

A surrealist painting featuring a woman's arm and hand. The arm is extended from the right side of the frame, holding a small, dark, elongated object in her palm. The background is filled with numerous thin, radiating lines that create a sense of depth and movement. The overall color palette is dominated by dark, muted tones, with highlights on the skin and the object.

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This catalogue, *Paintings and Oil Sketches*, appears in good time for TEFAF, 'The European Fine Art Fair' in Maastricht. TEFAF is the international art-market high point of the year. It runs from 12-22 March 2015.

The selection of artworks described in this catalogue is wide-ranging. It showcases many different schools and periods, and spans a lengthy period from the seventeenth century to the early years of the twentieth century. It is designed to give the reader an idea of the gallery's acquisition strategy – a cross-section consciously shaped to stimulate collectors' and art lovers' curiosity. To find out more, please visit our website or, better still, come to see us in the gallery. It's conveniently located – only a stone's throw from the Pinakotheken in Munich.

Some readers who begin to leaf through the catalogue to find the painting they have entrusted to the gallery for sale will note the methodical research and painstaking work the gallery has put into describing and presenting the painting. These are essential preconditions to a successful sale. The gallery's terms are attractive and ensure a measure of protection from the vicissitudes of the auction market. If you'd like the gallery's experts to advise you on any aspect of selling, or assembling and maintaining a collection, please get in touch.

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I would like to extend my personal thanks to our clients for their continuing trust and confidence in the gallery's integrity and professionalism – the key to the gallery's success story over the past thirty years.

We look forward to seeing you. At TEFAF you'll find us at stand 337.

Unser diesjähriger Katalog *Paintings and Oil Sketches* erreicht Sie pünktlich zur TEFAF, The European Fine Art Fair in Maastricht, 12. - 22. März 2015, dem Kunstmarktereignis des Jahres.

Das diesjährige Angebot ist breit gefächert, mit Werken aus dem 17. bis in das frühe 20. Jahrhundert. Der Katalog führt Ihnen einen Teil unserer Aktivitäten, quasi in einem repräsentativen Querschnitt, vor Augen. Wir freuen uns deshalb auf alle Kunstfreunde, die neugierig auf mehr sind, und uns im Internet oder noch besser in der Galerie besuchen – bequem gelegen zwischen den Pinakotheken.

Mancher Empfänger des Kataloges wird zunächst nach jenem Gemälde suchen, mit dessen Verkauf er uns beauftragt hat. Er wird sich freuen, sein Gemälde gut recherchiert und präsentiert zu finden – die Grundlage für den erfolgreichen Verkauf. Unsere Konditionen sind attraktiv und machen unsere Kunden unabhängig von den Wechselfällen des Auktionsmarktes. Sollten Sie daran Interesse haben, sprechen Sie bitte mit mir.

Der Katalog erscheint in englischer Sprache.

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

Ihr Vertrauen in die Professionalität und Integrität von Daxer & Marschall ist der Schlüssel unseres Erfolges und das seit dreißig Jahren – dafür danke ich Ihnen.

Ich freue mich auf Ihren Besuch der TEFAF, Stand 337 und in der Galerie.

Ihr Marcus Marschall
München, Februar 2015

FRANS FRANCKEN THE YOUNGER

The Penitent Mary Magdalene visited by the Seven Deadly Sins

Frans Francken the Younger
(1581 - Antwerp - 1642)

*The Penitent Mary Magdalene visited
by the Seven Deadly Sins, c.1607-10*

Oil on panel, 44.5 x 33.5 cm

Authenticated by Dr. Ursula
Härting

This recently rediscovered, unusually well-preserved work by Frans Francken the Younger was painted in Antwerp, probably in the years 1607-10. The painting depicts Mary Magdalene seated at the entrance to a cave contemplating the Holy Scriptures. Her eyes tear-filled, she leans on a skull and embraces a crucifix, seeking consolation from the threats of demons in the guise of the seven deadly sins. In representing these horrifying figures, Francken consciously references the inventions of Hieronymus Bosch (c.1450–1516) but at the same time, endows them with newly-invented characteristics befitting their role.¹ Weathering the storm of these demonic tribulations, the Magdalene finds solace not only in the Scriptures and the crucifix but also in a ray of divine light descending into the cave from the upper left of the image. Her youth and beauty, embellished by the radiance of her nimbus, are unharmed by these apparitions. Building on a magical language of contrasts, Francken's painting thus entices the faithful to turn to the consolations of Christianity in the face of adverse conditions. As such, the present work eloquently mirrors the deep, sometimes jarring psychology that permeated the age of the Counter-Reformation.

The subject of the painting amalgamates two short passages in the New Testament with the more expansive description of the Magdalene's life in the Golden Legend. In the New Testament, Christ is said to have driven seven devils out of her (Mark 16:9; Luke 8:2) while the Golden Legend relates how, after the Ascension of Christ, she subjected herself to thirty years of seclusion and penance in the desert. There, she was kept alive not by food or drink but by prayer and devotion, and by the spiritual joys of being lifted up to heaven by angels seven times a day.

The seven creatures are labelled with small gold letters in period script, indicating that the artist sought to convey their correct identification to those who look closely – a sign that the panel was intended for personal devotion. The extraordinary iconography might relate to a special commission. Significantly, the painting appears to have enjoyed a certain fame among artists of the early seventeenth century since it was reproduced in two surviving early copies² - both of considerably inferior quality - suggesting that an even greater number of copies may have existed.

Frans Francken the Younger, the leading member of a distinguished family of painters, was born in Antwerp in 1581. Like his brothers, he was probably trained by his father, Frans Francken the Elder, who ran a successful workshop. Frans the Younger advanced to be a master in 1605 and appears to have spent some time in Holland before setting up as a painter in his native city. He specialized in highly-finished cabinet paintings, often of small format and depicting highly original subject matter. His nomination as Dean of the painters' Guild of St. Luke in 1614/15 can be interpreted as an expression of the high regard in which he was held in artistic circles. After his father's death in 1616, he further consolidated his prominence, directing one of the principal workshops of seventeenth-century Antwerp.

Dr. Ursula Härting has examined the painting and confirmed its authenticity.

Provenance:
Private collection, Germany



OTTMAR ELLIGER THE ELDER

A Garland of Fruit encircled by Insects

Ottmar Elliger the Elder
(Göteborg 1633 - 1679 Berlin)

A Garland of Fruit encircled by Insects,
1665

Oil on panel, 64.1 x 46.6 cm
Signed and dated lower left *Ottmar.
Elliger. Fecit / Anno 1665*. A coronet
painted above the name *'Elliger'*.¹

Provenance:

Andreas Cords (1784-1876),
Hamburg (until 1815)
Wilhelmine and Louise Marie Sack,
Hamburg
Johann Gottfried Schramm Senior,
Hamburg (until 1922)
Johann Gottfried Schramm Junior,
Hamburg (until 1975)
Thence by descent

Literature:

Niels von Holst, 'Beiträge zur
Geschichte des Sammlertums und
des Kunsthandels in
Hamburg von 1700 bis 1840'
in *Zeitschrift des Vereins für
Hamburgische Geschichte*, Hamburg
1939, XXXVIII, p. 277 (titled
Trauben, Pfirsiche und Pflaumen)

Arnold Houbraken (1660-1719), Dutch art historian and painter, relates that Ottmar Elliger the Elder was so fascinated by still-life painting that he left his home town of Gothenburg with the specific intention of becoming a pupil of Daniel Seghers (1590-1661) in Antwerp.² Seghers was the leading Flemish flower painter of his generation and a specialist in still lifes of garlands. In Antwerp, Elliger also came into contact with, and was strongly influenced by, the work of the Dutch still-life painter Jan Davidsz. de Heem (1606-84). Elliger set up as an independent painter immediately after completing his studies in Antwerp. He moved to Copenhagen in 1654 to work as a court painter in the entourage of King Frederik III of Denmark (1609-70). His portrait of the King, now in the Nationalhistoriske Museum at Frederiksborg Castle, is framed with a decorative garland of fruit and flowers. Records show that Elliger was in Amsterdam in 1657 and that he married Anthonia van Walscapelle, the sister of the still-life painter Jakob van Walscapelle (1644-1727), in 1660. He moved to Hamburg in the early 1660s and although the exact date is not recorded it is probable that he was already established in the city by the year 1665, when he executed the present painting. Records also show that Elliger's son, Ottmar the Younger,³ was born in Hamburg in 1666. Hamburg ownership of the present work is well-documented and can be traced back to the early nineteenth century. Elliger the Elder was appointed as court painter to Frederick William, Elector of Brandenburg (1620-88) in 1670 and moved to Berlin, where he died in 1679. Although he also worked in other genres he is best known for his outstanding achievement in still-life painting.

Flower still-life painting was particularly popular in seventeenth-century Hamburg. Around the city, wealthy owners of country houses and gardens – designed in English and Dutch style – indulged their horticultural enthusiasms by cultivating rare and costly plants.⁴

Elliger was at the height of his career when he executed the present work in Hamburg in 1665. The painting is in extraordinarily fine condition. The dark background forms a powerful contrast with the rich tones of the fruit and the insects. The delicacy of the brushwork recalls de Heem's skilful techniques. The garland is composed of white peaches, grapes, cherries, plums and apricots. Butterflies – a Red Admiral (*Vanessa atalanta*) and a Small Tortoiseshell (*Aglais urticae*) – together with moths, ladybirds, flies and snails fill the image. Two bunches of grapes – white and purple – are laid out on a marble base below the garland. Some of the fruit is overripe. Traces of bruises and decay are evident. A distinctive element of Elliger's palette is the use of vivid yellows and greens, employed here in the depiction of the leaves. These display signs of insect damage. Indications of decay and damage are characteristic of Baroque still life. They reference the Vanitas theme and point to the ephemeral nature of existence.

Still lifes by Ottmar Elliger are held in many of Europe's leading public collections. These include the Staatliche Museen zu Berlin; the Rijksmuseum, Amsterdam; the Kunsthalle Hamburg; the Gemäldegalerie Dresden; the Statens Museum in Copenhagen; and the Ashmolean Museum in Oxford.







NICOLAES MAES

Portrait of a Regent

Nicolaes Maes
(Dordrecht 1634 - 1693
Amsterdam)

Portrait of a Regent, c.1675-80

Oil on copper, 29.5 x 22 cm
Signed lower left *Maes*



Nicolaes Maes, *Self-Portrait*, c.1685,
oil on canvas, 63 x 50 cm,
Dordrechts Museum

Provenance:
With W.E. Duits Gallery, London
A. V. Scully (1925)
With Alfred Brod Gallery, London
(1967)
Private collection, UK

The rapid rise of an affluent business elite and the iconophobia of the Reformation fuelled a boom in portrait painting in the Netherlands in the seventeenth century. A patrician class known as the *regenten* emerged from the influential families that produced the new elite. To emphasize their social standing they had themselves portrayed both individually and in groups. A group portrait gave the sitter an opportunity to be portrayed in such a way as to reflect his rank in society. A portrait of an individual could of course serve a representational purpose but was often commissioned to commemorate someone who had died, or to mark a birth, marriage or engagement. Occasionally a portrait of an individual would mark an arranged marriage in the dynastic tradition where an exchange of portraits would take place between families to prepare the ground for a marriage.¹ It is reasonable to assume that the present portrait was executed for a similar purpose. For one thing, the format is small – customarily a pendant in similar format would be painted for the future partner, allowing both parties to become acquainted on a private level in a private setting. The choice of an expensive copper plate for the present portrait can almost certainly be interpreted as an expression of the *regent's* high regard for his future wife.

The *regent* depicted in this painting sat for Maes in the late 1670s.² He is clothed in rich, black satin robes with a white tassel collar and a fashionable curled wig. This sober style of dress was very probably considered old-fashioned even at the time – contemporary fashion favoured more colourful dress. However, dark clothing was perceived to represent wealth, sobriety and reliability. The sitter is likely to have considered this better suited to his purpose. The oval shape of the painting probably references the shape of amulets. These were customarily exchanged between lovers – a practice first popularized during the Renaissance.

Nicolaes Maes, the son of a prosperous Dordrecht merchant, was given the exceptional opportunity to train under Rembrandt. This training took place in Amsterdam between 1648/50 and 1653. He returned to Dordrecht to set up as a painter in December 1653. At the beginning of his career he was highly successful in selling genre and history paintings executed in the style of Rembrandt. However, demand for Rembrandtesque paintings began to wane around 1660 and Maes decided to specialize in portraiture. He worked in the genre to the end of his career.³ Adopting portraiture proved a shrewd business move. He changed his work to reflect the increasingly popular Flemish style of portraiture developed by van Dyck. He had in fact studied the new style in Antwerp, probably in the years 1665-7. This new style was fashionable and compared with his earlier Rembrandtesque paintings it was characterized by greater brilliance of light, smoother textures and more clearly delineated contours. He decided to leave Dordrecht and settle in Amsterdam in 1673. This was to take advantage of the diminishing number of portraitists in the city. By then, many Amsterdam portraitists had moved away or died or were too old to work. In Amsterdam, he rapidly advanced to become the city's most sought-after artist.⁴

Dr. Leon Krempel has confirmed the authenticity of the painting.



JOHANN HEINRICH SCHILBACH

The Temple of Minerva Medica

Johann Heinrich Schilbach
(Barchfeld 1798 - 1851 Darmstadt)

The Temple of Minerva Medica, Rome
1826

Oil on paper laid down on canvas,
29.8 x 39.4 cm

Signed lower right *H. Schilbach*
1826 (scratched into the wet
surface of the paint)

Inscribed on the stretcher *Vue du*
temple de la Minerva Medica / [...] *Rome*

*I frequently venture into the Campagna which I had always imagined to be lacking in charm but have, against all expectations, been well pleased. It has a fine character of its own, and moreover [there is] the splendid, clear colouring of the mountains – itself hitherto unimaginable.*¹ (Schilbach in a letter from Rome to Jacob Felsing, dated 17 December 1823)

Schilbach was born in 1798, in the same year as F. T. Horny and Carl Blechen. He was thus, like them, a member of the younger generation of German Romantic painters. He took up his studies at the age of fifteen under Georg Primavesi, a scene painter and engraver in Darmstadt. In the early years of his artistic career he enjoyed the financial support of Grossherzog Ludwig I of Hesse. Ludwig's patronage enabled Schilbach and his friend, the Heidelberg painter Ernst Fries, to travel to Rome on a study trip in 1823. In Rome, Schilbach shared accommodation with Johann Joachim Faber and Heinrich Reinhold. He came into contact with Ludwig Richter, Carl Wilhelm Götzloff, Carl Philipp Fohr and Fohr's patron, the Danish sculptor Berthel Thorvaldsen. Contemporary testimony of the high regard in which Schilbach was held in Rome has been provided by Julius Schnorr von Carolsfeld. In the summer months Schilbach made regular study trips with fellow artists, visiting Olevano in 1824 and 1826, and Naples in 1825. He also made frequent excursions into the Roman Campagna. In 1828, he left Italy to take up a post as court painter in Darmstadt and to work as a scene painter. He continued to make extended study trips with friends and colleagues, particularly with August Lucas and Johann Wilhelm Schirmer.²

The discovery of the present painting represents something of a major art-historical event. Only four finished paintings from Schilbach's Roman period are known to have survived. Two are views of the Roman Forum executed in 1825 and in 1826. Both paintings are now in the Thorvaldsen Museum in Copenhagen. The other two are versions of the same subject executed in 1827. Also pendants, they are now in the Kunsthalle Hamburg.³ The present, fine Roman view is thus exceptionally rare and constitutes a significant addition to Schilbach's known *œuvre*. It is dateable to early 1826, after completion of the first two views of the Roman Forum and before completion of the second two views.

The subject of the painting is a decagonal structure built on the Esquiline Hill. It is often referred to, as the Temple of Minerva Medica.⁴ The building is in fact the ruin of an early fourth-century nymphaeum in *opus latericium* brickwork set in the Horti Liciniani. In Schilbach's time, vineyards surrounded the main structure and its majestic dome,⁵ measuring twenty-five metres in circumference, was still largely intact. The ruin was a very popular motif for eighteenth and nineteenth-century *vedutisti*. In 1828 – the year of Schilbach's departure from Rome – the entire vaulted roof collapsed. Today, the ruin stands embedded in the modern city near Termini station and close to the Porta Maggiore.



Despite the relatively small format of the present painting, the choice of paper as a support and the decidedly naturalistic approach to the handling of light – the usual attributes of a *plein-air* study – it is nonetheless likely that the painting was worked up in the studio from an underlying pencil sketch very probably executed directly before the motif. This supposition is supported by the precise articulation and high level of finish of the architectural detail and vegetation. In the background, the motif is delimited by the outlines of the Aurelian Wall and the silhouette of the Alban Hills. Schilbach's pencil drawing is clearly detectable under the layers of paint. No evidence has so far been found of the existence of preliminary studies heightened with watercolour and executed *in situ* – although in the rest of Schilbach's *œuvre* there are known examples of this working practice. The presence of two tiny staffage figures at the entrance to the ruin is a rarity in his work. This too would seem to suggest that the present painting was worked up in the studio after intense viewing of the subject *sur le motif*.

Schilbach was not the only painter to focus on the subject of the Temple of Minerva Medica in early 1826. Two watercolours by Ernst Fries are recorded, one is dated *Im Februar 1826* and the other *9. Merz 1826*. In both watercolours Fries has chosen exactly the same viewpoint as Schilbach and in both, the height of the sun is the same.⁶ These are clear indications that the two friends were present at the viewpoint together.

Jean-Baptiste-Camille Corot also worked on an oil study of the temple in March 1826. Here, the view is more frontal and the section of the structure chosen is compressed into a narrower format.⁷ Fries and Corot may conceivably have first met on this occasion although the historical record dates their first meeting to May 1826 and gives Civita Castellana as their meeting place.⁸



FRANZ KEISERMAN

View of Tivoli

Franz Keiserman (also
Kaisermann)
(Yverdon 1765 - 1833 Rome)

View of Tivoli, Rome 1802

Watercolour on paper,
65.5 x 101.5 cm
Signed lower right *Keiserman Rome*
An autograph inscription on the
verso reading *Vue de la ville de Tivoli*
et la tour de Messène avec la Campagne
de Rome peinte d'après nature par
F. Keiserman artiste a Rome 1802

Provenance:
Private collection, Germany

The young Swiss landscapist Franz Keiserman¹ was invited to work in Rome in 1789 by his fellow countryman Abraham-Louis-Rodolphe Ducros (1748-1810), a talented and successful watercolourist. Keiserman was to work as an assistant to Ducros in his busy studio – an arrangement designed to benefit both parties. However Keiserman broke off the working relationship in 1792 and set up a studio of his own. Records show that he was in Naples in 1795 and also visited Sicily. While in Naples he came into contact with Jakob Philipp Hackert (1737-1825). Hackert had been appointed official court painter by the Bourbon king of Naples, Ferdinand IV, in 1786.

Keiserman settled permanently in Rome in 1798. He lived and worked in the Palazzetto dei Borgognoni on the Piazza di Spagna. He quickly made a name for himself in local artistic circles. Much of his patronage came from visiting collectors on the Grand Tour for whom Rome and Naples were essential stops. On their return from their travels, Grand Tourists would advertise their freshly acquired experiences of Italy by displaying views of the important cultural sites they had visited. Keiserman's work attracted patrons like Frederick IV, Duke of Sachsen-Gotha-Altenburg; Prince Volkonskij; Crown Prince Gustavus of Sweden; Camillo Borghese; Stratford Canning, the British ambassador to the Ottoman Empire; and Elizabeth Cavendish, Duchess of Devonshire.

Keiserman is known to have employed the young artist Bartolomeo Pinelli (1781-1835) around 1800 to supply the staffage figures for his landscapes. It is reasonable to assume that Pinelli was also responsible for the figures in the present landscape view of Tivoli.² The collaboration proved fruitful but ended in 1809, although the two remained in close contact. Records show that Franz Knébel the Elder (1789-1822), one of Keiserman's cousins, was working for him by 1806. However, on Knébel's early death Keiserman invited a second relative, his cousin, Franz Knébel the Younger,³ to take his place in Rome. Keiserman formally adopted the boy in 1823 but their working relationship was fraught with conflict and Knébel struck out on his own in 1833. Keiserman was nonetheless to leave him his entire fortune.

Tivoli was not just a magnet for travellers on the Grand Tour. It fired the creative imagination of landscape painters like Keiserman who were attracted by its picturesque natural beauty and particularly, the rich choice of views of its famous waterfalls. The present, large-format watercolour with its reduced, delicately orchestrated palette strongly recalls the work of Ducros. As the autograph inscription on the verso indicates, it was executed in 1802 and thus dates from Keiserman's early career. The very pragmatic wording of the inscription – *Vue de la ville de Tivoli et la tour de Messène avec la Campagne de Rome peinte d'après nature par F Keiserman artiste a Rome 1802* – plays to the perceived collecting instinct of travellers on the Grand Tour. The town of Tivoli is depicted at the left. The viewer's eye is drawn towards the centre of the image where spray billowing from the waterfall fills a cleft in the landscape. In the background an expansive view of the Campagna Romana provides a hazy backdrop. The dome of St. Peter's is recognizable as a distant point on the horizon. The staffage figures at the lower right of the image – a man seen from the rear, a dog and a heavily-laden mule – are in Pinelli's hand.



GASPARE GABRIELLI

Two Views of Rome: The Colosseum and the Roman Forum

Gaspere Gabrielli
(1770 - Rome - 1828)

*The Arch of Constantine and the
Colosseum, seen from the Palatine Hill,*
1819

Oil on canvas, 46.4 x 59 cm
Signed, inscribed and dated lower
right *G. Gabrielli / Roma / 1819*

In the autumn of 1805 the landscapist Gaspere Gabrielli was invited to leave Rome for Ireland by Valentine Brown Lawless, 2nd Baron Cloncurry (1773-1853). Gabrielli was commissioned to execute a fresco cycle at Lyon House, Cloncurry's country seat in County Kildare. He was to spend the following two years at Lyon. Cloncurry, an active supporter of the Irish independence movement, was a noted connoisseur and avid art collector. He had arrived in Italy in 1803 and was very active in purchasing antiquities, paintings and artefacts for his collections.¹

On completion of the Lyon commission, Gabrielli moved to Dublin with his wife, a maid to Lady Cloncurry. He enjoyed rapid success and forged strong contacts in Irish artistic circles. Between 1809 and 1814 he was to show over sixty works in exhibitions staged by various artists' societies in Ireland. He was elected president of the Society of Artists of Ireland in 1811 and regularly sent landscape paintings to London for the Royal Academy exhibitions.

Gabrielli moved back to Rome with his wife and son in 1816 and took rooms on the Via Sistina. He acquired a teaching post and became a member of the Accademia di San Luca in the following year. He nurtured the contacts he had made in Ireland and his studio developed into an attraction for Irish and English travellers on the Grand Tour. Commissions for landscapes and views of Rome flooded in. The year 1819 probably saw him at the peak of his career and the height of his artistic powers. It was also the year in which the present two paintings were executed. In JMW Turner's *List of Contemporary Landscape Artists Working in Rome 1819* Gabrielli features alongside Franz Ludwig Catel, Joseph Anton Koch and Achille Etna Michallon.² In 1819 he was appointed agent to William Spencer Cavendish, 6th Duke of Devonshire (1790-1858). It was Gabrielli who introduced Cavendish to Schadow, Thorvaldsen and Canova.³ Cavendish's stepmother, Elizabeth, Duchess of Devonshire (1759-1824), commissioned a luxury edition of Virgil's *Aeneid*. The book was published in London in 1819/1821 and includes plates engraved by Wilhelm Friedrich Gmelin after landscapes by Gabrielli. One of the plates is a *View of the Roman Forum* showing the Palazzo Senatorio in the background.⁴ A large-format version of the same subject in oil – very probably commissioned by the Duchess⁵ – is today in the collection of the Duke of Devonshire at Chatsworth.

The present two paintings depicting the Roman Forum and the Colosseum have only recently come to light in an English private collection. They were almost certainly acquired in Rome by a wealthy Irish or English grand tourist as mementos of the Grand Tour. Gabrielli's handling of the atmospheric qualities of light and his depiction of architectural detail are masterly. Both paintings have a dual function: they evidence his virtuosity as a painter and his patrons' desire for visual aide-memoires to keep alive their memories of Italy's cultural heritage.

Provenance:
Private collection, Dorset
(purchased in a London sale
in the 1950s)



GASPARE GABRIELLI

Two Views of Rome: The Colosseum and the Roman Forum

Gaspare Gabrielli
(1770 - Rome - 1828)

*The Roman Forum and the distant
Palazzo Senatorio*, 1819

Oil on canvas, 46.5 x 59 cm
Signed, inscribed and dated lower
left *G. Gabrielli / Roma / 1819*

In the painting titled *View of the Roman Forum and the distant Palazzo Senatorio* Gabrielli has chosen a viewpoint in front of the Arch of Titus overlooking the Roman Forum towards the Capitol. In the distance the rear facade of the Palazzo Senatorio stretches across the centre of the image. The Palazzo was built in the sixteenth century on the foundations of the Tabularium, the records office of ancient Rome. The ruins of the temples of Saturn and Vespasian, the Column of Phocas and the Arch of Septimius Severus can be glimpsed on the distant slope of the Capitoline Hill. The three remaining columns of the Temple of Castor and Pollux dominate the composition at the left. Delicately fluted, they are crowned by Corinthian capitals. They were half-buried until excavation work, begun under Giuseppe Valadier in 1810, exposed them in 1813. Views of the Roman Forum before excavation, its ruins still buried under debris, had been popular in the seventeenth and eighteenth centuries. However, the appearance of the site began to change radically from 1802 onwards, when first attempts at clearance were made and systematic archaeological excavation began under Valadier and Carlo Fea. In his depiction of the Forum, Gabrielli documents the site exactly as he saw it, giving a very precise and detailed account of work in progress. Armed guards are present because the heavy labour, including the removal of excavation debris, is being carried out by convicts, their fettered legs depicted by Gabrielli in meticulous detail (Fig. 1). This unusual measure was introduced under Napoleonic rule with the aim of rapidly completing excavation work in readiness for the Holy Year of 1825.⁶

Gabrielli's depiction of *The Arch of Constantine and the Colosseum, seen from the Palatine Hill* has a crystal-clear, almost tangible quality. Both structures stand embedded in the more distant panorama of the city of Rome. Hills are glimpsed to the right. At the left are the Romanesque bell tower and twin domes of Santa Maria Maggiore. Two Franciscan monks from the nearby Monastery of San Bonaventura al Palatino⁷ are shown in deep conversation on a terrace. The terrace is located on the north-east flank of the Palatine Hill and dates back to antiquity. It has been known as the 'Vigna Barberini'⁸ – the Barberini vineyard – since the seventeenth century. The Barberinis, a family of influential aristocrats, were once owners of the land. The Vigna Barberini was closed to the public throughout the twentieth century but in 2009 the terrace was opened to allow visitors access to this spectacular, little-known view of the Colosseum and the city of Rome.



Fig. 1 A detail of *The Roman Forum and the distant
Palazzo Senatorio*







ANTONIO SENAPE

Two Travel Albums with Views of Naples, Sicily and Rome

Antonio Senape
(Rome 1788 - Naples after 1853)

*Two Travel Albums with Views of
Naples, Sicily and Rome*

Pen and grey, brown and blue ink,
many of the views bi-chrome, on
thin translucent paper
Sheets varying in size between
210 x 320 mm and 220 x 330 mm
The endpapers inscribed *Acheson
/ Naples 1848 / Sketches by Senape
and Elisabeth Dawton / Naples 1853 /
drawings by Antonio Senape / Strada
S. Maria in Portico / Chiaja*
Each view bearing a precise
topographical annotation in pen
and ink

Surprisingly little is known of Antonio Senape's life¹ even though he was undoubtedly one of the most prolific *vedutisti* working in Italy in the first half of the nineteenth century. Senape lived and worked in Naples for most of his life, like his contemporaries Giacinto Gigante and Achille Vianelli. His date and place of birth – Rome in the year 1788 – have only recently been established. He is known to have moved to Naples at some point between 1815 and 1818. His earliest-known views are dated 1818 and depict Neapolitan motifs. His meticulously annotated drawings and his travel albums indicate that he lived in Chiaia, the waterfront district of Naples, moving house a number of times. In an inscription elsewhere in one of his albums Senape describes himself as an artist born in Rome, and identifies himself as a landscapist, restorer and teacher of pen-and-ink drawing.

Senape's albums can be understood as a form of travel journal designed to provide a visual record of his patron's travels on the Grand Tour. Each album would document all the stages on the Tour in sequence in much the same way that a modern photograph album would record the chronology of a trip. A patron would select the views marking the stages of his/her journey from the vast catalogue of views that Senape had in stock. Today, a number of these albums documenting the most important stages on the Grand Tour and containing Swiss motifs and northern, central and southern Italian views are preserved. The best-known album, dated 1829, was long attributed to JMW Turner.² It is now in a private collection in Naples.

Annotations on the endpapers of the present two albums indicate that they were compiled as Grand Tour souvenirs first, for a tourist named Acheson travelling in 1848 and second, for an Elisabeth Dawton travelling in 1853. The drawings have captions and annotations which enable the viewer to identify the landscapes and cities they depict. The Acheson album (dated 1848) contains sixty-five views of the Two Sicilies. Many of the sheets are double-sided. A further sixteen are half-page drawings. The sequence of the sheets records an itinerary starting in Naples and going on to Sicily, with stops in Cumae, Ischia, Capri, Messina, Taormina, Siracuse, Agrigento, Segesta and Palermo.³

The Dawton album (dated 1853) traces a less clear-cut itinerary, due to a certain amount of re-ordering in the sequence of sheets. The journey begins in Naples and goes on to central and northern Italy with stops in Portici, Ischia, Capri, Sorrento, Pompeii, Salerno, Paestum, Itri, Fondi, Terracina, Rome, Perugia, Florence and Milan.⁴ The album contains fifty-one drawings, two of which are double-page views.

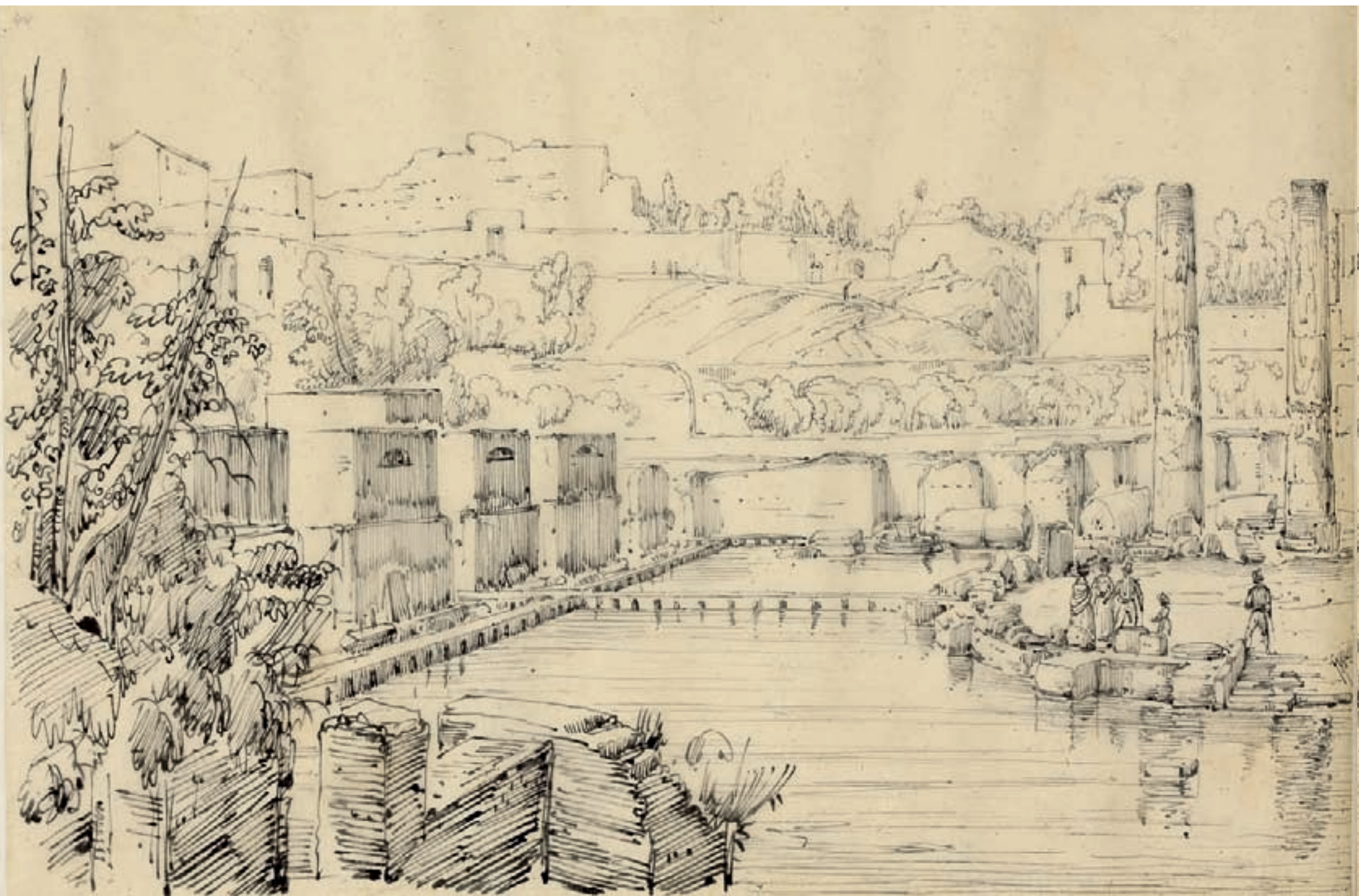
Senape was extremely meticulous in his rendering of architectural and landscape detail. But as his drawings show, he also emphasized the depiction of Italian everyday life. His practice was to utilize single figures and groups of figures as recurrent staffage motifs, each time making minute alterations – a method that allowed him to work with considerable economy. It is not improbable that he used optical instruments, perhaps a *camera ottica* or a prospectograph to achieve maximum perspectival accuracy, particularly when making wide double-page panoramas. His use of different-coloured inks heightens the impression of volume and pictorial depth.



Provenance:
Private collection, California



Inscribed: Teatro di Taormina





Inscribed: Interno del Tempio di Serapide a Pozzuolo



Grotta di Pizzardi



L'Arco d'Alfonso d'Aragona nel Castello nuovo

ALEXANDRE CALAME

La Tour, Lake Geneva

Alexandre Calame
(Vevey 1810 - 1864 Menton)

La Tour, Lake Geneva, 1845

Oil on cardboard, 22.8 x 50.3 cm
Inscribed and dated lower right
La Tour. Août 13. 1845.

Bearing the Vente Calame seal
on the verso; label of the Lecène
collection, Paris; address label of
Galerie Dr. Rehous, Geneva

Provenance:

Calame estate sale, Paris, Hôtel
Drouot, Vente Calame, 18 May
1865, lot 33 (as *Le village de La Tour
sur le lac de Genève*)

Lecène collection, Paris
(purchased at the Vente Calame
in 1865 for F255)¹
Galerie Dr. Rehous, Geneva
Private collection, Switzerland

Literature:

Valentina Anker, *Alexandre Calame
- Catalogue raisonné de l'œuvre peint*,
Fribourg 1987, p. 365, no. 255
(repr.)

This *plein-air* oil sketch by Alexandre Calame is dated very precisely *Août 13. 1845*. It was painted on the north-east shore of Lake Geneva near La Tour-de-Peilz, a village near Vevey, Calame's birthplace. Calame never intended to offer his oil sketches for sale but kept them as models to serve as the basis for large-format studio paintings. Most of them remained in his studio until his death. They did not appear on the market in any great number until his estate was dispersed at auction in Paris in 1865. Present-day collectors are attracted by their extraordinary virtuosity and topographical exactitude. The sketches convey a compellingly accurate impression of the atmospheric effects and the quality of light experienced before the motif. Calame's determination to achieve a high degree of realism in his oil sketches was fundamental to the completion of the magisterial studio landscapes.²

The sketch depicts an expansive view across Lake Geneva framed by a striking panorama of distant mountain peaks. The unusually wide format perhaps anticipates panoramic photography. This was to prove very popular only a few decades later. Dark clouds gather in a heavy sky, presaging an August storm. Sunlight illuminates a narrow band of uneven ground. This terrain projects into the water at a sharp angle to the picture plane, leading the eye deep into the picture space. The ground is starkly modelled and punctuated by deep areas of shadow. The distant peaks appear delicately and schematically drawn, as if veiled in a light haze. The sketch demonstrates the important influence on Calame's stylistic development of his stay in Rome in the previous year.

Calame began his career as an employee of a banker named Diodati. It was Diodati who enabled him to take up painting in 1829, financing his studies under the landscape painter François Diday. Calame spent free moments colouring Swiss views which he sold to tourists. He began to exhibit regularly in Geneva, Berlin and Leipzig in 1835 and after 1839 was a regular contributor to the Paris Salon. Public recognition was widespread, particularly in France and Germany. He visited Rome and Naples in 1844, where he was in contact with and influenced by the international community of artists living and working in the two cities. In 1855, failing health compelled him to restrict his travels to regions north of the Alps.³

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.⁴



ÉTIENNE-JOSEPH BOUHOT

Two Views of the Ruined Chapel at the Château de Bard, Burgundy

Étienne-Joseph Bouhot
(Bard-lès-Époisses 1780 - 1862
Semur-en-Auxois)

*Pendants: Two Views of the Ruined
Chapel at the Château de Bard,
Burgundy, 1826 and 1827*

Oil on canvas, 40.5 x 33.2 cm each
signed and dated at centre right
Bouhot / 1826 (left image)
and lower right *Bouhot* / 1827
(right image)

Inscribed on the verso *Chapelle du /
Château de Bard*

With the canvas mark *Au /Gente des
Arts /...Rue du Colombier / No. 30*

Inscribed on the stretcher by
another hand *Chapelle de Chateau /
de Bard Côte d'Or / où est né Victor de
Lanneau*

Étienne-Joseph Bouhot began his artistic training in Dijon and moved to Paris in 1801 to continue his studies. He made his debut at the Paris Salon in 1808 with *La Place Vendôme*¹ and rapidly earned recognition as a painter of topographical views of Paris. The majority of these views are today in the collection of the Musée Carnavalet in Paris. They are remarkable for extreme attention to detail, perspectival accuracy and precise handling of the effects of light.

Bouhot is a true *Restauration* painter in that a great many of his works focus on historic monuments and on France before the Revolution – a France his chiefly aristocratic patrons so strongly identified with.² His important body of work also comprises landscapes and panoramas, *intérieurs* and genre paintings. In 1822-3 the monuments and landscapes of his native Burgundy were to be a major focus of attention.³ Many of these works are now held at the Musée de Semur-en-Auxois, where Bouhot was appointed Director in 1834. His estate with its many sketchbooks passed to the Museum.

The present two views depict the ruins of the castle chapel at the village of Bard-lès-Époisses. The village lies some fifteen kilometres northwest of Bouhot's birthplace, Semur-en-Auxois. The views were commissioned by a friend, Victor de Lanneau (1758-1830), whose family owned the castle. Bouhot had already painted an overall view of the castle for de Lanneau in 1824.⁴ They had first met some years earlier when Bouhot painted a view of the Collège Sainte-Barbe in Paris for de Lanneau. De Lanneau was the school's director and one of France's best-known educational reformers of the age.⁵

The two paintings are complementary views of the Gothic architecture of the chapel. The chapel itself was originally a double-naved hall structure with four bays with quadripartite rib vaulting. Two vaulted ceilings, supported by a column, are still intact. The relationship between the size of the figures – probably the artist and his patron⁶ – and the architecture emphasizes the building's scale and former monumentality. Lying in the left foreground of the 1827 painting is a plaque commemorating Victor de Lanneau's ancestor Henri de Lanneau,⁷ while a heraldic coat-of-arms⁸ depicted in the 1826 painting points to the distinguished family history of Bouhot's patron. Whether the Château de Bard and its chapel were damaged during the Revolution to the degree depicted in the two views is probable, but nothing is documented about it. Today, the Château has completely disappeared.

We would like to thank Sandrine Balan at the Musée des beaux-arts de Dijon and Alexandra Bouillot-Chartier, Musée municipal de Semur-en-Auxois, for their valuable assistance in compiling this catalogue entry.







HORACE VERNET

Study for 'Cholera aboard the Melpomène'

Horace Vernet
(1789 - Paris - 1863)

*Study for 'Cholera aboard the
Melpomène', 1833-4*

Oil on paper laid down on canvas,
38 x 31 cm
Signed and indistinctly dated lower
left *Vernet Aout 183[.]*
On the verso the label of the
Eduard Hildebrandt estate sale,
reading *Vernet / Der Ausbruch der
Cholera auf einem französischen /
Kriegsschiffe [...]*

Provenance:
Eduard Hildebrandt (1817-68)
Berlin, Eduard Hildebrandt estate
sale, 4 March 1869, lot 183, sold for
350 thaler¹
Private collection, UK

*What a tale of misery and despair is here told by the pencil.*²
(Julia Pardoe, 1838)

Vincent-Marie Moulac, the Captain of the *Melpomène* – a frigate named after the Greek muse of tragedy – set sail for Algiers from Brest in June 1833. It called at the port of Lisbon where an outbreak of cholera was raging. There, in the space of a few days, nearly twenty members of Moulac's crew succumbed to the disease. Other victims were left to their fate in Lisbon. The *Melpomène* reached the port of Toulon on 11 July. A further nine dead were aboard. The crew were refused permission to go ashore and the frigate was placed under quarantine at its moorings for several months. Only twenty-four crew members survived. Toulon was thus spared an epidemic.³

Horace Vernet chose this remarkable current event as the subject of a monumental painting commissioned by the city of Marseilles for the council chamber of the Intendance sanitaire (Fig. 1). Two major works were already *in situ* – a marble relief titled *St. Charles Borromeo praying for an End to the Plague in Milan* by Pierre Puget and Jacques-Louis David's painting, *St. Roch interceding to the Virgin Mary to Save Victims of the Plague*. The Intendance sanitaire had also commissioned large-format works from two other artists in addition to Vernet. Both works were to depict a major tragic event and were to hang in the council chamber to complete a cycle. The subject chosen was to make reference to an epidemic – for example, the plague. The designs of the images were to be left to the artists.⁴

The project was officially offered to Vernet by the treasurer of the Marseilles' Intendance sanitaire on 13 August 1833. Vernet accepted the commission in October and a fee of 8,000 francs was agreed to. In late November 1833 he announced his decision to take the recent tragedy of the *Melpomène* and its crew as his subject. He began work on a group of preliminary sketches and oil studies. The present study very probably belongs to this group. In a letter dated 11 September 1834 Vernet made it clear that the painting would be completed by the end of the year and shipped to Marseilles in the following spring. The painting duly arrived in the spring of 1835.⁵ Ironically, shortly after its arrival, a cholera epidemic broke out in the city. Vernet's vivid depiction of the horrors of cholera had anticipated real life.



Fig. 1 Horace Vernet, *Le Choléra morbus à bord de la Melpomène*, oil on canvas, 273 x 192 cm, signed and dated *Horace Vernet, Rome 1834*, © Marseille, musée des Beaux-Arts



The present oil study was almost certainly executed with the intention of clarifying compositional and thematic questions. The scene is set below deck. A ship's boy, his eyes wide with terror, is having his pulse taken by the ship's doctor. All present are aware of the hopelessness of the situation. To get cholera was to receive a death sentence. Cholera victims are depicted in the foreground, writhing in despair. A corpse lies between them. The drama of the foreground scene is heightened by the use of emphatic foreshortening in the depiction of the body. Vernet was a close friend of Théodore Géricault and thought highly of his work. Here, his handling of the scene shows a certain stylistic rapport with Géricault.⁶ Comparison between the present study and the finished version of the painting shows major differences, especially in the handling of the foreground. Vernet's *prima idea* may have appeared too drastic to the council members of the Intendance sanitaire. In the finished painting there is certainly greater emphasis on narrative content. An older man, perhaps a registrar or official, stands beside the ship's doctor carefully recording his findings in a ledger.⁷ The grim depiction of death in the foreground loses much of its immediacy. There is something of a traditional burial scene in the poses of the peripheral figures in the foreground.

This oil study was at one time owned by the painter Eduard Hildebrandt (1817-68). It was in his possession at his death and was sold when his property was dispersed in a sale held at his home in 1869. Hildebrandt moved to Paris in 1841 and studied under Eugène Isabey (1803-86). Isabey was a close friend of Vernet's. It is not known how Hildebrandt acquired the study and how it came into the hands of an English collector.⁸

Vernet came from a family of painters. His grandfather, Claude Joseph (1714-89), was a leading exponent of marine painting and had Louis XV as a patron. Vernet's father, Antoine-Charles-Horace, known as 'Carle' (1758-1836), was a popular painter of battle scenes. The Napoleonic Wars were to have a formative influence on Vernet's artistic career. He was an enthusiastic supporter of the Empire and specialized in scenes depicting the military career of Napoleon. His place in art history is based on his heroic battle pieces and patriotic depictions of French military triumphs. He also produced a large body of work which included portraits and motifs relating to contemporary history, literary and biblical themes.

Vernet was appointed Director of the Académie de France at the Villa Medici in Rome in 1829. The appointment was a success and he occupied the position until 1834. He returned to Paris in 1835 and began a highly productive career with all the benefits of wealthy patronage under the July Monarchy. Louis Philippe commissioned him to paint an important group of works for Versailles depicting French military themes. In the 1840s he travelled extensively, visiting Algeria, Egypt and Russia. After the abdication of Louis Philippe he went on to be an official painter under a succession of governments and during the Second Empire Napoleon III was to be one of his patrons.



ALEXANDRE-HYACINTHE DUNOUY

The 1813 Eruption of Vesuvius

Alexandre-Hyacinthe Dunouy
(Paris 1757 - 1841 Lyon or Jouy)

The 1813 Eruption of Vesuvius,
Naples 1813

Oil on paper laid down on canvas,
48.5 x 64.5 cm

Authenticated by Mrs. Corinne
Chorier



Fig. 1 Alexandre-Hyacinthe Dunouy, *The Eruption of Vesuvius in the Year 1813*, Fontainebleau, Musée National du Château de Fontainebleau

Corinne Chorier has kindly confirmed the authenticity of the present painting. Her catalogue raisonné of Dunouy's work is currently in preparation.

This painting is preparatory to one of Alexandre-Hyacinthe Dunouy's most famous works, the painting *Eruption of Vesuvius in the Year 1813* (Fig. 1). Of extraordinarily large format, the painting may have been commissioned by the King of Naples, Joachim Murat (1767-1815), towards the end of his life. It may also possibly have been commissioned by Louis XVIII (1755-1824). Dunouy presented it at the Paris Salon in 1817. It was quickly purchased by the French Crown and is listed in the Château de Fontainebleau inventory¹ from 1820 onwards. It is still in Fontainebleau today.² The two versions differ in a number of details: the most significant difference is the absence of staffage in the present composition. It was often Dunouy's practice to focus on the landscape elements and the effects of light, omitting figures. These were sometimes added by another hand.³

Both paintings depict the early stages of the eruption of Vesuvius on 25 December 1813. A billowing cloud of dark smoke and ash rises from the summit, signalling the imminent eruption – an eruption which was to envelop the surrounding region in a thick layer of black volcanic ash. In the eighteenth and nineteenth centuries the activity of the volcano and its repeated eruptions were a constant source of fascination to artists. They sought to depict every different stage of the eruption, especially the first moment of the eruption when the sky became so dark that the paintings came to be mistakenly regarded as night views because daylight had been blackened out.

Dunouy was a highly talented landscapist. He was successful in overcoming the conventions of classicist formalism of composition in the studio by absorbing the spontaneous experience of painting *en plein-air* and responding to it.

Dunouy was born in Paris in 1757 and began his artistic career as a student of Gabriel Briard (1725-77). He built up a reputation as a fine landscape painter and was a regular contributor to the Paris Salon from 1791 to 1833. In 1810 he was appointed Court Painter to Joachim Murat, whom Napoleon had installed as King of Naples. This accounts for the frequency of Italian motifs in his *œuvre*, many of them drawn from the countryside of Naples and the Apennines. After the fall of the French Empire in 1815 Dunouy worked in Paris, Lyon and the Savoy and Auvergne regions.⁴



ALEXANDRE-FRANÇOIS CAMINADE

The Waterfalls at Tivoli

Alexandre-François Caminade
(Paris 1783 - 1862 Versailles)

The Waterfalls at Tivoli, c.1826-8

Oil on paper laid down on canvas,
47 x 31.5 cm

Alexandre-François Caminade trained under Jacques-Louis David (1748-1825) and Jean-François Léonor Mérimée (1757-1836) in Paris. He won the Paris Academy's gold medal in 1806 and was awarded a Prix de Rome bursary in 1807. This enabled him to live and work at the Villa Medici in Rome. Although primarily a painter of historical subjects, Caminade took up *plein-air* landscape painting in Rome. He was almost certainly encouraged in this by the multinational group of young artists working in the city. He prolonged his stay in Rome and in 1825-7 visited the Campagna Romana with Jean-Baptiste-Camille Corot (1796-1875) to make *plein-air* sketches.

This sheet is a characteristic example of a *plein-air* oil sketch on paper designed to convey the vibrancy of Mediterranean light. Tivoli's principal landmark, the famous Temple of Vesta at the upper edge of the waterfalls, was a popular motif among contemporary artists. It is not, however, visible in the present sketch but is located somewhat to the right of Caminade's viewpoint. He was not interested in focusing on one of the main landmarks on the Grand Tour but there is no doubt that his viewpoint was carefully selected. The depiction of natural effects – the subtle variety of textures, the reflection of sunlight on surfaces and the overall impact of light and shade on rock, scrub and water – clearly gripped his interest. His colouristic orchestration of the landscape is masterly.

Similarities to Corot's early *plein-air* sketches executed in the years 1826-8 are clearly visible.¹ The consciously painterly, rather than draughtsmanlike approach dominates in the present sketch and is skilfully achieved. Although it is clear that Corot influenced Caminade's work, it was a two-way relationship. Corot owned a number of Caminade's sketches and kept them in his possession until his death. They are listed in the records of his estate sale.² Caminade, who was forty-three in 1826, had already spent nine years in Rome acquiring experience as a painter when the thirty-year-old Corot visited the city for the first time.

Caminade later appears to have returned to historical subjects – he is known to have received a number of important commissions for history paintings. He succeeded in freeing himself from the influence of his first teacher, David, to establish an autonomous style. In Paris, he went on to forge a career as a painter of historical subjects, both religious and secular. His works are held in museum collections in Amiens, Autun, Avignon, Saint-Étienne, Strasbourg, Troyes and Versailles as well as in a number of churches in Paris.³

Provenance:
The artist's estate
Private collection, France



GUSTAVE COURBET

La Sieste

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

La Sieste

Oil on canvas, 37.3 x 46 cm
Signed lower right G. Courbet

Exhibited:

Oslo, Kunstnerens Hus, November 1948, no. 4

Courbet. Le retour au Pâys, Ornans, Musée Gustave Courbet, 24 June-15 October 2006, no. 24

Gustave Courbet, Paris, Galeries Nationales du Grand-Palais; New York, The Metropolitan Museum of Art; Montpellier, Musée Fabre, 13 October 2007-28 September 2008, no. 4.

Gustave Courbet (1819-1877) sur les sentiers de l'exil, Geneva, Fondation pour l'écrit du Salon International du Livre et de la Presse, 2012, no. 6

Literature:

Robert Fernier, *La vie et l'œuvre de Gustave Courbet*, Lausanne and Paris, 1978, I, p. 14, no. 24, repr. p. 15
Pierre Courthion, *L'Opéra completa di Courbet*, 1985, p. 72, no. 22, repr.
Pierre Courthion, *Tout l'œuvre peint de Courbet*, Paris, 1987, p. 72, no. 22, repr.

The nimbus attached to Courbet's name by today's artists, art historians and collectors has been much enhanced by the multiplicity of critical interpretations of his work and by accounts of his extraordinarily colourful personality.

Modern art historians have frequently pointed out that critical evaluation of Courbet's *œuvre* has over-emphasized his reaction, as a Realist, to the negative social impact of the Industrial Revolution – to the neglect of other aspects of his work. This is why they have proposed placing a stronger emphasis on his interest in Romantic Naturalism and Romantic literature.¹ This interest in Romanticism is particularly evident in his early self-portraits.²

Laurence des Cars, former curator at the Musée d'Orsay, writes of the twenty early self-portraits as follows: *The self-portraits constitute the essence of Courbet's surviving early works, and as such, they provide a window into his years of training and development as an artist. The references and visual habits established during this time were to become constituent elements in Courbet's painting [...]. In his search for himself, Courbet displayed an impressive degree of self-confidence and aesthetic achievement, engaging in a dialogue with a variety of traditions, both academic and popular but always coherent with respect to his fierce wish to establish a new foundation for himself.*

Courbet portrayed himself in a variety of guises and some of his self-portraits even show him dressed up in historical costume. He was anxious to distance himself from academic artists and traditional academic practice, claiming more than once that the only masters he had known were nature and his own talent. He thus rejected tradition to enter *the timeless no man's land of Utopia*.³ Although he enjoyed presenting a public image of himself as an uncouth provincial, the self-portraits reveal him to be a widely-travelled intellectual who frequently visited the Louvre and other public collections of paintings.⁴

The majority of Courbet's self-portraits are introspective and depict the artist as a lonely, misunderstood outsider. In the present painting he sees himself as a daydreamer floating between the unconscious and the conscious – in a state of semi-awareness that triggers intuitive artistic activity – object and subject at the same time.⁵ The fading light of dusk suffuses the self-portrait as it merges into the shadowy landscape of his native Franche-Comté.

The rich gleam of his stylish clothing is depicted with masterly skill, while his facial features, bathed in deep shadow, are sketchily drawn. His silk waistcoat and white trousers with their ankle ribbons appear in other self-portraits of the period. The close-fitting cut of his clothes heightens the slimness of his figure – Courbet took particular pride in this as a young man.

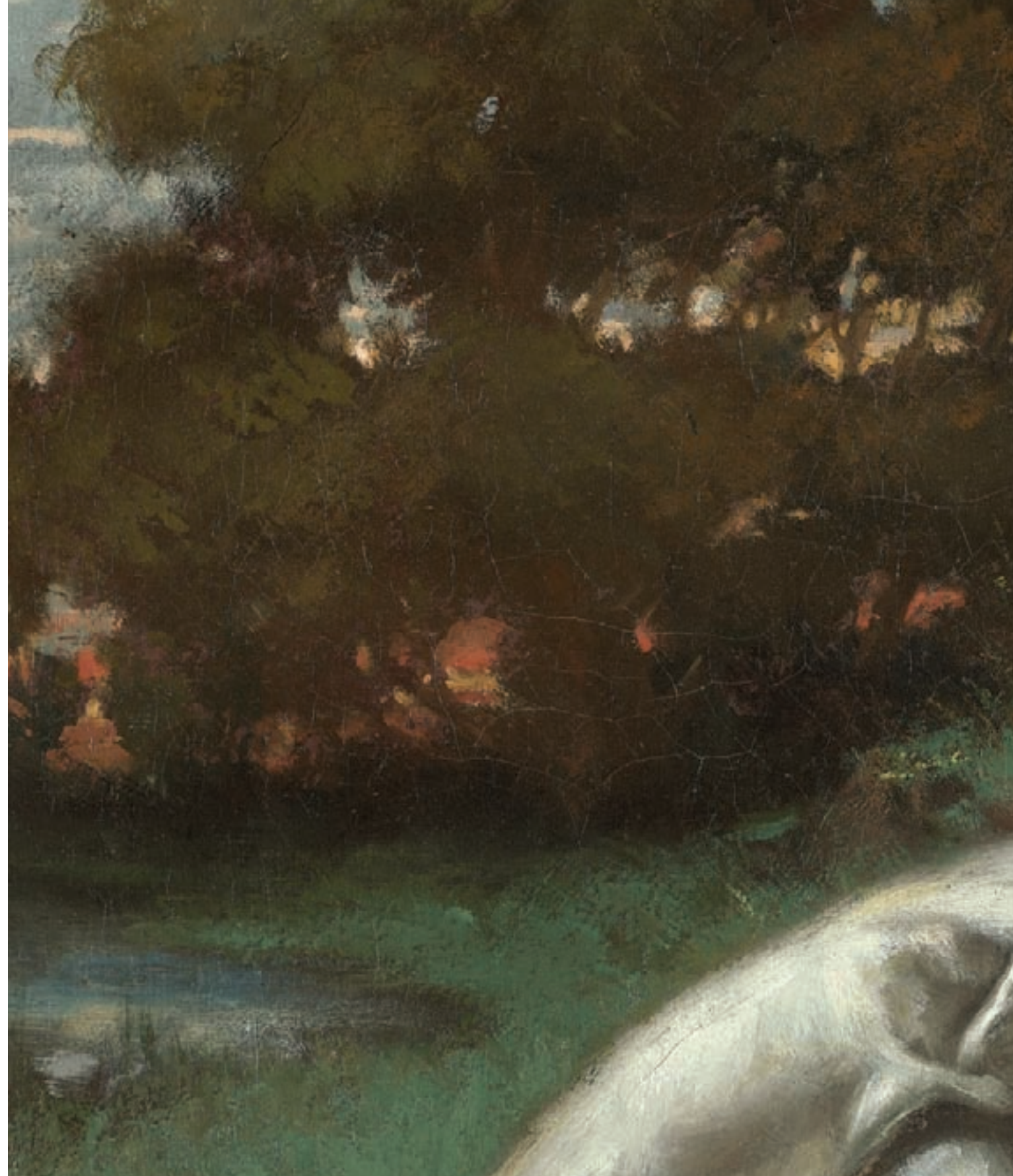
He wrote emotionally of the Franche-Comté: *Pour peindre un paysage, il faut le connaître. Moi, je connais mon pays, je le peins*.⁶

Sarah Faunce and Jean-Jacques Fernier have confirmed the authenticity of the painting. It will be included in the forthcoming supplement to the Courbet *catalogue raisonné*.



Provenance:

Paris, auction sale,
17 January 1879, lot 15
Jos Hessel, Paris
Bernheim-Jeune, Paris (no. 21.117)
Bertel O. Steen, Oslo
Private collection, Switzerland
London, Christie's, auction sale,
29 March 1988, lot 106, repr.
New York, Sotheby's, auction sale,
20 April 2005, lot 55, repr.
Jan Krugier, Geneva





CHARLES-FRANÇOIS EUSTACHE

Landscape in the Orient

Charles-François Eustache
(Paris 1820 - 1870 Cherbourg)

Landscape in the Orient, 1840s

Oil on paper laid down on canvas,
28 x 42.4 cm
On the verso the stamp of the
studio *sale vente d'atelier Ch. Eustache*

Charles-François Eustache was financially independent, so his artistic career was unaffected by considerations of having to cater to contemporary collecting taste. He exhibited at the Paris Salon in 1849, 1850 and 1852. After his untimely death in 1870 his work disappeared from public view and was overlooked for over a century until a Paris art gallery began to show it in the 1970s.

Eustache was born in Paris in 1820. He began his training under Prosper Marilhat (1811-47), a Paris-based landscape painter and Orientalist. Eustache was invited by Marilhat to join him on a trip to the Near East.¹ Eustache came into contact with the painters Charles Desprez (1818- after 1852) and Eugène Fromentin (1820-76) who shared his enthusiasm for travel. The three friends visited Egypt and Nubia both in 1842 and in 1847. Eustache also visited Italy, Corsica, Provence, Switzerland and Great Britain. It was Desprez who probably introduced him to Alexandre Calame (see p. 32 in this catalogue) on a visit to Geneva. He developed a strong admiration for Calame's work.

Eustache was a particularly inventive artist. He produced a large body of cloud studies, very probably prompted by his observation of cloud formations on his travels in England and Scotland. In 1851 he began to focus on motifs drawn from his study of an iron works and foundry owned by the family of his late wife in Fourchambault in central France.

However, the landscapes of what used to be termed the Orient and, in particular, the landscapes of Egypt were undoubtedly his chief interest throughout his artistic career.² When his health began to fail in 1857 and he was no longer able to travel he settled in Cherbourg and continued to paint Near Eastern motifs in his studio. He worked from memory, basing many of his paintings on the oil sketches he had made on his travels.³

This oil study was almost certainly executed in Egypt, possibly in the Sinai or in the neighbourhood of the Nile.⁴ Eustache focuses his attention on the powerful tonal contrasts between the pinkish-reds and browns of the iron-bearing rock strata and the greenness of the grass. His layered execution of light effects in successive zones is a good example of his original approach to the handling of space.⁵ The details of the rock strata are delicately modelled in short, cursory brushstrokes and are set against the clear blue of the sky. A small hut tucked into the rocky terrain at the foot of the cliff in the middle ground provides a diminutive staffage element.

Provenance:
Charles-François Eustache studio
sale



ANTON SMINCK VAN PITLOO

View of the Castel Nuovo and Vesuvius from a Pergola

Anton Sminck van Pitloo
(Arnhem 1790 - 1837 Naples)

*View of the Castel Nuovo and Vesuvius
from a Pergola*, Naples, c.1820

Oil on cardboard, 28.5 x 34.7 cm
Signed lower right *A. Pitloo*



Fig. 1 Anton Sminck van Pitloo, *The Lighthouse in Naples Harbour*, oil on canvas, 24 x 32 cm, Naples, Museo di San Martino, inv. 21642

Provenance:
Private collection, Germany

Anton Sminck van Pitloo¹ began his artistic training in his native Arnhem. He went on to study in Paris and Rome supported by a grant he had received from Louis Bonaparte, Louis (Lodewijk) I of Holland, in 1808. Louis was Napoleon's younger brother. Napoleon had put him on the throne of the newly created Kingdom of Holland in 1806. In Paris, Pitloo first continued his studies under the celebrated architect Charles Percier but took up landscape painting in 1810. He began to frequent the studios of Jean-Joseph-Xavier Bidault (1758-1846) and Jean-Victor Bertin (1767-1842). Bertin was to instruct Jean-Baptiste-Camille Corot in landscape painting.

Pitloo is known to have spent three years in Paris. Records show that he was in Rome in 1811, where he figured in Dutch artistic circles and was in contact with painters like Abraham Teerlink, Hendrik Voogd and Martin Verstappen. Pitloo's work attracted several distinguished patrons – commissions from Louis Bonaparte and the Duke of Berwick are documented. In late 1814 he accompanied the Russian diplomat Count Grigory Vladimirovich Orlov on a visit to Naples. He was to live in the city until his death in 1837 at the age of forty-seven.

In the eighteenth century, Naples became highly popular as one of the obligatory stages on the Grand Tour. It was also a key destination for many artists from England, Germany and France, such as Joseph Wright of Derby, Jakob Philipp Hackert and Joseph Vernet. The city continued to attract leading painters well into the nineteenth century, among them Turpin de Crissé (between 1808 and 1824), Franz Ludwig Catel (a regular visitor from 1812 onwards), Joseph Rebell (between 1813 and 1815), Wilhelm Huber (between 1818 and 1821), JMW Turner (in 1819-20), Achille-Etna Michallon (in 1820) and Johan Christian Clausen Dahl (in 1820-21, see p. 62 in this catalogue). Carl Gustav Carus and Corot both visited in 1828.

Pitloo opened a private academy of painting at his house on the Vico del Vasto in Chiaia, the waterfront district of Naples, in 1820. His studio became an important meeting place for talented young artists such as Achille Vianelli, Giacinto Gigante and Gabriele Smargiassi. The group included Teodoro Duclère, who would later marry Pitloo's daughter. From this nucleus emerged the School of Posillipo.² The School was based on a revival of interest in the eighteenth-century *veduta* tradition and developed a new focus on *plein-air* painting. The period 1815 to 1830 was decisive in the development of Neapolitan painting, and Pitloo indisputably the key figure in the period.³ He was appointed professor of landscape painting at the Accademia di belle arti di Napoli in 1824. He contributed work to exhibitions at the Real Museo Borbonico in 1826 and 1830.

In this small-format oil study Pitloo has chosen a high viewpoint, looking out from the shady interior of a vine-clad pergola towards the Castel Nuovo, a noted Neapolitan landmark often referred to as the Maschio Angioino. Facing the viewer are the three distinctive towers of the castle. The towers are flanked at the left by the pinnacle of the harbour lighthouse (Fig. 1). Vesuvius, emitting a light plume of smoke, dominates the background. The study was almost certainly executed *en plein-air*. Pitloo's handling of the effects of light is highly original in the rendering of the dappled light on the terrace in the foreground and in the treatment of the sun-drenched middle ground and the light-suffused background.



CHRISTIAN FRIEDRICH GILLE

River Elbe at Übigau near Dresden

Christian Friedrich Gille
(Ballenstedt 1805 - 1899 Dresden)

River Elbe at Übigau near Dresden,
1833

Oil on paper laid down on
cardboard, 26.7 x 37.7 cm
Signed, dated and inscribed lower
right *am 27 May 33 CG/ Übigau*
nach 5 Uhr (scratched into the wet
paint)

On the verso with a printed label
Graphisches Kabinett, Günther Franke,
Briennerstr. 51 and the typed
inscription *Christian Friedrich Gille,*
Dorf am Teich (s. Abb. b. Gerstenberg-
Oel)

Provenance:

Johann Friedrich Lahmann,
Dresden
Günther Franke¹, Munich
Private collection, Germany

Literature:

Kurt Gerstenberg, 'Christian
Friedrich Gille', in *Dresdner*
Kunstbuch, Dresden 1927, p. 14, pl.
5 (not '6' as stated in the article)
Gerd Spitzer (ed.),
Christian Friedrich Gille 1805-1899,
exhib. cat., Dresden, Staatliche
Kunstsammlungen and Bremen,
Kunsthalle, 1994-5, Leipzig 1994,
p. 22, ill. 12 (as 'present location
unknown')

Of all the pupils of Johan Christian Dahl (see p. 62 in this catalogue) in Dresden, Christian Friedrich Gille was probably the keenest exponent of painting *sur le motif*, closely following the advice of the landscape painter Carl Gustav Carus as expressed in the eighth letter of his treatise *Nine Letters on Landscape Painting: The artist must therefore learn to speak the language of nature; and the place of such instruction can only be the natural landscape itself [...]*.² Most of Gille's motifs are small, unspectacular scenes executed from nature, for the most part in Dresden and its surroundings. Gille did not play a prominent role in the artistic life of Dresden. He earned his living as a printmaker and had little contact with other artists. He rarely even travelled in Germany and never visited Italy. The *plein-air* oil sketches on which his modern reputation is based were little appreciated by his contemporaries. Unlike his teacher Dahl he left very few finished paintings. Due to his small output of finished works he died in relative obscurity.

The present delightful sketch documents Gille's skill in combining the bold, expansive brushstrokes of the foreground with a concentration on minute detail, particularly in the treatment of the distant skyline. It is important to note that the artist not only felt the necessity to note the exact date of execution but also the time of the day he finished this sketch – probably in reference to weather and light conditions on that specific day.

A remarkable example of the artist's work, the present sketch was highly regarded by its former owner, the collector Johann Friedrich Lahmann (1858-1937)³, who rediscovered Gille's *œuvre* after the artist's death in the early 19th century and went on to form what was probably the largest collection of his sketches and paintings. Kurt Gerstenberg was the first art historian to re-evaluate Gille's *plein-air* landscapes. His essay of 1927 is based on the study of works from the Lahmann collection. It was not until Lahmann's generous donation of the greater part of his estate to the museums in Dresden and Bremen in 1937 that a wider audience became acquainted with Gille's *œuvre*.



CHRISTIAN FRIEDRICH GILLE

Underbrush by a Stream

Christian Friedrich Gille
(Ballenstedt 1805 - 1899 Dresden)

Underbrush by a Stream, Dresden
1830/35

Oil on paper laid down on
cardboard, 25.4 x 33.2 cm
Annotated on the verso in pencil
Gille

Authenticated by Mr. and Mrs.
Gerd Spitzer

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

Gille, who had studied under Johan Christian Dahl (see p. 62 in this catalogue), came to be regarded as one of the leading exponents of *plein-air* painting of his era. His preferred subjects were small, unspectacular scenes captured directly before the motif. He worked mainly in Dresden and its surroundings and today, art historians rank him at the forefront of Romantic painting in Dresden. He is now regarded as a key contributor to the development of a strain of unsentimental realism in landscape painting.

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

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

Mr. and Mrs. Gerd Spitzer, Dresden, have confirmed authorship and date.

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







CARL ANTON JOSEPH ROTTMANN

A View of Aegina

Carl Anton Joseph Rottmann
(Heidelberg 1797 - 1850 Munich)

*A View of Aegina, with the Remains
of the Temple of Apollo, 1836-40*

Oil on paper laid down on canvas,
30.5 x 43.5

Exhibited:

*Landschaft als Geschichte. Carl
Rottmann 1797-1850. Hofmaler
König Ludwigs I., Heidelberg,
Kurpfälzisches Museum and
Munich, Kunsthalle der Hypo-
Kulturstiftung, Munich 1998,*
p. 285, no. 146 (repr.)

Literature:

Erika Bierhaus-Rödiger, *Carl
Rottmann 1797-1850. Monographie
und kritischer Werkkatalog*, Munich
1978, pp. 387-8, no. 616
Erika Rödiger-Diruf, 'Landschaft
als Abbild der Geschichte. Carl
Rottmanns Landschaftskunst
1820-1850. Mit einem Nachtrag
zum Werkkatalog von 1978', in
*Münchner Jahrbuch der bildenden
Kunst*, XL, 1989, p. 190 and p. 207,
note 141

*Vampire-like, we assault famous sites and with our eyes, greedily devour their beauties, namely, the beauties of nature [...].*¹ (Carl Rottmann, Athens, January 1835)

This oil study by Carl Rottmann² is closely connected to his celebrated cycle of Greek landscapes commissioned by Ludwig I of Bavaria. Now held in the Neue Pinakothek in Munich, the cycle offers a unique testimony to the closeness of the relationship between Bavaria and Greece in the early nineteenth century. Ludwig was an enthusiastic admirer of ancient Greece. When, in 1829, Greece emerged from the War of Independence as an autonomous state, overthrowing Ottoman rule, Ludwig was one of the first European rulers to recognize it. The great powers – England, France and Russia – concurred with the choice of Ludwig's son, Prince Otto of Bavaria, as the first monarch of the new state. In this way a Bavarian prince and scion of the House of Wittelsbach came to be King of Greece and in the course of his reign, to lay the foundations of the modern Greek state.

In August 1834, Rottmann³ set off from Munich on a strenuous fourteen-month trip to Greece – then still heavily war-scarred – to compile study material for a cycle of Greek landscapes.⁴ Travelling with him was the architect and landscape artist Ludwig Lange. Their journey took them via Nafplio and Corinth to Athens. Taking lodgings in the capital, Rottmann made numerous trips to ancient sites in the vicinity and also visited the island of Aegina. On the island, he made studies of two distinctive motifs – the Temple of Aphaia⁵ and the Temple of Apollo (Fig. 1)⁶. However Ludwig's final choice of motif for the monumental cycle was the Temple of Aphaia, a decision almost certainly influenced by the fact that he owned the temple's celebrated pedimental marbles, known as 'the Aeginetes marbles'.⁷

This study⁸ depicts the foundations of the Temple of Apollo with its one surviving, fragmentary column. The motif was clearly of some significance to Rottmann as he is known to have made a number of versions of it. The actual subject, however, is not the temple itself but the heroic landscape with its rich classical overtones. As Reinhold Baumstark notes: [It is] *nothing less than an educational journey for the eye, a contemplation of historical grandeur set in a rugged, magnificent landscape firmly embraced by sea and sky. [...] A romantic, melancholic monument to ancient Greece achieved by depicting modern Hellas as the deserted stage of world history, exposed to the elemental forces of nature.*⁹



Fig. 1 Carl Rottmann, *Aegina – the Temple of Apollo*, 1840, Karlsruhe, Staatliche Kunsthalle, 48 x 63 cm



JOHAN CHRISTIAN DAHL

Moonlight over the River Oder at Swinemünde

Johan Christian Clausen Dahl
(Bergen 1788 - 1857 Dresden)

*Moonlight over the River Oder at
Swinemünde*, Dresden 1839

Oil on paper laid down on panel,
6.9 x 11.8 cm

Signed and dated lower right *Dahl 1839*

Dahl's dedication on the verso
*Pfarrer Doct. Hille. Als Erinnerung
meiner Reise auf Deck unweit
Swinemünde zum freundl.
Andenken. Von J. Dahl Dresden
24 Dec. 1839.*

Provenance:

Dr. Hille, Dresden¹

P. Simonsen, Christiania (1888)

Johan Mohn, Oslo

Private collection, Oslo

Exhibited:

Christiania Kunstforening,
Christiania, 1888, no. 108

Literature:

Johan H. Langaard, *J.C. Dahl's verk,
Minneutstilling*, Oslo, Kunstneres
Hus, 1937, no. 493

Marie Lødrup Bang, *Johan
Christian Dahl, 1788-1857. Life and
Works*, cat. rais., Oslo 1987, II and
III, no. 899 (ill.)

Klaus Haese and Uwe Schröder,
'J.C. Dahl, Swinemünde bei
Mondschein', in *Patrimonia* 361,
Berlin 2012, p. 13, fig. 9

Dahl, returning from his third visit to Norway in 1839, chose to take a new route home.² In Christiania, he boarded a ship bound for Gothenburg. The next port of call was Ystad in southern Sweden and from there, the ship crossed the Baltic to Swinemünde. The town lies on the river Swina, an arm of the Oder estuary, and was then an important Prussian harbour. The two pencil and wash drawings Dahl made from the deck of the ship on 8 October 1839 record his first impressions of the harbour.³

In December 1839, he made two small-format oil studies of nocturnal motifs based on the pencil drawings. He is known to have sent one of the two to a Frau von Coopmans in Brussels

at some point that December.⁴ The Coopmans sketch shows a windmill on the right of the image and there is no sailing boat. The second oil sketch – the present work – is a nocturnal scene. It depicts Swinemünde silhouetted against a night sky. Dahl's rendering of the effects of light is highly atmospheric. Silvery moonlight, half obscured by banks of clouds, glints on the surface of the water. At the left of the image are the dark shapes of a large two-master and a tiny dinghy hugging its bow. The ship's masts and the dark horizon line are set against the inky purple of the night sky. A tall, gothic-style steeple at the extreme left is simply artistic license – a product of the artist's imagination. Dahl enriches a large-format painting

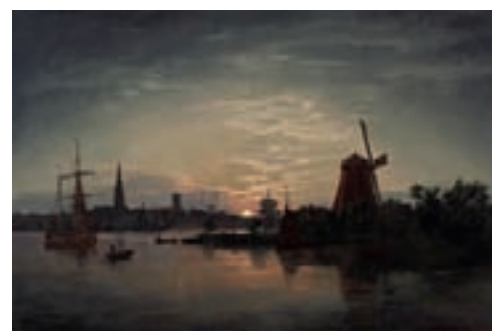


Fig. 1 Johan Christian Dahl, *A Moonlit Night
at Swinemünde*, 1840

of 1840 titled *A Moonlit Night at Swinemünde* (Fig. 1) with a similar artistic device.⁵ This painting is now in the collection of the Pommersches Landesmuseum in Greifswald.⁶

In the mid 1820s Dahl compiled what he called a *Liber Veritatis*, a collection of drawings to serve as a visual aide-memoire of works he had sold or had given to friends. An autograph annotation adjacent to sheet number LV 592 of the *Liber Veritatis* states that he gave the present landscape sketch painted on the verso of his FLORA invitation card, to Dr. Hille, in 1839.⁷ Most of the drawings in the collection are accompanied by autograph notes on the size and ownership of the originals. Dahl was a member of the Dresden botanical and horticultural association known as FLORA and – as is the case of the present sketch – often used the monthly invitation cards to sketch small views in oil. He would give many of these to friends as presents.⁸

On completion of his studies at the Copenhagen Academy of Fine Arts Dahl set off on the Grand Tour in the summer of 1818. He broke his journey in Dresden in the autumn. Here, he came into contact with Caspar David Friedrich who was to become a close friend. He travelled to Italy in 1820 but soon returned to Dresden. He settled permanently in the city in the following year. From 1823 onwards, Dahl and Friedrich shared a house with a view over the River Elbe. Dahl and Friedrich, together with Carl Gustav Carus, played a major role in the development of German Romantic painting. All three are regarded as the leading Dresden painters of the age.⁹



HANS THOMA

Tritonenpaar

Hans Thoma
(Bernau 1839 - 1924 Karlsruhe)

Tritonenpaar [Triton and Nereid],
1892

Oil on canvas, 69 x 85 cm
Signed with the artist's monogram
and dated lower right *HTH 1892*
Ownership labels pasted onto
the stretcher reading *Sammlung*
Hermann Matthis

Provenance:
Mary Elisabeth Codman-Beikamp
(1836-1929), Laufenburg¹
Hermann Matthis, Berlin-
Charlottenburg
Carl Laszlo (1923-2013), Basel

Exhibited:
Hans Thoma: Lebensbilder.
Gemäldeausstellung zum 150.
Geburtstag, exhib. cat., Freiburg
im Breisgau, Augustinermuseum,
Königstein im Taunus 1989,
pp. 278-9, no. 94

Literature:
Henry Thode, *Thoma, des Meisters*
Gemälde in 874 Abbildungen (with a
catalogue raisonné), Stuttgart and
Leipzig 1909, p. 365
(as *Tritonenpaar*)²

As the sun rises above the horizon spreading its light, a triton and a nereid emerge from the inky depths, the youth greeting the new day with the sound of his conch shell while his consort stares upon the mysteries of the watery realm with a dreamy gaze. This is how Henry Thode, Thoma's friend and biographer, describes the present painting in his catalogue of Thoma's paintings.³ Thoma established a close friendship with Arnold Böcklin in 1874 and the art historian Bruno Bushard, writing in 1989,⁴ attributes to this friendship the adoption of mythical creatures, fauns, satyrs, nymphs and mermaids in Thoma's pictorial vocabulary. When Thoma painted the present work in 1892 he was almost certainly aware of Böcklin's painting titled *Triton and Nereid*,⁵ a commission executed for Graf Schack in 1874. However Thoma had already focused on the same subject before 1892. He was to return to it repeatedly in a variety of media.⁶

This painting dates from the latter part of a lengthy creative period in Frankfurt lasting from 1877 to 1899.⁷ The idea for the painting germinated on a trip he and his wife Cella made with Henry and Daniela Thode to Venice in the spring of 1892. In Venice, Thode and Thoma invented what they called *Federspiele* [lit. 'Games with the Pen'], a dialogue of words and images. This resulted in the publication of a small book featuring Thode's poems and Thoma's illustrations. Two of the poems in the book – first published in 1892 – are titled *Meeressehnen* [Longing for the Sea] and *Hass und Liebe* [Hate and Love]. Both poems are illustrated with images of tritons and sea creatures.⁸ Thoma refers repeatedly to the beauty of the sea in his letters and notes. He was fascinated by the colouring of the sea and by the reflection of light on the water. In the painting he depicts the sunlight as silvery ribbons fanning out across the sky. The sun rising over the horizon catches the crests of the waves in golden light and heightens the gleaming bodies of the two sea creatures with streaks of gold. The sea god Triton is depicted as a conch-blowing merman – from the hips

down with the body of a fish. The nereid balances herself on his fishlike body with her left arm around his chest. Her facial features bear close resemblance to those of Cella Thoma. The position of the triton's upper body, depicted in profile, recalls the position of the naked shawmists in Thoma's large-format painting titled *Youths and a Young Satyr playing the Shawm in a Pergola* (Fig. 1).⁹ This frieze, designed to decorate the music room of the Pringsheim family residence in Munich in 1891, represented something of an artistic breakthrough for Thoma and brought him widespread public recognition.

The palette of dark blue, silver and gold, the economy of composition and the ornamental handling of the sunlight reveal *Jugendstil* influences. In general, however, Thoma always maintained a certain distance from contemporary artistic trends like Symbolism and *Jugendstil* – even though as a founding member of the Munich Secession he was fully conversant with the precepts of both movements.¹⁰



Fig. 1 Hans Thoma, *Youths and a Young Satyr Playing the Shawm in a Pergola*, 1890-1



The first owner of the present painting was Mary Elisabeth Codman-Beikamp (1836-1929), an American collector married to Arthur Amory Codman (1833-96).¹¹ The Codmans initially lived in Zurich, where Mary Codman was introduced to Arnold Böcklin, who painted her portrait in 1889.¹² Later, the couple moved to Laufenburg in Baden-Württemberg, where the painting was almost certainly held at the time of publication of Thode's *catalogue raisonné* in 1909.

Hans Thoma's artistic career began – like that of many other artists of his generation – at the Academy in Karlsruhe. But he soon distanced himself from academic doctrine. By 1890, his position was one of tacit yet emphatic opposition to an artistic tradition that barred public recognition of his art. A powerful feeling of solidarity emerged in his friendships with like-minded contemporaries in Munich in the 1870s. These were the artists of the Leibl circle like Viktor Müller and Wilhelm Trübner; Arnold Böcklin and later, Hans von Marées. A visit to Paris in 1868 with his friend Otto Scholderer was highly important to his artistic development. While the impact of Gustave Courbet, Théodore Rousseau, Jean-François Millet and Edouard Manet clearly had a formative influence on his career, he saw their work as a convincing endorsement of his own mature artistic views. He was in Italy for four years, returned briefly to Munich and in 1877 moved to Frankfurt. Later, he returned to Italy, staying in Florence, and also travelled to England and Holland. He produced costume designs for the Wagners in Bayreuth and was befriended by Cosima whose portrait he painted. Public opinion warmed to his work in the 1890s. The change in sentiment can be attributed to an increasing public interest in international art in general and to the growing influence of French contemporary art in particular. An exhibition of thirty-six of his works at the Kunstverein in Munich marked a career breakthrough. Demand for his paintings reached extraordinary levels and a stream of public awards followed.¹³







ROBERT ZÜND

Eichwald

Robert Zünd
(1827 - Lucerne - 1909)

Eichwald [Oak Forest]

Oil on canvas, 79.5 x 52 cm
Signed lower left R. Zünd



Fig. 1 Robert Zünd, *Three Studies for 'Oak Forest'*, pencil, pen and ink on paper, 23.4 x 35.9 cm. Private collection



Fig. 2 Robert Zünd, *Three Studies for 'Oak Forest'* (detail)

Provenance:
Private collection, Switzerland
(acquired c.1965)

Robert Zünd's *œuvre* occupies a unique position in nineteenth-century landscape painting. He was a painter who – as his contemporary the writer Gottfried Keller observed – depicted precisely those things that the unpractised eye fails to detect or imagine.¹ He was able to unite a wealth of natural detail, minutely observed over a long period of time, to create an 'ideal forest' also referring to its intrinsic characteristics. Zünd directly addresses the contemporary viewer, whose aesthetic sensitivities were shaped as much by the rationalism of the Enlightenment as by Romanticism. The forest is both a place of refuge and at the same time, a place of threat. Keller coined the expression 'ideal real landscape or the real ideal landscape' to characterize Zünd's handling of the *Oak Forest* motif.²

In the course of his career as a painter Zünd returned repeatedly to the theme of the oak forest. It occupies a major role in his *œuvre* and the many versions he produced are some of his most important works. A key example is the large-format painting of 1882 now in the collection of the Kunsthau Zürich. A smaller version dating from 1859 is held at the Kunstmuseum Luzern. Oils from this body of work rarely appear on the market.

An ancient oak, its broad trunk leaning to the right and partly overgrown with ivy, dominates the foreground of the present painting. The diminutive figure of a girl is depicted standing in the dense undergrowth. Seen in juxtaposition to the oak, her tiny figure provides a sense of scale which is clearly intended as a device to heighten the emotive impact. The painting is a good example of Zünd's predilection for contrasting effects of light – a dark foreground is set against gleaming sunlight breaking through rich foliage. The tonal gradation from areas of shadow to areas of light creates a perspectival effect and is offset by glimpses of delicate blue in the evening sky.

Zünd was a master of complex perspectival construction. The tacking edges of the present painting are inscribed with notes, directional arrows and indications of dimensions. This was evidently his usual practice – similar annotations can be found on many of his other works. On the edge of the image beside some of the annotations are tiny, overpainted nail holes. Scientific analysis of Zünd's work is long overdue. It would undoubtedly help to throw light on his working methods.³ These may well have required the calculation of perspectival structures. It is also likely that the annotations served transfer purposes where a motif was to be reproduced in different scales and formats.⁴

A sheet of three separate studies by Zünd related to the *Eichwald* series (Fig. 1) is extant. The study at the left of the sheet is preparatory to the present painting. The scale is slightly altered. The study at the right (Fig. 2) is preparatory to the versions which are now in Zurich and Lucerne.⁵

Zünd attended Schwegler in Lucerne. He moved to Geneva in 1848, where he worked under two of Switzerland's leading landscapists, François Diday (1802-77) and Alexandre Calame (1810-64 – an example of his work, a landscape titled *La Tour, Lake Geneva*, is illustrated on p. 32 of this catalogue). Zünd met the Munich painter Rudolf Koller (1828-1905) in 1851 and a close friendship quickly developed. He first visited Paris in 1852, where he drew inspiration from his discovery of seventeenth-century painting. He returned to Paris on a number of occasions and also visited Dresden and Munich. He settled near Lucerne in 1863.



PEDER BALKE

Mount Stetind, Northern Norway

Peder Balke
(Hedemarken, Norway 1804 - 1887
Christiania)

Mount Stetind, Northern Norway,
1850

Oil on paper, 10.1 x 12.7 cm
Signed lower left *Balke*



Fig. 1 Peder Balke, *Fog over Stetind*, 1864,
oil on canvas, 71 x 58 cm

Provenance:
Private collection, Norway

*In these northern regions it is always the beauties of Nature that play the leading part while 'Nature's children', human beings, must content themselves with a subordinate role.*¹

Peder Balke's landscapes draw deep inspiration from the scenery of northern Norway which he first encountered on a visit to Finnmark and the North Cape in 1832.² This journey was of central importance to his artistic development. The landscape motifs he recorded at the time are recurrent themes in his later work. The bizarrely shaped granite peak of Stetind (Fig. 1)³ would come to represent Balke's *metaphor for the dramatic character of landscape*,⁴ as did the cliffs of the North Cape. His aim in the present painting was not topographical accuracy. Rather, his objective was to convey the visual impact of the power and dramatic quality of the mountain and the fjord by original use of heightened proportions.⁵ The tiny boats symbolize the insignificance of humans in the face of the grandeur of nature. Another version of the present oil is recorded.⁶

Balke's memoirs provide an entertaining account of the first half of his life. Coming from a humble background, he was obliged in his youth to work as a journeyman painter to support his family. But in 1827 he was able to join the painting class at the Royal School of Drawing in Christiania. He developed an interest in landscape and began to make studies from nature on hiking trips in Norway. The absence of an art academy in Norway proved good reason to leave the country in 1828 and to enrol at the Stockholm Academy of Art. In 1830 Balke visited Copenhagen where the paintings of Johan Christian Dahl impressed him greatly. In the summers he continued to travel extensively in Norway and in 1832 embarked on his first journey to northern Norway. In 1835, he stayed in Dresden for several months with Dahl and Caspar David Friedrich.⁷

Back in Norway in the early 1840s, he began to produce the first of his major works, although public recognition was largely lacking. Commissions were in short supply and in 1844 he resolved to leave Norway for Paris. He managed to obtain an audience with King Louis-Philippe who was eager to meet him – he had visited the north of Norway as a young man after the Revolution. Balke showed him the oil sketches of northern Norway he had brought with him to Paris. Louis-Philippe, impressed by their quality, selected a group to be worked up as large-format paintings. Twenty-six of these sketches are preserved and are now on permanent exhibition at the Louvre. Balke's future as an artist seemed secure, but events in the run-up to the 1848 Revolution intervened. The King was forced to abdicate and this important commission was never brought to fruition. In late 1847 Balke was compelled to leave Paris. He returned briefly to Dresden, but decided to travel to London in the spring of 1849. Here, he was able to study the work of JMW Turner. This influence was almost certainly a major contributing factor to the growing radical tendencies in Balke's style.⁸

Balke settled in Norway permanently in 1850. He joined a socialist workers' movement and took on a number of social and political commitments. He engaged in social projects and was involved in founding a community based on utopian ideals. Despite the persistent lack of public recognition, he continued to paint, producing the important body of work on which his reputation now rests.







CHARLES NÈGRE

Two Works based on the Photograph of Le Joueur d'orgue barbarie

Charles Nègre
(1820 - Grasse - 1880)

Le Joueur d'orgue barbarie
[The Organ-Grinder], Paris 1853

Oil and red chalk on paper,
22.5 x 16.5 cm

Provenance:
The Nègre family collection

Charles Nègre
(1820 - Grasse - 1880)

Le Joueur d'orgue barbarie
[The Organ-Grinder], Paris 1853

**Oil over salted paper print from a
paper negative,** 23.5 x 18 cm
Labelled on the verso *Le Joueur
d'Orgues / par Charles Nègre / 1853 /
Collection Joseph Nègre, No. 6*
Exhibition Labels verso Grasse
1963, Munich 1970 and Zurich
1977.

Provenance:
Joseph Nègre,
great-nephew of the artist
The Nègre family collection

These two works by Charles Nègre are unique pieces and are of exceptional rarity. Together, the two works provide deep insights into a creative process generated by the interaction between early photography and contemporary painting in Paris in the 1850s. The process was fuelled by a generation of young artists often working as painters and photographers at the same time, whose objective it was to open up new creative opportunities.

A Nègre motif documents this new creative process in action. The motif is that of a *Joueur d'orgue* [organ-grinder]. Nègre's process consists of four separate stages. The first stage is a photograph titled *Joueur d'orgue de barbarie* of 1852/3. A number of prints of this photograph are preserved (Fig. 1). The second stage, presented here, is a print of the same photograph reworked by Nègre with transparent and opaque layers of oil paint. The third stage is a version of the motif in almost identical format painted in oil over a traced outline drawing in red chalk. The fourth stage was almost certainly the painting titled *Un joueur d'orgue* which Nègre exhibited at the Paris Salon on 15 May 1853. This painting is now presumed lost.

The development process applied to the motif is of interest not just for the fact that it is documented in four stages. It is of key importance because in contrast to traditional working processes – preliminary drawing, oil study, painting – it takes a photograph as its point of departure. And this photograph is remarkable in that contemporary critics recognized it as an autonomous work, attributing to it the same artistic qualities and edifying overtones that could be expected of a history painting.

Nègre was born in Grasse and moved to Paris in 1839. He enrolled at the École des Beaux-Arts and took up his studies under the painters Paul Delaroche, Michel Martin Drolling, and, in 1843, Jean-Auguste-Dominique Ingres. Delaroche was keenly interested in the new techniques of photography. He encouraged his students to take up the medium and to exploit the artistic potentialities of the daguerreotype. Daguerrotypes initially served simply as *aide-mémoires*, much like sketches made to help the recollection of motifs found in nature and in everyday life. Paris artists were quick to grasp the importance of its greater potential. Compared with the pencil sketch or watercolour the new medium was a time-saver and thus more spontaneous – it could be used to handle complex changes of perspective, to depict figures in staged settings or capture changing views of a subject from different angles. In short, it provided a range of opportunities to vary the desired segment of an image. All this was to contribute to the recognition of photographs as autonomous works of art. Delaroche's studio would be an important stepping stone in the careers of many leading photographers of the 1850s – Henri Le Secq, Gustave Le Gray, Roger Fenton and Charles Nègre – who were the direct heirs of the generation that had invented the new medium. They came to be known as *Les primitifs de photographie*.¹

Exhibited:

Charles Nègre, Grasse, Musée Fragonard, 27 July-30 September 1963, no. 7

Malerei nach Fotografie: von der Camera obscura bis zur Pop Art; eine Dokumentation, Münchner Stadtmuseum, Munich, 3 September-9 November 1970 (ex-catalogue)

Malerei und Photographie im Dialog von 1840 bis heute, Kunsthhaus Zürich, Zurich, 12 May-24 July 1977 (ex-catalogue)

Charles Nègre, Images de la Provence en 1852, Quand la peinture devient photographie, exhib. cat., Fréjus, Villa aurélienne, 16 April-2 July 1995, p. 16

Literature:

Françoise Heilbrun, *Charles Nègre, 1820-1880, das photographische Werk*, Munich 1988, no. 86, p. 106, repr.

Nègre began to concentrate on the medium of photography in 1844, at first using the daguerrotype technique but turning to calotype in the late 1840s. Calotype had a number of advantages over the earlier method. A paper negative was used instead of a polished, silvered copper plate. Exposure time was shorter and an unlimited number of prints could be made.

Nègre exhibited his paintings regularly at the Paris Salon in the 1840s and 1850s. At the same time, he was also very active as a photographer. He was a founder member of the Société héliographique in 1851. The club's members were chiefly photographers and natural scientists.² Nègre moved into a studio on the Isle Saint-Louis at 21a Quai Bourbon in 1850. From here, he would set out on exploratory trips through the streets and into the backyards of the city. At first, he was more interested in collecting visual motifs in preparation for paintings but he quickly recognized the extraordinary artistic and commercial potential of photography. It rapidly became his chief focus of interest. He concentrated on motifs drawn from city life, photographing street hawkers, chimney sweeps and musicians, and developed into a *master of the genre* [of urban life]³ – as his organ-grinder motif demonstrates.⁴

Nègre's salted paper print of 1852/3 (Fig. 1) was well received by the critics. A review by Ernest Lacan, editor-in-chief of *La Lumière*, published on 10 September 1853, provides valuable insights into contemporary reaction to Nègre's photograph. Lacan declared it to be an autonomous work of art and his critical analysis is barely distinguishable from conventional contemporary evaluation of history painting. He notes:

*The play of light and shade on the wall behind the organ-grinder, and the looming dark of the deep vault behind him recall the vigour of Decamps' drawings. The finely drawn features of the old man and his intelligent, pensive, somewhat sad expression, the minute details of his shabby clothing and yellowing velvet jacket, creased and dirty, are based on some of Meissonier's most meticulous studies. Two children – a small boy and a small girl – [...] stand listening, open-mouthed and entranced by the strangeness of the sounds produced by the popular street organ. There is a harrowing contrast between the rigid stance and fascinated concentration of the children – who have seen so little and are astonished by so much – and the world-weariness and resignation of the old street musician – who has seen so much and gained so little, and despite his experience has ended up as a beggar. [...] Nègre's photograph says it all. It is not in any way a record of a chance encounter. It is a brilliantly conceived image, purposefully designed and a forceful statement in itself.*⁵

Lacan believed that the choice of an organ-grinder as a subject was superior to the choice of a rag-and-bone man or a chimney sweep. Subjects with perceived didactic or moral content – and the organ-grinder was seen in this light – were popular and well-received at the time. These sentiments were shared by contemporary writers. Organ-grinders make frequent appearance in French nineteenth-century literature. Good examples are Henri Murger's *Scènes de la vie de bohème* and Baudelaire's *Le spleen de Paris*.⁶



Fig. 1 Charles Nègre, *The Organ Grinder with Two Children Listening*, 1852/3, salted paper print from a lost dry waxed paper negative, 20.6 x 15.6 cm, Paris, Musée d'Orsay, inv. PHO 2002 3, © bpk / RMN Grand Palais

On 15 May 1853 Nègre exhibited a small painting titled *Un joueur d'orgue* at the Paris Salon. Its whereabouts are now unknown. There is, however, every reason to believe that the painting was a direct interpretation of the salt print discussed above. The art critic Henri de Lacretelle lauded the painting in his review of the Salon: [...] *the fine colouristic values which his work has long promised* [are] *united with stylistic audacity and skilful execution* [...].⁷

The present two works can be seen as preliminary stages in a process – more specifically, as stages in the development of Nègre's 1853 Salon painting. They demonstrate how he reworked a photographic model, recording the subject's gradual evolution from photograph to oil painting. In the first of the two works Nègre uses a salted paper print as his ground and cautiously works over it. His brushwork is transparent in areas where contours and detail are more precisely defined, such as in the facial features, the shoes and the hoops of the cask. In other areas, the paint is applied in opaque layers. The resulting study unites colouristic and graphic approaches, enabling him to investigate the extent to which black and white contrasts could be translated into colour. And he was almost certainly attracted by the range of effects inherent in photography and its varying degrees of precision. An example is the contrast between the sharpness of the organ-grinder's features and the less sharply focused faces of the children.

In the second of the two works, the photograph no longer serves as a model for the definition of detail. It is used to create a composition made up of areas of colour. In order to do this Nègre transferred the main outlines of the photograph onto paper using red chalk and deploying colour to build up the compositional structure. His focus lies on the play of light and on colouristic effect.

Nègre spent the final fifteen years of his life in Nice. Although a photographer of considerable fame, he never stopped painting. His pioneering work in the field of photography began to be rediscovered in the 1960s. Multiple exhibitions in Europe and the United States followed.



Oil and red chalk on paper,
22.5 x 16.5 cm



Oil over salted paper print
from a paper negativ,
23.5 x 18 cm

ALBERT ANKER

Green Tiled Stove

Albert Anker
(1831 - Ins - 1911)

Green Tiled Stove, 1894

Oil on canvas, 23 x 31.5 cm
Dated lower centre 4 JAN (18)94

A card pasted to the verso confirms the authenticity of the work. The inscription on the card is in the hand of the artist's daughter, Marie Quinche-Anker, and reads: *L'étude à l'huile représentant une partie de / fourneau de catelles vertes, orné de motifs bleus / sur fond blanc avec, sur le siège des raccommodages / en tuiles rouges, est une oeuvre de mon père, le / peintre Albert Anker. / Dimensions 38 cm. Sur 23 cm. / Marie Quinche-Anker.*

Authenticated by SIK (Schweizer Institut für Kunstgeschichte)
(no. 141210 0002)¹

Provenance:
Private collection, Switzerland

Literature:
Kunstmuseum Bern (ed.), *Albert Anker. Katalog der Gemälde und Ölstudien*, Bern 1962, no. 588, repr.

Albert Anker's native village of Ins and the surrounding Bernese countryside with its largely Protestant population greatly influenced his work. His *œuvre*, in turn, was to shape the popular image of life in rural Switzerland for future generations. Romanticized anecdote and sentimentality are absent from his work and his favourite subjects – children at play and at school, reading, knitting, weaving and doing homework – are those attractive to a social reformer who spoke out against child labour and championed the setting-up of a national education system.

Anker deploys an extreme form of realism and scrupulous attention to detail in his depictions of everyday scenes, most of which are set in domestic interiors. He produced oil studies of interior spaces and he also attached great importance to the precise portrayal of furnishings and individual objects in an interior. His handling of paint produced virtuoso, meticulously precise results in the rendering of textures and surfaces.²

The tiled stove was traditionally the focus of home life, particularly in winter. It is thus unsurprising that a tiled stove³ should figure in so many of Anker's interiors. It is sometimes placed in the background and at other times it is the chief subject of the painting – the figures engage in their daily routine around it. The present oil study depicts the tiled seat and back wall of a stove that has seen better days. The depiction of the chipped edges and cracks in the large green tiles and in the filigree blue design of the smaller white tiles is masterly. The compressed format, close-up view and unusual perspective have a powerful immediacy. The handling of paint is fluid and the palette balanced.



Fig. 1 Albert Anker, *The Two Sisters*, 1883, 70.5 x 53.5 cm, private collection

The tiled stove depicted in this study is identical with the stove depicted in an oil titled *Two Sisters* (Fig. 1) executed in 1883.⁴ The break in the row of green tiles, the grouting, the number of tiles in each row and their colour are exactly the same in this oil study as they are in the oil painting. According to Anker's *Livre de Vente* the stove belonged to a Jakob Zöllner.⁵

Anker⁶ ranks as the leading Swiss Realist of the second half of the nineteenth century. He took up painting in 1854 after taking his first private lessons in drawing and abandoning his studies in theology. In the autumn of 1854 he moved to Paris to study under Charles Gleyre, a Swiss classicist painter. He was also a student at the Ecole des Beaux-Arts from 1855 to 1860. He exhibited regularly at the Paris Salon. He signed a sales agreement with Alphonse Goupil, a prominent Paris art dealer, and won the Salon's gold medal in 1866. He divided his time between Paris, where he spent the winter months, and Ins, where he spent his summers. He settled permanently in Ins/Neuchâtel in 1890. He was a member of the Grand Council in Bern in the years 1870-4, co-organizer of the Swiss contribution to the Paris World's Fair in 1878 and a member of the Swiss Federal Art Commission.



LEOPOLD CARL MÜLLER

A Group of Houses near Banhā el-'asal

Leopold Carl Müller
(Dresden 1834 - 1892 Vienna)

*A Group of Houses near Banhā
el-'asal, Egypt, c.1875*

Oil on board, 16.2 x 26.4 cm
Signed lower left *L.C. Müller*
A label pasted onto the verso
reading *Aus dem künstlerischen /
Nachlass von Leopold Carl Müller /
Catalog No 127 / Dorfhäuser bei
Benha l'sal / 1. März [18] 93*

Provenance:
The artist's estate
Private collection, Austria

Literature:
Herbert Zemen (ed.), *Leopold Carl
Müller. 1834-1892. Sein künstlerischer
Nachlass, Materialien samt dem
Katalog der Nachlassversteigerung*,
Vienna 2011, p. 127, no. 127
[as *Dorfhäuser bei Benha-l'Asal*,
vollendete Naturstudie]

Leopold Carl Müller¹ is the leading Austrian Orientalist painter. The whole of his *œuvre* – landscapes, genre scenes and portraits – displays a preoccupation with Mediterranean light. He began his training under Karl von Blaas and Christian Ruben at the Vienna Academy of Fine Arts. He visited Venice in 1857 and was also in Hungary. He produced drawings for *Figaro*, a Viennese satirical magazine. He travelled to Paris in 1867 to visit the 'Exposition Universelle'. Here, he encountered the work of Eugène Fromentin and began to develop an interest in Orientalist motifs. He shared a studio with August von Pettenkofen, a friend and fellow painter, in Venice in the winter of 1870-71. Thereafter, his artistic interest tended to centre on three cities – Venice, Vienna and Cairo.

Müller first visited Egypt in 1873. He spent the winter of 1875-6 in Cairo with his fellow artists Carl Rudolf Huber, Franz Lenbach and Hans Makart. Other members of Müller's party were Count Karol Lanckoronski, a Viennese art collector, and Georg Ebers,² an Egyptologist. The six found accommodation in a spacious but run-down building known as the *Mussafir Chan*. Its picturesque qualities were ideally suited to the group's Bohemian lifestyle and appeared to meet their idealized expectations of the exotic world of the Middle East. A contemporary Viennese newspaper columnist noted: *They [the artists] called the Mussafir Chan the 'madhouse', and what went on inside was indeed crazed behaviour [...]. The photographic machine was in continual use.*³ The painters photographed each other, and local women, in unusual poses. And they also took photographs of Egyptian everyday life which would serve as models for later paintings. In Cairo, Müller was to meet Edward, Prince of Wales and the English art dealer Henry Wallis. Wallis was to be responsible for the sale of a large number of Müller's paintings to London collectors. Müller first travelled to London in 1875 and then visited the city regularly. Between 1873 and 1886 he was in Egypt as many as nine times, usually staying for extended periods and usually in the winter months. He was a popular figure in Viennese Academy circles. He was appointed professor at the Academy in 1877 and elevated to the post of rector in 1890-91.



Fig. 1 Carl Rudolf Huber (attrib.), *Müller and his artist friends in Cairo, c.1875-6*, © Photoinstitut Bonartes, Vienna

In the present oil sketch Müller uses the motif of a group of simple houses near the village of Banha⁴ to convey his perception of an authentic Egyptian hamlet. Staffage elements are excluded. The palette is dominated by shades of finely modulated brown. Müller employs a similar palette and similar tonal gradations in a painting very probably executed at about the same time. Titled *The Village of Mâtârîje*,⁵ it is now in the collection of the Österreichische Galerie Belvedere in Vienna.



GIUSEPPE DE NITTIS

Streams of Lava, Mount Vesuvius

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

Streams of Lava, Mount Vesuvius,
1872

Oil on panel, 13 x 18 cm
Signed lower right *De Nittis*
Bearing the estate stamp on the
verso *Atelier de Nittis*;
Labels of the Sommaruga
collection and the Angiolini
collection



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

Provenance:
Angelo Sommaruga, Paris
Alvaro Angiolini, Livorno
Private collection, Bari

The studies Giuseppe de Nittis executed of Vesuvius between 1871 and 1872 occupy an important position in his *œuvre*. 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 perched on the slopes of Vesuvius where he was to live until 1873. 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 and the new focus of his work became the volcano and the natural phenomena that accompanied the eruptions.¹

The painter displays his skilful handling of unconventional perspectival effects in this oil study. The very close-up view of solidified lava streams almost entirely fills the surface of the image. By compressing the motif into a remarkably small format he achieves the urgency of a photograph spontaneously taken and very close to the object. The immediacy of the image is compelling. De Nittis was very interested in, and was to experiment with photographic techniques. In his depiction of the solidified lava he focuses exclusively on textural values. If it were not for the narrow band of sky at the upper left of the image the study could be interpreted as an entirely non-objective composition. Shades of brown, red and black applied in rapid, delicately articulated brushstrokes are used to model the different varieties of rock and stone. Areas of transparent brushwork in the upper part of the image serve as a compositional device to allow the yellowish-brown tone of the panel and the grain of the wood to shimmer through.

De Nittis recorded in his diary his impressions of volcanic activity and experiences of *plein-air* sketching. The daily ascent and descent on horseback took no less than six hours. 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*² [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 fascination for light and colour.

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.

Professor Christine Farese Sperken has confirmed the authenticity of the work.



EDGAR DEGAS

Marine, Soleil Couchant

Edgar Degas
(1834 - Paris - 1917)

Marine, Soleil Couchant, 1869

Pastel on paper, 23.5 x 31.4 cm
Stamped with the Degas vente
stamp in red ink (Lugt 658)

Provenance:
Paris, Galeries Georges Petit,
Atelier Edgar Degas (4ème vente),
2-4 July 1919, lot 25a
Nunes and Figuet, Paris
Captain R. A. Peto, Isle of Wight
Moss S. Myers, Esq.
Estate of the above; London,
Sotheby's, auction sale,
6 June 1945, lot 151
The Lefevre Gallery, London
(purchased at the above sale)
John Hay Whitney, Manhasset
(acquired from the above on
12 June 1945)
New York, Sotheby's, auction sale,
15 November 1984, lot 106
Mr. and Mrs. John Robertson
London, Sotheby's, auction sale,
9 February 2005
Simon Dickinson Gallery, New York
Private collection, USA

This fine seascape by Edgar Degas belongs to an important group of pastels conceived during his sojourn on the Normandy coast near Cabourg and Villers-sur-Mer in the summer and autumn of 1869. Most scholars share the view that the pastels were executed *en plein-air*. Their modernity is defined by a total lack of narrative elements. They propose subtle variations on the theme of sea mist, sunlit haze and impending rain. The group marks Degas's first experiment with seascapes and represents a more radical approach than Gustave Courbet's Normandy seascapes. Degas had probably seen Courbet's seascapes when they were exhibited in Paris in 1867. As Richard Kendall has noted of Degas's Normandy pastels: *Nowhere do we find the familiar conceits and trickery of the conventional landscape painter: trees do not frame our field of view, nor do pathways and avenues indicate recession; beetling cliffs and ominous ruins are not in evidence, and industrious mariners offer no uplifting narrative. The image might almost be defined by such absences, were it not for the spaces that are opened up and the expressive potential generated. In this understated world, simple oppositions of colours evoke weather and light, atmosphere and gravity.*¹ In the 1860s, contemporary artists like James McNeill Whistler, Eugene Boudin and Berthe Morisot shared Degas's and Courbet's interest in these 'subjectless' Normandy landscapes.

Kendall further notes: *Many of the pastels appear to have been improvised freely on the paper in broad areas of tone and hue, their contours and formal components modified as the composition progressed. Where line is used, it is either a generalised, subordinate laying-in of principal forms, or a final sharpening of detail, executed with the edge of the pastel stick. In either case, Degas's technique represents the antithesis of the Ingresque tradition, a shameless and temporary triumph of colour over line which had no equal in his oeuvre until the landscape monotypes of the 1890s.*

Degas's choice of the medium of pastel enabled him to respond in a matter of minutes, rather than hours or days, to the subjects he encountered. These pastels are notably free of the latter-day Romanticism of Courbet's generation and unmarked by the nascent aestheticism of Whistler's art. Degas would go on to develop a distinct preference for the medium of pastel, using it almost exclusively from the 1880s onwards.

It can be surmised that Degas intended the signed sheets in the group of Normandy landscapes as exhibition pieces – despite their modest proportions and relative lack of finish – and that he planned to market them through the art dealers he and his colleagues knew in Paris and London.



Exhibited:

European Masters, London,
Marlborough Fine Art, 1969-70,
no. 13, repr.
*Edgar Degas 1834/84, Pastelle,
Ölskizzen, Zeichnungen*,
Kunsthalle Tübingen and
West Berlin, Nationalgalerie, 1984,
no. 78
Degas Landscapes, New York,
Metropolitan Museum of Art
and Houston, Museum of Fine
Arts, 1994, no. 23
Peindre le Ciel: de Turner à Monet,
Marly-le-Roi / Louveciennes,
Musée-Promenade, 1995, no. 134,
repr.

Literature:

Denis Rouart, *Degas: A la recherche
de sa technique*, Paris, 1945, p. 71
Paul-André Lemoisne, *Degas et son
œuvre*, Paris, 1946, II, no. 240, repr.
p. 117
Eugenia Parry Janis, 'The Role
of the Monotype in the Working
Method of Degas', in *The Burlington
Magazine*, CIX, 766-7, January-
February 1967, p. 25
F. Russoli, F. Minervino, *L'Opera
completa di Degas*, Milan, 1970,
no. 305, repr.
Richard Kendall, *Degas Landscapes*,
New Haven, 1993, p. 102, fig. 85



EDVARD MUNCH

Portrait of a Young Girl

Edvard Munch
(Løten 1863 - 1944 Ekely/Oslo)

Portrait of a Young Girl, 1885

Oil on canvas, 34 x 28 cm
Signed with the initials and dated
lower right EM 85

Provenance:

Conrad Langaard (to 1947)
Margrethe Langaard (to 1951)
Kaare Berntsen A/S, Oslo
Private collection, Trondheim
Private collection, Oslo

Exhibited:

Edvard Munch Utstilling, Malerier, akvareller, tegninger, grafikk, Oslo, Kunstnerne Hus, 1951, no. 29
Edvard Munch: Signs of modern art, Basel, Fondation Beyeler, 2007, no. 4
Munch becoming «Munch»: Artistic strategies 1880-1892, Oslo, Munch-museet, 2008-9, no. 60
Edvard Munch, Rotterdam, Kunsthal, and Paris, Pinacothèque de Paris, 2010, no. 8

Literature:

Gerd Woll, *Edvard Munch. Samlede Malerier, catalogue raisonné*, I, Oslo 2008, no. 118
Dieter Buchhart (ed.), *Edvard Munch. Zeichen der Moderne*, Fondation Beyeler, Basel, 2007, fig. 4

This very sensitive portrait executed in 1885, owes much to a journey Munch made to Paris and Antwerp in the same year. It is infused with the intimacy and emotional power characteristic of many of his portraits of the period. These portraits form a distinct group and this group is dominated by one of his key works – the earliest highlight of his career, *The Sick Child*, painted in 1885-6.¹ All the paintings in the group are distinguished by a newly discovered, highly unconventional handling of the subject matter in a style that had little to do with the naturalism of the period. The Munch expert Dieter Buchhart writes:

*In the unconventional brushwork of paintings like The Sick Child and the Self-Portrait, both executed in 1885-6, he [Munch] distances himself from naturalism. He applies the paint directly, in layers, frequently scratching out and repainting entire areas or making deep incisions into the surface of the paint. The resulting works are extraordinarily vibrant, richly textured and haptic in quality. The thick, scraped paint surfaces incorporate the savagery of his working methods.*²

Munch first exhibited *The Sick Child* at the Autumn Salon³ in Christiania in 1886. The painting, which he described as a 'study', caused mounting public outrage, but not so much because of the subject matter or his handling of it as because of the unconventionality of his painterly technique. In his memoirs he noted: *I repainted the picture frequently over the course of a year, scratched it out, let the paint run – and tried repeatedly to bring out the first impression on the canvas – the pale, translucent skin, the quivering mouth, the trembling hands.*⁴ He has used the same technique to paint *Head of a Girl*, also executed in the same year.







HIPPOLYTE PETITJEAN

Paysage boisé

Hippolyte Petitjean
(Mâcon 1854 - 1929 Paris)

Paysage boisé, early 1890s

Oil on canvas, 60.5 x 73.5 cm
Bearing the estate stamp, lower
left, in red *Atelier / Hip. Petitjean*
(Lugt 2022c)
On the verso a further estate stamp
and exhibition label *Centenaire /*
Hipp. Petitjean (Lugt 2022b)

Provenance:
The artist's estate

Exhibited:
Exposition du centenaire d'Hippolyte
Petitjean, Paris, Galerie de l'Institut,
1955 (ex-catalogue)

Literature:
Gérald Schurr and Pierre Cabanne,
Dictionnaire des petits maîtres de la
peinture 1820-1920, II, Paris 1996,
pp. 287-8

Hippolyte Petitjean¹ began his artistic training in Mâcon. In 1872 a bursary enabled him to study at the École des Beaux-Arts in Paris under Alexandre Cabanel (1823-89). He made his début at the Paris Salon in 1880 and continued to contribute regularly until 1891. The paintings he produced in this period reflect his high regard for the work of Puvis de Chavannes.

Petitjean enjoyed a close friendship with Georges Seurat (1859-91) whom he first met in 1884. Seurat had set out to study theories of colour and perception in the early 1880s. In this he laid the foundations for the development of divisionism, the technique that characterizes Neo-Impressionism. This technique – often called pointillism, though Seurat himself rejected the term – drew on colour theories proposed by Michel-Eugène Chevreul. Chevreul's scientific research into optics and colour theories had been published in a work titled *De la loi du contraste simultané des couleurs* [On the law of the simultaneous contrast of colours] in 1839.² Petitjean became an enthusiastic advocate of divisionism and adopted the technique in 1886. He was to show his first large-format Neo-Impressionist painting at an exhibition in Stockholm only a year later.

He exhibited regularly at the Salon des Indépendants from 1891 onwards, as did his friends and fellow practitioners Seurat, Maximilien Luce, Camille Pissarro and Pissarro's son Lucien. In 1892, Petitjean also exhibited work at Le Barc de Boutteville, a gallery pioneering and promoting avant-garde painting. Further exhibitions followed – in Brussels in the years 1893-8; in Berlin in 1898; in Weimar in 1903; and in Wiesbaden in 1921.

Petitjean struggled to earn a living for much of his career, unlike many of his colleagues. After the birth of his daughter in 1895 he moved to a house with a studio in the southern part of Paris and began to work as an art teacher. He turned increasingly to allegorical subjects. A series of decorative landscape watercolours produced in the years 1910 to 1912 mark a return to Neo-Impressionism.

The present painting was executed in the early 1890s. This was a period of intense interaction among exponents of divisionism and Petitjean was to produce some of his most powerful Neo-Impressionist works. In this landscape his palette is remarkable for its colouristic vibrance. The viewer is drawn into a landscape populated with thickly foliated trees lining a path. The layered execution of tiny, tightly juxtaposed dabs of colour heightens the colouristic richness of the composition. Where areas of prepared canvas are barely touched, white light suffuses the sky.



EMIL NOLDE

Japanese Woman with a Young Girl

Emil Nolde
(Nolde, nr. Tondern 1867 - 1956
Seebüll)

Japanese Woman with a Young Girl,
Japan 1913

Watercolour and Indian ink on
Japan paper, 28 x 23.5 cm
Signed lower right *Nolde*.

Provenance:
Presented by the artist to Dr. Lotte
Redlefsen (née Rieve) at some
point between 1939 and 1945 in
exchange for painting materials¹
Thence by descent
Private collection, Berlin



Fig. 1 Emil Nolde, *Mother and Child*, 1913, watercolour, pen and Indian ink, 26.9 x 20 cm, Nolde Stiftung Seebüll

*My paints, my pens and my paper travelled with us wherever we went.*²

Emil Nolde and his wife Ada set off from Berlin on 3 October 1913 as self-sponsored members of a New Guinea scientific expedition. It was organized by the Reichskolonialamt and titled 'Medizinisch-demographische Deutsch-Neuguinea-Expedition' [Medical-demographic German-New Guinea expedition]. Their route to New Guinea took them through Moscow, Siberia, Korea, Japan, China and the Philippines. In May 1914, the couple broke off the journey and took a southerly route back to Europe, travelling via Celebes, Java, Burma, Ceylon and Egypt. When war broke out in August they embarked on a Dutch steamer in Port Said for Marseilles and Genoa, where they boarded a train for Switzerland and reached Berlin via Zurich and Munich. Their luggage, including all the work Nolde had produced on the trip, had been sent on ahead. The ship carrying Nolde's work was intercepted by a British naval patrol in the Bay of Biscay in early August. His work was confiscated and did not surface until after the war. It was discovered in a warehouse in Plymouth and returned to Nolde.³ Many of these drawings and watercolours were to serve Nolde as a basis for a number of his later paintings.

Emil and Ada Nolde spent three weeks in Japan – which Emil called the *Morgensonnenland*⁴ – in the autumn of 1913.⁵ They travelled widely by train and car. In Tokyo they went to the theatre and explored the Geisha district. In Kyoto they visited the Museum and in Nara the famous Hôryû-ji Temple. Nolde bought *sheets of fine, delicate hand-made paper which soaked up his rich, flowing paints.*⁶

The present watercolour was executed in Japan. It depicts a young Japanese woman. She is seated, with a small girl nestled up beside her. The woman's kimono is in a rich blue and the child's is brightly patterned. The intimacy of their relationship is acutely observed and sensitively conveyed. It is possible that the woman is a geisha teaching a *maiko*, an apprentice geisha. Training began at the age of six years, six months and six days, and the *maiko* was given a grounding in the traditional arts of Japan - music, dance and conversation.

The palette is vibrant and expressive, although reduced. The same chromatic intensity is characteristic of other watercolours by Nolde executed in Japan in 1913 (Fig. 1).

We are grateful to Dr. Christian Ring, Nolde Stiftung Seebüll, for his assistance in compiling this catalogue entry.



CARL LARSSON

Sven

Carl Larsson
(Stockholm 1853 - 1919 Falun)

Sven, 1917

Watercolour and pencil heightened with white on paper, 45.7 x 29 cm
Inscribed, dated and signed upper right *Till vännen / Dr. V. Malmström / med tack fr. / C.L. / 1917* [To dear / Dr. V. Malmström / with thanks fr. (om) / C.L. / 1917]; inscribed with the name of the sitter lower centre *SVEN (med stämjernet)*

Provenance:
Dr. Valdemar Malmström,
Falun (presented by the artist to
Malmström)
Thence by descent

Exhibited:
Minnesutställning. Carl Larsson,
Stockholm, Liljevalchs Konsthall,
6 March-5 April 1920, no. 338
Carl Larsson. Vänner & ovänner,
Stockholm, Nationalmuseum,
13 June-3 November 2013
(ex-catalogue)

Literature:
Ulwa Neergaard, *Carl Larsson. Signerat med pensel och penna*,
catalogue raisonné, Stockholm
1999, II, p. 164, no. 1689¹

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

Larsson was born in Stockholm in 1853. At the age of only thirteen he was encouraged to enrol on a foundation course at the *principskola* run by the Royal Swedish Academy of Art in Stockholm. He was accepted as a regular student in 1869, completing his studies in 1876. He divided his time between Paris and Sweden in the years 1877 to 1882. Commercial success and any degree of public recognition were denied him for much of his early career. In the spring of 1882, Larsson visited the village of Grez-sur-Loing in the Seine-et-Marne. Here a group of Scandinavian artists had settled and an international colony of artists was in the process of forming. This visit was to mark a turning point in Larsson's life and career. Inspired by the range of new artistic impulses available in Grez he wasted little time in jettisoning the academic approach to painting. Abandoning traditional painting in oil he turned to *open-air* painting. Watercolour was to be his preferred medium. His study of nature and engagement with the realist tendencies generated by modern *plein-air* painting in France helped him to rapid success: in 1883 he was awarded a medal at the Paris Salon. Public and institutional collectors were soon beating a path to his door. Many sales and commissions followed. In 1886 Larsson spent extensive periods in Paris and in Italy to study the art of monumental painting. In the same year he was invited by Pontus Fürstenberg, his patron, to visit Göteborg. He joined the newly established Artists' Association and took up a post as professor at the Göteborg art school.²

Carl Larsson and his wife Karin moved to the small village of Sundborn in 1901. Adolf Bergöö, Karin Larsson's father, had given the couple a house there which they renovated and furnished. Their aim was to unite art and 'real life' by making the house a work of art in itself. Larsson's wife, their seven children and the house itself – known as *Lilla Hyttnäs* (Little Cottage) – were to be recurrent motifs in his depictions of home life.³

Portraits of children were a major focus of interest to Larsson and they occupy a central position in his *œuvre*. After his own children had grown up he often had neighbours' children sit for him. He usually presented the finished portraits to the children's parents.⁴ This watercolour is a portrait of Sven Malmström, the son of a local doctor. The portrait was a gift to Dr. Malmström thanking him for treating Larsson's daughter. The small blond boy, his large brown eyes firmly fixed on the viewer, is holding a wooden horse in his left hand and grasping a woodcarving knife in his right.

Larsson began to develop his own distinctive linear style in the mid 1890s. His practice was to outline each figure and object in black. In the present watercolour, executed in 1917, he has employed the same graphic technique. The child's clothing is depicted predominantly in rust-red and his cheeks and lips in deep pink, creating a contrast to the untouched white of the watercolour paper.

The woman
Dr. V. Malmström
and her son

C. L.
1917.



SVEN, (med slängfäst)

LESSER URY

Self-Portrait – Ich selbst, als ich krank war

Lesser Ury
(Birnbäum 1861 - 1931 Berlin)

Self-Portrait - Ich selbst, als ich krank war [Myself, while I was ill], 1915

Oil on panel, 41 x 30.5 cm
Signed, dated and titled *Ich selbst / als ich krank war / L Ury / 1915*
Bearing the estate stamp on the verso

Provenance:

Berlin, Paul Cassirer, Lesser Ury's
Estate Sale, 21.10.1932, no. 65 (ill.)
Dr. Carl Schapira (Carlos Soria),
New York
Jewish Museum N.Y.C., (inv. 21 - 54)
Gallery Bühler, Stuttgart (sold 1972)
Private collection, Germany

Exhibited:

Lesser Ury 1861-1931: Exhibition of Paintings and Drawings, New York,
Jewish Museum, autumn 1951, no. 22 (ill. on the cover)

Literature:

Adolph Donath, *Lesser Ury: seine Stellung in der modernen deutschen Malerei*, Berlin 1921, p. 133, fig. 65
Hermann Schlögl and Karl Schwarz, *Lesser Ury - Zauber des Lichts: Ein Lebensbericht nach Dokumenten und Briefen*, exhib. cat. Berlin, Käthe-Kollwitz-Museum, 1995, pp. 96-7, no. 35 (ill.)

Lesser Ury's¹ name is synonymous with the glamour of belle-époque Berlin. His masterly oil paintings and pastels conjure up the bright lights and excitement of the big city, and fashionable life, cafe scenes by night and lamplight reflected on rain-swept streets.

The present self-portrait, which is titled in Ury's hand *Ich selbst, als ich krank war*, catches him in a very personal moment. The year of execution, 1915, marked a turning point in his life. He is known to have begun to suffer from episodes of severe depression at about this time. All his late self-portraits reflect these episodes. Earlier, he had carefully portrayed himself as a fêted and successful society painter. This self-portrait, however, brutally exposes the intensity of his psychological distress. The inscribed title – in the lower left corner of the painting – refers to it directly and also communicates a clear signal. His fragile mental and physical state caused him severe stress. In the present self-portrait his expression is blank, his cheeks hollow, his facial features pinched. Self-doubt was to plague him for the rest of his life and it is quite evident that it impacted his artistic output. There is a tragic quality to the fact that it is precisely Ury's late work that is so highly rated.²

Looking back, Ury noted in 1921: *Life was not pleasant for me, art was not easy and the critics were harsh*. He was a pronounced individualist and led a solitary life. In retrospect, he felt that his life and career had not run smoothly. He found little justification in the fact that his contemporaries Max Liebermann, Lovis Corinth and Max Slevogt were always more favourably reviewed. Ury openly criticized Liebermann for pirating the technique he had developed to depict the effects of light. Liebermann, however, had the press on his side and emerged from the dispute the winner.³ This damaged Ury's reputation and the negative repercussions seriously undermined his fragile mental state. But although he had to fight to win recognition in his early career, by 1910 he was a successful and recognized painter. By then, reviews had become less abrasive and his work had begun to attract the interest of collectors. When Corinth replaced Liebermann as president of the Berlin Secession in 1915 Liebermann could no longer block Ury's participation at the popular Secessionist exhibitions. This, too, was to increase awareness of Ury's work. He was given honorary membership of the Berlin Secession in 1921. A special exhibition was staged to mark his sixtieth birthday in 1922.

Ury's *œuvre* chiefly focuses on the excitement of life in the streets of Berlin. He is perhaps best known for his virtuoso rendering of the effects of light in views of the city's streets and cafes at night. His paintings are at times filled with the sense of anonymity and alienation associated with life in a big modern city.

Ury published a lithograph of the present self-portrait⁴ but the painting itself remained in his personal collection until his death. It then passed to his friend and leading collector Dr. Carl Schapira (1879-1957). When the Nazis seized power in 1933 Schapira was forced to leave Germany. He emigrated to New York, where he lived under an assumed name – Dr. Carlos Soria.⁵ His important collection of works by Lesser Ury was exhibited at the Jewish Museum in New York in 1951. The cover illustration of the catalogue featured this painting.

Dr. Sibylle Gros will include this self-portrait in the forthcoming *catalogue raisonné*.



ALEXANDER KANOLDT

Still Life XII

Alexander Kanoldt
(Karlsruhe 1881 - 1939 Berlin)

Still Life XII, 1920

Oil on canvas, 85.2 x 65.8 cm

Signed and dated lower right

Kanoldt 1920

On the stretcher signed, dated and
inscribed *XII / Nr. 128*

Provenance:

Dr. Pfeiffenberger, Mannheim

Julius Baer, Munich

Sotheby's, London, 8-9 December
1997, lot 75

Private collection, North Rhine-
Westphalia

German private collection

Exhibited:

Neue Secession, Munich 1920

*Alexander Kanoldt: Gemälde,
Zeichnungen, Lithographien*, Museum
für neue Kunst, Freiburg,

14 March-26 April 1987 and Von
der Heydt-Museum Wuppertal,

17 May-5 July 1987, no. 32, repr.
in colour (titled *Stilleben XII*) and
repr. p. 20

Literature:

Die Horen 2, 1926, fig. 41

Brigitte Fischer-Hollweg, *Alexander
Kanoldt und die Kunstrichtungen
seiner Zeit*, Diss., University of
Bochum 1971, p. 37

‘Neue Sachlichkeit’ – usually rendered in English as ‘New Objectivity’ – was the outstanding modern realist movement in Germany of the 1920s – the Germany of the Weimar Republic. It permeated many areas of cultural life – architecture, film, photography, literature and above all, art. The term was coined by Gustav Friedrich Hartlaub, the director of the Kunsthalle Mannheim, who staged a major exhibition of post-Expressionist art titled ‘Die neue Sachlichkeit’ in 1925. ‘Neue Sachlichkeit’ is conventionally subdivided into three stylistic categories – verism, classicism and Magic Realism. Alexander Kanoldt’s work displays both classicist and Magic Realist tendencies.

Still-life painting was one of the principal genres in the ‘Neue Sachlichkeit’ movement and it is closely associated with Alexander Kanoldt’s name. In most of his still lifes he depicted utilitarian objects, many of which mirror contemporary aesthetic taste.

The present painting is one of an important group of still lifes executed in 1920. It occupies a key position in his *œuvre*. It shows him focusing on a number of different artistic objectives. It combines close attention to the accurate representation of objects – very characteristic of ‘Neue Sachlichkeit’ – with the intention to study and represent a visual image of true reality hidden behind the reality of objective experience. Kanoldt and his friend Georg Schrimpf had begun to develop an interest in this following the First World War. Kanoldt was to extend it further in the company of Adolf Erbslöh on an extended visit to Italy. Here the two painters came into contact with a group of post-Futurist artists, among them Giorgio Morandi and Giorgio de Chirico. Both were contributors to the Italian periodical *Valori plastici* which was a proponent of ‘Pittura Metafisica’ – ‘metaphysical art’ – and advocated a return to classicism and order. The classicist handling of the present painting, the richness of the palette and its extraordinary luminosity allude to Italy – and almost certainly to the metaphysical art of de Chirico and Morandi.

There are signs of human presence among the objects in the painting – a coffee cup and an opened book. The faintly delineated lettering on the cover of the uppermost book in the lower right corner of the painting seems to suggest a schematically sketched human face.

Kanoldt and Max Beckmann were the top two contributors to the ‘Neue Sachlichkeit’ exhibition in Mannheim in 1925.

Dr. Michael Koch has examined the painting and describes it as a fine early still life of museum quality. He will be including it in his forthcoming *catalogue raisonné* of Kanoldt’s paintings.







LOTTE LASERSTEIN

Self-Portrait before a Red Curtain

Lotte Laserstein
(Preussisch Holland, Prussia
1898 - 1993 Kalmar, Sweden)

Self-Portrait before a Red Curtain,
1924-5

Oil on cardboard, 31.5 x 24.5 cm
Signed lower left *Lotte Laserstein*.

Provenance:
Private collection, Sweden
Private collection, Berlin

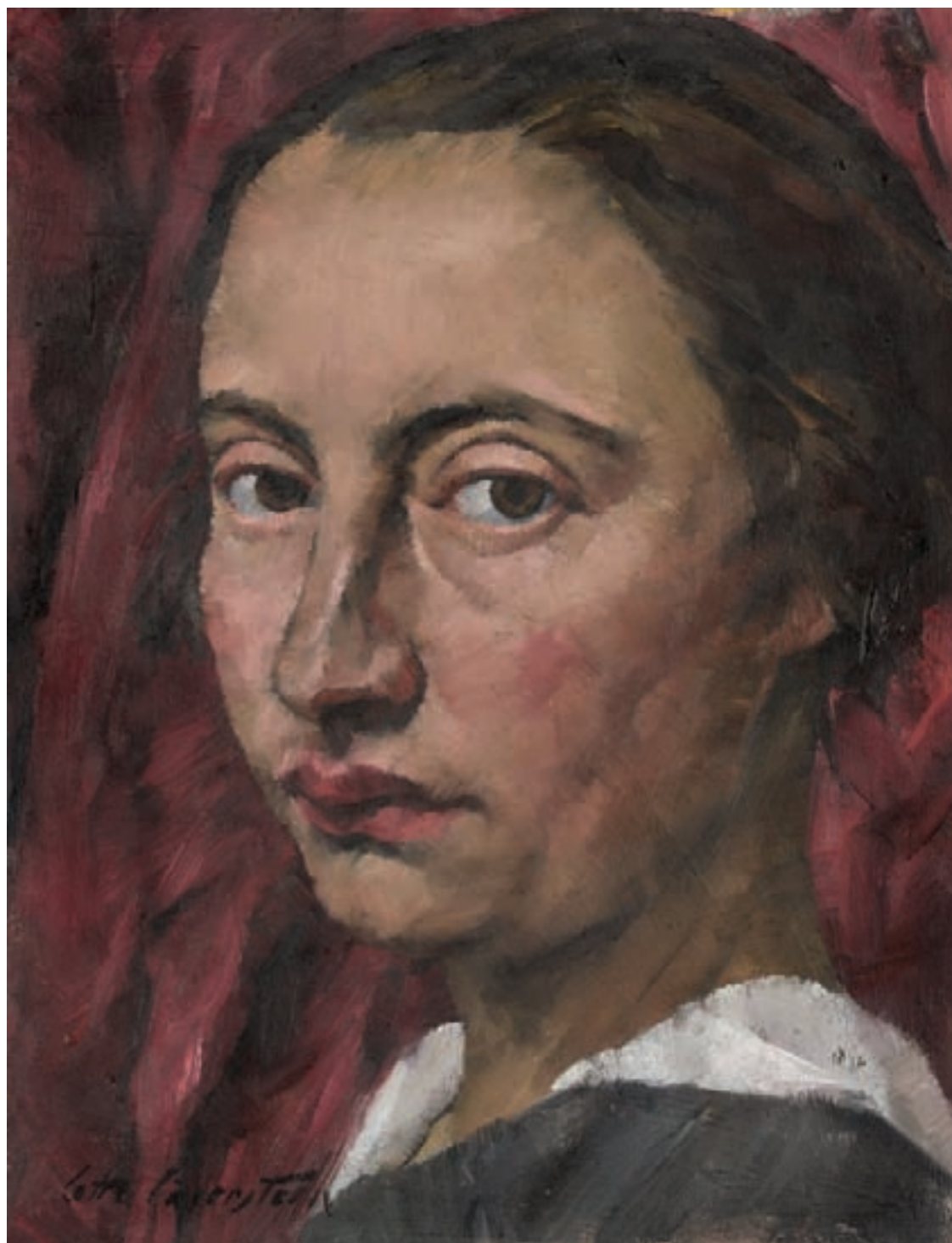
Exhibited:
*Lotte Laserstein, Paintings from
Germany and Sweden, 1920-1970*,
Thos. Agnew & Sons Ltd. and the
Belgrave Gallery, London, 1987
Mina minnen och jag [My memories
and I], Kalmar, Skälby gård, 1986
*Lotte Laserstein 1898-1993. My only
reality. Meine einzige Wirklichkeit*,
exhib. cat., Berlin, Das verborgene
Museum e.V. and Stiftung
Stadtmuseum, at Museum
Ephraim-Palais, and Kalmar,
Konstmuseum, 2003-4, p. 357,
no. 48, repr. in colour p. 73

Literature:
Anna-Carola Krausse, *Lotte
Laserstein (1898-1993); Leben und
Werk*, cat. rais., Berlin 2006,
M 1924/8

Portraits, and self-portraits in particular, occupy a central role in Lotte Laserstein's *œuvre*. Her single-minded focus on the genre was rivalled only by her contemporary Max Beckmann. This – described in Anna-Carola Krausse's *catalogue raisonné* as a *preoccupation with the portrayal of people*¹ – had emerged very early in her career and the teaching of Professor Erich Wolfsfeld (1885-1956) at the Berlin Academy of Art served to strengthen it. Wolfsfeld was a virtuoso draughtsman and he too had a penchant for the same genre. He also maintained a somewhat sceptical attitude towards the avant-garde which Laserstein shared. She was admitted to the Academy in 1921-2 and was a pupil of Wolfsfeld's for the duration of her studies. In her final two years at the Academy she advanced to become his *Meisterschülerin* and remained loyal to his teaching.² By then she had a studio to work in and a good supply of models and painting materials. However, her financial situation was precarious. In 1925 she was to meet Traute Rose, who would be her close friend and favourite model.

Laserstein won the Academy's gold medal in 1925. This self-portrait was very probably executed at about the same time. The ductus finds parallels in slightly later works such as the *Portrait of an Old Woman* (Krausse M 1926/4), and *Head of a Young Man* (c.1926, Krausse M 1926/2). Stylistically, however, it has little of the softer brushwork and painterly eloquence which she began to develop as a *Meisterschülerin*. Two comparable paintings predate the present self-portrait: the unfinished painting titled *Self-Portrait with a Headscarf* (Krausse M 1923/1) – which recalls Leibl's *Girl with a White Headscarf* – and the *Self-Portrait with White Collar* (Krausse M 1923/2) which is considered Laserstein's earliest finished self-portrait.³ In contrast, the present *Self-Portrait before a Red Curtain* is decidedly more expressive.⁴ It is painted using a palette of vibrant colour that heightens the vivacity of her features. Laserstein accentuates a striking physical characteristic of her face, namely what she called her *aufgestülpte Oberlippe* [protruding upper lip],⁵ which she depicts in the same purplish-red as the curtain. This over-hanging lip lends her face a note of determination, perhaps even defiance. Her expression is thoughtful and penetrating.

Laserstein, a Berlin-based 'Neue Sachlichkeit' painter, produced her best work between 1925 and 1933. Independently minded, she rejected conventional norms, perhaps because her unusual lifestyle and her homosexuality stamped her as an outsider. Nevertheless, she was admitted to the Berlin Academy of Art – a rare achievement for a woman. After leaving the Academy she set up a studio in Berlin where she painted and taught. She exhibited widely across Germany and showed three paintings at the 1937 Paris World's Fair. Part-Jewish, she was forced to leave Germany in 1937 and settled in Sweden. In the war years and later she managed to scrape a living by painting portraits. But like many other exiled artists of her generation, she never succeeded in regaining the international recognition she had once had. Her work was largely forgotten after her death in 1993 but an exhibition at the London fine art dealer Agnew's in 1987 led to a rediscovery of her *œuvre*. Numerous exhibitions at museums and galleries followed. German museums now hold important examples of her work: the Nationalgalerie in Berlin has acquired *Evening over Potsdam* and the Städel in Frankfurt *Russian Girl with Compact*.



NOTES

PAINTINGS IN ALPHABETICAL ORDER



Anker, Albert

- 1 The study is registered in the archives of the Schweizer Institut für Kunstwissenschaft [SIK] in Zurich as an original work by Albert Anker (no. 141210 0002); year of registration 2015.
- 2 Martin Stuber, Gerrendina Gerber-Visser and Isabelle Messerli (eds.), 'Ländliche Gesellschaft und materielle Kultur bei Albert Anker (1831-1910)', in *Berner Zeitschrift für Geschichte (BEZG)*, Sonderdruck, in Kooperation mit dem Kunstmuseum Bern und der Stiftung Albert Anker-Haus Ins, 72/2, 2010, pp. 6-10.
- 3 Anker also decorated and produced faience objects. Between 1866 and 1892 he worked in the faience factory of the ceramicist Théodore Deck. This body of work consists of approximately 500 hand-painted decorative plates and tiles. Many of their motifs are thematically related to his oil paintings.
- 4 The present oil study is dated 10 years later than the oil painting. There are two possible explanations for this: either, that Anker returned to this stove on many occasions, making studies even after completion of the oil painting or, that he may have added a date to the study later – he used different brushes to inscribe the day/month and the year. This would imply that the date 1894 is incorrect. Anker rarely signed and dated his oil studies.
- 5 [...] *les 2 soeurs avec le fourneau de Zöllner Jakob* [...]. Sandor Kuthy and Therese Bhattacharya-Stettler, *Albert Anker*, Basel and Bern 1995, p. 160, no. 304.
- 6 *Albert Anker. Schöne Welt. Zum 100. Todestag*, exhib. cat., Kunstmuseum Bern and Winterthur, Museum Oskar Reinhart am Stadtgarten, Bern 2010.



Balke, Peder

- 1 Dieter Buchhart and Anne-Brigitte Fonsmark (eds.), *Peder Balke. Ein Pionier der Moderne*, exhib. cat., Krems, Kunsthalle Krems and Copenhagen, Ordstrupgaard, Heidelberg 2008, p. 10.
- 2 Finnmark is a region in the extreme north-east of Norway and borders on Russia. This is Norway's only border with Russia. Balke's journey took him from Trondheim to Vardø and Vadsø in the extreme east, via the North Cape. See *Paintings by Peder Balke*, exhib. cat., London, National Gallery and Tromsø, Northern Norway Art Museum, London 2014, p. 64.
- 3 Peder Balke, *Fog over Stetind*, 1864, oil on canvas, 71 x 58 cm, Nasjonalmuseet for kunst, arkitektur og design, Oslo, inv. NG.M.03335. Balke had himself photographed with the painting.
- 4 Buchhart and Fonsmark, op. cit., p. 10.
- 5 Stetind was voted the National Mountain of Norway in 2002.
- 6 See *Paintings by Peder Balke*, op. cit., p. 72, no. 8.
- 7 In Dresden, Balke came under the influence of Friedrich and Dahl. Dahl was a fellow countryman and shared lodgings with Friedrich. Balke was drawn to Friedrich's handling of nature and this was to have a lasting influence on his work. See Knut Ljøgodt, 'In Quest of the Sublime: Peder Balke and the Romantic Discovery of the North', in *Paintings by Peder Balke*, op. cit., p. 52.
- 8 The first solo exhibition of Balke's work in Britain is currently being staged by the National Gallery in London and runs from 14 November 2014 to 15 April 2015.

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Bouhot, Étienne-Joseph

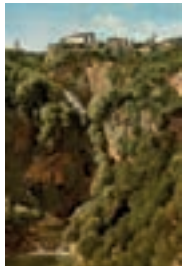
- 1 Oil on canvas, 81 x 99 cm, Musée Carnavalet, Paris.
- 2 Gothic cathedrals such as Reims, in which the kings of France were crowned.
- 3 See Sandrine Balan (ed.), *Étienne Bouhot. 1780-1862*, exhib. cat., Musée de Semur-en-Auxois 2001, p. 43f and p. 116 for an overview of the recorded works.
- 4 Bouhot's accounts list three views of Bard-lès-Époisses executed for Victor de Lanneau (information kindly provided by Mme. Sandrine Balan, Musée des beaux-arts de Dijon).
- 5 Oil on canvas, 41 x 32.5 cm, see Balan, op. cit., no. 22, note 38, and p. 108. Lanneau was able to acquire the Collège Sainte-Barbe in 1797, eventually setting up a secondary school there. During the Revolution many of the school's buildings had been confiscated. Owned by the University of Paris, it is one of the few academic institutions in Paris still in use and at the same site.
- 6 Bouhot visited Bard-lès-Époisses in 1823 as a guest of de Lanneau (see Balan, op. cit., p. 44).
- 7 *Henri de Lanneau/1525* [?] /*Virtutis Bellicae /Praemium*. Of German origin, the family settled in France in the early sixteenth century. Henri de Lanneau achieved military distinction serving under the Dukes of Burgundy in 1569 and 1589. See Marcel Dorigny, 'Victor Lanneau, prêtre, Jacobin et fondateur du Collège des Sciences et des Arts (1758-1830)', in *Annales historiques de la Révolution française*, CCLXXIV, 1988. See also *Le Morvan révolutionnaire. Recherches sur les origines des traditions politiques en Morvan (XVIIIe et XIXe siècle)*, pp. 347-65.
- 8 Coat-of-arms of the de Lanneau family (see Morena, item 21072): *d'azur à un barbeau d'argent posé en fasce, au chef aussi d'azur chargé de 3 besans d'or*.

Calame, Alexandre



- 1 See Valentina Anker, *Alexandre Calame - Catalogue raisonné de l'œuvre peint*, Fribourg 1987, p. 365.
- 2 See Alberto de Andrés, *Alpine Views. Alexandre Calame and the Swiss Landscape*, exhib. cat., Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, New Haven and London 2006, p. 28
- 3 See Anker, op. cit.
- 4 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. The exhibition convincingly demonstrated 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.

Caminade, Alexandre-François



- 1 See Peter Galassi, *Corot in Italy: open-air painting and the classical-landscape tradition*, New Haven 1991.
- 2 *Alfred Robaut, L'œuvre de Corot. Histoire de Corot et ses œuvres*, IV, Paris 1905, nos. 653-5, p. 257:
 - *Au lac Majeur, étude*, 24 x 32 cm, sold for 20 francs to M. Durand-Ruel;
 - *Restes d'aqueducs, campagne de Rome*, 24 x 45 cm;
 - *Étude à Rome*, 19 x 34 cm, sold for 21 francs to M. Vandame.
- 3 For details of Caminade's biography, see K. G. Saur, *Künstlerlexikon*, XV, Leipzig 1997; *Les années romantiques. La peinture française de 1815-50*, exhib. cat., Nantes, Musée des Beaux-Arts ; Paris, Galeries nationales du Grand Palais; and Piacenza, Palazzo Gotico, Paris 1995, p. 343..

NOTES



Courbet, Gustave

- 1 Authors like Henri Murger and Alfred de Musset.
- 2 Marie-Thérèse de Forges was first to recognize the key role of the self-portrait in Courbet's *œuvre*; see *Autoportraits de Courbet*, exhib. cat., Paris, Musée du Louvre, 1973.
- 3 Riot-Sarcey, 1998, p. 116.
- 4 *Gustave Courbet*, exhib. cat., Paris, Galeries Nationales du Grand-Palais; New York, The Metropolitan Museum of Art; Montpellier, Musée Fabre, 2008, pp. 91-9.
- 5 This is the state of mind described by Siri Hustvedt in her short essay on the process of falling asleep and the associated switch from subject to object, derived from the ideas of the philosophers Maurice Merleau-Ponty and Edmund Husserl. See Siri Hustvedt, 'Sleeping/Not Sleeping', in *Living, Thinking, Looking*, New York 2012.
- 6 Petra ten-Doesschate Chu (ed.), *Correspondance de Courbet*, Paris 1996 [To paint a landscape you have to know it. I know my country, I paint it].



Dahl, Johan Christian Clausen

- 1 Dr. Hille was a close friend of Dahl's in Dresden. He owned four paintings by Dahl. See Marie Lødrup Bang, *Johan Christian Dahl, 1788-1857. Life and Works*, catalogue raisonné, Oslo 1987, II, nos. 332, 819, 899 and 923.
- 2 Dahl visited Norway in the years 1826, 1834, 1839, 1844 and 1850.
- 3 Johan Christian Dahl, *Swinemünde*, pencil and wash on paper, 11.6 x 16.7 cm, signed, dated and inscribed *Svinemünde d. 8. Octbr. 1839 Dahl*, Oslo, Nasjonalmuseet for kunst, arkitektur og design, inv. 02774.
- 4 Bang, op. cit., II, p. 276, no. 900: *Moonlight over the Oder near Swinemünde*, oil on paper laid down on cardboard, 7.3 x 12 cm, signed and dated *J Dahl 1839*, private collection, Hamburg.
- 5 In his paintings, Caspar David Friedrich, Dahl's close friend in Dresden, is also known to have deployed motifs that were topographically incorrect or unrelated to the immediate subject of the work. See Haese and Schröder, op. cit., p. 13 and p. 15.
- 6 *A Moonlit Night at Swinemünde*, 1840, oil on canvas, 54.4 x 82 cm, Pommersches Landesmuseum, Greifswald, inv. aa002345 (Bang, op. cit., II, no. 908), with Daxer & Marschall in 2012. A larger-format oil study by Dahl, also executed in 1839, is in the collection of the Bergen Kunstmuseum: *A Moonlit Night at Swinemünde*, 1839, oil on canvas, 22.3 x 31.7 cm, inv. BB.M. 1005 (Bang, op. cit., II, p. 276, no 898).
- 7 See Bang, op. cit., II, p. 276.
- 8 See Bang, op. cit., II, pp. 27-8.
- 9 Hans-Joachim Neidhardt, 'Johan Christian Dahl – ein norwegischer Maler in Dresden', in *Johan Christian Dahl 1788-1857. Ein Malerfreund Caspar David Friedrich*, exhib. cat., Munich, Neue Pinakothek, Munich 1988, pp. 15-19.



Degas, Edgar

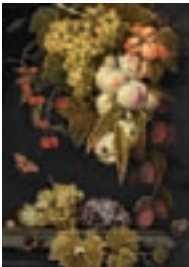
- 1 Richard Kendall, *Degas Landscapes*, New Haven and London 1993, pp. 86-106.

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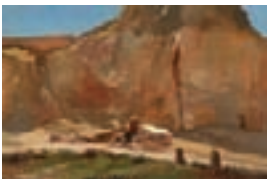
Dunouy, Alexandre-Hyacinthe

- 1 *The Eruption of Vesuvius in the Year 1813*, 1817, oil on canvas, 169 x 238 cm, Fontainebleau, Musée National du Château de Fontainebleau, (inv. 4297; LL 3533).
- 2 <http://www.culture.gouv.fr/public/mistral/joconde>.
- 3 Nicolas-Antoine Taunay (1755-1835) and Jean-Louis de Marne (1752-1829) were responsible for inserting the figures in several of Dunouy's landscapes.
- 4 *Paysages d'Italie. Les peintres du plein air (1780-1830)*, exhib. cat., Paris, Galeries Nationales du Grand Palais and Mantua, Centro Internazionale d'Arte e di Cultura di Palazzo Te, Paris 2001, p. 135.



Elliger the Elder, Ottmar

- 1 Similar coronets appear in a number of other works by Elliger. One example is the painting titled, *Garland of Fruit and Foliage*, 1666, oil on oak panel, 64 x 44 cm, signed and dated lower right *Ottmar Elliger fecit anno 1666*, Braunschweig, Herzog Anton Ulrich-Museum, inv. 555.
- 2 P. T. A. Swillens (ed.), *De Groote Schouburgh der Nederlantsche Konstschilders en Schilderessen door Arn. Houbraken*, II, Maastricht 1944, p. 230.
- 3 Ottmar Elliger the Younger (1666-1732) specialized in history painting and also worked as an engraver in Amsterdam. See Carmen Roll, *Ottmar Elliger d.J. (1666-1732). Leben und Werk*, Diss., 3 vols., Augsburg 2002.
- 4 See Stephanie Hauschild, '«Planten un Blumen». Zur Geschichte des Blumenbildes in Hamburg', in Dietrich Roth (ed.), *Die Blumenbücher des Hans Simon Holtzbecker und Hamburgs Lustgärten*, symposium report and exhib. cat., Hamburg University Library, Keltern-Weiler 2003, p. 130.



Eustache, Charles-François

- 1 For details of Eustache's biography, see Patrice Marandel, 'Pour Charles-François Eustache (1820-1870)', in *L'Œil*, 267, Paris 1977, pp. 28-33.
- 2 In Eustache's day the term 'Orient' was used when referring to North Africa and the Middle East. Napoleon's Egyptian campaign of 1798-1801 was largely responsible for encouraging artistic interest in Egypt and its antiquities. Jean-Léon Gérôme (1824-1904), almost certainly the best-known French nineteenth-century Orientalist, travelled to the Near and Middle East on at least twelve occasions. See Jennifer Meagher, 'Orientalism in Nineteenth-Century Art', in *Heilbrunn Timeline of Art History*, New York 2000: <http://www.metmuseum.org/toah/hd/euor/hd_euor.htm> (accessed 25.09.2014).
- 3 In 1857, Eustache also began to develop an interest in local motifs in the Cherbourg area. He produced views of Normandy in oil, pastels and charcoal.
- 4 A number of Eustache's letters to his mother and to Desprez are preserved but his personal diary and travel diaries are now lost. See Marandel, op. cit., p. 28.
- 5 See Gérald Schurr and Pierre Cabanne, *Dictionnaire des Petits Maîtres de la peinture 1820-1920*, I, Paris 1996, pp. 411-2.

NOTES



Francken the Younger, Frans

- 1 Superbia (arrogance), attempting to rise above the Magdalene, is restrained by an arrow that has penetrated its chest; Invidia (envy), breathing fire, holds up two lights that fail to illuminate the surrounding darkness; Luxuria (lust), clad in fur, stares with frustrated eyes at the scene; Gula (gluttony), disfigured by blue, yellow and red spots, is shown playing the lute, flanked by Avaritia (greed) and Ira (wrath) who appear to sing to her tune; finally, Acedia (sloth) sits on the ground, observing Ira with a devilish smile.
- 2 Both copies are documented in the photographic library of the Rijksbureau voor Kunsthistorische Dokumentatie (RKD) in The Hague. One copy (filled with images of works by David Teniers) is now in a private collection in Switzerland (45.4 x 34.8 cm). The other copy (filled with images of the Magdalene) was offered at auction by Fischer, Lucerne in 1997 (20 November, lot 1002, 63 x 52.5 cm).



Gabrielli, Gaspare

- 1 Cloncurry's name appears in another historical footnote as the man who brought an action for 'criminal conversation' against Sir John Bennett Piers, 6th Baronet, of Tristernagh Abbey in 1807. It was established that Piers had seduced Cloncurry's sixteen-year-old wife as part of a wager. Cloncurry's action was successful and he was awarded £20,000 in damages. His witness was Gabrielli, who had observed the couple in flagrante while working, high up on a ladder, on a mural in the same room.
- 2 See Nicola Moorby, 'A List of Contemporary Landscape Artists Working in Rome 1819 by Joseph Mallord William Turner', in David Blayney Brown (ed.), *J.M.W. Turner: Sketchbooks, Drawings and Watercolours*, December 2012, www.tate.org.uk/art/research-publications/jmw-turner/joseph-mallord-william-turner-a-list-of-contemporary-landscape-artists-working-in-rome-r1138651 (accessed 04.09.2014).
- 3 See *Maestà di Roma. Da Napoleone all'unità d'Italia. Universale ed Eterna Capitale delle Arti*, exhib. cat., Rome, Scuderie del Quirinale, Galleria Nazionale d'Arte Moderna and Villa Medici, Rome 2003, p. 471.
- 4 The Duchess also commissioned the German painter Franz Ludwig Catel to contribute to the project and Catel produced designs for some of the plates. See Andreas Stolzenburg, *Der Landschafts- und Genremaler Franz Ludwig Catel (1778-1856)*, exhib. cat., Rome, Casa di Goethe 2007, pp. 31-6.
- 5 *View of the Roman Forum*, oil on canvas, 84.3 x 103.5 cm. Sydney, Lady Morgan (1783-1859) mentions the painting in vol. II of her book titled *Italy*, London 1821, p. 437. A further version of the view, oil on canvas, 46 x 58 cm, also dated 1819, is held in a private collection; *Maestà a Roma*, op. cit., p. 470, no. X.1.3.
- 6 See *Maestà a Roma*, op. cit., p. 471.
- 7 On the north and south sides of the Vigna Barberini are two churches which are not visible from Gabrielli's viewpoint. On the north side is the small church of San Sebastiano, erected on the site – according to legend – of the martyrdom of St. Sebastian. On the south side is the Franciscan church of San Bonaventura commissioned by Cardinal Francesco Barberini in 1625, at the same time as the Monastery of San Bonaventura.
- 8 Archaeological excavations were carried out in the Vigna Barberini in the nineteenth century. They revealed the site of the Baths and Temple of Elagabalus (Roman Emperor 218-222 AD). See Soprintendenza Speciale per i Beni Archeologici di Roma: <http://archeoroma.beniculturali.it/foro-romano-palatino/vigna-barberini> (accessed 04.09.2014).



Gille, Christian Friedrich

- 1 Gerd Spitzer (ed.), *Christian Friedrich Gille 1805-1899*, exhib. cat., Dresden, Staatliche Kunstsammlungen and Bremen, Kunsthalle, 1994-5, Leipzig 1994, nos. 17 and 19.
- 2 Spitzer, op. cit., *Im Parkgrund*, Leipzig, no. 10.
- 3 Von allen Schülern Johan Christian Dahls ist Gille der bedeutendste. Er ist am weitesten über seinen Lehrer hinausgegangen. Als er 1827 in Dahls Atelier eintrat, war jener gerade von seiner so ergebnisreichen Reise durch Norwegen zurückgekehrt. ... Gille knüpfte an Dahls Naturstudien an und entwickelte aus der Lockerheit ihrer abkürzenden Pinselschrift seinen eigenen breiten Malstil. Er sah, im Gegensatz zu Dahl, seine vor der Natur geschaffenen Studien nicht als Vorarbeiten zu größeren Gemälden an, sondern malte sie um ihrer selbst willen. In seinen besonders durch den Dresdner Sammler Friedrich Lahmann wiederentdeckten und bewahrten Landschaftsbildchen äußert sich ein starkes koloristisches Temperament, eine elementare Freude am Malvorgang und natürlich auch am Motiv. Gille wurde in der Nachfolge Dahls zum eigentlichen Maler der Dresdener Landschaft, die er mit tiefem Verständnis für die Eigenart einfühlsam interpretierte. Dabei verbindet ihn das lebhafteste Interesse an atmosphärischen Erscheinungen, das durch zahlreiche Wolkenstudien belegt ist, mit Dahl und Carus. Was diese Landschaftsstudien kunstgeschichtlich so bedeutsam macht, ist die neuartige ästhetische Einstellung, aus der heraus sie entstanden sind. Es ist das Streben, das schnell Vergängliche eines optischen Eindrucks mit raschem Pinsel festzuhalten. Hans Joachim Neidhardt, *Die Malerei der Romantik in Dresden*, Leipzig 1976, p. 191f.



Gille, Christian Friedrich

- 1 Günther Franke (1900-1976) started out as an art dealer in the 1920s, specialising in German Expressionism, the work of Max Beckmann and French classical modern art. The advent of National Socialism put an end to open dealing in German Expressionism and he turned to early 19th-century paintings, particularly to *plein-air* painting which he saw as the undisputed forerunner of the modern movement.
- 2 Carl Gustav Carus, *Neun Briefe über Landschaftsmalerei: geschrieben in den Jahren 1815-1824*, Leipzig 1831, p. 157: *Die Sprache der Natur soll also der Künstler reden lernen, und der Hörsaal, wo ein solcher Unterricht von ihm empfangen werden kann, ist nur die freie Natur selbst [...]*.
- 3 Kunstverein in Bremen (ed.), *Johann Friedrich Lahmann*, exhib. cat. Kunsthalle Bremen, Bremen 1995.



Keiserman, Franz

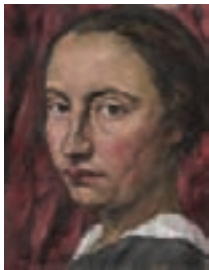
- 1 See Fabio Benzi, *Franz Keiserman: un paesaggista neoclassico a Roma e la sua bottega*. Rome 2007, pp. 4-15 and pp. 32-5; Pier Andrea de Rosa, 'François (Franz) Keiserman, nota biografica', in Pier Andrea de Rosa and Paolo Emilio Trastulli, *La Campagna Romana da Hackert a Balla*, exhib. cat., Rome, Museo del Corso, Rome 2002, pp. 260-1.
- 2 For a discussion of the collaboration between Keiserman and Pinelli, see Roberta J. M. Olson, 'Are two really better than one? The collaboration of Franz Keiserman and Bartolomeo Pinelli', in *Master Drawings*, XLVIII/2, pp. 195-226.
- 3 For details of Franz (Charles-François) Knébel the Younger's biography, see Pier Andrea De Rosa, 'Charles-François Knébel, pittore svizzero-romano', in *Lazio ieri e oggi*, 35/11-12, Rome 1999, pp. 324-7 and pp. 356-60.

NOTES



Larsson, Carl

- 1 Neergaard erroneously identifies the sitter as Sven Nordlund.
- 2 For details of Larsson's biography, see Johann Georg Prinz Hohenzollern (ed.), *Carl Larsson: Ein schwedisches Märchen*, exhib. cat., Munich, Kunsthalle der Hypo-Kulturstiftung, Munich 2005, pp. 38-59.
- 3 See *Larsson*, 2005, op. cit., p. 138 and p. 140. In 1899 Larsson published an album of colour reproductions after watercolours depicting his own home. The album is titled *Ett Hem* (A Home). It gave the Swedish public visual insights into Larsson's home and family life. The illustrations project the ideals of a comfortable atmosphere and a happy family.
- 4 Carl Larsson, *Matts Larsson*, 1911, watercolour on paper, 64 x 46 cm, signed and with a personal dedication, Stockholm, Nationalmuseum, inv. NMB 2514. The portrait was published in a volume of plates after portraits of children by Larsson. The book was titled *Andras barn* (Other People's Children) and appeared in 1913.



Laserstein, Lotte

- 1 Krausse, op. cit., p. 54.
- 2 Laserstein and Wolfsfeld remained in contact after she left the Academy. She occasionally supplied him with painting materials, particularly after the Nazis seized power in 1933. See Krausse, op. cit., p. 53, note 170.
- 3 Laserstein included a tiny self-portrait based on the *Self-Portrait with White Collar* in the top right corner of a painting titled *Grandmother*. This self-portrait depicts her as a painter standing in front of a canvas, brush in hand, with her model seated before her. It represents one stage in the development of the final painting. See Krausse, op. cit., pp. 59-60.
- 4 Laserstein is likely to have come into contact with Expressionism through her dealings with the Hungarian-born painter Palo Vido in the early 1920s. The expressive qualities of the present painting reveal certain stylistic parallels with a portrait titled *Bobby* (Krausse M 1924/9).
- 5 See Laserstein's letter of 1973 to Traute Rose. This describes her rediscovery of the painting titled *Self-Portrait with White Collar*, cited in Krausse, op. cit., p. 60, note 189: [I have] *had an ancient self-portrait framed, c.50 years old. Mouth with protruding upper lip.*



Maes, Nicolaes

- 1 Rudolf Ekkart and Quentin Buvelot, *Dutch Portraits: the Age of Rembrandt and Frans Hals*, exhib. cat., London, National Gallery, 27 June -16 September 2007, and The Hague, Museum Mauritshuis, 13 October 2007-13 January 2008, p. 59.
- 2 Leon Krempel, *Studien zu den datierten Gemälden des Nicolaes Maes (1634-1693)*, Petersberg 2000.
- 3 Werner Sumowski, *Gemälde der Rembrandt-Schüler*, III, Landau 1983, pp. 1951-66.
- 4 Ekkart and Buvelot, op. cit., 2007-8, p. 42.

NOTES



Müller, Leopold Carl

- 1 See Erika Mayr-Oehring (ed.), *Orientalische Reise: Malerei und Exotik im späten 19. Jahrhundert*, exhib. cat., Vienna, Museen der Stadt Wien, Vienna 2003, p. 178.
- 2 He contributed illustrations to Georg Eber's exhaustive publication titled *Ägypten in Wort und Bild*.
- 3 Cited in *Carl Rudolf Huber: Orientalische Phantasien. Fotografien einer Künstlerreise nach Kairo 1875*, exhib. cat., Fotoinstitut Bonartes, Vienna 2012.
- 4 Banha, the capital of the Qalyubia Governorate in the Nile Delta region of Lower Egypt, was built on the site of the ancient city of Athribis. It lies some fifty kilometres from Cairo. In the nineteenth century the city was a popular tourist destination for visitors to Egypt. Baedeker published a guide to Egypt in 1877: Karl Baedeker (ed.), *Ägypten: Handbuch für Reisende (Band 1): Unter-Ägypten bis zum Fayûm und die Sinai-Halbinsel*, Leipzig 1877, pp. 245-6. It was easily reached by rail as it lies directly on the Alexandria to Cairo line constructed in 1856. See Freiherr von Röhl, *Enzyklopädie des Eisenbahnwesens*, I, Berlin and Vienna 1912, p. 102.
- 5 Leopold Carl Müller, *The Village of Mâtârîje*, c.1875, oil on canvas, 38 x 49.5 cm, Vienna, Österreichische Galerie Belvedere, inv. 3900.

Munch, Edvard



- 1 *The Sick Child*, first version 1885-6, Nasjonalmuseet for kunst, Oslo; other important works in the group are *Self-Portrait*, 1885-6, Nasjonalmuseet for kunst, Oslo; *Portrait of Betzy Nielsen*, 1887, Nasjonalmuseet for kunst, Oslo; *Red-haired Girl with White Rat*, 1886, Kunstmuseum Basel; *Wild Flower Meadow*, Veierland, 1887, Nasjonalmuseet for kunst, Oslo.
- 2 See exhib. cat., Basel, op. cit., p. 42, 1880-1892. *Munch als radikaler Neuerer in Auseinandersetzung mit Naturalismus, Impressionismus und Symbolismus*.
- 3 *Hostutstillingen*, official title: *Kunstutstillingen*.
- 4 Edvard Munch, *Livsfrisens tilblivelse*, Oslo, ND (but probably 1929), p. 9: *Das Bild malte ich im Laufe eines Jahres – häufige Male um, kratzte es aus, ließ es im Malmittel zerfließen – und versuchte wieder und wieder den ersten Eindruck herauszubekommen, die durchscheinende, blasse Haut auf der Leinwand, den zitternden Mund, die zitternden Hände.*

Nègre, Charles



- 1 The term *primitifs* was coined by Nadar. See *French primitive photography*, exhib. cat., Philadelphia Museum of Art, Philadelphia 1969.
- 2 The Société héliographique was the world's oldest association of its kind. In 1854 it was reconfigured as the Société française de photographie, with Nègre as one of its members. The association is still active today. It holds a print of Nègre's *Joueur d'orgue* [organ-grinder] in its collection.
- 3 Heilbronn, op. cit., p. 7.
- 4 Nègre quickly went on to other motifs and also produced portrait photographs, studies of nudes, landscapes and photographs of historic monuments in addition to genre subjects.
- 5 Ernest Lacan, *La Lumière*, Paris, 10 September 1853, 13/37, p. 147; adapted from James Borcoman's trans. in *Charles Nègre 1820-1880*, exhib. cat., Ottawa, the National Gallery of Canada, Ottawa 1976, p. 29.
- 6 See André Jammes, *Charles Nègre Photographe 1820-1880*, exhib. cat., Arles, Musée Réattu and Paris, Musée du Luxembourg, pp. 75-6.
- 7 Henri de Lacretelle, 'Salon de 1853', in *La Lumière*, Paris, 16 July 1853, 13/29, p. 113.

NOTES



Nittis, Giuseppe de

- 1 Emanuela Angiuli and Fernando Mazzocca (eds.), *De Nittis*, exhib. cat., Padua, Palazzo Zabarella, Venice 2013, pp. 100-3 and 212-4.
- 2 *Giuseppe de Nittis, Taccuino 1870-1884*, with a Preface by E. Cecchi, Bari 1964, p. 75: *bellezza selvaggia*.



Nolde, Emil

- 1 Lotte Redlefsen was the daughter of Georg Rieve, an architect and close friend of Nolde. Together, they designed Nolde's house and studio in Seebüll. After Nolde's death Rieve was a founder member of the Noldekuratorium. The Nolde Stiftung's first director was Joachim von Lepel. See Emil Nolde, *Reisen, Ächtung, Befreiung. 1919-1946*, Cologne 1967, p. 101 and p. 135.
- 2 Emil Nolde, *Welt und Heimat. Die Südseereise 1913-1918, geschrieben 1936*, Cologne 1965, p. 32.
- 3 Part III of Nolde's autobiography (Nolde, op. cit.) gives a detailed account of his journey to the South Pacific; see Manfred Reuther and Nolde Stiftung Seebüll (eds.), *Emil Nolde - Die Südseereise 1913-1914*, exhib. cat., Nolde Museum, Seebüll, Cologne 2008.
- 4 Nolde, op. cit., p. 32.
- 5 Manfred Reuther and Nolde Stiftung Seebüll (eds.), *Morgensonnenland. Emil Nolde in Japan*, exhib. cat., Nolde Museum, Seebüll, Neukirchen 2005.
- 6 *Emil Nolde - Die Südseereise*, op. cit., p. 21.



Petitjean, Hippolyte

- 1 For details of Petitjean's biography, see Gérald Schurr and Pierre Cabanne, *Dictionnaire des petits maîtres de la peinture 1820-1920*, II, Paris 1996, pp. 287-8. Simon Wilson and Jessica Lack, *The Tate Guide to Modern Art Terms*, Tate Publishing, London 2008, p. 142.
- 2 See Robert L. Herbert, *Georges Seurat 1859-1891*, exhib. cat., Paris, Galeries Nationales du Grand Palais and New York, The Metropolitan Museum of Art, New York 1991, pp. 3-8.



Pitloo, Anton Sminck van

- 1 See Marina Causa Picone and Stefano Causa (eds.), *Pitloo. Luci e colori del paesaggio napoletano*, exhib. cat., Museo Pignatelli, Naples 2004, pp. 89-118.
- 2 Pasquale Villari, writing in 1855, described the 'Scuola di Posillipo' as follows: *The splendid climate and magnificent scenery surrounding Naples, together with the many foreigners who are always asking for a drawing or painting as a memento, had spurred on a number of painters. The artists of the Accademia spoke of them somewhat disparagingly as the 'School of Posillipo', after the place where they lived in order to be close to their foreign clients.* Raffaello Causa, 'The School of Posillipo - La Scuola di Posillipo', in *19th century landscape painting in Naples. Giacinto Gigante e la Scuola di Posillipo*, exhib. cat., National Museum of Archaeology Valletta, 23 November 2000-20 January 2001, Naples 2000, p. 14-5. [*La bellezza del clima, i paesaggi stupendi che circondano Napoli e i molti forestieri che ne chiedono sempre qualche ricordo disegnato o dipinto, avevano fatto sorgere un certo numero di artisti i quali, come per disprezzo, erano dagli accademici chiamati della «Scuola di Posillipo», dal luogo dove abitavano per essere più vicino ai forestieri.*]
- 3 Picone and Causa, op. cit., 2004, p. 44.



Rottmann, Carl Anton Joseph

- 1 Cited after Heilmann and Rödiger-Diruf, *Landschaft als Geschichte*, op. cit., p. 233.
- 2 Rottmann moved to Munich from his home near Heidelberg in 1821 in search of new sources of creative imagination. He first visited Italy and Sicily in the years 1826-7. He was sent by Ludwig I on a second visit to Italy in 1829 to study and select subjects for a cycle of Italian landscapes to be painted in fresco on the walls in the western arcades in the Hofgarten in Munich. The project was completed in 1833. Ludwig appointed Rottmann court painter in 1841.
- 3 For details of Rottmann's biography, in particular regarding Greece, see Heilmann and Rödiger-Diruf, *Landschaft als Geschichte*, op. cit., pp. 232-7.
- 4 Two years earlier Rottmann and Leo von Klenze, enthusiastically supported by Ludwig, had already outlined a design for the cycle of monumental Greek landscapes. They were to decorate the northern arcades of the Hofgarten and to provide a link with the cycle of Italian landscapes already completed. Initially designed to include thirty-eight landscape motifs, the Greek cycle was reduced to twenty-three paintings in early 1840 after it was decided to put them on exhibition in the Neue Pinakothek rather than in the Hofgarten.
- 5 See Bierhaus-Rödiger, *Carl Rottmann 1797-1850*, op. cit., nos. 444 and 578.
- 6 In addition to the present study, the following oil paintings and studies by Rottmann of the Temple of Apollo on Aegina are preserved: 1835-6, oil on canvas, 35 x 60 cm Stuttgart, Staatsgalerie, inv. 2162 (Bierhaus-Rödiger 445); c.1840, oil on canvas, probably 142.5 x 165 cm, whereabouts unknown (Bierhaus-Rödiger 617); c.1840, oil on board, 48 x 63 cm, Karlsruhe, Staatliche Kunsthalle, inv. 596 (Bierhaus-Rödiger 618) (Fig. 1); 1843-7, oil on canvas, 105.5 x 126 cm, Kassel, Staatliche Kunstsammlungen, inv. Az 559 (Bierhaus-Rödiger 640).
- 7 *Aegina, an island, lying a few hours' distance from Athens in the Saronian Sea, had, in antiquity, courageously competed with Athens in matters of art and science, and the Aeginetan works of art stand as direct precursors of the artistic perfection achieved at the Parthenon in Athens. The most significant and most comprehensive Greek pieces to be found in the Glyptothek in Munich are the figures from the pediments of the Temple of Minerva on Aegina, whose vestiges reach such an exceptional peak of artistry in this painting [...].* Ludwig Lange, *Die Griechischen Landschaftsgemälde von Karl Rottmann in der neuen königlichen Pinakothek zu München beschrieben von Ludwig Lange*, Munich 1854, p. 20.
- 8 An inscription on the verso of an oil study of the same motif in the collection of the Staatsgalerie Stuttgart is of key importance to the dating of the present study. This inscription states that Rottmann *observed the cloud formation and painted it later, during a thunderstorm over the Starnberger See in 1836.* This same cloud formation recurs in all later versions of the Temple of Apollo on Aegina, although in reverse. See Bierhaus-Rödiger 445.
- 9 Reinhold Baumstark in Foreword to Herbert W. Rott, Renate Poggendorf and Elisabeth Stürmer (eds.), *Carl Rottmann. Die Landschaften Griechenlands*, exhib. cat., Ostfildern 2007, pp. 8-9 (preface).

NOTES



Schilbach, Johann Heinrich

- 1 Cited in Gisela Bergsträsser, *Johann Heinrich Schilbach. Ein Darmstädter Maler der Romantik*, Darmstadt 1959, p. 38.
- 2 See Peter Märker and K.-D. Pohl, *Der Traum vom Süden – Johann Heinrich Schilbach (1798-1851), Zeichnungen, Aquarelle, Ölstudien und Gemälde*, exhib. cat., Darmstadt, Hessisches Landesmuseum, 24 February-30 April 2000, Heidelberg 2000, pp. 13-18 and 30-41.
- 3 See Daxer & Marschall, *Oil Sketches and Paintings*, 1760-1910, Munich 2013, p. 36-9.
- 4 The building was popularly known as the Temple of Minerva Medica because it was reputed to be the site of the discovery of a statue known as the Giustiniani Minerva.
- 5 For a history of the building, see Mariarosaria Barbera, Sabina Di Pasquale and Paola Palazzo, *Roma, studi e indagini sul cd. Tempio di Minerva Medica*, in <www.fastionline.org/docs/FOLDER-it-2007-91.pdf> (accessed 31.10.2014).
- 6 Ernst Fries, *The Temple of Minerva Medica*, watercolour over pencil on paper, 26 x 35.5, inscribed *Rom. Im Februar 1826*. Frankfurt am Main, Städelsches Kunstinstitut, Department of Prints and Drawings, inv. 13012. - Ernst Fries, *The Temple of Minerva Medica*, watercolour over pencil on buff paper, 27.4 x 46.4, inscribed *Rom. 9. Merz 1826*, Heidelberg, Kurpfälzisches Museum, inv. Z 2971.
- 7 Jean-Baptiste-Camille Corot, *The Temple of Minerva Medica*, oil on canvas, 21 x 26 cm, dated *mars 1826*, Angers, Musée des Beaux-Arts.
- 8 See Frieder Hepp (ed.), *Ernst Fries: Heidelberg 1801 - 1833 Karlsruhe*, exhib. cat., Heidelberg, Kurpfälzisches Museum der Stadt Heidelberg, Heidelberg 2001, p. 36; *Camille Corot. Natur und Traum*, exhib. cat., Karlsruhe, Staatliche Kunsthalle Karlsruhe, Heidelberg 2012, p. 439-40.

Senape, Antonio



- 1 See Leonardo di Mauro, *Cento disegni per un Grand Tour del 1829. Napoli (e dintorni) Sicilia, Roma e Italia nelle vedute di Antonio Senape*, Naples 2001.
- 2 See di Mauro, op. cit., pp. 9-10.
- 3 Naples and environs: Veduta del Chiatamone, S. Lucia, Ponte della Floridiana, L'Albergo dei Poveri preso da / Capodimonte, La Palma a Villa Gallo a Capodimonte, Sepolcro di Virgilio, Grotta di Puzzuoli, Chiaja da Mergellina, Chiaja presa sopra Posilipo, Porta del Carmine, Salita del Vomero, Il Molo di Napoli, La Villa Reale presa dalla Vittoria, Principio della strada nuova / di Posilipo, L'Arco d'Alfonso d'Aragona del Castello nuovo, Porta Capuana, Piazza del Palazzo Reale di Napoli, Ponte della Maddalena, Ponte della Maddalena dove parte il fiume Sebeto, Riviera di Chiaja (four views), S. Lucia e Pizzofalcone, La Vittoria presa dal Chiatamone, Palazzo Reale di Napoli, Museo Borbonico, Fontana Medina / in Napoli, Fontana detta delli Specchi / al Largo del Castello in Napoli, Il Camposanto a Poggioreale presso / Napoli, Chiesa del Carmine dove fù ucciso Masaniello, Napoli dal Granatello, Piazza del Gesù in Napoli, Castello del Granatello preso da Portici, L'Isola di Nisietta e Puzzuolo preso da Posilipo, Puzzuolo dalla parte di Napoli, Puzzuolo e il Capo Miseno, Piazza di Puzzuoli, Palazzo di Pietro di Toledo a Puzzuoli, Interno del Tempio di Serafide a Puzzuolo, Nisida presa dalla strada di Puzzuolo, Avanzi dell'Anfiteatro di Puzzuoli, Puzzuolo dal Monte nuovo, Lago di Averno. Cuma and Baia: La Cittadella di Cuma presa dal / Arco felice, Anfiteatro di Cuma, Grotta della Sibilla / Cumazzo, Lago del Insuro, Arco felice, Veduta di Baja, Campi Elisi, e l'Isola di Procida e Ischia, Tempio di Diana a Baja, Veduta di Baculi, Capo e antico Porto di Misena. Capri: Villaggio di Capri, Porta di Annacapri.
- 4 Naples and environs: S. Lucia, Il Museo Borbonico, Palazzo Reale, La Palma di Mergellina, La Sanità, Chiesa del Carmine, Palazzo Reale di Napoli / e il teatro S. Carlo, La Floridiana / Vomaceo, Napoli. Sopra Posilippo, Strada di Posilippo, La Villa Reale, Strada S. Carlo a Napoli, Strada di Puzzuoli, Puzzuoli dalla parte di Napoli, Lago di Agnano, Tempio di Serapide, Puzzuoli (two views), Tempio di Venere a Baja, Lago Fusaro, Campi Elisi, Lago d'Averno, Piazza di Castellamare, Il Ponte di Chiaja / in Napoli, Vico, Lago Lucrino - Puzzuoli, Puzzuoli / Jan. 1853. Ischia: Castello d'Ischia. Pompeii: Strada dei Sepolchri - Pompeii. Capri: Marina di Capri, Porto di Anacapri, Anacapri da Castello / Tiberius a Capri. Sorrento: Sorrento, Piazza di Sorrento. Amalfi: Cappuccini. Amalfi, Cappuccini di Amalfi. Salerno: Veduta di Salerno, Chiesa di S. Pantaleone a Ravello. Paestum: Tempi di Pesto. The route to Rome: Veduta di Itri, Veduta di Fondi, Terracina, Avanzi della Via Appia presso Terracina. Rome: Il Foro Romano preso dagli Orti Farnesiani / in 1832, Tempio della Concordia / e il foro Romano / d. Maj I. 1832, Ponte S. Angelo a Roma, Piazza delle Quattro Fontane / in Roma, Piazza Navona in Roma. The route north: Piazza di Perugia, Firenze da S. Miniato, Milan.

NOTES



Thoma, Hans

- 1 See Henry Thode, *Thoma, des Meisters Gemälde in 874 Abbildungen* (with a *catalogue raisonné*), Stuttgart and Leipzig 1909, p. 365.
- 2 Different dimensions are given for the *Tritonenpaar* listed on p. 365 of the *catalogue raisonné*. However, there is no doubt whatsoever that the painting listed is the present canvas.
- 3 Thode, op. cit., p. LV.
- 4 Bruno Bushardt, *Hans Thoma, 1839-1924*, exhib. cat., Schweinfurt, Sammlung Georg Schäfer, 1989-90, p. 18.
- 5 Arnold Böcklin, *Triton and Nereid*, 1874, tempera on canvas, 105.3 x 194 cm, Munich, Schackgalerie, inv. 11534.
- 6 Thoma's earliest version of the *Triton and Nereid* theme dates from 1882 and shows the figures from the rear: *Triton and Nereid*, 1882, oil on cardboard, 44 x 54 cm, Heidelberg, private collection. Thoma executed a second version of the present painting in 1896 and a third in 1906 (see Thode, op. cit., p. 546). Other versions of the motif are an algraph [litho print from an aluminium plate] produced in 1895 (Beringer 1922, plate LXII) and two etchings, one made in 1917 and one in 1920 (Beringer 1923, nos. 207 and 264).
- 7 See Ewel, op. cit., p. 72.
- 8 See Hans Thoma and Henry Thode, *Federspiele*, Frankfurt a.M. 1892, p. 23 and p. 63.
- 9 Hans Thoma, *Youths and a Young Satyr Playing the Shawm in a Pergola*, 1890-1, oil on canvas, 129 x 155.5 cm, Staatsgalerie Stuttgart, inv. 126.
- 10 See Bushart, op. cit., p. 19.
- 11 *The New England Historical and Genealogical Register*, LI, 1897, pp. 365-6.
- 12 Arnold Böcklin, *Portrait of Mary Elisabeth Codman*, 1889, oil on panel, 70.5 x 50 cm, Kunsthalle Mannheim, inv. 575 (Andree no. 414). Mary Codman also owned a painting by Böcklin titled *Hymn to Spring*.
- 13 For a biography of Thoma, see Bruno Bushardt, op. cit., 1989-90, pp. 9-11; Henry Thode, op. cit., 1909; Gustav Keyssner, *Thoma*, Stuttgart and Berlin 1922.



Ury, Lesser

- 1 Ury grew up in considerable material hardship. His family was Jewish and came from the province of Posen, then in Prussia. Despite the disadvantages of poverty he succeeded in obtaining a place at the Düsseldorf Academy of Art. He studied at the Academy in the years 1879-80. He later travelled to Brussels, Antwerp, Paris and Munich to hone his artistic skills. He settled in Berlin in 1887. His works were first publicly shown at an exhibition with work by Hans Thoma and Max Liebermann at the Galerie Fritz Gurlitt in 1890. Adolph von Menzel reviewed his paintings very favourably and on the back of this Ury was awarded the 'Michael-Beer-Preis'. The prize funded a twelve-month study trip to Italy and also enabled him to live and work for a time in Rome and Capri. Ury died in 1931 within a few weeks of his seventieth birthday – just before the opening of a major retrospective arranged by Dr. Ludwig Justi, the director of the Nationalgalerie, to mark his birthday. Ury is buried in the Jewish cemetery in Berlin-Weissensee.
- 2 Hermann Schlögl and Karl Schwarz, *Lesser Ury - Zauber des Lichts Ein Lebensbericht nach Dokumenten und Briefen*, exhib. cat. Berlin, Käthe-Kollwitz-Museum, 1995, pp. 84-6.
- 3 Herman Schlögl and Matthias Winzen, *Lesser Ury und das Licht*, exhib. cat., Baden-Baden, Museum für Kunst und Technik des 19. Jahrhunderts, 5 April-31 August 2014, pp. 101-37.
- 4 Detlev Rosenbach, *Lesser Ury: das druckgraphische Werk*, Berlin 2002, p. 132, no. 93 (repr.).
- 5 Schlögl and Winzen, op. cit., 2014, p. 113.

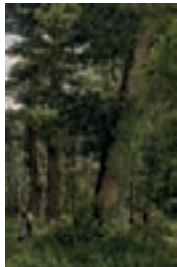
NOTES



Vernet, Horace

- 1 The sale was held at 6 A Kupfergraben, where Hildebrandt had lived. See *Verzeichniss der von dem Hofmaler Prof. Hildebrandt hinterlassenen Sammlung älterer und modernerer, fremder und eigener Oelbilder, Aquarellen, Zeichnungen und Skizzen, welche am 4. März und folgenden Tagen in der Wohnung des Verewigten am Kupfergraben No. 6A öffentlich an den Meistbietenden versteigert werden sollen*, Berlin 1869, p. 31, lot 183.
- 2 Julia Pardoe, describing the painting in *The River and the Desert; or Recollections of the Rhone and the Chartreuse*, Philadelphia 1838, letter XIII, p. 90-2.
- 3 See Carl Hergt, *Geschichte der beiden Cholera-Epidemien des südlichen Frankreichs in den Jahren 1834 und 1835*, Koblenz 1838, p. 28-9.
- 4 The complete cycle is now in the collection of the Musée des beaux-arts de Marseille. It includes the following works (see also Fig. 1):
 - Pierre Puget, *Saint Charles Borromée priant pour la cessation de la Peste de Milan*, 1730, marble relief;
 - Jacques-Louis David, *Saint Roch intercedant la Vierge pour la guérison des pestiférés*, 1779, oil on canvas, 260 x 195 cm;
 - Paulin Guérin, *Trait de dévouement du chevalier Roze lors de la peste de Marseille en 1720*, 1834, oil on canvas, 261 x 195 cm;
 - François Gérard, *Monseigneur de Belzunce et les pestiférés à Marseille en 1720*, c.1829, oil on canvas, 258 x 191 cm.
- 5 See Claudine Renaudeau, *Horace Vernet (1789-1863): catalogue raisonné de l'œuvre peint*, Paris 1999, p. 176.
- 6 See Nina Athanassoglou-Kallmyer, *Théodore Géricault*, London 2010, pp. 15-6. A good example of the rapport between Vernet's and Géricault's work is Géricault's painting titled *Le Radeau de la Méduse*, 1819, oil on canvas, 491 x 716 cm, Paris, Louvre, inv. 4884.
- 7 See Claude Jasmin, 'Miasmes délétères à bord de la *Melpomène*', in *Rives nord-méditerranéennes*, 22, 2005, p. 10: <<http://rives.revues.org/508>>, (accessed 02.10.2014).
- 8 Gerd-Helge Vogel. 'Hildebrandt, Eduard', in *Allgemeines Künstlerlexikon*, Berlin, Boston 2014: <http://www.degruyter.com.akl.emedia1.bsb-muenchen.de/view/AKL/_00120666>, (accessed 02.10.2014).

Zünd, Robert



- 1 *There was not a single work for tourists, no views, no sensations relating to the high peaks nearby, just objects which the unpractised eye and uneducated taste would neither detect nor expect to see in nature but which are very much present in it and not in any way constructed [...].* – Gottfried Keller describing a visit to Robert Zünd's studio in 1881. Gottfried Keller in *Neue Züricher Zeitung*, 23 March 1882. Cited after Peter Fischer, 'Robert Zünd - eine kritische Würdigung' in Susanne Neubauer (ed.), *Robert Zünd*, exhib. cat., Lucerne, Kunstmuseum Luzern, 12 June - 26 September 2004, Wabern-Bern 2004, p. 9.
- 2 On viewing the large-format version of *Oak Forest* in Zünd's studio, Keller described Zünd as a painter of *the ideal real landscape or the real ideal landscape*.
- 3 Initial critical analysis of his methods has been conducted by Susanne Neubauer and Liselotte Wechsler, '...wenn man es mit amore betreibt...: Technik und Komposition im Werk Robert Zünds' in *Zeitschrift für schweizerische Archäologie und Kunstgeschichte*, LXII, 2, 2005.
- 4 The Danish painter Christoffer Wilhelm Eckersberg (1783-1853), a professor of perspective at the Copenhagen Academy, is known to have made similar annotations to his paintings and drawings. A number of his textbooks and theoretical treatises on linear perspective have survived as well as an instrument designed for perspective drawing which he named *Perspective Octant*. Erik Fischer, *C. W. Eckersberg. His Mind and Times*, Copenhagen 1993, pp. 73-84. Eckersberg published a textbook titled *Linearperspektiven, anvendt paa Malerkunsten* [linear perspective applied in the art of painting], an album containing 11 etched plates, C.A. Reitzel, Copenhagen 1841.
- 5 The drawing was probably transferred either to a larger sheet or directly to the canvas. Zünd's usual practice was to use a tracing and to transfer the image on the same scale. To do this it was necessary to create a grid of horizontal and vertical lines. There is only one recorded example of Zünd having used a photograph as the model for a painting. This was a portrait photograph of a girl which served as the model for a painting titled *Clearing in an Oak Forest*, 1903. See *Robert Zünd*, op. cit., p. 39.





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