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

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

Gerd Bartoschek, John Bergen, Justin Cavernelis-Frost, Thomas le Claire, Sue Cubitt, Roland Dorn, Christine Farese Sperken, Sarah Faunce, Marianne und Gerbert Frodl, Michael Foster, Sabine Grabner, Elisabeth Hardouin-Fugier, Kilian Heck, Christoph Heilmann, Jean-François Heim, Karin Högberg, Annegret Hoberg, Gerhard Kehlenbeck, Christian Lenz, Angelika and Bruce Livie, Anton Merk, Verena Marschall, William Mitchell, Hans-Joachim Neidhardt, Otto Naumann, Anh Nguyen, Gill Pessach, Max Pinnau, Susanne de Ponte, Erik Riedel, Herbert W. Rott, Johannes Schnell, Ines Schwarzer, Andreas Stolzenburg, Massimo Tettamanti, Peter Thein, Gregor Weber, Wolf Zech.





Why do I enjoy being an art dealer?

A curator at a well-known German museum introduced me to one of its sponsors as a 'truffle pig'. More flatteringly, in the weekly DIE ZEIT Tobias Timm called me an 'archaeologist who shows his mastery in subtle ways'.

Taken together, these characterisations describe rather well what it is I love about my work. I've a passion for engaging with works of art. There's creativity in tracing them, resourcefulness in researching them, pleasure in looking at them – and delight in sharing my enthusiasm with others. Beyond that, we lovers of art are occasionally vouchsafed a glimpse of answers to the big questions of where we've all come from and where we're heading.

It's not always easy to find the right things on the current art market, with all its more or less (often less!) attractive prospects. As in past years, from a large number of works I've chosen some with special appeal, aesthetically, art historically and in terms of their intrinsic value.

I'd be delighted to share with you my passion for these works of art.

You're receiving our catalogue *Oil Sketches and Paintings, 2014* in good time for this year's TEFAF, The European Fine Art Fair, to be held in Maastricht from 13 to 23 March 2014.

We look forward to seeing you there.

Weshalb bin ich gerne Kunsthändler?

Als 'Trüffelschwein' stellte mich kürzlich der Kurator eines Museums einem Sponsor vor. Einen 'Archäologen, der ganz subtil seine Meisterschaft' beweist, nannte mich, schmeichelhafter, Tobias Timm in der Zeitung DIE ZEIT.

Beide Aussagen umschreiben treffend das, was ich an meiner Arbeit liebe. Für mich ist die Beschäftigung mit Kunst eine Passion: Kreativität beim Aufspüren, Leidenschaft beim Recherchieren, Genuss beim Betrachten - und die Freude daran, meine Begeisterung mit anderen Interessierten zu teilen.

Darüber hinaus dürfen wir Freunde der Kunst ja manchmal auch an den großen Fragen kratzen: woher wir kommen und wohin wir gehen.

Es ist nicht immer einfach auf dem aktuellen Kunstmarkt mit all seinen mehr und leider auch weniger attraktiven Möglichkeiten das Richtige zu finden. Wie in jedem Jahr habe ich aus ungezählten Werken jene ausgewählt, die mir besonders attraktiv erscheinen – im Hinblick auf ihre ästhetischen Qualitäten, ihren kunsthistorischen Kontext und ihre Werthaltigkeit.

Ich würde mich sehr freuen, meine Passion für diese Auswahl an Kunstwerken mit Ihnen zu teilen.

Unser diesjähriger Katalog *Oil Sketches and Paintings, 2014* erreicht sie pünktlich zur TEFAF, The European Fine Art Fair, Maastricht, 13. - 23. März 2014.

Wir freuen uns auf Ihren Besuch.

Marcus Marschall
München, Februar 2014

JOHAN LE DUCQ

A Greyhound with a Hare

Johan le Ducq
(c.1629 - The Hague - c.1677)

A Greyhound with a Hare

Oil on canvas
Signed lower centre *J Le Ducq Fc*

122 x 104 cm

Provenance:

M. Cottreau, France [his sale, Paris, 15-16 December 1851, lot 48 (as 'attributed to Paulus Potter')]
M. Cottreau [his sale, Paris, 3-4 May 1861, lot 42 (as 'attributed to Paulus Potter')]
M. Auguiot, France [his sale, Paris, 1-2 March 1875, lot 31]
With Galerie Georges Petit, Paris [as 'Jan-Baptist Weenix']
Private collection, France
With Colnaghi, London 1990
German private collection

Literature:

Objects d'Art et de Haute Curiosité, Catalogue de la collection Cottreau, exhib. cat., Paris, Galerie Georges Petit, 1911, no. 298, repr. (as 'Jan-Baptist Weenix')

Johan (Jan) le Ducq's field of specialization was animal painting. The present portrayal of a greyhound with a hare is a striking example of his virtuosity in the genre. Greyhounds were highly popular with landowners and members of the Dutch nobility and only they were allowed to hunt at the time of the Dutch Republic in the seventeenth century. Le Ducq's painting not only depicts two magnificent animals but it also underscores the high social status of their owners.

Although Le Ducq was highly successful in his field, his posthumous reputation has undoubtedly suffered because many of his best paintings have been attributed to other important masters. Thus, the present work was previously ascribed to both Jan-Baptist Weenix and to Paulus Potter, probably on account of its extraordinary quality.

Dutch artists of the Golden Age set out to depict nature with the highest degree of realism. Le Ducq's paintings of dogs were celebrated for their verisimilitude. In the present painting the life-sized greyhound and hare are good examples of his mastery in the depiction of different varieties of fur. In portraying a greyhound together with a hare the artist has melded two popular genres, landscape and still-life painting. The relatively low horizon is typical of Dutch landscape painting of the period and its inclusion has provided Le Ducq with the opportunity to paint the characteristically cloudy Dutch sky.

Hare coursing is a historic hunting practice in which dogs chase hares by sight and not by scent. Greyhounds, which anyway cannot pick up scent, are one of the oldest European breeds and can reach a full speed of over forty miles per hour. Their speed, combined with their agility, made them a favourite for hare coursing.



Fig. 1 Paulus Potter, *A Wolfhound*, c. 1650-2, St. Petersburg, Hermitage Museum

Le Ducq had the opportunity to work for Potter, one of the leading Dutch animal painters, in The Hague in the years 1649 to 1652. Potter's outstanding success (Fig. 1) would prompt Le Ducq to specialize in animal painting. He registered as an independent artist in 1655 and spent his entire career working in The Hague, then the political capital of the Dutch Republic. He was a founding member of the Confrerie Pictura in 1656 but was only officially registered as a member four years later.¹ Run on semi-academic lines, the Confrerie was a club for painters who were dissatisfied with the Guild of St. Luke. The German painter Wilhelm von Kobell (1766-1853) is one of Le Ducq's best-known followers.²

1. E. Buijsen, 'Haagse Schilders' in *de Gouden Eeuw, Het Hoogsteder Lexicon van alle schilders werkzaam in Den Haag, 1600-1700*, The Hague 1998, p.301.

2. <<http://explore.rkd.nl/nl/explore/artists/record?query=johan+le+ducq&start=2>> (accessed 20 January 2014).



PIETRO ANTONIO ROTARI

Boy Sleeping

Pietro Antonio Rotari
(Verona 1707 - 1762 St. Petersburg)

Boy Sleeping, Dresden, 1753-6

Oil on canvas

43.5 x 34 cm

Professor Gregor Weber of the Rijksmuseum, Amsterdam, has kindly confirmed the authenticity of the painting on the basis of a photograph. We thank him for his assistance.¹

The close physical proximity of the sleeping boy to the observer and the intimacy of the moment lend the painting something of a voyeuristic quality. The boy's cheeks are flushed and there is a ghost of a smile on his lips. He is still half in and half out of his brown jacket and appears to have been overcome by sleep while removing it. Pietro Antonio Rotari, a master of character portraiture, has spared no detail in his depiction of the boy's eyelashes and mouth. Particularly striking is the focus on the angle of the head and the concentration of light on the face.

Rotari's central preoccupation as a painter was to investigate how to reveal the inner mood of his sitters and to portray their personal characteristics, expressing all this in their facial features. His approach drew on theories advanced by Le Brun in his instructions for the representation of passions and emotions.² The numerous portraits Rotari produced depicting men and women at different stages of life are thus autonomous works of art in their own right. Similar portrait series were already common among contemporary printmakers. They were known as *varie teste* – and



Fig. 1 Rotari Portrait Gallery in Peterhof Palace, St. Petersburg

Rotari set out to develop the basic idea in the medium of painting.

The majority of Rotari's portrait series both for the Royal Court of Saxony in Dresden and for Empress Elizabeth of Russia at the Peterhof Palace in St. Petersburg are still extant. The 'Rotari hall' at Peterhof Palace (Fig. 1) is still preserved, enabling art historians to have some idea of the hanging system originally in place in Dresden but which is now lost. On Rotari's death, Catherine the Great acquired most of his portrait heads from the artist's estate. Her intention was to use the 368 paintings to decorate one of the vast halls of the palace³

Provenance:

In all probability commissioned by Augustus III, King of Poland and Elector of Saxony (1696 Dresden 1763)

Galerie Adrien Guéry,
Paris Private collection, France
(since 1917)

1. 'Opinions concerning works of art are given by the staff of the Rijksmuseum to the best of their knowledge. Such opinions remain the intellectual property of the museum, and may be made public or repeated only with written authorization from the Rijksmuseum. Opinions will be offered at the request of bona fide owners of works of art or their legal representative. The Rijksmuseum and individual members of its staff take no responsibility whatsoever for any inaccuracies or omissions in their statements, nor for any consequent losses to third parties nor for any claims that may arise.'
2. Charles Le Brun's *Conférence [...] sur l'expression générale et particulière des passions* is specifically directed to painters. The first edition – with illustrations by Le Brun – appeared in 1696 and the work ran to several editions. One of these was an edition published in Verona in 1751 – very shortly before the date of execution of the present painting.
3. For biographical details, see Gregor J. M. Weber, *Pietro Graf Rotari in Dresden. Ein italienischer Maler am Hof König Augusts III. Bestandskatalog anlässlich der Ausstellung im Semperbau*, exhib. cat., Dresden, Gemäldegalerie Alte Meister, Emsdetten/Dresden 1999, pp.7-15.



known as the Cabinet of Manners, Customs, Morals and Passions.⁴ The portraits were hung frame-to-frame, separated only by delicate strips of gilt framing, within elaborate boiserie.

One of the portraits on the east wall of the hall is a replica⁵ of the present painting, although in a different format and executed in a different palette.

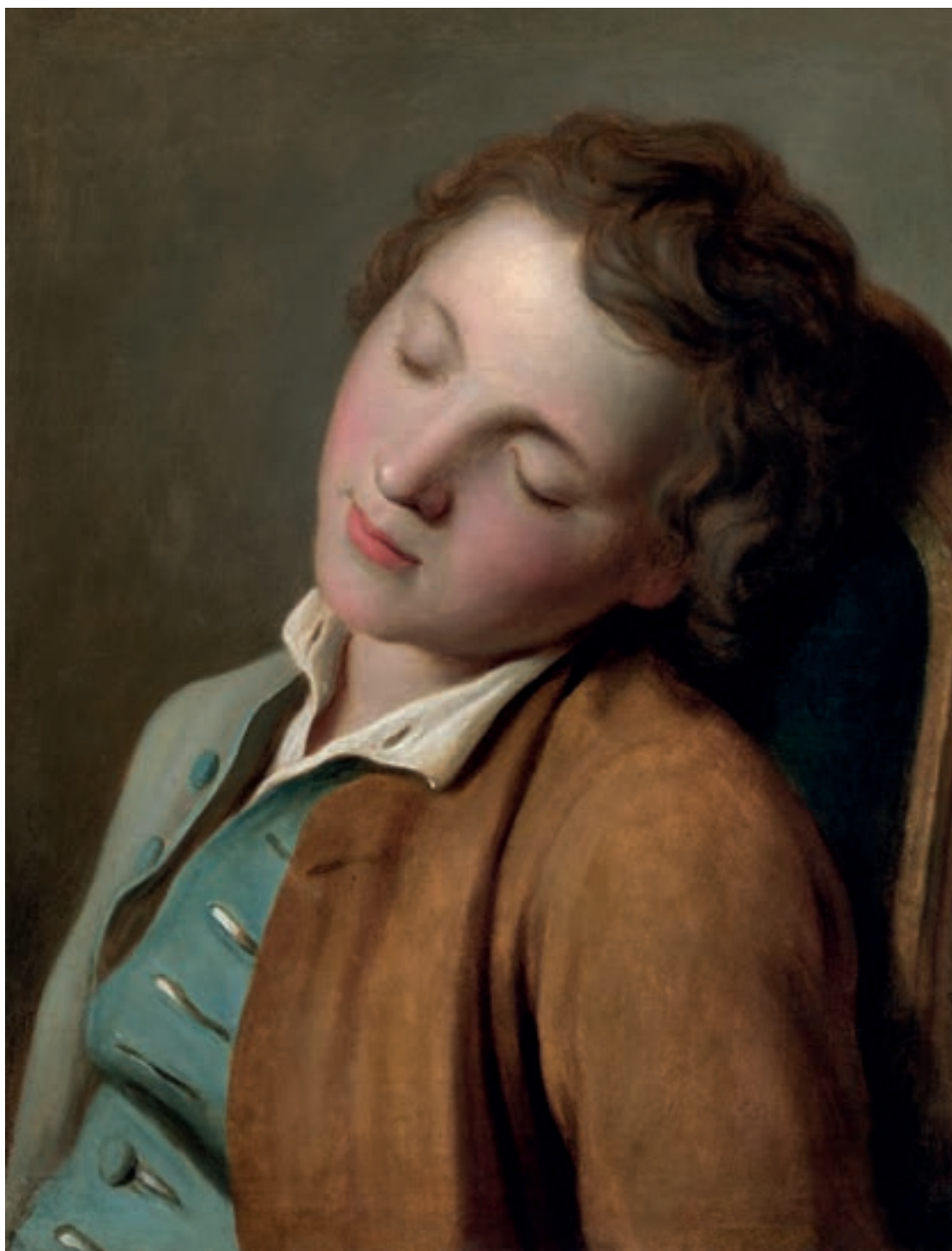
This painting was almost certainly executed for the picture gallery in Dresden. This thesis is supported by the presence of the same thinly applied ochre framing line found in other Dresden portraits. The framing line was necessary in order to fit the paintings in accurate, grid-like juxtaposition within the boiserie. In addition, the format of the present painting precisely matches one of the formats chosen for the Dresden portraits.

Rotari trained under the Flemish engraver Robert van Audenaerdt in Verona. His later apprenticeship to Antonio Balestra was to have a greater formative influence on his work. He was in Venice for a time and records show that he worked in Rome from 1727 onwards. It was here that his style began to develop a more 'consistent form of classicism'.⁶ He entered the studio of Francesco Solimena in Naples in 1729 and went on to open his own private academy of painting in Verona in 1734. He was elevated to the aristocracy and named a conte in 1749 in recognition of his artistic achievements. In 1750 he visited Vienna, where he painted a number of religious paintings for the Imperial Court. Here he had access to and was able to study the work of Jean-Étienne Liotard. He visited the Royal Court of Saxony in Dresden in 1752-3. While in Dresden, he presented twelve of his *varie teste* to Maria Josepha of Saxony, Dauphine of France. He did not, however, choose to travel to France, but instead, in 1756, took up an invitation from Elizabeth I of Russia to visit St. Petersburg. The extraordinary success of his portrait of the Empress brought him an appointment as court painter, a privileged position that he was to enjoy only briefly. He died suddenly in 1762.

4. G. K. Nagler, *Neues allgemeines Künstler-Lexicon*, XIII, Munich 1843, p.463.

5. Oil on canvas, 45 x 55 cm, St. Petersburg, Peterhof Palace, east wall, repr. in Marco Polazzo, *Pietro Rotari: pittore veronese del Settecento (1707-1762)*, Negrar 1990, p.126, no. 232.

6. Weber, op. cit., p.7.



ANTOINE CHAZAL

A Pumpkin

Attributed to Antoine Chazal
(1793 - Paris - 1854)

A Pumpkin

Oil on canvas

32 x 38 cm

Painting in life-size on a relatively small canvas, Antoine Chazal has succeeded in depicting a pumpkin in an arresting and unconventional way. The composition is carefully composed. The pumpkin is placed in a natural setting next to a very small single daisy. The daisy's fragility emphasizes the robustness and the size of the pumpkin.

A warm glow of light falls on the pumpkin, creating deep shadows that enhance the plasticity of its skin. The canvas has not been relined and the heavy impasto of the brushwork strengthens the impression of three-dimensionality. Chazal's teachers, Gerard van Spaendonck and Jan van Os, both used this type of warm, direct light. It was very popular among French painters around 1800. The development of French still-life painting in the nineteenth century drew on the still-life traditions of Dutch and Flemish Old Master painting – numerous examples of which continued to be accessible in French collections after the Revolution.¹ For his motifs, Chazal looked to the Spanish still-life tradition, in particular to the highly realistic, almost palpable still lifes of Luis Egidio Meléndez (1716-80).

Antoine Chazal was a pupil of the celebrated flower painter Gerard van Spaendonck, but he also painted still lifes of vegetables. He worked as an engraver and was a regular contributor to the Paris Salon from 1822 to 1853. In 1838, he was decorated as *a chevalier of the Légion d'honneur*, a distinction which brought him wide public recognition.²

Provenance:
Private collection, France

1. Elisabeth Hardouin-Fugier, Etienne Grafe and Peter Mitchell, *French Flower Painters of the 19th Century: A Dictionary*, New York 1989.

2. Philippe Nusbaumer and Pierre Rosenberg, *Antoine Chazal 1793-1854: Vie et oeuvre*, Le Pecq-sur-Seine 2012.



GIUSEPPE BEZZUOLI

A Grey Stallion

Giuseppe Bezzuoli
(1784 - Florence - 1855)

A Grey Stallion (Study for the Painting titled 'The Entry of Charles VIII into Florence'), 1827-8

Oil on canvas

48.3 x 57.8 cm



Fig. 1 Giuseppe Bezzuoli, *The Entry of Charles VIII into Florence*, 1829, Florence, Palazzo Pitti

In 1827, Grand Duke Leopold II of Lorraine commissioned Giuseppe Bezzuoli to execute a large-scale painting for the Palazzo Pitti in Florence (Fig. 1).¹ He had become Grand Duke of Tuscany in 1824. The composition depicts the triumphal entry of King Charles VIII of France into Florence on 17 November 1494 after capitulation of the city. The victorious monarch and his retinue were met by Florentine dignitaries, among them Macchiavelli and Savonarola.² The tercentenary of Macchiavelli's death took place in the year 1827. The parallel between the French invasion in the fifteenth century and contemporary events did not go unnoticed, particularly in the context of the *Risorgimento* and burgeoning sentiment in support of Italian unification.³ Painting now no longer referenced ancient Rome as a haven of *exempla virtutis* but instead drew on the Italian Renaissance. Bezzuoli's composition is therefore an example of new departures in Tuscan painting associated with the *Risorgimento*. It places him – alongside Francesco Hayez – as one of the chief protagonists of *romanticismo storico*.

The present study depicts the French king's stallion in a pose that prefigures that of the animal in the monumental Pitti painting. Bezzuoli took particular care to invest the head with pride and dignity, emphasizing the monarch's aura of regality. The stallion is strongly idealized. In type it has something of the characteristics of a Spanish thoroughbred. Its classical anatomy emphasizes the powerful musculature of its arched neck and the motion of its extended, off foreleg.⁴

Giuseppe Bezzuoli⁵ trained at the Accademia in Florence under Pietro Benvenuti. He was awarded a three-year bursary in 1812 which enabled him to study in Rome. He continued his training in Northern Italy where he studied sixteenth and seventeenth-century painting. A Romantic vein was to make itself increasingly apparent in his work. He was in great demand as a history painter and portraitist and received numerous commissions from patrons in Florence. He exhibited at the Paris Salon in 1827 to great popular acclaim. His success attracted the interest of Leopold II, whose commission for the Palazzo Pitti was to be the first of many. Bezzuoli succeeded his teacher Benvenuti as professor at the Florence Accademia in 1844. He had many pupils, among them important representatives of Italian realism, particularly Nino Costa and Giovanni Fattori. These two were to be prominent members of a group of Florentine painters known as the *Macchiaioli*.

1. *The Entry of Charles VIII into Florence*, 1829, oil on canvas, 290 x 596 cm, Florence, Palazzo Pitti, Galleria d'Arte Moderna. See Carlo Sisi, *La Galleria d'Arte Moderna di palazzo Pitti. Storia e collezioni*, Florence 2005, pp.72-3. Leopold II is reputed to have allowed the artist to select a theme of his own choice. At about the same time Bezzuoli published a short treatise on the work, titled *Illustrazione di un quadro di Giuseppe Bezzuoli rappresentante l'entrata di Carlo VIII in Firenze*.
2. Charles's ambition was to lay claim to the throne of Naples. He took the city in the winter of 1495 but was driven out of Italy by the Holy League shortly afterwards. See Neithard Bulst, 'Karl VIII', in Joachim Ehlers, Heribert Müller and Bernd Schneidmüller (eds.), *Die französischen Könige des Mittelalters*, Munich 2006, p.331ff.
3. See <http://en.wikipedia.org/wiki/Grand_Duchy_of_Tuscany> (accessed 19 January 2014).
4. We are grateful to Professor Dr. Peter Thein, Munich, for his equine research findings.
5. See Andreas von Beyer, Bénédicte Savoy and Wolf Tegethoff (eds.), *Allgemeines Künstlerlexikon*, X, Munich 1995, p.374.



FERDINAND GEORG WALDMÜLLER

A rediscovered Self-Portrait

Ferdinand Georg Waldmüller
(Vienna 1793 - 1865 Hinterbrühl,
near Mödling)

'Stable lad with a Lantern'.
A rediscovered Self-Portrait by
Ferdinand Georg Waldmüller, 1825

Oil on panel
Signed and dated lower center (on
the base of the lantern) *Waldmüller*
1825

36.5 x 30 cm



Fig. 1 Ferdinand Georg
Waldmüller, *Boy with Stable Lantern*,
1824; Kunsthalle, Hamburg.

Provenance:
Collection of Prof. Gierster,
Vienna, by 1845¹
His wife, Malvine Gierster
Collection of Robert Jonas, from
1921

We wish to thank Dr. Sabine Grabner of the Österreichische Galerie Belvedere, Vienna, for her research into the present painting, which she has been able to consult in the original. Her findings, concerning its authenticity and the identity of the sitter summarised here, will soon be published in full elsewhere.



Fig. 2 Ferdinand Georg Waldmüller,
Self-portrait as a Young Man, 1828;
Österreichische Galerie Belvedere,
Vienna, 2121.

Paintings by earlier artists frequently inspired works by Ferdinand Georg Waldmüller. It is thus scarcely surprising that this indoor image should bring to mind the art of Dutch Caravaggisti of the seventeenth century. Yet it also testifies to an urge to explore reality on the part of a painter who never ceased to investigate light in its various ephemeral manifestations, whether as sunlight or candlelight. The source of the light in the present painting is not directly visible, hidden behind the lantern frame. On the one hand, this shields the viewer from the light; on the other, it generates a number of optical effects – the reflection of the flame in the glass, for example, or the variegated shadows, which rescue even a tobacco pouch from obscurity and render it attractive. Also closely observed are the way in which the cracked glass of the lantern catches the light, the reflection of the pipe bowl in the glass and the colour of the lines of the hand as it shades the candlelight. The painter's chief concern, however, was with the figure. Here, too, light and shade model the forms, sculpting a youthful face above the white shirt, flanked by long, fair hair and topped by a fur cap. The light of the candle acquires a life of its own as it rises steeply to strike the face. Distorting the features, it causes the eyebrows to cast strong shadows and the eyes to appear exaggeratedly large, with greatly dilated pupils.

An inkling of who the sitter might be emerges when the distortions generated by the light are disregarded in an attempt to envisage the young man's actual physiognomy. Bearing in mind that observations of the kind captured in the painting are best made with reference to oneself, it becomes feasible to recognise the image as a self-portrait of the 32-year-old artist.² Direct comparison with

1. Theodor von Frimmel, 'Waldmüllerstudien', *Blätter für Gemäldekunde*, no. 5 1904, pp.73ff, ill. p. 75. Frimmel quotes Gierster as stating that he had owned the painting for sixty years.
2. Special thanks are due to Diek Groenewald of the Galerie Daxer & Marschall, Munich, who was the first to broach this idea.
3. Martin Braun, 'Das letzte Porträt von Wolfgang Amadeus Mozart: Ein biometrisch-statistischer Vergleich', in Rainer Michaelis, *Das Mozartporträt in der Berliner Gemäldegalerie*, Berlin 2006, pp.19-22.
4. With the aid of a specially devised quantitative analysis of facial features, Braun used binary logic to register four elements that appear in all the paintings: a central vertical line running from the point of the chin to the lower lip; a cleft nose tip (caused by the separation of cartilage hemispheres); a bulge in the middle of the bridge of the nose; and a – relatively rare – bend in the lower edge of each eye's upper lid. Statistically, the chance of these four elements appearing in the same male face is one in 28,571. In addition, Braun found no notable differences in the proportions of the skull, face and features (the mouth, for example). There is thus every justification for referring to the painting as a self-portrait.

Waldmüller's authenticated self-portraits is made difficult by the differing viewpoints in each case. Dr. Grabner therefore enlisted the help of the Sweden-based biologist Martin Braun. One focus of Braun's work has been the statistical documentation of facial features with a view to identifying people from the past, among them Wolfgang Amadeus Mozart.³ Comparing 'A rediscovered Self-Portrait by Ferdinand Georg Waldmüller' with the three self-portraits by Waldmüller reproduced here (Figs. 2-4), Braun came to the conclusion that the present painting must represent the artist.⁴

Our painting is a smaller version of a picture dating from 1824, also executed on wood, that has been in the collection of the Hamburg Kunsthalle since 1905 (Feuchtmüller no. 154; fig. 1).⁵ Apart from some minor details, such as the eyes and forehead, which are less strongly emphasised in the Hamburg version, the two images are identical. Both are signed and dated on the base of the lantern. There is no reason to doubt their autograph character.

A further version of the painting exists, its dimensions virtually identical with those of the Hamburg picture, but unsigned and less fine in quality than the other two works.⁶ This third painting, its present whereabouts unknown, was included in an exhibition in Vienna in 1993⁷ and is listed as no. 155 in Rupert Feuchtmüller's catalogue raisonné.

The paths of these three pictures crossed several times in the last century. This resulted in confusion regarding their respective dimensions, locations and provenance. Theodor von Frimmel saw the present painting in the collection of Professor Gierster in 1904 and published it that year.⁸ Arthur Roessler published a reproduction of it in 1907, citing the correct dimensions, date and signature, but giving the location as the Hamburg Kunsthalle, doubtless unaware that two versions existed, that in Hamburg, dated 1824, and the present one, dated 1825.⁹ When Bruno Grimschitz was compiling his catalogue raisonné of Waldmüller's work in the 1950s,¹⁰ he found that the file on the Hamburg painting in the Waldmüller Archive in Vienna,¹¹ perhaps drawing on Roessler, listed the dimensions and date of the present version. Noticing the error, he struck out this information, substituted the correct dimensions and date,





Fig. 3 Ferdinand Georg Waldmüller, *Self-portrait in Front of a Red Curtian*, 1845; Wien Museum, Vienna, 10.125.

Literature:

Theodor von Frimmel, 'Waldmüllerstudien', in *Blätter für Gemäldekunde*, no. 5, 1904, pp.73ff, ill. p.75

Arthur Roessler and Gustav Pisko, *Ferdinand Georg Waldmüller: Sein Leben, sein Werk und seine Schriften*, Vienna 1907, no. 14 (location given erroneously as the Kunsthalle, Hamburg)

MS. report by Theodor von Frimmel, with detailed provenance, Vienna, 1921

Rupert Feuchtmüller, *Ferdinand Georg Waldmüller 1793-1865: Leben, Schriften, Werke*, Vienna and Munich 1996, (noted as a replica of the 1824 version dated 1825)

and included them in his entry for the Hamburg picture (no. 137). The present, smaller version, though familiar to scholars in the early twentieth century, had thus obviously disappeared from view after the Second World War: Grimschitz simply thought that his predecessors had made a mistake and had no idea that the present painting existed. Henceforth it did not figure in the literature on Waldmüller, and Grimschitz included only the third, inferior version¹² in his catalogue (as no. 153). This he described, incorrectly, as bearing the inscription 'Waldmüller 1825'. Feuchtmüller, in his catalogue raisonné of 1996, noted Grimschitz's error, but listed Malvine Gierster as a previous owner.¹³ This doubtless represented a confusion of the third version's provenance with that of the present work.

Since the present painting is an authenticated work by Ferdinand Georg Waldmüller, it will be included as no. 154a in the catalogue of the artist's oeuvre maintained by the Waldmüller Archive.



Fig. 4 Ferdinand Georg Waldmüller, *Self-portrait at the Easel*, 1848; Österreichische Galerie Belvedere, Vienna, 120.

5. Oil on panel, 55 x 45 cm, inscribed lower centre (on the floor of the lantern) *Waldmüller 1824*.
6. Oil on panel, 55 x 44 cm, unsigned, whereabouts unknown; the statement on the quality of this version is the opinion of Marcus Marschall, Sabine Grabner prefers to base her opinion on first hand inspection of the painting.
7. Gerbert Frodl and Klaus Albrecht Schröder (eds.), *Wiener Biedermeier: Malerei zwischen Wiener Kongress und Revolution*, exh. cat., Kunstforum der Bank Austria, Vienna, Munich 1993, no. 34.
8. See note 1.
9. Arthur Roessler and Gustav Pisko, *Ferdinand Georg Waldmüller: Sein Leben, sein Werk und seine Schriften*, Vienna 1907, ill.
10. Bruno Grimschitz, *Ferdinand Georg Waldmüller*, Salzburg 1957.
11. Waldmüller Archive, research centre of the Österreichische Galerie Belvedere, Vienna.
12. Oil on panel, 55 x 44 cm, unsigned, whereabouts unknown; the statement on the quality of this version is the opinion of Marcus Marschall, Sabine Grabner prefers to base her opinion on first hand inspection of the painting.
13. Feuchtmüller, op. cit., no. 155.



MORITZ DANIEL OPPENHEIM

A Box at the Theatre

Moritz Daniel Oppenheim
(Hanau 1800 - 1882 Frankfurt am
Main)

A Box at the Theatre, before 1839

Oil on panel embedded in its
frame
Signed with the artist's monogram
MO on the opera glass

c. 26 x 31 cm (panel)
c. 51 x 57 cm (panel including
frame)

Provenance:
Zunz collection, Frankfurt¹
(Oppenheim's list, 1880)
Probably 'Stuttgarter Schloß', 1900²
Private collection, Germany

Exhibited:
'Kunstausstellung im
Schauspielhaus', Hamburg, spring
1839³

*In his lifetime Moritz Daniel Oppenheim was Germany's first truly popular Jewish artist.*⁴

Moritz Daniel Oppenheim was born in Hanau in 1800, the son of a merchant. At the early age of ten he attended classes at the drawing academy in Hanau. He studied at the Munich Kunstakademie from 1817 to 1819 and later completed his studies in Paris. In the autumn of 1821 he travelled to Rome. A four-year stay in Italy followed, with visits to Umbria, Tuscany and the Campania. His contacts to the circle of German artists working in Rome – particularly Joseph Anton Koch, Friedrich Overbeck, Julius Schnorr von Carolsfeld and Peter Cornelius – greatly influenced his artistic development. He moved in high-society circles and mixed with numerous patrons and collectors, among them Baron Carl Mayer von Rothschild, head of the Rothschild Bank in Naples, who purchased three of his paintings.

Oppenheim returned to Germany in 1825 and settled in Frankfurt where he quickly established himself as a highly sought-after portraitist. He met Goethe in Weimar in 1827. Goethe was later instrumental in obtaining the title of professor for him. He executed portraits of a large number of public figures like Ludwig Börne, Heinrich Heine and Mendelssohn's sister, Fanny Hensel-Mendelssohn. He travelled extensively in Europe and was also active as an art dealer acting on behalf of the Rothschilds. In the 1850s he completed a group of paintings which was to serve as the basis for the portfolio titled *Bilder aus dem altjüdischen Familienleben*. He was to leave an important pictorial legacy of Jewish life in Germany.⁵

This painting depicts a frontal view of a group of spectators in a box at the theatre. A couple in evening dress and their small son are watching the performance, eyes riveted. Oppenheim places particular emphasis on the theatre programme held in place by an opera glass on the balustrade – it is a programme for a performance of Molière's *Tartuffe*.

1. The Zunz family were members of Frankfurt's Jewish community. See Heuberger and Merk, op. cit., p.173.

2. Oppenheim compiled a list of his paintings in 1880 and a second list was compiled by one of the organisers of an exhibition at the Kunstverein in Frankfurt in 1900. See Heuberger and Merk, op. cit., p.358. Both lists are held at the Heinrich Heine Institute in Düsseldorf (inv. 71.154).

3. A press comment on the 'Kunstausstellung im Schauspielhaus' published on 2 May 1839 reads: [...] *And among other works* [...] '*A Box at the Theatre*' by Professor Oppenheim of Frankfurt is particularly worthy of mention. Ludwig Schorn (ed.), *Kunst-Blatt*, Stuttgart and Tübingen 1839, p.199. See Boetticher, op. cit., p.185.

4. *Moritz Daniel Oppenheim war bereits zu Lebzeiten der erste wirklich populäre jüdische Künstler in Deutschland*. Georg Heuberger in Heuberger and Merk, op. cit., p.9.

5. For biographical details, see Ljuba Berankova and Erik Riedel, *Moritz Daniel Oppenheim. Biographie sowie Selbstzeugnisse und Erinnerungen seiner Zeitgenossen*, in Heuberger and Merk, op. cit., pp.341-6.



Literature:

Georg Kaspar Nagler, *Neues allgemeines Künstler-Lexicon: oder Nachrichten von dem Leben und den Werken der Maler, Bildhauer, Baumeister, Kupferstecher etc.*, X, Munich 1841, p.365
Friedrich von Bötticher, *Malerwerke des neunzehnten Jahrhunderts*, Dresden 1901, II, part 2, p.185, no. 14 [as 'Theaterloge']
Georg Heuberger and Anton Merk (eds.), *Moritz Daniel Oppenheim. Die Entdeckung des jüdischen Selbstbewusstseins in der Kunst*, exhib. cat. and catalogue raisonné, Frankfurt, Jüdisches Museum, Cologne 1999, p.371, no. V.25 [as 'Theaterloge']

The structural integration of the panel into the stucco frame gives the composition something of the presentational format of a diorama and enhances its three-dimensional quality. The frame takes on an architectural function as a component of the box. The theatre programme emerges from the picture plane onto the frame itself – a *trompe-l'œil* device to heighten the illusionistic effect.

Schiller described the stage, removed from the courtly context, as a *signpost through bourgeois life, an unerring key to the most secret recesses of the human soul*.⁶ It is no surprise that Oppenheim chose to focus on the odious hypocrite Tartuffe. The play is a critique of the tendency of some to constrict the freedom of others in the name of religion, to impose their ideas on them with the aim of enhancing their social position.

Oppenheim joined a masonic lodge named 'Zur aufgehenden Morgenröthe' in Frankfurt in 1826. The lodge played an important role in the movement for Jewish emancipation in Frankfurt.⁷ It focused chiefly on issues of religious freedom, social equality and tolerance – aims widely shared in progressive circles.

Moliere's *Tartuffe* had an important influence on comedy in Jewish theatre. Comedy had developed in the frame of the Purimspiel – a good example is the Jewish enlightener Aaron Halle-Wolffsohn's *Leichtsinn und Frömmerei* (1796). The Purimspiel emerged in its dramatic-musical format in the nineteenth century in Germany, influenced by opera and the changing perceptions of Jewish community life. In the wake of the Jewish Enlightenment in Germany and among representatives of the Haskalah movement, comedy was to be the preferred method of engaging and appealing to a poorly educated public.⁸

A preparatory drawing, graphite on paper, 31 x 34.6 cm, is in the collection of The Israel Museum in Jerusalem (inv. P58.08.0630).

6. Friedrich Schiller, 'Die Schaubühne als eine moralische Anstalt betrachtet', in *Sämtliche Werke*, IV, Stuttgart 1879, pp.39-46. <<http://gutenberg.spiegel.de/buch/3328/1>> (accessed 30.01.2014).

7. See Erik Riedel, 'Moritz Daniel Oppenheim und die Freimaurerloge Zur aufgehenden Morgenröthe', in Heuberger and Merk, op. cit., pp.153-69.

8. Brigitte Dalinger, *Trauerspiele mit Gesang und Tanz. Zur Ästhetik und Dramaturgie jüdischer Theatertexte: Zur Ästhetik und Dramaturgie der jüdischen Dramatik*, Vienna 2010, p.44.



FRIEDRICH GAUERMANN

The Return of the Herd from the High Pastures

Friedrich Gauermann
(Miesenbach, Vienna 1807 - 1862
Vienna)

*The Return of the Herd from the High
Pastures (The Dachstein Mountains
seen from Altaussee), 1855*

Oil on panel
Signed lower right *F. Gauermann*

77.5 x 69 cm



Fig. 1 Friedrich Gauermann, preliminary drawings, pencil and wash, on paper, 1855

Provenance:
Private collection, Munich

Literature:
Rupert Feuchtmüller, *Friedrich
Gauermann 1807 - 1862. Der
Tier- und Landschaftsmaler des öster-
reichischen Biedermeier*, catalogue
raisonné, Vienna 1962, p.214 [as
Abtrieb von der Alpe]

This painting, executed in 1855, dates from Friedrich Gauermann's mature period. His landscapes, together with those of fellow-Austrian Ferdinand Georg Waldmüller, rank among the great achievements of early nineteenth-century Viennese painting.

As is the case with many of Gauermann's paintings, numerous preliminary drawings and oil studies are evidence of his progressive development of the motif (Figs. 1, 2 and 3). The probable date of execution can be surmised from the existence of a pencil study of the same motif bearing an autograph inscription reading: *ausgeführt 1855* [executed 1855] (Fig. 1).¹ That a lithograph was made by Josef Eduard Weixlgärtner (1816-73) reproducing the painting underlines its importance in Gauermann's oeuvre.

As a young man at the start of his artistic career Gauermann undertook numerous study tours near his home town of Miesenbach, exploring the local countryside on foot and making oil studies *en plein-air*. He selected many of his motifs with the intention of using them later as models for studio paintings. He visited Altaussee in the Salzkammergut regularly.³ One trip, made in July 1827, deserves particular mention: *in Aussee two days spent* [working] *on oil sketches*.⁴

That same year he was to execute a *plein-air* oil study that is identical to the present painting in terms of topographical elements (Fig. 3).⁵



Fig. 2² Friedrich Gauermann, preliminary drawing, pencil on paper

1. Pencil and wash, on paper, 15.8 x 13.6 cm, Vienna, Bibliothek der Akademie der bildenden Künste, Kupferstichkabinett, inv. 7106.
2. Pencil on paper, 12.5 x 16.5 cm, Graz, Neue Galerie, inv. 9917.
3. Gauermann's biographical records list at least eight study trips to Altaussee and the Dachstein Mountains in the Salzkammergut: in the summer of 1825; in July 1827 on foot from Miesenbach to the Salzkammergut; in late July 1828 on foot to the Salzkammergut, stopping at Aussee; in July 1829; and in 1835, 1839, 1847 and 1852; see Wolfgang Krug, *Friedrich Gauermann 1807 - 1862*, Niederösterreichisches Landesmuseum, St. Pölten 2001, pp.246-51.
4. Krug, op.cit., p.246.
5. *The Altaussee and the Dachstein Mountains*, c. 1827, oil on paper, laid down on canvas, inscribed and signed lower left: *Alt-Aussee / von Friedrich Gauermann*, 30 x 43 cm, Vienna, Oberes Belvedere, inv. Lg 50.





Fig. 3 Friedrich Gauermann, *The Altaussee and the Dachstein Mountains*, c. 1827, oil on paper, laid down on canvas

Gauermann has chosen a viewpoint on the north-west shore of the Altaussee. The spectator's eye is led across the lake in a south-easterly direction towards the high peaks of the Dachstein mountain range. A characteristic feature of Gauermann's oil studies is the very schematic handling of the foreground, while his full attention is given to the topography.

Comparison of the oil study with the present painting shows that Gauermann employed a considerable degree of artistic license in his development of the motif. In the foreground a path opens out and acts like a stage for the ceremonial return of the herd from the mountain pastures. The painting impressively demonstrates Gauermann's skills as an animal painter. The banks of cloud depicted in the *plein-air* oil study have swollen into dramatic, swirling formations as a thunderstorm approaches.

Gauermann grew up in Miesenbach, a village south-west of Vienna. As a boy he was taught by his father, the painter Jakob Gauermann. He trained at the Vienna Academy under the Baroque traditionalist Josef Mößner in 1824-7. In his early career he joined Franz Steinfeld, Friedrich Loos and Ferdinand Georg Waldmüller as a member of the first generation of artists to pioneer a realistic style of landscape painting. As a student he travelled frequently to the Salzkammergut and visited Berchtesgaden and the Königsee. This area of outstanding natural beauty had been discovered a number of years earlier by the Romantic painters – in particular the Dessau-born brothers Ferdinand Olivier (1785-1841) and Friedrich Olivier (1791-1859). Here Gauermann developed, as did Steinfeld and Loos, an entirely new, 'de-mystified' response to landscape which he was to apply in his response to the landscapes of his native countryside. To Gauermann, direct observation of nature was a lifelong priority, both as a landscapist and as an animal painter. He was very probably influenced in this direction – as an Academy student – by the paintings of Nicolaes Pietersz Berchem (1620-83), Paulus Potter (1625-54), Jacob van Ruisdael (1628/29-82) and Philips Wouwermans (1619-68) in the Imperial Collections. In his later career, to cater to contemporary taste, he introduced narrative content into his landscapes, again drawing on his deep knowledge of the Old Masters. Initially an embellishment of secondary importance, these narrative elements were increasingly to dominate the image. Hunting motifs and scenes from country life were his preferred subjects. But the direct study of nature was always his first point of departure.⁶

6. Cited after: <<http://digital.belvedere.at/emuseum>; search: 'Gauermann, *Landschaft bei Miesenbach*'> (accessed 22.01.2013).



JOHANN JAKOB BIEDERMANN

A Ploughman with his Horse, Lake Lucerne

Johann Jakob Biedermann
(Winterthur 1763 - 1830 Zurich)

*A Ploughman with his Horse, Lake
Lucerne*, 1813

Oil on canvas
Signed, monogrammed and dated
lower right *Hans Jakob / Biedermann
/ 1813*.

73.4 x 97 cm



Fig. 1 Johann Jakob Biedermann, *Untere Seeburg near Lucerne*, 1797, Kunstmuseum Winterthur

Provenance:
Private collection, Germany

Literature:
Marie-Louise Schaller, *Annäherung
an die Natur: Schweizer Kleinmeister in
Bern 1750-1800*, Bern 1990, p.251,
fig. 299

Johann Jakob Biedermann was one of the leading Swiss painters of his time. He produced a large corpus of oil paintings. These were chiefly landscapes. But he also worked as a genre painter, portraitist and printmaker, producing an important body of etchings. He studied drawing under Johann Rudolf Schellenberg in Winterthur. He continued his training under the landscapist and animal painter Heinrich Rieter in Bern in 1778. After completing his studies he remained in Bern and embarked on a career as a drawing teacher and portraitist. Records show that he was in Lausanne, Geneva, Zurich and Basel for longish periods from 1783 onwards. He forged a considerable reputation as the author of a suite of views depicting the key cities in the Old Swiss Confederacy – as it was at the time of the founding of the Helvetic Republic in 1798. The suite was published in two sets, each composed of fifteen hand-coloured etchings. The French invasion of Switzerland in 1798 compelled Biedermann to interrupt his artistic career. He settled in Constance in 1802 and obtained the patronage of Ignaz Heinrich von Wessenberg. He began to travel in Germany, visiting Augsburg, Stuttgart, Munich and Dresden. He returned to Switzerland in 1807 and spent seven years in Basel. It was here that he executed the present landscape. It ranks as one of his key works.¹

A defining characteristic of Biedermann's landscapes is their extraordinary precision and somewhat dry objectivity. In this, he has much in common with his compatriot and contemporary, Wolfgang-Adam Töpffer (1766-1847). Töpffer too ranks as one of the leading Swiss landscapists of the period.

The present painting depicts Lake Lucerne against the backdrop of the mountains of central Switzerland. At the left lies Untere Seeburg² near Lucerne. In placing a tall, densely foliated tree at the centre of the image Biedermann references seventeenth-century landscape tradition. Grazing beside the tree are horses and cattle. In the foreground, a ploughman is depicted going about his work. Biedermann favoured bucolic motifs such as these throughout his artistic career. In the background at the right of the image is the massif of Mount Pilatus, Lucerne's *Hausberg*. Biedermann had taken up the Untere Seeburg motif in a watercolour a few years earlier – in 1797. The sheet is now in the collection of the Kunstmuseum Winterthur (Fig. 1).³

1. See Schall, op. cit., pp.237-52 and 278-81. Stefanie Buhles, 'Biedermann, Johann Jakob' in *Allgemeines Künstlerlexikon*, Berlin and Boston 2013: <http://www.degruyter.com.akl.emedia1.bsb-muenchen.de/view/AKL/_10124664> (accessed 23 January 2014).
2. The history of the Seeburg estate can be traced back to the year 1584. The Jesuits kept a summer residence at Obere Seeburg from 1624 onwards. The foundation stone for *Hotel Bellevue*, Lucerne's first *Gast- und Hotelleriestätte*, was laid in 1835. See <<http://www.hotel-seeburg.ch/en/About-us/History>> (accessed 23 January 2014).
3. Johann Jakob Biedermann, *Untere Seeburg near Lucerne*, 1797, black ink and watercolour, 27 x 39 cm, Kunstmuseum Winterthur.



FRANZ XAVER PETTER

Two Flower Still Lifes

Franz Xaver Petter
(1791 - Vienna - 1866)

Two Flower Still Lifes, 1830

Oil on iron
Signed and dated lower right (right image) and at lower centre (left image) *Franz Xav. Petter. 1830.*

38 x 50 cm each

We are grateful to Dr. Gerbert Frodl, who has kindly examined the paintings and prepared a statement. He dates them on account of their exceptional quality to Petter's most creative period, the years around 1830.

Viennese flower painting reached its zenith at the end of the eighteenth century when the genre gained Europe-wide popularity. Indeed, demand for flower pieces – particularly flower pieces painted on porcelain, a technique in which most Viennese flower painters excelled – reached remarkable levels. This enthusiasm was driven by the intense interest of the wealthy Austrian bourgeoisie, the aristocracy and the monarchy, led by Kaiser Franz I, in the science and aesthetics of botany – the *scientia amabilis* or 'loveable science', as it was then described.¹

The teaching of flower painting was first introduced at the Manufakturzeichenschule which had been set up in 1758. The school was integrated into the Academy in 1786 under Johann Baptist Drechsler. Demand for painters – and porcelain painters in particular – was so great that in 1807 teaching was divided between two separate schools – the Manufakturzeichenschule and a painting school for *Blumen- Früchte- und Tiermalerei*. The two schools functioned independently for a number of years but were later absorbed into the Academy.²

Franz Xaver Petter³ ranks alongside Drechsler, Wegmayr and Nigg as one of the best-known Viennese flower painters of the Biedermeier era. He trained at the Academy's painting school for *Blumen- Früchte- und Tiermalerei*. From 1816 onwards, he was a regular contributor to exhibitions at the Academy and the Österreichischer Kunstverein. In 1838, he assumed responsibility for the Academy's annual exhibition, a role that Waldmüller, the chief custodian of the Academy's paintings collection, had turned down. Among Petter's private pupils were the painter Pauline von Koudelka-Schmerling and the future Queen of Belgium, Archduchess Maria Henriette. Petter was named a professor in 1832. He was promoted to the position of *Akademischer Rat* and Director of the Manufakturzeichenschule in 1835. Among his patrons were members of the royal family and the upper echelons of Viennese society. His death marks the end of the great age of Viennese flower painting.

The present two flower still lifes are both dated 1830 and both are executed in horizontal format. They are fine works from Petter's most creative period. He depicts a sumptuous mix of Mediterranean fruits like pomegranates and sun-drenched figs mingling with local produce like the medlar – highly popular in Vienna at the time – and different varieties of nuts. The fruits are

Provenance:
Private collection, Sweden

1. See Gerbert Frodl and Marianne Frodl-Schneemann, *Die Blumenmalerei in Wien*, Vienna, Cologne and Weimar 2010, pp.9-7.
2. See Walter Wagner, *Die Geschichte der Akademie der bildenden Künste in Wien*, Vienna 1967.
3. For details of Petter's biography, see Constantin von Wurzbach, 'Petter, Franz Xaver' in *Biographisches Lexikon des Kaisertums Österreich*, XXII, Vienna 1870, pp.137-9; Frodl and Frodl-Schneemann, op. cit., pp.66-70.
4. Petter's response to Dutch painting owes much to Drechsler: *The first painter in Vienna to seek out the Dutch masters as a direct source of inspiration*. (Frodl and Frodl-Schneemann, op. cit., p.39). As a teacher, Drechsler was to shape the artistic development of large numbers of flower painters.
5. See Marianne Hussl-Hörmann, 'Von zeitloser Schönheit. Franz Xaver Petter (1791-1866)', in *Parnass*, 22/1, Vienna 2002, p.54.

elegantly combined with flowers such as the mallow, the rose, the nasturtium, the primula and the dog rose. The world of hidden meanings symbolized by different fruits and flowers which had held sway well into the eighteenth century had been replaced by a new, poetic 'language of the flowers'.

The vitality of the still life illustrated in the right image is heightened by the inclusion of a Red-crested Cardinal, a South-American songbird. Its back, wings and tail are grey and its underparts and chest white. The face, crest and throat are red. At this time, this type of exotic bird (live or stuffed) was regarded as a particularly luxurious object. An exotic bird constituted a fashionable note of refinement when added to an otherwise traditionally composed flower piece in much the same vein as the cultivation of highly exotic plants – over two thousand greenhouses are known to have existed largely for this purpose in early nineteenth-century Vienna.

The two flower still lifes are designed as pendants. They were clearly inspired by Dutch eighteenth-century flower painting and draw on the compositions of flower painters like Jan van Huysum.⁴ A large number of outstanding examples of Dutch seventeenth and early eighteenth-century flower painting were held in the Imperial Collection and in Viennese private collections. They are likely to have served as models for the present paintings with their motif of a *Blumen- und Früchte* arrangement set on a marble base and seen against an indeterminate background. Petter, as a second-generation Viennese flower painter in the tradition of Drechsler, introduced the use of a lighter palette and warmer tonal values.⁵ His deployment of strikingly realistic effects – the depiction of dewdrops and tiny insects on petals – enhances the realism of his painting and underlines his technical virtuosity.







CARL MARIA NICOLAUS HUMMEL

The Ancient Theatre of Taormina

Carl Maria Nicolaus Hummel
(1821 - Weimar - 1907)

The Ancient Theatre of Taormina,
1842-5

Oil on paper, laid down on board

60 x 94 cm



Fig. 1 Carl M. N. Hummel, Preliminary drawing,
pencil on tracing paper, 45 x 62.5 cm

Provenance:

Carl Maria Nicolaus Hummel
Cella-Margaretha Girardet
*Deutsche und Österreichische Malerei
und Zeichnungen des 19. Jahrhunderts
sowie Gemälde und Zeichnungen aus
dem Nachlass Carl Hummels*, Munich,
Sotheby's, 21.06.1994, lot 223
Luigi Buttezzoni, Florence

Carl Hummel, landscape painter and etcher, was one of nineteenth-century Weimar's most remarkable artists. He enjoyed widespread patronage, receiving commissions from members of the affluent bourgeoisie and the aristocracy. His works were sold as far afield as the United States. As a boy, he was introduced to Goethe by his father. His father was the celebrated *Hofkapellmeister* and composer Johann Nepomuk Hummel, who regularly invited Goethe, a close friend, to attend private musical events at the family home.¹

Carl Hummel began his artistic training under Friedrich Preller the Elder (1804-78). He accompanied his teacher on trips to Norway, the island of Rügen, Holland and the Tyrol. He was in Italy in the years 1842-5, staying chiefly in Rome, Capri and Sicily. He later returned to the south on study trips to deepen his knowledge of Alpine and Mediterranean landscapes. In the second half of his life, by now a professor at the Weimar School of Drawing, he travelled extensively in his native Thuringia.

This painting depicts the amphitheatre at Taormina in Sicily, a Roman structure built on the foundations of an older, Greek theatre. At the right is a distant glimpse of the roofs and towers of the village of Taormina. On his travels in Italy Hummel visited the recommended sites on the Grand Tour like so many European painters, poets and culturally minded Grand Tourists before and after him. The culture of the Grand Tour focused on the Greek and Roman heritage with its architecture and statuary but also included the study of landscape settings. Sicily lay on the periphery of the usual itinerary – at least up until the unification of Italy in 1861.

It is very probable that Hummel was familiar with Goethe's Italian Journey, in which he describes his impressions of a visit to Taormina in May 1787:

*After climbing the steep cliffs near the sea one reaches two summits connected by a half-circle. Whatever shape it may have had originally, Art has assisted Nature to build this semi-circle which held the amphitheatre audience [...]. The proscenium was built in a diagonal at the foot of the tiered half-circle, stretching from cliff to cliff to complete a stupendous work of Art and Nature. If one sits down where the topmost spectators sat, one has to admit that no audience in any other theatre ever beheld such a view. Citadels stand perched on higher cliffs to the right; down below lies the town. [...]. Straight ahead one sees the long ridge of Etna, to the left the coastline as far as Catania [...]; and the whole panorama is capped by the huge, fuming, fiery mountain, the look of which, tempered by distance and atmosphere, is, however, more friendly than forbidding.*²

The present painting is accompanied by its preparatory drawing (Fig. 1). Executed before the motif, it is dateable to Hummel's Italian period and thus to the years 1842-5.

A major retrospective of Hummel's work is due to open in Weimar in the summer of 2014. Interest has been expressed in including the present painting in the exhibition.

1. See Andrea Wandschneider (ed.), *Carl Hummel 1821-1907. Landschaftsmaler aus Weimar*, exhib. cat., Städtische Galerie in der Reithalle Paderborn-Schloß Neuhaus, 2 July-30 October 2005, Paderborn 2005.

2. J. W. von Goethe, *Italian Journey* (1786-1788), Monday, 7 May 1787. [Trans. W. H. Auden and Elizabeth Mayer], Penguin Classics, Harmondsworth 1962.



ANDRÉ GIROUX

Landscape near Narni

André Giroux
(1801 - Paris - 1879)

Landscape near Narni

Oil on paper on canvas
Inscribed in brown ink on the
stretcher *Narni. 138.*
Bearing a label reading *no 10 / 28.*
Janvier / 1904

34.6 x 44.5 cm



Fig. 1 Camille Corot, *The Bridge at Narni*, 1827, Ottawa, National Gallery of Canada

Provenance:
Giroux Auction Sale, 28 January
1904, lot 10
Wertheimer Foundation

Literature:
Vincent Pomarède, Alexander D.
Grishin and Denis Canguilhem
(eds.), *André Giroux*, London 2004,
p.14, no. 3, repr.

André Giroux was the son and pupil of Alphonse Giroux,¹ a painter, restorer and art dealer. André made his debut at the Paris Salon at the age of eighteen. He enrolled at the École des Beaux-Arts in 1821. He was awarded the *Prix de Rome* in the category *Paysage historique* for a painting titled *La chasse de Méléagre* in 1825. The prize took the form of a bursary to study at the Villa Medici in Rome. Returning to Paris in 1830 he submitted an Italian landscape at the Paris Salon and won the first prize. His interest then turned to the landscapes of the Paris basin. He produced a large number of views of Fontainebleau, went on painting excursions to Normandy and also worked in Grenoble. Study trips took him to Switzerland and Austria. He participated in exhibitions at the Musée du Luxembourg and the Grand Palais in Paris and also showed work in Berlin (in 1836 and 1844).²

Giroux's stay in Rome coincides with Jean-Baptiste-Camille Corot's first visit to Rome. However, there is no evidence as to the existence of any personal contact between the two. This is somewhat surprising given that both artists moved in the same circles, and that their choices of motif were similar and their work displayed many stylistic and technical parallels. Giroux struck up friendships with Jacques-Raymond Brascassat, Théodore Caruelle d'Aligny, Edouard Bertin and Léon Fleury. The five went on painting excursions together in and around Rome and its environs. Giroux built up a large body of drawings and *plein-air* studies on his travels in the Campagna Romana, Umbria, Calabria and the region around Naples.

One of these trips took Giroux to Narni, a small town in the Nera valley midway between Rome and Perugia. Situated on the Via Flaminia, the ancient Roman road leading from Rome to the Adriatic, Narni was a popular stop for many Rome-bound landscape painters from northern Europe. One of the valley's famous landmarks is the ruined Ponte Augusto, a Roman bridge which carried the Via Flaminia across the Nera – the Nera is the largest tributary of the Tiber. Pierre-Anathase Chauvin, Jean-Joseph-Xavier Bidauld, and later, Johann Wilhelm Schirmer and Gustaf Wilhelm Palm all depicted the motif. Corot's 1827 painting of the Ponte Augusto is one of his best-known works (Fig. 1).³ However the subject of the present oil study is not the famous bridge but an evocative view of the river and the surrounding landscape. Areas of transparent brushwork allow the preparatory drawing to shimmer through. The crispness of the detail in the handling of the rocks at the left and the delineation of the distant landscape contrast with the loosely handled, barely defined objects in the foreground. Giroux's remarkable sensitivity in his treatment of light and weather conditions prefigures the sensitivity which would mark his later career as a photographer.

1. François-Simon-Alphonse Giroux was a pupil of Jacques-Louis David. He specialized in portraiture. He also worked as a restorer and art dealer. In 1838 the dealership was taken over by his sons André and Alphonse-Gustave. See Alexander D. Grishin, 'André Giroux and the nineteenth-century landscape vision', in *André Giroux*, op. cit., p.32.

2. See *André Giroux*, op. cit., pp.9-57; Elmar Stolpe, 'Giroux, André (1801)', in *Allgemeines Künstlerlexikon*, Berlin and Boston 2013, <http://www.degruyter.com.akl.emedia1.bsb-muenchen.de/view/AKL/_00081757> (accessed 17 January 2014).

3. Camille Corot, *The Bridge at Narni*, 1827, oil on canvas, 68 x 94.6 cm, Ottawa, National Gallery of Canada, inv. 4526.



ANDRÉ GIROUX

Santuario dell'Avvocatella in Cava de' Tirreni

André Giroux
(1801 - Paris - 1879)

*Santuario dell'Avvocatella in Cava de'
Tirreni*, 1827-9

Oil on paper on canvas

28.3 x 21.5 cm

Long neglected by art critics, André Giroux is today accepted as one of the leading exponents of the generation of early nineteenth-century landscapists who engineered the transition from staged, neoclassically composed landscapes to a more naturalistic style. Giroux's chief interest focused on the natural world, albeit a natural world cultivated by man. He found a wide range of subjects in the countryside of central Italy, which had been populated since pre-Roman times. His focus on landscape was to continue into his later career as a photographer.¹

The present architectural study was executed on Giroux's sojourn in Italy in the years 1825 to 1829. He had been awarded a *Prix de Rome* which enabled him to study at the Villa Medici in Rome (for biographical details, see the previous catalogue entry). From Rome, many artists chose to travel southwards to Naples. A favourite spot for many nineteenth-century visitors on this popular route was the village of Cava de' Terreni near Salerno. The village lies somewhat off the beaten track in the hills overlooking the Amalfi coast. Members of what is now known as the *Scuola di Posillipo* – Neapolitan *plein-air* painters like Anton Sminck van Pitloo (1791-1837) (Fig. 1)² and Giacinto Gigante (1806-76) – produced numerous drawings and paintings of Cava and its environs.

Like Gigante and Pitloo, Giroux also visited Cava de' Terreni and is known to have produced

a number of *plein-air* studies there. One of these is the small-format painting titled *Gorge, Corpo di Cava*. Executed in 1827, it is now in the Musée Boucher-de-Perthe in Abbeville.³ The present study depicts the Santuario di Maria Santissima Avvocatella, a place of worship dedicated to the Virgin Mary, situated between Cava de' Terreni and Badia di Cava. The Sanctuary owes its existence to a priest who is reputed to have repelled a demon with the words Jesus and Maria in what is known as the 'Grotto of Bats' in 1654. The grotto was incorporated into the architecture of a pilgrimage church in 1702.⁴



Fig. 1 Anton Sminck van Pitloo, *Avvocatella di Cava*, Naples, Fondazione Biblioteca Benedetto Croce

Provenance:
Wertheimer Foundation

Literature:
Vincent Pomarède, Alexander D.
Grishin and Denis Canguilhem
(eds.), *André Giroux*, London 2004,
p.38, no. 9, repr.

1. See *André Giroux*, op. cit., p.44. Giroux took up photography in his later career. His first photographs date from the early 1850s but he had almost certainly started to experiment with the new medium earlier. His brother and business partner Alphonse-Gustave Giroux worked closely with Louis-Jacques-Mandé Daguerre from 1839 onwards. It was Daguerre who invented the first commercial photographic process and developed a camera specially designed to produce 'daguerrotypes'. André Giroux retouched the photographs and the wet-collodion plates, producing extraordinarily evocative painterly effects. See *André Giroux*, op. cit., pp.32-3 and 44-9.
2. Anton Sminck van Pitloo, *Avvocatella di Cava*, oil on canvas, Naples, Fondazione Biblioteca Benedetto Croce.
3. *Gorge, Corpo di Cava*, 1827, oil on paper on canvas, 24 x 29 cm, Abbeville, Musée Boucher-de-Perthes; see <<http://www.latribunedelart.com/la-donation-jean-louis-potier-au-musee-d-abbeville>> (accessed 23 January 2014).
4. For a history of the Sanctuary, go to <<http://www.avvocatella.it>> (accessed 23 January 2014).



LÉOPOLD ROBERT

Young Woman from Sonnino

Léopold Robert
(Les Éplatures, La Chaux-de-Fonds
1794 - 1835 Venice)

Young Woman from Sonnino,
Rome 1820

Oil on canvas
Signed and dated lower right
L.ROBERT / ROMA 1820

82 x 65.5 cm



Fig. 1 Brigantessa Michelina de Cesare

Provenance:
Lord Kinnaird, Scotland
Private collection, England

Literature:
Edmund Zoller, *Léopold Robert. Sein Leben, seine Werke und sein Briefwechsel, nach Feuillet de Conches*, Hanover 1863, p.280¹
Pierre Gassier, *Léopold Robert*, Neuchâtel 1983, no. 13

This portrait depicting a young *brigantessa* is a major work by Léopold Robert. Previously known in the literature but only recently discovered, it was executed in Rome in 1820. The genesis of the painting is fully documented in contemporary sources. The young woman depicted was the beautiful young bride of a brigante from the village of Sonnino who had abducted her. Clearly, the young Robert was not unaffected himself by her attractions: *a beauty such as I had never seen*.²

Briganti was the term used to describe Neapolitan rebels and outlaws during the *Risorgimento*, the 19th-century ideological and literary movement for national unification and freedom from foreign occupation that emerged in Italy with the end of Napoleonic rule. The *briganti* were a threat to public order but something of a tourist attraction for travellers on the Grand Tour. A number of *briganti* and *brigantesse* were to acquire almost legendary status (Fig. 1).

Serious incidents involving the *briganti* were a regular occurrence. The authorities reacted by taking punitive action. The young *brigantessa* depicted in the present painting was a native of Sonnino, a village between Rome and Naples, where a number of major incidents had occurred. In 1819, the authorities rounded up all fifty rebel families in the village and deported them to Rome. The village was razed to the ground. Women, children and the elderly were separated from the leaders and detained in a building opposite the Baths of Diocletian. The appearance of these mountain folk in their bright local costumes caused a considerable stir in Rome. They certainly had a strong visual impact on Robert, who quickly recognized their potential as a new artistic genre. He was to dedicate the months that followed to developing this and produced a large body of studies of the prisoners.³

Robert, in a letter to his mother dated 14 August 1820, gives a detailed account of the genesis of the present painting: *The governor of Rome granted me permission to enter a kind of prison where they are all incarcerated so that I might make studies. This I immediately did [...] and I found [...] the most picturesque of costumes and the most brilliant of colours. [...] I began by making a few studies for myself [...] and I made another, large study of a young girl with a magnificent visage, [...] it is near a fountain, she is resting by her water carrier. All these works are still unfinished, I need to spend a month in the country in order to make detailed studies of the landscape [...] I have a quantity of new subjects which will enable me to earn a lot of money*.⁴ Records show that Robert visited the Colli Albani in October and November of the year 1820 to make landscape studies and in search of motifs for the painting.

1. Listed as '1820. Kopf eines jungen Mädchens aus Sonnino, natürliche Größe. – Lord Kinnaird in Schottland'.

2. *C'est une beauté comme je n'en avais pas vu encore*. Zoller, 1863, p.43.

3. Robert obtained permission to paint the detainees in the prison, working there daily over a period of more than two months: [...] *Je n'ai pas mal travaillé [...] car pendant deux mois je suis persuadé de ne pas avoir perdu une heure [...] j'ai une foule de sujets nouveaux qui pourront me faire gagner beaucoup d'argent*. See note 4.

4. Cited after Gassier, op. cit., p.87. The Schweizerisches Institut für Kunstwissenschaft (SIK) in Zurich is preparing a publication of Robert's complete correspondence.





Fig. 2
Portrait of Douglas James William Kinnaird



Fig. 3
Traditional 19th century Italian costumes

The various inventories and exhibition catalogues listing Robert's paintings show that he made a number of portraits of women from Sonnino. However, all of these works are either smaller in format than the present painting, or are described as studies, or depict older women.⁵ Only one listed work is a life-size version of a young girl *en grand naturelle*. This is known to have been sold in 1821 together with two other paintings by Robert, to a purchaser named Lord Kinnaird.⁶ This was very probably Charles, eighth Lord Kinnaird (1780-1826), a collector and frequent traveller to Italy. It was he who built the family seat, Rossie Priory, in Perth, Scotland. Completed in 1817, the property housed Scotland's leading private art collection up to 1948.⁷ Charles almost certainly consulted his brother (Fig. 2), the Hon. Douglas Kinnaird (1788-1830), for advice on the purchase. Douglas Kinnaird – a friend of Lord Byron – is known to have been in Rome at the time.⁸

In literature, through Byron's work – and the writings of Victor Hugo (Hernani, 1830) – the *brigante* emerged as a new type of hero – a Romantic outcast, part brigand: [...] *lone, wild, and strange*.⁹

The young *brigantessa* depicted in this painting is dressed in the traditional costume of Sonnino. This is characterized by the colour of the clothing, the shape of the coarsely woven headdress and the woollen apron (Fig. 3, top row, centre). Robert's colouristic virtuosity and meticulous attention to detail lend the figure tactile qualities. The *brigantessa* with her *magnificent visage* is strikingly set against the deep blue of the sky. A classic view of the Campagna Romana serves as a background. The palette displays Robert's fidelity to the French tradition in painting.

After training as an engraver, Robert entered the studio of Jacques-Louis David in 1811. When David was banished from France as a *régicide* in 1816 Robert returned to his native Switzerland. He visited Rome in 1818 and was in Naples in 1821 and 1825. In 1829, while travelling in northern Italy, he met members of the Bonaparte family. During a stay in Florence in 1831 he embarked on a brief liaison with Charlotte Bonaparte, daughter of Joseph Bonaparte, one-time King of Naples and Sicily. Robert settled in Venice in 1832 where he committed suicide in 1835. An exponent of French Romanticism, he is regarded as one of the leading Swiss painters of the early nineteenth century. His portraits of *briganti* and *brigantesse* were precursors of a Europe-wide wave of popularity for the genre from 1830 onwards.

5. For a list compiled by Robert's brother Aurèle, see *Werke Léopolds in Rom, Florenz und Venedig entstanden zwischen 1818 und 1835*, Gassier, op. cit., p.271f; *Ausstellungsliste von Werken Léopolds und Aurèles in Neuchâtel, 1835*, see Gassier, op. cit., p.274f; F-S. Feuillet de Conches, manuscript, *Catalogue des peintures*, see Gassier, op. cit., p.278f.

6. See note 1 and Gassier, op. cit., p.271, list of works by Robert compiled by his brother Aurèle: 1821 *Trois tableaux pour Lord Kinnaird – Jeune fille À Sonnino (grand. nat.)*, *Brigands & religieuses* [...].

7. For a history of the Kinnaird Collection and its development under George Kinnaird, seventh Lord Kinnaird (1754-1805), art collector and banker, see: http://en.wikipedia.org/wiki/George_Kinnaird,_7th_Lord_Kinnaird (accessed 16.07.2013); for a biography of Charles Kinnaird, see: www.oxforddnb.com/temple/temple/article.jsp?articleid=15632&back= (accessed 16.07.2013).

8. www.historyofparliamentonline.org/volume/1790-1820/member/Kinnaird-hon-douglas-james-william-1788-1830; (accessed 16.07.2013).

9. Byron, *The Corsair*, Canto I, XII.



FRANZ LUDWIG CATEL

The Crater of Vesuvius

Franz Ludwig Catel
(Berlin 1778 - 1856 Rome)

The Crater of Vesuvius, April 1812

Oil on canvas
Annotated on the back of the
canvas *Die Spitze des Vesuvs, im April
1812 nach der Natur gezeichnet und
gemalt / von Franz Catel*. With a label
bearing a further annotation
*Der Krater des Vesuv / in der Nähe
aufgenommen / von Franz Catel*

29 x 44 cm

Provenance:
Cologne, Kunsthaus Lempertz,
auction sale, 2002
Private collection, England

Literature:
Andreas Stolzenburg, *Der Landschafts- und Genremaler Franz Ludwig Catel (1778-1856)*, exhib. cat.,
Rome, Casa di Goethe, 2007,
pp.24-5, fig. 9

Franz Ludwig Catel is an artist in a long line of European painters to be attracted to the motif of Mount Vesuvius. Among them were Joseph Vernet, Vernet's pupil Pierre-Jacques Volaire, Joseph Wright of Derby, Michael Wutky, Jakob Philipp Hackert and Johan Christian Clausen Dahl.¹ Enthusiasm for Vesuvius as a subject emerged during the eighteenth century and gained in strength on the back of the rapid advance in scientific studies in the age of the Enlightenment. The resumption of major volcanic activity in the late eighteenth and early nineteenth centuries provided additional impetus. The Grand Tour, a firm fixture in the education of the European noblesse, drew collectors and painters to Naples in large numbers.

Catel set off for southern Italy in April 1812 only a few months after his arrival in Rome. Naples and the surrounding countryside were his preferred travel destinations in later years and provided him with a major source of material for his landscape studies. In Rome, he spent time with his brother Ludwig and his wife. Ludwig Catel was an architect based in Berlin. At the time, Franz Ludwig Catel was working in Pompeii where he was making sketches for Aubin-Louis Millin, the French archaeologist. For biographical details see page 54 in this catalogue.

Renewed volcanic activity in 1812 is well documented. It was very probably this activity that motivated Catel to embark on an ascent of the volcano. His brother accompanied him on the expedition.² Here, Catel set up his easel to execute the present *plein-air* oil study before the motif. The study is dated *April 1812*, as is confirmed by the annotation on the verso. Catel allows the viewer to share in a dramatic natural spectacle. In fluid, assured brushstrokes he depicts the minuscule figures of himself, his brother and a third figure standing at the crater's rim. They peer in awe over the brink where between jagged boulders the red glow of molten lava is glimpsed. A study by Catel also depicting a view into the crater is now in the collection of the Pio Istituto Catel in Rome.³

1. Dahl spent August 1820 until February 1821 in Castellammare near Naples. The two painters went on painting trips together. See Stolzenburg, op. cit., p.46.
2. He [Ludwig Friedrich Catel] *sojourned in Naples for the entire month of April 1812. From here, he visited the paradisiacal coastline, climbed Vesuvius, was several times in Pompeii and saw the temples of Paestum*. Henriette Friederike Catel, 'Biographie ihres Mannes Ludwig Friedrich Catel für das Archiv des Berliner Künstlervereins', Berlin 1819-20, p.25, cited in Reimar Lacher, 'Künstler(auto)biografien', in *Berliner Klassik. Eine Großstadtkultur um 1800 / Online-Dokumente*, Berlin 2005.
3. *View into the Crater of Vesuvius*, 1812 (?), oil on canvas, 50.5 x 37.5 cm, Rome, Pio Istituto Catel (inv. 80).



JEAN-BAPTISTE-CAMILLE COROT

Ruins of the Claudian Aqueduct

Jean-Baptiste-Camille Corot
(1796 - Paris - 1875)

Ruins of the Claudian Aqueduct,
Rome, 1826-7

Oil on paper laid down on canvas

21.6 x 32.4 cm

Provenance:
Private collection, France

Literature:
P. Dieterle et al. (eds.), *Corot: cinquième supplément à 'L'Oeuvre de Corot' par A. Robaut et E. Moreau-Nélaton* (first pub. Éditions Floury, Paris 1905), 2nd edn., Paris 2002, p.14, no. 11, repr. p.15

Exhibited:
Camille Corot. Natur und Traum,
Staatliche Kunsthalle Karlsruhe,
2012-3, no. 21, p.68 (repr.)

The two teachers who instructed Jean-Baptiste-Camille Corot in the basic tenets of classical landscape painting were the painters Achille-Etna Michallon and Jean-Victor Bertin. From the start, both artists actively encouraged him to make studies directly from nature in the tradition of Pierre-Henri de Valenciennes. Both had been pupils of Valenciennes. The twenty-nine-year-old Corot set out for Italy at Bertin's instigation in the autumn of 1825. He arrived in Rome in November and wasted no time in exploring the historic and artistic attractions of the city and its environs. He rapidly produced a wealth of drawings and paintings. He was to continue to do this tirelessly throughout his three-year stay in Rome. Robaut's catalogue raisonné of Corot's oeuvre records over two hundred drawings and approximately one hundred and fifty small-format paintings – *études d'après nature*, or simply, *études*, as Corot himself described his Italian landscapes. Corot's first stay in Italy was the most important period in his artistic career. The present oil study is a work from this key period.¹

Corot's skills as a *plein-air* painter clearly matured at a rapid pace. His initial practice was to work side-by-side with painters of his own age but after only a few months of working in their company *sur le motif* his talents outstripped theirs. By March 1826, he had earned the informal title *notre maître* from his French fellow-painters and friends.²

The studies Corot executed on his first stay in Italy are highly valued by present-day collectors. They rank among the masterpieces of nineteenth-century landscape painting and are the most highly sought-after works of Corot's entire oeuvre.

The present study was executed in the summer of 1826 or 1827. This can be ascertained by studying Corot's itinerary. In addition, the sun is high in the sky, the shadows are short and the light bright and evenly concentrated. These are clear indications of the summer dating.³ The study depicts a section of the ancient aqueduct built by Emperor Claudius around 50 BC. Once a monumental structure, this great aqueduct was designed to transport water to serve the villas and imperial palaces on the Palatine Hill, one of the seven hills of Rome. This particular section of the aqueduct was restored in modern times. It is located on the Via di San Gregorio near the Forum at the foot of the Palatine Hill (Fig. 1).⁴ Other *plein-air* painters have



Fig. 1 Aerial View of the Ancient Claudian Aqueduct

1. *Paysages d'Italie. Les peintres du plein air (1780-1830)*, exhib. cat., Galeries nationales du Grand Palais, Paris, 3 April–9 July 2001 and Centro Internazionale d'Arte e di Cultura di Palazzo Te, Mantua, 1 September - 16 December 2001, Paris 2001, p.189ff.

2. Robaut, *Documents sur Corot*, 2, 84 (Bibliothèque Nationale, Cabinet des Estampes, Yb.3.949 4to).

3. Galassi, Peter, *Corot in Italien. Freilichtmalerei und klassische Landschaftstradition*, Munich 1991, p.133f.

4. Corot chose a viewpoint on the east side of the old Via di S. Gregorio [widened in the 1930s] at the foot of the Celian Hill, near the steps leading up to San Gregorio al Celio. The architectural complex set on higher ground in the background of the painting is the Monastery of San Bonaventura al Palatino.





Fig. 2 André Giroux, *Ruins of the Claudian Aqueduct*, Rome, c.1826-29, oil on paper on canvas, 16.5 x 21.6 cm⁵

depicted the motif from a number of different viewpoints (Fig. 2).

Corot's handling of the motif has a certain photographic clarity but is in fact carefully composed. A succession of diagonals direct the eye across the image – along the length of the wall to the lower and then the upper perimeter of the aqueduct. Architectural detail and precise definition of vegetation are omitted. The focus lies on colouristic qualities and their relationship with the interplay of light and shadow.

In Corot's day, *plein-air* painting in Rome already boasted a fifty-year-old tradition. His own achievement lies in pioneering the lending of firm compositional structure to a randomly selected segment of nature. Peter Galassi writes: *As an artist Corot has deployed 'distance' and reflection to meld the empirical precision of 'plein-air' painting with the painterly rigour of the classical tradition.*⁶

Corot is one of the outstanding French painters of the nineteenth century. In the early years of his artistic training he concentrated on working in direct contact with nature – whether in Ville d'Avray where his parents had a country house, or in the environs of Paris, or in Dieppe and Rouen. He was one of the first painters to visit the forest of Fontainebleau – later made famous by the painters of the Barbizon School – before his first visit to Italy in 1825. He returned to Paris in 1828 and focused for a time on portraiture. He came into contact with Paul Huet, Théodore Rousseau and Narcisse Diaz de la Peña, making regular trips to Fontainebleau in the years 1830 to 1833. He visited northern Italy in 1834 and was back in Rome in 1843. In his later career he travelled extensively in France and was also in Holland, Switzerland and England.

Major recognition as one of France's leading contemporary painters began to emerge in the early 1840s. Private collectors in large numbers sought out his work and national institutions began to purchase his paintings.

In the 1850s, a change came about in his approach and he turned increasingly to a lyrical, Arcadian landscape style inspired by the evocative landscapes of Claude Lorrain. A Lorrainian mood of mysterious serenity was to characterize his later work but he remained dedicated to *plein-air* painting. At the Paris 'Exposition Universelle' in 1855 he was awarded a *médaille de première classe*. Delacroix and Dauzats both voted in favour of awarding him a *médaille d'honneur*. The 1859 Paris Salon brought him considerable financial success. He took a lively interest in the work of the Impressionists and maintained close contact with them from the mid-1860s onwards. They, in turn, thought highly of him and acknowledged the extent of their debt to his artistic achievement.⁷

5. The Whitney Collection, Promised Gift of Wheelock Whitney III, and Purchase, Gift of Mr. and Mrs. Charles S. McVeigh, by exchange, 2003, Metropolitan Museum of Art, New York.

6. Galassi, op. cit., p.143.

7. Philip Conisbee et al. (eds.), *In the Light of Italy. Corot and early open-air painting*, exhib. cat., National Gallery of Art, Washington, 26 May - 2 September 1996; The Brooklyn Museum, 11 October 1996 - 12 January 1997; The Saint Louis Art Museum, 21 February - 18 May 1997.







JOHAN CHRISTIAN DAHL, CALLED CLAUSEN-DAHL

Mount Vesuvius and the Gulf of Naples, seen from the Terrace of the Villa Quisisana

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

Mount Vesuvius and the Gulf of Naples, seen from the Terrace of the Villa Quisisana, 1820

Oil on canvas
Dated lower right *d. 16 August 1820*

20.5 x 30.5 cm

Provenance:
Gerenal A. Bull
Oswald Berentzen, Oslo, 1920
Harald Aars, Oslo, 1937
Private collection Norway, since
1979

Literature:
Bang, M.L., *Johan Christian Dahl 1788-1857. Life and Works*, Vol. 2, Oslo 1987, p.102, no. 218

Exhibited:
Katalog over Professor Dahl udstilligen,
Christiania Kunstforening, 1907,
no. 40
J.C. Dahl 1788-1857 Mindeutstilling,
Oslo, Blomqvist Kunstutstilling,
1926, no. 90
J.C. Dahl's verk, Minneutstilling,
Oslo, Kunstnerne Hus, 1937, no.
123

Dahl executed this remarkable small-format oil sketch on 16 August 1820, soon after his arrival in Italy. The composition depicts a panoramic view of the Gulf of Naples infused with the rich glow of the evening sun. Mount Vesuvius is shown in the right background. A reddish plume of volcanic ash drifting high above the cone of the volcano tints the sky. A burst of fiery volcanic lava streams down the slope, highlighting the volcano's silhouette. Dahl has selected a vantage point overlooking the Gulf from the terrace of the Villa Quisisana, the residence of the Danish crown prince Christian Frederik (later Christian VIII). The exact location of the vantage point is confirmed by the distinctive, curved roof structure shown behind the balustrade at the left of the image. This is identifiable as the dome of the Villa's chapel.¹ Dahl had received the Crown Prince's invitation to visit Italy as his guest in May 1820 in Dresden. In June, one day after his marriage to Emilie von Bloch, he set off on his journey, stopping briefly in Munich, Florence and Rome. He arrived in Naples on 11 August 1820 and was to spend the early part of his stay in Italy at the Villa Quisisana.²

This highly atmospheric oil sketch is almost certainly one of the earliest, if not the first, painting executed by Dahl at the Villa. It evidences the depth of Dahl's emotional response, coming as he did from far north of the Alps, to the natural beauty of the Gulf of Naples and the volcanic activity of Vesuvius. It also demonstrates the extraordinary painterly versatility he had attained by the early age of thirty-two. He had clearly acquired a masterly ability to capture the effects of natural light during his two-year sojourn in Dresden, through years of training and through the production of innumerable nature studies. While the balustrade, the dome and the crown of the tree in the foreground are executed with extraordinary precision, the diffuse haze of the background has much of the evocative spontaneity of a rapidly sketched *plein-air* study.

The composition is marked by a melancholic introspective mood, as if Dahl were attempting to fuse the pain of his separation from his new wife and the influence of the contemplative, atmospheric work of a much-admired close friend – Caspar David Friedrich. Dahl's work in his early Dresden years had been powerfully influenced by Friedrich.³

1. The Villa, its chapel and buildings are depicted by Dahl in an oil portraying members of the Danish royal family: J. C. Dahl, *Quisisana seen from a Terrace, with Members of the Royal Household*, 1820-1, 93 x 136 cm, Museo Capodimonte, Naples; Marie Lødrup Bang, *Johan Christian Dahl: 1788 - 1857; life and works*, Oslo 1987, II, p.26; fig. 1.
2. Christian Frederik had been supporting Dahl as early as 1815 while Dahl was a student at the Copenhagen Academy of Fine Arts.
3. Helmut Börsch-Supan, *Gegensätze in der Freundschaft J. C. Dahl und C. D. Friedrich*, see cat. 24, le Claire Kunst, Hamburg 2009.



FRANZ LUDWIG CATEL

A View of the Fountains on the Piazza San Pietro, seen from the Colonnade by Moonlight

Franz Ludwig Catel
(Berlin 1778 - 1856 Rome)

A View of the Fountains on the Piazza San Pietro, seen from the Colonnade by Moonlight, 1818-20

Oil on canvas
Inscription lower right *F C A [...]*
confirmed as autograph signature
by Dr. Stolzenburg
Bearing a restorer's address label
on the stretcher reading
*C. H. T. Wølckow / Konservator /
Overgade 8 / Odense / 1962*



Fig. 1 Franz Ludwig Catel, *A View of the Fountains on the Piazza San Pietro in the Vatican, seen from the Colonnade by Moonlight*, etching, 1818

Provenance:
Private collection, Denmark

The painter, draughtsman, watercolourist and etcher Franz Ludwig Catel produced an extremely varied body of work ranging from *plein-air* oil studies executed with extraordinary modernity and directness to highly finished compositions like the present painting and genre scenes in urban and landscape settings. These brought him widespread recognition and considerable worldly success.¹

He studied at the Berlin Academy from 1794 to 1797 and at the École des Beaux-Arts in Paris from 1798 to 1800. He was briefly in Switzerland in 1797. He was appointed a member of the Berlin Academy in 1806. Between 1798 and 1806 he produced a large body of illustrations for contemporary German and French almanacs and books. These included works by Goethe, Schiller, Johann Joachim Campe, Johann Heinrich Voss and the French writer Jacques Delille. He returned to Paris in 1807 to refine his skills in oil painting. In 1811 he moved from his native city of Berlin to Rome, where he was to live and work for the rest of his life. He died in Rome in 1856.

On his arrival in Rome, Catel joined the circle of Nazarene painters around Friedrich Overbeck and gave instruction in perspective drawing. He distanced himself, however, from their religious ideals. His first wife, Sophie Frederike Kolbe, the sister of the artist Carl Wilhelm Kolbe, had died in 1810 and he remarried in 1814 after converting to Catholicism. His second wife was Margherita Prunetti, the daughter of Michelangelo Prunetti, the Roman art critic and writer. In 1818, the couple, now enjoying considerable social and financial success, started to entertain on a regular basis at their house on the Piazza di Spagna, holding salons and soirées for a large multinational circle of artists, writers, collectors and musicians. They continued to do this for well over thirty years. Prominent guests included Fanny Mendelssohn, her husband Wilhelm Hensel and the architect Karl Friedrich Schinkel.

Catel executed three etchings in Rome in 1818, dedicating all three to Elizabeth, Duchess of Devonshire (1759-1824; formerly Lady Elizabeth Hervey, later Lady Elizabeth Foster).² The three etchings are titled *A View of the Bay of Maiori*,³ *A View of the Town of Amalfi on the Gulf of Salerno*⁴ and *A View of the Fountains on the Piazza San Pietro in the Vatican, seen from the Colonnade by Moonlight* (Fig. 1).⁵ The subject of this last etching is identical to the subject of the present painting. A somewhat smaller painting of the same subject is in the collection of the Museo di Roma.⁶ It is very probable that it served as a preparatory work for the etching since both it and the etching share the same format. In

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

2. See Stolzenburg, op. cit., pp.31-6.

3. *Ansicht der Bucht von Maiori*; Stolzenburg, op. cit., repr. p.32.

4. *Ansicht der Stadt Amalfi am Golf von Salerno*; Stolzenburg, op. cit., repr. p.33.

5. *Veduta delle Fontane nella Piazza della Basilica di S. Pietro in Vaticano, presa di sotto al Colonnato a lume di Luna*, 1818, etching, 33.2 x 25.1 cm (image), 35 x 25.2 cm (platemark), inscribed in the plate lower left *F. Catel dip. e inc.* and lower right *in Roma 1818*; in the lower margin the engraved title (see above) and dedication *A Sua Eccellenza la Sig.^{ma} Elisabetta Hervey Duchessa di Devonshire / Francesco Catel D.D.* An impression of the etching is in the collection of the Staatliche Graphische Sammlung, Munich, inv. 161 046; Stolzenburg, op. cit., repr. p.35.

6. Oil on canvas, 35 x 26.5 cm, Rome, Museo di Roma, inv. MR 4086. Not in the literature.



addition, the etching bears the inscription *Catel dip.* [dipinxit], meaning Catel painted it, in the plate.

The provenance of the present painting – which was previously in a Danish private collection – cannot be traced as far back as the nineteenth century. None the less it seems evident, in the light of the information available, that it was commissioned or owned by one of three contemporary figures. They are Elizabeth, Duchess of Devonshire⁷, the painter Sir Thomas Lawrence⁸ and the Princely House of Sayn-Wittgenstein-Sayn.⁹

Although it is highly plausible that the Duchess of Devonshire was the owner of one of the two known versions, this is not documented. There is only documentary evidence of the existence of the version reputedly executed for Thomas Lawrence, whose art collection was dispersed in 1830. In addition, that version might well be identical to the version that is known to have been in the possession of the Princes of Sayn-Wittgenstein-Sayn up to 1920. This version is known to have had the same dimensions as the present work.

In summary, the Sayn-Wittgenstein-Sayn provenance appears to be the most plausible, supported by the fact that the format of the two paintings is identical. The present work could then be dated to the years between 1818 and 1820. But the possibility that it is an entirely unrecorded third version cannot be completely ruled out.¹⁰

We are grateful to Dr. Andreas Stolzenburg, the author of the forthcoming catalogue raisonné of Catel's work, for the authentication of this work. The following text is based on his detailed study of the painting. For a full version of the study in German, please visit www.daxermarschall.com.

7. The Duchess of Devonshire, who is known to have owned a number of works by Catel, may well have commissioned the present painting. Catel's dedication to the Duchess on the etching of the same subject (see note 5 and Fig. 1 above) – a dedication which is to be found on two other etchings by Catel – certainly suggests this. It is entirely possible that the Duchess may also have owned painted versions of the other two etchings.

8. In 1820, a painting by Catel depicting a night view of the Colonnade of the Piazza San Pietro was described in an article in the journal *Kunstblatt* published in Tübingen: *Catel has completed several large and a number of smaller landscapes and two architectural pieces. (...) The architectural pieces represent the square of St. Peter's by moonlight which he is making for the English painter Lawrence, one who is well able to recognize the talents of others.* (*Kunstblatt*, LXVI, 17.8.1820, p.263).

9. A painting depicting the same subject and in identical format to the present work was in the collection of the Princes of Sayn-Wittgenstein-Sayn at Schloss Benndorf-Sayn until 1920 when it was sold at auction in Aachen. Buyer and present whereabouts are unknown. See *Sammlung des Fürsten Sayn-Wittgenstein-Sayn von Schloss Sayn. Gemälde, Antiquitäten aller Art, Möbel u. Einrichtungs-Gegenstände, Silber*, sale cat., Aachen, Ant. Creutzer, vorm. Lempertz G.m.b.H., 15-16 December 1920, no. 8, p.6 (as *Kolonade in St. Peter bei Mondenschein. Blick durch die hohen mächtigen Säulen der Kolonnade auf den im Mondenschein liegenden Park [sic] mit seinen sprudelnden Fontänen. Als Staffage rechts an eine Säule gelehnt, ein schlafender Wächter. Goldrahmen. Leinwand. Höhe 100, Breite 77 cm.* [‘Colonnade in St. Peter's by moonlight. A view past the mighty columns of the Colonnade towards the park [sic] bathed in moonlight with its bubbling fountains. As staffage, leaning against a column at the right, a sleeping guard. Gold frame. Canvas. Height 100 cm, width 77 cm.’]); Friedrich von Boetticher, *Malerverke des neunzehnten Jahrhunderts. Ein Beitrag zur Kunstgeschichte*, I, Dresden 1891, p.164, no. 57.

10. The address label on the stretcher (described above) provides evidence that the painting was in Denmark in 1962. Catel is known to have sold several paintings to Danish buyers.



MARTINUS CHRISTIAN W. RØRBYE

Chamonix-Mont-Blanc with a View of the Aiguille du Goûter and the Dôme du Goûter

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

*Chamonix-Mont-Blanc with a View of
the Aiguille du Goûter and the Dôme
du Goûter*, 1834

Oil on paper, laid down on canvas

33 x 41 cm

Provenance:

Copenhagen, M. Rørbye Estate
Sale, 1849, no. 13 (*En Bakke...*)
Christian Molbech, Copenhagen¹
Johan Hansen, Winkel & Magnus-
sen, auction, 'Generalkonsul Johan
Hansens samling', Part VI, 1933,
lot 170, repr. p.27 (*Sneffjælde med...*)
Private collection, Denmark

Exhibited:

Martinus Rørbyes Arbejder, Kunst-
foreningen, Copenhagen, 1905,
p.25, no. 216 (*En Bakke med Graner
mod en Fjeldvaeg*) and 1930, no. 19
(*Norske Sneffjælde*)

Literature:

Georg Nygaard, *Maleren Martinus
Rørbyes Rejsedagbog 1830*, Copenha-
gen 1930, repr. p.117 (*Snejjælde*)
Martinus Rørbye 1803-1848, exhib.
cat., Copenhagen, Thorvaldsens
Museum, 1981, p.212, M. 50 (*En Bakke
med Graner imod en*, 1830)

Martinus Rørbye is one of the leading painters of what is known as the Danish Golden Age. This period of artistic achievement marked a high point in the history of Danish painting and went hand-in-hand with the development of German Romanticism. Significant cross-fertilisation of ideas occurred between the Copenhagen Academy and key centres of artistic Romantic thinking in Germany, namely the Hamburg and Dresden Academies. For artists from northern Europe, Munich as an artistic centre also played an influential role, as it lay directly on their route to Rome.²

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

The present oil sketch is recorded in the literature, but was incorrectly catalogued. In the Rørbye Estate Sale of 1849 it is given a date of execution of 1830 and the subject is described as a Norwegian view. However, catalogue numbers 13 and 15 were interchanged, explaining why the work was given two different titles: *Sneffjælde med Graner i Forgrunden* ('Snow Fields with Firs in the Foreground') and *En Bakke med Graner mod en Fjeldvaeg* ('A Hillside with Firs, in the Background a Cliff Face').

This small-format sketch was in fact executed in 1834 on Rørbye's first journey to Italy. His route took him into Italy through eastern France and Switzerland. He travelled on to Milan, Genoa, Florence and Rome. In his diary he records spending almost a month in Switzerland and the French Alps – from 31 August to 25 September 1834. He spent a full day in Chamonix-Mont-Blanc (8 September 1834),³ where he almost certainly began work on the present sketch, probably *en plein air*.



Fig. 1 The Chamonix Valley

The snow-covered peaks of the Aiguille du Goûter and the Dôme du Goûter dominate the view. These mountains form part of the Mont Blanc massif in the *département* of Haute-Savoie near the Italian border. The distinctive steeple of the church of St. Michel in Chamonix is glimpsed in the lower part of the image (Fig. 1). In this fine *plein-air* oil sketch Rørbye demonstrates his masterly skills in capturing the effects of light for a brief moment of the day.

1. 'Chr. Molbech, den danske historiske Forenings Stifter', in *Historisk Tidsskrift*, X, 5 (1939-41).

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

3. Martinus Rørbye, *Dagbøger fra udenlandsrejsen 1834-7*, Manuscript Department, Det Kongelige Bibliotek, Copenhagen, inv. NKS 2923, 4°.



JOHANN GEORG VON DILLIS

A Mountain Stream in the Bavarian Alps

Johann Georg von Dillis
(Grüngiebig 1759 - 1841 Munich)

A Mountain Stream in the Bavarian Alps, c. 1830

Oil on paper, laid down on cardboard

31.5 x 25 cm



Fig. 1 Johann Georg von Dillis, *Bergschlucht* [Gorge], 1830-35, Munich, Bayerische Staatsgemäldesammlungen

Provenance:
Georg Schäfer collection,
Schweinfurt

Dillis's remarkable artistic achievement, leaving academy tradition well behind him, finds its fullest expression in his *plein-air* studies and his watercolours. However the finished paintings, many of them commissioned by the Munich Court, remained firmly within the conventions of the time.

The present oil study was executed in the foothills of the Bavarian Alps. It is closely related in subject and brushwork to a *plein-air* study which Christoph Heilmann and Herbert W. Rott have identified as dating from around 1830 (Fig. 1).¹ The energetic application of paint and use of short, parallel brushstrokes is characteristic of Dillis's style, pointing in some way to the divisionist techniques of the late nineteenth century.

Dillis received his first commissions from Benjamin Thompson, Count Rumford. Rumford played a major role in Bavaria under Kurfürst Carl Theodor in the years 1784-98. He was the architect of the innovative English Garden in Munich – the subject of numerous exquisite oil studies by Dillis. Rumford arranged for the young Dillis to act as a private tutor to noble families in Dresden, Prague, Vienna, Rome and London.

Dillis derived his enthusiasm for *plein-air* painting from his early travels in Italy in 1794-5. He accompanied a group of English landscape painters to Italy on the recommendation of Palm-erston and at the invitation of Sir Gilbert Elliot, Viceroy of Corsica. Dillis played a pioneering role in *plein-air* painting in Germany – many of his much younger colleagues in Dresden, Hamburg and Copenhagen only embarked on *plein-air* painting well after him.

He was often torn between his artistic ambitions and his official and influential position as museum director and purchasing agent for Ludwig I. He was appointed Inspector of the Kurfürstliche Bildergalerie am Hofgarten in 1790, played a formative role in building up the collection and was the first director of the Alte Pinakothek when it opened in 1836.

1. Christoph Heilmann (ed.), *Johann Georg von Dillis 1795-1841. Landschaft und Menschenbild*, exh. cat., Munich, Neue Pinakothek, 1991, p.168, no. 65. Johann Georg von Dillis, *Gorge*, 1830-35, oil on paper on cardboard, 45.1 x 36.4 cm, Munich, Bayerische Staatsgemäldesammlungen, inv. no. 9320.



CARL GUSTAV CARUS

Evening Light near Pillnitz

Carl Gustav Carus
(Leipzig 1789 - 1869 Dresden)

Evening Light near Pillnitz, c.1835

Oil on cardboard

13.5 x 19.6 cm

The painting is accompanied by an expert's report by Professor Dr. Hans Joachim Neidhardt, former curator at the Galerie Neue Meister in Dresden.

Provenance:

Caroline Cäcilie Carus, the artist's daughter
Margarete Schwerdtner, foster daughter of Caroline Cäcilie Carus
Thence to a god-daughter of Margarete Schwerdtner

Literature:

Marianne Prause, *Carl Gustav Carus. Leben und Werk*, Berlin 1968, p.149, no. 287 [as *Ruine in Pillnitz über den Weinbergen*]
Elisabeth Bülck, *C. G. Carus, sein Leben und sein Werk im Verhältnis zu C. D. Friedrich und dessen Schülern betrachtet*, unpublished diss., Greifswald 1943

Carl Gustav Carus's preferred landscape motifs were, from the early 1830s, subjects sketched before nature in the surroundings of Pillnitz, near Dresden. He had purchased a country property near Schloss Pillnitz in 1832 and regularly explored the local countryside. He was personal physician to the Saxon royal family, who spent their summers in Pillnitz, and this obliged him to be close at hand.



Fig. 1 Johann Daniel Schade, *neo-Gothic artificial ruin*, 1785

The present oil sketch depicts an evening view from the foot of what was known as the *Hausberg* across the mouth of the Friedrichsgrund valley towards the Pillnitz Schlossberg. Set on the crest of the hill, partially hidden by giant conifers, is an artificial ruin in neo-Gothic style designed by Johann Daniel Schade for Kurfürst Friedrich August III. It was built in 1785 (Fig. 1). In the right background the viewer's eye is led towards the distant plateau of the Sächsische Schweiz.¹ Professor Neidhardt takes the view that the present work can very probably be identified as no. 287 in Marianne Prause's catalogue raisonné.²

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 and 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 the aesthetics of German landscape painting in the Romantic period.³

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. His oeuvre is indebted to the enduring artistic influence of Caspar David Friedrich, a close friend from 1817 onwards. Carus's work is also indebted to the influence of Johan Christian Dahl who had moved to Dresden in 1818. 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. He met Goethe in Marienbad in 1821 and the two men shared a long-standing friendship.

Where Carus most clearly reveals himself as an exponent of new artistic trends is in his landscape sketches.⁴ His earliest *plein-air* oil sketches of the countryside around Dresden are dateable to the mid-1820s. He had probably been encouraged to sketch before the motif after seeing the oil sketches of Johan Christian Dahl.

1. *Carl Gustav Carus. Natur und Idee*, exhib. cat., Dresden, Staatliche Kunstsammlungen and Berlin, Staatliche Museen, June 2009 - January 2010, Dresden and Berlin 2009, p.206.
2. See Neidhardt's expert report.
3. Carl Gustav Carus, *Zehn Briefe und Aufsätze über Landschaftsmalerei mit zwölf Beilagen und einem Brief von Goethe als Einleitung, 1815-1835*, Leipzig and Weimar 1982.
4. Prause, op. cit., p.52f.



JOHANN GOTTFRIED STEFFAN

Study of Clouds

Johann Gottfried Steffan
(Wädenswil, Zürichsee 1815 - 1905
Munich)

Study of Clouds, 1860 or later

Oil on canvas
Bearing the estate stamp on the
verso *J.G. Steffan München*

26 x 35.5 cm

The landscape painter Johann Gottfried Steffan left a very large body of work, numbering some five hundred finished paintings. Most of these are depictions of the topography of the Alpine region and the high mountains of the Alps.¹ However, his studies were not publicly shown until after his death in 1906, when they achieved long-overdue recognition. Most of them were quickly purchased by collectors.

The somewhat amorphous topography of the present painting is not the central focus of the composition. Rather, the emphasis is on the rapidly reconfiguring banks of cloud in the evening sky. This occupies a good two thirds of the picture plane. Unlike Steffan's studio paintings, this study concentrates on capturing a momentary mood and the interplay of light and colour. He very rarely worked up his *plein-air* studies into finished paintings or used them as direct models. His later studies are characterized by heavier, more coherent brushwork and a greater use of impasto than his studies of the 1840s and 1850s. These employ a lighter palette and paints are applied in delicate, transparent brushstrokes.

Steffan completed his studies as a lithographer in his home town of Wädenswil. He moved to Munich in 1833 to study painting at the Academy. At the time, Carl Rottmann was working on a cycle of frescoes of Italian landscapes in the arcades of the Hofgarten. The cycle was to have a formative influence on Steffan's stylistic development. From 1840 onwards, he was to concentrate on landscapes. He travelled to northern Italy in 1845 and was in Paris in 1855. He went on frequent study trips and was a regular visitor to Switzerland. Here, he was particularly attracted by the contrasting scenery of lakes and mountains in conjunction with the rapidly changing effects of light in the landscape.

Although Steffan was greatly influenced by the work of Carl Rottmann in his early career, he went on to absorb elements of prevailing trends in late-Romantic naturalism. These trends were more dominant in Swiss artistic circles and painters associated with Alexandre Calame than in Munich. This form of naturalism was largely generated by a widespread public enthusiasm for the picturesque qualities of Alpine scenery. Profiting from this, Steffan's finished Alpine paintings were in great demand among private collectors and museums alike. However, the small-format *plein-air* oil studies with their fresh, natural palette and vibrant atmospheric qualities make them far more desirable to today's collectors than his studio paintings.²

1. Steffan compiled a hand-written catalogue of his works, listing his studies, most of which remained unsigned and undated. This catalogue formed the basis of the catalogue raisonné published in 2009. See Eva Sandor-Schneebeli, *Johann Gottfried Steffan. Landschaftsmaler 1815-1905*, Wädenswil 2009, p.190ff.

2. Biographical notes based on Christoph Heilmann in Frieder Hepp, et al. (eds.), *Natur als Kunst*, Heidelberg 2007, p.188.







ALEXANDRE CALAME

View of the Rigi Hochfluh from the Village of Seelisberg

Alexandre Calame
(Vevey 1810 - 1864 Menton)

*View of the Rigi Hochfluh from the
Village of Seelisberg*, 1855-61

Oil on canvas, laid down on card-
board

Bearing the Vente Calame seal on
the verso

27 x 38.5 cm



Fig. 1 The Rigi Hochfluh from the village of
Seelisberg today

Provenance:

Paris, Hotel Drouot, Vente Calame,
18 May 1865, probably lot 290
Private collection, France

This free, highly unconventional *plein-air* composition by Alexandre Calame was clearly executed before the motif. One indication of this is the presence of pinholes in the corners of the canvas caused by attaching the canvas to a sketching easel. The work seems effortless in its disregard for detail and its strong emphasis on tonal values. The ductus has a certain imprecision when viewed from close quarters but when seen from further away the composition conveys the characteristic atmosphere of a summer's day in the mountains. Calame achieves this through the use of delicate tonal gradations that skilfully encapsulate the veil of light haze covering the mountains. His *plein-air* sketches served as the basis for his large-scale Realist landscapes executed in the studio. The isolated group of trees standing at the centre of the sketch seems overly composed. In all, the composition has something of an anthropomorphic quality and prefigures the symbolist landscapes of Gustave Courbet and Arnold Böcklin. Böcklin had studied under Calame in the late 1840s.

This oil sketch, like the many other sketches Calame did not intend for sale, remained in his studio until his death. They did not appear on the market in any great number until Calame's estate was dispersed at auction in Paris in 1865.

The type of support Calame used for this landscape – and for other oil sketches – was a coarse canvas prepared with a thin ground. Present-day collectors are attracted by the abstract qualities of his oil sketches. They are highly sought after for this reason.

The village of Seelisberg lies on a high plateau overlooking Lake Lucerne (Fig. 1). Calame was a regular visitor to the village for several months of every year between 1855 and 1861. His pictorial vocabulary brilliantly reflects the region's rich natural beauty. Later in life he was forced to avoid high altitudes for health reasons.

Calame started his career under the landscape painter François Diday. The painter began to exhibit regularly in Geneva, Berlin and Leipzig in 1835 and after 1839 was a regular contributor to the Paris Salon. Public recognition was widespread, particularly in France and Germany. He visited Rome and Naples in 1844, where he was in contact with and influenced by the international community of artists living and working in the two cities.

In the 1840s, Calame was ranked as one of Switzerland's leading landscape painters in the company of such names as his teacher François Diday and Wolfgang-Adam Töpffer. He received numerous awards during his lifetime. Today he is regarded as one of the major representatives of the Swiss Romantic heroic tradition in landscape and alpine painting.³

1. Valentina Anker, *Alexandre Calame: Vie et son oeuvre, catalogue raisonne de l'oeuvre de peint*, Fribourg 1987.

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



GUSTAVE COURBET

L'Hiver

Gustave Courbet
(Ornans 1819 - 1877 La Tour-de-
Peilz)

L'Hiver, 1872-3

Oil on canvas
Signed lower left *G. Courbet*

50 x 61 cm



Fig. 1 Gustave Courbet, *The Artist's Studio*, 1855,
Paris, Musée D'Orsay

Provenance:

Paris, Hôtel Drouot, anonymous
sale, 2 November 1928, lot 9
Acquired at the above sale by
M. Hessel
Joseph Stransky, New York¹
With Gallery Tanner, Zurich
Private collection

Literature:

Robert Fernier, *La Vie et l'oeuvre de
Gustave Courbet*, catalogue raisonné,
Lausanne, 1977-8, II, no. 865,
pp.166-7 (repr.)

*Look at the shadows in the snow, Courbet said to me, look how blue they are [...]. Those who try to recreate snow
at home don't know this. (J. Castagnary on Courbet)*²

Sarah Faunce, New York, has confirmed the authenticity of the painting on the basis of a photograph. Gustave Courbet's monumental work of 1855 titled *The Painter's Studio* was something of a personal statement of his artistic and political choices and an assertion of his determination to be seen as a painter of landscapes. From then on, the landscape (Fig. 1) was to dominate his *oeuvre*. Contemporary academic convention regarded the landscape genre as inferior to the genres of allegory and history.³ Courbet had a deep love of the French countryside. His output of landscapes in the 1860s and 1870s was prolific. His works were highly sought after, creating a major international market for the French landscape and for a new, French school of landscape painting. This new school included painters like Camille Corot and Théodore Rousseau.

Courbet, fully aware of the work of his rivals in Barbizon and on the Normandy coast, was constantly looking for unusual landscape motifs. In his snowscapes he was to achieve a melding of his extraordinary talents as a painter. These images ranged from the very popular deer-hunting scenes to more innovative, pure landscape compositions like the present painting. They probably contributed more fundamentally to a shift in the development of European painting than the large Salon paintings he had executed in the 1850s.

Winter had a strong emotional impact on Courbet. He loved painting outdoors, even at sub-zero temperatures. In his native Franche-Comté it snowed exceptionally hard in the winter of 1866-7 and Courbet painted about twenty snowscapes. He exhibited eleven of them at an exhibition of his own work in 1867. He personally organized the exhibition, which ran in parallel with the Paris 'Exposition Universelle'. He hung the snowscapes in juxtaposition to the seascapes he had painted earlier.⁴ The interaction between the works is striking – the mound of heaped snow in the foreground of the present painting recalls the breaking waves in a number of the seascapes (compare Fig. 2). Courbet mastered an unprecedented range of unconventional painting techniques and colour schemes when he painted *L'Hiver* in 1872-3. His interest in technical innovation stemmed partly from a desire to challenge academically trained painters. He worked rapidly, applying paint in broad strokes using different implements.⁵ These ranged from small and large brushes, sponges and bot-

1. The painting *L'Hiver* was part of Josef Stransky's private collection in the 1930s. Stransky was a Czech conductor and composer who moved to the United States to replace Gustav Mahler as conductor at the New York Philharmonic from 1911-23. Ultimately Stransky left his musical career to become a successful art dealer at E. Gimpel & Wildenstein in New York. At the end of his life he owned a large collection of paintings that included famous Old Masters, Impressionists and Post-Impressionists. See 'The Private Collection of Josef Stransky', in *The Art News*, XXVI, no. 33, New York, 16 May 1931, pp.86-117.

2. <<http://www.musee-orsay.fr/en/collections/courbet-dossier/biography.html#c19279>> (accessed 03.02.14).

3. Mary Morton, *Courbet and the Modern Landscape*, exhib. cat., Los Angeles, J. Paul Getty Museum; Houston Museum of Fine Arts; Baltimore, The Walters Art Museum, 2006-7, p.1.

4. Sabine Haag, Ronald de Leeuw and Christoph Becker (eds.), *Wintermärchen: Winter-Darstellungen in der europäischen Kunst von Bruegel bis Beuys*, exhib. cat., Vienna, Kunsthistorisches Museum and Zurich, Kunsthaus Zürich, Cologne 2011, p.348.





Fig. 2 Gustave Courbet, *Paysage de Mer*, c.1869, sold by Daxer&Marschall in 2013



Eugène Feytaud, *Courbet at Work*, photograph, c.1863

ting rags to spatulas, palette knives and even his fingers.⁶ In the upper left corner of the present painting dabs of pigment are used to evoke branches and dry foliage, leaving generous amounts of white that create a masterly illusion of a tree laden with snow. The frozen snow at the lower centre of the composition displays Courbet's skills in the use of a palette knife. This creates a powerful impasto which is set in contrast to the flatness of the frozen creek. Courbet was a brilliant colourist with a highly idiosyncratic palette. In the present painting he has used an ochre ground in the Old Master tradition. The upper surface consists of a wide spectrum of steely blues, tinted whites, black, orange and brown. The cool blue and white tones on the dark underlayer create the freezing atmosphere for which he was so highly rated.

Courbet was not only an innovator. He was also firmly grounded in French painting traditions. And in this he greatly influenced a new generation of painters impressed by his painterly skills – Impressionists like Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, Alfred Sisley and many others.⁷ Paul Cezanne was a particular admirer of his landscapes: *He slapped paint on the way a plasterer slaps on stucco. A real color grinder. He built like a Roman mason. But he was also a real painter. There hasn't been another in our century who can beat him [...]. He is profound, serene, velvety [...]. He always created compositions in his mind. His vision remained the vision of the old masters. He is sophisticated, meticulous... I say that it was force, genius that he put underneath the finish. And then, ask Monet what Whistler owes Courbet, from the time when they were together [...]. No matter how big, he made things subtle. He belongs in museums.*⁸

Courbet played a central role in developing new departures in mid-nineteenth century painting. His influence on the development of a number of European schools of painting – on German painters in particular – was unmatched by any artist of his generation. The son of a wealthy landowner, he was born in Ornans near Besançon in 1817. He settled in Paris in 1839 and was largely self-taught, sketching from nature and studying the Old Masters – Velázquez, Rembrandt, Frans Hals and Caravaggio – in the Louvre. He made his debut at the Paris Salon in 1844. In 1855, when his application to exhibit at the 1855 'Exposition Universelle' was rejected by the jury, he retaliated by organizing a pavilion to stage his own counter-exhibition of forty works under the title 'Le Réalisme'. Encouraged by like-minded friends in Republican circles such as Proudhon and Baudelaire he set out to develop a realism which had as its objective '*la vraie vérité*' – the real truth. He was *persona non grata* under Napoleon III and his role in the Commune of 1871 forced him to seek exile in Switzerland in 1873, where he spent the remaining four years of his life. He died in 1877.

5. *In a vast, empty room, a fat, dirty, greasy man was slapping dollops of white paint on a blank canvas with a kitchen knife. From time to time he would press his face against the window and look out at the storm.* Guy de Maupassant, *La vie d'un paysagiste (Etretat, septembre)*, in the literary periodical *Gil Blas*, 28 September 1886, p.1.

6. *Courbet and the Modern Landscape*, op. cit., p.6-9.

7. *Courbet and the Modern Landscape*, op. cit., p.5.

8. Michael Doran (ed.), *Conversations with Cezanne*. Translated by Julie Lawrence Cochran, Berkeley and London 2001.



CARL SCHUCH

Mountain Stream with Waterfall, Saut du Doubs

Carl Schuch
(1846 - Vienna - 1903)

*Mountain Stream with Waterfall,
Saut du Doubs, c. 1890*

Oil on canvas
Signed lower right in facsimile
CSchuch
Labels affixed to the stretcher on
the reverse include one inscribed
*Ch. Schuch No 332 / Wildbach bei
Saut de Doubs*

60.3 x 81.8 cm

Provenance:
Schuch estate; sold 4 January 1911
Karl Haberstock, Berlin; sold 4
October 1912
Eugen Deter, Berlin
Hugo Helbing, Munich, 16 Octo-
ber 1928, lot 86
Hugo Helbing, Munich, 10 March
1932, lot 145
Hugo Helbing, Munich, 21 Decem-
ber 1932, lot 115
Friedrich Kaltreuther, Mannheim
Carl Wambsganss, Mannheim; ac-
quired 1935, placed on permanent
loan to the Städtische Kunsthalle,
Mannheim (inv. no. S 9)
Wambsganss estate
Private collection, Germany

From 1886 to 1893 Carl Schuch spent his summers in the French Jura, staying near the Saut du Doubs, a notable waterfall on the river Doubs, not far from the town of La Chaux-de-Fonds. The countryside through which the river flows at this point near the Swiss border is an area of outstanding natural beauty, famed for its lakes, woods and waterfalls. Schuch most probably painted *Mountain Stream with Waterfall, Saut du Doubs* in the summer of 1890. Like the roughly contemporary oil sketch *Doub Valley, c. 1890*¹, he executed it *sur le motif*. Both works doubtless depict the same waterfall from different angles.

The art historian Arnold Gehlen, writing in 1960, asserted that the landscapes Schuch produced on his visits to the Jura could stand comparison with those of Paul Cézanne.² This view was echoed in the catalogue and contents of the exhibition *Cézanne, Manet, Schuch: Drei Wege zur autonomen Kunst*, mounted in Dortmund in 2000.³

A wider public has become acquainted with Schuch's oeuvre only gradually, over the past thirty years, despite the fact that many important public collections in Austria and Germany have long possessed examples of his art.⁴ This increased awareness can be attributed to the catalogue of the artist's work compiled by Claus Korte and currently being updated by Roland Dorn, to an extensive retrospective staged in Mannheim and Munich in 1986 and to a major Schuch exhibition at the Belvedere, Vienna, in 2012. The Dortmund exhibition of 2000 emphasised the artist's importance in the development of European painting as a whole, while the catalogue of the show in Vienna offered significant new insights into his artistic ideas and works by publishing the contents of his notebooks for the first time.⁵

The three exhibitions did much to resolve the marked discrepancy between general neglect of Schuch's work and its remarkable impact on painters in Germany and abroad during the second half of the nineteenth century. They did not, however, redress the balance entirely.

1. Bayerische Staatsgemäldesammlungen, Munich; Agnes Husslein-Arco and Stephan Koja (eds.), *Carl Schuch: Ein europäischer Maler*, exhib. cat., Österreichische Galerie Belvedere, Vienna 2012, ill. p.134.

2. Arnold Gehlen, *Zeit-Bilder*, Bonn 1965², p.57: 'With their stylistic brilliance, the Doubs landscapes that Carl Schuch executed shortly before his breakdown around 1890 are no mean achievement and can be ranked alongside Cézanne in terms of originality, handling of space and chromatic effect.'

3. Brigitte Buberl (ed.), *Cézanne, Manet, Schuch: Drei Wege zur autonomen Kunst*, exhib. cat., Dortmund, Museum für Kunst und Kulturge-schichte, 30 May to 30 July 2000, Munich 2000.

4. The Alte Nationalgalerie, Berlin, however, acquired Schuch's *A Dead Fox*, from Daxer & Marschall, as recently as 2013.

5. Roland Dorn, in Husslein-Arco and Koja, op. cit.



Literature:

Karl Hagemeister, *Karl Schuch. Sein Leben und seine Werke*, Berlin 1913, ill. p.164

Arnold Gehlen, *Zeit-Bilder*,

Frankfurt am Main 1960, p.57

Rudolf Migacz, *Carl Schuch als*

Landschaftsmaler, Ph.D. thesis,

University of Vienna, 1973, p.78

and no. 116.

Exhibited:

On permanent loan to the

Städtische Kunsthalle, Mannheim

(inv. no. S 9), until 2008

Carl Schuch 1846-1903, Städtische

Kunsthalle, Mannheim, 8 March

- 19 May 1986, and Städtische

Galerie im Lenbachhaus, Munich,

11 June - 11 August 1986, cat. no.

123, pp.332-33

Carl Schuch: Ein europäischer Maler,

Österreichische Galerie Belvedere,

Vienna, 26 June - 14 October 2012,

cat. p-136.

Schuch's paintings were unknown to the art world at large during his lifetime. He contributed to only one exhibition and sold only one picture. Plagued by what he saw as his artistic inadequacy, he denied himself further opportunities to exhibit. Since he was financially independent, he could pursue his career untroubled by the need to sell his work. Familiarity with his art was thus restricted to his fellow painters, who collected it avidly.

After training in Vienna, Schuch travelled from city to city and country to country. He was based first in Munich, where he came under the influence of Wilhelm Trübner and the artists surrounding Wilhelm Leibl, and then in Venice, before moving to Paris in 1882. In 1894 he left the French capital for Vienna, where he spent the last decade of his life in ill health and eventually died in a mental asylum in 1903.

During his Paris years, Schuch, like other artists from the German-speaking world, engaged closely with the work of French avant-garde painters. Yet, unlike his compatriots, he did so as an equal, not as a student. His sensitive, individual response to the work of Cézanne, Gustave Courbet and Edouard Manet set him apart from many of his contemporaries, who adopted a more imitative approach.

Today, Schuch's still lifes are as highly regarded as his landscapes. He would not have found this flattering, for he sought to overturn the hierarchy of genres propagated by academic artists and complied with by the majority of his contemporaries. In his scheme of things, history painting rated lowest and was followed in order of increasing value by still life, architectural painting, landscape studies and landscape painting.⁶ Skill in architectural painting and still life he regarded merely as stages in an artist's development: the peak of artistic achievement consisted in the ability to paint an 'ideal landscape'.

6. *Carl Schuch. 1846-1903*, Mannheim, Städtische Kunsthalle, and Munich, Städtische Galerie im Lenbachhaus, Freiburg im Breisgau 1986, p.20.



THREE PAINTINGS BY GIUSEPPE DE NITTIS

Giuseppe de Nittis is one of the best-known Italian painters of the nineteenth century. He took up his studies at the Istituto di Belle Arti in Naples but early on abandoned the academic tradition of his training. He came into contact with the group of young Florentine painters known as the Macchiaioli and following their example, began to practise *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 a visit to Italy and it was almost three years before he could return to Paris. At this time the landscapes of Italy were his preferred subject – his impressions of Vesuvius are among his best-known works – and his preferred medium the *plein-air* oil sketch, which he honed to unparalleled perfection. In 1874 invited by Degas, he participated in the first exhibition of ‘impressionist’ painting organized by Nadar in Paris.

In London de Nittis's reputation flourished, like that of his contemporaries Tissot, Whistler and Monet. 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 Paris residence a popular meeting-place for leading French and Italian artists and writers, particularly Degas and Manet, Daudet and Zola.¹

His widow donated a large body of work from the Estate to the museum of his native town, Barletta, in 1913. The other major contemporary collection of his work was the collection formed by the Paris-based publisher Angelo Sommaruga. Focusing on the oil sketches, it was drawn largely from the Estate but also from an important group of sketches lost to the artist during the Franco-Prussian War but later recovered.²

1. See P. Dini and G. L. Marini, *De Nittis*, Turin 1990, I, pp.83-161.

2. Vittorio Pica, *Giuseppe de Nittis, L'uomo e l'artista*, Milan 1914, footnote p.84 ff.



GIUSEPPE DE NITTIS

On Mount Vesuvius

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

On Mount Vesuvius, 1872

Oil on panel
Signed lower left *De Nittis*

25 x 16 cm



Fig. 1 Giorgio Sommer, *Lava of the Vesuvius*, 1872

Provenance:
Private collection, Naples

*I have climbed Vesuvius to work every day for the last year.*¹ (Giuseppe de Nittis, 1872)

The studies Giuseppe de Nittis executed of Vesuvius between 1871 and 1872 occupy an important position in his oeuvre. He was already an established painter when he set off from Paris on a brief visit to his native Italy in the autumn of 1870. The outbreak of the Franco-Prussian War in the same year prolonged his visit and it was almost three years before he could return to Paris. He lodged for a time in Naples before moving to Resina, a small village in a picturesque setting on the slopes of Vesuvius. Here, far from the city, he could draw inspiration from nature and return to landscape painting, the preferred genre of his early career. The fascination of Vesuvius – then entering a period of renewed activity – quickly captured his imagination.²

As a daily observer of the volcano he was able to experience at first hand the major eruption of 26 April 1872, an event that was to leave a lasting impression on him. Over a period of many months he produced a large group of small-format *plein-air* oil studies documenting the *bellezza selvaggia* [wild beauty] of nature. Whereas previously it had been common practice among artists like Volaire, Catel, Fabris, Hackert and Wright of Derby to produce theatrical images of the eruption of Vesuvius as spectacular mementos for Grand Tour travellers, de Nittis concentrated on the rich diversity of changes in weather and light conditions. His oil sketches reveal a predilection for unconventional viewpoints and close-up images, and a fascination for light and colour.

The present, vertical-format oil study gives the spectator a very immediate view of the smoking cone of the volcano. The picture plane is almost entirely occupied by thick curtains of smoke, billowing clouds of volcanic ash and streams of lava. Only a tiny patch of sky is visible in the upper area of the composition. De Nittis' technical virtuosity is of the highest quality. When examined at close quarters the broad strokes of rapidly and economically applied paint appear simple and unmodelled. The partially untouched yellow of the panel serves as an additional colouristic element. The panel is best viewed from a certain distance to allow the naturalistic illusion of the handling to work – a device that seems modern even today.³ An oil study of the same format titled *Sulle Falde del Vesuvio* now in the collection of the Galleria d'Arte Moderna in Milan displays close compositional similarities with the present study.⁴

The influence of contemporary photography, in particular the photographs of Vesuvius taken by Giorgio Sommer (Fig. 1) and Gustave Eugène Chauffourier in 1872 should not be discounted.

1. Giuseppe de Nittis, *Taccuino 1870-1884*, preface by E. Cecchi, Bari 1964, p.71.

2. Emanuela Angiuli and Fernando Mazzocca (eds.), *De Nittis*, exhib. cat., Padua, Palazzo Zabarella, Venice 2013, p.100-3 and 212-4.

3. See Renato Miracco (ed.), *De Nittis, Impressionista italiano*, exhib. cat., Rome, Chiostro del Bramante, Milan 2005, p.36.

4. The Galleria d'Arte Moderna di Milano holds twelve studies of Vesuvius by de Nittis.- *Sulle Falde del Vesuvio*, 1871-2, oil on panel, 30.5 x 18 cm, inv. GAM 5213. See Miracco, op. cit., pp.244-6.



GIUSEPPE DE NITTIS

A Room with a View

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

A Room with a View, c.1875-80

Oil on panel
Signed lower left *De Nittis*
On the verso the bookplate of
Vittorio Pica and address label of
Galleria Pesaro, Milan

14 x 24 cm



Fig. 1 *Monti e Laghi*, 1881,
Barletta, Pinacoteca Comunale

Provenance:
Vittorio Pica
Lino Pesaro, Galleria Pesaro,
Milan¹
Possibly acquired from the gallery
by Amedeo d'Angelo (1930s)
Amedeo d'Angelo Estate, Naples

We are grateful to Professor Christine Farese Sperken for her assistance in compiling this catalogue entry. She has confirmed the authenticity of the work on the basis of a photograph.

Giuseppe de Nittis's interest in the depiction of nature in southern Italy goes back to his early artistic career in Naples and Apulia. When the Franco-Prussian War prevented his return to Paris between 1870 and 1873 he returned to similar motifs during his three-year stay in the south of Italy. This small-format study was almost certainly executed *en plein air* on one of his later visits to Italy between 1875 and 1880.² De Nittis was by then an established and successful painter – in 1878 he was awarded the *Légion d'Honneur*. He regularly divided his time between Paris – where he had settled – London and his native Italy. He is known to have visited Naples and Barletta at this time, turning again and again to the production of highly evocative views of the sea. Here, he was largely motivated by his close contacts with the French Impressionists.

The oil study represents an unconventional departure from the classic depiction of a view seen from a window. De Nittis would experiment with a similar composition in 1881. This is titled *Monti e Laghi* (Fig. 1). In the present study he places an emphasis on diagonals. The conscious inclusion of the brown tone of the panel to trace the outlines of the window frame accentuates the impression of spatial depth. A delicate horizon separates the sea and the sky exactly in line with the golden section. The contrast between the darkness of the room and the gleam of the seascape beyond is particularly striking.

A number of solo shows in recent years have featured de Nittis's work. One was held at the Petit Palais in Paris and the Pinacoteca Giuseppe de Nittis in Barletta in 2010, and a second at the Palazzo Zabarella in Padua in 2013.³ The collector Vittorio Pica (1862-1930), who was probably the first owner of the present study – his bookplate is pasted onto the verso of the panel – is credited with the rediscovery of de Nittis's oeuvre. He also published the first monograph on de Nittis in 1914. The book is titled *Giuseppe de Nittis. L'uomo e l'artista*. A correspondence between Pica and Edmond de Goncourt documents a meeting between artist and collector. This was on de Nittis's last visit to Naples between December 1883 and March 1884, only a few months before his death.⁴

1. The Lino Pesaro collection was built up in the years 1910 to 1930. It included a number of works by Giuseppe de Nittis. See *L'Arte*, 34, 1931, p.192.
2. We would like to thank Professor Christine Farese Sperken for proposing a dating.
3. Gilles Chazal, Dominique Morel and Emanuela Angiuli (eds.), *Giuseppe De Nittis: la modernité élégante*, exhib. cat., Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris and Barletta, Pinacoteca Giuseppe De Nittis, Paris 2010. Emanuela Angiuli and Fernando Mazzocca (eds.), *De Nittis*, exhib. cat., Padua, Palazzo Zabarella, Venice 2013.
4. See Luisa Martorelli, 'Giuseppe de Nittis e la scuola di Resina', in *De Nittis*, op. cit., p.23.



GIUSEPPE DE NITTIS

Fog over Westminster Bridge

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

Fog over Westminster Bridge, 1878

Oil on panel

Signed lower left *De Nittis*
The estate stamp on the verso
Label of the Pellerano collection,
Buenos Aires

18.4 x 26.7 cm

Provenance:
Angelo Sommaruga, Paris
Pellerano collection, Buenos Aires
(no. 830)¹
Mario Crespi, Milan²

Literature:

M. Pittaliga, E. Piceni; *De Nittis. Cat. generale*, Milan 1963, no. 427, fig. 40
P. Dini and G. L. Marini, *De Nittis: la vita, i documenti, le opere dipinte*, Turin 1990, I, p.406, no. 719; II, fig. 719 (*Westminster Bridge nella Nebbia*)

[...] *Joseph de Nittis, the very fine eye, the fine brushwork, the most charming man I have ever met, who revealed to England the sweetest of greys, the pearly tones of fog on certain brighter days [...]*.³

Jules Claretie, *Figaro*, 25 April 1896

De Nittis travelled back and forth between Paris and London in the years 1874 to 1881. In 1878, the year in which the present painting was almost certainly executed, he was *at the height of his artistic fame and a man of considerable means enjoying high social status*.⁴ He contributed twelve paintings to the Paris World's Fair in the same year, winning a Gold Medal.

The views of Westminster Bridge de Nittis produced in the spring and summer of 1878 reflect the influence of his study of William Turner. They also reveal his response to similar motifs found in the work of Whistler and Monet. The closeness of his relationship to the French Impressionists is self-evident. Fog in London – typically a mix of high humidity and smog – was an endless source of fascination for de Nittis and other Impressionists.

A new, iron bridge was opened at Westminster in 1862. Looming behind a veil of fog and haze is the silhouette of the Houses of Parliament. The clock tower of Big Ben and other architectural features project a diffuse reflection across the Thames.

A great many of de Nittis's contemporaries – Monet, Degas, Legros, Whistler, Pissarro and Fantin-Latour – were attracted by what they perceived as the pulsating energy and modernity of London. In addition, many artists were to leave France for London to escape conscription at the outbreak of the Franco-Prussian War in 1870. Monet was in London from July 1870 onwards. Monet, whom de Nittis knew well, executed several views of London parks, bridges and docks, all of



Fig. 1 Claude Monet, *The Thames below Westminster*

them painted before autumn 1871. These motifs were also de Nittis's preferred subjects. Monet's painting *The Thames below Westminster* (1871) (Fig. 1)⁵ – a precursor of his 1903-4 series titled *The Houses of Parliament* – depicts the Thames Embankment on a misty spring day with the parliament buildings in the background.

A certain enigmatic quality is common to the London views of both de Nittis and Monet. Atmosphere and impression are central preoccupations of both.

1. Angelo Sommaruga, a publisher based in Paris, visited Buenos Aires in 1913. He knew Pellerano. This is documented in correspondence with Piceni. See Dini/Marini, op. cit., I, p.217.
2. Mario Crespi (1879-1962) was a textile manufacturer and the publisher of the *Corriere della Sera* in Milan. See Roberto Romano, 'Mario Crespi', in *Dizionario Biografico degli Italiani*, XXX, 1984.
3. Claretie met de Nittis in June 1879 at de Nittis's one-man exhibition at the King Street Galleries. In an article in *Le Figaro* he recalls the time they spent together in London. See Dini/Marini, op. cit., I, p.107.
4. Dini/Marini, op. cit., I, p.104.
5. *The Thames below Westminster*, 1871, oil on canvas, 47 x 73 cm, The National Gallery, London.



ANDERS ZORN

Kvällsstämning (Evening)

Anders Zorn
(1860 - Mora - 1920)

Kvällsstämning (Evening), 1889-91

Oil on panel (softwood veneer on mahogany)
Signed lower right *Zorn*

9.9 x 16.6 cm

Provenance:
Jean-Baptiste Faure, Paris
Ivar Kreuger
The Ivar Kreuger collection
sale, Stockholm, Svensk-Franska
Konstgalleriets, 1932, lot 24 [as
Kvällsstämning]
Gunvor and Arne Johnsons,
Stockholm

Literature / Exhibited:
Tor Hedberg, *Anders Zorn. 20 Måln-
ingar från J. B. Faures Samling*,
Svensk-Franska Konstgalleriets,
Stockholm 1926, repr. p.16

We are grateful to Karin Högberg, Zornmuseet, Mora, for her assistance in research the provenance of this study.

This evocative, small-format *plein-air* oil sketch by Anders Zorn depicts a coastal landscape at dusk. The reduced choice of palette skilfully reflects the diffuse greys of twilight and the fading milky-whites of a cloudy sky.¹ The sketch has much of the spontaneous rapidity of an improvisation. It is seemingly executed with ease and with great surety of touch. Zorn was noted for his extraordinary technical virtuosity. He was able to achieve maximum effect with remarkable economy of means. In the present sketch he employs the silky sheen and pale brown of the untouched areas of wood as an additional colouristic element. His intention is to focus the spectator's attention on the mood and atmosphere of place, to the exclusion of narrative content. The sketch is a particularly fine example of Zorn's response to the influence of the Impressionists, the French Symbolists and the Belgian Symbolists.

Axel Reinhold Lindholm (1857-1933), an artist and first-hand observer, gives an account of Zorn's relaxed but highly focussed working method: *It is no paradox to maintain, [...] that Zorn's manner of painting, when slow, was at the same time rapid. Before its application each stroke was precisely calculated. First, his hand inscribed the desired motion in the air, before then transporting it to the canvas with a swift and confident stroke. Despite all the changes [...], Zorn painted nothing, not even the tiniest dot, haphazardly.*²

The present painting is dateable to Zorn's Paris period. He travelled extensively but spent the years 1889 to 1896 almost exclusively in the French capital. The Paris sojourn marks both the launch and the high point of his international career. His entrée into the upper echelons of Parisian society at the time of the 1889 'Exposition Universelle' was accompanied by extraordinary professional and social successes among collectors and in Salon circles.³

The sketch has a particularly interesting and fully documented provenance, having passed through the hands of several prominent collectors. The first owner was Zorn's good friend, the celebrated baritone Jean-Baptiste Faure (1830-1914), one of the leading collectors of French Impressionist painting of the age. His private collection included at least thirty-two other works by Zorn. He owned, to quote Zorn's own words, *the very best that French art has to offer*,⁴ and no less

1. Zorn was a lifelong close observer of the play of light on surfaces and the changing effects of light on water. He was to produce his first masterly interpretations of these phenomena in the summer of 1886 on the island of Dalarö in the Stockholm archipelago. See Alexander Bastek and A.-C. Krausse (eds.), *Der schwedische Impressionist Anders Zorn (1860-1920)*, exhib. cat., Lübeck Museum Behnhaus Drägerhaus, 15.1.-15.4.2012, Petersberg 2012, nos. 17-27.
2. Cited after Axel Gauffin, *Ett okäntdokument om Konstnärsförbundets målarskola*, Lund 1955, p.66.
3. See Cecilia Lengefeld, *Anders Zorn*, Berlin 2004, p.103ff.
4. Zorn's own comment, after visiting Faure; see Lengefeld, op. cit., p.108, cited after Anders Zorn, *Själubiografiska anteckningar*, Hans Henrik Brunner (ed.), Stockholm 1982.



than sixty major paintings by Manet, among them *Le Déjeuner sur l'Herbe*.⁵ In 1919, the widow of Faure's son, Maurice, began to break up the collection. In 1926, the present sketch was acquired by Ivar Kreuger, the Swedish match magnate. Kreuger, who had amassed a vast fortune, was a leading international collector.⁶ He died in tragic circumstances in 1932, when the sketch was bought by Professor Arne Johnsons, a construction engineer. It has been with the Johnsons family ever since.

The illegitimate son of a German immigrant and a seasonal labourer, Anders Zorn was born in Mora in the central Swedish province of Dalarna. He displayed artistic talent from an early age and studied at the Royal Academy of Liberal Arts in Stockholm from 1877 to 1880. He left Sweden to continue his studies in 1881. At first he focussed on watercolour painting. He travelled extensively, visiting London, Paris, Tunis and Algiers and was also in Spain and Italy. He married Emma Lamm, the daughter of a wealthy Stockholm businessman, in 1885. The couple travelled to Hungary and were also in Istanbul.

Zorn spent the winter of 1887-8 in St. Ives, in the extreme west of England, where a colony of artists was starting to form. Here, he executed his first oil studies. They represent a turning point in his artistic development. The years in Paris followed (1889-96). In 1893, he was appointed curator of the Swedish section at the Chicago World's Fair. Seven further visits to the United States followed. His popularity among wealthy American collectors was remarkable. Over one hundred portraits by Zorn of members of the political and financial elites are now in private and institutional collections in the United States. He settled permanently in his home town of Mora in 1896. Today, Mora's Zorn Museum holds the world's largest collection of his work.

5. For J.-B. Faure, see Anthea Callen, *Jean Baptiste Faure, 1830-1914*, University of Leicester (thesis), 1971.- Édouard Manet, *Le Déjeuner sur l'Herbe*, oil on canvas, 208 x 264 cm, Musée d'Orsay, Paris.

6. Tor Hedberg, *Anders Zorn. 20 Målningar från J.B. Faures samling*, Svensk-Franska Konstgalleriets, Stockholm 1926.



VILHELM HAMMERSHØI

The Balcony Room at 'Spurveskjul'

Vilhelm Hammershøi
(1864 - Copenhagen - 1916)

The Balcony Room at 'Spurveskjul'
[Sparrow's Nest], 1911

Oil on canvas

43.2 x 53.3 cm

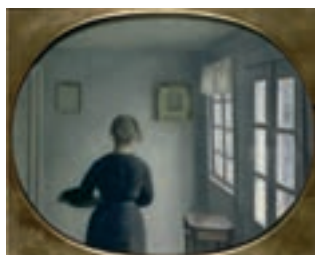


Fig. 1 Vilhelm Hammershøi,
Interior, 'Spurveskjul', 1911, oil on
canvas, 48.5 x 60 cm

Literature:

Alfred Bramsen and Sophus
Michaelis, *Vilhelm Hammershøi –
Kunstneren og hans værk*,
Copenhagen and Christiania 1918,
no. 345

Provenance:

The artist's family (until 1918)
Valdemar Kleis, Copenhagen
Private collection (1960, probably
acquired from Kleis)
Thence by descent

The present interior by the Danish painter Vilhelm Hammershøi was executed on an extended stay at a country house called 'Spurveskjul' in 1911. Hammershøi and his wife Ida had rented the house – situated to the north of Copenhagen – for the summer. The name 'Spurveskjul' [Sparrow's Nest] can be traced back to its first occupant, the painter Nicolai Abildgaard – teacher of Philipp Otto Runge and Caspar David Friedrich. The property was built for Abildgaard in 1805-6 after his own design. Hammershøi selected his private living quarters very carefully – he changed address frequently – and furnished their interiors with meticulous regard to their relevance to his artistic work. They served as a repertoire of models for almost all his paintings. Alfred Bramsen, co-author of the Hammershøi Catalogue Raisonné, describes the couple's stay at 'Spurveskjul' as a happy one, to the extent that they may even have considered purchasing the property.¹

The painting depicts one particular room in the house – a room which Hammershøi used as a recurrent motif (Fig. 1). In the present version the room is devoid of furniture and fixtures. The only vestige of interior decoration is the hint of a curtain. Hammershøi directs his entire attention towards the space itself, as daylight gently invades the room, modelling the walls, doors and window in delicate gradations of grey. Reflections in the window panes block out the exterior, the viewer is left isolated in a solitary, secluded space.

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



Fig. 2 Vilhelm Hammershøi, *Self-Portrait, 'Spurveskjul'*, 1911, oil on canvas,
126 x 149 cm

Hammershøi's brushwork is entirely characteristic of his late period and shares similarities with contemporary pointillist techniques.

The present composition served as preparatory to the background of the important self-portrait with a brush, titled *Self-Portrait, 'Spurveskjul'*,³ also executed in 1911. The work is now in the collection of the Statens Museum in Copenhagen (Fig. 2).

Hammershøi entered the Copenhagen Academy of Art in 1879 and completed his studies in 1885. His first exhibited painting was a portrait of a girl. This was shown at the Academy's Charlottenborg

1. Bramsen and Michaelis, op. cit., p.72.

2. *Vilhelm Hammershøi*, exhib. cat., Hamburg, Kunsthalle, 22 March-29 June 2003, p.135.



Spring Exhibition in 1885. A painting titled *Bedroom* was turned down by the jury of the Academy in 1890. After that, he exhibited with the artists' association known as *Frie Udstilling* ['Free Exhibition'] set up by the Danish artist Johan Rohde. Hammershøi married Ida Ilsted (1869-1949), the younger sister of his associate and friend Peter Ilsted, in 1891. Ida was his model in a great many of his paintings of interiors. The couple travelled extensively in Europe. In 1895, Hammershøi exhibited with the Freie Vereinigung Münchner Künstler at the Kunst-Salon Gurlitt in Berlin.

The influential Berlin-based art dealer Paul Cassirer (1871-1926) purchased several of Hammershøi's paintings in 1905 and staged a solo show of his work at the Hamburg branch of his gallery. Hammershøi exhibited at the 'Exposition Universelle' in Paris in 1889 and again in 1900. He showed at the Venice Biennale in 1903 and at numerous exhibitions in Germany, England, Russia and the United States. After his death the contents of his studio were dispersed at an auction held on 30 October 1916. His œuvre lapsed into obscurity and was only rediscovered in the 1970s as art-historical re-evaluation of Symbolism emerged.⁴ Exhibitions of his work in Europe and in Japan followed, the most recent being the major retrospective staged in Munich in 2012. Hammershøi is today regarded as the leading Danish painter of the second half of the nineteenth century.

3. Hammershøi depicts himself gazing out of the painting in a brief interruption from work. Self-portraits are frequent in his early and late work. In the very early self-portraits executed in the 1880s he chose a frontal view. In the 1890s he experimented with different viewpoints.

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







DRAWINGS

VILHELM HAMMERSHØI

Self-Portrait

Vilhelm Hammershøi
(1864 - Copenhagen - 1916)

Self-Portrait, c.1891

Coloured crayons on paper

30.1 x 25 cm

Provenance:

Johannes C. Bock [his sale, Copenhagen, Winkel & Magnussen 380, 1953, lot 41]

Private collection, Denmark

Literature:

Poul Vad, *Vilhelm Hammershøi and Danish Art at the Turn of the Century*, trans. Kenneth Tindall, New Haven and London 1992, repr. p.102

Poul Vad, *Vilhelm Hammershøi. Værk og liv*, 2003, ill. p.131

Exhibited:

Vilhelm Hammershøi 1864-1916, Copenhagen, Kunstforeningen, 1955, no. 52

Hammershøi. Retrospektiv udstilling, Charlottenlund, Ordrupgaard, 1981, no. 39, repr. p.70

Hammershøi. Painter of Stillness and Light, New York, Wildenstein, 1983, no. 25

Hammershøi. Painter of Stillness and Light, Washington, The Philips Collection, 1983, no. 25

Vilhelm Hammershøi married Ida Ilsted (1869-1949), the younger sister of his associate and friend Peter Ilsted, in 1891. Soon after their marriage Hammershøi and his wife travelled to Paris. They left Denmark on 5 September 1891 and arrived in Paris on 21 September 1891, travelling via Holland and Belgium. On his arrival, Hammershøi visited Théodore Duret, a leading French art critic whom he had met in Copenhagen in 1890. Duret, who had an active interest in Hammershøi's work, was instrumental in introducing it to the influential Paris-based art dealer Durand-Ruel. On Duret's initiative Hammershøi's *Portrait of Ida* was sent to Durand-Ruel after an exhibition in Munich in 1891.¹

During his Parisian sojourn Hammershøi executed two oil paintings.² One was a copy after an ancient Greek relief in the Louvre³ and the other a *Double Portrait of the Artist and his Wife*⁴ executed in 1892 (Fig. 1). The present *Self-Portrait* is almost certainly a preliminary study for the double portrait. A further preparatory drawing for the double portrait, in pencil and also executed in 1891, is now in a private collection (Fig. 2). This preparatory drawing may have served as preparatory to a *Self-Portrait*⁵ painted in 1891 (Fig 4).

As in many of his earlier self-portraits, physiognomic perfection was not Hammershøi's chief concern. His interest lay in depicting his own introspective and almost absent gaze.⁶

In addition to the present drawing and the two double portraits (Figs. 1 and 2), only three other self-portraits of the artist's early period are known (Figs. 3, 4, and 5).

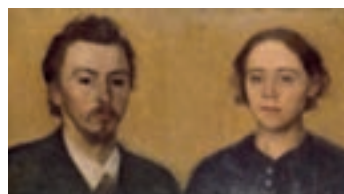


Fig. 1 *Double Portrait of the Artist and his Wife*, Paris 1892, oil on canvas, 36.5 x 66 cm, The David Collection, Copenhagen



Fig. 2 *Double Portrait of the Artist and his Wife*, Paris 1891, pencil on paper, 18 x 25 cm, private collection



Fig. 3 *Self-Portrait*, 1889, oil on canvas, 52.5 x 39.5 cm, Statens Museum for Kunst, Copenhagen

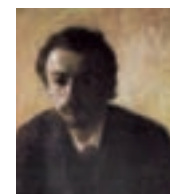


Fig. 4 *Self-Portrait*, 1891, oil on canvas, 54 x 42 cm, private collection



Fig. 5 *Self-Portrait*, 1895, pencil on paper, 24 x 18 cm, Institut Néerlandais, Paris

1. Münchener Jahresausstellung, 1891. Hammershøi contributed a total of seven paintings to the exhibition. One was a *Portrait of Ida*.

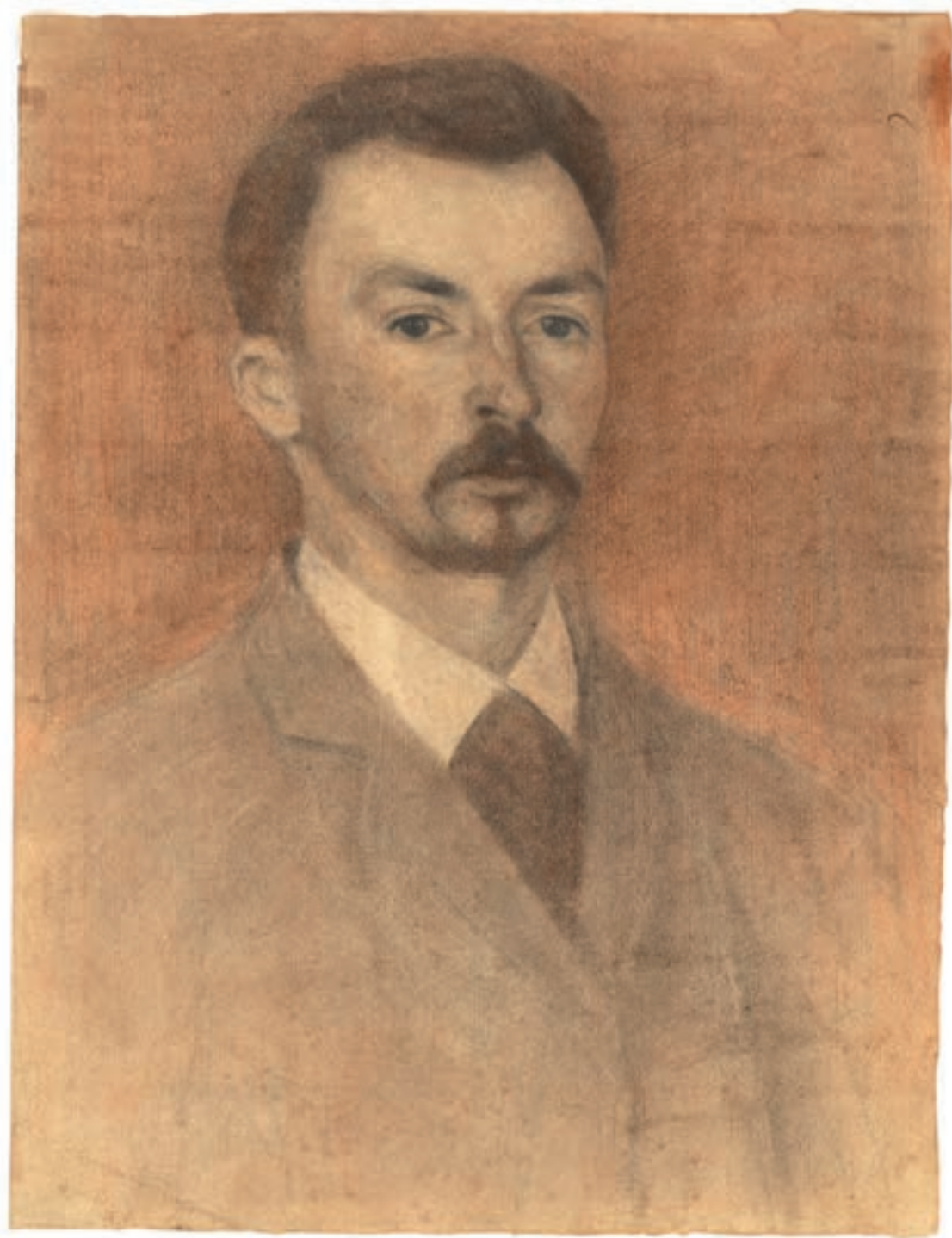
2. Poul Vad, op. cit., 2003, pp.105-15.

3. Hammershøi copied the left section of a two-part antique relief from the Prytaneion in Thasos depicting *Hermes and the Charites* (early 5th century BC).

4. The David Collection, Copenhagen; on loan to the Hirschsprung Collection, Copenhagen. See Sophus Michaëlis and Alfred Bramsen, *A Catalogue Raisonné of the Works of Vilhelm Hammershøi*, Copenhagen and Christiania 1918, no. 104.

5. Private collection. Copenhagen, Kunsthallen, auction sale 487, 3-5 December 1987, lot 87.

6. *De Abildgaard à Hammershøj – 75 dessins danois*, exhib. cat., Fondation Custodia, Paris 2007, no. 27, repr.



HANS VON MARÉES

Study from the 'Chiron and Achilles' Series

Hans von Marées
(Elberfeld, Wuppertal 1837 - 1887
Rome)

*Study from the 'Chiron and Achilles'
Series, 1883*

Dark brown wash, black chalk
heightened with white, on light
brown paper

45 x 43.5 cm (image),
58.6 x 46.8 cm (sheet)

Literature:

Julius Meier-Graefe, *Hans von
Marées. Sein Leben und Werk*, 3 vols.,
II, Munich and Leipzig 1910,
p.506, no. 792

Julius Meier-Graefe, *Hans von
Marées. Zeichnungen in drei Mappen;
Museumsausgabe des Meier-Graefe-
schen Marées-Werkes*, Munich n.d.,
portfolio III, plate 792

Exhibited:

John David Farmer (ed.), *German
Master Drawings of the Nineteenth
Century*, exhib. cat., Busch-Reising-
er Museum, Harvard University,
Cambridge, MA, 5 October - 18
November 1972, no. 54, repr.

Provenance:

Peter Bruckmann, Florence
Franz Pallenberg, Rome
David Daniels, New York

This sheet is one of a series of drawings on the subject of *Chiron and Achilles*. Meier-Graefe dates the series to the year 1883, citing Viktor zur Helle (1839-1904), a pupil of Marées,¹ as recounted to the painter Franz Pallenberg. Zur Helle asked Marées to give him a personal memento before leaving Rome. This was the genesis of Marées' series of drawings known as *Chiron and Achilles*. As Meier-Graefe notes: *Marées satisfied his [zur Helle's] wish almost immediately. Picking up an envelope at random, he rapidly sketched the motif as a symbol of the relationship between teacher and pupil* (Fig. 1).² When Marées left Rome it was almost certainly the beginning of a journey to Germany and this took place in 1883.



Fig. 1 Hans von Marées,
Chiron and Achilles, Vienna,
Albertina



Fig. 2 Hans von Marées,
Chiron and Achilles,
formerly with Baroness
von Pidoll, Munich

Marées very possibly saw himself in the figure of the bearded centaur. In Greek mythology Chiron, a wise and learned centaur, acted as teacher to Achilles³ and initiated Asclepius, a hero and god of medicine, into the art of healing.

The large number of known studies on the theme of *Chiron and Achilles* would seem to indicate that Marées intended them as preparatory to a painting. It is not known why the work was never executed. It is quite possible that the two female figures depicted in the background of the farewell scene in the present sheet are dryads. In Greek mythology, the dryads are nymphs who preside over the groves and forests (compare Fig. 2).⁴

A distinguishing feature of Hans von Marées' work is his highly differentiated treatment of the physical properties, poses and gestures of his figures and of their relationship to one another. His nudes, for example, are never depicted in motion or action. He adopts a wholly classical approach, much along the lines of Ancient Greek sculpture, preferring idealization at the expense of individuality and contemporary influences. His work is indebted to the resurgent fascination for classical antiquity that began in the nineteenth-century and continued into the modern era, particularly in the work of Pablo Picasso and Max Beckmann.

The exceptional quality of the present sheet lies in the fine state of preservation

1. Meier-Graefe quotes Viktor zur Helle's account of events, as relayed to the painter Franz Pallenberg. See Meier-Graefe, 1910, op. cit., p.502 ff and nos. 785-99.
2. Estate of Viktor zur Helle; pencil on white envelope, 7 x 7 cm, now in the Albertina, Vienna, inv. 24.861 F, see Meier-Graefe, 1910, op.cit., no. 785.
3. See Homer, *Iliad* 11.831.
4. Meier-Graefe, 1910, op. cit., no. 794, red chalk and watercolour on brown paper, 44 x 58 cm. The figure depicted in Marées' painting *Innocence or Modesty Praised* is of a type similar to the female figure in the present sheet. And there are certain similarities to the figure of a nymph in a painting of 1882-3 titled *Nymph and Man leading a Horse*. See Meier-Graefe, 1910, op.cit., nos. 802 and 611.



of the extensively applied wash and subtle gradations of white heightening. The study has the character of a grisaille rather than of a drawing. Regrettably, chemical processes have led to severe pigment degradation in Marées' canvases. Many scholars unjustly regard him as an artist whose primary concern was form, to the neglect of colour. However, the small body of frescoes he produced give an idea of his finely nuanced colouristic approach. One example is the magnificent decorative scheme for the library of the Stazione Zoologica Anton Dohrn in Naples, worldwide one of the oldest research institutions of its kind. In 1987, Christian Lenz pointed out that in many ways the work of Marées demands to be reappraised.⁵

Marées trained at the Berlin Academy of Art under Karl Steffek from 1853 to 1855. He moved to Munich in 1857. In 1864, he was commissioned by Adolf Friedrich Graf von Schack to make copies after Italian Old Masters in Florence and Rome. After relations with Schack broke down in 1868, Marées spent a number of years in Germany. But he returned to Italy where he settled more or less permanently in 1873. He carried out the decorative scheme for the library of the Stazione Zoologica with a friend, the painter Adolf von Hildebrand. In 1874, the two artists shared a studio at the former monastery of S. Francesco di Paola near Florence. When this friendship also broke down – in 1875 – Marées moved to Rome.

His compositions frequently seem alien to the age in which they were painted. His figures, strongly influenced by his perceptions of classical antiquity, address the universal and perennial questions of the human condition.⁶

5. See Christian Lenz (ed.), *Hans von Marées*, exhib. cat., Neue Pinakothek and Schack-Galerie Munich, 11 November 1987-21 February 1988, Munich 1987, p.10.

6. *Neue Pinakothek. Katalog der Gemälde*, Pinakothek-Dumont 2003, p.449.



ALFRED KUBIN

Grässliches Theater

Alfred Kubin
(Leitmeritz 1877 - 1959 Zwickledt)

Grässliches Theater
[Gruesome Theatre], 1915-23

Pencil, black ink, watercolour on
cadastral paper
Signed lower right *Kubin*
Inscribed lower left *gräßliches*
Theater. Annotated on the verso
Reserviert M.W.Schneditz

23.1 x 32 cm (image),
31.3 x 39.2 cm (sheet)



Fig. 1 Alfred Kubin, *Rübezahl*, c.1915, 28.8 x 25.7 cm

Literature:

Herbert Zeman (ed.), *Autographen aus drei Jahrhunderten: Literatur, Theater, Bildende Kunst, Wissenschaft: Sammlung Anton Dermota*, Graz and elsewhere, 1987, plate XIV

Provenance:

Wolfgang Schneditz
Professor Rudolf Leopold, Vienna
Private collection Vienna

I am driven by an irresistible force to draw these things. They emerge as if from the twilight of the soul.
(A. Kubin, 1924)¹

This watercolour is titled *grässliches Theater* [Gruesome Theatre] in Alfred Kubin's own hand. It is dateable on stylistic grounds to the middle period of his career, the years between 1915 and 1923. The fluid, impulsive handling is a hallmark of this period, as is the frenetic energy of the finely delineated pen drawing with its multi-figured, intricately interwoven web of lines² – a web that tightens and intensifies as it reaches the edges of the image (compare Fig. 1). The Kubin specialist, Dr. Annegret Hoberg, quoted above, has generously agreed to examine the drawing and emphasizes the extraordinary delicacy of the watercolouring.

Common to many of Kubin's drawings was the use of cadastral paper. This he took from his father's supplies – he was a surveyor. The annotation on the verso of the sheet states that it was at one time reserved for the art historian and Kubin expert M. W. Schneditz. Schneditz published a book on Kubin in 1949 titled *Alfred Kubin und seine magische Welt*. The two men were close friends.

A fundamental characteristic of Kubin's work is its extreme subjectivity. His images are visions of sexual anxiety, sexual obsession, torture, terrifying pain, domination and subjection. They display insights into the suppressed impulses and anxieties of humanity that his near-contemporary Sigmund Freud had examined in his treatise *The Interpretation of Dreams* first published in 1900. Kubin projected his psychological condition into his art in a flood of images present in his subconscious and which he sought to define in his drawings at every possible stratum of perception (A. Hoberg).³ He repeatedly describes his attempts to record his dreams in his images. Linked to this is a constant striving to expand his formal artistic methods as a way of restraining the 'flood of apparitions': *Yet again, masses of people and herds of animals, pomp and decay, lavish vices and repellent putrefaction, worship of the sublime and terrifying pain, in short: everything that had ever preoccupied my heart; but in terms of artistic expression the new sheets were infinitely better.*⁴

Kubin absorbed a wide range of artistic influences – he was an admirer of the German and Dutch Old Masters – particularly Pieter Bruegel the Elder – and the work of James Ensor and Paul Klee. He was also influenced by the ambience of his immediate surroundings.

Today, Kubin is rated as one of the leading contributors – in the company of Gustav Klimt, Egon Schiele and Oskar Kokoschka – to the history of early twentieth century Austrian art. We are grateful to Dr. Annegret Hoberg, Städtische Galerie im Lenbachhaus, Munich, for authenticating the drawing based on first hand inspection.

1. Alfred Kubin, *Rhythmus und Konstruktion*, 1924. We are grateful to Dr. Annegret Hoberg, Städtische Galerie im Lenbachhaus, Munich, for authenticating the drawing based on first hand inspection.

2. Annegret Hoberg, 'Das Selbstverständnis des späten Kubin', in Peter Assmann (ed.), *Alfred Kubin (1877-1959)*, pp.9-39.

3. Hoberg, op. cit., p.15.

4. Alfred Kubin, 'Aus meinem Leben', in U. Riemerschmidt, *Aus meinem Leben. Gesammelte Prosa mit 73 Abbildungen*, Munich 1977, p.41f.



Klein

größtes Theater

RUDOLF VON ALT

View of the Coliseum from the Arch of Constantine

Rudolf von Alt
(1812 - Vienna - 1905)

*View of the Coliseum from the Arch of
Constantine, Rome, 1872-3*

Watercolour over traces of pencil,
heightened with white on paper
Signed lower left *R. Alt.*

22.5 x 42 cm

Rudolf von Alt, the son and pupil of the landscape painter Jakob Alt, enrolled at the Vienna Academy in 1826. He undertook extensive sketching tours in various parts of the Austro-Hungarian Empire, executing a large body of landscape watercolours and drawings. He travelled with his father, working jointly with him on paintings in the 1830s. Both artists worked on the famous *Guckkasten* series commissioned by Kaiser Ferdinand I. They visited northern Italy and Venice in 1833 and Rome, Naples and Capri in 1835. Rudolf von Alt's travels in Italy heightened the richness of his palette, giving him new mastery in the depiction of light and atmosphere and increasing skill in the rendition of demanding architectural motifs. Gradually, watercolour replaced oil painting as his preferred medium and he developed into one of the most brilliant watercolourists of the nineteenth century.

After his first visit to Rome in 1835, he was not to return until 1865. Two further journeys in 1867 and 1872-3 followed. It was during this last visit – between December 1872 and February 1873 – that the present watercolour was executed. In a letter dated 19 January 1873 he describes the experience of working in Rome and at the Coliseum: *These sentiments I feel, when on a bright, sunny day I find myself in the Roman Forum, the Campo Vaccino or the Coliseum, when all else is silenced; when I am able to paint as the muse dictates: these are sentiments no emperor, no king, no Rothschild knows [...] – sentiments that only a poet knows [...].*¹

Alt depicts the Coliseum from an unusual standpoint. The massive outer wall of the building fills the background, almost touching the left edge of the sheet. In the right foreground the block-like structure of a section of the Arch of Constantine with its detached Corinthian column abruptly divides the image. The relief on the side of the Arch, depicted in some detail, is truncated by the right edge of the sheet. This light-filled, painterly image is suffused with varying tones of ochre and brown contrasting effectively with the delicate blue of the sky and the costumes of the two women near the sculpted plinth of the column. The composition is characteristic of Alt's work of the 1860s and 1870s. The art historian Achim Gnann comments: *In his work of this period he avoids funnel-like perspectives that draw the viewer's eye deeply into the composition. In contrast, the compositions unroll before the eye; they have an extraordinary breadth and expansiveness of vision. His forms become more filigree and more clearly defined, less generalized and are structured in far greater detail. They create a complex mosaic of myriad parts gleaming in the reflection of the soft light that veils them. This light informs objects with a powerful sense of materiality and the atmosphere of one of these calm, sunlit days is captured with extraordinary sensitivity.*²

In 1899, Alt executed a larger version of the same subject which he based on the present watercolour.³ While the proportions and the angle of view are almost unaltered, figurative staffage has been added to the foreground.

1. Ludwig Hevesi, *Rudolf von Alt. Sein Leben und Sein Werk*, Vienna 1911, p.52.

2. Achim Gnann, 'Venedig, Rom, Palermo, Neapel und Siena – Die Italienreisen der 1860er und 1870er Jahre', in: *Rudolf von Alt 1812-1905*, exhib. cat., Graphische Sammlung Albertina, Vienna 2005, pp.227-47.

3. Walter Koschatzky and Gabriela Koschatzky-Elias, *Rudolf von Alt. Mit einer Sammlung von Werken der Malerfamilie Alt der Raiffeisen Zentralbank Österreich AG*, second revised and enlarged edition, Vienna/Cologne/Weimar 2001, p.396, no. AV. 1899/09.



ALOYS ZÖTL

Study of Three Sturgeon

Aloys Zötl
(Freistadt 1803 - 1887 Eferding)

Study of Three Sturgeon, 1861

Watercolour, pencil, pen and grey
ink on paper

Signed and dated lower right
Al. Zötl pinx. Am 6. Dezember 1861
Inscribed lower left *Fische Taf. 25*

c.31 x 41 cm (image),
44 x 55 cm (sheet)



Fig. 1 Aloys Zötl, *Hamadryas Baboon*, watercolour,
18 January 1839

Literature:

Franz Reitinger, *Aloys Zötl oder die
Animalisierung der Kunst*, catalogue
raisonné, Vienna 2004, p.146

Provenance:

Paris, Hôtel Drouot, auction sale
1958a, lot 208a (as *Fische* [6. Dez.
1861])

The Austrian artist Aloys Zötl devoted a long life to producing an extraordinary body of watercolours while plying his trade as a master dyer. These watercolours depicted animals, many of them exotic, fantastic and from remote countries he had never visited and specimens he had never examined. He assembled the watercolours in a bestiary which ran to four volumes and contained approximately 400 sheets. Today, the majority of the sheets are in private hands and are scattered among collections in France, Switzerland, Austria and the United States.

Zötl's Oeuvre was relatively unknown until decades after his death. He was discovered and feted by the Surrealists in France. André Breton described the bestiary as the most magnificent book on animals the world had ever produced. He included Zötl in his list of *Surréalistes avant la lettre*. (compare Fig. 1). This list also included Le Douanier Rousseau.¹

Zötl's chief interest was that of an encyclopedist, where it is the surreal and naive qualities of his work which are of interest today. The images were not entirely true to life, especially in terms of detail, although the bestiary is systematically structured according to species – first mammals, then fish, molluscs, reptiles, birds, insects, batrachia and finally, cnidaria.

The genesis of these remarkable watercolours lies in nineteenth-century colonialism – one of its many manifestations was an enthusiasm for the exotic. The Habsburg Empire was a leading protagonist in the international race to obtain colonies and natural resources. Expeditions were fitted out to explore and exploit new territories, the best known being the expeditions led by Alexander von Humboldt. Expeditionary artists were hired to make records of what they encountered. When Archduchess Maria-Leopoldina of Austria, daughter of Kaiser Franz I of Austria, travelled to Rio de Janeiro in 1817 as bride an expedition was sent ahead of her. The founding of the 'Brasilianum' or Brazilian Museum in Vienna in 1821 was one of the results of this expedition. Records show that Zötl was an enthusiastic visitor.²

It is unlikely that Zötl examined the three sturgeon depicted in the present watercolour in *natura*. The sheet almost certainly represents three species of European sturgeon, each of which was native to the Danube in Zötl's lifetime.³ His probable source was a book titled *Die Süßwasserfische der österreichischen Monarchie mit Rücksicht auf die angrenzenden Länder*, published in 1858 – he often had to draw on contemporary natural history publications.

Sturgeon are one of the largest European fish to breed in rivers. Zötl's depiction of the skin is accurate. Sturgeon usually vary in colour dorsally from light to dark brown but they can also be slate grey or bluish-black to black. The Beluga sturgeon, a native of the Danube basin, is noted for its caviar.

1. Three hundred and twenty of his watercolours were sold at auction – for record prices – in 1955-6.

2. In a letter to his family in 1825 Zötl describes his visit to the Museum and the exhibits he saw there. See Reitinger, op. cit., p.86.

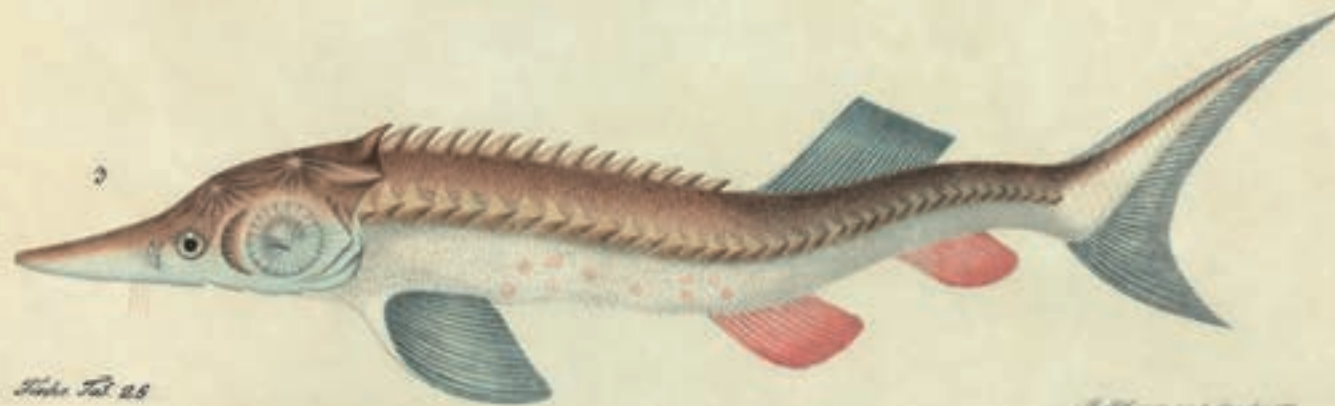
3. The physical characteristics of Zötl's fish identify them as sturgeon. These are:

- form of head and snout (rostrum) - dorsal and lateral bony plates (scutes) - heterocercal (= asymmetrical and forked) caudal fin.

A definitive classification of the species is, however, not possible. Johannes Schnell proposes a tentative evaluation (from top):

1. Hausen (*Huso huso*, Beluga); 2. Stellate sturgeon (*Acipenser stellatus*); 3. Sterlet (*Acipenser ruthenus*)

For images of six varieties of Danube sturgeon, see <<http://www.dstf.eu/species/>> (accessed 27.01.2014).



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