 1957, pp.4-16.
5. See Mechthild Lucke, in Wolfram Morath-Vogel (ed.), *Friedrich Nerly zum 200. Geburtstag. Römische Tage – Venezianische Nächte*, exhib. cat., Dessau, Anhaltische Gemäldegalerie; Lübeck, Museum Behnhaus / Drägerhaus; Paderborn, Städtische Galerie in der Reithalle, Erfurt 2007, p.12, note 24.

In the present painting Friedrich Nerly has chosen as his focus St. Mark's Column. He places it at the centre of the image to the exclusion of its architectural setting. This concentrated focus contrasts with the approach he took when he painted *A View of the Piazzetta San Marco* (1838). This work was so well received that he painted several versions of it.² Characteristic of Nerly's night pieces is his masterly handling of light and shadow. He responds with a subtle sensitivity to the gleam of moonlight through cloud and on the surface of water. The viewer's eye is led upwards to the silhouette of the winged lion of St. Mark that surmounts the Column, its dark form obscuring the rising moon. The figure of the lion is set against an aureole of moonlight framed by banks of dark cloud in the night sky. A silvery shimmer brightens the waters of the lagoon beside the Molo, the quay which serves as a landing stage and embarkation point for the Piazzetta. Figures enliven the Piazzetta – a nightwatchman, his lantern glowing red, makes his rounds, a couple are strolling on the Molo, figures are resting on the steps at the base of the Column, and a gondolier poles away from the Molo. Sailing ships are at anchor in the Bacino di San Marco. Nerly's attention to detail in the depiction of the paving with its bands of light-coloured stone and accentuation of the masts and booms enhances the perspectival effect.

Two other versions of *St. Mark's Column in Venice, by Moonlight* are recorded. They were executed between 1842 and 1860.³ It was not Nerly's practice simply to paint a replica of an existing composition. Each version was a variant of his original idea. In terms of style, dating and mood the present painting shows particular affinities to the version titled *The Piazzetta by Moonlight* now held at the Kunsthalle Bremen.

Friedrich Nehrlich – he later changed his name to Nerly – was born in Erfurt in 1807. On the early death of his father in 1815, he was raised by relatives in Hamburg. His first drawing instructor was an uncle, Heinrich Heterich, who had also taught the young Philip Otto Runge. Heterich was close to the family of Johann Michael Speckter, whose house was a centre of intellectual and artistic liberalism in Hamburg. It was there that Nerly met the famous writer, scholar, art collector and draughtsman Carl Friedrich Baron von Rumohr. Rumohr played an important role as a promoter, patron and instructor of talented young artists such as the Riepenhausen brothers and Franz Horny. Rumohr decided to assume responsibility for Nerly's education to prevent his talent for observing nature from being vitiated by the academic traditions of the time.⁴

In 1835 Nerly moved to Venice, where he spent the rest of his life. He married a local woman. He produced a whole series of views stimulated by the architectural magnificence of the city's palaces, churches, bridges and squares. These views were extremely popular with fashionable tourists. J. M. W. Turner, who worked in Venice from 1819 to 1821, strongly influenced Nerly's work. Nerly's earlier realism rapidly gave way to a more romantic approach. He filled his views with the dramatic light effects characteristic of dawn and dusk.⁵



EUGENIO LUCAS THE ELDER

Carnival

Eugenio Lucas the Elder
(Alcalá de Henares 1824 - 1870
Madrid)

Carnival

Oil on canvas
Signed lower right *E. Lucas*
On the verso a label numbered 87

39.9 x 39 cm

Eugenio Lucas is best known for his Goyaesque genre paintings. His works are marked by energetic, expressive brushwork that seeks to capture the fluidity of light and movement. Goya's palette is more sombre and his brushwork has none of the darting, flickering motion and idiosyncratic squirls of Lucas's work. Also characteristic of Lucas's work is the emphatic pink of the flesh tones of his figures. He was an extraordinarily versatile painter and stands as a key figure in the development of nineteenth-century Spanish painting between Goya and Mariano Fortuny.

Lucas was born in the final years of Goya's life in the university town of Alcalá de Henares near Madrid into a family of modest means. His prodigious talent was quickly recognized and he was encouraged by a wealthy patron from Madrid. He trained at the Royal Academy under Camarón, Juan Madrazo and Tejeo. The great Spanish masters – Velázquez, Murillo and Goya – had a formative influence on his work and he engaged in extensive study, re-creation and imitation of their compositions.

His landscapes and decorative paintings achieved widespread recognition. He exhibited in Madrid for the first time in 1848. He showed two paintings at the Exposition Universelle of 1855 in Paris, one of them a *Bullfight* he had worked on with the Madrid-based painter Henri Philastre, a French artist. Lucas also collaborated with Philastre on a fresco cycle for the Madrid Opera House. A further public commission was the decorative project for the palace of the Marques de Salamanca.¹

1. Literature: Quílez Corella, Francesc M. (Ed.), *L'imaginari d'Eugenio Lucas: la influència de Goya a la poètica romàntica*, exhib. cat., Museu Nacional d'Art de Catalunya, Barcelona, Barcelona 2008; Selinsgrove, Andrew Ginger, *Painting and the turn to cultural modernity in Spain: the time of Eugenio Lucas (1850-1870)*, Selinsgrove: Susquehanna University Press 2007.







ANSELM FEUERBACH

Paeonies

Anselm Feuerbach
(Speyer 1829 - 1880 Venice)

Paeonies, 1871

Tempera on canvas

99 x 78 cm



Fig. 1: *Banquet of Plato*

Provenance:

Private collection, Germany
Sotheby's Munich, 1990, lot 62
Private collection, Rome

Literature:

Jürgen Ecker, *Anselm Feuerbach. Leben und Werk. Kritischer Katalog der Gemälde, Ölskizzen und Ölstudien*, Munich 1991, no. 476 B, repr.

The particular charm of this painting lies in its fragmentary character. The impression of *non-finito* gives free rein to the viewer's imagination. The thinly applied opaque ground displays traces of rapidly sketched preliminary drawing in white tempera. The paeony blossoms are handled with extraordinary virtuosity. Viewed from various angles, their petals are depicted with a masterly touch in rapid, fluid brushstrokes.¹ The definition of spatial relationships is ambiguous, although the underlying area of black – possibly intended to represent a pedestal vase – can be interpreted as a tentative indication of the composition's placement in pictorial space. Feuerbach has interrupted work on the painting at the precise moment in which an illusion of pictorial space is created. This presents fascinating insights into his working methods.

Ecker sees the present painting as contemporaneous with a group of three other, more highly finished, flower pieces. One is on permanent exhibition at the Neue Pinakothek in Munich. Its pendant is in the collection of the Staatliche Kunsthalle in Karlsruhe. Both works are dated 1871. The whereabouts of the third work remain unknown. Ecker suggests that the group was executed during the stages preparatory to Feuerbach's second version of his *Banquet of Plato* (fig. 1).² This painting, completed in 1873, depicts a rich profusion of intertwined garlands of flowers with the figure of Alcibiades.³

Werner Zimmermann comments on Feuerbach's flower pieces: [...] *It is precisely in the more minor works like these that Feuerbach's painterly virtuosity is more clearly displayed.*⁴ It was often the case when he did not feel constrained by the demands of a major artistic project that he achieved an extraordinary freedom of execution and uninhibited perceptive realism.

The 1870s saw him produce, in his late period when he was at the peak of his fame, two of his best-known works, *Medea* and the second version of *Iphigenia*. In 1872 he received a large number of important public commissions and was appointed professor of history painting at the Vienna Academy.

1 *Die federnd leicht wirkende, prachtvolle Blütenentfaltung ist aus der Farbe entwickelt* [‘The lightness, delicacy and richness of the blooms are derived from his use of colour.’], J. Ecker, *Anselm Feuerbach. Leben und Werk*, Munich 1991, p.317.

2 Ecker 460, oil on canvas, 295 x 598 cm, Staatliche Kunsthalle Karlsruhe, (first version) and Ecker 489, 1873, oil on canvas, 401 x 733 cm, Nationalgalerie Berlin; Feuerbach counters criticism of the first version by intensifying his palette and enriching the decorative qualities of his work.

3 Ecker 474, *Flower Study, Roses*, 1871, oil on canvas, 56 x 78 cm, Staatliche Kunsthalle Karlsruhe; Ecker 475, *Flower Study, Paeonies*, 1871, oil on canvas, 55 x 83,5 cm, Neue Pinakothek, Munich; Ecker 476, *Flower Study, Tulips*, oil on canvas, 569 x 127 cm (whereabouts unknown).

4 [...] *gerade in solchen Gelegenheitsarbeiten wird Feuerbachs malerisches Können besonders deutlich*, Werner Zimmermann, *Anselm Feuerbach. Gemälde und Zeichnungen aus der Staatlichen Kunsthalle Karlsruhe*, Karlsruhe 1978, p.49f.



ANSELM FEUERBACH

Narrow Path in the Campagna Romana

Anselm Feuerbach
(Speyer 1829 - 1880 Venice)

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

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

47 x 36 cm

Provenance:
Rudolf Probst, Das Kunsthaus,
Mannheim, 1942¹
Private collection, Switzerland

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

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

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

The fluid, very free manner of execution with its focus on light and atmospheric effect is a style Feuerbach adopted during his sojourn in Paris between 1851 and 1854.³ Overwhelmed by the collections in the Louvre, he sought inspiration in the work of the Old Masters. Before long, he turned to the work of contemporary French artists – Eugène Delacroix, Gustave Courbet and the painters of the Barbizon School. Not only was the experience of their work to have a formative influence on his painting but his contacts with the painter Thomas Couture (1815-79), whose studio he shared for a time, were of key importance in his later career. His indebtedness to the art of Couture is apparent in the new freedom and fluidity of his brushwork.⁴ Couture's influence is also apparent in the compositional breadth and monumentality of Feuerbach's handling of the subject, combined with use of soft tonal gradations and subtle colouristic refinement. All these elements are clearly evident in the present study. Feuerbach wrote in a letter to his mother: *Couture's figures possess the sculptural nobility and beauty of the antique. My eyes are being opened daily to what dear Father [Feuerbach's father was an archaeology professor] always wanted despite his sufferings, and even though I was late in realizing it, the knowledge of it will be with me all my life.*⁵

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

1. See Anja Walter-Ris, *Die Geschichte der Galerie Nierendorf*, Diss., FU Berlin 2003, note 31: '[Dr. Herbert Tannenbaum] ... founded a gallery named 'Das Kunsthaus' in Mannheim in 1920. From 1933 onwards, he found himself increasingly subjected to anti-Semitic attacks. In November 1936 he sold the gallery to a colleague, Rudolf Probst (1890-1968). A victim of Nazi repression, Probst had been forced to close his own gallery, Galerie Neue Kunst Fides, in Dresden in 1934, and was optimistic that he could resume his gallery activities at new premises in Mannheim. This he managed to do by pursuing a 'less extreme' programme – until the Kunsthaus was destroyed by bombing in 1943. Tannenbaum emigrated with his family to Holland in May 1937. Miraculously, they survived German occupation unharmed. ... After the war, the family moved to New York and in 1949 Tannenbaum set up a new gallery on 57th Street, ...' See Karl-Ludwig Hofmann, Christmut Präger and Kathrin von Welck (eds.), *Für die Kunst! Herbert Tannenbaum und sein Kunsthaus. Ein Galerist – seine Künstler, seine Kunden, sein Konzept*, exhib. cat., Mannheim, Reiß-Museum der Stadt Mannheim, 1994.

2. Characteristic traits of the 'AF' ligature on other Feuerbach works of the period are the rather pronounced downstroke on the 'F' and the left slant of the ligature.

3. [*Coutures Gestalten haben eine solche plastische Noblesse und Schönheit wie die Antiken. Mir geht ein Licht über dem anderen auf, was der liebe Vater trotz seiner Leiden immer wollte, und wenn ich auch spät zur Erkenntnis gelangte, so ist die Erfahrung für mein ganzes Leben*]. Feuerbach interrupted his visit several times. He was in Paris from May 1851 to the summer of 1852, from November 1852 to May 1853 and from October 1853 to April 1854.

4. Feuerbach would have witnessed Couture, and possibly Courbet, using a painting knife or a palette knife.

5. Guido Joseph Kern and Hermann Uhde-Bernays (eds.), *Anselm Feuerbachs Briefe an seine Mutter*, I, Berlin 1911, p.299.







ALEXANDRE CALAME

A Storm-tossed Bay

Alexandre Calame
(Vevey 1810 - 1864 Menton)

A Storm-tossed Bay

Oil on paper on panel
Bearing the Vente Calame seal and
an inscription on the verso *Al. Calame*
/ acheté à sa vente à Paris and with a
further inscription *coup de vent sur les*
Côtes Méditerranée [sic] en Provence.
With a printed label numbered
15628

19 x 29.2 cm

Provenance:
Paris, Hôtel Drouot, Vente Calame, 1865,
lot 69 (*Marine. Coup de vent*)
Private collection, Switzerland

Literature:
Valentina Anker, *Alexandre Calame: Vie*
et Œuvre. Catalogue raisonné de l'œuvre
peint, Freiburg 1987, p.445, no. 721, repr.
Catalogue de la vente Calame, tableaux et études
d'après nature, Hôtel Drouot, Paris 1865, lot
69 (*Marine. Coup de vent*)

The Swiss painter Alexandre Calame specialized in landscapes of the Alps with their dense forests and high peaks. But this painting shows his mastery of a different genre.

The present work was in the possession of the artist on his death in 1864 and was sold at his estate sale in 1865. It depicts a bay surrounded by mountains partly obscured by a sheet of driving rain. Calame portrays the changeability of the weather with great subtlety. He uses broad, emphatic brushstrokes to model the contrast between the patches of bright sky and the sombre, leaden mass of the storm clouds. He captures the varied reflections of light as they fall on the pounding breakers in the foreground. The transparent layer of underpainting serves as a compositional device to characterize the transparency of the waves.

Anker ascribes the painting to the period 1858-60. This coincides with Calame's final visits to the South of France, as the inscription on the verso suggests: *coup de vent sur les Côtes Méditerranée [sic] en Provence*.¹ Both in style and subject matter the present painting recalls a number of Calame's earlier works. This would support an earlier dating.

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

He began to exhibit regularly in Geneva, Berlin and Leipzig in 1835 and from 1839 onwards was a regular contributor to the Paris Salon. This brought him considerable public recognition, particularly in France and Germany. Constantly searching for new motifs, he travelled widely in France, Germany and Holland. He visited Rome and Naples in 1844, where he first experienced the phenomenon of Italian light. His health began to fail in 1855 and this compelled him to restrict his travels to regions north of the Alps.

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

1. A comparison of the inscriptions on the verso of the painting points to two different hands. The identification of the motif as *coup de vent sur les Côtes Méditerranée en Provence* might be erroneous.



GIUSEPPE DE NITTIS

The Gulf of Naples with Mount Vesuvius in the Background

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

The Gulf of Naples with Mount Vesuvius in the Background, 1865-6

Oil on panel
Signed lower right and bearing a dedication *M. Leloir /Nittis*
On the verso stamped 3788 in blue and branded *Napoli / *E.G.**

10 x 18 cm

Provenance:
Sommaruga collection, Paris
Carlo Camera, Milan
Galerie Carini, Milan

Literature:
E. Piceni, *De Nittis*, Milan 1955, p.169
M. Pittaluga and E. Piceni, *De Nittis*, Milan 1963, no. 287
P. Dini and G. L. Marini, *De Nittis*, Turin 1990, p.378, no. 93, repr. and listed as '*Marina napoletana all'alba con scogli*'

This delicate *plein-air* study by Giuseppe de Nittis in miniature format is dated by Piero Dini and Giuseppe Marini, the authors of the De Nittis catalogue raisonné, to the period 1865-6.¹ It was in this period that De Nittis produced a large body of oil sketches of Naples and its surrounding countryside. Executed on an unprimed panel, possibly part of a former cigar box, the study displays De Nittis's skill in achieving the maximum painterly effect with great economy of means. He uses a reduced palette in shades of white, blue and umber. He applies paint sparingly but with the spontaneity and fluidity characteristic of *plein-air* painting, creating areas of transparency that allow the ochre ground of the wood to show through. The appeal of the present study lies in its immediacy. It testifies to De Nittis's extraordinary virtuosity in capturing a momentary mood and the fleeting quality of light. The work has less in common with French Impressionism than with that variety of realism practised by the group of young *plein-air* painters known as the Macchiaioli ['spotmakers']. The realistic capturing of light effects and the primacy of colour over form are clearly De Nittis's central preoccupations. Motifs such as water surfaces – as in the present study – and street scenes, hazy meadows, dusty roads and similar subjects predominate in the oil studies of this period of De Nittis's career.

The inscription *M. Leloir* above the signature is in De Nittis's own hand. It can be surmised from this that the small-format study was a gift from the artist – justifiably satisfied with the results of his work – dedicated to his friend, the painter and illustrator Maurice Leloir.

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

1. P. Dini, op. cit., I, p.144.

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



PEDER BALKE

Norwegian Coastal Landscape with a Sailing Boat

Peder Balke
(Hedemarken, Norway 1804 - 1887
Christiania)

*Norwegian Coastal Landscape with a
Sailing Boat*, c.1870

Oil on paper mounted on cardboard
On the verso a label printed
with the address *C.W. Blomqvist's
Kunstutstilling, Tordenskioldsgt.5/Oslo*
(1914-20) and annotated
Peder Balke / Nr. A542
With an additional, later label
bearing an almost identical
annotation
Inscribed on the frame *14.Aug
1884 fra P Balke*

16.5 x 18.4 cm

Provenance:
With art dealer C.W. Blomqvist,
1914-20
Private collection, Norway

Exhibited:
C.W. Blomqvist's Kunstutstilling,
1914-20

1. *Peder Balke 1804-1887*, exhib. cat., Oslo, Kunstnernes Hus, 1954; P. Kvaerne and M. Malmanger (eds.), *Un peintre norvégien au Louvre. Peder Balke (1804-1887) et son temps*, Oslo, Instituttet for sammenlignende kulturforskning, 2006; *Peder Balke. Ein Pionier der Moderne*, exhib. cat., Kunsthalle Krems and Orduggaard Copenhagen, Krems/Vienna/Bonn 2008.
2. Per Kirkeby, *Peder Balke, Trick, Depth and Game*, Hellerup 1996.
3. P. Kvaerne and M. Malmanger, op. cit., p.35.
4. See Marit Ingeborg Lange in *Un peintre norvégien au Louvre ...*, P. Kvaerne and M. Malmanger (eds.), op. cit., pp.51-4 and Buchhart in *Peder Balke*, op. cit., pp.28-45.

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

Balke received his early training in Norway. The absence of an academy of art caused him to leave the country in 1828 for Stockholm. In 1830 he visited Copenhagen where the paintings of J. C. Dahl impressed him greatly. In 1831 he embarked on his first journey to northern Norway. He visited the North Cape, first saw the midnight sun and experienced extreme weather conditions.

In 1835, after staying in Dresden for several months with Friedrich and Johan Clausen Dahl, Balke travelled on to Paris where he met his fellow countryman, the painter Thomas Fearnley. Both were particular admirers of Eugène Isabey, Théodore Gudin and Horace Vernet. As Marit Lange writes: *The balance between a directly observed rendering of nature and a subjective, symbolic perception of it was to be a permanent feature of Balke's art from then on.*³ Balke moved to Paris in 1844. He managed to obtain an audience with Louis-Philippe who had visited the north of Norway in his youth and was therefore eager to meet him. Balke showed the king the sketches of northern Norway he had brought with him to Paris and Louis-Philippe selected thirty to be worked up into paintings. Twenty-six of them are on permanent exhibition at the Louvre. Balke's future as an artist seemed secure, but the unstable political situation in Paris put an end to the King's plans and forced Balke to leave for London in 1849. He studied the work of Turner and this contributed to the growing radical tendencies of his style. By 1850 he was back in Norway. He joined a socialist worker's movement and took on a number of social and political commitments. Despite his lack of public recognition as an artist, he continued to paint.

Balke's late work, of which this painting is an outstanding example, clearly establishes his reputation as a 'pioneer of modernism'. In the 1850s he began to devote his energies to developing his highly distinctive wet-on-wet technique. He employs this technique to masterly effect in the present painting. The work also displays all the characteristics of his late period. Typical features of this late period are a reduced thematic vocabulary and a concentration on unusual natural phenomena to create bizarre perspectival effects. Examples in the present painting are the ghostly apparition of the ill-defined mountainside looming in the background and set against it, the sailing boat accompanied by a swarm of circling birds. This device defines the middle ground as the boat appears to float above the water on shimmering bands of icy mist.

Balke began to use white grounds in the late 1850s. Avoiding impasto, he applied thin layers of diluted paint with a brush, a sponge or his fingertips. The transparency of his brushwork allows the ground to show through, creating the effect of white heightening. Forms are subtly delineated and the white ground lends his work compositional balance, creating subtle effects of light and depth.⁴

It is something of a paradox that it was the paintings that were executed towards the end of Balke's life – like the present work – that were to win him the prominent position he holds today in the history of Norwegian art.



LOUIS-GABRIEL-EUGÈNE ISABEY

In the Souk, Algiers. The Cloth Dyer's Stall

Louis-Gabriel-Eugène Isabey
(Paris 1803 - 1886 Montévrain,
Seine-et-Marne)

In the Souk, Algiers.
The Cloth Dyer's Stall, 1830

Oil on canvas, laid down on card-
board
Bearing the inscription *Eugène*
Isabey / „Les Souks“ 1830 / l'échoppe
du teinturier / (Voir même palette que
„entrée de Mosqués“ / 29 x 24,5 / (ca-
chet de la Vente Isabey) on the verso.
Labelled *Museum of Modern Art /*
LOAN / 1981.169 / MIQUEL

28.8 x 24.5 cm

Provenance:
Pierre Miquel collection, France

Exhibited:
Before Photography. Painting and the
Invention of Photography, New York,
The Museum of Modern Art, 1981,
no. 26, repr. in colour p.38

Literature:
Pierre Miquel, *Eugène Isabey, 1803-*
1886: La Marine au XIXe siècle, Paris,
Mantes-la-Jolie, 1980, I, p.60, fig.
23 and II, p.121, no. 394, listed as
Alger, les souks, l'échoppe du teinturier

Eugène Isabey trained under his father, the miniaturist Jean-Baptiste Isabey. His regular visits to the Louvre brought him into contact with many of the leading artists of the day. His early works are predominantly landscape watercolours. In 1820 he set out on the first of his numerous study tours to Normandy and in 1825 visited England with two friends – fellow artists Eugène Delacroix and Richard Parkes Bonington. An important legacy of the trip was his new-found freedom of brushwork in his use of watercolour and greater confidence and virtuosity in his *plein-air* oil sketches. He returned to Normandy on several occasions, producing innumerable seascapes and studies of coastal views. He exhibited for the first time at the Paris Salon in 1824 to great public acclaim.

In 1830, Isabey accompanied the French military expedition to Algeria as an official painter to the French Navy. In addition to his preparatory work for the paintings and lithographs¹ commissioned by the Royal Court he produced a group of very fine oil studies that convey the exotic, colourful impact of urban life in Algiers after the French occupation of the city in June 1830. The present oil study is one of these studies.² In his response to the intensity of North African light Isabey discovered a new colouristic freedom and depth, reacting in much in the same way as Delacroix.

The present painting was shown in 1981 at The Museum of Modern Art in New York in the frame of the important exhibition titled *Before Photography*. It was curated by Peter Galassi. The exhibition also showcased works by Constable and Corot. Galassi advanced the thesis that the genesis of photography is rooted in a lengthy process of development in the history of European painting. He further argued that painting had increasingly come to reproduce the perception of a motif as seen through the artist's eye rather than as a product of the artist's imagination.

In the present sketch Isabey shows scant regard for a precise portrayal of the subject. He focuses on the picture plane in the foreground in much the same way that a photographer chooses a large aperture to produce shallow depth of field and background blur. The strips of coloured cloth hanging above the dyer's stall appear as bright patches of vivid colour. Spatial relationships are of secondary importance and are depicted in muted tones.

Isabey's influence on the development of French painting was to make itself felt up to the Impressionist period.³

1. See Miquel, op. cit., I, p.55f. Miquel gives a list of the artists who went on the expedition. He also publishes letters of recommendation for Isabey addressed to Baron d'Haussez, the French Navy Minister. On his return from Algeria Isabey found it virtually impossible to sell any of the works he had produced there. Disillusioned, he turned to a different subject area – genre painting. He specialized in historicizing genre painting. He was a skilled proponent of the depiction of elegant court dress and the elaborately re-created court ceremonials of an earlier age. This was later to lead to an appointment as Louis-Philippe's court painter.

2. See P. Miquel, op. cit., I, fig. 22, fig. 24 and fig. 115.

3. Isabey was a friend of Eugène Boudin, Johan Barthold Jongkind was his pupil.



JEAN-LÉON GÉRÔME

View of an Oasis, probably Al Fayyum

Jean-Léon Gérôme, attributed
(Vesoul 1824 - 1904 Paris)

View of an Oasis, probably Al Fayyum,
Egypt 1867/68

Provenance:
Private Collection France

Oil on canvas
Remnants of a label on the
stretcher... *Salon Bibliothèque*

19 x 37 cm

Jean-Léon Gérôme is probably the best-known French nineteenth-century Orientalist. His travels included some twelve visits to the Middle and Far East. Gérôme followed the route of the classical Grand Tour for visitors to the Orient - along the Nile to Cairo, to the Oasis Al Fayyum and Abu Simbel, then back to Cairo, across the Sinai Peninsula and Wadi el Araba to the Holy Land, Jerusalem and, finally, Damascus.

This journey was a considerable undertaking and involved large numbers of camels and horses and a number of bearers led by an interpreter. Friends usually joined the party to defray the costs, so in the winter of 1867-68 Gérôme was accompanied by seven and sometimes eight companions, six of them artists, one of them a photographer and another a writer. Some of them, recording their travel experiences in diaries, letters or in travel journals published later, describe how tirelessly Gérôme seized every opportunity to make quick sketches. In an autobiographical essay of 1878 Gérôme notes how important he found these sketches drawn from nature: *Quoique fatigué après de longues marches en plein soleil, je me mettais avec ardeur au travail dès que l'endroit de la halte était atteint. Mais, hélas! Que de choses laissées derrière soi dont on n'emporte que le souvenir! Et j'aime mieux trois touches de couleur sur un morceau de toile que le plus vif des souvenirs; mais il faut en aller en avant avec des regrets.*¹

Gérôme used his sketches from nature as background motifs for finished paintings. The spontaneous naturalism of the sketches, showing his vibrant handling of tonal values and colouristic perception, contrasts sharply with his precisely articulated imagery in his highly polished Salon paintings.

The Musée Garret in Vesoul (Haute Saône) possesses related oil sketches by Gérôme completed on his journey through Egypt, Palestine and Syria in 1868. One depicts the fortified town of Senoures with a bridge and water in the foreground.²

1. Gérôme, Notes, 'J.L. Gérôme à la montée de sa carrière, fait la balance', in: *Bulletin de la société d'agriculture, lettres, sciences et arts du Haute Saône*, 1980, p.1-30 ('Even when exhausted after long marches in the burning sun, as soon as we reached camp I set to work with ardour. But alas! How many things does one leave behind of which only the memory can be carried away! And I prefer three touches of colour on a patch of canvas to the most vivid of memories; but the march must go on and there will always be regrets.').

2. Exhib. cat. *The Spectacular Art of Jean-Leon Gérôme (1824-1904)*, Getty Museum Los Angeles 2010, p.236, ill. 137, 139;







FRANZ VON LENBACH

Landscape with a Sleeping Boy

Franz von Lenbach
(Schrobenhausen 1836 - 1904
Munich)

Landscape with a Sleeping Boy, c.1860

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

26.5 x 36.8 cm

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

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

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

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

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

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

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

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

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

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



KARL ROUX

The Fischerschlösschen in Ebenhausen

Karl Roux
(Heidelberg 1826 - 1894
Mannheim)

The Fischerschlösschen in Ebenhausen,
1877

Oil on canvas
Signed and dated lower right
Roux 1877

52 x 88 cm

Karl Roux studied under his father, the Heidelberg painter Jakob Wilhelm Roux. He enrolled at the Düsseldorf Academy of Arts under Carl Hübner in 1844. In late May 1848 he visited Freiburg with a fellow student, his cousin Anselm Feuerbach (1829-80). The armed uprising in Baden in the spring of 1848¹ threatened to involve the two artists in military service, so they travelled on to Munich. They shared a studio², working with the painter Karl Rahl. They travelled to Antwerp in 1850 and in October of the same year enrolled at the Antwerp Academy.³ Study trips to Paris in the early 1850s followed.⁴ Roux settled in Karlsruhe in 1855, taking up a post at the Academy under the directorship of Johann Wilhelm Schirmer. He left his post at the Karlsruhe Academy in 1867 and moved to Munich. He taught at the Munich Academy from 1868 to 1881. He was appointed Director of the Großherzogliche Gemäldegalerie in Mannheim in 1882.⁵

Roux's preferred motifs in his Munich years were views of the city, the landscapes of the surrounding countryside and the foothills of the Alps. This painting is a fine example of his Munich period and dates from 1877. It depicts a mansion built in 1842 in elaborate historicist style by the architect Johann Moninger for his wealthy patron, Gottfried Fischer. The mansion lies at an elevated position above the Isar valley in Ebenhausen, a village south of Munich.⁶ Moninger's intention was to unite the *traditional gable motifs of local architecture with cautiously applied neo-Gothic prescriptions of English architecture designed to achieve 'picturesque variety'*.⁷ A lengthy succession of owners were to follow Fischer's death in 1866. His widow continued to live in the mansion until it passed to his son Albert in 1880. In 1887, Albert Fischer sold it to Otto Graf von Rambaldi. It was later sold to Apollo Geiger and refurbished by Franz Rank in 1909. Geiger's heirs sold it to Elisabeth von Pidoll. It was then sold to a racing stable owner named Kraus who in turn sold it to Generaldirektor Black in 1960.⁸

The right half of the painting is dominated by the neo-Gothic silhouette of the mansion with its saddleback roof and stepped gables flanked by a high, crenellated, castlelike tower. Two wings at right angles to the main building form a *cour d'honneur*. The left half of the painting shows an expansive stretch of parkland. In the foreground towards the centre, two children – the son and daughter of the owner – are depicted gathering flowers. In the middle distance is the deep cleft of the Isar valley with a glint of the river. In the background is a silhouette of the Bavarian alps as seen from Ebenhausen on a clear summer's day.

1. See *Anselm Feuerbach*, exhib. cat., Speyer, Historisches Museum der Pfalz, Ostfildern-Ruit 2002, p.88.

2. See Jürgen Ecker, *Anselm Feuerbach. Leben und Werk. Kritischer Katalog der Gemälde, Ölskizzen und Ölstudien*, Munich 1991, p.31 and note 155.

3. Ekkehard Mai, *Feuerbach in Paris*, Munich 2006, pp.28-9.

4. See Ecker, op. cit., p.32 and p.37: *I [Feuerbach] am determined to go to Paris before the end of March, Roux is to go with me.*

5. For details of Roux's biography, see Siegfried Wichmann, *Münchener Landschaftsmaler im 19. Jahrhundert. Meister - Schüler - Themen*, Weyarn 1996, p. 268.- Helmut Börsch-Supan, *Die Deutsche Malerei von Anton Graff bis Hans von Marees 1760-1870*, Munich 1988, p.61, p.542 and p.543.- *Bruckmanns Lexikon der Münchner Kunst: Münchner Maler im 19. Jahrhundert*, III, pp.399-401.

6. See Georg Paula and Timm Weski, 'Landkreis München' in *Bayerisches Landesamt für Denkmalpflege* (ed.): *Denkmäler in Bayern - Kreisfreie Städte und Landkreise*, I, 17, Munich 1997, pp.278-9.

7. Andreas Ley, *Die Villa als Burg: ein Beitrag zur historischen Architektur des 19. und 20. Jahrhunderts im südlichen Bayern*, Diss., Munich 1978, p.69.

8. Petra Niedziella, 'Das Fischerschlössl: romantische Burg im Isartal', in *Arx*, XV, 1 (1993), pp.234-7.

Provenance:
Georg Schäfer collection,
Schweinfurt



CARL SCHUCH

Felled Wood Beneath a Tree, Saut du Doubs

Carl Schuch
(1846 - Vienna - 1903)

Felled Wood Beneath a Tree, Saut du Doubs, 1886/93

Oil on canvas
Bearing the estate stamp lower right *CSchuch* (facsimile signature)

67.8 x 90.6 cm

The work is listed as No. CK.C24 in the catalogue raisonné compiled by the late Claus Korte and continued by Dr. Roland Dorn

Provenance:

Estate of the artist (to 1911)
Karl Haberstock, Berlin (no. 116), sold on 17.05.1912
Moderne Galerie Heinrich Thannhauser, Munich
Josef Stransky, New York and Baden-Baden, 1916
Galerie Caspari, Munich
on consignment to Galerie Heinemann (no. 16044),
Munich, 11.09.1920-18.06.1921
Munich, Hugo Helbing, Auction Sale 10.03.1931, lot 93
Stuttgarter Kunstkabinett Roman Norbert Ketterer,
Auction Sale 15, 27.-30.05.1952, lot 1403
Georg Schäfer collection (inv. no. 679)

Literature:

Karl Hagemeyer, 'Karl Schuch in Ferch und Kähnsdorf', in *Kunst und Künstler* XI/3, December 1912, repr. p.152
Frank E. Washburn-Freund, 'Die Sammlung Stransky: Ein Vorposten deutscher Kunst in Amerika', in *Der Cicerone* VIII/11+12 and 13+14, June-July 1916, pp.207-32 and pp.255-72 (not repr.)
Josef Stransky, *Modern Paintings by German and Austrian Masters*, New York 1916, repr. p.61
Rudolf Migacz, *Carl Schuch als Landschaftsmaler*, Diss., University of Vienna, 1973, fig. 89

It is very probable that the present painting was executed during Schuch's years in Paris.¹ According to his widow, Louise-Eugénie Lami,² he spent the summer months of 1886-93 in the Franche-Comté region on the border of France and Switzerland. He stayed near the Saut du Doubs, an impressive waterfall on the river Doubs. This is only a short distance from the Swiss town of La Chaux-de-Fonds. The art historian Arnold Gehlen, writing in 1960, ranked the landscapes Schuch produced on his regular visits to the Jura alongside those of Cézanne.³

In his handling of the half shadow of a massive tree Schuch effectively juxtaposes areas of light and dark, creating an interesting play of flickering shades of green and brown interrupted by jagged patches of bright sky. In the foreground are two tightly stacked piles of felled wood set within the greenery. At the far right, at the forest's edge, is a cottage. On its gable is a touch of red.

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

He studied in Vienna, later travelling incessantly from city to city and country to country. His peregrinations centred first on Munich – where he came under the influence of Trübner and the artists of the Leibl circle – then on Venice, and then on Paris. He spent the last ten years of his life in ill health and died in an asylum in a state of dementia in 1903.⁴

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

In 1906, Hugo von Tschudi, the director of the Nationalgalerie in Berlin, and Alfred Lichtwark, the director of the Hamburger Kunsthalle, organized an exhibition titled *Jahrhundertausstellung deutscher Kunst*. It was only after this exhibition that Schuch's work came to be considered worthy of inclusion in leading public collections in Austria and Germany.

Schuch's œuvre has been rediscovered by a broader public over the last twenty-five years. This recent awareness of his work is attributable firstly to the major retrospective staged in Mannheim and Munich in 1986⁵ and secondly, to the exhibition titled *Cézanne, Manet, Schuch, drei Wege zur autonomen Kunst* staged in Dortmund in 2000.⁶ The Dortmund exhibition strongly emphasized the importance of the role he played in the development of European painting. Both exhibitions did much to resolve the marked discrepancy between art-historical neglect of his work and the remarkable impact of his work on both German and European painting in the second half of the nineteenth century. However the discrepancy was not entirely successfully resolved. The catalogue raisonné compiled by Claus Korte and continued by Roland Dorn will go some way to providing an answer.

1. Hagemeyer localizes this painting to an area near Ferch, south of Potsdam. This would imply a dating of 1878 or 1881. Roland Dorn, who oversaw the removal of the discoloured varnish and areas of retouching, distances himself from Hagemeyer's view, seeing far closer parallels with Schuch's Doubs landscapes. But as yet, it has not been possible to localize the motif with any degree of precision.
2. G. Boehm, R. Dorn and F. A. Morat (eds.), *Carl Schuch. 1846-1903*, exhib. cat., Mannheim, Städtische Kunsthalle and Munich, Städtische Galerie im Lenbachhaus, Freiburg 1986, p.124 (repr. p.123).
3. Arnold Gehlen, *Zeit-Bilder: zur Soziologie und Ästhetik der modernen Malerei*, Bonn 1965, p.57: *Die Deutschen haben in der Malerei keine Fortune... Carl Schuch erreichte kurz vor seinem Zusammenbruch um 1890 in seinen Landschaften vom Saut du Doubs einen großartigen Stil der Objektbeherrschung rein von der Farbe und Bildfläche her, der sich, ganz originell, neben den besten Werken Cézannes hält – alles folgenlos...* ['Good fortune has not been kind to German painters ... Shortly before his breakdown, Carl Schuch attained in his Saut du Doubs landscapes of around 1890, purely through his treatment of colour and handling of paint surfaces, a stylistic magnificence in the handling of motifs that in its uniqueness matches Cézanne's best works – but all this to no effect.'].
4. For biographical details, see F.A. Morat, in *Carl Schuch. 1846-1903*, exhib. cat., Mannheim, Städtische Kunsthalle, 1986, and Munich, Städtische Galerie im Lenbachhaus, 1986, pp.113-17.
5. Boehm, Dorn and Morat (eds.), *Carl Schuch. 1846-1903*, op. cit.
6. Brigitte Buberl (ed.), *Cézanne, Manet, Schuch, drei Wege zur autonomen Kunst*, exhib. cat., Dortmund, Museum für Kunst und Kulturgeschichte, Munich 2000.



HANS THOMA

The Rhine Valley near Säckingen

Hans Thoma
(Bernau 1839 - 1924 Karlsruhe)

The Rhine Valley near Säckingen, 1881

Oil on canvas
Signed with monogram and dated
lower left *HTh 81*

77.4 x 106 cm

Provenance:

Carl von Grunelius, Frankfurt (after 1900, with
Grunelius in 1909; see Thode)
Düsseldorf art market, 1956
Georg Schäfer collection, Schweinfurt (inv.
no. 2599)
Private collection, South Africa

Literature:

Henry Thode, *Thoma, des Meisters Gemälde*,
catalogue raisonné, Stuttgart 1900, no. 82
Henry Thode, *Thoma, des Meisters Gemälde*,
catalogue raisonné, Stuttgart 1909, p.198, repr.
Deutsche Heimat in Bildern von Hans Thoma,
Frankfurt 1922, plate XXXVIII

Exhibited:

Richard W. Gassen and Bernhard Holeczek,
Mythos Rhein: ein Fluß, Bild und Bedeutung,
exhib. cat., Ludwigshafen, Wilhelm-Hack-
Museum, 1992, no. 65, p.73, repr. p.110
B. Bushardt, *Hans Thoma, 1839-1924: Gemälde
und Zeichnungen aus der Sammlung Georg Schä-
fer*, Schweinfurt, exhib. cat., Schweinfurt, Altes
Rathaus; Augsburg, Städtische Kunstsamm-
lungen; Karlsruhe, Staatliche Kunsthalle;
Kunsthalle zu Kiel, Schweinfurt 1989, no. 22,
p.80, repr. p.81
*100 Jahre Heidelberger Kunstverein, Kunst und
Künstler in Baden und in der Pfalz*, exhib. cat.,
Heidelberg 1969, no. 78, repr.

Hans Thoma's emotional relationship with the landscapes of his youth – the southern Black Forest, his *Heimat* – was to have an enduring influence on his painting. He depicted the Rhine valley near Säckingen on a number of occasions over a period of twenty-six years. Each version of the subject has its own distinct individuality, both in terms of motif and atmospheric effect. Thoma chose as his viewpoint a slightly elevated position overlooking an expanse of meadow. The meadow slopes down towards the valley where the Rhine gleams against a backdrop of the high hills of the southern Black Forest.

The earliest version of the subject (oil on canvas, 61 x 110 cm, Thode 1909, p.62) is now in the collection of the Hans Thoma Museum in Bernau in the Black Forest. It was executed on one of Thoma's visits to his mother and sister in Säckingen in the summer of 1873. The painting shows his attempt to produce a realistic portrait of the landscape of his *Heimat*. In the foreground of the painting he depicts a farmer, his family and a donkey moving through a meadow of dense, tall grass.

The present version of the subject was executed in 1881. In the lush meadow in the foreground children are collecting grasses while cattle graze nearby. A repoussoir effect is achieved by the placement of a large tree, and beneath it, long shadows, in the middle ground at the left of the painting. It is used as a compositional device to close the image. Thoma's use of paint is sparing, allowing the outlines of the preliminary drawing to show through. His desire to create a poetically heightened view of the landscape of his emotional home is more than evident.



Fig. 1 *The Rhine Valley near Säckingen*, 1899, oil on
canvas, 108 x 178 cm, Kunsthalle Karlsruhe

A final, larger version of the motif (oil on canvas, 108 x 178 cm, Kunsthalle Karlsruhe) was executed almost twenty years later, in 1899 (fig. 1). It depicts the Rhine valley in spring. Elegant silver birches have replaced the large tree depicted in the earlier version and instead of the children a woman is seen picking daisies. The development of Thoma's handling of the landscape is succinctly described in an exhibition catalogue published in 1989: *The realistic portrait of the landscape has been transformed into an atmospherically heightened interpretation of landscape*.¹

As a young man, Thoma was self-taught. He began his artistic career studying at the Großherzogliche Kunstschule in Karlsruhe under Johann Wilhelm Schirmer from 1859 to 1866. A visit to Paris in 1868 with his friend Otto Scholderer was crucial to his later artistic development.

While the impact of Gustave Courbet, Théodore Rousseau, Jean-François Millet and Edouard Manet clearly had a formative influence on his career, he saw their work as a convincing endorsement of his own artistic views. The centre of his activities alternated between Bernau, Säckingen and Karlsruhe. In 1877, he and his wife Cella moved to Frankfurt. He spent an extended period in Italy. Later, he returned to Italy, staying in Florence and also travelled to England and Holland. An exhibition of thirty-six of his works at the Kunstverein in Munich marked a career breakthrough. Demand for his paintings reached extraordinary levels and a stream of public awards followed. Named an honorary member of the Academy in 1895, he was appointed *Preussischer Professor* in 1898 and Director of the Karlsruhe art gallery and Kunstschule in 1899 (he resigned in 1919). In 1903 he received an honorary doctorate from Heidelberg University and in 1904 Bavaria's *Maximiliansorden*. His career reached its peak around the turn of the century.²

1. *Aus dem realistischen Landschaftsportrait ist eine verklarte Landschaftsstimmung geworden*, in B. Bushardt, op. cit., p.80.

2. For a biography of Thoma, see B. Bushardt, op. cit., pp.9-11; Thode, op. cit.; Gustav Keyssner, *Thoma*, Stuttgart and Berlin 1922.







WILHELM LEHMBRUCK

Girl Resting one Foot on a Rock

Wilhelm Lehmbruck
(Meiderich nr. Duisburg 1881 -
1919 Berlin)

Girl Resting one Foot on a Rock,
Paris, 1910

Lifetime cast

Bronze with brown patina
Signed *Lehmbruck/Paris* beneath
the right foot
and inscribed
A. Rudier Fondateur. Paris

Height 62.5 cm

Professor Dr. Dietrich Schubert has
examined the work and confirmed
its authenticity. His statement,
dated 'July 2010, Heidelberg',
accompanies the sculpture.

Provenance:

Galerie Alex Vömel, Düsseldorf 1953
Walter Stein, Long Island, New York
The Walter and Sonja Caron Stein
collection, Long Island, New York

Literature:

Dietrich Schubert, *Wilhelm
Lehmbruck - Catalogue raisonné der
Skulpturen, 1898-1919*, Worms 2001,
p.206 (two other lifetime casts
illustrated, nos. 152 and 153)

Professor Schubert states that the sculpture is [...] *one of only very few lifetime casts of the figure made in Paris before 1914*. Before the discovery of the present sculpture, only two lifetime casts of the figure were recorded. This third cast will be listed in the catalogue raisonné of Lehmbruck's sculptures.

The motif of a female bather with one foot resting on a stone or rock is a subject that has preoccupied artists since antiquity. The Renaissance saw a revival of interest in the subject – one example is Giambologna's *Bathing Venus*. The motif was taken up by nineteenth-century artists like Max Klinger, Louis Tuaillon and Aristide Maillol. Lehmbruck is known to have greatly admired Maillol's work. The present figure was executed in Lehmbruck's Parisian period between 1910 and 1914. It exemplifies how his preoccupation with the classical tradition and classical ideals led him to develop his own highly original style of sculptural expression. A number of preliminary drawings (Munich, Graphische Sammlung; Duisburg LN 117, 123) dating from the same period show him experimenting with the motif. A further group of drawings dating from this period depict a male figure in a similar position. Although the male figure is interpretable as a pendant Lehmbruck did not execute a sculpture of the subject.

The present sculpture is a lifetime cast executed in Paris under the artist's supervision. It has none of the deficiencies in quality common to the posthumous, unauthorized casts¹ of the figure. It bears the inscription *A. Rudier*, the inscription of the famous Parisian foundry Rudier established by Alexis Rudier (d.1897). Rudier's son Eugène (1875-1952) later took over the business, building it up to become one of the leading foundries of its day. It produced casts for Auguste Rodin, Aristide Maillol and Antoine Bourdelle and was also involved in casting some of the outstanding bronzes of the late nineteenth and early twentieth centuries. Like Rodin, Maillol and Bourdelle, Lehmbruck would almost certainly have supervised the casting of the present sculpture himself and had a hand in the working up of its marvellously rich patina.

1. It is not just the overall quality of the cast, the quality of its surface and the richness of its patina that distinguish the present figure from later casts. The distance between the right heel and the ground – only 4.1 cm – is a further distinguishing feature. This distance is shorter than in the innumerable posthumous casts of the figure. It is identical to the relevant measurement in the case of the two lifetime casts recorded in the catalogue raisonné. See Dietrich Schubert, op. cit., no. 54. B. a.1 and 2. Both are A. Rudier casts. Professor Schubert, the author of the catalogue raisonné, has set stringent standards for meeting his authenticity criteria. His objective is to limit Lehmbruck's sculptural oeuvre to a core body of work and exclude the large number of new casts made over a period of decades after his death. Following Lehmbruck's suicide in 1919, his widow had new casts made right through to the 1940s. Lehmbruck's sons continued to commission casts from the 1950s to the 1970s. Unauthorized casts of *Girl with one Foot Resting on a Rock* have also come onto the art market. Some of these casts are stamped with the foundry mark *H. Gonot/Paris* while others are unmarked. These casts are of poor quality and often smaller in format. In many cases the figure itself has been cast separately and a plinth added. In the case of forged casts, about two centimetres have been found to have been added to the lower edge of the model/bronze to obtain the standard height of 63/64 cm compensating for the loss of height in casting a sculpture from a negative matrix.





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