

The background of the entire page is a painting of a still life. It depicts a table with a white, slightly wrinkled tablecloth. On the table, there is a clear glass, possibly containing water, and a small, dark object next to it. The background behind the table is a dark, textured wall or curtain in shades of brown and grey. The lighting is soft, creating subtle shadows and highlights on the tablecloth and the glass.

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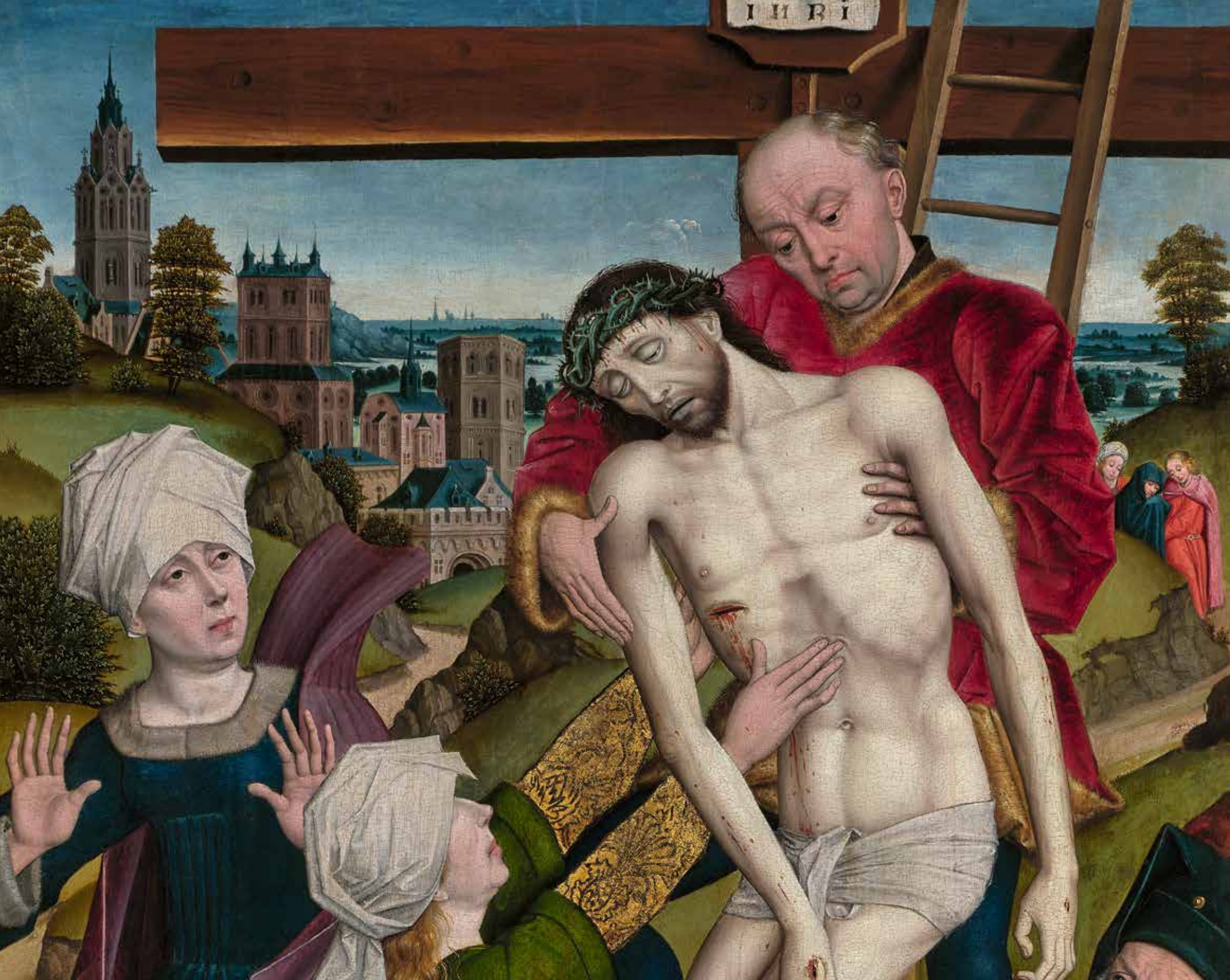
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Paintings, Oil Sketches
and Sculpture, 1480-1930



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

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

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Our latest catalogue – *Paintings, Oil Sketches, and Sculpture, 2018* – comes to you in good time for this year's TEFAF, The European Fine Art Fair in Maastricht. TEFAF is the high point of the international art market calendar. It runs from 10 to 18 March 2018. We will be present at the Fair and our stand number is 332.

With our 2018 catalogue we're presenting a selection of works singled out from among the multitude of artworks currently on the market and carefully chosen to satisfy the rigorous standards we set ourselves. In order to substantiate our choice we've sought the advice and support of eminent experts. We are proud to have seen so many works pass into public and private ownership through our catalogues over the last 25 years.

The selection of works described in this year's catalogue is especially broad. Derick Baegert's rediscovered *Descent from the Cross*, a panel only recorded in the specialist literature since the 1950s, is a particular highlight. Baegert ranks as one of the leading painters of the late fifteenth century working in north-west Germany. Jan Steen's signed and dated interior, *The Alchemist*, is believed to be the final version of the Städel Museum painting. Two early works by Jakob Philipp Hackert depicting the 'Venusbassin' in the Berlin Tiergarten (1764) have a Hohenzollern provenance and once hung in the Picture Gallery at Schloss Sanssouci. German Impressionism in Berlin is strongly represented, with Max Liebermann's painting of the flower terrace at Wannsee and a striking night landscape by Lesser Ury. A rare interior by Vilhelm Hammershøi has a distinguished provenance going back to Alfred Bramsen, the author of the first catalogue raisonné of his work.

Among the recipients of this catalogue there will be some who begin to leaf through it to find the works they have entrusted to us for sale. We believe they will appreciate the methodical research and painstaking work we have put into describing and presenting these paintings – the essential preconditions to a successful sale. Our terms are attractive and ensure a measure of protection from the unpredictability of the auction market. If you would like our advice on any aspect of selling or collecting, please get in touch.

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

We look forward to seeing you on Stand 332 at TEFAF, or in our gallery in Munich.

Unser diesjähriger Katalog *Paintings, Oil Sketches, and Sculpture, 2018* erreicht Sie rechtzeitig vor dem wichtigsten Kunstmarktereignis des Jahres, TEFAF, The European Fine Art Fair, Maastricht, 10. - 18. März 2018, auf der wir mit Stand 332 vertreten sind.

Aus einer Vielzahl von Kunstwerken auf dem Markt haben wir in diesem Katalog eine Auswahl konzentriert, die unseren qualitativen und ästhetischen Ansprüchen gerecht wird. Zu der Objektivierung unserer Wahl haben wir Rat und Unterstützung renommierter Experten eingeholt. Mit Stolz schauen wir auf eine große Zahl von Werken, die in den letzten 25 Jahren über unsere Kataloge Eingang in private und öffentliche Sammlungen gefunden haben.

Das diesjährige Angebot ist ungewöhnlich breit. Eine spektakuläre Wiederentdeckung ist eine seit den 50er Jahren in der Literatur bekannte *Kreuzabnahme* Christi von Derick Baegert, einer der wichtigsten Maler am Niederrhein im Einfluss der burgundischen Hofkunst. Ein signiertes und datiertes Interieur Jan Steens, *Der Alchemist*, ist die größere Version zu einem Werk im Städel Museum Frankfurt. Ein Paar Ansichten des Bassins im Berliner Tiergarten 1764 von Jakob Philipp Hackert stammt aus Hohenzollern Besitz und hing ursprünglich in Schloss Sanssouci. Ein Wannseegarten Max Liebermanns und eine Nocturne von Lesser Ury repräsentieren das Berlin der 20er Jahre. Die Provenienz eines der begehrten Interieurs von Vilhelm Hammershøi lässt sich bis zu dem Autor des ersten Werkverzeichnisses, Alfred Bramsen, verfolgen.

Mancher Empfänger des Kataloges wird zunächst nach jenen Gemälden suchen, mit deren Verkauf er uns beauftragt hat. Es wird ihn freuen, sie sorgfältig recherchiert und gut präsentiert zu finden – die Voraussetzung für einen erfolgreichen Verkauf auf dem internationalen Kunstmarkt. Die Professionalität und die attraktiven Konditionen von Daxer&Marschall können auch Sie unabhängig von den Unwägbarkeiten des Auktionsmarktes machen. Sprechen Sie mit uns.

Der Katalog erscheint in englischer Sprache. Auf www.daxermarschall.com finden Sie den Katalog in deutscher Sprache und können sich zudem jederzeit über unser aktuelles Angebot informieren.

Wir freuen uns darauf, Sie auf der TEFAF, Stand 332, oder in der Münchener Galerie zu begrüßen.

Ihr Marcus Marschall,
Diek Groenewald und Simone Brenner,
München, Februar 2018

Derick Baegert
The Descent from the Cross

DERICK BAEGERT
(c.1440 - c.1509 Wesel)

The Descent from the Cross, c.1480-90

Oil on oak panel, the support consists of five vertical boards, the one on the very right of a later date, 158 x 97 cm

PROVENANCE:
Canon Franz Pick (1750-1819), Cologne/
Bonn¹ (Pick also owned a second panel, the back of the present work – the original panel was divided to separate the scenes of the *Descent from the Cross* and, on the back, *Blessed Gertrude of Altenberg distributing Alms*)
Bonn, auction sale, the collection of Franz Pick,² 27 August 1819 (as ‘Rogier van der Weyden’), sold for 300 ducats
Carl von Behr-Negendank, Semlow near Franzenburg (1791-1827)³
Ulrich von Behr-Negendank (1826-1902), son of the above (appointed president of the administrative district of Stralsund in 1869)
Thence by descent in the Behr-Negendank family
Stralsund Museum (from 1946)
Restituted to the Behr-Negendank family
German private collection

LITERATURE:
August von Arnswaldt, ‘Ueber altdeutsche Gemälde’, in *Wünschelruthe – Ein Zeitblatt*, Göttingen 1818, pp. 147-8
Edit Karbe, *Die Kreuzabnahme im Stralsunder Museum - ein Beitrag zur Derick Baegert-Forschung*, degree thesis, Humboldt University of Berlin, 1955
Joachim Fait, ‘Die Kreuzabnahme in Stralsund und ihre Bedeutung im Werk des Derick Baegert’, in *Wallraf-Richartz-Jahrbuch*, XX, 1958, pp. 261-74
Walther Scheidig, *Unbekannte Meisterwerke der Malerei: Schätze aus kleinen und mittleren Sammlungen Ostdeutschlands*, Munich 1965, p. 26
Paul Pieper, ‘Eine unbekannte Stadtansicht

Records of the Lower Rhenish painter Derick Baegert’s⁴ life show him principally active in Wesel in the years 1440 to 1509. Baegert ranks as one of the leading painters of the late fifteenth century working in north-west Germany. Recent research findings have established that he was active in the border region between Westphalia, the Lower Rhine and the southern Netherlands.⁵ Stylistically, his work lies at the point of transition between the Late Middle Ages and the early Renaissance period.

A decisive renewal of northern European painting started out from the Burgundian Netherlands in the mid fifteenth century – the emergence of a new tradition often known by the term *ars nova* (new art). Jan van Eyck (c.1390-1441), the ‘Master of Flémalle’ (active 1410-40) and Rogier van der Weyden (probably 1399-1464) were the forerunners of the ‘new art’. They endowed their figures with sculptural solidity and portrait character, creating spatial and perspectival impact, and refined effects of light and shadow. This was helped by the capabilities of the recently discovered new paint medium, oil, with its advantages over conventional tempera paints. By applying multiple layers of glazes the artist could achieve a pictorial effect that satisfied the new quest for realism.⁶ *Ars nova* lent heightened reality to the portrayal of salvation and therefore enabled the viewer to experience higher empathy in his reception of both image and belief – *devotio moderna* (new piety).⁷

Baegert is generally thought to have been born shortly before 1440 as the son of a merchant from Wesel, Johan Baegert, and his first wife Mechtelt Myrneman. In the late Middle Ages, Wesel flourished as a center for architecture, painting and sculpture. Thriving artistic production under the patronage of the Burgundian court was to have a evident impact on Baegert’s work. However it is unclear whether he learned from primary sources during his years of travel, or whether he acquired his knowledge via other, more indirect sources such as prints. A visit to the Burgundian Netherlands cannot be ruled out. It is also possible that he looked to the work of the Dortmund

painter Conrad von Soest (c.1370-after 1422) for guidance. In 1464, Baegert established his own household and a workshop in Wesel. His first major work, executed between 1468 and 1476, was commissioned by John I, Duke of Cleves (1419-81) for the high altar of the Dominican Church in Dortmund. It is now in the Propsteikirche in Dortmund.

In the fifteenth and sixteenth centuries, the Duchy of Cleves, to which the Hanseatic city of Wesel belonged, enjoyed an economic and cultural renaissance. The Duke had grown up in Brussels at the court of his uncle, Philip of Burgundy (Philip the Good) and was almost certainly conversant with the artistic ideas promoted there, as with the work of its most celebrated figurehead, Rogier van der Weyden. On that basis it can be assumed that Baegert’s fundamental artistic approach harmonized well with that of his monarch.

Records show that in 1476 Baegert began to undertake artistic commissions in his home town of Wesel. One of these was the retable for the high altar in the Matenakirche, executed between 1477 and 1482. Fragments of the altarpiece are now in the collection of the Museo Thyssen-Bornemisza in Madrid. One of his final works, a retable depicting scenes from the Passion, was commissioned by the Mayor of Cologne, Gerhard van Wesel (d.1510). Fragments of this are now held in the Alte Pinakothek in Munich and in the Musées royaux des Beaux-Arts de Belgique in Brussels.⁸ After 1509, there are no further records. Baegert’s son Jan (c.1465-c.1535) continued to conduct business from his father’s workshop in Wesel.

In the 1930s, scholarly research into Baegert’s work reached its first high point, culminating in an exhibition dedicated solely to Baegert staged in Münster in 1937. The LWL-Museum für Kunst und Kultur in Münster now holds the largest collection of paintings by Baegert.⁹ The existence of the present panel representing the *Descent from the Cross*, painted in circa 1480-90, first became known a good many years later – mainly through the article published the present painting by



von Derick Baegert', in *Westfalen. Hefte für Geschichte, Kunst und Volkskunde*, LI, 1973, p. 133, fig. 50
 Jürgen Becks and Martin Wilhelm Roelen (eds.), *Derick Baegert und sein Werk*, exhib. cat., Städtisches Museum Wesel, Wesel 2011, p. 129, plate XXVIII
 Paul Pieper, *Die deutschen, niederländischen und italienischen Tafelbilder bis um 1530*, (collection catalogue), Westfälisches Landesmuseum für Kunst und Kultur Münster, Münster 1990, p. 343
Ferne Welten - Freie Stadt: Dortmund im Mittelalter, exhib. cat., Museum für Kunst und Kulturgeschichte der Stadt Dortmund, Dortmund 2006, p. 192

Joachim Fais in 1958.

The present painting depicts the moment in which Christ's body is taken down from the cross. The viewer witnesses the act of lowering the body. Joseph of Arimathea stands on a ladder supporting the upper part of Christ's upright body while Nicodemus swathes the feet in a linen sheet. Mary Magdalene leans forward with outstretched arms to take some of the weight, placing her right foot on a rung of the ladder. Baegert's depiction of the pressure of her fingers on Christ's body, creating tiny folds in the skin, is entirely realistic. The Virgin kneels at the foot of the cross, supported in her suffering by St. John. The female figure raising her hands in a gesture of mourning is Maria Salome, one of the Three Maries. In the middle ground are the diminutive figures of St. John and the Virgin on the road to Golgotha. An expansive stretch of ocean is glimpsed in the background, flanked at the left by the pinnacles and towers of a northern European town built in an architectural style typical of the period, and probably intended to represent Jerusalem.

The palette is rich and the dominant colors – red, green and blue – form a contrast to the pallidity of Christ's body, and to the shroud and the headdresses of the women. With his rendering of the sumptuous brocades and fur-edged robes that mirror courtly fashion of the period Baegert demonstrates the pinnacle of his virtuosity as a painter. A number of the brocade robes are fashioned illusionistically using the *Pressbrokat* (embossed brocade) technique. Their surfaces were overlaid with gold leaf and are modeled in high relief against the gold ground. Elaborate relief decoration embossed into the gold creates a highly deceptive imitation of the haptic and optical qualities of true brocade.¹⁰

Baegert produced a number of versions of the *Descent from the Cross* and the scene immediately following this, the *Lamentation*. There is a very close relationship between the present panel and the depiction of the *Lamentation* now in the collection of the Westfälisches Landesmuseum in Münster. Here, the figures of the Virgin and St. John are

placed at the right, virtually a mirror image of the group in the present panel. The figures of Nicodemus and Joseph of Arimathea are largely identical in terms of figure type and dress.¹¹ Baegert almost certainly found models among the works of Rogier van der Weyden. Joachim Fait explicitly cites a panel by an artist in the circle of Rogier van der Weyden now held at the Alte Pinakothek in Munich.¹² Recent studies have found that van der Weyden's influence was most probably indirect and Baegert is more likely to have gained exposure to his work through drawings, possibly engravings (the prints of Israhel von Meckenem, for example), and perhaps paintings by other artists.¹³

As Joachim Fait has posited, the present painting represents the interior of the right-hand wing of a large, winged retable of unknown origin depicting scenes from the Passion. The central panel, a depiction of the *Calvary*, was probably destroyed by fire in Berlin in 1945. When the outer wings were opened, three scenes were revealed. The interior of the left-hand wing represented *Pilate Washing his Hands* and the interior of the right-hand wing, the *Descent from the Cross* (the present panel). The two images faced each other. When both outer wings were closed, two different scenes were revealed – on the back panel at the left, a representation of the *Birth of Christ* and on the back panel at the right, *Blessed Gertrude of Altenberg distributing Alms* (see the proposed reconstruction of the retable, Figs. 1-5).

Compelling new evidence has emerged, adding weight to Joachim Fait's hypothesis. Exact measurements have very recently been taken. These indicate that the panels representing *Blessed Gertrude of Altenberg distributing Alms* and the *Descent from the Cross* at one time almost certainly formed the two sides of a single panel.¹⁴ It is likely that the original panel, sharing the fate of so many other panels, was divided during secularization. The two paintings are documented in the 1818 inventory of the renowned collection of Canon Franz Pick in Cologne – not as one panel but as two, with separate entries and extensive individual descriptions.¹⁵



Opened altarpiece, the three interior panels



Closed altarpiece, back panels

Fig. 1 *Pilate Washing his Hands*, oil on oak panel, 159.5 x 99 cm, © Germanisches Nationalmuseum, Nuremberg, inv. Gm37¹⁶

Fig. 2 *Calvary*, oil on panel, 157 x 214 cm, © Gemäldegalerie, Berlin, inv. 1194, now lost (probably destroyed by fire in the Friedrichshain bunker in May 1945)¹⁷

Fig. 3 *The Descent from the Cross*, oil on oak panel, 158 x 97 cm, with Daxer & Marschall Kunsthandel, Munich

Fig. 4 *The Adoration*, oil on oak panel, 157 x 99 cm, private collection¹⁸

Fig. 5 *Blessed Gertrude of Altenberg distributing Alms*, on oak panel, 158 x 97 cm, © Museum für Kunst und Kulturgeschichte, Dortmund, inv. C 5030¹⁹



JAN STEEN
(1626 - Leiden - 1679)

The Alchemist, 1668

Oil on canvas, 106 x 82 cm
Signed and dated lower left *JSteen 1668*
(the initials *JS* in ligature)

PROVENANCE:
Possibly Sir Robert Strange (1721-92)
Lord Clive¹, 1771
Sir Francis Bourgeois (1753-1811), London²
Samuel Jones-Loyd, first, and only Baron
Overstone (1796-1883), London, 1854³
Lady Harriet Sarah Loyd - Lindsay
Wantage, née Overstone (1837-1920)
Earl of Crawford and Balcarres, London,
1926⁴
Jacques Goudstikker, Amsterdam, 1927⁵
Possibly Mr. Schuddebeurs, Amsterdam⁶
Hans C. W. Tietje, Amsterdam⁷
Daniel Wolf (1898-1943), Wassenaar, 1938⁸
Goudstikker Gallery (Alois Miedl),
Amsterdam, 1940⁹
Galerie Maria Almas-Dietrich, Munich,
1940
Sonderauftrag Linz, inv. no. 994, 1940¹⁰
Munich Central Collection Point, 1945
Restituted to the heirs of Daniel Wolf, 1948¹¹
Private collection, the Netherlands

LITERATURE:
*Catalogue of pictures by Italian, Spanish,
Flemish, Dutch, French and English
masters*, exhib. cat., London, British
Institution, 1850
Gustav Friedrich Waagen, *Treasures of Art
in Great Britain* (...), London 1854, III, p.
27, and IV (supplement), p. 137 (described
as hanging in the small drawing room of
Lord Overstone, Carlton Gardens, London)
*Exhibition of the works of the Old Masters,
associated with works of Deceased Masters
of the British School*, exhib. cat., London,
Royal Academy of Arts, 1871, p. 19, no. 196
(lent by Lord Overstone)
Robert James Loyd-Lindsay Wantage et al.,

Jan Steen *The Alchemist*

Alchemy and astrology are traditions that reach far back into antiquity. Just as astrology sees in the constellations a direct influence on human lives, alchemy is guided by the belief that substances have a practical application which human beings should exploit to their own advantage. In early modern Europe, alchemy was increasingly preoccupied with transmutation, the process of turning base metals into gold. Contemporary society regarded the alchemist either as a scholar vainly searching for ultimate truth or as a charlatan. In painting, the portrayal of the alchemist is correspondingly diverse. The subject enjoyed particular popularity in Dutch seventeenth and eighteenth-century painting, offering a moralistic message and frequently, an element of caricature.

Pieter Bruegel the Elder's (c.1525-69) satirical drawing *The Alchemist* (Fig. 1) is without doubt the most significant representation of the obsessive, luckless alchemist whose entire energy is invested in the fruitless activity of transmutation, ultimately driving both his family and himself to the poorhouse. The image was widely disseminated in engravings and had a formative influence on later generations of artists.

In the present painting Jan Steen takes up the second of the two established ideas of the alchemist – the percep-



Fig. 1 Pieter Bruegel the Elder, *The Alchemist*, brown ink on paper, 308 x 452 mm, Kupferstichkabinett Berlin, inv. K.d.Z. 4399

tion of the alchemist as a charlatan who cheats simple souls of their worldly goods. The setting is an alchemist's workshop. An anguished woman stands at the center of the image. At her side is a small boy with a distraught expression, staring out at the viewer. The woman's money purse is prominently placed in the foreground and lies empty on the floor. The alchemist and his cronies have succeeded in stripping her of her jewelry and she has given her very last penny for the transmutation. The scribe, the elderly hunchback and the helper in the background hardly inspire confidence. One of the alchemist's cronies holds up a document as if to convince the woman of the imminent success of the transmutation. The alchemist turns towards her seeking eye contact. A sheet bearing the text of a formula is ostentatiously attached to a beam at the upper right. This, too, is designed to inspire confidence in the actions taking place. Written in large letters on the sheet are the words *THEOFRASTUS/ PARESELSIS ESHO*¹², a reference to Philippus Aureolus Theophrastus Bombastus von Hohenheim – better known as Paracelsus (1493-1541), the legendary doctor, alchemist and astrologer who chased the secret of the elixir of life. An important element in understanding Steen's painting is that the woman has not handed over colored metal such as copper or brass but silver jewellery and a large silver piece – of which the tricksters are on the point of defrauding her.

François Godefroy (1743-1819), in his engraved version¹³ of the painting (see Fig. 3), executed in the last quarter of the eighteenth century, adheres to Steen's interpretation of the scene. The print bears a title in the lower margin and a six-line inscription of admonitory verse in French¹⁴:

THE TRICKSTERS AND THE CREDULOUS PEASANT
The while your wife weeps, callous churl
Do you think from her jewels to make gold unfurl?
By the Earth created, never shall this precious Metal
By crucible be Sired.
Of these vile Imposters avoid the lure
Much they may promise, but little fulfil.



Collection of pictures forming the collection of Lord and Lady Wantage (...), London 1902, no. 221 and 1905, p. 155, no. 221 Cornelis Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke (...)*, Esslingen 1907, no. 229/231 (with incorrect measurements)

Wilhelm Martin, 'De Jan Steen tentoonstelling te Londen' in *Onze Kunst*, XVI, July-December 1909, p. 164 Abraham Bredius, *Jan Steen*, The Hague 1927, p. 23, plate XCVI F. Schmidt Degener, H. E. van Gelder, *Jan Steen. Forty reproductions in photogravure of the artist's principal works, with a critical study (...)*, London 1927, pp. 62-3, no. XXVI, repr.

Nieuwe Rotterdamsche Courant, 24 November 1957, p. 2, repr. (incorrectly dated 1669)

A.A.A.M. Brinkman, *De alchemist in de prentkunst*, Amsterdam 1982, p. 49, fig. 12 Karel Braun, *Alle tot nu toe bekende schilderijen van Jan Steen*, Rotterdam 1980, p. 120, under cat. no. 249, repr. p. 121, no. 249a

John Ingamells, *Wallace Collection Catalogue of Pictures IV – Dutch and Flemish*, London 1992, p. 360, under no. P209 Leon Krempel, *Holländische Gemälde im Städel Museum, 1550-1800*, Petersberg 2005, II: *Künstler geboren 1615 bis 1630*, pp. 287-8, under inv. 898, fig. 217

Dana Kelly-Ann Rehn, *The image and identity of the alchemist in seventeenth-century Netherlandish art, diss.*, University of Adelaide, 2011, p. 126, fig. 9

EXHIBITED:

Pictures by Italian, Spanish, Flemish, Dutch, French and English Masters, London, British Institution, 1850 and 1851 (lent by Lord Overstone)

Exhibition of the works of the Old Masters, associated with works of Deceased Masters of the British School, London, Royal Academy of Arts, May-June 1871

Loan exhibition of pictures by Jan Steen,

In his contribution to the catalogue of the major exhibition of Steen's work at the National Gallery of Art in Washington in 1996, Lyckle de Vries defines Steen's oeuvre as follows: "Even before Theophile Thore-Bürger characterized Jan Steen as a 'painter of comedies' in 1858, many people had recognized humor and story-telling as the nucleus of his work. More than once he was called the 'Moliere of painters'. All the means available to a painter were made subservient to that narrative interest. The pictorial realization, which often refined but also occasionally careless in the details, is invariably at the service of the content. That content, seldom summarized in forthright inscriptions, is a succession of familiar lessons in living wisely: Ten Commandments and a thousand prohibitions. But this is not to characterize Jan Steen as a disgruntled moralist. He was more of a cabaret artist, comedian, or comic play writer who confronted his public with the old values and truths it loved, expressing himself not in words but in paint. The moralization, however, takes on an unexpected topicality as a result of Steen's provocative presentation. The choice between good and

evil is once again as clear as day, and the audience's position no less so. The spectators may be kept briefly in a state of amusing confusion, but in the end 'the others' are always the ones mocked for their foolish misbehavior."¹⁵

A literary source may also have influenced Steen's representation of the alchemist. In 1619, Richard Verstegen first published a volume of seventy-two character studies in prose titled *Scherp-sinnighe characteren*. Three years later he published an extended version as *Honderdt Geestige Characteren, ofte Uitbeeldingen van Honderdt Verscheidene Personen*, with no less than one hundred studies of characters from all levels of society.

He gives an accurate description of the alchemist and emphasizes the trust that people such as the peasant woman depicted in the present painting foolishly place in the alchemist's hands.¹⁶ Verstegen ends the chapter with a truthful and descriptive poem which directly recalls Steen's caricature of the obsessive alchemist:

*Deplorable seekers of that which you will never find,
More lamentable than ridiculous in your pursuit, Or both, because you still – like madmen – Buy losing lottery tickets at the expense of honour, health, money and labour. Surely your failure to find anything serves as a beacon of your squandering? So say, finally – all together now – Woe betide us alchemists!*¹⁷

The date of execution of the present painting – 1668 – falls within Steen's mature Haarlem period. In the same year he produced two further paintings of alchemists. A very similar but much smaller version now in the collection of the Städel Museum in Frankfurt (Fig. 2) merits particular mention. There are a number of minor differences in terms of detail. It has only two staffage figures and there is a leaded window at the left, rather than an arched workshop entrance with a landscape view. Wouter Kloek sees the Frankfurt painting as preliminary to the present work.

With a provenance¹⁸ reaching back into the eighteenth century, the present painting not only occupies a key place in Jan Steen's oeuvre, but it is also one of the last remaining depictions of an alchemist by Steen in private hands.

We are grateful to Wouter Kloek, Emeritus Head Curator Rijksmuseum Amsterdam, for endorsing the attribution to Jan Steen after inspecting the painting.



Fig. 2 Jan Steen, *The Alchemist*, oil on canvas, 34 x 28.5 cm, Städel Museum, Frankfurt, inv. no. 898

London, Dowdeswell Galleries, 1909, no.15 (lent by Lady Wantage, London)

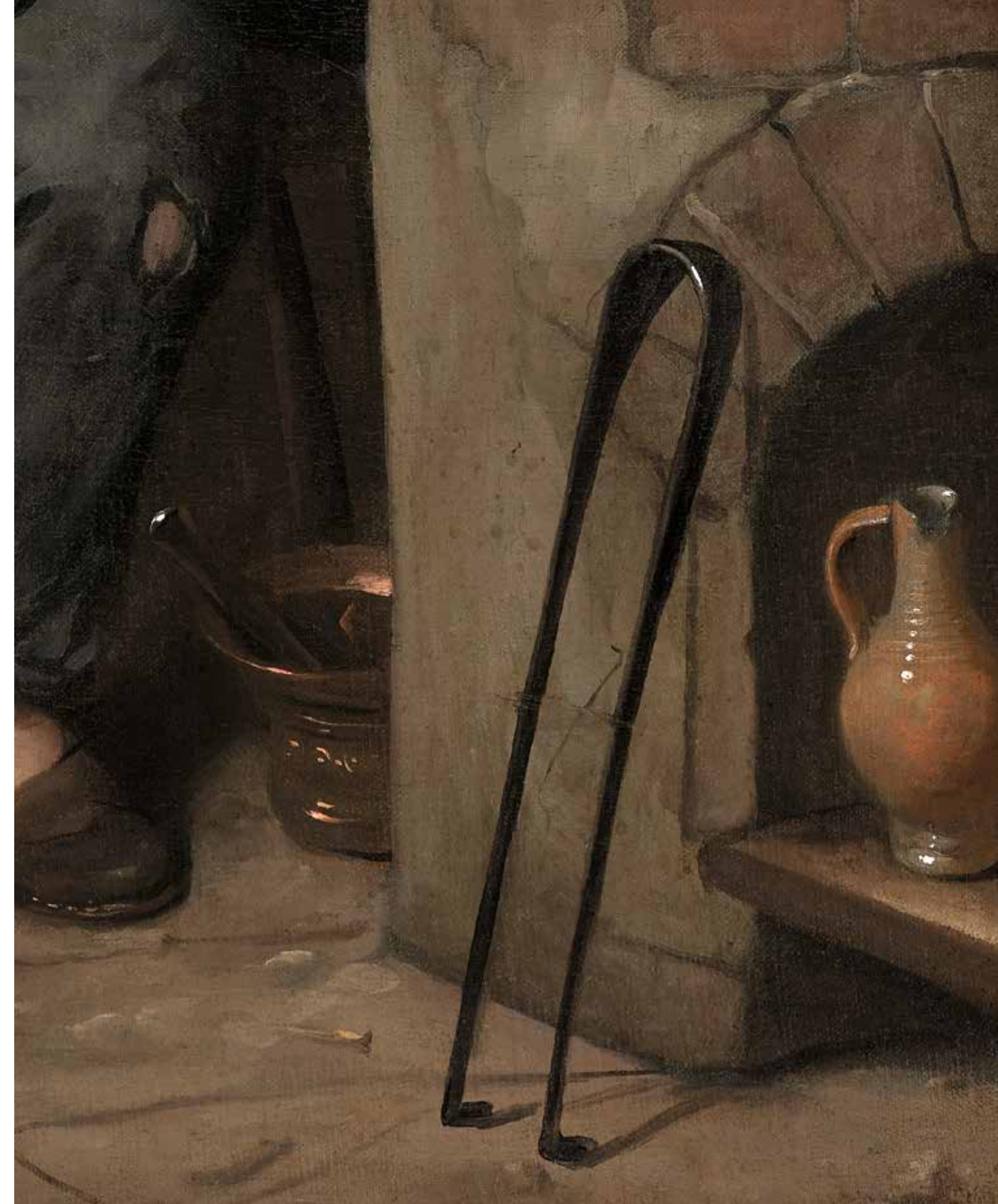
Leiden, Stedelijk Museum De Lakenhal, 16 June-31 August 1926, no. 50 (lent by the Earl of Crawford and Balcarres, London) Rotterdam, Museum Boijmans Van Beuningen, date unknown (lent by Mr. Schuddebeurs, Amsterdam, according to a label on the stretcher)

ENGRAVED:

François Godefroy (Bois-Guillaume 1743 - 1819 Paris) in reverse, under the title *Les souffleurs et le paysan crédule*, circa 1758-83 (Fig. 3)



Fig. 3 François Godefroy (1743-1819), *Les souffleurs et le paysan crédule*, engraving in reverse after Jan Steen, 331 x 254 mm¹⁹





Jan van Mieris
A Young Woman Pointing at Tulip Petals

JAN VAN MIERIS
(Leiden 1660 - 1690 Rome)

A Young Woman Pointing at Tulip Petals,
1687

Signed and dated on the base of the column
in the middle *J. van Mieris*/1687

Oil on panel, 21 x 17.1 cm

PROVENANCE:
W. Baumgärtner, Oberer Luisenpark,
Mannheim (according to label on the back)

This small panel depicts a rosy-complexioned young woman in a lustrous satin gown with slashed sleeves over a full, puffed chemise. Her dress is the height of fashion. She gazes out at the viewer with an air of quiet introspection. Beside her, on the cornier pier of a marble balustrade, stands a large monochrome-glazed faience jardinière with elaborate relief decoration. It contains a single, tall-scaped tulip. Its foliage is dying down and its petals have dropped, lying scattered on the balustrade. The young woman's right hand points to the fading petals, while her left hand is raised against her breast with a pointing gesture, as if to engage the viewer in a visual disquisition both on the transience of life and on the vanity of earthly beauty and riches. The doubly symbolic meaning of the withering tulip transforms an ostensible portrait of a fashionable young woman into a memento mori. Like the vanitas, the memento mori was intended to convey a moral message exhorting the viewer to consider his own mortality and lead a pious existence in preparation for the afterlife. The vanitas enjoyed popularity among affluent Protestant citizens in seventeenth-century Holland as a reaction to Roman Catholicism.

It is possible that the painting may also have triggered recollections of tulip mania¹, a phenomenon with its own moral message that took hold of the Netherlands some fifty years before the present work was executed. The story of tulip speculation is often viewed as the first example of a major economic bubble. Speculators with irrational expectations traded the flower's bulbs for such high sums that the market overheated. At the same time, over-enthusiastic propagation of the rarest bulbs is likely to have increased supply at the expense of rarity value. The collapse came without warning, but the idea that it threatened the economic stability of the fledgling Dutch republic is conjectural.²

The international success of Gerrit Dou (1613-75), who was born and active in Leiden, encouraged other painters to study under him, and his style was widely admired and emulated. Dou is regarded as the founder

of a tradition known as the Leiden school of *fijnschilders* [fine painters]. The school was highly regarded for its meticulous, highly finished techniques and striking realism, especially in the depiction of fabrics. The application of paint in multiple, fine layers created a surface of almost enamelled smoothness. This came into fullest effect on durable, smooth surfaces such as wood panels and copper plates which were fairly readily available and therefore became the supports of choice. The technique was time-consuming and costly, which might explain a general preference for small formats. These cabinet paintings were in demand all over Europe and highly valued among collectors such as Frederick Augustus I, Elector of Saxony (1670-1733) in Dresden and Cosimo III de' Medici, Grand Duke of Tuscany (1642-1723) in Florence.^{3,4}

Jan van Mieris was born in Leiden on 17 June 1660. He was the eldest son of the painter Frans van Mieris (1635-81), at the time Leiden's most successful *fijnschilder*. Jan's younger brother, Willem van Mieris (1662-1747), was also a painter. Both brothers were taught by their father. Frans van Mieris, who held great respect for the work of the classicist and history painter Gérard de Lairese (1641-1711), initially wanted his son to complete his training under de Lairese in Amsterdam.⁵ Jan van Mieris registered as an independent painter with the Guild of St. Luke in Leiden on 14 June 1686. He traveled through Germany to Italy in 1688. Van Gool notes that through his father, Jan had received a promising introduction to the Court of the Grand Duke of Tuscany in Florence.⁶ However this was later withdrawn on grounds of religious dissent – Van Mieris would have been taken into Court service, had the devout Grand Duke not insisted that he become a Catholic.⁷ Jan then moved to Rome, where he died on 17 March 1690 at the age of only twenty-nine. Within his small oeuvre signed and dated works are of exceptional rarity.



Pieter Holsteijn the Younger
Mole Cricket

PIETER HOLSTELJN THE YOUNGER
(Haarlem 1614 - 1673 Amsterdam)

Mole Cricket, c.1650

Pen and ink, watercolour with body colour
and gum arabic on paper, 15.7 x 20.2 cm
Signed with the artist's monogram at the
centre *PH* and inscribed by a later hand *een
wee-mol*

PROVENANCE:
Swiss private collection

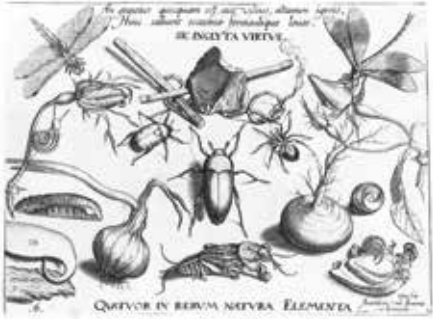


Fig. 1 Jacob Hoefnagel, after Joris Hoefnagel, *Archetypa Studiaque Patris Georgii Hoefnagelii*, Pars III, 6: Mole cricket

We are grateful to Thea Vignau-Wilberg, the expert on Pieter Holsteijn, for her research into the drawing.

Artistically, the work of Pieter Holsteijn the Younger takes its place in a tradition initiated by Albrecht Dürer in his Stag beetle, continued in masterly fashion by Joris Hoefnagel, in the late seventeenth century by the naturalist and artist Maria Sibylla Merian and brought into the 20th century by Bernard Durin (see p. 114 in this catalogue).

The mole cricket (*Gryllotalpa gryllotalpa*) is named after its ability to dig a passage through earth by shovelling away the soil with its forelegs. Holsteijn's depiction is naturalistic and accurate. It shows the variously articulated rear segment of the body, the close-fitting wings with their black veins, the head shield, the head with one of its eyes, the two 'shovelling' feet and the four other legs. The hard head shield serves to compress the earth when the mole cricket is tunnelling. Holsteijn renders the insect's inconspicuous colouring as a symphony in shades of brown and black. He enhances the feeling of three-dimensionality and the almost tangible sense of texture by applying gum arabic to the digging feet and the eye, which increases the luminosity of the colour. Coming from above, the light produces cast shadows that emphasise the spatial dimension of the body, antennae and legs. The artist clearly thought about the function of the limbs down to the last detail and represented them accordingly.

A mole cricket by Holsteijn in Copenhagen was based on the same source image¹. The mole cricket, called *veen-mol* (moor mole) in Dutch, is native to Europe and had already been depicted by Joris Hoefnagel. His son Jacob included it in *Archetypa Studiaque Patris Georgii Hoefnagelii* (Frankfurt, 1592, Pars III, 6; fig. 1). In that composition, which uses natural objects to symbolise the four elements, the mole cricket stands for earth.

Pieter Holsteijn the Younger was born in Haarlem around 1614 and trained as a stained-glass painter and draughtsman in his father's workshop. Initially he seems to have been his father's closest associate: certainly, no

independent works of stained glass by the younger Holsteijn are documented. He subsequently focused on engraving, producing portraits and works on religious, historical and mythological subjects. Pieter Holsteijn the Younger became a member of the Haarlem St Luke guild in the same year as his father, 1634. He was subsequently based in Münster, Amsterdam and Zwolle, before returning to Haarlem in 1662 – the year of his father's death – and once more entering its painters' guild. In 1671 he settled in Amsterdam, where he died in November 1673.

The younger Holsteijn frequently based his portrait engravings on paintings by well-known artists, such as Gerard ter Borch and Gerard Honthorst, or by his brother Cornelis, but also produced them from his own drawings. He created emblematic images as illustrations to Scherling Rosenhane's *Hortus regius* (1645-47, not published until 1978). Yet it was with images of flowers, especially tulips, that he made his reputation. Executed skilfully in watercolour and body colour, these appeared as single items or in albums, to commission or, as with *Flores a Petro Holsteyn ad vivum depicti* (London, Royal Horticultural Society, Lindley Library), for sale on the market. In addition, he painted single leaves and albums featuring animals, occasionally mammals, but principally birds. Even more exquisite – and rarer – are his striking images of insects: beetles, butterflies and moths.



FRANZ CHRISTOPH JANNECK
(Graz 1703 - 1761 Vienna)

Fête Champêtre - a Pair, c. 1750

Oil on copper, each 42 x 57 cm
The left painting signed lower left *F.C. Janneck fe:*

PROVENANCE:
Captain W. S. Mitford, Pitshill, England¹
London, Christie's, auction sale, 16 May
1952
Purchased by 'Morrison' at the above sale
for £580
Vienna, Dorotheum, auction sale 567, 23
March 1965, lots 60 and 61, repr. (sold for
140,000 and 130,000 Austrian Schillings)
Georg Schäfer collection, Schweinfurt
German private collection

LITERATURE:
Peter Pötschner, *Wien und die
Wiener Landschaft. Spätbarocke und
biedermeierliche Landschaftskunst in
Wien*, Salzburg 1978, p. 19, fig. 7; p. 293

Dr. Christina Pucher will include the
present pair of paintings under no. 103
and no. 104 in her forthcoming catalogue
raisonné of Janneck's work.

Franz Christoph Janneck *Fête Champêtre - a Pair*

Fête champêtre motifs catered to the Rococo yearning for *luxue* and courtly *amusement* and as depictions of luxury, leisure and festivity are far removed from the powerful rhetoric and pathos of Baroque history painting. Unsurprisingly, in Franz Christoph Janneck's lifetime his paintings were in high demand in aristocratic and bourgeois circles. In the sixteenth century, every Viennese aristocrat harbored aspirations of a private palace located as near as possible to the Court, but in the middle of the 18th century the ultimate benchmark of success was a garden palace beyond the city walls. Key examples of this new trend are Schönbrunn Palace and Prince Eugene's Belvedere.

The historical costumes and idealized landscape setting depicted in this pair of paintings take the viewer back in time, triggering immediate associations with the courtly world of seventeenth century France and the sumptuous festivities of Louis XIV's reign. The dazzling royal court at Versailles was the trendsetter of the age, setting the tone for the courts of Europe until well into the eighteenth century.²

Janneck's two paintings celebrate a Baroque festivity in all its opulence. Wine is flowing freely, tongues are loosened and senses aroused. Some of the participants converse in groups while others hasten away to indulge in erotic pursuits.

Copper was Janneck's preferred support for his paintings. Although this obliged his patrons to dig even deeper into their pockets the results were worth every ducat. The burnished copper ground provided a surface as smooth as porcelain and produced an astonishing coloristic luminosity.

After training under his father in Graz, Janneck moved to Vienna in 1721. He completed his studies at the Academy of Fine Arts. The Academy reopened in 1726 under a new director, Jacob van Schuppen (1670-1751), who was a staunch advocate of seventeenth-century Dutch and Flemish pictorial tradition. He taught his students to respect historical values and also encouraged the

study of contemporary trends in French genre painting, which emulated the style of Watteau. In 1751 Janneck, like his colleague Paul Troger, was granted an honorary professorship at the Academy. In the following year Janneck was appointed as Assessor. When Christian Ludwig Hagedorn (1712-80) published his *Lettre à un Amateur de la Peinture* in 1755 he drew to a large extent on research material Janneck had gathered.³ Hagedorn was later named Inspector of the Dresden Gemäldegalerie. His writings provide an important record of Janneck's close friendship with the South Tyrolean artist Johann Georg Platzer (1704-61). Janneck and Platzer rank as the leading exponents of Rococo cabinet painting in Austria.





Pietro Antonio Rotari
Girl with a Fan

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

Girl with a Fan

Pastel on paper, laid down on canvas,
46 x 37 cm
In the original mount and carved gilt frame

PROVENANCE:
German private collection

Pietro Antonio Rotari, a gifted artist and courtier of abundant social intelligence, was very much a child of his time. He gave the offspring of royalty instruction in drawing, he was an avid letter writer, and he would occasionally give away a painting when he scented personal advantage. In 1749, he was invested with the title of Conte dal Senato Veneto by the Venetian Republic. His work was highly sought after by the leading courts of Europe and he ended his career as court painter to Elizabeth I of Russia.¹

The teasing gaze of the young woman looking directly at us can be read as an erotically charged game instead of a traditional portrait. Both viewer and subject abandon themselves to the illusory game of observing and being observed, to the extent that image and reality become blurred. Gallantry, an integral part of courtly life, also found its way into art, particularly in the Rococo period.

An almost identical composition by Rotari is preserved. It hangs in the 'Rotari hall' at Peterhof Palace in St. Petersburg (Fig. 1). The model's prominent drop earrings with their large baroque pearls add a sensuous dimension to the work – pearls are often associated with Venus. But they also underline her social status and may even be intended to allude to Rotari's particular interest



Fig. 1 Rotari Hall at Peterhof Palace, St. Petersburg

in jewellery, which his friend the comte de Wackerbarth in Dresden described: *Rotari is no ordinary artist who sells his pictures for money, he shows greater willing to part from them in exchange for wondrous gifts or jewels.* The most 'wondrous gift' that Rotari is reputed to have received was a portrait miniature of August III, King of Poland bordered by gemstones.²

Pastels enjoyed exceptional popularity at the courts of Europe in the eighteenth century. The medium combined the vibrancy of drawing with the coloristic qualities of oil painting. The velvety surface was ideally suited to imitate the textures of skin and fabrics. Even in poor light, pastel color retained its extraordinary intensity. The leading eighteenth-century exponent of the medium was almost certainly Jean-Etienne Liotard (1702-89), whom Rotari met in Vienna when both artists were working on commissions for the Imperial Court. Since only very few of Rotari's pastels have survived, this masterly example, preserved in its original frame, is of unquestionable rarity.





JAKOB PHILIPP HACKERT
(Prenzlau 1737 - 1807 Careggi, Florence)

Two Views of the 'Venusbassin' in the Berlin Tiergarten 1761; Formerly Prussian royal collection, Schloss Sanssouci, Potsdam

Oil on canvas, each 59.7 x 74.5 cm
Both views signed *J.P. Hackert, fecit.*
A label on the verso of the first painting reading
*2 Ansichten vom Bassin im / Tiergarten bei
Berlin von / Ph. Hackert, erkaufte von / S.
Majes. l. Benachrichtigung / von d. Graf. K. v.
Schöning. 25.3.42.*

PROVENANCE:
Johann Ernst Gotzkowsky (1710-75), Berlin,
acquired from the artist for 200 thalers, 1761
Friedrich Wilhelm IV, König von Preussen
(1795-1861), purchased for the 'Hofdamenflügel'
at Schloss Sanssouci, Potsdam, 1842 (Sanssouci
Erwerbungsjournal II, 572)¹
Kaiser Wilhelm II, König von Preussen (1859-
1941), Huis Doorn, Holland, 1919-41
By descent to a member of the Brandenburg-
Hohenzollern branch of the House of
Hohenzollern
Prinz Louis Ferdinand von Preussen, Burg
Hohenzollern, Hechingen (inv. GK I 5736 and
GK I 5734)
Galerie Arnoldi-Livie, Munich and Daxer &
Marschall Kunsthandel, Munich

EXHIBITED:
*Ausstellung Deutscher Kunst aus der Zeit von
1775-1875*, Berlin, Königliche Nationalgalerie,
January-May 1906, no. 659
*Georg Wenzeslaus von Knobelsdorff. 17.
Februar 1699 bis 16. September 1753,
Gedächtnisschau im Schloss Charlottenburg
zum 200. Todestag*, Berlin, Schloss
Charlottenburg, 1953
*Park und Garten in der Malerei vom 16.
Jahrhundert bis zur Gegenwart*, Cologne,
Wallraf-Richartz-Museum, 1957, no. 25 (the
first view)
*Europäisches Rokoko. Kunst und Kultur des
18. Jahrhunderts*, Munich, Residenz, 15 June-

Jakob Philipp Hackert

Two Views of the 'Venusbassin' in the Berlin Tiergarten

*Her Noble Highness is no doubt aware [...] that I have the honor to have been Brandenburg born and bred, and owe gratitude to Berlin's Thiergarten for my first studies of trees?*² (Hackert to Princess Louise of Anhalt-Dessau in 1796)

Jakob Philipp Hackert was twenty-three years old when he painted the present two views of the 'Venusbassin' [Venus pool] in the Tiergarten in Berlin. Goethe, in his biographical comments on Hackert, noted that they were the first works by Hackert to be presented to the Berlin public. That he specifically mentioned the price of 200 thalers paid by Johann Ernst Gotzkowsky, a business man and art collector, shows his recognition of how extraordinarily high the price was³ – by contrast, Hackert's private teacher, the painter and engraver Blaise-Nicolas Le Sueur (1716-1783), received an annual salary equivalent to one third of this sum as Director of the Berlin Academy of Art.⁴

Hackert was born in 1737 in Prenzlau, the centre of the historic Uckermark region in Brandenburg. In 1753, he began a two-year apprenticeship under his uncle, Johann Gottlieb Hackert the Elder (b.1722), a painter of decorative projects in Berlin. In 1758, he enrolled at the Berlin Academy to study under Blaise-Nicolas Le Sueur. It was Le Sueur who introduced him to Gotzkowsky, the first owner of the present pair of paintings. Gotzkowsky was an important figure in the cultural life of Berlin. In 1755, Frederick the Great commissioned him to purchase paintings for the recently completed palace of Sanssouci in Potsdam. Gotzkowsky was also instrumental in selling an important group of works to Empress Catherine II of Russia, thus laying the foundations of the Hermitage Museum's outstanding collection of paintings. Gotzkowsky purchased the two views of the 'Venusbassin' from Hackert in the spring of 1761 – initially, perhaps, for his personal collection.⁵

In 1842, Friedrich Wilhelm IV, König von Preussen (1795-1861) acquired the two views for the recently completed 'Hofdamenflügel' [lit.: court ladies' wing] of

Schloss Sanssouci. In conscious recognition of his legendary ancestor, Frederick the Great, he had the rooms decorated in Rococo style. The frames of both paintings can rightly be seen as an integral part of the original decorative scheme, designed and made in the same period.

The Tiergarten had been greatly expanded over the centuries to become a private hunting ground for the Prussian monarchy when Frederick the Great commissioned the painter and architect Georg Wenzeslaus von Knobelsdorff (1699-1753) to transform the area into a public pleasure garden for the people of Berlin. In 1757, a large ornamental pool adjoining the Charlottenburger Chaussee was added, popularly called the 'goldfish pond' or 'carp pond'. In 1761 Hackert also painted two views of the semi-circular space to the north of the pool, commonly known as the 'Alte Zelte'.⁶ Both sites would become popular attractions for the citizens of Berlin.

The two paintings depict the pool from opposite viewpoints. The lawned borders on the long sides are planted with a row of small trees pruned in two different styles and set in alternate order – short upright topiary shapes alternate with tall-stemmed spherical shapes. Behind each row is a hedge bordering the dense natural forest of the park. The figures depicted represent a cross-section of the population – aristocracy, high-ranking clergy, the military, townspeople and beggars. The white marble statue of Venus is shown at one end of the pool and at the other, a horse-drawn carriage travelling down the Charlottenburger Chaussee.

The principles of Hackert's landscape painting reflect his assiduous study of the Old Masters. He made copies after Claude (1600-82), Nicolas Berchem (1620-83) and Jan Asselijn (1610-52).⁷ The Berlin landscapists of the first half of the eighteenth century had a formative influence on his artistic development – Antoine Pesne (1683-1757), Charles Sylva Dubois (1668-1753) and the artistically versatile Georg Wenzeslaus von Knobelsdorff, designer of the public pleasure garden.⁸ But their representation of the Brandenburg landscape falls far short of Hackert's



15 September 1958, no. 93 (the first view)
Park und Landschaft in Berlin und in der Mark, Berlin, Berlin Museum, 16 September-21 November 1976, no. 70 (the first view)
Berlin durch die Blume oder Kraut und Rüben. Gartenkunst in Berlin-Brandenburg, Berlin, Schloss Charlottenburg, Orangerie, 5 May-30 June 1985, no. 250 (the first view)
Joseph Lenné: Volkspark und Arkadien, Berlin, Schloss Charlottenburg and Berlin, Schloss Glienicke, 17 June-30 September 1989, no. 175 (the first view)

LITERATURE:
Wolfgang Krönig, 'Kehrtwendung der Blickrichtung in Veduten-Paaren von Philipp Hackert', in *Wallraf-Richartz-Jahrbuch*, XXX, 1968, pp. 256-9, repr. pp. 256-7, figs. 179, 180
Wolfgang Krönig and Reinhard Wegner, *Jakob Philipp Hackert. Der Landschaftsmaler der Goethezeit*, Vienna 1994, pp. 67, 117
Claudia Nordhoff and Hans Reimer, *Jakob Philipp Hackert 1737-1807. Verzeichnis seiner Werke*, catalogue raisonné, Berlin 1994, II, pp.178-9, nos. 373 and 374
Thomas Weidner, *Jakob Philipp Hackert, Landschaftsmaler im 18. Jahrhundert*, I, Berlin 1998, pp. II, 13-14, 161, note 29, repr. p. 296, figs. 13 and 14
Claudia Nordhoff, 'Jakob Philipp Hackerts künstlerische Anfänge in Berlin', in Andreas Beyer (ed.), *Europa.Arkadien. Jakob Philipp Hackert und die Imagination Europas um 1800*, Göttingen 2008, pp. 90-4, repr. p. 93, figs. 4 and 5

Extensive Literature see notes p. 121

striving after realism.

As Goethe rightly observed, Hackert's draftsman-ship was masterly: (...) *With a well-practised hand, he worked a great deal after nature, [capturing] at least some portion of those fine trees that the Thiergarten of Berlin and Charlottenburg offered him, in what are, moreover, somewhat unfavorable parts for a landscape painter.*⁹

Hackert's major objective was to produce a highly realistic depiction of the actual topography. By choosing to paint the landscape from two different viewpoints, he encourages the observer to engage with it in an almost physical way – to move through the landscape in much the same way as someone on foot, turning or changing direction to absorb a different vista and arriving at an unbroken view of it. The Hackert scholar Wolfgang Krönig has coined the term Kehrtwendung in der Blickrichtung [lit.: a reversal of the direction of view] to describe this approach.¹⁰ The movement of the observer's eye in pictorial space is a recurring theme in Hackert's oeuvre.

The outstanding success of the two paintings prompted Hackert to paint a second version of the pair in the same year and yet another version in 1764-5, but with different staffage. The second version was originally destined for the poet Johann Wilhelm Ludwig Gleim (1719-1803). This pair is now in the collection of the Märkisches Museum in Berlin.¹¹ The third version (1764-5, Nordhoff nos. 463 and 464) is in the Nationalmuseum in Stockholm.¹² Goethe claimed that it was Hackert's patron, Adolf Friedrich von Olthof, who arranged an introduction to the Swedish Court and that Hackert made the views for the Swedish queen, Louisa Ulrika of Prussia, a sister of Frederick the Great.¹³ Two preparatory studies for the present pair are preserved.¹⁴

Hackert left Berlin in 1762 to take up an invitation from Adolf Friedrich von Olthof, a Swedish government minister, to visit Stralsund and the island of Rügen. He completed a series of murals for Olthof's residences in

Stralsund and on Rügen. The murals are still preserved today. In 1764, he accompanied Olthof on a visit to the Swedish Court, where he painted the third version of the views of the 'Venusbassin'. In August 1765 Hackert travelled to Paris, where he worked with increasing success until 1768. In August of the same year he moved to Rome where he was to spend the next eighteen years. He quickly established a reputation as the city's leading landscape painter. Among his important clients were Catherine the Great of Russia and Pope Pius VI. Other patrons included members of the aristocracy in Rome, high-ranking clergy and visiting members of European high society. In 1786, Hackert was appointed court painter to Ferdinand IV of Naples. This appointment was the crowning success of his career. He took up residence both in the Royal Palace at Caserta and in the Palazzo Francavilla in Naples, fully expecting to end his life in comfortable circumstances on a regular income from the Bourbon Court. However political unrest in the wake of the French Revolution put an end to his hopes. Following the precipitous flight of Ferdinand IV to Palermo in the winter of 1798 Hackert, too, was forced to flee the city. Abandoning almost all his material possessions he left Naples, then briefly a republic, in March 1799. He lived in Pisa for a year before moving to Florence. In 1803 he acquired a country estate in San Pietro di Careggi near Florence, where he took up plein-air painting and pursued his botanical and agricultural interests. He suffered a fatal stroke on 28 April 1807.



ANTONIO CHICHI
(1743 - Rome - 1816)

A Cork Model of the Temple of the Sibyl at Tivoli, Rome c.1790

Cork, wood, pigmented gilder's composition, French chalk ground, mineral pigments, dried moss, 46 x 46 x 38 cm
Bearing a label on the underside (possibly an inventory label) inscribed *F P. V. 43*

PROVENANCE:
Elia Grahame (1930-2009), London

COMPARATIVE LITERATURE:
Peter Gercke, *Antike Bauten: Korkmodelle von Antonio Chichi 1777-1782*, Kassel 2001
Martin Eberle, *Monumente der Sehnsucht: die Sammlung Korkmodelle auf Schloss Friedenstern Gotha*, Heidelberg 2017

Antonio Chichi

A Cork Model of the Temple of the Sibyl at Tivoli

This cork model was executed on a scale of 1:40 and is a very precise depiction of the Temple of the Sibyl – also known as the Temple of Vesta – at Tivoli. The Temple was erected around 100 BC on the site of the ancient acropolis of Tibur (now Tivoli). The Temple's elegant design and its spectacular setting high above the Aniene waterfalls earned it a reputation as the embodiment of the 'pittoresque and sublime'. It became a highlight for every Grand Tour Traveler. A landmark destination for visitors to Rome, it was one of the most frequently depicted sites. It inspired a large number of versions designed as landscape features. These constructions are still to be seen in many of Europe's great parks and landscape gardens. It is therefore no surprise that cork models of this particular motif proliferated, but very few have actually survived. Most of the models by Chichi that are preserved have a princely provenance and are on public display in museums. Examples are held in St. Petersburg, Gotha, Kassel and Darmstadt.

Although the Temple's spectacular position overlooking the waterfalls contributes to its mystique, the setting is omitted in the surviving models. In the present model the only indication of a substructure – still recognizable in situ – is a brick wall placed across one corner. The fact that the structure has been isolated from its topographical context reflects architectural conventions of the period. This is a mark of a 'serious' reproduction designed to achieve maximum accuracy in terms of proportion.

The model is mounted on a stable, rectangular wooden structure with four small square feet made of cork. The structure is framed with a band or border of cork that has been partially made up. At the front, the cork border bears the incised inscription *TEMPIO DELLA SIBILLA IN TIVOLI*. The maker's name – *CHICHI* – is incised into the right border. It is likely that, for reference purposes, a small strip of paper with a scale bar in Roman *piedi* and Roman *palmi* was at one time attached to this border – a mark of Chichi's focus on archaeological precision. The podium and columns of the temple are fashioned in cork and reproduce the cut of the ancient stone. The capitals

and the frieze are intricately worked in pigmented gilder's composition.

An inscription on the architrave of Chichi's model reads *L.GELIO L.F.* and is particularly surprising in that Chichi's transcription is orthographically incorrect. The inscription on the architrave of the original building reads *L.GELLIO L.F.*, almost certainly referring to the Roman architect Lucius Gellius¹ who as Curator of Public Buildings in the ancient town of Tibur was responsible for the construction of the Temple. Chichi's error may, however, help to establish a more exact dating of the present model. There is no inscription on his models of the Temple of Vesta preserved in Gotha (executed 1777-78) and Kassel (1777-82). On the somewhat later Darmstadt model (1790-91) the inscription also reads *L.GELIO* instead of *L.GELLIO*. It therefore seems likely that the present model and the Darmstadt model were executed at around the same time, namely circa 1790.

Chichi's skill in modelling cork surfaces to create an optical portrayal of the stonework of ancient buildings is particularly evident in his handling of the wall of the circular cella or main body of the Temple. The original wall is an example of a Roman construction technique known as *opus incertum* where stones or blocks are inserted into a core of concrete, with an outer surface made up of small, irregular pebbles and rock fragments. Chichi's imitation of the technique displays an astonishing mastery. In the lower part of the wall he simulated a dark patch of repair work using coarsely ground basalt. The repairs are visible on the original wall and were very likely carried out in the Middle Ages.

Vestiges of extraordinarily well-preserved polychrome paint show how skillfully the opaque, mineral character of the stone has been imitated. To achieve this effect, mineral pigments were used with a minimum of binding agent, making the paint extremely sensitive to abrasion. This almost certainly points to the reason why the coloring on most of Chichi's other models is in somewhat poor condition.





Eighteenth-Century Cork Models of Ancient Ruins

Valentin Kockel, Professor Emeritus, Augsburg University

On 12 November 1767 an entirely novel object was presented at the Society of Antiquaries of London, the historic British Society dedicated to ‘the encouragement, advancement and furtherance of the study and knowledge of the antiquities and history of this and other countries’. The object was a large model depicting the ruins of the circular Roman temple at Tivoli and made for the most part out of cork and wood. The model had been sent to the Society as a gift from Thomas Jenkins, an English painter, connoisseur and art dealer living in Rome. He had joined the Society of Antiquaries in 1757. In an accompanying letter Jenkins detailed what he considered to be the important elements that contributed to the exceptional quality of the model – it had been built by ‘a man of very singular talents whose merit consists in making Models of the Antiquities’, and one who had selected as his subject the circular temple at Tivoli as being ‘one of the most elegant & pittoresque Objects in the Country’; it was based on a new plan drawn up by an architect specially for the model maker; and finally, coloring had been added by a landscape painter ‘to complete the imitation’ – to the delight of all those who had seen the piece.

The model presented to the Society is the oldest recorded cork model of an ancient ruin. The genuine – or alleged – qualities described by Jenkins were responsible for the extraordinary success of cork models with collectors and architects in the following hundred years.

Old Master paintings, landscapes and city views, together with original antiquities – particularly sculptures – had figured on the purchasing lists of Grand Tourists since the mid-eighteenth century. Extremely large sums of money regularly changed hands and the objects were in addition subject to customs duties. There was also a lively trade – albeit in a lower price range – in volumes of prints, for example bound collections of etchings by Piranesi and his family, and engravings after famous masterpieces and works of art considered to be representative. Nowadays, these are readily described as ‘souvenirs’, but their original purpose was to provide much more than a banal travel memento. They were chosen to introduce a tangible sense of the Grand Tour, its aesthetic context and the artworks seen on the Tour into the ambience of the Tourist’s own residence, not least to attune works from his existing collection to the canonical works representative of the classicist perception of art to be exhibited alongside them. Traditional methods of reproduction set out to achieve maximum precision in the representation of three-dimensional objects, though to contemporary eyes no drawn or printed image could achieve such a high level of authenticity. Antique engraved gemstones (or intaglios) were popular collector’s items. In addition, as a substitute for these, a taste developed for collections of casts or impressions of intaglios made from plaster or a composition

of sulphur and wax – so-called dactyliothecae. These featured a systematically assembled iconography of ancient myths and heroic legends. Coins and casts of coins provided a visual representation of the powerful rulers of antiquity. Instead of the Medici Venus – unattainable even for the richest of English connoisseurs – a collector could relive his enjoyment of the sculpture’s aesthetics by acquiring a studio-fresh plaster cast or a smaller-format bronze copy of it. Collectors were thus able to surround themselves with something of a museum in miniature bringing together representations of many of Italy’s famous and far-strewn masterpieces. Technical problems arose, however, in the case of architectural structures. The dimensions of single architectural components such as capitals were hard to handle because of their monumentality. And this applied even more strongly to entire buildings where an integral part of their effect derived from their sheer size, towering over and dwarfing human beings. Although there were isolated cases of architects owning casts of ornamentation and decorative detail, the creation of easily transportable replicas viewable from all sides did not become possible until the ‘invention’ of cork models, which reproduced scale replicas of ancient, mostly-ruined buildings.

Jenkins, like a number of others, recognized that cork, with its porous consistency, was the ideal material for imitating the porous limestone of Paestum, and equally ideal for depicting the natural travertine found in Rome, despite its greater density. He saw that special skills were fundamental to the creation of high quality architectural models and his plan to exploit this by engaging a variety of specialists and making them responsible for different stages of the work was hugely successful. English connoisseurs like Charles Townley and antiquity enthusiasts like Catherine the Great commissioned entire series of models. These commissions saw the emergence of three important makers of cork models in Rome in the late 1760s. One was the ‘man of very singular talents’ mentioned above and identifiable as Giovanni Altieri of Naples (documented circa 1767-97). The other two were Augusto (Agostino) Rosa (1738-84) and his contemporary Antonio Chichi (1743-1816). All three made models of the same antique ruins in Rome and its surroundings and also produced models of the Doric temples in Paestum. They were each directly dependent on relations with art dealers, whose clients were chiefly to be found among members of the nobility. Altieri worked for English and French collectors through the intermediary of Jenkins and Jenkins’s rival, the Scotsman James Byres. Rosa also had dealings with English and French collectors through Piranesi. Chichi’s models were sold by the Baltic Hofrat Friedrich Johann Reiffenstein to buyers in Russia and Germany. Here, extensive collections were formed and the models provided important training opportunities for emerging painters





and architects. Most of the English collections were of modest size, with the exception of the collection of Sir John Soane – himself an architect – which was formed later and is still extant. Another exception was Richard Dubourg’s collection which he set up as a show running in London for several decades – an entrance fee was charged to see sites on the Grand Tour.

Enthusiasm for the visual appeal of the models was widespread. In 1770 a collector, on seeing a model of a Tivoli temple, commented: ‘At the sight of the model it is as if one would espy the original [...]’ In Gotha a little later, another viewer seeing one of the first models to be presented in Germany noted: ‘One believes oneself to be standing before it.’ Experienced travelers to Italy claimed that they recognized the very stone they had stumbled over in the Colosseum. Cork quickly grew to be synonymous with the depiction of the age and ruined state of antique buildings. Skills were such that it mattered little whether the original structures were made of marble or brick.

The most successful of the three ‘inventors’ of phelloplastic – a depiction that has been modelled in cork – was Antonio Chichi. This was due to the exceptional quality of his work. On Rosa’s death in 1784 and after Altieri’s return to Naples in 1785, Chichi remained the last important model maker working in Rome. He was the only one of the three to describe himself as an *architetto* – an indication of his aspiration to a professional rank superior to that of an ordinary craftsman. His repertoire of subjects by this time extended to thirty-six ancient buildings in Rome and the surrounding area. He successfully sold complete series of models to buyers in St. Petersburg, Darmstadt and Kassel. He sent out offers of work to potential buyers in Gotha, Berlin and other cities. His range of subjects spanned the entire spectrum of ancient Roman architecture – rather like a three-dimensional handbook of the city – from temples of different architectural orders and differing ground plans to domed structures and triumphal arches; buildings for leisure activities like amphitheaters and thermal baths; monumental tombs and even a whole series of well-engineered structures such as bridges and aqueducts. Chichi’s models won him the recognition of his contemporaries. This is partly attributable to his approach to his work, which was more pragmatic than that of his rivals, and partly to his meticulously precise handling of architectural detail. He created capitals, friezes and reliefs by pressing gilder’s composition into reverse-cut matrices and then incorporated these architectural details into his models. Chichi was an acknowledged master in the arrangement of dried mosses, twigs and tiny pebbles for realistic effect.



Gaspare Gabrielli

Two Views of Rome: The Colosseum and the Roman Forum

GASPARE GABRIELLI
(1770 - Rome - 1828)

The Arch of Constantine and the Colosseum, seen from the Palatine
and *The Roman Forum and the distant Palazzo Senatorio*, 1819

Oil on canvas, 46.4 x 59 cm (both)
Both signed, inscribed and dated
G. Gabrielli / Roma / 1819

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

In the autumn of 1805 the landscapist Gaspare 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.

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



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

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.







Ferdinand Georg Waldmüller
Home Education

FERDINAND GEORG WALDMÜLLER
(1793 - Vienna - 1865)

Home Education, 1846

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

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

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

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

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

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

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

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

Waldmüller's talent was soon recognized. He enrolled at the Vienna Academy at the very young age of fourteen. Always a rebel – a characteristic that did not simplify his life – he vehemently pursued his own ideas. In the bitter debate about Realism within contemporary artistic circles he unequivocally supported the truthful imitation of nature beyond the pictorial conventions of the time. His unbending spirit and the polemic texts about reform² that he wrote while teaching at the Vienna Academy repeatedly caused him severe problems, ultimately leading to his suspension and early dismissal. Not until 1864, just one year before his death, was he awarded a pension and hence offered at least financial rehabilitation.

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

For a long time, posterity failed to recognise the modernity of Waldmüller's art, seeing it solely as a product of the Biedermeier movement with its traditional values. Only in the twentieth century did he receive the recognition he deserved. His realism and his gifts as an observer prefigure the striking portraits produced by the Viennese Modernists in the years around 1900.³ Today, Waldmüller ranks as one of Austria's leading nineteenth-century painters.⁴



WILHELM VON KOBELL
(Mannheim 1766 - 1853 Munich)

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

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

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

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

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

Wilhelm von Kobell

An Encounter between Huntsmen with a Distant View of Lake Starnberg

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

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

A striking feature of this painting is Kobell's handling of summer light which illuminates the landscape with the intense glow of sunset, casting long shadows. A tall expanse of sky occupies more than half of the image. He has chosen a viewpoint on the morainal ridge above the village of Leutstetten. The eye is led away from the church of St. Alto and across a stretch of moorland towards Lake Starnberg. The massifs of the Wetterstein and Karwendel

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

The works Kobell² produced after 1808 for Ludwig I of Bavaria were predominantly battle scenes. Although he ranks alongside Albrecht Adam and Peter von Hess as one of the leading battle painters of the Napoleonic era his *Begegnungsbilder* were undeniably his greatest contribution to the development of early nineteenth-century painting.





Anton Sminck Pitloo
Lago di Nemi

ANTON SMINCK PITLOO
(Arnhem 1790 - 1837 Naples)

Lago di Nemi, Italy, 1811-37

Oil on paper, laid down on canvas,
21.5 x 27 cm

In this *paysage intime* by Anton Sminck Pitloo the compositional arrangement and choice of thematic focus have been carefully thought through. However, with its sure, rapid brushwork this unconventional, close-up depiction of a segment of landscape acquires the vitality of a study. The painting was almost certainly the product of direct observation – a hypothesis borne out by the fact that paper was used as a support.

The chilly light that suffuses the landscape is not the only factor to suggest that the time of year is winter. The tree at the right has lost most of its foliage. The few withered leaves that remain have the same copper tinge as the surrounding hills. Accents of light flicker across the surfaces of the tree's trunk and branches, and highlight the stones and grasses in the foreground. The lake behind them is veiled in a wispy haze. Its steep banks, indicative of its volcanic origin, are carefully articulated in shades of copper-brown.

Pitloo's technical versatility ranges from summarily executed atmospheric studies which exploit the play of tonal values to masterly depictions of finely observed detail. The present landscape is a very fine example of the latter.

The Lago di Nemi is very close to the small town of Ariccia. Here, foreign-born artists would converge on the Pensione Martelli, a lodging house where painters met to exchange ideas and discuss theoretical approaches, to compare their work and very often to plan painting trips together. Two particularly popular local motifs were the picturesque crater lakes Lago di Nemi and Lago Albano.

Anton Sminck 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, King of Holland (1779-1844), 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 frequented 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. Pitloo 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). 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. 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 has been described as decisive in the development of Neapolitan painting, and Pitloo [was] *indisputably the key figure in the period*.² 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 of Naples in 1826 and 1830.



Franz Ludwig Catel

View of Tivoli

FRANZ LUDWIG CATEL
(Berlin 1778 - 1856 Rome)

View of Tivoli, c.1825

Oil on zinc, 14 x 20 cm

Dr. Andreas Stolzenburg, Hamburg, will include the painting in his forthcoming catalogue raisonn  of Catel's work.

We are grateful to Dr. Andreas Stolzenburg for his research findings and thank him for this catalogue entry.

Franz Ludwig Catel has chosen a viewpoint looking south from the lower slopes of Monte Catillo towards the ancient town of Tivoli. This viewpoint appears to be located at a point along what is now the Via Quintilio Varo.¹ The observer's eye is led across the deep gorge of the Aniene River towards the northern tip of Tivoli. The buildings are perched on the brow of a rocky spur. At the center of the image, mist rises from a waterfall. Just above it, but hidden from view, stand the ruins of the Villa of Maecenas. There is a touch of asymmetry in the way the sides of the gorge fall away, opening up a small section of distant landscape – a view towards the Roman Campagna and the Colli Albani on the far horizon. In the foreground, a road curves across the image. A group of tall trees stands at the left. The staffage is limited to a fashionably dressed couple taking a stroll and a rustic couple with a donkey.

This small painting, executed in oil on a small sheet of zinc, is unmistakably identifiable as an autograph work by the Berlin painter Franz Ludwig Catel. In 1811, Catel moved to Rome, where he was to live and work for the rest of his life. The ductus, the partial use of heavy impasto, the handling of light and the summary treatment of the staffage figures are entirely consonant with the stylistic character of his work.

In 1812, Catel made his first visit to Naples. This trip was followed by an extensive stay in Calabria in the summer. By 1813-14, he was very probably undertaking painting expeditions to sites outside Rome but it was not until 1820 that the unique topography of Tivoli would appear in his work.² In terms of motif, the present landscape³ bears very close comparison with a painting executed by him around 1830-31 and now in the Museum Folkwang in Essen. It, too, depicts a view across the gorge of the Aniene River towards Tivoli.⁴

The landscape, with its delicate fluidity of touch – as shown by the filigree network of foliage fanning out

against the blue of the sky and applied with what appear to be quick, transparent touches of the brush – has all the hallmarks of a *plein-air* oil study. Catel's use of zinc as a support indicates, however, that the work can only have been painted in his studio on the Piazza di Spagna and intended as an affordable memento for a Grand Tourist to Rome. The exact date of execution cannot be established but an approximate dating of between 1825 and 1840 may be posited.



JOHAN CHRISTIAN DAHL
(Bergen 1788 - 1857 Dresden)

View of Vesuvius from Castellammare,
September 1820

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

PROVENANCE:
Johan Christian Clausen Dahl
Johan Randulf Bull¹ (1815-1894, brother of
Anders Sandøe Ørsted Bull, the husband of
Caroline Bull, Dahl's daughter)
Dr. Edvard Isak Hambro Bull (1845-1925,
son of Johan Randulf Bull)
Theodor Bull (1870-1958, son of Edvard
Isak Hambro Bull)
Private collection, Norway
Lempertz, Cologne, auction 11 May 2013,
lot 1206
Canadian private collection

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

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

Johan Christian Dahl

View of Vesuvius from Castellammare

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

Dahl's year-long Italian sojourn helped him to acquire new virtuosity and great sureness of touch. The themes and vantage points, which he and sometimes also Prince Christian Frederik selected, were mostly traditional views of Vesuvius. Yet Dahl went beyond the *veduta* by seeking to describe his own experience of nature, weather and light. He created atmospheric pictures intended to express the fundamental harmony of nature and the human soul. Compared with his finished oil paintings, his *plein-air* studies are loose and spontaneous.² This is shown by comparing the present oil study with a detailed view of the same motif observed from a greater distance, executed only a few weeks earlier, which was a gift from the Crown Princess to the Crown Prince for his birthday on 18 September that same year.³

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

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

Dahl left for Italy in June 1820, the day after marrying Emilie von Bloch. After stopping in Munich, Florence and Rome, he arrived at the Villa Quisisana on 11 August

1820. Dahl remained in Naples until February 1821, and for the first months he stayed at the Villa Quisisana in Castellammare as the guest of the Danish Crown Prince, Christian Frederik, later King Christian VIII.⁴ The villa had been put at the disposal of the Danish royal family by Ferdinand IV of Naples. In December 1820, the dream of all artists who travelled to this region came true for Dahl, when he witnessed an eruption of Vesuvius.

Dahl's year in Italy continued to be a formative and productive period. At the end of October 1820, he could no longer endure the constraints of formal court life and moved into living quarters of his own in Naples. This gave him the freedom to undertake painting excursions with Franz Ludwig Catel (1778-1856) to Pompeii and other places. Dahl climbed Vesuvius three times before leaving from Rome on 27 July 1821 to travel back to Dresden.⁵



JOHAN CHRISTIAN DAHL
(Bergen 1788 - 1857 Dresden)

Boulders near Lohmen, Saxony, June 1825

Oil on paper laid down on canvas, 16 x 12 cm
Signed and dated lower left *Dahl / Juni 1825*

PROVENANCE:
Attorney General John Eckhoff, Oslo¹
Nils Onsager, Oslo²
Norwegian private collection

LITERATURE:
Johan H. Langaard, *J.C. Dahl's verk*, Oslo 1937, no. 271
Marie Lødrup Bang, *Johan Christian Dahl, 1788-1857. Life and Works*, catalogue raisonné, II, Oslo 1987, no. 482



Fig. 1 Johan Christian Dahl, *Rock Formation near Lohmen*, oil on paper laid down on cardboard, 13.4 x 15.5 cm, signed and dated lower center *JD Juni 1825*, formerly with Daxer & Marschall, Munich. Bang no. 483

Johan Christian Dahl

Boulders near Lohmen, Saxony

On his return from Italy in the summer of 1821, Johan Christian Dahl repeatedly turned his attention to the landscapes of Dresden, his adoptive home, to enrich his repertoire of motifs. He was attracted by subjects such as the Großer Garten, the city's baroque park; the high, sloping banks of the river Elbe; the valley of the Plauenscher Grund; and the hilly area south-east of Dresden known as the Sächsische Schweiz. The oil studies he produced here are highly distinctive, beautifully rendered impressions of nature. They capture the topography of the region, and convey prevailing weather conditions and specific effects of light with extraordinary immediacy.

Dahl's output of studies in the Sächsische Schweiz was large. He was attracted by dramatic rock formations like the Bastei and especially by the Plauenscher Grund, the Rabenauer Grund and the Liebethaler Grund - narrow, deeply incised valleys carved by small tributaries of the Elbe.

Dahl went on an excursion to Lohmen, a village near the Liebethaler Grund, in June 1825. In his diary entry for 13 June he noted: *Have returned from Lohmen where I spent 4 days painting in the company of landscape painters Müller and von Hauch*. The present work belongs to a group of five nature studies that are identically dated *Juni 1825*, implying that all five were almost certainly executed on the four-day excursion to Lohmen (Bang nos. 480-484, Fig. 1).³

The Liebethaler Grund is a deep, rugged gorge in the Sächsische Schweiz south-east of Dresden, where the river Wesenitz cuts through the Elbsandsteingebirge near Lohmen. In the early nineteenth century its wild scenery made it a popular destination for landscape painters. Dahl's own exploration of the valley followed the path his friend Caspar David Friedrich had taken on sketching trips many years earlier.

I prefer to depict nature in its free, untamed condition, and to work in areas of mighty rock formations and dense forest; for that reason I am not entirely content here either [in Dresden]; while in some ways there is great beauty in

nature [here], it nevertheless seems of somewhat inferior value, one finds too many traces of human hand. (Dahl in a letter to the Danish Crown Prince, Christian Frederik, dated 26 November 1818). His purpose in exploring the dramatic, untamed landscapes of the Sächsische Schweiz was almost certainly to find intact areas of nature still unshaped and uncultivated by humans.

Dahl's handling of the conditions of light in the narrow, steep-sided valley is masterly. The sky is barely discernible – revealed only by a tiny section of grey-blue in the upper right corner of the image. Summary accents of sunlight illuminate the delicate outline of a tree trunk and model the crevices and contours of a massive boulder bordering the path. Soft browns and greens dominate the palette. Moss-covered rocks and large stones, grasses and the trailing tendrils of creepers fill the image and are set against a dense backdrop of evergreen and deciduous trees. The red petals of a tiny flower can be picked out in the lower right foreground. A recurrent motif in Dahl's painting is the birch - *The role of the birch in Dahl's work can be compared with that of the oak in Friedrich's paintings*.⁴

In the summer of 1818, after completing his studies at the Academy of Fine Arts in Copenhagen, Dahl set out on a Grand Tour. That autumn, one of his stops was Dresden where he met and befriended Caspar David Friedrich. In summer 1820 he travelled on to Italy, returning in 1821 to settle permanently in Dresden. From 1823 onwards, he shared a house with Friedrich overlooking the river Elbe.⁵



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 1833*[...]
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
English private collection



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

Horace Vernet *Study for 'Cholera aboard the Melpomène'*

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

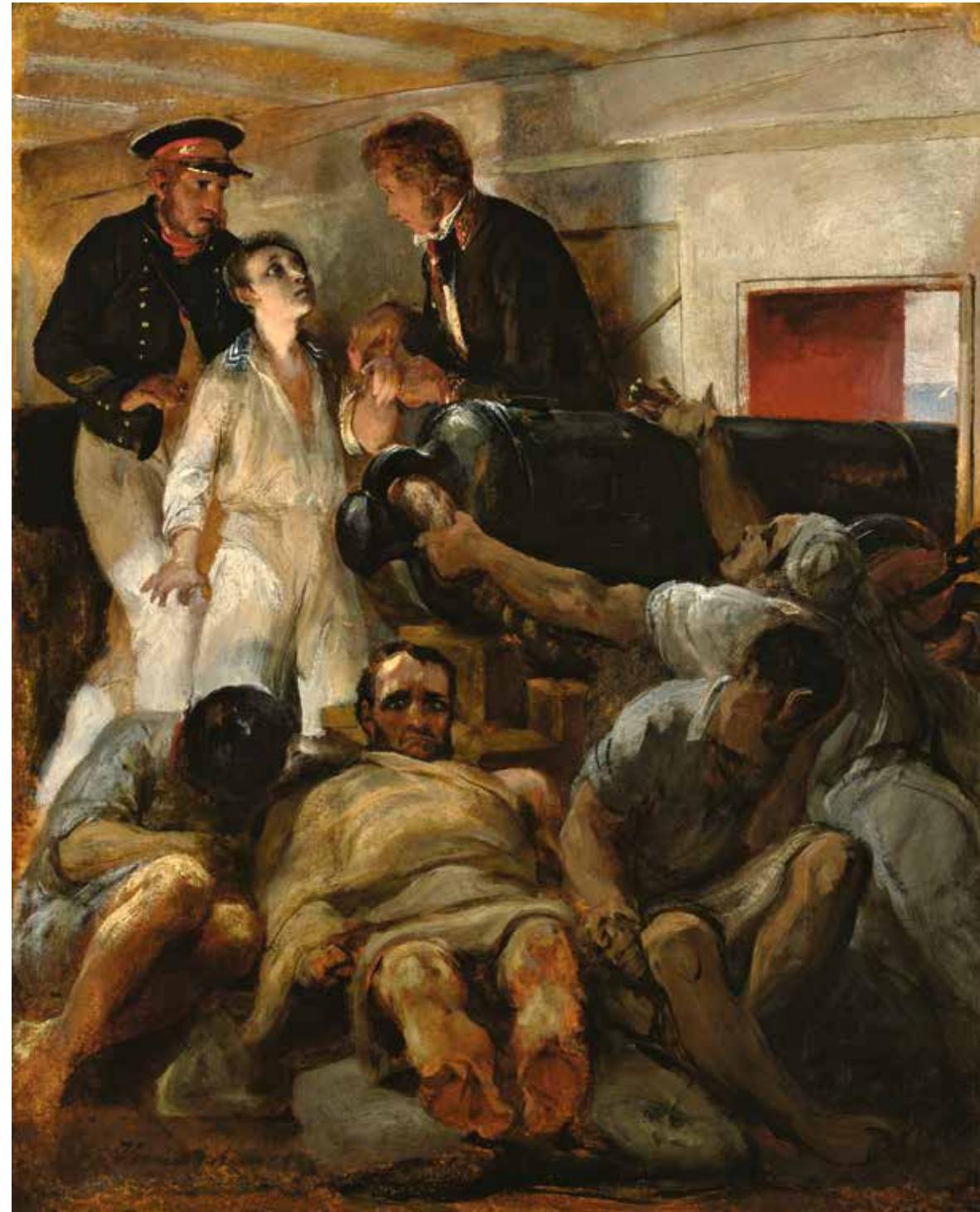
Vincent-Marie Moulac, the Captain of the Melpomène – a frigate named after the Greek muse of tragedy – set sail for Algiers from Brest in June 1833. It called at the port of Lisbon where an outbreak of cholera was raging. There, in the space of a few days, nearly twenty members of Moulac's crew succumbed 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. 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 CALAME
(Vevey 1810 - 1864 Menton)

Bords de mer à Cannes - Rocky Shore near Cannes, 1858-60

Oil on cardboard, 30 x 46.5 cm

PROVENANCE:
The artist's estate
Amélie Calame (the artist's widow, 1815-1907), Geneva (1865)
Arthur Calame (the artist's son, 1843-1919), Geneva (1907)
Marguerite Buscarlet-Calame, Geneva (on the verso the printed inventory label of Arthur Calame's estate dated 15 April 1922, bearing the hand-written number 289 and signature of Buscarlet-Calame)
Daniel Buscarlet (1898-1988), Geneva (with a typed address label on the verso)
Jean-Marc Buscarlet (with a typed ownership label dated 1988 on the verso)
Thence by descent

LITERATURE:
Paris, Hôtel Drouot, *Catalogue de la vente Calame*, 17 March 1865, lot. 45
Daniel Buscarlet, *Une lignée d'artistes suisses: Müntz-Berger, Alexandre et Arthur Calame*, Neuchâtel 1969, p. 73 the dimensions given are incorrect)
Valentina Anker, *Alexandre Calame - Vie et œuvre*, catalogue raisonné, Fribourg 1987, p. 445, no. 717 (The present work is illustrated in the catalogue raisonné. The dimensions given are those of a smaller work on canvas measuring 25 x 32.5 cm identified by Anker as lot 292 of the vente Calame, titled *Bords de mer à Cannes*, while lot 45 of the vente Calame is described as *Entrée de Cannes*).

Alexandre Calame

Rocky Shore near Cannes

*I find nature very hard, and struggle to become accustomed to it.*¹ (Alexandre Calame)

However critical of his own talents Alexandre Calame may have been, the paintrlly virtuosity of his light-filled landscapes – and especially his oil sketches – is unquestionable. In the 1850s, a lung condition obliged him to forgo his trips to high mountain regions. He was compelled to spend time in the South of France where the mild climate benefitted his health. Three visits to the Côte d'Azur are documented – in the years 1853, 1858 and 1860.² During these visits he was to produce a large number of oil studies of the Mediterranean coast, landscape views depicting the characteristics of the local vegetation and rock formations. Few, however, were worked up into large-format studio paintings. The landscapes of the Mediterranean region provided Calame with a fresh challenge and inspired the creation of a rich and impressive body of work. Until then, the mountains, lakes and forests of his native Switzerland had been his preferred motifs.

Painted *en plein-air*, this relatively large, highly finished oil study belongs to a group of studies and sketches after a similar motif executed by Calame in the years 1858-60. Unusual rock formations observed on the coast and in mountainous regions are a recurrent theme in his oeuvre. He was especially interested in depicting the play of light and shadow and identifying the shifts in tone and colour when sunlight illuminated the rough surfaces and outlines of rocks and boulders, emphasizing their volumes and angularity. The massive forms of the rocks are skillfully modelled and their striking shapes stand out against the deep azure of the sea and the cloudless blue sky. Vegetation is sparse. In the foreground, a rock pool reflects the silvery blue of the sky.

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 auc-

tion 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.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 but after his death in 1864, recognition of his work experienced something of a decline. Today, he is regarded as one of the major representatives of the Swiss Romantic heroic tradition in landscape and alpine painting.⁴



ANSELM FEUERBACH
(Speyer 1829 - 1880 Venice)

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

Oil on canvas, 47 x 36 cm
Signed with the initials at the lower left *AF*

PROVENANCE:
Rudolf Probst, Das Kunsthau, Mannheim,
1942¹
Private collection, Switzerland

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

Anselm Feuerbach

Narrow Path in the Campagna Romana

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

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

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

The fluid, very free manner of execution with its focus on light and atmospheric effect is a style Feuerbach adopted during his sojourn in Paris between 1851 and 1854.³ Overwhelmed by the collections in the Louvre, he sought inspiration in the work of the Old

Masters. Before long, he turned to the work of contemporary French artists – Eugène Delacroix (1798-1863), Gustave Courbet (1819-77) and the painters of the Barbizon School. Not only was the experience of their work to have a formative influence on his painting but his contacts with the painter Thomas Couture (1815-79), whose studio he shared for a time, were of key importance in his later career. His indebtedness to the art of Couture is apparent in the new freedom and fluidity of his brushwork.⁴ Couture's influence is also apparent in the compositional breadth and monumentality of Feuerbach's handling of the subject, combined with use of soft tonal gradations and subtle colouristic refinement. All these elements are clearly evident in the present study. Feuerbach wrote in a letter to his mother: *Couture's figures possess the sculptural nobility and beauty of the antique. My eyes are being opened daily to what dear Father [Feuerbach's father was an archaeology professor] always wanted despite his sufferings, and even though I was late in realizing it, the knowledge of it will be with me all my life.*⁵



Otto Scholderer

The Masqueraders – Before the Ball

OTTO SCHOLDERER
(1834 - Frankfurt - 1902)

The Masqueraders – Before the Ball, 1881

Oil on canvas, 137 x 183 cm
Signed with initials and dated lower right
O.S. 1881

PROVENANCE:
B. Creasy, The Mayfair Art Gallery, London¹
London, Christies, auction sale, 14 April
1944, lot 65, sold for 20 guineas to a Mr.
Einstein
Galerie Neumeister & Gräf, Munich 1956
Georg Schäfer private collection,
Schweinfurt, inv. 43250897
Munich, Auktionshaus Neumeister, auction
sale, paintings from the Georg Schäfer
collection, 25 February 2005, lot 680
German private collection

EXHIBITED:
Autumn Exhibition, Royal Society of
Artists, Birmingham 1881, no. 494 (as *The
Masqueraders*, £525)
Probably shown at the Frankfurter
Kunstverein in the winter of 1883, B.196²

LITERATURE:
Otto Scholderer to Henri Fantin-Latour,
letters dated 18 April 1881 and 18 July 1881
J. Johnson and A. Greutzner, *The
Dictionary of British Artists 1880-1940*,
V, Suffolk 1976, p. 449
Jutta Bagdahn, *Otto Franz Scholderer,
Monographie und Werkverzeichnis*,
Freiburg 2002, no. 196
Manfred Großkinsky and Birgit Sander
(eds.), *Otto Scholderer 1834-1902: die
neue Wirklichkeit des Malerischen: zum
100. Todestag*, exhib. cat., Haus Giersch,
Frankfurt am Main 2002, p. 71, no. 71

In the early eighteenth century, masquerades and fancy-dress balls grew popular all over Europe. Unlike the majority of painters who depicted the social event itself, for example Edouard Manet – his famous version is now in the collection of the National Gallery of Art in Washington³ – Otto Scholderer chose to depict a group of eleven women preparing for the revelries. The costumes they wear are from many different cultures and historical periods. He conjures up an impressive large-scale lineup of ball-goers in the guise of figures from the world of literature and the visual arts, from the present day and the past, the real world and the theatre. As Jutta Bagdahn observes: *The painting is very much a homage to female models, in a broader sense, to art itself*.⁴ But in the course of the painting's conception Scholderer also drew on contemporary models and earlier pictorial traditions. The viewer finds himself reminded of Liotard's *Belle Chocolatière*, Manet's barmaid Suzon and especially, Gainsborough's *Blue Boy*.⁵ National or ethnic costume was another popular choice for masquerades and Japanese-style costume in particular.



Fig. 1 Otto Scholderer, *Preparing for a Fancy-Dress Ball*, 1879-80, oil on canvas, 150 x 211 cm, Dr. and Mrs. Stefan Schminck, Frankfurt (Bagdahn no. 188)

Scholderer executed his first version of the motif, titled *Preparing for a Fancy-Dress Ball* (Fig. 1), between October 1879 and February 1880. When the painting was exhibited at the Royal Academy in 1880 it was greeted with a barrage of criticism. In a letter to Henri Fantin-Latour dated 8 June 1880 Scholderer noted that he had grown displeased with the painting since *there are many bad things about it, I hope to be able to improve them when the work returns from the Academy* (...).⁶

Preparing for a Fancy-Dress Ball was sold to a buyer from Manchester in the autumn of 1880. Despite the harsh critiques, an anonymous client took a liking to the subject and commissioned Scholderer to produce a second version – with the proviso that it would be exhibited at the Royal Academy. Scholderer refused, but returned to the subject of his own accord in spring 1881. In a letter to his friend Fantin-Latour dated 18 April 1881 he elaborated on this: *At the moment I am working on a kind of reproduction of my painting of last year, the preparations for a fancy-dress ball. I am most content to be doing it again, I think it will be better; I believe that last year that painting taught me a great deal*.⁷

The present painting shows that Scholderer made determined efforts to respond to the criticism directed against his first version of the motif. The women's bearing, the interaction between them and the way some of them seem to bask confidently in the viewer's gaze now have a graceful elegance. Some of the models have been replaced. Some of the preparatory studies for this second version are now held in the Graphische Sammlung des Städtischen Kunstinstituts in Frankfurt.⁸

Scholderer⁹ trained at the Städelsche Kunstakademie in Frankfurt in the 1850s. Early in his career he met Gustave Courbet. He travelled to Paris for the first time in 1857, visiting his friend Victor Müller who was a student of Thomas Couture. Scholderer joined Courbet's circle of friends. It was here, in 1858, that he was to embark on a lifelong friendship with Henri Fantin-Latour. The correspondence between them is largely preserved. It offers



important insights into Scholderer's biography. Müller had settled in Munich and was briefly joined there by Scholderer. This brought Scholderer into contact with Wilhelm Leibl. In 1871, Scholderer moved to London, where he specialized in genre painting and portraiture. His style of life changed dramatically – he now lived as a recluse with little contact to English painters, whereas in Paris he had been an active member of the artistic community counting many of the leading artists of his time as friends. His work was noticed by London critics well into the 1880s, but he failed to achieve a major breakthrough in his lifetime. Why he never returned to his beloved Paris remains unexplained. *The Masqueraders – Before the Ball* ranks among Otto Scholderer's masterpieces.



ARTUR VOLKMANN
(Leipzig 1851 - 1941 Geislingen)

Preliminary drawing by

HANS VON MARÉES
(Elberfeld 1837 - 1887 Rome)

A Monumental Relief of An Amazon Watering her Horse, Rome 1898

Carrara marble relief, decorated with gold leaf, 119 cm x 99 cm x 15 cm. Signed, dated and inscribed lower right *A. Volkmann. / Febr. 98. Roma*

PROVENANCE:
Private collection, Basel

LITERATURE:
Waldemar von Wasielewski, *Artur Volkmann: Eine Einführung in sein Werk*, Munich and Leipzig 1908, p. 34
Franz Josef Neckenig, *Das Problem der Form- und Inhaltsreduktion im künstlerischen Schaffen und theoretischen Denken deutscher Plastiker der Marées-Nachfolge - Adolf Hildebrand und Artur Volkmann*, Diss., Berlin 1982, p. 274
Anette Niethammer, *Wie auf den Tag des Abendsonnenlicht: Hans von Marées' Meisterschüler Artur Volkmann (1851-1941)*, Nordhausen 2006, p. 271, note 620

Artur Volkmann

A Monumental Relief of An Amazon Watering her Horse

Artur Volkmann began his training at the Leipzig Academy of Art in 1870. He moved to Dresden to continue his studies and from there to Berlin, where he worked under the sculptor Albert Wolff. The award of a scholarship enabled him to spend two years studying in Rome.

Before he left for Rome, Volkmann was introduced to Konrad Fiedler. Fiedler, one of the leading German-speaking art critics and theorists of the period, was to become his mentor and patron. He put Volkmann in touch with the sculptor Adolf von Hildebrand and the painter Hans von Marées. Marées' art profoundly affected Volkmann and was to serve as a key creative impetus. The two worked closely together in Rome from 1876 until Marées' death in 1887. Both artists were absorbed with the culture

of classical antiquity, finding in it the stimuli to formulate ideas that interested them: the timeless determinants of the human condition – love, conflict and death. In this, they were influenced by the aesthetic ideas of Fiedler and his insistence on the autonomy of art. Volkmann – like Hildebrandt, Marées and other artists of the period – had by then distanced himself completely from the world of the Salon. His new ambition was to devise a form of idealization in sculpture derived from classical models. Pursuit of this formal objective was to continue into modernism and can be traced in the work of Picasso and Beckmann.

Volkmann's collaboration with Marées in Rome influenced his own work to the extent that he attempted to translate Marées' conceptual inventory and their joint enthusiasm for classical antiquity to his own sculpture. He was always receptive to creative advice from Marées, although much of this was intuitive and not systematic.

When Marées died, Volkmann stayed on in Rome – he had established himself in the city and was to live there for over thirty years. In 1910 he left Italy to take up a professorship at the Städelsche Kunstinstitut in Frankfurt. He moved again in 1923, this time to Basel, hoping for support from Heinrich Wölfflin whom he had met in Rome. He was accompanied by a pupil, Karl Fetzner. Volkmann spent the last fifteen years of his life studying art theory and writing his memoirs. A preliminary drawing by Hans von Marées executed in 1886 for Volkmann's *Amazon* (Fig. 1) and a further study of a horse are extant and, seen together, clearly constitute the *prima idea* for the present marble.¹ Two different versions of the marble are recorded. A first version is now in a private collection in Dresden. A second version is in the collection of the Staatliche Kunstsammlungen in Dresden.² The present marble is a further example of this second version. Dated 1898, it was executed while Volkmann was living in Rome and is worked in considerably greater detail.



Fig. 1 Hans von Marées, *Sketch for Volkmann's Amazon*, 1886



At the present time nothing is known about the commission or where the piece was originally intended to be installed. A feature distinguishing the two versions is the tunic of the amazon. In the first version it is open, revealing her right breast.³

The virtuosity of the present marble derives from the ingenuity of its basic concept and its meticulous execution. The use of a gold-leaf ground in the tradition of Byzantine mosaics makes the relief stand out against the background and its shimmer lends the relief a mystical quality. Volkmann, writing to his former pupil and friend Fetzer on 27 February 1930, gives a detailed account of his thinking on the piece at the time: *I cut the figure of the amazon watering her horse out of the body of the horse, making the horse's body curve towards the centre. [The amazon] has no flatness, nor does the horse seem bent out of shape and that is chiefly because the marble at the back of the withers and neck of the horse has been sharply bevelled. And its shoulder and forearm have been pushed back behind the female figure and the torso [of the horse] rounded off above and below. The shoulder of the woman emerges sharply against the*



Photo indicating scale

*receding withers. This and the virtually free-standing legs make it balanced, it loosens up the group, and both figures appear as independent beings. All this shows up the weakness of words versus creative form, one ought at least to have photographs to help explain. Perhaps the picture would be clearer if I point out that the body surfaces turn in opposing directions - the body of the horse from right to left, the body of the woman from left to right, so that the bodies separate at the left and converge at the right. The contrast creates clarity and enlivens, it emphasizes the illusionary aspect - via contrast, separation and interdependence.*⁴

Volkmann had begun to experiment with polychrome sculpture in 1882 guided by classical models. Max Klinger (1857-1920) and Franz Stuck (1863-1928) were two artists who worked in the same medium. The marble now held in the Staatliche Kunstsammlungen in Dresden shows vestiges of colour in addition to background gilding. However the gold leaf is in a poor state of preservation. A noticeable difference between the present work and the Dresden marble is the finish - the present marble is more highly worked. That it carried no traces of colour before recent cleaning, apart from some thinning in the gold leaf, is an indication that Volkmann very probably did not envisage the piece in polychrome and for that reason may have sculpted it in greater detail. Some of his reliefs and sculptures did carry original polychrome decoration but in a number of cases this was removed at a later date.

The eighteenth-century art historian and archaeologist Johann Joachim Winckelmann (1717-68)⁵ discovered traces of polychromy on antique marble sculpture. Since then, a long-standing controversy has persisted between champions of the traditional ideal of whiteness in antique statuary and supporters, basing themselves on scientific analysis, of the idea that antique sculpture was fully polychromed.⁶ Unlike Volkmann, Klinger used varicoloured materials for his polychromed work. A good example is his polythitic statue depicting Beethoven enthroned, executed in 1886-1902. This is now in the Neues Gewandhaus in Leipzig.



GEORGES SEURAT
(1859 - Paris - 1891)

Un Soir, Gravelines, 1890

Conté crayon on Michallet paper,
23.8 x 31.5 cm

PROVENANCE:
Léon Appert (1837-1925), the artist's
brother-in-law, Paris
By descent to Mme Léon Roussel, Paris
Private collection, Paris
Paris, Ader Picard Tajan, auction sale, 22
June 1988, lot 3 (sold by the above)
André Blomberg, Paris
London, Sotheby's, 3 February 2010, lot 3
European private collection

EXHIBITED:
Seurat, Paris, Musée Jacquemart-André,
1957, no. 44
Seurat at Gravelines: The Last Landscapes,
Indianapolis, Indianapolis Museum of Art,
1990, no. 8 (titled *Evening*)
Georges Seurat 1859-1891, Paris, Grand
Palais, 1991, no. 222 and New York, The
Metropolitan Museum of Art, 1991-1992,
no. 224, repr.

LITERATURE:
Henri Dorra and John Rewald, *Seurat,
l'œuvre peint. Biographie et catalogue
critique*, Paris 1959, no. 202a, repr. p. 262
Joseph-Emile Muller, *Seurat, dessins*, Paris
1960, repr. p. 35
César M. de Hauke, *Seurat et son œuvre*,
Paris 1961, II, no. 696, repr. p. 289
Robert Herbert, *Seurat's Drawings*, New
York, 1962, pl. CXXXV, repr. p. 155
André Chastel and Fiorella Minervino,
Tout l'œuvre peint de Seurat, Paris 1973,
no. D71, repr. p. 110
Richard Thomson, *Seurat*, Oxford 1985,
mentioned p. 173
Michael Zimmermann, *Seurat and the Art
Theory of his Time*, Antwerp 1991, no. 590,
repr. p. 439

Georges Seurat *Un Soir, Gravelines*

This composition appears as the most satisfyingly complete of the Gravelines drawings. Its sky bears the delicate lines and rubbings of Seurat's late drawings, which here seem appropriate to the pervasive light of the flat-tened-out Channel coast. (Robert Herbert)¹

This fine drawing was made by Georges Seurat *en plein air* on the quay of Gravelines, a small French seaport near the Belgian border. It is a study for the painting titled *Le Chennal de Gravelines: Evening*, today in the collection of the Museum of Modern Art, New York (Fig. 1). Three other drawings and one oil sketch related to this painting are recorded, the present study being the closest to the final composition.

In her entry on the drawing in the catalogue of the 1991 Seurat exhibition at the Indianapolis Museum of Art, Ellen W. Lee writes: *One of the conté crayon drawings prefigures the left half of the finished canvas, as it shows the addition of two boats, one with sail and one without. The cloudy sky is hastily sketched with hatchings in criss-cross and chevron patterns that bear no particular resemblance to the striated sky of the canvas.*

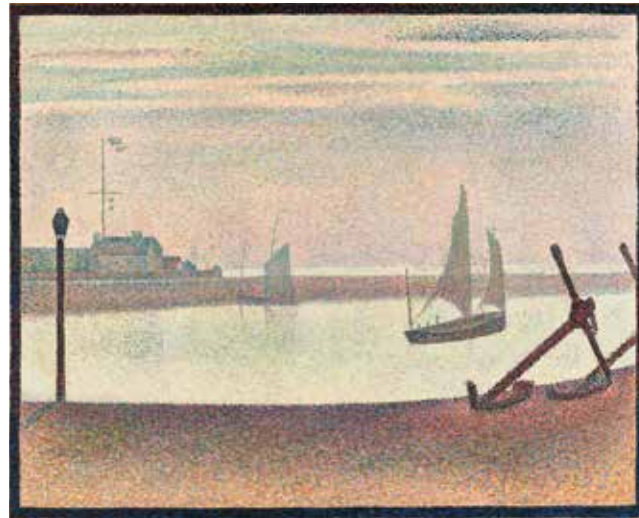
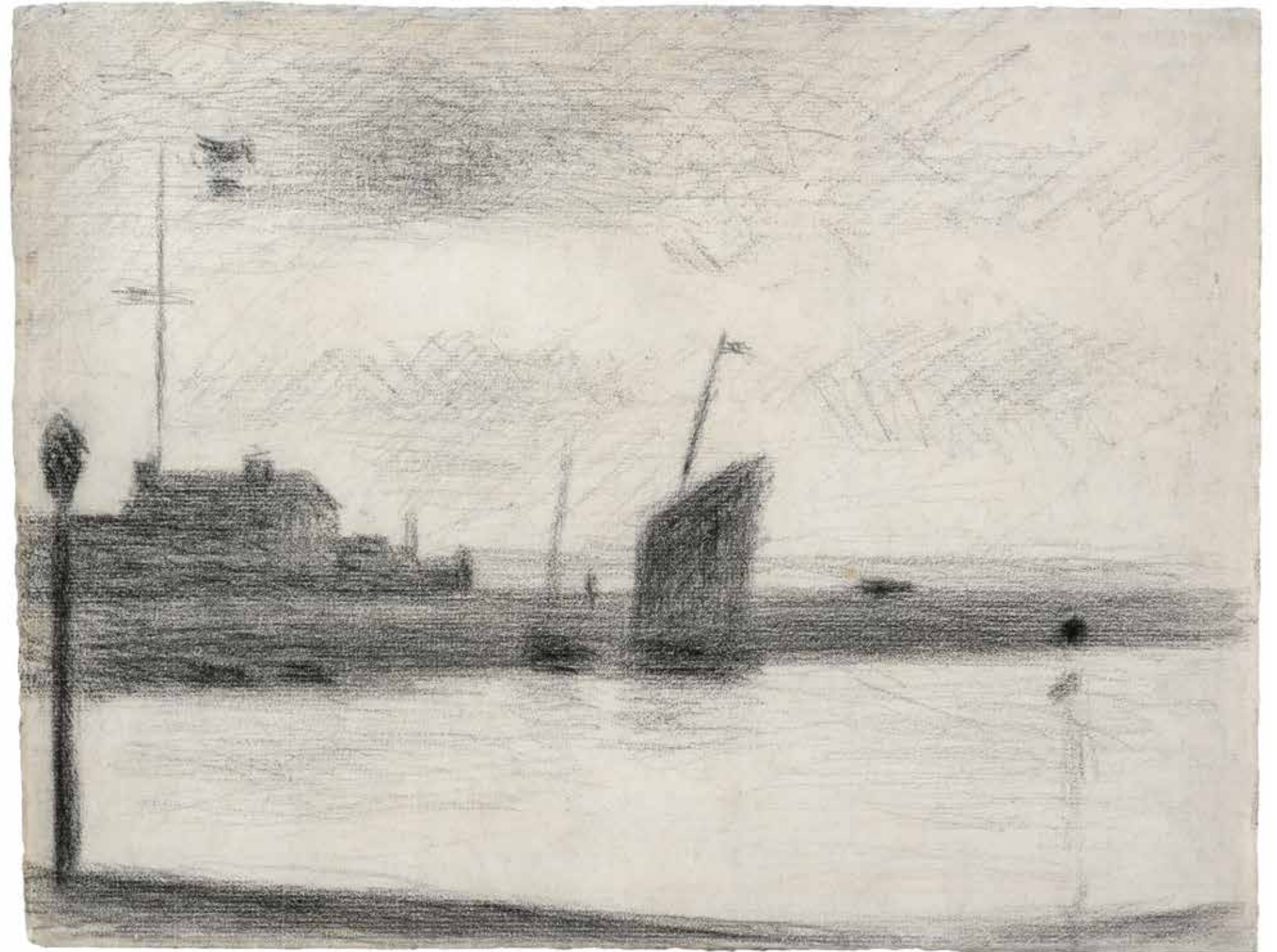


Fig. 1 Gift of Mr. And Mrs. William A.M. Burden. © 2018. Digital image, The Museum of Modern Art, New York/Scala, Florence

While the Gravelines drawings are not characterized by the rich blacks and the sense of contrast that distinguish Seurat's most evocative independent works on paper, this drawing does reveal his attention to tonal distinctions. The lamppost is the darkest element of the drawing, a role it maintains in the finished canvas. A curious element on the right side of the drawing is the subtle band of vertical lines that descends from a dark spot just below the far shore. It suggests that the artist was assessing the effect of a vertical addition to this area.²

Gravelines harbor, situated on the river Aa, connects to the open sea via a narrow channel. In the seventeenth century, King Philip IV of Spain had two small fortifications constructed on either side of this channel. They were soon surrounded by small hamlets, Grand Fort Philippe on the west and Petit Fort Philippe on the east. Seurat made the drawing from a vantage point in Petit Fort Philippe looking across the channel towards a few outlying houses at Grand Fort and the open sea in the distance. He drew his inspiration from the alternating planes of land and water merging in the dusk. The absence of staffage reveals his intention to avoid anecdotal distraction and focus on the atmosphere and the light conditions.³

Seurat spent the summer of 1890 at Gravelines. The preliminary drawings and four paintings of the channel that he produced here were to be his last landscapes. They were shown at the exhibition of *Les XX* in Brussels in February 1891 and at the *Salon des Indépendants* in Paris in March 1891. The paintings were still on view when Seurat died, at the age of only thirty-one, on 30 March 1891.* After his early death this drawing passed into the hands of his brother-in-law, Léon Appert.





GEORGES SEURAT
(1859 - Paris - 1891)

La Zone (Filette dans la neige, La Grève),
1883

Conté crayon on Michallet paper,
24.1 x 30.5 cm

PROVENANCE:
Léon Appert (1837-1925), Paris
Maurice Appert, the artist's nephew, Paris¹
Galerie Knoedler & Co., Paris
Galerie Gérard Frères, Paris
Gustave Goubaux
Félix Fénéon, Paris, 1947
Paris, Hôtel Drouot, *Catalogue Félix
Fénéon*, 2e vente, 30.5.1947, lot 40
Alex Loeb, Paris, 1962
Galerie Max Kaganovitch, Paris, 1966
Nehama Jaglom, New York
By descent to private collection, New York
New York, Sotheby's, 3 May 2005, lot 48
Purchased at the above sale by the present
owner

EXHIBITED:
*Le dessin de Toulouse-Lautrec aux
Cubistes*, Paris, Musée national d'Art
Moderne, 1954, no. 191
Georges Seurat, The Drawings, New York,
The Museum of Modern Art, 2007-8, no.
62.

LITERATURE:
Gotthard Jedlicka, 'Die Zeichnungen
Seurats', in *Galerie und Sammler*, Zurich,
October-November 1937, repr. p. 149
George Seligman, *The Drawings of Georges
Seurat*, New York 1947, no. 32, pp. 23 & 68
Cesar de Hauke, *Seurat et son œuvre*, II,
Paris, 1961, no. 521, repr. p. 115
Robert Herbert, *Seurat's Drawings*, New
York 1962, no. 165, p. 186

Extensive literature see page 124

Georges Seurat *La Zone*

*Where nothing ends and nothing begins, where
people are the flotsam of social misfortune*
(‘the Zone’ as described by Octave Mirbeau)²

The following text is an extract from Jodi Hauptmann's catalogue writings on *La Zone* and on Seurat's draftsmanship in *Georges Seurat, The Drawings*, exhib. cat., MOMA, New York 2007.

With their growing and shifting populations, volatile class structure, and mutating geography, the areas immediately surrounding the city's fortifications, the undeveloped waste ground outside the walls known as ‘the Zone’, and suburbs like Courbevoie, Asnières and Saint-Denis stood for, in the eyes of politicians, sociologists, criminologists, artists, and writers alike, a geographic and social unease.³

Let us think of *la fillette* – the young girl – as a spectator surveying the grand desolation that is the Zone. What does she see? A snowy hill cascading into a darkness that resembles murky water (perhaps the ditch surrounding the fortifications); a horizontal footpath cutting across the foreground; a town in the distance with structures reaching for the sky; vapors rising from the village; jagged lines



Fig. 1 Georges Seurat, *Le chiffonnier*, 1882-3, conté crayon on Michallet paper, 23.5 x 31.1 cm, private collection

familiar from *Le chiffonnier* (Fig. 1) resembling desiccated brush or debris; a dark, ominous sky.⁴

It is clear that the striking characteristics of Seurat's drawings – the dramatic play of light and dark, subjects that simultaneously coalesce and dissipate, the tension between a gridded scrim and a picture – emerge from the relationship, the tension between Michallet paper and conté crayon. Very early on, Seurat brought together these two materials and exploited the texture of this particular paper. While we derive enormous visual pleasure from the material presence of these drawings, how we read their subject matter and meaning depends almost entirely on absence. In contrast to Seurat's most famous paintings, his drawings present empty places and lone figures. They are moody to a point of melancholy. Seurat's silence is, in fact, an aesthetic. His figures are self-involved – in work, reverie, or sleep. Practically all of his isolated figures turn their back to the viewer or hide their heads. Without a face or a front, these figures cannot speak. Not simply quiet, these drawings are aggressively silent.⁵

About 270 drawings from Seurat's mature period, starting c. 1881, are known. Some of these are preparations for his canvases but most are independent drawings, works created on their own, proving that drawing in and of itself was an important activity for the artist. Abandoning the contour line of his training, the artist stroked the conté crayon across the sheet's ridges, thus devising his own kind of draftsmanship: the emphasis on dark and light tones to abstract and simplify figures; the layering of pigment to create a range of densities, from a translucent scrim to impenetrable darkness; the interlacing of lines to complicate space; the impossibly accurate description of subjects using the barest of means.⁶



VILHELM HAMMERSHØI
(1864 - Copenhagen - 1916)

*Interior – “Pigen dækker Bord” (Maid
Setting the Table), 1895*

Oil on canvas, 97 x 70 cm

PROVENANCE:
Alfred Bramsen (1851-1932), Copenhagen
(purchased from the artist in 1896)
Karen Bramsen (1877-1970, daughter of
Alfred Bramsen) and Gustav Falck (1874-
1955, Bramsen’s son-in-law)
Copenhagen, Winkel & Magnussen,
auction sale 182, 28 October 1935, lot 54
Mrs Magda Rothschild, Copenhagen
(purchased at the above sale)
Normi Rothschild (1932-2012),
Copenhagen (daughter of Magda
Rothschild)
Copenhagen, Winkel & Magnussen,
auction 352, 30 March 1949, lot 256
(consigned by Normi Rothschild)
With Hjalmar Kleis, Copenhagen
With H. Axelsen, Copenhagen
Copenhagen, Winkel & Magnussen,
auction sale 360, 21 June 1950, lot 64
(consigned by H. Axelsen)
Copenhagen, Kunsthallen, auction sale 175,
9 May 1951, lot 168
Copenhagen, Bruun Rasmussen, auction
sale 383, 3 October 1978, lot 58
Unidentified auction sale, 20 February
1979, lot 70
Åmells konsthandel, Stockholm (by 1988)
Olof Lagercrantz (1911-2002), purchased
from Åmells konsthandel in 1989
Richard Lagercrantz (b.1942), son of Olof
Lagercrantz

Vilhelm Hammershøi

Interior – Maid Setting the Table

We are grateful to Dr. Jesper Svenningsen, Copenhagen, for this catalogue entry.

In 1892, after a honeymoon spent in Paris, Vilhelm Hammershøi and his wife Ida Ilsted (1869-1949) moved into a rented apartment in a villa named Ny Bakkehus in Frederiksberg near Copenhagen. Here they stayed until 1897, when the building was demolished. During this five-year period Hammershøi’s time was still largely occupied with portraits, figure paintings, cityscapes and landscapes, while scarcely a dozen interiors depicting the couple’s apartment and the shared hall of the villa are known.

The present painting is a fine example of Hammer-shøi’s early interiors. It is marked by a more refined use of color than in his later work. Here, he explores the reddish tone of the large, centrally placed mahogany armoire as a means of offsetting the startling crisp white of the table cloth. The narrow pictorial space, too, is typical of his other Ny Bakkehus interiors, in which the picture plane is often placed parallel to the back wall and the furniture. He has nevertheless succeeded in creating a powerful, almost exaggerated three-dimensionality by allowing the lower edge of the canvas to crop the front legs of the table. The result is an almost stage-like effect that makes these early interiors so markedly different in spatiality from the more numerous interiors showing Hammershøi’s later home at Strandgade 30.

In this restricted spatial setting, the furniture and the female figure are the sole conveyors of psychological content. Hammershøi – revealing himself as a true member of the Symbolist movement – regarded items of furniture as enigmatic substitutes for human presence. The imposing armoire seems to stand for a kind of petrified emotion which is itself mirrored in the closed expression of the figure setting the table, while her absent, introspective gaze is reiterated by the three boarded-up windows which loom as dark voids in the wall behind.¹ The same modest pieces of furniture would reappear continually in Ham-mershøi’s interiors – like actors playing different roles.

The figure of the young woman – modelled on his wife Ida, his model in a great many of his paintings of interiors – was also a recurrent motif. That furniture should play as important a part as the figure inhabiting the room is a hallmark of Hammershøi’s art. Even so, the celebrated Swedish writer, critic and publicist Olof Lagercrantz – a former owner of the painting – noted that in it he had finally found a work by Hammershøi in which the female model did not simply try to melt into her surroundings. “At least,” he said, “we seem to glimpse a true individual.”²

Hammershøi entered the Royal Danish Academy of Fine Art in Copenhagen in 1879, completing his studies in 1885. In the same year he made his first appearance at the Academy’s annual Charlottenborg Spring Exhibition, entering a portrait of his sister. The failure of the painting to receive a prize caused outrage among his fellow artists. In 1888, another portrait of his sister was turned down by the jury of the Spring Exhibition. This gave rise to the establishment of the first (and very modest) Salon des Refusés in Denmark. And when, two years later, one of Hammershøi’s early interiors was also turned down by the jury, his art once again became the rallying point for rebellious young artists. Out of this emerged the art-ists’ association known as *Den Frie Udstilling* [‘the Free Exhibition’], which was set up in 1891, with Hammershøi as a founding member. *Den Frie Udstilling* soon became the primary venue for Symbolist art in Denmark.

Pigen dækker Bord is one of only two paintings that Hammershøi exhibited at *Den Frie Udstilling* in 1895. An anonymous critic, writing under the pseudonym ‘Avant-garde & Co.’ in the Danish daily newspaper *Politi-ken*, praised it for its “wealth of finely tuned grey and white notes that are a true feast for the eyes”.³ Another critic noted its “wonderfully fine and melancholic mood”.⁴ Despite the initial success of the painting, Hammershøi appears to have returned to it for final retouching, or overpainting in part to alter the composition – the faint silhouette of a second chair can be detected at the left of the armoire.⁵ On completion, he sold it to his most



EXHIBITED:

Den Fri Udstilling [‘The Free Exhibition’],
Copenhagen 1895, no. 15

Arbejder af Vilhelm Hammershøi,
Kunstforeningen, Copenhagen 1916, no.
120

Nyere dansk kunst, Liljevalchs konsthall,
catalogue 20, Stockholm 1919, no. 428

Udvalg af Vilh. Hammershøis arbejder,
Kunstforeningen, Copenhagen 1930, no. 6

Vilhelm Hammershøi, Theodor
Philipsen, L.A. Ring, Sveriges Allmänna
Konstförening, Stockholm 1930, no. 11
Från atelier till plein air, Åmells
konsthandel, catalogue 15, Stockholm
1988, no. 10

LITERATURE:

Sophus Michaëlis and Alfred Bramsen,
Vilhelm Hammershøi, Copenhagen 1918,
p. 92, no. 142

*Poul Vad, Vilhelm Hammershøi – Værk og
liv*, Copenhagen 1988, p. 147

loyal patron, the dentist Alfred Bramsen (1851-1932).⁶ The price was 275 kroner, at the time more than average for an interior by Hammershøi. Over time the Bramsen collection would become something of a showroom for Hammershøi’s art, often visited by foreign collectors, critics, writers and artists. A photograph taken of Bramsen’s living room in 1898 shows an array of paintings with *Pigen dækker Bord* as the centerpiece (Fig. 1).⁷ Although he would occasionally sell a work, Bramsen kept this painting for the rest of his life and included it in the exhibitions of works by Hammershøi that he organized in 1916 and 1930.



Fig. 1 Bramsen’s living room in 1898, our painting back wall center.
Marry Steen: Home of the Bramsen family, Frederiksholm kanal 6,
1898, © The Hirschsprung Collection

From the second half of the 1890s onwards – partly thanks to the tireless support of Bramsen – Hammershøi enjoyed ever greater success abroad. In 1895, he exhibited with the Freie Vereinigung Münchner Künstler at the Kunst-Salon Gurlitt in Berlin, and two years later Serge Diaghilev included paintings by Hammershøi in a Scandinavian show in St. Petersburg. In 1905, the influential Berlin-based art dealer Paul Cassirer purchased several of Hammershøi’s paintings and staged a one-man show of his work at the Hamburg branch of his gallery. In between, Hammershøi took part in a number of major exhibitions in France, Germany, Italy, England and the United States. After his death, however, his oeuvre lapsed into obscurity and was only rediscovered in the 1970s with the critical re-evaluation of Symbolism. Exhibitions in Europe and Japan followed, the most recent being the major retrospectives staged in Munich in 2012 and in New York, Toronto and Seattle in 2015-16. Hammershøi is today regarded as the leading Danish artist of the second half of the nineteenth century.



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

Sven

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 National-museum 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 oeuvre. 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.



HELENE SCHJERFBECK
(Helsinki, Finland 1862 - 1946
Saltsjöbaden, Sweden)

*Landscape at Hyvinkää - Hyvinkään
Maisema*, 1914

Oil and charcoal on cardboard, laid down
on canvas, 65 x 60.5 cm
Signed with monogram lower right *HS*

PROVENANCE:
Carl Lüchou, Helsinki, probably bought
from the artist's brother Magnus
Nils and Marianne Lüchou, Helsinki
Thence by descent

EXHIBITED:
Helene Schjerfbeck, Helsinki, Stenmans,
Konstsalong, 1917, no. 101¹

LITERATURE:
Hanna and Eilif Appelberg, *Helene
Schjerfbeck. En biografisk konturteckning.
Helsinki* 1949, p. 144 ('Landskap från
Hyvinge, dated 1916')
H. Ahtela, *Helena Schjerfbeck*, Helsinki
1953, p. 362, no. 401 (as *Stam och tallar*
(Tree Trunk and Pines) executed c.1914)



Fig. 1 Helene Schjerfbeck's study for *Landscape at Hyvinkää*, oil on paper, 29 x 32 cm

Helene Schjerfbeck

Landscape at Hyvinkää

Helene Schjerfbeck, who was born in Helsinki in 1862, is today regarded as one of the pioneers of Scandinavian modernism. After suffering a bad fall at the age of four she experienced permanent difficulty in walking and tired easily, so she was schooled at home. She had precocious artistic talent and at the age of eleven was encouraged to train at a private drawing school and later a private academy in Helsinki, before eventually moving to Paris. In those days private tuition was the only form of artistic education open to women artists. Women were denied access to public art academies until the early 1920s, a fact which significantly hampered their individual artistic development.

Despite her quiet, introvert manner, Schjerfbeck set her sights high. Determined to prove her talent, she succeeded in obtaining a grant to hone her painting skills in France. Extended stays in Paris and Brittany between 1880 and 1890 were to have a formative influence on her career. In her early Paris years she studied at a painting studio for ladies, and at the private Académie Colarossi. Her diary entries give an account of her contacts to academic painters like Leon Bonnat, Jules Bastien-Lepage and Albert Edelfelt. But she was also an enthusiastic supporter of Symbolism during her time in Paris and in the years up to 1900. She met Henri Bouvet and was introduced by him to Puvis de Chavannes. The Swedish Symbolist painter Olof Sager-Nelson was another important point of contact. She saw work by Cézanne, Degas and Manet and discovered Japanese woodblock prints. All this was to have a lasting impact on her work. She exhibited at least three times at the Paris Salon, where her paintings were particularly well received.

In 1895 – by then she was back in Finland – her delicate health began to deteriorate. She no longer had the strength to travel but nevertheless managed to continue to exhibit her work. She steeped herself in the latest trends in the world of art and fashion studying interna-

tional magazines to stay in touch. In 1902, prompted by a desire for solitude and hoping to regain her strength, she decided to move to Hyvinkää, a small industrial town some 50 kilometers north of Helsinki. Her state of health by this time was precarious and she suffered from bouts of self-doubt. The Schjerfbeck expert Leena Ahtola-Moorehouse interprets this reclusive time as the period in which she reached artistic maturity. In the seclusion of Hyvinkää she could regenerate, and was able to consolidate the wealth of artistic experience she had gathered over the previous twenty years. From 1905 onwards, she developed her own highly distinctive style. Invitations to exhibit in Finland, Sweden and Denmark followed. In 1912, this interval of self-enforced isolation ended. The hiatus is almost certainly attributable to her friendship with Gösta Stenman, a young Swedish art dealer, and Einar Reuter, a writer and painter. Stenman was a great admirer of her work and a regular buyer. He owned a gallery in Helsinki where he regularly staged successful selling exhibitions of her paintings. A lifelong friendship developed between Schjerfbeck and Reuter. He actively collected her work and in 1917 published the first monograph on her under the nom de plume 'H. Athela'. Reuter and Stenman supplied Schjerfbeck with up-to-date literature on developments in the international art world. Evidence of her intensive study of the work of Munch, Juan Gris and Marie Laurencin emerges from Schjerfbeck's correspondence. In later years, partly due to the scarcity of models, she would frequently reinterpret her earlier themes, calling them *Reincarnations*.

Today, Schjerfbeck is one of Scandinavia's best-known artists. Her work is represented in a large number of leading museums. Exhibitions in Germany, the Netherlands, France and the United States have helped to bring her artistic achievement to the attention of a wider international public.



Leena Ahtola-Moorhouse, the expert on Helene Schjerfbeck, kindly provided the following text:

In the summer of 1902 Helene Schjerfbeck moved with her mother to the small town of Hyvinkää (Swedish: Hyvinge). She had reached the limits of her strength and needed to reorganize her life after stressful years spent teaching at the art school of the Finnish Art Society in Helsinki. For the next fifteen years Schjerfbeck did not leave Hyvinkää or the surrounding area.

Hyvinkää was ideal for her at this point in her life. The local inhabitants were an interesting, multinational crowd – beside the ordinary factory workers, farmhands, railway workers and their children – and nature was on the doorstep. At the time, Schjerfbeck was interested in portraiture and would choose her sitters from the local community. The sudden interest she developed in the year 1914 in painting landscapes was quite exceptional.

Whenever Schjerfbeck turned to landscape painting, she was guided by an interest in new perspectives, more inventive compositions and a bolder palette. In her youth she had painted a number of landscapes of Brittany in sumptuous, jewel-like colour – for example *Shadow on the Wall* (1883) or *Clothes Drying* (1883). These paintings experiment with modern ways of creating space. She continued to pursue an interest in landscape in Finland and Italy in the 1890s.

Landscape at Hyvinkää dates from 1914. The painting reflects Schjerfbeck's desire and struggle to depict landscape in an entirely unprecedented manner. It is painted in oil on cardboard, a technique new to her. Several landscapes dating from the same period depict settings near her house in Hyvinkää. Examples are *Apple Tree in Blossom* (1913-14), *The Well* (1914) and *Birch Avenue* (c.1915). They are also painted on cardboard even though the medium is gouache rather than oil paint.

The fresh, relatively bright palette indicates the painting's execution during spring. Schjerfbeck discusses the subject in a letter dated 15 June 1914 to Ada Thilén, a friend and fellow artist. The painting she refers to in the letter is not the present painting but a much smaller study for it, with staffage in the background (Fig. 1). In his 1953 monograph Ahtela describes it as '*A Forest View from Hyvinkää*, 29 x 32 cm'. Schjerfbeck had just taken up the technique of painting on cardboard, and describes her experience: 'Now I am trying to paint on cardboard, at first it was frighteningly smooth and slippery but it was soon absorbed and the color becomes matt, I think it has advantages in the end.' ['Nu försöker jag måla på papp, först var det skrämmande glatt och halkade men det suges fort in och färgen blir matt, jag tror det har fördelar mot slutet']. *Landscape at Hyvinkää* features precisely this matt finish.

Schjerfbeck had shown interest in Japanese art even before 1900, but

after the turn of the century her delight in 'Japanese perspective' increased. In the present composition Schjerfbeck's bold placement of a tree trunk derives directly from the dramatic perspective settings of Japanese color woodcuts. One section is slightly darker than the other and two tiny, indistinct figures can be detected in front of the dark green of the forest. The larger section features three tall, delicately defined trees silhouetted against a Nordic evening sky. The charcoal lines enhance the fragility and delicacy of the atmosphere. The trees seem to be from another world – they have a poetic quality and prefigure the even frailer tree trunks in one of Schjerfbeck's major paintings, *The Tapestry* (1914-16). Typically for Schjerfbeck, the application of color is uneven, scratched out in parts and blurred shapes.

Landscape at Hyvinkää was very probably sold by Helene Schjerfbeck's brother, the architect Magnus Schjerfbeck, to Carl Lüchou, who was Traffic Inspector of the State Railroads in Helsinki, fairly soon after its completion. Since then the painting has remained in the possession of the Lüchou family.



NAUM GABO
(Bryansk, Russia 1890 - 1977 Waterbury,
CT, USA)

*Preliminary Studies for 'Constructed
Torso', c.1916*

Pencil on paper, 50 x 39.2 cm
Inscribed *D92 Study for a Kneeling Figure*
/ *D92A Two Kneeling Figure Studies*
Naum Gabo Oeuvre *D92*

PROVENANCE:
The estate of Naum Gabo
Annely Juda Fine Art
German private collection

LITERATURE:
Martin Hammer and Christina Lodder,
*Constructing Modernity. The Art and
Career of Naum Gabo*, New Haven and
London 2000, p. 40, figs. 21 and 23



Fig. 1 Erste Russische Kunstausstellung
1922 Berlin (from left to right: David
Stereberg, D. Marianov, Nathan Altman,
Naum Gabo, Friedrich A. Lutz, foto from
Willy Römer)

Naum Gabo

Preliminary Studies for 'Constructed Torso'

Naum Gabo's stay in Norway – from late 1915 until early 1917 – marked a period of radical change in his life. He was to find his artistic direction and [...] *the peace necessary for creativity and for [his] rebirth from an engineer into a sculptor*.¹ In 1915, he adopted 'Gabo', another family name, as his surname to avoid confusion with his older brother, the Constructivist Antoine Pevsner.

Gabo enrolled at Munich University in 1910, taking courses in medicine and later, natural sciences and art history. Alongside his studies he heard lectures given by the art historian Heinrich Wölfflin. He also attended courses in civil engineering² at the Technical University. His younger brother Alexei joined him in Bavaria in June 1914 but when war was declared all foreigners were ordered to leave Germany. The brothers spent most of the war years as exiles in Norway, where many of Gabo's important early sculptures were made – among them *Constructed Head No. 1*, *Constructed Head No. 2*, *Constructed Head No. 3* and *Constructed Torso*.³

The present sheet of studies is closely associated with the development of the sculpture *Constructed Torso*. Some of the studies on the sheet are direct preliminary drawings for the motif. Gabo's first idea may well have been a standing figure which he then developed into a sequence of studies for a kneeling figure. The evolution of the composition is mirrored in the studies on both the recto and the verso of the present sheet. Ultimately, Gabo abandoned the idea of a full-length figure and truncated the body just above the knee. The studies show him experimenting with the position of the head and arms.

The finished, metal-plate⁴ version of *Constructed Torso* is now presumed lost, however two models in cardboard are preserved (Berlinische Galerie, Berlin, and Tate, London).⁵ Evolving out of *Constructed Head No. 3*, *Constructed Torso* shows a progression towards a more complex form of vertical figuration. Gabo's starting point was not a solid mass of material – his figures were constructed out of single, geometric segments of metal. To create plasticity he instead used the language of line

and plane, the instruments of two-dimensionality. In this way, Gabo's method of constructing sculptures out of single planes of smooth-textured material made him one of the earliest artists to achieve full spatial interpenetration of form.

After the October Revolution, the brothers returned to Russia and in 1920 published their *Realistic Manifesto*, a work that set out the basic principles of Constructivism. It was to have a formative influence on the development of sculpture. In 1922, Gabo received permission to move to Berlin, where he participated in the 'Erste Russische Kunstausstellung' (Fig. 1). In 1935, he was forced to leave Germany to escape persecution under the Nazi regime. He settled in London, later emigrating to the United States where he died in 1977.

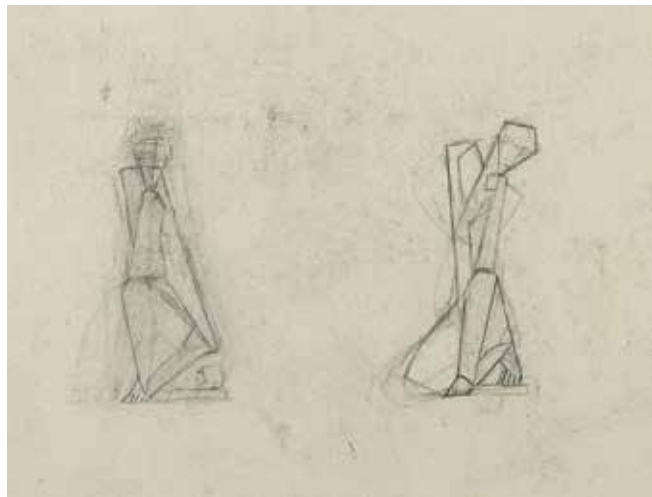


Fig. 2 Naum Gabo, Studies for a Kneeling Figure (verso)



Léon Spilliaert
(Ostend 1881 - 1946 Brussels)

Végétation avec lis (*Vegetation with Lily*),
1913

Indian ink, pen, pencil on paper,
11.6 x 18.4 cm
Signed and dated lower left *25 Avril / 1913 / L. Spilliaert*

Provenance:
Madeleine Spilliaert, Uccle (the artist's
daughter)
Irmine van Rossum, Brussels
(granddaughter)
Anne Mortelmans, Brussels (great-
granddaughter)
Brussels art trade (2005)
German private collection

Dr. Anne Adriaens-Pannier will include
the drawing in her forthcoming catalogue
raisonné of Spilliaert's work



Fig. 1 Léon Spilliaert, *Arums*, 1913, Indian ink, pen, pencil on paper, 11.1 x 17.8 cm, private collection

Léon Spilliaert

Végétation avec lis

We are grateful to Anne Adriaens-Pannier for her research findings.

The present drawing is an autonomous work by Léon Spilliaert, signed and dated 1913. No sketches or preparatory drawings for these smaller works are known. He was a masterly, strikingly original draftsman, working chiefly on paper. His repertoire of motifs included still-lives of bottles, flowers, plants and shells in addition to the larger-format interiors, seascapes, harbor views and self-portraits for which he is better known. A drawing titled *Arums*, also dated *Avril 1913* and executed in the same technique, is closely related to the present flower motif (Fig. 1).

The common link between Léon Spilliaert, James Ensor (1860-1949) and Fernand Khnopff (1858-1921) is their rich creative imagination. A tendency towards reclusiveness and melancholic introspection is also something these three Belgian Symbolists have in common. Spilliaert's only formal training was at the Académie des Beaux-Arts in Bruges between 1899 and 1900. After a period of just a few months at the Académie, he decided to strike out on an independent career. On a visit to the Paris World's Fair in 1900 he saw work by Gustav Klimt and first discovered the paintings of leading Symbolists such as Jan Toorop, Giovanni Segantini and Ferdinand Hodler.

In 1902, Spilliaert began to produce illustrations for Edmond Demon (1857-1918), an influential Brussels publisher and collector. It was through Demon that he discovered the work of Fernand Khnopff, Théo Van Rysselberghe, George Minne, Félicien Rops and James Ensor. He also came across the work of Odilon Redon and other contemporary French artists. Spilliaert spent a large part of the year 1904 in Paris where he struck up a friendship with the Belgian poet Émile Verhaeren, a key figure in the Symbolist movement. For a few years, before marrying and settling down to address motifs from the natural world, Spilliaert appeared tormented by solitude and hallucination. His restless, feverish temperament' is

reflected in his work. The much-admired series of monochrome self-portraits he made around 1907 are ruthlessly honest and surreally disturbing in equal measure.²

One of Spilliaert's greatest strengths was his ability to develop a wide variety of themes without committing himself to one particular genre or style. His work is a symbiosis of expressionist and symbolist tendencies. He devoted himself intensively to his art, never ceasing to create remarkable visual imagery. His dramatic vision was strongly influenced by his study of Nietzsche and the writings of Stefan Zweig. His restless mind might explain why he preferred working in pencil, ink and watercolor rather than oils.



SVEND HAMMERSHØI
(1873 - Copenhagen - 1948)

*Motiv fra Rosenborg Have, slottet set
mellem træerne (Rosenborg Castle
Obscured by Trees)*, mid 1920s¹

Oil on canvas, 87 x 68,4 cm
Bearing the mark of the Kleis Gallery on
the stretcher

PROVENANCE:
Private collection, Denmark



Fig. 1 Vilhelm Hammershøi, *Svend Hammershøi*, 1892, oil on canvas, 55 x 46 cm, Ordrupgaard Museum, Denmark

Svend Hammershøi

Rosenborg Castle Obscured by Trees

One of the central themes of Svend Hammershøi's work was the harmony between architecture and nature – the man-made and the work of God. Rosenborg Castle was an arresting Renaissance building constructed on the outskirts of Copenhagen in 1606. It served as the summer residence of King Christian IV of Denmark.

Set in front of the castle depicted in Hammershøi's painting is a group of tall trees. Their leafless branches fan out across the wintry sky forming an intricate web that obscures the view of the castle. The low vantage point creates an impression of monumentality. A damp, misty haze reduces the palette to shades of grey and brown and shrouds foreground objects and the tips of branches. The painting has an unreal, dreamlike quality devoid of human presence and the mood of stillness and melancholy that it evokes is in keeping with the aesthetic of Symbolism. The motif was clearly a source of great fascination for Svend Hammershøi – he returned to it repeatedly over the years.

Hammershøi was an active participant in a burgeoning artistic and intellectual movement which flourished in Copenhagen at the end of the nineteenth and the beginning of the twentieth centuries. This thriving artistic climate was actively supported by a number of leading collectors and art galleries, one of which was the George Kleis Gallery - the stretcher of the present painting bears the mark of the gallery. Kleis held selling exhibitions and also dealt in painting materials. In the 1890s, the gallery exhibited work by contemporary Danish painters such as Hammershøi and French artists like Pierre Bonnard, Eduard Vuillard, Paul Sérusier and Emile Bernard. It also hosted Eduard Munch's first solo exhibition in Copenhagen in 1893.²

Svend, who lived with his sister and his mother in Frederiksberg, Copenhagen, was the younger brother of Denmark's most important symbolist painter, Vilhelm Hammershøi (1864-Copenhagen-1916). After their mother died in 1914 the siblings, both unmarried, continued living in the same apartment in Frederiksberg.

Svend enrolled in the painting class at the Royal Danish Academy of Fine Arts in 1890. Two years later he changed to the Kunstnernes Frie Studieskoler³ [Free Art School]. There, he studied under Kristian Zahrtmann until 1897. In addition to painting, Svend Hammershøi also had an interest in ceramics. He produced designs both for the Kongelige Pocelainsfabrik and for the well-established firms of Bing & Grøndahl and Herman A. Kähler, where works based on his designs are still being manufactured to this day. His breakthrough came when his work was staged by the Georg Kleis Gallery in 1892. A year later, he was commissioned to illustrate the symbolist magazine *Taarnet* [the tower]. From 1895 to 1909 he participated in group exhibitions with other symbolist painters at *Den Frie Udstilling*⁴ [The Free Exhibition]. He was a member of an artists' colony named 'Hellenerne' on the Resnaes peninsula from 1895 to 1903. His work focused primarily on themes drawn from ancient and Nordic history and to a lesser extent, the ideals of the Greeks. After the death of his friend and mentor, the noted architect and fellow ceramist Thorvald Bindesbøl in 1908, he abandoned ceramics to focus instead on painting. His first solo exhibition was staged at the Kunstforeningen in Copenhagen in 1909. He was awarded a number of prizes and awards both for his paintings and his ceramics. In 1910, a grant enabled him to spend four years in England where he made drawings and paintings after Gothic architecture in Wells and Oxford. He returned to England again between the wars, exhibiting at the Royal Institute of British Architects (RIBA) in London and at Ryman's Galleries in Oxford in 1929. He also exhibited at the Royal Academy in 1931.⁵



LESSER URY
(Birnbäum 1861 - 1931 Berlin)

Moon Rising over the Grunewaldsee, 1898

Oil on canvas, 106 x 150 cm
Signed and dated lower right *L. Ury 1898*

PROVENANCE:
Heinrich Grunewald, Tel Aviv
Galerie Paffrath, Düsseldorf
Cologne, Lempertz, auction sale 605,
December 1984, lot 1151
Berlin, Villa Grisebach, auction sale 15, 23
November 1990, lot 3
German private collection

EXHIBITED:
*Lesser Ury, Ausstellung anlässlich des 100.
Geburtstage*, Bezirksamt Tiergarten von
Berlin, 26 September-15 October 1961, no. 27
Lesser Ury, Zauber des Lichts, Käthe-
Kollwitz-Museum, Berlin 1995, repr.
p. 164; p. 200, no. 74

LITERATURE:
Der Querschnitt, 12/5, May 1932, repr.
between p. 312 and p. 313
Hermann A. Schlögl and Matthias Winzen
(eds.), *Lesser Ury und das Licht*, exhib.
cat., Museum für Kunst und Technik des
19. Jahrhunderts, Baden-Baden, 5 April-31
August 2014, pp. 20-21

Lesser Ury

Moon Rising over the Grunewaldsee

Lesser Ury is perhaps best known for his depictions of fashionable big city life - Berlin café scenes by night, clubs and variety shows – and particularly for his virtuoso rendering of street lights and car headlights reflected on the city’s busy, rain-swept streets. But his repertoire of subjects was in fact far richer and more complex than this, and landscape motifs, drawn mainly from the countryside surrounding Berlin, occupy a key position in his oeuvre. In this he was to prove receptive to contemporary symbolist influences. He had taken up landscape painting as early as 1882, first as a student of Jean-Francois Portaels at the Académie Royale des Beaux-Arts in Brussels and later under Jules Joseph Lefebvre¹ in Paris, and it would remain a life-long interest. His restless travels in the 1890s gave him exposure to a wide range of contemporary artistic tendencies, particularly Symbolism in Italy and France.

He sought out the quiet of the natural world, finding a respite from city life and an important source of inspiration in the beauty of the Brandenburg countryside. Elusive effects of light and changing weather conditions appealed to him as much as the diffuse effects of natu-



Fig. 1 Lesser Ury in front of *Moon Rising over the Grunewaldsee* in his studio. Photograph published in *Der Querschnitt*, 12/5, May 1932

ral light at different times of the day. This provides an interesting parallel to his urban landscapes which at first glance appear so very different. He had a penchant for the transitional properties of light at dawn and at dusk. The present *Landscape by Moonlight – Moon Rising over the Grunewaldsee* catches this suspended moment. The full moon projects its gleam on the surface of the water. The shadowy forms of trees and bushes fill the foreground and their contours and foliage seem to dissolve. Blues and greens dominate the palette and their tonal transitions have a soft fluidity. Even dark areas initially perceived as black turn out to be richly colored. Ury’s skillful handling of natural effects and his focus on the play of light and atmospheric effects² rather than on naturalistic representation produces intense, powerful imagery, recalling Corot in his late landscapes. Adolf Donath commented on this quality in 1921: *What is magical about Ury’s landscapes is that we find landscape’s inner voice in them.*³

Ury was one of three leading Impressionists working in Berlin, the others being Max Liebermann and Lovis Corinth.⁴ But he also engaged with symbolist ideas, as his landscapes so clearly demonstrate. The existentialist philosopher Martin Buber, writing in 1903, noted: *Ury’s landscapes are so distanced from content, so visually powerful and so appealing to the eye and the emotions that they hardly admit of discussion.*⁵

Looking back on his career, Ury noted in 1921: *Life was not pleasant for me, art was not easy and the critics were harsh* [...]. In retrospect, he felt that his life and career had not run smoothly. He was a pronounced individualist – both in his life and his art – and led a solitary existence. While Liebermann, Corinth and Slevogt regularly met and exchanged ideas, Ury chose to remain an outsider. He found little justification in the fact that his three contemporaries were always more favorably reviewed. He 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.⁶ This damaged



Ury's reputation and the negative repercussions 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 1911, 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 by the Secession to mark his sixtieth birthday in 1922. His paintings are at times filled with the sense of anonymity and alienation associated with life in a big modern city.

The present landscape remained in Ury's possession up to his death. The last photograph of Ury in his studio – published in the magazine *Der Querschnitt* a year after his death – shows him seated beside the painting (Fig. 1). Records show that the work was at some point acquired by the collector Heinrich Grünewald who emigrated from Berlin to Tel Aviv. He was a personal friend of the prominent art historian Dr. Karl Schwarz, the first director of the Jewish Museum in Berlin. On 24 January 1933, only months after the museum's opening, Schwarz was forced to flee the country. In the summer of 1933 he was invited to be the Tel Aviv Museum's artistic director and its chief curator. Schwarz was a profound connoisseur of Ury's work and had been a close friend. In 1961, he was asked to curate a memorial exhibition in Berlin to celebrate the centenary of Ury's birth. Lenders to the exhibition included Heinrich Grünewald, who also loaned the present painting.



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

Portrait of a Young Woman, c.1930

Oil on canvas, 37 x 24.5 cm
Signed lower right *Lotte Laserstein*.

PROVENANCE:
Lotte Laserstein, Berlin and Sweden
Swedish private collection¹

LITERATURE:
Anna-Carola Krausse, *Lotte Laserstein
(1898-1993); Leben und Werk*, catalogue
raisonné, Berlin 2006, M 1930/13

Authenticated by Dr. Anna-Carola
Krausse.

Lotte Laserstein

Portrait of a Young Woman

Lotte Laserstein's 'preoccupation with the portrayal of people'² 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 skeptical 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.³ 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 'favorite model'.

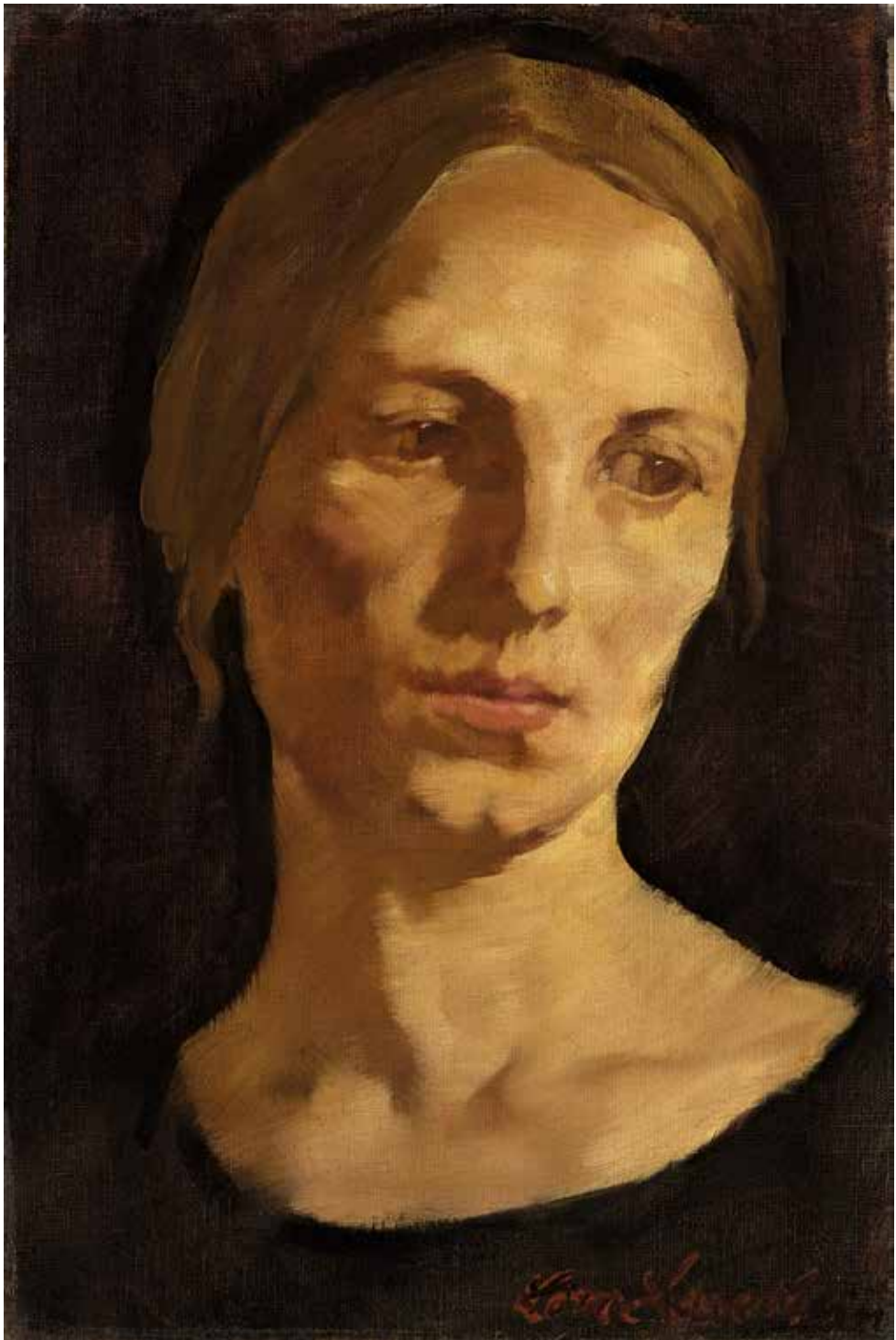
Although Traute Rose was Laserstein's favorite model, she is not the subject of the present painting. The identity of the young woman depicted in the portrait remains unresolved. But Laserstein's sensitive handling of the subject certainly suggests that the relationship between sitter and artist was close. A photograph of the painting found among Laserstein's papers after her death documents its importance to her. When the Nazi regime drove her out of public activity as an artist, life in Berlin became impossible and in 1937 she fled Germany to escape persecution, taking the portrait with her into exile.

The young woman's expression is pensive and has a hint of melancholy. It echoes certain aspects of old master representations of the Madonna. Laserstein focuses on the fall of light and shadow on the face and neck of the sitter, exploiting the contrast to the rich tonality of the background, neckline and hair. Modelling is executed in rapid, feathery brushstrokes to create a palpable effect of plasticity. The young woman's pose and expression recall a painting executed a few years earlier titled *Contemplation* (1925).⁴ This, too, has meditative character and a religious dimension.

Born in Prussia, Laserstein was a Berlin-based Neue

Sachlichkeit painter. As an independently minded woman of Jewish descent in a male-dominated art world, she failed to comply with conventional norms on a number of counts. It is therefore particularly remarkable that she was one of the first women to be admitted to the Berlin Academy of Art in 1921 – going on to win the Academy's gold medal in 1925. 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, in 1937 she was ostracized from public life and no longer able to work. Forced to leave Germany, she settled in Sweden, where she remained for the rest of her life. 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.

As an émigré in Sweden, Laserstein endured artistic and social isolation. Her career was overlooked and her oeuvre largely forgotten until its rediscovery in the 1980s. This led to a groundbreaking exhibition at the London gallery Agnew's in 1987. Numerous exhibitions at museums and galleries followed. German museums now hold important examples of her work. In autumn 2018, the Städel Museum in Frankfurt will host an exhibition dedicated solely to Laserstein.⁵





Emil Nolde
Sunflower

EMIL NOLDE
(Nolde, near Tondern 1867 - 1956 Seebüll)

Sunflower, 1928

Oil on panel, 73 x 88.9 cm
Signed lower left *Nolde* and inscribed on
the verso *Nolde: Sonnenblume*

PROVENANCE:
Salman Schocken, Berlin-Zehlendorf
(after 1930)
Gershom G. Schocken, Tel Aviv
Shulamith Schocken, Tel Aviv
London, Sotheby's, auction sale 6003,
German and Austrian Art,
7 February 2006, lot 4, \$ 1,870,000
English private collection

LITERATURE:
Emil Nolde's handlist, 1930, as
Sonnenblume (1928)
Martin Urban, *Emil Nolde, Werkverzeichnis
der Gemälde 1915-1951*, Munich 1990, II,
no. 1076, p. 384

The primary vehicle of expression in this powerful painting is colour. A single, large sunflower is starkly contrasted against a darkening sky of billowing thunderclouds. The gleaming yellow mass of the sunflower's petals suggests invulnerability in the face of the gathering storm. Emil Nolde writes in his autobiography: *The radiant colours of the flowers and the purity of the colours, I loved them all. I loved the fate of flowers, first shooting up, blooming, shining, enchanting, then fading and wilting, and finally thrown into a ditch.*¹

For Nolde, the flowers symbolized the perennial cycle of growth and decay. Viewed in this light, the present painting is both a depiction of nature and a poetic reflection on life.²

The two pre-eminent themes in Nolde's oeuvre are flowers and landscapes. He was deeply interested in the effects of changing light and weather conditions, and the shifting nuances of the natural world. Like his flower pieces, his landscapes also have symbolic character. Sky and clouds are metaphors for the power of nature and the view that man is engaged in a continual battle with the elements. The solitary, unprotected sunflower stands isolated but defiant – symbolically countering the perceived harshness of nature.

Nolde's paintings of flowers and gardens reflect his deep affinity to the natural world. He spent many years living in low-lying marshlands in the German province of North Schleswig which borders on Denmark. He produced his first flower pieces on the island of Alsen in the years 1906-08. He had moved to the island with his wife Ada in 1903 to live in a fisherman's cottage. Here, he drew inspiration from the island's rugged landscapes and the vivid colours to be observed in its gardens. He began to experiment with floral motifs and would discover his central vehicle of artistic expression in colour.³

The couple moved to a farmhouse named 'Utenwarf' on the marshy west coast on their return from the German South Seas in 1916. The house was set in an overgrown, flower-filled garden. Nolde set to work producing chalk

drawings and watercolours of the profusion of flowers surrounding the house and would continue to study and sketch them all his life. In 1926 the couple moved to Seebüll, where Nolde worked in a studio and garden he had designed himself. It was here that the present painting was executed in 1928.⁴

Nolde's choice of the sunflower as a key motif is not accidental. He was strongly influenced by the work of van Gogh, particularly by his 'Sunflower' series. The Berlin gallerist Paul Cassirer staged a van Gogh retrospective in 1928, but previous to this Nolde had had ample opportunities to view work by van Gogh at exhibitions in Munich and Berlin.⁵ Nolde's sunflower paintings powerfully echo van Gogh's bold, virtuoso use of colour. Nolde develops the motif and the symbolic values of colour still further. The subject is radically simplified and set against a background of dramatic storm clouds. This heightens the expressive impact and underlines the content of the image – the perceived struggle with nature – found in many of Nolde's later paintings. The present painting represents an important step in the development of this idea. It is a remarkably emotional painting with unmistakable symbolic significance – an outstanding example of his work in the genre.



MAX LIEBERMANN
(1847 - Berlin - 1935)

The Flower Terrace, Wannsee Garden to the North-West, 1917

Oil on cardboard, 64.5 x 81 cm
Signed and dated lower left
M. Liebermann 17

PROVENANCE:
Extensive provenance research undertaken
by Dr. Vanessa Voigt, Munich

Lily Christiansen-Agoston, Berlin and Bad
Aussee (1941/2-1950)¹
Wolfgang Gurlitt, Bad Aussee (1950)
Galerie Wilhelm Grosshennig, Düsseldorf
Galerie Gans, Munich (1959)
Georg Schäfer private collection,
Schweinfurt (inv. 83358721)
German private collection

EXHIBITED:
Max Liebermann, Neue Galerie der Stadt
Linz (now Lentos Kunstmuseum Linz),
September-October 1947, no. 148, repr.
*Der Garten des Künstlers: zum Gemälde
'Die Blumenterrasse im Wannseegarten
nach Nordwesten'*, Museum Georg Schäfer,
Schweinfurt 2001, no. 25, repr. p. 30
Im Garten von Max Liebermann, Hamburger
Kunsthalle and Alte Nationalgalerie, Berlin,
2004-5, no. 10, repr. p. 91

LITERATURE:
Matthias Eberle, *Max Liebermann 1847-1935.
Werkverzeichnis der Gemälde und Ölstudien*,
II, Munich 1995, p. 933, no. 1917/10, repr. in
color p. 934
Felicity Grobien, 'Magus aus dem Norden'
1912-1932', in *Emil Nolde Retrospektive*, exhib.
cat., Städel Museum, Frankfurt am Main,
Munich 2014, p. 165, fig. 1

Max Liebermann

The Flower Terrace, Wannsee Garden to the North-West

Ille terrarum mihi praeter omnes angulus ridet [Horace]
(Liebermann in a letter to Julius Elias, 11 July 1921)²

Horace's celebrated remark encapsulates the depth of Liebermann's attachment to the gardens of his summer residence on the shore of Berlin's Grosser Wannsee. Here, he found sources of creative inspiration as well as refuge from hectic city life. He went on to produce a vast body of work documenting the variety and detail of every inch of his Wannsee gardens – compelling visual evidence of its immense importance to him.

In 1909, Liebermann acquired one of the last available lakeside plots in what was then one of Berlin's most fashionable villa districts, the 'Colonie Alsen' in Wannsee. He decided to build a summer residence for his family and entrusted the architect Otto Baumgarten with the construction of a small villa in neoclassical style. The family moved into the villa in July 1910 and in the following twenty years spent their summers there. For the rest of his career, Liebermann's preferred subjects – in addition to close family members – were to be the villa and its gardens.

The gardens were designed by the landscape architect Alfred Brodersen and modelled on ideas suggested by Liebermann and his friend Alfred Lichtwark. A leading garden-design reformer, Lichtwark was also director of the Kunsthalle in Hamburg. The property was around 7,000 square meters in area and oblong in shape. It was divided into two parts, each with a number of separate areas – one part, on the front or street side, with a functional kitchen garden and adjoining it, a cottage-style flower garden and its lush herbaceous border; and the other, on the lake side, with a flower terrace, three rectan-



Fig. 1 Max Liebermann in his garden, Villa Wannsee, photograph, c.1924

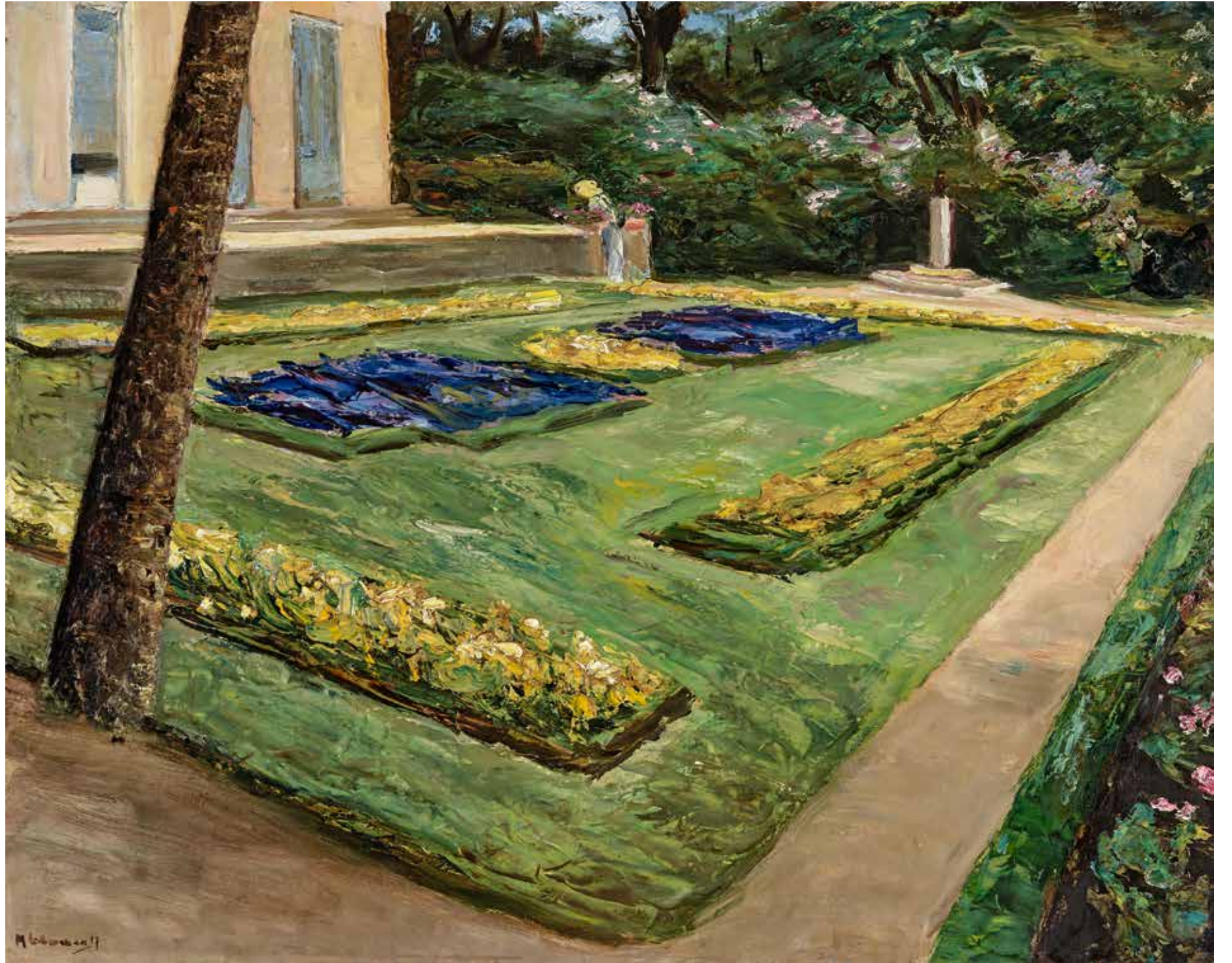
gular 'hedge gardens', a birch grove and a large expanse of lawn providing an open view out across the lake.

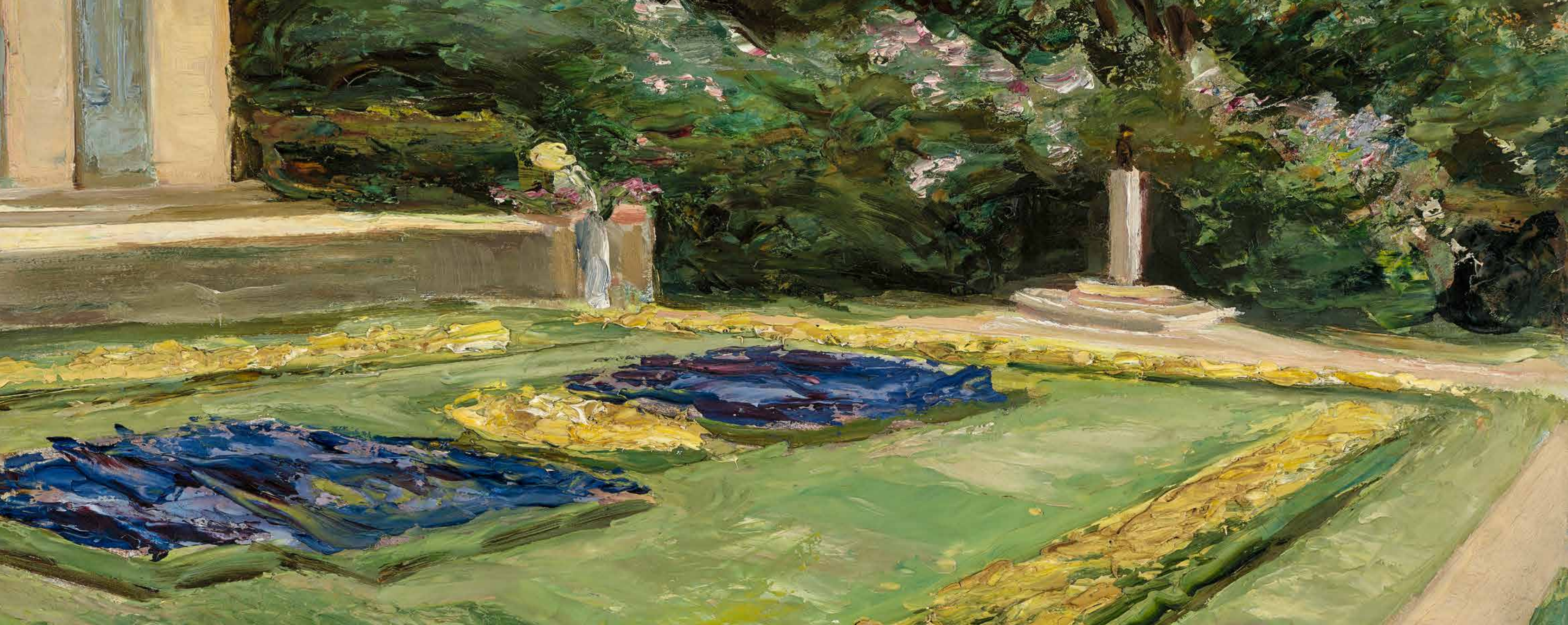
The flower terrace linked the villa with the lawn as it stretched out towards the shore and is particularly prominent as a subject in the large body of work Liebermann produced at Wannsee. In each of these versions he highlights a fresh aspect of the subject and selects a different section as his motif, changing his viewpoint, altering his position. Each version is a work of art in its own right. Nothing is replicated.

The present painting was executed in 1917. The perspectival effect of the compositional structure focuses on the yellows and blues of formally arranged flower beds. Each spring, Liebermann would have the beds planted with yellow and blue pansies. Their geometric arrangement, the sharp diagonals formed by the paths and the line of the terrace wall create a powerful sense of spatiality. A dark tree trunk – cut off by the upper edge of the image – leans into the composition at the left. It cuts across the villa's lower facade and ground-floor shutters, acting as a compositional device to counterbalance the steep diagonals formed by the path. At the far right is August Gaul's *Otter Fountain*, set in front of a lilac bush with billowing blooms of purple and white. Liebermann had given the fountain to his wife, Martha, as a Christmas present in 1909.

Liebermann had completed two thematically related paintings a year earlier (Eberle 1916/18 and 1916/19).³ They demonstrate how varied his handling of the subject was, how he selected different sections of it and adopted different viewpoints. The paintings also display distinctive differences in terms of color. In the present work, a figure – absent from the two earlier versions – is shown tending flowers by the right wall of the terrace.

A distinguishing feature of the painting is the use of freely applied impasto, particularly in the handling of the flowers and shrubs. Although botanical accuracy was not Liebermann's objective, depiction of formal characteristics remained precise. He painted *en plein-air* in the Wannsee gardens, only working in fine, sunny weather: *As soon as the weather allows one to work outdoors again I will begin work on a new painting [...]*.⁴ Unlike Monet, it was not so much the changes in the time of day and the seasons that interested him, but rather the richness and chromatic variety of nature.





BERNARD DURIN
(Nice 1940 - 1987 Paris)

*Elephant grasshopper (Pamphagus
elephas)*, 1985

Watercolor and mixed media on white
cardboard, 50 x 65 cm
Signed and dated lower right *B.Durin* 85

Green tiger beetle (Cicindela campestris)

Watercolor and mixed media on white
cardboard, 65 x 50 cm
Signed with the artist's monogram *BD* (in
ligature)

LITERATURE:
Bernard Durin and Gerhard Scherer, *Käfer
und andere Kerbtiere*, Munich 2013, no. 18
and 38

Bernard Durin

Elephant Grasshopper and a Green Tiger Beetle

The French graphic designer and illustrator¹ Bernard Durin first came under the spell of the insect world in 1972 while walking in the Provençal countryside. By the time of his death in 1988 at the age of only forty-eight he had produced an important body of work consisting of large-format watercolors depicting beetles and other insects. His approach to the subject shows his affiliation with the great European tradition of insect depiction that began with Albrecht Dürer (1471-1528) and was carried forward by Joris Hoefnagel (1542-1601), Pieter Holsteijn the Younger (c.1614-73 see p. 22 in this catalogue) and Maria Sibylla Merian (1647-1717).

Born in Nice in 1940, Durin studied in Paris from 1958 to 1960, training at the Ecole Estienne, a prominent art and design school, and then in the studio of the poster designer Paul Colin. He worked for a time as a graphic designer and illustrator for a number of different magazines and publishers and in 1972 began to specialize in 'portraits' of insects. He discovered many of these insects on his walks in the Saint Baume mountain range in southern Provence. Other, more exotic models came from the archives of the Entomology collections at the Musée national d'histoire naturelle in Paris. He worked with a magnifying glass and a size 00 watercolor brush, taking about three weeks to complete each insect portrait. Successful solo shows in Paris and Munich introduced his work to a wider circle of connoisseurs and collectors. The first edition of his book *Käfer und andere Kerbtiere* [Beetles and other Insects] was published in 1980. In 1983, the Musée national d'histoire naturelle commissioned him to paint three insect watercolors on vellum for its permanent collection.

Durin's spectacular, large-format portraits of single insects combine a traditional approach to scientific illustration with the heightened clarity and visual complexity of photorealism, a style that is sometimes likened to American Pop Art. Beetles just a few millimeters long take on the character of intriguing, larger-than-life creatures from another world.

In this watercolor of an elephant grasshopper (*Pamphagus elephas*) Durin achieves remarkably delicate shifts in tone. His portrayal of the insect's exoskeleton with its chitinous cuticle of overlapping plates has a powerful three-dimensionality. Tiny nodules and ridges have an almost tactile quality. This species of grasshopper is usually large or very large (95-110 mm), stout and rather squat. Found in northern Africa, it prefers dry habitats. In both sexes the wings are usually reduced and the insects are crawlers.²

Found in central Europe, the green tiger beetle (*Cicindela campestris*) is a smaller, sun-loving insect only 10-15 mm long. The eyes are conspicuously large and protuberant. The legs and sides of the thorax exhibit a striking, iridescent purplish bronze. Durin has captured each tiny hair on the insect's legs with meticulous precision. Green tiger beetles fly well, and are fast-running and predatory. They hunt other insects and spiders, and are quick to catch and devour their prey with their powerful biting jaws.³







DERICK BAEGERT

- 1 Franz Pick was initially private secretary to Provost Franz Wilhelm von Oettingen-Baldern in Cologne. Pick was a friend of Ferdinand Franz Wallraf, the Cologne art collector. They are said to have shared ownership of a number of artworks. When Pick moved to Bonn in 1805, they were obliged to separate their possessions. This led to the rupture of their friendship. See Alexandra Nebelung, 'Wallraf als Sammler: Einflüsse und Entwicklung', in Gudrun Gersmann and Stefan Grohé (eds.), *Ferdinand Franz Wallraf (1748-1824) — Eine Spurensuche in Köln*: <http://wallraf.mapublishing-lab.uni-koeln.de/sammeln-um-1800/beispiele-der-koelner-sammlungspraxis/wallraf-als-sammler-einfluesse-und-entwicklung> (accessed 16.01.2018).
- 2 See A.G. Spiller, *Kanonikus Franz Pick: ein Leben fuer die Kunst, die Vaterstadt und die Seinen*, inaug. diss., Bonn 1967, pp. 119-28 and appendix, pp. 133-48. Cited in J. Grave, „Der ideale Kunstkörper“: Johann Wolfgang von Goethe als Sammler von Druckgraphiken und Zeichnungen, Göttingen 2006, p. 175, footnote 649. Goethe also attended the auction.
- 3 Ulrich Graf Behr Negendank (ed.), *Urkunden und Forschungen zur Geschichte des Geschlechts Behr*, V: *Nachträge von 1138 bis 1446, Mit einer Kunstbeilage und Register*, Berlin 1894.
- 4 For almost a century, an important body of work now irrefutably given to Derick Baegert was associated by scholars with the name 'Duenwege'. This was due to the incorrect interpretation of a mention in a sixteenth-century chronicle. For up-to-date research findings, see Martin Wilhelm Roelen, 'Achtzig Jahre Derick-Baegert-Forschung. Biographie eines spät entdeckten Malers', in Jürgen Becks and Martin Wilhelm Roelen (eds.), *Derick Baegert und sein Werk*, exhib. cat., Städtisches Museum Wesel, Wesel 2011, p. 11.
- 5 See Till-Holger Borchert (ed.), *Van Eyck bis Dürer: Alt-niederländische Meister und die Malerei in Mitteleuropa*, exhib. cat., Groeningemuseum, Bruges 2010.
- 6 See Jochen Sander, 'Die "ars nova" und die europäische Malerei im 15. Jahrhundert', in Stephan Kemperdick and Jochen Sander (eds.), *Der Meister von Flémalle und Rogier van der Weyden*, exhib. cat., Städel Museum, Frankfurt am Main and Gemäldegalerie der Staatlichen Museen zu Berlin, Frankfurt am Main and Berlin 2008, pp. 31-7.
- 7 See Petra Marx, 'Derick Baegert. Ein spätmittelalterlicher Maler in Wesel und sein Schaffen zwischen Niederrhein, Niederlande und Westfalen, Forschungsstand und offene Fragen', in *Derick Baegert und sein Werk*, op. cit., pp. 51-2.
- 8 Derick Baegert, *The Lamentation*, after 1498, oak panel, 132.9 x 79.3 cm, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich, inv. WAF 224; Derick Baegert, *Calvary*, after 1498, oak panel, 131.7 x 168.7 cm, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich, inv. 223; Derick Baegert, *Christ before Pilate*, oak panel, 132 x 78.5 cm, Musées royaux des Beaux-Arts de Belgique, Brus-

sels, inv. 4916; Derick Baegert, *Six Apostles with Gerhard van Wesel*, oak panel, 132 x 78.5 cm, Musées royaux des Beaux-Arts de Belgique, Brussels, inv. 6586.

9 LWL-Museum für Kunst und Kultur Münster.

10 Annemarie Stauffer, 'Prachtvoll und bedeutungsreich: Seidengewebe in der Tafelmalerei des 15. Jahrhunderts am Beispiel der Sammlung des Landesmuseums in Münster', in *Westfalen 85/86*, Münster 2007-8 (2010), p. 258.

11 Derick Baegert, *The Lamentation*, c.1480-90, mixed media on oak panel, 123 x 95 cm, Westfälisches Landesmuseum, Münster, inv. 1047 LM.

12 Circle of Rogier van der Weyden, *The Descent from the Cross*, c.1430, oil on oak panel, 57.3 x 52.5 cm, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich, inv. 1398.

13 See Stephan Kemperdick, 'Westfalen und die Küstenregion', in *Van Eyck bis Dürer*, op. cit., pp. 221-9.

14 Joachim Fait's hypothesis is corroborated by measurements that have recently been taken of the two panels and the planks they were made of. *The Descent from the Cross*, now with Daxer & Marschall, Munich and the Dortmund *Blessed Gertrude of Altenberg distributing Alms* (Museum für Kunst und Kulturgeschichte), do indeed constitute the two sides (interior and back) of the right-hand wing of a retable.

15 August von Arnswaldt, 'Ueber altdeutsche Gemälde', in *Wiünschelruthe — Ein Zeitblatt*, Göttingen 1818, pp. 147-8: *Of some noteworthiness are two large pictures, their style being of somewhat greater severity, one of which representing a saintly abbess seen to offer alms to the needy; amongst whom are shown a number of very fine visages that surely recall Hemmelink, yet for him the painting, in style with some mark of instruction, displays too little firmness of principle, too little grace and too little care for execution; indeed we do not believe him to have painted such large figures. Of the other painting the same may be said, a descent from the cross which in respect of its color displays certain virtues, albeit also lacking in harmony. The body of Christ, loosened from the cross by a man, is received by the Magdalene from below with rigidly outstretched arm, while the body's feet are clasped by Joseph of Arimathaea: in the foreground, the Virgin lies in a swoon, unseeing, her hands resting in her lap; at her back St. John, supporting her, his tear-filled eye gazing towards the cross. A beauteous, most affecting sorrow prevails over the scene, yet there lies over single parts a wincing pain that troubles the viewer; in this work, too, the utterance is manifold and truthful, individual visages, notably Joseph of Arimathaea, are most admirably drawn; yet the landscape is indifferent and the aerial perspective flawed.*

16 We would like to thank Dr. Daniel Hess, Germanisches Nationalmuseum, Nuremberg, for providing this information. The width of the planks at the top (from left to right) is: 18.9 / 21.2 / 19.3 / 19.8 / 20.6 cm; and at the bottom: 17.2 / 24.9 / 20.5 / 20.7 / 16.5 cm (14 December 2017).

17 Rainer Michaelis, *Gemäldegalerie: Verzeichnis der verschollenen und zerstörten Bestände der Gemäldegalerie Berlin, Staatliche Museen zu Berlin - Preussischer Kulturbesitz: Dokumentation der Verluste*, Berlin 1995, p. 28, no. 1194.

18 The panel representing *The Adoration* was held at the Ludwig Roselius Museum in Bremen until 1988 and is now in a private collection. We would like to thank Claudia Klocke of the Böttcherstraße Museums in Bremen for providing this information (24 January 2018).

19 We would like to thank Dr. Brigitte Buberl, Museum für Kunst und Kulturgeschichte, Dortmund, for providing this information (18 January 2018).



ALEXANDRE CALAME

20 Cited after Eugène Rambert, *Alexandre Calame: sa vie et son oeuvre; d'après les sources originales*, Paris 1884, p. 447.

21 See Alfred Schreiber-Favre, *Alexandre Calame, peintre paysagiste, graveur et lithographe: Ouvrage illustré d'un portrait de l'artiste et de 75 planches en héliogravure, dont 4 en héliochromie et 8 en bichromie*, Geneva 1934, p. 29 ; see Valentina Anker, *Alexandre Calame – Vie et œuvre*, catalogue raisonné, Fribourg 1987, p. 464.

22 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.

23 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.



FRANZ LUDWIG CATEL

- 1 Comparison can be made with a drawing by Claude Lorrain (1600 or 1604/05-1682) executed around 1646. It depicts a view of Tivoli from a slightly different vantage point, looking west towards Rome rather than south towards the Colli Albani; see Andreas Stolzenburg and David Klemm (eds.), *Das Licht der Campagna. Die Zeichnungen Claude Lorrains aus dem British Museum London*, exhib. cat., Hamburger Kunsthalle, Petersberg 2017, pp. 82-3, no. 14.
- 2 See Andreas Stolzenburg and Hubertus Gafner (eds.), Franz Ludwig Catel. *Italienbilder der Romantik*, exhib. cat., Hamburger Kunsthalle, Petersberg 2015, pp. 280-3, nos. 91-94.
- 3 A very similar, unpublished oil sketch, also painted on a small zinc sheet, remained in the artist's estate and is now held by the Fondazione Catel in Rome.
- 4 Op. cit., 2015, p. 283, no. 93.



ANTONIO CHICHI

- The abbreviated inscription *L. GELLIO L.F.* refers to the architect Lucius Gellius the Younger –Lucius Gellius Lucii Filius – son of the promagistrate Lucius Gellius, see Carl Friedrich von Wiebeking *Theoretisch-practische bürgerliche Baukunde, durch Geschichte und Beschreibung der merkwürdigsten antiken Baudenkmahle und ihrer genauen Abbildungen bereichert*, vol. I, Munich 1821, p. 524.



JOHAN CHRISTIAN DAHL

(*View of Vesuvius from Castellammare*)

- For articles on individual members of the Bull family, see *Store norske leksikon* https://nbl.snl.no/ (7 July 2016).
- See *Nature's Way. Romantic Landscapes from Norway. Oil studies, watercolours and drawings by Johan Christian Dahl and Thomas Fearnley*, Cambridge, Fitzwilliam Museum, 1993, p. 60.
- Johan Christian Dahl, *The Bay of Naples with Mount Vesuvius*, 1820, oil on canvas, 44.5 x 67 cm, signed and dated lower left *Dahl Sept. 1820*, gift to the Crown Prince Christian Frederik of Denmark (later King Christian VIII), with Daxer & Marshall, Munich (Bang 226).
- J.C. Dahl in Italien 1820-1821*, exhib. cat. Copenhagen, Thorvaldsen Museum, 1987.
- Bang, op. cit., vol. 1, 1987, pp. 49-63.



JOHAN CHRISTIAN DAHL

(*Boulders near Lohmen, Saxony*)

- In Norwegian: *Overrettsakfører*, (abbreviated to *O.r.sakf.*). This was the older judicial title of an attorney who had the right to bring proceedings both before the Court of First Instance and the Court of Appeal. John Eckhoff was born on 20 February 1881 in Oslo.
- Nils Onsager (1874-1953), Norwegian attorney and naturalist, author of two travel books and numerous articles on walking tours, many of which were published in the yearbooks of the Norwegian tourist board. See <https://nbl.snl.no/Nils_Onsager> (accessed 13.12.2017). Onsager owned a number of paintings by Dahl. See Marie Lodrup Bang, *Johan Christian*

Dahl 1788-1857. Life and Works, II, Oslo 1987, p. 396.

- Before access to Dahl's diary earlier art historians associated the studies with the Rabenauer Grund, situated to the west of Dresden.
- Dahl und Friedrich. Romantische Landschaften*, exhib. cat., Staatliche Kunstsammlungen Dresden and Oslo, Nasjonal-museet for kunst, arkitektur og design, Oslo and Dresden 2014, p. 111.
- 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.



BERNARD DURIN

- For details of Durin's biography, see *Allgemeine Künstlerlexikon (AKL)*, XXXI, 2002, p. 202; Bernard Durin and Gerhard Scherer, *Käfer und andere Kerbtiere*, Munich 2013, p. 152.
- Durin and Scherer, op. cit., 2013, p. 64.
- Ibid, p. 105.

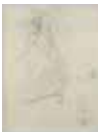


ANSELM FEUERBACH

- See Anja Walter-Ris, *Die Geschichte der Galerie Nierendorf*, Diss., FU Berlin 2003, note 31: '[Dr. Herbert Tannenbaum] ... founded a gallery named 'Das Kunsthau's' in Mannheim in 1920. From 1933 onwards, he found himself increasingly subjected to anti-Semitic attacks. In November 1936 he sold the gallery to a colleague, Rudolf Probst (1890-1968). A victim of Nazi repression, Probst had been forced to close his own gallery, Galerie Neue Kunst Fides, in Dresden in 1934, and was optimistic that he could resume his gallery activities at new premises in Mannheim. This he managed to do by pursuing a 'less extreme' programme – until the Kunsthau's was destroyed by bombing in 1943. Tannenbaum emigrated with his family to Holland in May 1937. Miraculously, they survived German occupation unharmed. ... After the war, the family moved to New York and in 1949 Tannenbaum set up a new gallery on 57th Street, ...' See Karl-Ludwig Hofmann, Christ-mut Präger and Kathrin von Welck (eds.), *Für die Kunst! Her-ber-t Tannenbaum und sein Kunsthau's. Ein Galerist – seine Künstler, seine Kunden, sein Konzept*, exhib. cat., Mannheim, Reiß-Museum der Stadt Mannheim, 1994.
- Characteristic traits of the 'AF' ligature on other Feuerbach works of the period are the rather pronounced downstroke on the 'F' and the left slant of the ligature.
- [*Coutures Gestalten haben eine solche plastische Noblesse und Schönheit wie die Antiken. Mir geht ein Licht über dem ande-ren auf, was der liebe Vater trotz seiner Leiden immer wollte,*

und wenn ich auch spät zur Erkenntnis gelangte, so ist die Erfahrung für mein ganzes Leben]. Feuerbach interrupted his visit several times. He was in Paris from May 1851 to the summer of 1852, from November 1852 to May 1853 and from October 1853 to April 1854.

- Feuerbach would have witnessed Couture, and possibly Courbet, using a painting knife or a palette knife.
- Guido Joseph Kern and Hermann Uhde-Bernays (eds.), *Anselm Feuerbachs Briefe an seine Mutter*, I, Berlin 1911, p. 299.



NAUM GABO

- Cited after Martin Hammer and Christina Lodder, *Constructing Modernity. The Art and Career of Naum Gabo*, New Haven and London 2000, p. 32.
- In his student days Gabo is known to have familiarized himself with mathematical models. Knowledge of them was to have a profound influence on his development as a sculptor.
- See *Constructing Modernity*, op. cit., p. 34.
- Naum Gabo, *Constructed Torso*, 1917-18, metal-plate construction, height c.137 cm, purchased by the Russian State in 1920, now presumed lost.
- Naum Gabo, Model for 'Constructed Torso', 1917/18, reassembled in 1985, cardboard, 117 x 93 x 50 cm, Berlin, Berlinische Galerie, Museum für Moderne Kunst. Naum Gabo, *Model for Constructed Torso*, 1917, reassembled in 1981, cardboard, 39.5 x 29 x 16 cm, London, Tate, inv. T06972.



GASPARE GABRIELLI

- 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.
- 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/jmwturner/joseph-mallord-william-turner-a-list-of-contemporary-landscape-artists-working-in-rome-r1138651 (accessed 04.09.2014).
- See *Maestà di Roma. Da Napoleone all'unità d'Italia. Univer-sale ed Eterna Capitale delle Arti*, exhib. cat., Rome, Scuderie

del Quirinale, Galleria Nazionale d'Arte Moderna and Villa Medici, Rome 2003, p. 471.

- 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.
- 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.
- See *Maestà a Roma*, op. cit., p. 471.
- 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.
- 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 Soprintendeza Speciale per i Beni Archeologici di Roma: <http://archeoroma.beniculturali.it/foro-romano-palatino/vigna-barberini> (accessed 04.09.2014).



JAKOB PHILIPP HACKERT

Extensive literature:

Generalkatalog I: *Gemälde in aller preußischen Schlössern*, (GK I) Berlin 1833, nos. 5734 and 5736

Gustav Parthey, *Deutscher Bildersaal. Verzeichnis der in Deutsch-land vorhandenen Oelbilder verstorbener Maler aller Schulen*, I, Berlin 1863, p. 536, nos. 6 and 7

Johann Wolfgang von Goethe, *Goethes Werke. Winckelmann. Philip Hackert*, XLVI, Weimar 1891, p. 116

Thieme-Becker, *Allgemeines Lexikon der bildenden Künstler*, XV, Leipzig 1922, p. 412

Bogdan Krieger, *Berlin im Wandel der Zeiten: eine Wanderung vom Schloss nach Charlottenburg durch 3 Jahrhunderte*, Berlin 1924, repr. p. 279 (the first view)

Bruno Lohse, *Jakob Philipp Hackert, Leben und Anfänge seiner Kunst*, Emsdetten 1936, pp. 48, 49, 51, 74, 75, nos. 10 and 12

Paul Ortwin Rave, *Deutsche Landschaft in fünf Jahrhunderten deutscher Malerei*, Berlin 1938, p. 171, no. 117, repr. p. 117 (the first view)

Erik Forssman, 'Jakob Philipp Hackert und Schweden', in *Konst-historisk Tidskrift*, XXIV, 1955, pp.18-19

Irmgard Wirth, *Die Bauwerke und Kunstdenkmäler von Berlin. Bezirk Tiergarten*, Berlin 1955, p. 199, fig. 222 (the first view)

Hans E. Pappenheim, 'In den Zelten - durch die Zelten: Kultur-geschichte am Tiergartenrand 1740-1960', in *Jahrbuch für Bran-denburgische Landesgeschichte*, XIV, Berlin 1963, p. 114

Ekhart Berckenhagen, *Die Malerei in Berlin vom Ende des 13. bis*

zum ausgehenden 18. Jahrhundert, Berlin 1964, II (repr.), note 277 (the first view)

Irmgard Wirth, *Berlin und die Mark Brandenburg Landschaft-ten. Gemälde und Graphik aus drei Jahrhunderten*, Hamburg 1982, p. 19, repr. p. 18, fig. 5 (the first view)

Wolfgang Krönig, 'Jacob Philipp Hackert (1737-1807): ein Werk- und Lebensbild', in *Heroismus und Idylle. Formen der Landschaft um 1800 bei Jacob Philipp Hackert, Joseph Anton Koch und Johann Christian Reinhart*, exhib. cat., Cologne, Wall-raf-Richartz-Museum 1984, p. 11

Wolfgang Krönig, 'Zu - Vedute" und - Panorama" im Werk von Philipp Hackert 1737-1807', in *Zeitschrift für Schweizerische Arch-äologie und Kunstgeschichte*, XLII, 1985, pp. 269, 272, repr. pp. 270-1, figs. 1 and 2

Irmgard Wirth, *Berliner Malerei im 19. Jahrhundert. Von der Zeit Friedrich des Großen bis zum Ersten Weltkrieg*, Berlin 1990, p. 34, repr. p. 37, fig. 29 (the first view)

Folkwin Wendland, *Der Große Tiergarten in Berlin*, Berlin 1993, p. 48 (incorrectly illustrated: figs. 18 and 19 reproduce the pair now in the Märkisches Museum, Berlin)

Bruno Weber, 'La nature à coup d'oeil. Wie der panoramatische Blick antizipiert worden ist', in Sehsucht. *Das Panorama als Mas-senunterhaltung des 19. Jahrhunderts*, exhib. cat., Bonn, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland 1993, p. 23

Gerd-Helge Vogel und Rolf H. Seiler, *Der Traum vom irdischen Paradies: die Landschaftskunst des Jakob Philipp Hackert*, Fischerhude 1995, p. 37, repr. pp. 70-1, figs. 15 and 15b

Claudia Nordhoff, 'Jakob Philipp Hackerts Jahre in Berlin (1753-1762)', in *Festschrift für Fritz Jacobs zum 60. Geburtstag*, Müns-ter 1996, pp. 179-81, repr. pp. 187-8, figs. 2 and 3

Nina Simone Schepkowski, *Johann Ernst Gotzkowsky. Kuns-tagent und Gemäldesammler im friderizianischen Berlin*, Berlin 2009, pp. 400, 401, 562, repr. p. 338, plates XXXI and XXXII

Claudia Nordhoff (ed.), *Jakob Philipp Hackert: Briefe (1761-1806)*, Göttingen 2012, pp. 28, 232, 233

- We are grateful to Dr. Gerd Bartoschek for providing information regarding the *Erwerbungsjournal* [inventory of ac-quisitions made by Friedrich Wilhelm IV].
- Cited after F. Matthiisson, *Schriften. Ausgaber letzter Hand*, Zurich 1825, V, p. 78; in Claudia Nordhoff and Hans Reimer, *Jakob Philipp Hackert 1737-1807. Verzeichnis seiner Werke*, catalogue raisonné, Berlin 1994, II, p. 179.
- See Johann Wolfgang von Goethe, *Goethes Werke. Winckel-mann. Philip Hackert*, XLVI, Weimar 1891, p. 116: *Yet this did not hinder the development of his art, nor the profit he de-rived from it, in particular since he had by then, on the recom-mendation of his master and friend, Mr. Le Sueur, presented himself publicly as an artist with two highly accomplished paintings. These two works, views of the 'Teiche der Venus' in the Tiergarten - which should to some degree be regarded as the first fruits of his art, since knowledge of his work had been scarce until then - elicited a feeling of joy amongst artists and admirers of art. Mr. Gotzkowsky, for Berlin so noteworthy a man at that time, acquired them of his own accord and paid for them 200 talers, a by no means insignificant sum.*
- See Nina Simone Schepkowski, *Johann Ernst Gotzkowsky. Kunstagent und Gemäldesammler im friderizianischen Ber-lin*, Berlin 2009, p. 400.
- Gotzkowsky was a banker, art advisor and collector of pain-tings. He founded the Fabrique de Porcelaine de Berlin. The

porcelain manufactory was renamed Staatliche Porzellanma-nufaktur Berlin (KPM) and still exists today. In 1760, when Berlin City Council decided to surrender the city formally to the Russians, Gotzkowsky acted as a diplomat, negotiating successfully on behalf of Berlin. But in 1766 he was declared bankrupt a second time, suffering social and financial ruin. See Schepkowski, op. cit., p. 401.

- Jakob Philipp Hackert, *Ansicht der Alten Zelte im Berliner Tiergarten I - II*, 1761, a pair of oil paintings on canvas, 48.8 x 61.8 cm, formerly collection of Prinz Louis Ferdinand von Preussen; now private collection, Germany.
- See Nordhoff, *Hackerts künstlerische Anfänge in Berlin*, op. cit., pp. 81-8.
- Ibid. pp. 94-6.
- Goethe 1891, op. cit., p. 113.
- Wolfgang Krönig, 'Kehrtwendung der Blickrichtung in Vedu-ten-Paaren von Philipp Hackert', in *Wallraf-Richartz-Jahr-buch*, XXX, 1968, pp. 256-9.
- Jakob Philipp Hackert, *Park Landscape with the Goldfish Pond in the Berlin Tiergarten I*, oil on canvas, 61 x 74 cm, signed and dated *J. P. Hackert, pinx: 1761*, Märkisches Mu-seum, Berlin, inv. VII/59/769x. Jakob Philipp Hackert, *Park Landscape with the Goldfish Pond in the Berlin Tiergarten II*, oil on canvas, 60.5 x 74 cm, signed *J. P. Hackert fecit.*, Märki-sches Museum, Berlin, inv. VII/59/770x.
- Jakob Philipp Hackert, *Park Landscape with the Goldfish Pond in the Berlin Tiergarten I*, oil on canvas, 61.5 x 75.5 cm, signed *J. P. Hackert fecit*, Nationalmuseum, Stockholm, inv. NM 4777.
- Jakob Philipp Hackert, *Park Landscape with the Goldfish Pond in the Berlin Tiergarten II*, oil on canvas, 61.5 x 74 cm, signed *Hackert*, Nationalmuseum, Stockholm, inv. NM 4778.
- See Krönig 1968, op. cit., p. 258.
- Jakob Philipp Hackert, *The Venus Pond in the Berlin Tier-garten I*, c.1761, pen and grey ink, watercolor, 23.8 x 37.2 cm, Kupferstichkabinett Dresden, inv. C 1944-258 (Nordhoff 1142).
- Jakob Philipp Hackert, *The Venus Pond in the Berlin Tiergar-ten II*, watercolor, 26.3 x 27.6 cm, private collection (Nordhoff 1229).



SVEND HAMMERSHØI

- See Tove Jørgensen, *Svend Hammershøi 1873-1948 Maler og formgiver*, Museet på Koldinghus, 1990. Jørgensen cites Svend Hammershøi's diaries and the paintings that Ham-mershøi mentions working on. Hammershøi would usually note down the location or viewpoint, however none of the Rosenberg paintings show the building from the north-east, the viewpoint of the present work. The only possible work mentioned is a painting dating from April-May 1924 which he describes as *Motiv fra Rosenberg Have, slottet set mellem træerne* [... the castle seen between the trees].
- Hubert van den Berg (ed.) *A Cultural History of the Avant-Garde in the Nordic Countries 1900-1925*, London

- 2012, p. 301.
- The Kunstnernes Frie Studieskoler was an art school established in Copenhagen in 1882 as a protest against the policies of the Royal Danish Academy of Fine Arts and to provide an alternative to its educational program.
 - This famous exhibition was modelled on the Paris ‘Salon des Refusés’ and organized by Danish artists with good contacts to the Parisian art world. The exhibition showed work by the most radical French painters of the time such as Paul Gauguin and Vincent van Gogh.
 - Hammershoi und Europa*, exhib. cat., Kunsthalle der Hypo-Kulturstiftung, Munich 2012, pp. 224–5.



VILHELM HAMMERSHØI

- The room is described in this way by Alfred Bramsen, who undoubtedly visited Hammershøi there.
- Lagercrantz's comment is to be found on a note on the stretcher. He owned the painting for over ten years.
- Politiken*, 30 March 1895.
- Social Demokraten*, 30 March 1895.
- The surmise that Hammershøi altered the painting after its first exhibition is supported by notes made by Hammershøi's mother in her scrapbooks (now in the Hirschsprung Collection, Copenhagen).
- According to the notes made by Hammershøi's mother. The date of the sale is given as 1896.
- See Jesper Svenningsen, *Hammershoiana. Tegninger, fotografier og andre erindringer. Drawings, photographs and other memories*, exhib. cat., The Hirschsprung Collection, Copenhagen 2011, repr. p. 29.



PIETER HOLSTEIJN THE YOUNGER

- Copenhagen, Royal Museum of Fine Arts, Department of Prints and Drawings, Tu Nederl.



FRANZ CHRISTOPH JANNECK

- William Slade Mitford (1898-1966) was a lieutenant in the 17th Lancers, a British cavalry regiment. See <https://www.wikitree.com/wiki/Mitford-62> (accessed 29.06.2017).

- Roswitha Juffinger, *Reich mir die Hand, mein Leben. Einladung zu einem barocken Fest mit Bildern von Johann Georg Platzer und Franz Christoph Janneck*, exhib. cat., Salzburg, Residenzgalerie 1996, p. 7.
- For a biography of Janneck, see Juffinger, op. cit., pp. 9-14; *AKL* [Allgemeines Künstlerlexikon] LXXVII, 2013, p. 305.



WILHELM VON KOBELL

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



CARL LARSSON

- Neergaard erroneously identifies the sitter as Sven Nordlund.
- 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.
- 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.
- 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.



LOTTE LASERSTEIN

- Documented by a photograph of the work found in Laserstein's papers after her death (N). See Anna-Carola Krausse, *Lotte Laserstein (1898-1993): Leben und Werk*, catalogue raisonné, Berlin 2006, M 1930/13.

- Krausse, op. cit., p. 54 (citing Wolfsfeld).
- Laserstein and Wolfsfeld remained in contact after she left the Academy. He occasionally supplied her with painting materials, particularly after the Nazis seized power in 1933. See Krausse, op. cit., p. 53, note 170.
- Lotte Laserstein, *Contemplation*, 1925, oil on canvas, 65.5 x 46.2 cm, Krausse M 1925/3.
- The solo exhibition at the Städel Museum in Frankfurt will run from 19 September 2018 - 13 January 2019 and travel to the Moderna Museet in Malmö. This will be the first exhibition dedicated solely to Laserstein in Germany (outside of Berlin). The London gallery Agnew's staged a further exhibition of Laserstein's work titled 'Lotte Laserstein's Women'.



MAX LIEBERMANN

- Lily (alternatively spelt 'Lilly' or 'Lili') Christiansen-Agoston (1894-1951) was the lover and business partner of gallerist, art dealer and publisher Wolfgang Gurlitt (1888-1965). She was portrayed by a number of artists, including Oskar Koschka and Rudolf Grossmann. Her marriage to a Danish citizen (probably named Christiansen) was arranged by Gurlitt in c.1940 to avoid potential persecution arising from her Jewish heritage. She acquired Danish citizenship and continued to pursue her business interests under the name of Christiansen or Christiansen-Agoston.
- That corner of the earth smiles for me more than any other.* Cited after Jenns Eric Howoldt, 'Die Gartenbilder und ihr zeitgeschichtlicher Hintergrund', in *Im Garten von Max Liebermann*, Hamburger Kunsthalle and Alte Nationalgalerie, Berlin 2004–5, p. 11.
- See Matthias Eberle, *Max Liebermann 1847-1935. Werkverzeichnis der Gemälde und Ölstudien*, II, Munich 1995, nos. 1916/18 and 1916/19:
 - Max Liebermann, *The Flower Terrace, Wannsee Garden to the North-West*, 1916, oil on canvas, 58.4 x 89.4 cm, signed and dated lower right *M Liebermann 1916*, whereabouts unknown.
 - Max Liebermann, The Flower Terrace, Wannsee Garden to the North-West, 1915–6, oil on canvas, 59.5 x 89.5 cm, signed lower left M Liebermann 1916, Dübi-Müller-Stiftung, Kunstmuseum Solothurn, inv. C 80.20.
- Cited after Stephanie Ritze, 'Die Blumenterrasse', in *Im Garten von Max Liebermann*, op. cit., p. 88.



JAN VAN MIERIS

- By the 1620s, tulip prices were already rising dramatically and the craze reached its height in 1637. Popular legend has it that the entire population was involved, even children. At one point, an entire townhouse is said to have been exchanged for 10 bulbs. The average price of a single tulip exceeded the annual income of a skilled worker. Tulips sold for over 4,000 florins. But when people began to sell, a domino effect took place and over the course of a week, prices drastically fell. However, recent research by Anne Goldgar has debunked much of the 'moralizing myth' of tulip mania and found scant evidence to support the claim that bankruptcies were widespread or that it had a significant economic influence on the prosperity and stability of the Dutch republic. See Anne Goldgar, *Tulipmania: Money, Honor and Knowledge in the Dutch Golden Age*, Chicago 2008.
- Ibidem.
- Peter Hecht, *De Hollandse Fijnschilders van Gerard Dou tot Adriaen van der Werff*, exhib. cat., Rijksmuseum Amsterdam, Amsterdam 1989, pp. 13–19.
- Eric Jan Sluijter et al., *Leidse Fijnschilders: Van Gerrit Dou tot Frans van Mieris de Jonge 1630-1760*, exhib. cat., Stedelijk Museum de Lakenhal Leiden, Waanders 1988, pp. 13–55.
- Opinions are divided as to whether Jan continued his training under Gérard de Lairese in Amsterdam. Jan van Gool, writing in 1751, states that Frans van Mieris disapproved of Lairese's 'immoral conduct' and decided against apprenticing his son to him. Jean Baptiste Descamps, in a biography of Frans van Mieris published in 1760, states that Frans called his son back from Lairese's workshop, fearing he would be exposed to a *si mauvais exemple*. See P. Hecht, op. cit., p. 100.
- Eric Jan Sluijter, 'Een zelfportret en de "schilder en zijn atelier": het aanzien van Jan van Mieris', in *Leids Kunsthistorisch Jaarboek* 8 (1989), pp. 287–307.
- Jan van Gool, *De nieuwe Schouburg der Nederlantsche kunstschilders en schilderessen*, 2 vols., The Hague 1750–51, II, p. 442.



EMIL NOLDE

- Stiftung Seebüll Ada und Emil Nolde (ed.), *Emil Nolde, Mein Leben*, Cologne 1979, p. 148.
- Peter Vergo, 'Flowers and Gardens', in *Emil Nolde*, exhib. cat., London, Whitechapel Art Gallery, 8 December 1995–25 February 1996, p. 118.
- Martin Urban, *Emil Nolde. Blumen und Tiere*, 3rd revised and extended edition, Cologne 1980, p. 7.
- Manfred Reuther, 'Grüße von unserem jungen Garten. Emil

- Noldes Gärten und seine Blumenbilder', in Manfred Reuther (ed.), *Emil Nolde, mein Garten voller Blumen, my garden full of flowers*, Cologne 2014, pp. 17–37.

- Nolde, op. cit., Cologne 1979; p. 135.



ANTON SMINCK PITLOO

- Marina Causa Picone and Stefano Causa (eds.), *Pitloo. Luci e colori del paesaggio napoletano*, exhib. cat., Museo Pignatelli, Naples 2004.
- Picone and Causa, op. cit., 2004, p. 44.



PIETRO ANTONIO ROTARI

- Gregor J. M. Weber, *Pietro Graf Rotari in Dresden. Ein italienischer Maler am Hof König Augusts III. Bestandskatalog anlässlich der Ausstellung im Semperbau*, exhib. cat., Dresden, Gemäldegalerie Alte Meister, Emsdetten and Dresden 1999, pp. 7–15.
- For biographical details, see Weber, op. cit., p. 9.



HELENE SCHJERFBECK

- Described as 'Landskap från Hyvinge - Hyvinkään maisema. Hyvinge, 1916, olja. – Tillhör Direktör Carl Lückou.' (*Landscape at Hyvinge* [titled in Swedish and Finnish]. Hyvinge, 1916, oil. – Belonging to Director Carl Lückou (sic).)



OTTO SCHOLDERER

- Information supplied by Christie's Archives, London.
- Jutta Bagdahn has succeeded in identifying two of the nine works that were exhibited at the Kunstverein in Frankfurt in the winter of 1883. They are: *Fresh Herrings!*, Bagdahn 216 and *The Masqueraders – Before the Ball*, Bagdahn 196 (the present painting). See Bagdahn, *Otto Franz Scholderer, Mo-*

nographie und Werkverzeichnis, Freiburg 2002, p. 190.

- See Édouard Manet's painting titled *Bal masqué à l'opéra*, 1873, oil on canvas, 59.1 x 72.5 cm, National Gallery of Art, Washington, D.C.
- Bagdahn, op. cit., p. 189.
- The Blue Boy* would have been easily accessible to Scholderer at the time of his stay in London, where it belonged to a private collection. It is now one of the highlights of the Huntington Art Collections in Pasadena.
- Cited in Bagdahn, op. cit., p. 188, note 770.
- Mathilde Arnoux, Thomas W. Gaetgens and Anne Tempelae-re-Panzani (eds.), *Briefwechsel zwischen Henri Fantin-Latour und Otto Scholderer (1858-1902)*, critical online edition 2014, <http://quellen-perspectivia.net/de/fantin-scholderer/1881_03> (accessed 26.01.2018).
- For an example of one of these preparatory studies, see *Figure Study*, executed before 1880, colored chalk on paper, 48.7 x 31.6 cm, Graphische Sammlung im Städelchen Kunstinstitut, Frankfurt, inv. 16723.
- See Jutta Bagdahn, 'Otto Scholderer - Daten zu Leben und Werk', in Manfred Großkinsky and Birgit Sander (eds.), *Otto Scholderer 1834-1902: die neue Wirklichkeit des Malerschen: zum 100. Todestag*, exhib. cat., Haus Giersch, Frankfurt am Main 2002, pp. 61–80.



GEORGES SEURAT

(La Zone)

Extensive literature:
Aquarelles, pastels et dessins des Maitres du XIXe siècle, Paris, Galerie Georges Aubry, 1931, no. 75 (titled *La Grève*)
Georges Seurat, Paris, Galerie Paul Rosenberg, 1936, no. 102
Seurat and his Contemporaries, London, Wildenstein Galleries, 1937, no. 67
Le Néo-Impressionnisme, Zurich, Galerie Aktuaryus, 1937, no. 13
Artists who died young, London, Leicester Galleries, 1938, no. 31
Les 30 ans de la galerie: Dessins, aquarelles, tableaux, sculptures des XIXe et XXe siècles, Paris, Galerie Max Kaganovitch, 1966

- For the only mention of this, see Georg Seligmann, *The Drawings of Georges Seurat*, New York 1947, no. 32, p. 68
- Octave Mirbeau, cited in Richard Thomson, *Seurat*, Oxford 1985, p.56.
- Jodi Hauptmann in *Georges Seurat, The Drawings, exhib. cat.*, New York, The Museum of Modern Art, 2007-08, p. 108.
- Ibid., p. 117.
- Ibid., p. 13.
- Ibid., p. 10.



GEORGES SEURAT

(*Un Soir*)

- Georges Seurat 1859-1891*, exhib. cat., Paris, Galeries Nationales du Grand Palais, 9 April-12 August 1991, New York and The Metropolitan Museum of Art, 24 September 1991-12 January 1992, p. 357.
- Seurat at Gravelines: The Last Landscapes*, exhib. cat., Indianapolis, Indianapolis Museum of Art, 1990, p. 40.
- Ibid. pp. 25-8.
- Loc. cit.



LÉON SPILLIAERT

- [Son] *caractère «inquiet et fiévreux»*(...). Leïla Jarbouai in 'Arrêt sur une oeuvre: Léon Spilliaert, « Autoportrait aux masques », in *L'Estampille/L'Objet d'Art hors-série no. 76, Les archives du rêve. DESSINS DU MUSÉE D'ORSAY*, Dijon 2014, p. 32.
- See Anne Adriaens-Pannier (ed.), *Léon Spilliaert: a free spirit*, exhib. cat., Royal Museums of Fine Arts of Belgium, Brussels 2006, pp. 14-15.



JAN STEEN

- See Cornelis Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke* (...), Esslingen 1907, no. 229/231.
- A landscape and history painter, Sir Francis Bourgeois was court painter to King George III (1738-1820). He also became an art dealer and collector in association with Margaret and Noel Desenfans. He was co-founder of the Dulwich Picture Gallery in London.
- Samuel Jones-Loyd was a banker and politician who assembled a highly significant collection of paintings. He was one of the partners in the consortium which in 1846 acquired the collection of Dutch and Flemish pictures owned by the late Baron Johan Gijsbert Verstolk van Soelen (1776-1845).
- On Lady Wantage's death in 1920, the collections were divided. The London collection, housed at Carlton Gardens, was inherited by her late husband's kinsman the Earl of Crawford and Balcarres, whereas the collections in the family's country houses were inherited by A. Thomas Loyd.

- In February 1927, Jacques Goudstikker moved to a larger gallery at Herengracht 458. It is feasible that this was the first painting Goudstikker handled in his new premises, as the label on the stretcher also gives the Herengracht address. If this is the case, Goudstikker probably bought the painting directly from the Earl of Crawford and Balcarres after seeing it at the Leiden exhibition in 1926.
- Friso Lammertse of the Museum Boijmans Van Beuningen has identified the old exhibition label on the stretcher as the label of a Boijmans Van Beuningen exhibition. It is unclear when the exhibition took place. The label states that by the time of the exhibition the painting was in the possession of a Mr. Schuddebeurs in Amsterdam.
- H. C. W. Tietje, like Wolf, was a wealthy industrialist and art lover. Wolf and Tietje were mutually involved in various business transactions.
- Valued by D. Hannema at 70,000 florins on 15 September 1939.
- From 1937, the family resided on the Groot Haesebroek country estate in Wassenaar. Daniel Wolf was in France at the time of the German invasion. He was unable to return to the Netherlands but managed to escape to England. Later in the war, he moved to the United States and died in New York in 1943. Groot Haesebroek was seized shortly after the German invasion of the Netherlands in May 1940, and subsequently served as a residence for a high-ranking Nazi official.
- A peculiar irony of the story: the Nazis were also interested in manufacturing gold. Heinrich Himmler let himself be taken in by his personal alchemist Karl Malchus in 1937. See Helmut Werner, *Hitlers Alchemisten: die geheimen Versuche zur Goldherstellung im KZ Dachau*, Königswinter 2016.
- See the recommendation regarding Wolf, dated 9 November 2009 issued by the Advisory Committee on the Assessment of Restitution Applications, case number RC 1.101, and the receipt from the Stichting Nederlands Kunstbezit (SNK), dated 31 March 1948.
- ESHO* is thought to mean 'Ex Hohenheim'; see A.A.A.M. Brinkman, *De alchemist in de prentkunst*, Amsterdam 1982, p. 48.
- M. Hébert, E. Pognon, Y. Bruand and Y. Sjöberg, 'GODEFROY (FRANÇOIS)', in *Inventaire du fonds français, graveurs du XVIIIe siècle, (...), tome X: Gauguin-Gravelot*, Bibliothèque nationale, Paris 1968, p. 365, no. 2. The British Museum also holds an impression of the print (inv. 1861.1109.348).
- LES SOUFFLEURS ET LE PAISAN CRÉDULE
Aux larme de ta femme insensible butor
Crois-tu de ses bijoux sortir de l'or?
Ce Métal précieux est produit par la Terre
Et jamais le creuset n'en peut être le Père.
De ces vils Imposteurs évite les appas
Ils promettent beaucoup, mais ils ne tiendront pas.
- Jan Steen: Painter and Storyteller*, exhib. cat., Washington, National Gallery of Art, 28 April-1 August 1996; Amsterdam, Rijksmuseum, 21 September 1996-12 January 1997, p. 81.
- Richard Verstegen, *Honderdt Geestige Characteren, ofte Uitbeeldingen van Honderdt Verscheidene Personen*, 4th edn., Amsterdam 1735, p. 127.
- Verstegen, op. cit., pp. 1289.
- Charles Sebag-Montefiore researched the English provenance of the painting.
- Inscribed in the plate *JSteen Pin.xt and Gravé par F. Godefroy* under the direction of [J.-F.] *Le Bas*, with the address.

The lower margin with engraved title and six lines of French verse in two columns: *Aux larmes de ta femme (...) mais ils ne tiendront pas.*



LESSER URY

- Hermann A. Schlögl and Karl Schwarz, *Lesser Ury. Zauber des Lichts*, Berlin 1995, pp. 80-1.
- Ralf Melcher, 'Lesser Ury. Die Leichtigkeit der Atmosphäre', in Hermann A. Schlögl and Matthias Winzen, *Lesser Ury und das Licht*, exhib. cat., Museum für Kunst und Technik des 19. Jahrhunderts, Baden-Baden, 5 April-31 August 2014, pp. 181-8. See also Schlögl and Schwarz, op. cit., 1995, p. 35.
- Adolph Donath, *Lesser Ury: Seine Stellung in der modernen deutschen Malerei*, Berlin 1921, p. 31.
- Lesser Ury was born on 7 November 1861 in Birnbaum. His family was Jewish and came from the province of Posen, then in Prussia. He grew up in considerable material hardship. He broke off a tradesman's apprenticeship to train as a painter and studied in Düsseldorf, Brussels and Paris. He travelled widely to hone his artistic skills and was in Belgium, France, Italy and Switzer-land. He moved into a studio-home on Nolendorfplatz in Berlin in 1901. He was to live and work here for the rest of his life. Initially, critics rejected his work and it was slow to achieve recognition. He enjoyed the support of Adolph Menzel, the writer Adolph Donath and the patronage of Carl Schapira, a leading collector. He exhibited regularly but did not participate at the Secessionist exhibitions in Berlin until 1915. He was given honorary membership of the Berlin Secession in 1921 to mark his sixtieth birthday. He is reputed to have 'consistently pursued his own course, unaffected and undeterred by contemporary fashion, a true example to his fellow artists.' He died on 18 October 1931 and is buried in the Jewish cemetery in Berlin-Weissensee. His estate sale was managed by the Berlin auction house Paul Cassirer. (For a chronology, see Schlögl and Schwarz, op. cit., 1995, pp. 108-9; and Schlögel, in Schlögl and Winzen, op. cit., 2014, pp. 33-52).
- Martin Buber, 'Lesser Ury', in *idem (ed.), Jüdische Künstler*, Berlin 1903, pp. 37-68, here p. 50.
- Schlögl and Winzen, op. cit., pp. 101-37.



HORACE VERNET

- 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 Woh-*

- nung des Verewigten am Kupfergraben No. 6A öffentlich an den Meistbietenden versteigert werden sollen*, Berlin 1869, p. 31, lot 183.
- 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.
- See Carl Hergt, *Geschichte der beiden Cholera-Epidemien des südlichen Frankreichs in den Jahren 1834 und 1835*, Koblenz 1838, p. 28-9.
- 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 intercédant 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.
- See Claudine Renaudeau, Horace Vernet (1789-1863): catalogue raisonné de l'oeuvre peint, Paris 1999, p. 176.
- 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.
- 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).
- 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).



ARTUR VOLKMANN - HANS VON MARÉES

- Volkmann designed the monument to Hans von Marées. It was commissioned by his friend Konrad Fiedler in 1910.
- Hans von Marées, *Sketch for Volkmann's Amazon*, 1886, red chalk on white paper, 43 x 57.5 cm, MG II, no. 978. Hans von Marées, *Study of a Horse for the same Relief*, 1886, red chalk on white paper, 58 x 43 cm, MG II, no.980.
- Artur Volkmann, inv. ZV 1734.
- Volkmann later designed a greatly modified version of the subject as part of a project for a monumental fountain. The project was never completed. A relief titled *Man with a Bull* was to be the pendant. See *Deutsche Kunst und Dekoration*, 17 (1905-6), p. 94.
- Cited in Niethammer, 2006, op. cit., p. 281.
- Winckelmann was aware of the existence of traces of polychromy on antique sculpture but he described the painting of marble as a barbaric custom. His followers continued to

defend this view for many years by dismissing polychromed antique sculpture either as a primitive early form or attributing it to Etruscan art and treating it as an exceptional case.

- See Kerstin Schwede, 'Polychromie als Herausforderung. Ästhetische Debatten zur Farbigkeit von Skulpturen', in Gilbert Heß, Elena Agazzi and Elisabeth Décultot (eds.), *Klassizistisch-romantische Kunst(t) räume. Imaginationen im Europa des 19. Jahrhunderts und ihr Beitrag zur kulturellen Identitätsfindung, I: European Philhellenism/ Der europäische Philhellenismus*, Berlin and New York 2009, pp. 61-84.



FERDINAND GEORG WALDMÜLLER

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



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