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Our thanks go to the Asbjørn Lunde foundation for having entrusted us with the sale of this wonderful collection. I am much indebted to Claudia Denk, Munich, for her wonderful essay *The Physiognomy of the North - Dahl, Fearnley and Balke*. I am also grateful to Simone Brenner and Diek Groenewald for their research and for so expertly supervising the production of the catalogue.

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## WANDERLUST

Romantic Landscapes from the Asbjørn Lunde collection



Asbjørn Lunde was a friendly, open-minded and inquiring New Yorker. In 1950, as he started out on his career as an international attorney, he began to collect in earnest – European paintings of different schools, French nineteenth-century figurative bronzes, Persian rugs, Chinese ceramics, engravings and Indian miniatures. He built up an extensive network of contacts and was in regular touch with international experts. We first met many years ago at an international art fair.

Old Master paintings were his first love. But he soon turned his focus to Northern European landscape painting. This may have been an interest he inherited from his parents who had emigrated from Norway. His brother studied art history and wrote his thesis on the Norwegian painter Johan Christian Dahl. Lunde also had relatives in Switzerland and was an enthusiastic alpinist. He was especially interested in visiting sites that Norwegian artists – particularly Thomas Fearnley – had depicted on their travels in the Swiss Alps. This led to his discovery of Swiss landscape painting, notably the landscapes of Alexandre Calame. He went on to build up the largest collection of Calame's work in private hands.

Lunde's scholarly commitment, connoisseurship and willingness to engage with the innumerable open questions that art history raises helped him to acquire remarkable levels of expertise. He loaned generously to a large number of institutions in the United States and Britain – the Sterling and Francine Clark Institute in Williamstown, the National Gallery in Washington, the Metropolitan Museum of Art in New York and the National Gallery in London – and to the



Nordnorsk Kunstmuseum in Tromsø. Entire exhibitions have been staged which draw on his collections.

I have good memories of our visit to the Nordnorsk Kunstmuseum for the opening of an exhibition. The Museum had just acquired a landscape by Peder Balke from Daxer & Marschall, *Sami with Reindeer under the Midnight Sun*. The painting was one of the highlights of the exhibition. I had already offered it to Lunde before the Museum approached us and he had immediately agreed to buy it. When I called him later I mentioned that the Museum had expressed interest and his spontaneous reaction was: 'They've got to have it!'

All proceeds from the sale of these paintings will benefit the activities of the Asbjørn Lunde Foundation, Inc., which continues its founder's support of practice, research, exhibition and publication in the fine arts and music.



1 Peder Balke Stormy Sea with Sailing Ship in Distress, 1860s



### Why the title Wanderlust?

by Marcus Marschall

The notion of wanderlust dates back to German Romanticism. It connotes the urge to make discoveries in nature of a gratifying, identity-shaping variety. It is predicated on a perceived general alienation from nature caused by industrialization, the division of labor and urbanization. Wanderlust is one element of an enlightened critique of civilization which has its roots in the writings of Rousseau and Thoreau. It is still evident in contemporary ecological movements.

The urge to experience the grandeur of the natural world and discover nature's inherent aesthetic qualities was essentially different from the educational and cultural values associated with the Grand Tour. Artists would now make excursions on foot or by carriage to study the distinctive landscapes of the Sächsische Schweiz (see no. 12), the Forest of Fontainebleau, the Swiss Alps and the Mediterranean coast. They would visit spa towns and rural communities where artists' colonies had developed. Longer journeys took them to Sicily, Greece and Egypt or north to unspoiled regions of Scandinavia. Even the rugged landscape of the North Cape became a destination. New roads and, later, railroad networks eased travel. Improved survey technology led to advances in cartography and hiking maps began to be published.

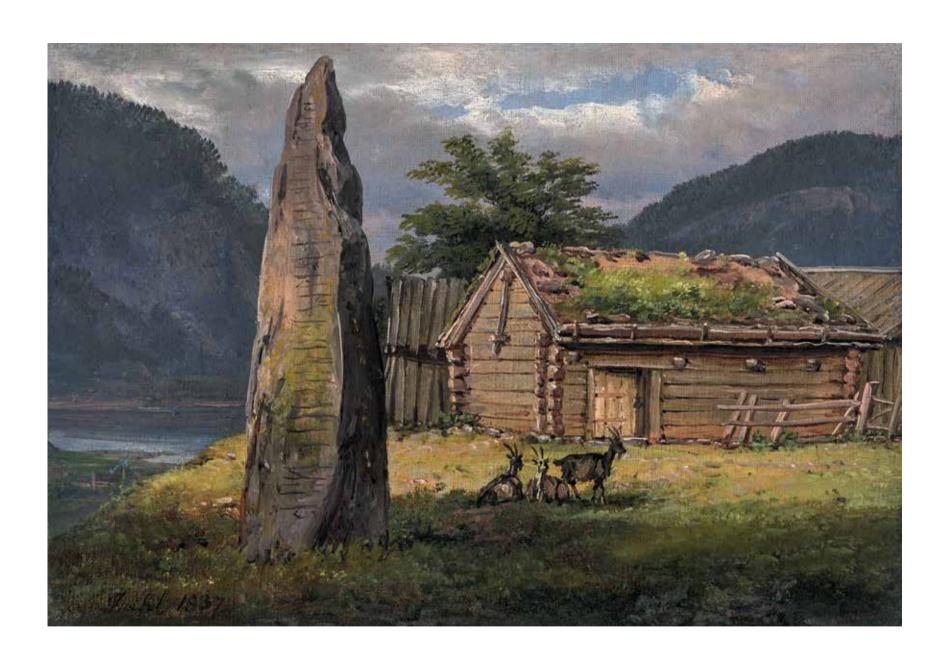
To satisfy the curiosity of viewers, artists began to travel further afield in search of fresh motifs. And the viewers themselves, inspired by the motifs they saw, took to traveling by the same routes. Expeditions led the way – natural scientists explored remote regions side by side with the artists who accompanied them.

Natural science explained the world and sharpened artistic vision. Artistic perception and awareness were radically altered by an understanding of how clouds form, how rock formations relate to geological history, and how light and color are interdependent. The findings of archaeological and ethnographic studies also had significant impact. Painters struck out from the studio to paint *en plein-air*.

The biographies of a number of the artists represented in the Asbjørn Lunde Collection reveal strong evidence of the reciprocal influence between natural science and landscape painting. The outstanding Danish archaeologist and ethnographer Christian Jürgensen Thomsen (1788-1865) was a close friend of the painter Johan Christian Dahl (1788-1857) and fueled his interest in Norwegian ethnography and prehistory. This is evident in a large number of Dahl's landscapes (see no. 2).

The Norwegian painter Peder Balke (1804-87) was for many years in close contact with the natural scientist Jens Rathke (1769-1855), a fellow countryman. It was on Rathke's initiative that Balke visited central and northern Norway in the 1830s – visits that were to have such an important influence on his artistic development. The great Swiss landscape painter Alexandre Calame (1810-64) cultivated regular contacts with the noted glaciologist Louis Agassiz (1807-73). They made frequent trips to the Alps, particularly to the Aargletscher, a system of glaciers in the Bernese Alps, and Calame often made sketches recording some of his friend's research work.

As landscape painting in northern Europe flour-





ished, it promoted broad awareness of the rich natural beauty of the landscapes depicted and awakened interest in such subjects as regional costume and historical antecedents. This contributed to the shaping of national identity, especially in two young European nation states – Norway and Germany.

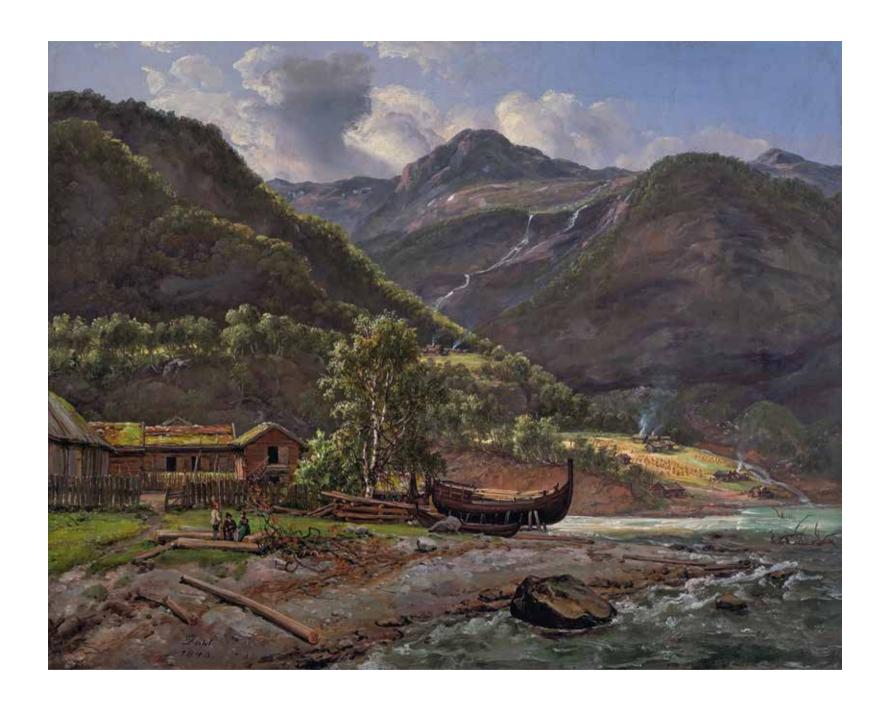
These trends are emphatically expressed in the work of Peder Balke (see nos. 1, 10). Topographical accuracy was not, however, his objective in his rendering of the Nordic landscape. Rather, his interest lay in producing dramatically exaggerated images of the uncontrollable forces of nature as they govern the lives of the Norwegian population. His depictions of the North Cape, the Trolltindene Range and the Northern Lights are powerful, quintessentially Nordic images. They contributed to shaping the identity of the emerging Norwegian nation state – as a Norwegian postage stamp reproducing a Balke painting of Mount Stetind, Norway's 'national mountain', illustrates.

Nineteenth-century landscape painting in Germany – particularly the landscapes of Caspar David Friedrich, where nature is infused with deep spiritual significance – is very often linked to the notion that an emotional, mystical relationship with nature is deeply Germanic in character. In this context Simon Schama, in his *Landscape and Memory* (1995), does indeed detect a certain relationship between how Germans see themselves and mythical Teutonic prehistory. But what is the origin of the myth-based view of the Germanic tribes living as children of nature in the depths of the primeval Teutonic forest? In the absence of Germanic sources, the image of Germania and the Germans was shaped by the writings of Roman historians – Tacitus in *Germania* and Caesar

in *De bello Gallico*. These texts captured the imagination of artists and scholars from the late Middle Ages through the sixteenth and seventeenth centuries and later contributed to the debate about the nation state in the nineteenth and twentieth centuries.

Tacitus's description of the customs, practices and religious rituals of the Germanic tribes and the topography of their habitat was everything that Rome was not. To him, the frontiers of the Roman Empire were the limits of the civilized world and separated the Empire from the barbaric wilderness of Germania. He noted that none of the Germanic tribes lived in towns but in scattered dwellings in the impenetrable depths of the ancient, inhospitable Teutonic forest. Tacitus's Germans were murderous in warfare, straightforward in dealings with one another and averse to intermarriage. He also noted that their simple, unsophisticated lives close to nature, so completely at odds with the sated worldliness of wealthy Romans, secured them from the corrupting decadence of luxury. Describing their habitat in the Naturalis Historiae (Book XVI, Chapt. 2 [2]), Tacitus's friend Pliny the Elder writes: 'In the same northern regions, too, is the Hercynian Forest, whose gigantic oaks, uninjured by the lapse of ages, and contemporary with the creation of the world, by their near approach to immortality surpass all other marvels known.'

Much of this remains open to debate but the urge to experience the grandeur and beauty of the natural world is indisputable. It was this that influenced and inspired Asbjørn Lunde's preoccupation with landscape – and his lifelong wanderlust.







# The Physiognomy of the North - Dahl, Fearnley and Balke by Claudia Denk

"... here, steep mountains with snow-capped peaks, and immense glaciers filling the deepest gorges; there, green valleys carpeted with fir, spruce, yew and other evergreen trees. At every step, foaming waters which plunge over boulders in cascades and converge to form streams and rivers which rush impetuously through valleys and lose part of their way in lakes, some pouring into the mighty rivers of Europe,' - such was Pierre-Henri de Valenciennes's description of the mountain landscapes of Switzerland in his groundbreaking book on landscape painting, Élémens de perspective pratique, à l>usage des artistes, Suivis De Réflexions et Conseils à un Elève sur la Peinture, et particulièrement sur le genre du Paysage (1799-1800). Much of the book's influence is almost certainly attributable to the publication and wide dissemination of the first German edition in 1803. Drawing on the ideas of Rousseau, Valenciennes proposed a new role for the artist, as a peripatetic landscape painter. Like Rousseau's pupil *Émile*, the landscape painter was to roam freely on foot, prioritizing new terrain.<sup>1</sup> And so Valenciennes encouraged artists not only to travel to Mediterranean regions but also to the Swiss mountains - which 'everywhere abounded with regions ever-changing and picturesque for the draftsman's lead and the painter's brush.'2

Switzerland had been regarded as ugly, inhospitable and inaccessible until well into the eighteenth century before it came to be viewed as characteristic of the harsh North, its glaciers seen as places of interest attracting tourists.<sup>3</sup> To landscape painters, it became a newly desirable destination, first as an important stop on the journey to the South, then graduating to be a region independent in its own right. It was a Swiss painter, Alexander Calame, who, following in the footsteps of Caspar Wolf, was to prove successful,

with his images of the high mountains of Switzerland and their snow-capped peaks, massive rocky escarpments, evergreen valleys and cascading waterfalls, in attracting critical and international recognition (see no. 5).

Three Norwegian painters were also intensively at work, sometimes even earlier, on what was to be one of the artistic projects of the nineteenth century, namely the juxtaposition of views of the South with new images of the North. The most important of the three was Johan Christian Dahl, the first internationally noted Norwegian painter. He was closely followed by Thomas Fearnley and Peder Balke, both of whom had been his pupils. Fired by aesthetic discussion of the sublime, the Nordic regions with their vast natural scenery now became the focus of attention. While Mediterranean light and the placid landscapes of Italy had become integral to landscape painting over generations - Nicolas Poussin and Claude Lorrain are two noted exponents - the Nordic regions only found their way into the pictorial imagery of landscape painting relatively late, but did so at a decisive moment in the development of the genre.

An Archive of Stored Recollections - Oil Studies of Mountains and Valleys, Rocks, Waterfalls, Streams and Rivers

When landscape painting superseded history painting in the early nineteenth century, taking on its traditional leading role, high expectations were attached to its development. As the scientific exploration of nature evolved, not only was a new proximity to nature now a precondition<sup>4</sup> but at the same time, attention was to be focused on nature's special characteristics. Landscape painters now saw themselves in a new, highly

mobile role as dedicated travelers to whom the natural world beckoned. As travel became easier they gained access to new motifs and discovered new working methods.5 They returned from their excursions bringing with them a wealth of highly naturalistic oil studies as well as bulging sketchbooks. The studies served as painterly exercises made sur le motif and also enabled them to build up large collections of motifs drawn directly from nature. They would often limit their focus to unspectacular subjects such as rock fall or a gnarled tree - and concentrate on making closeup studies in oil (see nos. 11, 19). Dahl, for example, in his Norwegian paintings, drew on a very large pool of his own oil studies which he continually updated and extended. This quarry of motifs went back to his youth in Bergen but he was later to make five journeys to Norway to replenish his stock. Carl Gustav Carus, the painter and doctor, describing his friend Dahl in his Lebenserinnerungen, noted that he remained a 'pure naturalist, only picking out the detail of rocks, trees, herbs and meadows ...'6

Back in the studio, oil studies gave landscape painters an archive of stored recollections. Johann Wilhelm Völker, a German landscape painter and drawing teacher, writing in Die Kunst der Malerei (1852), described the equipment needed by the modern landscape painter who had changed from being a studio artist to becoming a peripatetic painter and plein-airist. Völker also provided advice for the cold, dark seasons and suggested that the painter should spread out his rich stock of oil studies in the studio: 'In the autumn, when the mists set in and the days grow shorter, the painter returns to his home or studio greatly enriched by his experiences, his clothing worn but his portfolio packed with studies and sketches. He picks out the cartoons he has made, the secret friends of chill winter days, and sets about working them up in color on canvas or panel. Everything is accounted for,

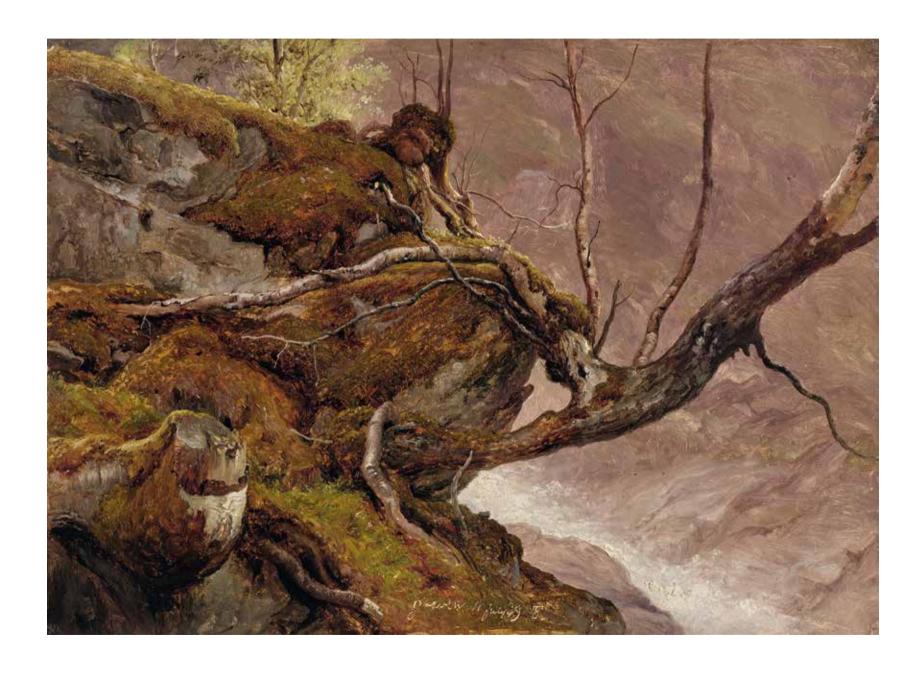
in front of him are the skies, the distant high mountains, the houses, trees, rocks, streams and rivers in every kind of light ...'<sup>7</sup>

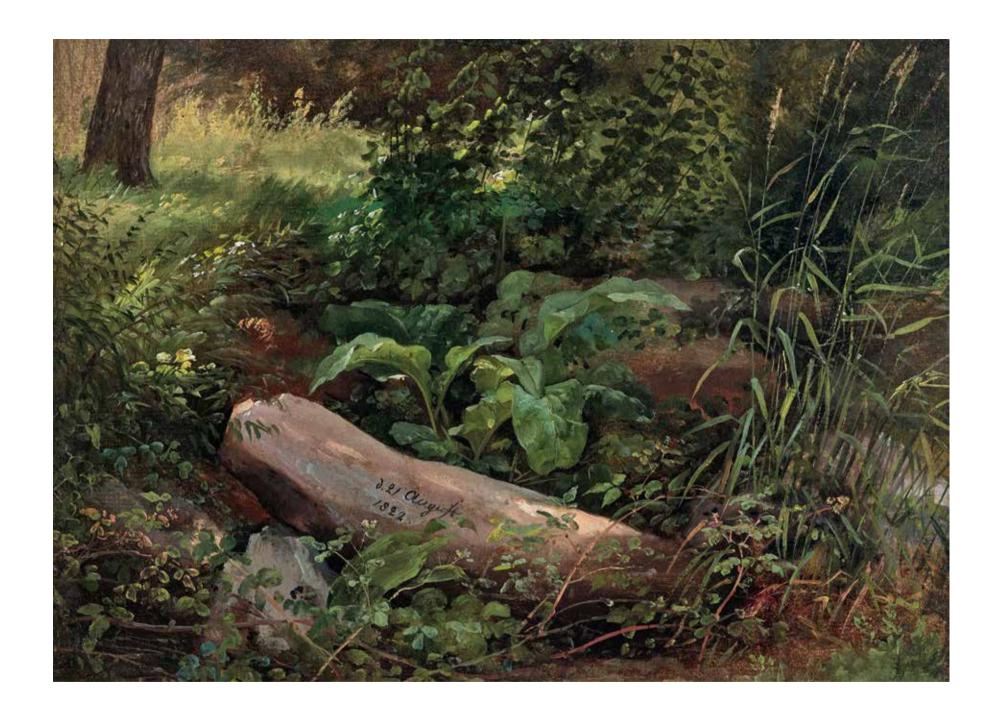
No landscape painter willingly let go of his oil studies - he could hardly hope to encounter nature under the same seasonal and weather conditions he had experienced at that particular time of day.8 Many painters consigned their work to cabinets where the studies remained for a lifetime. Sometimes they were hung in tight rows on the studio walls, turning the studio into a room vibrant with recollections of the natural world. Dahl was impressed by the efficiency of the new medium of oil study as a vehicle to record and store visual experience. The untimely death of his compatriot Fearnley in 1842 prompted him to contact the board of the newly-founded Nasjonalmuseet in Oslo. He pointed out that there could be no better way of commemorating Fearnley than by concentrating on his oil studies (see no. 6), 'as these were better than the finished paintings; here he gave of himself, as he really was, and what he felt in front of nature.'9

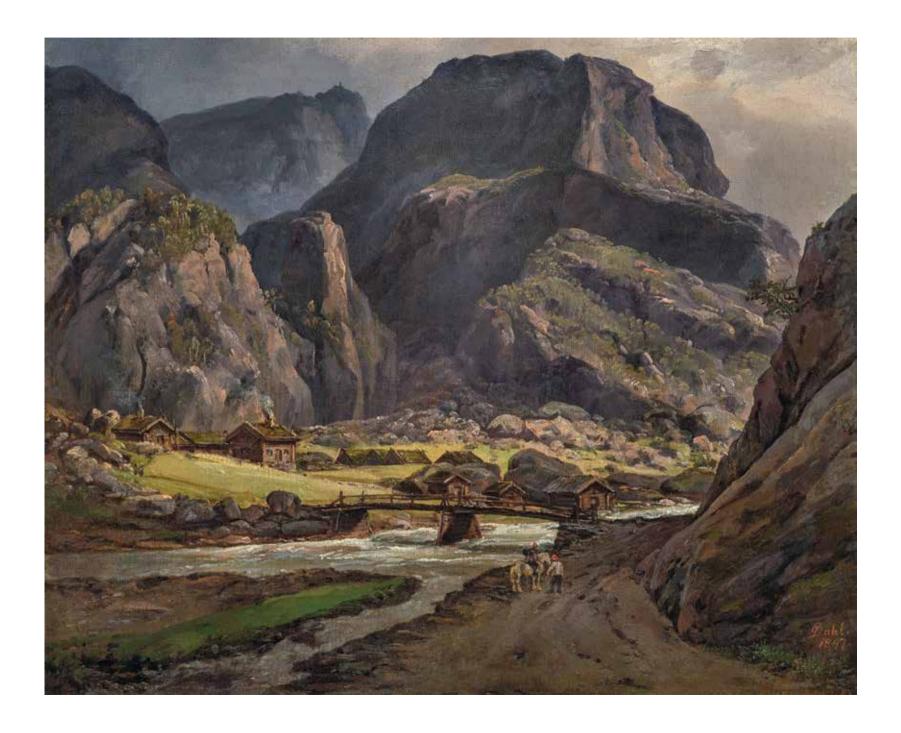
### The Physiognomy of Nature

The new practice of making oil studies was in many respects to prove the linchpin of a new form of land-scape painting. The medium of oil study provided artists with a practical and effective painting technique ideally suited to their new, highly mobile role and their new opportunities. Oil studies also helped to sharpen their focus on special geological and meteorological features. Oil studies therefore played an important role in what was to be one of the artistic projects of the nineteenth century – namely, to introduce a new approach to the study of Nordic landscapes.

The practice of physiognomics as promoted by Johann Caspar Lavater enjoyed considerable influence and popularity in the second half of the eight-









eenth century. It focused on the analysis of facial or physical characteristics as indicative of character and personality. Around 1800, physiognomics began to be applied to the study of the natural world. This concept is traditionally associated with the work of the famed German naturalist Alexander von Humboldt, explorer of South America. The physiognomic approach was used in the expectation that the distinctive natural characteristics of a region could be identified in their entirety. At first, this generalized reading of natural phenomena did not embrace an attempt to identify national characteristics.<sup>10</sup>

Prior to this, landscape painters had already arrived at somewhat similar views of nature. Valenciennes, in particular, also favored a physiognomic approach. Not only could he look back on a wealth of travel experiences and was to return from his stay in Italy with a much-lauded body of oil studies, but he went on to establish a Europe-wide reputation as the author of the highly successful book on landscape painting mentioned above. He developed pioneering ideas on travel and reflected on climatic differences and their impact on vegetation. His far-reaching reflections on geographic-geological conditions as well as climatic and cultural factors are not discussed in detail here but one of his remarks can serve as a summary: 'All this lends the multifaceted natural images of a country their own special physiognomy.'11

In France, this approach was adopted by the painters of the Barbizon School. They were to revolutionize French landscape painting within a single generation. The Barbizon painters, like the Norwegian landscape painters, concentrated on nature in their native country. Théodore Rousseau, a major figure in the Barbizon School, painted intense physiognomic landscapes that draw on his recollections of the Forest of Fontainebleau. A fine example is his *La Forêt en hiver, au coucher de soleil*, in which his departure

from the *plein-air* oil studies he had made before the motif is striking. Working at a distance, both in time and place, he succeeded in depicting a recollection of the oaks of the Forest of Fontainebleau so intensely distilled and condensed that contemporaries were to applaud it as an especially 'true' portrait.<sup>12</sup>

#### Dahl's Norwegian Landscapes in Rome

'A landscape must not only show a particular country or region, it must have the characteristics of the country and its nature ...,'13 Dahl wrote in a letter in 1841. This comment is evidence of a similar approach to nature. Dahl's compression of characteristic mountain and rock formations, deep, shaded valleys verdant with dark green vegetation, high waterfalls and raging torrents (see nos. 4, 9) and his distillation of these elements gave him the landscape topoi with which to create strikingly powerful images of his rugged, inhospitable native country.14 His pictorial strategy helped him to resolve one great paradox of the new approach to landscape painting. Although he was an inveterate traveler and spent half his life away from his native country, he was able to create a more convincing image of Norway from a distance than by working sur le motif. He achieved this by combining a number of singular motifs drawn from his studies of nature. For Dahl too, oil studies played a particularly important role in his working processes and actively stimulated his processes of recollection. The act of recollection enlarged his field of vision and helped him to shift his focus away from detail to the essential.<sup>15</sup>

This achievement is apparent in the Italian and Norwegian landscapes he painted for the celebrated Danish sculptor and collector Bertel Thorvaldsen, mentor to numerous Nordic artists, during his stay in Rome. From no other artist did Thorvaldsen buy as many paintings as he did from Dahl. The oil studies,

in conjunction with the productive power of recollection, enabled him to create 'true' images of his native country even when working in the Roman Campagna thousands of kilometers away from Norway.<sup>17</sup> Some ten years later Fearnley did the same. On his trip to Italy in 1832-4, he painted recollections of the land-scapes of Norway and Denmark for the Danish-born sculptor. They fitted seamlessly into the collection of landscape paintings Thorvaldsen acquired during his Roman years in his search to strengthen links with his Nordic origins.<sup>18</sup>

The Physiognomic Approach to Nature and the Shaping of National Identity

Although the Nordic landscape was discovered comparatively late as a subject of interest to painters, its discovery came at a time when the landscape genre was experiencing radical change and a number of developments were at work within Nordic landscape itself. Nordic painters, by exploiting a new proximity to nature and by condensing their interpretation of local topography, were able to contribute to the shaping of Nordic identity. Dahl, far from his native country, assumed a key role as a cultural ambassador by emphasizing the topic of 'historical' Norway in publications. His memorializing intentions were also reflected in his landscapes, in which ancient farmhouses, megalithic tombs and menhirs play an important role (see no. 2). Like Valenciennes, Dahl believed that traditional architecture and customs rounded out the physiognomy of a country and conveyed a more authentic image: 'A landscape should not only transport us to a particular region, but also show the characteristics of that area and its nature. It should appeal to the sensitive viewer in a poetic manner; it should, as it were, inform him about a country's natural environment, its building styles, its people and their customs

- whether idyllic, or historical-melancholic - whatever they are and were.  $^{19}$ 

Dahl's images of recollected nature brought the landscapes of his native country southwards across the Alps and as far as the Mediterranean, and they also inspired numerous other landscape painters, both from Germany and Scandinavia, to travel to his native country. His pupils, Fearnley and later, Balke contributed in a similar way to a highly characteristic portrayal of the landscapes of Norway.<sup>20</sup> After a stormy journey along the Norwegian coast to the North Cape in 1832, Balke was to focus on depictions of weather conditions that would appear extreme to a central European eye. He turned his physiognomic approach to nature away from the mainland to the dynamics of the sea and the other-worldly glow of the Northern Lights. He too used the productive power of recollection to interpret what he had experienced, producing visions of landscape that were to serve as a surface on which to project images of the geographically remote Nordic region (see nos. 1, 10).

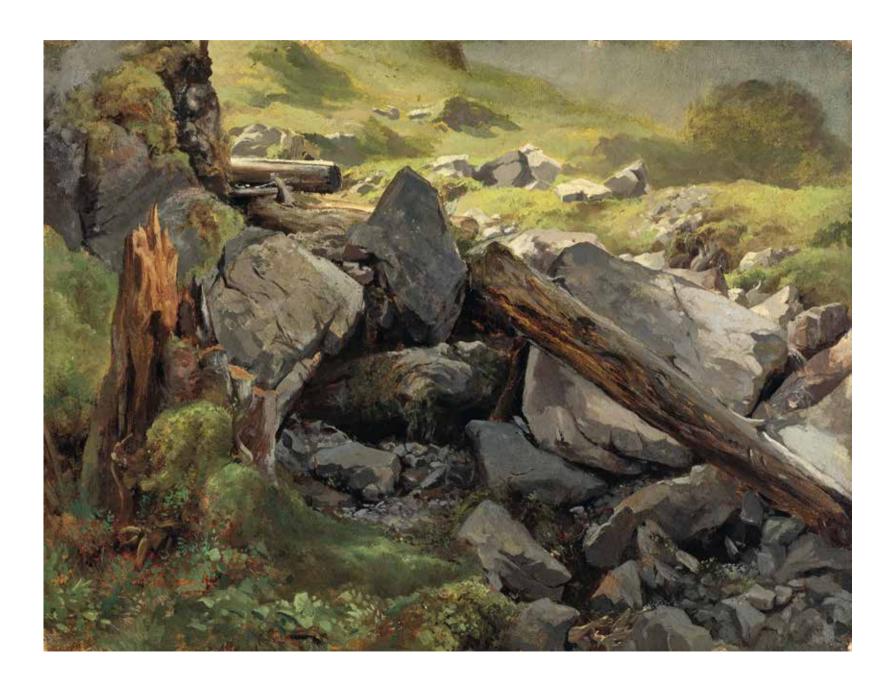
Even today, the landscapes of the three Norwegian painters communicate a powerful sense of the genesis and shaping of a Nordic identity and a new view of national origins at a time when globalization was in its infancy.21 Their work reflects the direction taken by landscape painting as it developed in the nineteenth century into a peripatetic and thus modern genre that oscillated between two cross-fertilizing poles - one whose preconditions were maximum objectivity coupled with maximum proximity to nature for oil studies executed in close-up, the other whose insistence on a 'truer' representation of nature demanded heightened veracity in the completion of landscape recollections worked up in the studio. Dahl, Fearnley and Balke significantly reshaped the traditional landscape genre with its focus on Mediterranean landscapes by injecting into it the striking pictorial imagery of Nordic regions.



- See Claudia Denk, 'Das Narrativ vom Künstler als freiem Wanderer. Jean-Jacques Rousseau und die Folgen: Pierre-Henri de Valenciennes, Caspar David Friedrich und Gustave Courbet,' in Birgit Verwiebe and Gabriel Montua (eds.), Wanderlust. Von Caspar David Friedrich bis Auguste Renoir, exhib. cat., Berlin, Staatliche Museen zu Berlin, Alte Nationalgalerie, Munich 2018, pp. 49-61.
- 2 Pierre-Henri de Valenciennes, Der Rathgeber für Zeichner und Mahler, besonders in dem Fache der Landschaftsmahlerey. Nebst einer ausführlichen Anleitung zur Künstlerperspektiv, I-II, Hof 1803, II, p. 234 f.
- 3 See Matthias Oberli, 'Von "Wunder-Bergen" und "Colossalischen Schreckensäulen". Die Entdeckung der Gletscher in der Schweizer Kunst des 17. und 18. Jahrhunderts,' in Roger Fayet, Regula Krähenbühl and Bernhard von Waldkirch (eds.), Wissenschaft, Sentiment und Geschäftssinn. Landschaft um 1800, Zurich 2017, pp. 32–56; Sarah Herring, 'The Discovery of the Swiss Alps', in Christopher Riopelle and Sarah Herring (eds.), Forests, Rocks, Torrents: Norwegian and Swiss Landscape Paintings from the Lunde Collection, exhib. cat., London, National Gallery, 2011, pp. 53–82.
- 4 Particularly among geologists (in the 1840s and 1850s) great hopes were attached to the advent of nature photography, with its potential to deliver highly detailed images. See Jan von Brevern, Blicke von Nirgendwo. Geologie in Bildern bei Ruskin, Viollet-le-Duc und Civiale, Paderborn 2012.
- 5 See Claudia Denk and Andreas Strobl (eds.), Landschaftsmalerei, eine Reisekunst? Mobilität und Naturerfahrung im 19. Jahrhundert, Berlin and Munich 2017.
- 6 Cited after Ernst Haverkamp, 'Dahl als Kunst- und Kulturvermittler' in Petra Kuhlmann-Hodick, Gerd Spitzer, Ernst Haverkamp and Bodil Sørensen (eds.), Dahl und Friedrich. Romantische Landschaften, exhib. cat., Staatliche Kunstsammlungen Dresden and Oslo, Nasjonalmuseet for Kunst, Arkitektur og Design, Dresden 2015, pp. 64-72.
- 7 Johann Wilhelm Völker, Die Kunst der Malerei. En-

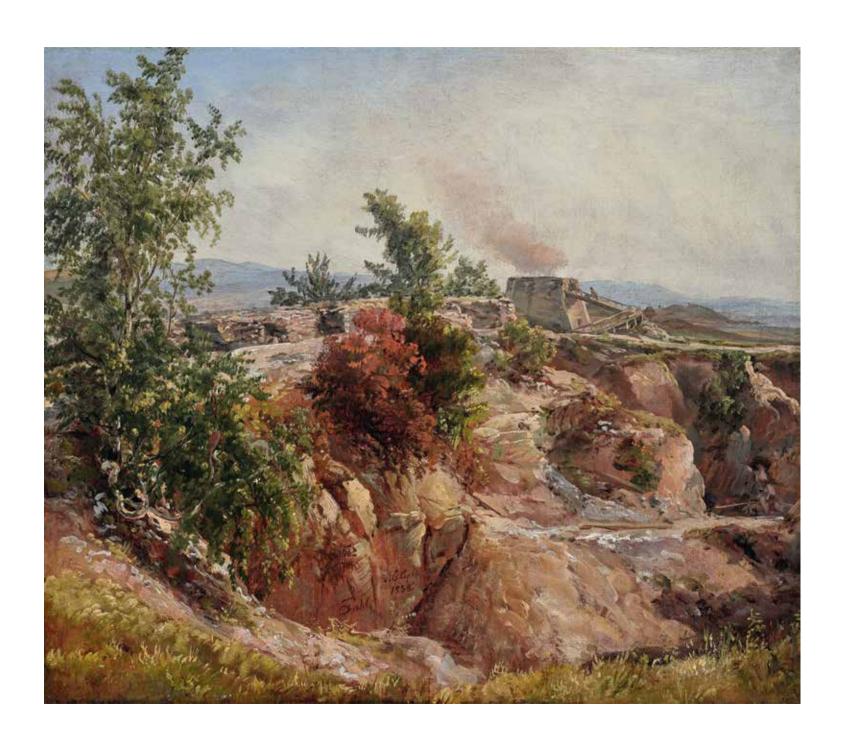
- thaltend das Landschaft-, Porträt-, Genre- und Historien-Fach nach rein künstlerischer, leicht faßlicher Methode, Leipzig 1852, p. 91.
- 8 See in particular the 'Reinhold case'. Heinrich Reinhold could only reluctantly be persuaded to sell part of his stock of oil studies to Karl Friedrich Schinkel. See Andreas Stolzenburg, "Verschiedene Umstände haben sich vereinigt, mir meinen längst gehegten größten Wunsch nach Rom zu gehen, zu verwirklichen." Heinrich Reinhold im Kreis der deutschen Künstler in Rom,' in A. Stolzenburg, Markus Bertsch and Hermann Mildenberger (eds.), Heinrich Reinhold. Der Landschaft auf der Spur, exhib. cat., Hamburger Kunsthalle and Klassik Stiftung Weimar, Munich 2018, pp. 54-68, esp. p. 60.
- 9 Cited after Marie Lødrup Bang, Johann Christian Dahl. 1788–1857. Life and Works, I-III, Oslo 1987, I, p. 245
- 10 The amount of literature on Humboldt is ever more extensive. For a discussion of his physiognomic approach to nature, see Tobias Kraft, Figuren des Wissens bei Alexander von Humboldt. Essai, Tableau und Atlas im amerikanischen Reisewerk, Berlin and Boston 2014, esp. pp. 109-14; Thomas von Taschitzki, 'Ferdinand Bellermann in Venezuela 1842–1845. Ölstudien zwischen Dokumentation und Konstruktion der Tropenlandschaften,' in Denk/Strobl, 2017, pp. 187-200.
- 11 Valenciennes 1803, II, p. 191.
- 12 Executed in 1847-1867, New York, Metropolitan Museum. On Théodore Rousseau's landscape recollections, see Claudia Denk, 'Sehen Malen Erinnern. Die Landschaftskunst der "Schule von Barbizon", in Natur als Kunst. Frühe Landschaftsmalerei des 19. Jahrhunderts in Deutschland und Frankreich aus der Sammlung der Christoph Heilmann Stiftung im Lenbachhaus München, Heidelberg 2013, pp. 18-25, esp. pp. 23-5.
- 13 Bang 1987, I, p. 251, no. 51.
- 14 It is conceivable that Dahl was aware of Valenciennes's physiognomic approach to nature. He would almost certainly have had the opportunity to study the trea-

- tise as a student at the Copenhagen Academy and as an academy member in Dresden. He may also have had access to it in Rome in the private library of his client, Thorvaldsen. See Claudia Denk, *Valenciennes Ratgeber für den reisenden Landschaftsmaler. Zirkulierendes Künstlerwissen um 1800*, Berlin and Munich 2019 (forthcoming).
- 15 See Christopher Riopelle, 'Norway in the mind's Eye', in Riopelle/Herring 2011, pp. 17-53, esp. p. 20.
- 16 See Katharina Bott, *Thorvaldsens in Italien gesam-melte Gemälde*, <a href="https://arkivet.thorvaldsensmuse-um.dk/artikler/thorvaldsens-in-italien-gesammelte-gemaelde">https://arkivet.thorvaldsensmuse-um.dk/artikler/thorvaldsens-in-italien-gesammelte-gemaelde</a>> (accessed January 25, 2019).
- 17 A painting titled *Norwegian Mountain Valley* (1821), Copenhagen, Thorvaldsen Museum, inv. B 186, illustrates his imaginative use of individual motifs; see Bjarne Jørnæes, 'Bertel Thorvaldsen's Painting Collection' in Kaspar Monrad (ed.), *The Golden Age of Danish Painting*, exhib. cat., Los Angeles County Museum of Art, New York 1993, pp. 28-36, esp. p. 32f.
- 18 David Jackson, 'Fearnley, Italy and the oil sketch tradition', in Ann Sumner and Greg Smith (eds.), In Front of Nature. The European Landscapes of Thomas Fearnley, exhib. cat., The Barber Institute of Fine Arts, University of Birmingham, London 2012, pp. 34-58, here p. 39f.
- 19 Cited after Knut Ormhaug, 'Images of Norway' in J. C. Dahl. The Power of Nature, exhib. cat., Bergen, Billedgalleri, KODE, 2018, pp. 103-4; see also Susanne Wittekind, 'Natur, Volk und Geschichte. Die künstlerische Konstruktion Norwegens in der Landschaftsmalerei Johan Christian Claussen Dahls (1788–1857),' in Erich Kleinschmidt (ed.), Die Lesbarkeit der Romantik: Material, Medium, Diskurs, Berlin 2009, pp. 309-37.
- 20 See Knut Liøgodt, "Travel, travel they must". Peder Balke and the Romantic Discovery of Norway, in Denk/Strobl, Munich and Berlin 2017, pp. 229-43.
- 21 For a fundamental discussion, see Jürgen Osterhammel, *Die Verwandlung der Welt. Eine Geschichte des 19. Jahrhunderts*, Munich 2011.

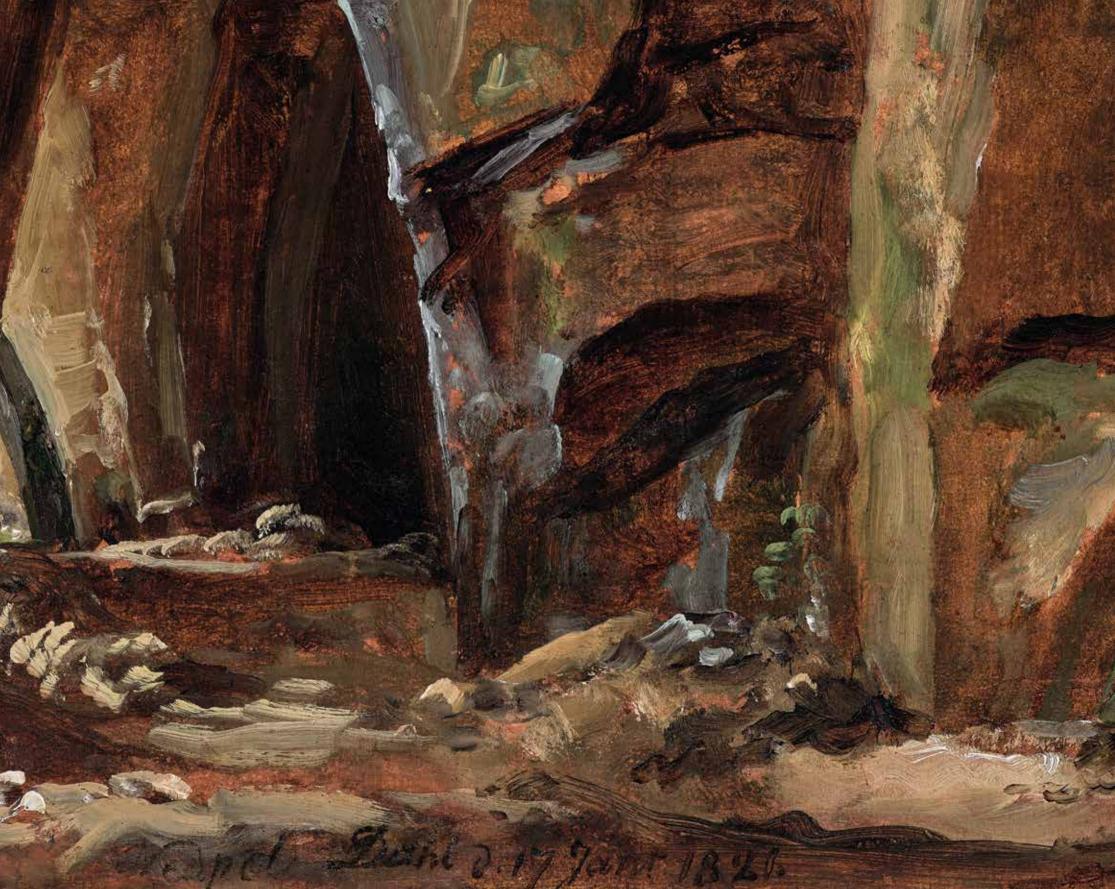


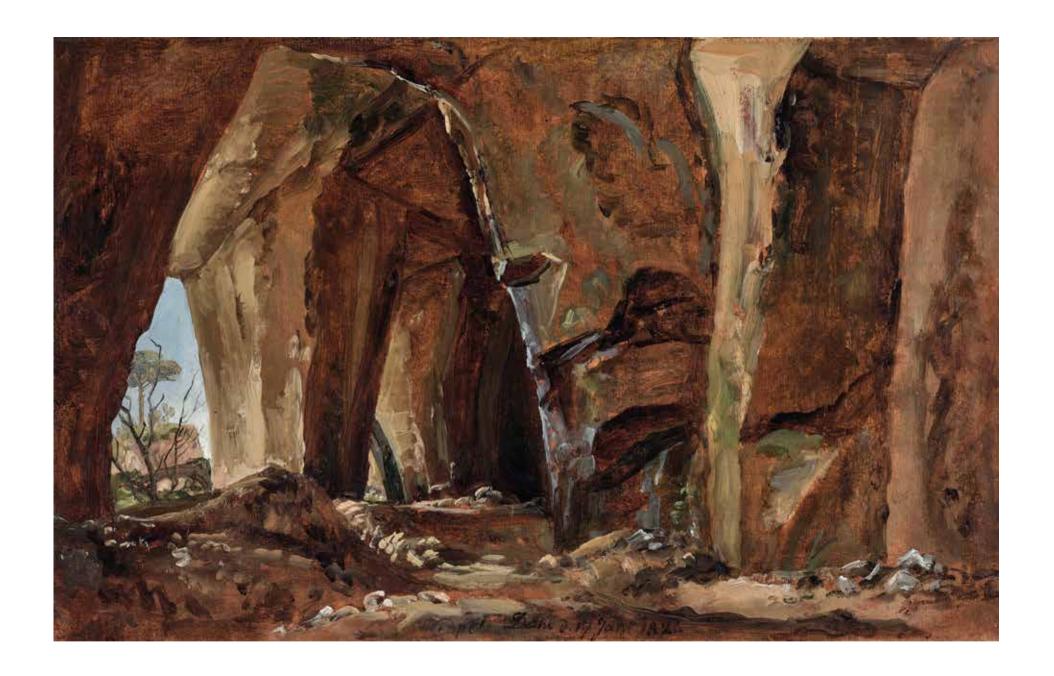






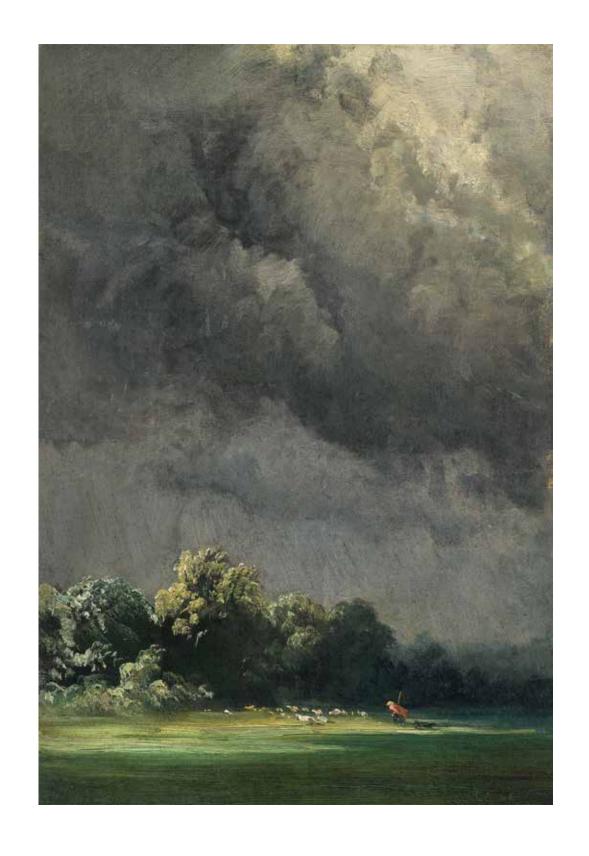








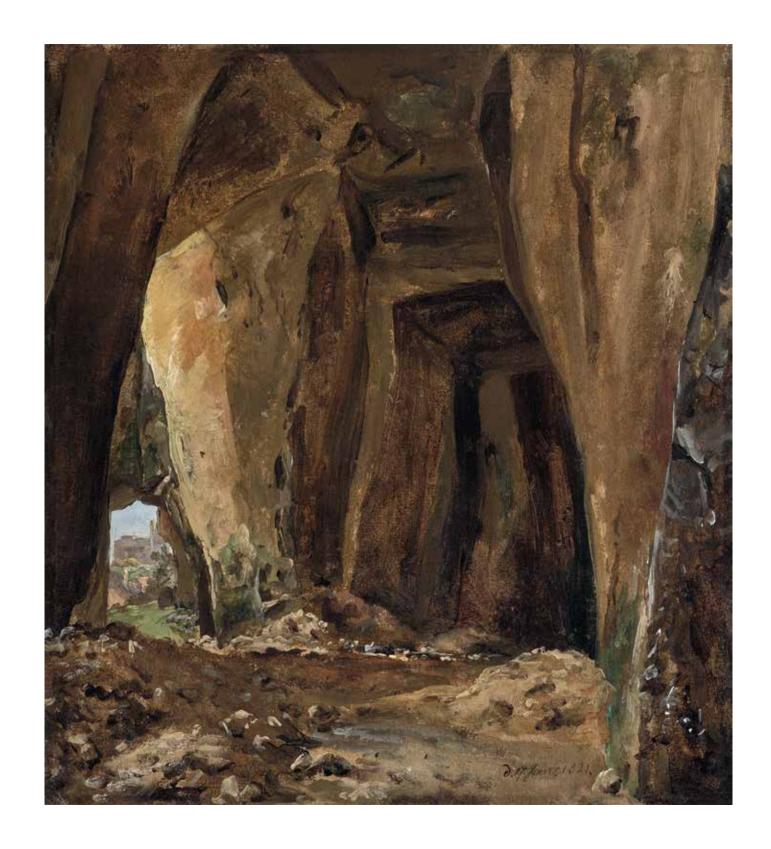
16 Robert Zünd Storm-Ridden Landscape, 1854





17 ALEXANDRE CALAME Rocky Path, Switzerland, c.1850

18 Johan Christian Dahl *Grotto near Posillipo*, 1821













1 PEDER BALKE (Hedemarken, Norway 1804 - 1887 Oslo)

Stormy Sea with Sailing Ship in Distress, 1860s

Oil on paper, laid down on cardboard,  $17.3 \times 23.9 \text{ cm } (6.8 \times 9.4 \text{ inch})$  Signed lower right Balke Bearing a stamp on the verso DEP~666 (inventory stamp Copenhagen, Statens Museum for Kunst)

#### Provenance:

Karl Balke, Oslo, the artist's son, 1914; Possibly with Marie Schioldborg, née Balke, Peder Balke's granddaughter; W. Schioldborg, Oslo, 1954; Galerie Jean-François Heim, Paris, 2001; Asbjørn Lunde (1927-2017), New York, from 2001, inv. 507.

#### Exhibited:

- Norges Kunst Jubilæumsutstillingen 1814-1914, Oslo, Frognerparken, 1914, no. 24;
- Peder Balke. 1804-1887, Oslo, Kunstnernes Hus, 1954, no. 148;
- Et dramatisk møte Ørnulf Opdahl og Peder Balke, Modum, Blaafarvevaerket, 2006, no. 58;
- Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjorn Lundes samling, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen, Billedgalleri, 2007-8, p. 130, no. 45;
- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 12;
- Peder Balke: Visjon og revolusjon, Tromsø, Nordnorsk Kunstmuseum, 2014, no. 42, repr. p. 107;
- Paintings by Peder Balke, London, National Gallery, 2014-15, no. 27, repr. p. 89;
- Rocks & Rivers: Masterpieces of Landscape Paint-

ing from the Lunde Collection, Edinburgh, Scottish National Gallery of Modern Art, April 2015-January 2017;

- Peder Balke: Painter of Northern Light, New York.
   The Metropolitan Museum of Art, April-July 2017 (https://www.metmuseum.org/art/collection/search/690351, accessed January 22, 2019);
- Sublime North: Romantic Painters Discover Norway. Paintings from the Collection of Asbjørn Lunde, Hartford, Wadsworth Atheneum Museum of Art, September 2017-January 2018.



2 Johan Christian Dahl (Bergen, Norway 1788 - 1857 Dresden)

Menhir in a Fjord Landscape, 1837

Oil on canvas,  $18.4 \times 26.5$  cm  $(7.2 \times 10.4$  inch) Signed and dated lower left *JDahl 1837* 

#### Provenance:

Marie Plahte (1852-1937), Høvik, 1937; Oslo, Auksjonshus Wang, auction sale, September 1949, possibly lot 52A;

Oslo, City Auksjon, auction sale, April 21, 1986;

Private collection, Norway;

Oslo, Blomqvist, auction sale, November 24, 2009, lot 5:

Asbjørn Lunde (1927-2017), New York, from 2009, inv. 514.

#### Exhibited:

Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 17;

Sublime North: Romantic Painters Discover Norway. Paintings from the Collection of Asbjørn Lunde, Hartford, Wadsworth Atheneum Museum of Art, September 2017-January 2018.

## Literature:

Andreas Aubert, Maleren Johan Christian Dahl: et stykke av forrige aarhundredes kunst- og kulturhistorie, Oslo 1920, p. 457;

Johan H. Langaard, J.C. Dahl's verk, Oslo 1937, p. 107, no. 465;

Marie Lødrup Bang, *Johan Christian Dahl, 1788-1857: Life and Works*, catalogue raisonné, Oslo 1987, II, pp. 261-2, no. 840; III, plate CCCLVIII, no. 840.



3 Thomas Fearnley (Fredrikshald, Norway 1802 - 1842 Munich)

The Bay of Naples, 1833

Oil on paper, laid down on cardboard, 14.7 x 24.8 cm ( $5.8 \times 9.8$  inch) Inscribed, dated and monogrammed lower right Neapel 1/7 33 TF.

## Provenance:

Oslo, Grev Wedels Plass, auction sale, November 19, 2003, lot 23;

Asbjørn Lunde (1927-2017), New York, from 2003, inv. 223.

# Exhibited:

In Front of Nature: The European Landscapes of Thomas Fearnley, Birmingham, The Barber Institute of Fine Art, University of Birmingham, 2012-13, p. 42, fig. 25, p. 116.



4 Johan Christian Dahl (Bergen, Norway 1788 - 1857 Dresden)

View of Skjolden in Lyster, 1843

Oil on canvas,  $32 \times 40 \text{ cm} (12.6 \times 15.9 \text{ inch})$  Signed and dated lower left Dahl/1843

#### Provenance:

Sold by the artist or offered as a gift in 1843, see the after-drawing by Dahl, no. LV. 693;

Acquired by the grandfather of the previous owner in circa 1930;

Private collection, Switzerland;

London, Sotheby's, auction sale, May 27, 2014, lot 2; Asbjørn Lunde (1927-2017), New York, from 2014, inv. 520.

# Exhibited:

- Kunstausstellung, Dresden, Königlich Sächsische Akademie der Künste, 1843, p. 23, no. 256;
- Rocks & Rivers: Masterpieces of Landscape Painting from the Lunde Collection, Edinburgh, Scottish National Gallery of Modern Art, 2015-2017;
- Sublime North: Romantic Painters Discover Norway. Paintings from the Collection of Asbjørn Lunde, Hartford, Wadsworth Atheneum Museum of Art, September 2017-January 2018.

## Literature:

Possibly Friedrich von Boetticher, *Malerwerke des neunzehnten Jahrhunderts*, Dresden, 1891-1901, I, p. 211, no. 45 ('Schiolden in Lyster; im Stifte Bergen'); Marie Lødrup Bang, *Johan Christian Dahl, 1788-1857, Life and Works*, catalogue raisonné, Oslo, 1987, II, p. 295, no. 973; III, plate CDXVI, no. 973.

Dahl's Liber Veritatis drawing documentary, inscribed *Schiolden i Sogn. Norwegen Dahl 1843.* (...), Bergen, Billedgalleri, inv. 803, LV. 693.



5 ALEXANDRE CALAME (Vevey, Switzerland 1810 - 1864 Menton)

Lauterbrunnen Valley, Switzerland, August 1836

Oil on paper, laid down on canvas,  $45.5 \times 55$  cm (17.9  $\times$  21.7 inch) Inscribed and dated lower left *Vallée de Lauter-brunnen Aout |* 1836

## Provenance:

The artist's estate (bearing the Vente Calame seal on the verso);

Paris, Hôtel Drouot, Catalogue de la vente qui aura lieu, par suites de Decès de Calame, March 3, 1865, lot 396 (Vallée de Lauterbrunnen), sold for 900 francs to A.;

Asbjørn Lunde (1927-2017), New York, from 2003, inv. 206.

#### Exhibited:

- Alpine Views. Alexandre Calame and the Swiss Landscape, Williamstown, Sterling and Francine Clark Art Institute, 2006, no. 18;
- Alpine Views. Alexandre Calame and the Swiss Landscape, Storrs, The William Benton Museum of Art, University of Connecticut, 2007;
- Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjorn Lundes samling, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007-8, p. 83, no. 13;
- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 36.



6 THOMAS FEARNLEY (Fredrikshald, Norway 1802 - 1842 Munich)

Tree with Twisted Growth, Granvin, Norway, 1839

Oil on paper, laid down on panel,  $28.2 \times 39 \text{ cm } (11.1 \times 15.4 \text{ inch})$  Inscribed, dated and monogrammed lower center *Graven 11 July 39 TF* 

#### Provenance:

Galerie Jean-Francois Heim, Paris, 2001; Asbjørn Lunde (1927-2017), New York, from 2001, inv. 527.

# Exhibited:

- Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjorn Lundes samling, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen, Billedgalleri, 2007-8, p. 123, no. 41;
- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 28;
- In Front of Nature: The European Landscapes of Thomas Fearnley, Birmingham, The Barber Institute of Fine Art, University of Birmingham, 2012-13, p. 16, fig. 6;
- Rocks ♥ Rivers: Masterpieces of Landscape Painting from the Lunde Collection, Edinburgh, Scottish National Gallery of Modern Art, April 2015-January 2017:
- Sublime North: Romantic Painters Discover Norway. Paintings from the Collection of Asbjørn Lunde, Hartford, Wadsworth Atheneum Museum of Art, September 2017-January 2018.



7 JOHAN CHRISTIAN DAHL (Bergen, Norway 1788 - 1857 Dresden)

Lush Undergrowth in the Grand Garden of Dresden, 1822

Oil on canvas, laid down on cardboard,  $25 \times 35 \text{ cm } (9.8 \times 13.8 \text{ inch})$  Dated lower center  $d.\ 21\ August / 1822.$ 

## Provenance:

J. P. Schneider Jr, Frankfurt; London, Sotheby's, auction sale, June 2, 2010, lot 238; Asbjørn Lunde (1927-2017), New York, from 2010, inv. 511.

## Exhibited:

- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 15;
- Sublime North: Romantic Painters Discover Norway. Paintings from the Collection of Asbjørn Lunde, Hartford, Wadsworth Atheneum Museum of Art, September 2017-January 2018.



8 Johan Christian Dahl (Bergen, Norway 1788 - 1857 Dresden)

View of the Nærøy Valley, Norway, 1847

Oil on canvas,  $26.5 \times 32.5 \text{ cm}$  ( $10.2 \times 12.6 \text{ inch}$ ) Signed and dated lower right JDahl /1847 Inscribed on the stretcher Ivar Malm, Heggeli

#### Provenance:

Christian Tønsberg (1813-97), Oslo, purchased from the artist in 1848;

Oslo, unidentified auction house, Tønsberg Estate sale, 1897, lot 17;

Blomqvist Kunsthandel, Oslo, 1926, no. 65;

Ivar Malm, Heggeli, 1937;

Private collection, Oslo;

Kaare Berntsen, Oslo, 2003, no. 7;

Asbjørn Lunde (1927-2017), New York, from 2003, inv. 512.

# Exhibited:

- Kunstausstellung, Dresden, Königlich Sächsische Akademie der Künste, 1847, p. 21, no. 232;
- Minneutstilling, J.C. Dahl 1788-1857, Oslo, Blomqvist Kunsthandel, 1926, no. 65;
- J.C. Dahl's verk, Minneutstilling, Oslo, Kunstnernes Hus, 1937, no. 573;
- Johan Christian Dahl 1788-1857: Jubileumsutstilling 1988, Oslo, Nasjonalgalleriet and Bergen, Billedgalleri, 1988, no. 185;
- Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjorn Lundes samling, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007-8, p. 106, no. 30;
- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 20;



9 Johan Christian Dahl (Bergen, Norway 1788 - 1857 Dresden)

View of the Feigumfoss Waterfall in Lysterfjord, Norway, 1848

Oil on canvas,  $42 \times 58 \text{ cm } (16.5 \times 22.8 \text{ inch})$  Signed and dated lower right Dahl/1848

## Provenance:

Sächsischer Kunstverein Dresden, date of sale: December 7, 1848;

Private collection, acquired by 1920;

Thence by descent, until 2010;

London, Sotheby's, auction sale, June 2, 2010, lot 212; Asbjørn Lunde (1927-2017), New York, from 2010, inv. 580.

## Exhibited:

- Dresden, Sächsischer Kunstverein, 1848, no. 484, addendum (titled Norwegische Landschaft);
- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 21;

# Literature:

Marie Lødrup Bang, Johan Christian Dahl, 1788-1857. Life and Works, catalogue raisonné, Oslo 1987, II, pp. 322-3, no. 1083; III, plate CDLXII, no. 1083 (illustrating Dahl's Liber Veritatis drawing documenting the painting)

Dahl's *Liber Veritatis* drawing documenting the present painting:

Inscribed 1 El.l. - 18 Z.h. Sch.M. JDahl 1848. Dresdner Kunstverein. M.R. 100, Bergen, Billedgalleri, inv. 885, LV. 771.



10 Peder Balke (Hedemarken, Norway 1804 - 1887 Oslo)

The Trolltindene Range, Norway, c.1845

 $31 \times 42.2$  cm ( $12.2 \times 16.6$  inch) Signed lower right BalkeBearing a stamp on the verso DEP~662 (inventory stamp Copenhagen, Statens Museum for Kunst)

#### Provenance:

Oil on panel.

Dr. Hans Chr. Paulsen, 1954;

Hammerlunds Kunsthandel, Oslo (gallery label bears the handwritten name 'Paulsen');

Asbjørn Lunde (1927-2017), New York, from 2004, inv. 506.

## Exhibited:

- Peder Balke. 1804-1887, Oslo, Kunstnernes Hus, 1954, no. 131A;
- Et dramatisk møte Ørnulf Opdahl og Peder Balke, Modum, Blaafarvevaerket, 2006, no. 59;
- Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjorn Lundes samling, Tromsø, Nordnorsk Kunstmuseum and Bergen, Billedgalleri, 2007-8, p. 128, no. 43;
- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011;
- Måneskinnsmaleren Moonlight romantic: Knud Baade (1808-1879), Tromsø, Nordnorsk Kunstmuseum, 2012, no. 54, repr. p. 77;
- Peder Balke: Visjon og revolusjon, Tromsø, Nordnorsk Kunstmuseum, 2014, no. 14;
- Paintings by Peder Balke, London, National Gallery, 2014-15, no. 6, repr. p. 70;
- Rocks & Rivers: Masterpieces of Landscape

• Sublime North: Romantic Painters Discover Norway. Paintings from the Collection of Asbjørn Lunde, Hartford, Wadsworth Atheneum Museum of Art, September 2017-January 2018.

# Literature:

Friedrich von Boetticher, *Malerwerke des neunzehnten Jahrhunderts*, Dresden, 1891-1901, I, p. 211, no. 61:

Johan H. Langaard, J.C. Dahl's verk, Oslo 1937, p. 127, no. 573;

Marie Lødrup Bang, *Johan Christian Dahl, 1788-1857: Life and Works*, catalogue raisonné, Oslo 1987, II, p. 318, no. 1061; III, plate CDLIII, no. 1061.



11
ALEXANDRE CALAME
(Vevey, Switzerland 1810 - 1864 Menton)

Tree Stump and Boulders, Switzerland, c.1850

Oil on paper, laid down on cardboard,  $32.6 \times 42.7$  cm ( $12.8 \times 16.8$  inch)

## Provenance:

Amélie Calame (1815-1907), Geneva, the artist's widow 1865:

Arthur Calame, Geneva (1843-1919), the artist's son, 1907; Marguerite Buscarlet-Calame, Geneva (on the verso the printed inventory label of Arthur Calame's estate dated April 15, 1922, bearing the number 234); Louis Buscarlet, Geneva, 1924;

Dr. Louis Glatt (1885-1978), Geneva, inv. 48, 1942; Zurich, Koller, auction sale, November 28, 1996, lot 3004:

Asbjørn Lunde (1927-2017), New York, from 2003, inv. 210.

# Exhibited:

- Alpine Views. Alexandre Calame and the Swiss Landscape, Williamstown, Sterling and Francine Clark Art Institute, 20 06, p. 86.
- Alpine Views. Alexandre Calame and the Swiss Landscape, Storrs, The William Benton Museum of Art, University of Connecticut, 2007.

## Literature:

Valentina Anker, *Alexandre Calame - Vie et oeuvre*, catalogue raisonné, Fribourg 1987, p. 397, no. 453.

The work is registered in the archives of the Schweizerisches Institut für Kunstwissenschaft (SIK-ISEA) in Zurich under archive number 15'455 ("Etude de Alex. Calame').



12 Johan Christian Dahl (Bergen, Norway 1788 - 1857 Dresden)

A Chalk Pit near Maxen, Dresden, 1835

Oil on paper, laid down on canvas,  $32.5 \times 37.5$  cm ( $12.8 \times 14.8$  inch) Signed and dated lower center  $JDahl \ / \ d. \ 6.$  Sept.  $\ / \ 1835.$ 

#### Provenance:

Justitiarius Georg J. Bull, grandson of Peder Balke; General Siegwald Bull, grandson of Peder Balke; Eric Bull, Oslo, acquired by 1937, until at least 1957; Thence by descent in the Bull family; Asbjørn Lunde (1927-2017), New York, from 2006, inv. 516.

# Exhibited:

- Katalog over Professor Dahl udstilligen, Christiania Kunstforening, 1907, no. 31;
- Norges Kunst Jubilæumsutstillingen 1814-1914, Oslo, Frognerparken, 1914, no. 76;
- Mindeutstilling, J.C. Dahl 1788-1857, Oslo, Blomqvist Kunsthandel, 1926, no. 148;
- J.C. Dahl's verk, Minneutstilling, Oslo, Kunstnernes Hus, 1937, no. 429;
- Malerier og Tegninger av J. C. Dahl, Oslo, Nasjonalgalleriet and Bergen Billedgalleri, 1957, no. 120;
- Johan Christian Dahl 1788-1857: Jubileumsutstilling 1988, Oslo, Nasjonalgalleriet and Bergen Billedgalleri, 1988, no. 148;
- Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjorn Lundes samling, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007, p. 104, no. 28;
- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 16;

- Painting from the Lunde Collection, Edinburgh, Scottish National Gallery of Modern Art, April 2015-January 2017;
- Peder Balke: Painter of Northern Light, New York, The Metropolitan Museum of Art, April-July 2017 (https://www.metmuseum.org/art/collection/search/690286, accessed January 28, 2019);
- Sublime North: Romantic Painters Discover Norway. Paintings from the Collection of Asbjørn Lunde, Hartford, Wadsworth Atheneum Museum of Art, September 2017-January 2018.

## Literature:

Per Kirkeby, *Peder Balke. Trick, Depth and Game*, Hellerup 1996, p. 70, repr. p. 71;

Knut Ljogodt, '«Travel, travel they must»: Peder Balke and the Romantic Discovery of Norway,' in Claudia Denk and Andreas Strobl (eds.), *Landschaftsmalerei*, *eine Reisekunst?*, Berlin and Munich 2017, p. 236, fig. 4, p. 237, p. 347, plate XXXVII.



13 Thomas Fearnley (Fredrikshald, Norway 1802 - 1842 Munich)

Gauernitz Island in the River Elbe, Dresden, 1829-30

Oil on canvas, 31 x 49.4 cm (12.2 × 19.4 inch)

## Provenance:

Thomas Fearnley (1841-1927), Oslo, the artist's son; Thomas Fearnley (1880-1961), Oslo, the artist's grandson;

Benedicte Fearnley, née Rustad (1886-1976), Oslo, widow of the artist's grandson, 1966;

Oslo, Grev Wedels Plass, auction sale, May 31, 2010, lot 2; Asbjørn Lunde (1927-2017), New York, from 2010, inv. 528.

# Exhibited:

- Thomas Fearnley, Oslo, Kunstnerforbundet, 1966, no. 5;
- Thomas Fearnley, européeren, familiens hyllest, Oslo, Astrup Fearnley Museet for Moderne Kunst, 1995, no. 16;
- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 31;
- In Front of Nature: The European Landscapes of Thomas Fearnley, Birmingham, The Barber Institute of Fine Art, University of Birmingham, 2012-13, p. 33, fig. 19;
- Rocks ℰ Rivers: Masterpieces of Landscape Painting from the Lunde Collection, Edinburgh, Scottish National Gallery of Modern Art, April 2015-January 2017;
- Sublime North: Romantic Painters Discover Norway. Paintings from the Collection of Asbjørn Lunde, Hartford, Wadsworth Atheneum Museum of Art, September 2017-January 2018.



14 Johan Christian Dahl (Bergen, Norway 1788 - 1857 Dresden)

Grotto near Posillipo, 1821

Oil on paper, laid down on cardboard,  $28.6 \times 44 \text{ cm} (11.3 \times 17.3 \text{ inch})$  Inscribed, signed and dated lower center *Neapel JDahl d. 17 Janr 1821*.

Annotated by Siegwald Dahl on the verso No 181 / 28 1/2" h - 44" l. / Johan Chr. Cl. Dahl fec. / geb. zu Bergen in Norwegen d. 24 Febr. 1788, + zu Dresden d. 14 Octbr. 1857. / Naturstudie, Grotto bei Neapel (bez. Neapel, Dahl d 17 Janr 1821) / mit franz. Ferniss gefiernisst / d. 14 Mars 1889 and additionally inscribed No. 11.

## Provenance:

Siegwald Dahl (1827-1902), the artist's son; Asbjørn Lunde (1927-2017), New York, from 2010, inv. 33.

# Exhibited:

 $Forests, Rocks, Torrents: Norwegian\ and\ Swiss\ Landscapes\ from\ the\ Lunde\ Collection,\ London,\ National\ Gallery,\ 2011,\ no.\ 14.$ 

• Sublime North: Romantic Painters Discover Norway. Paintings from the Collection of Asbjørn Lunde, Hartford, Wadsworth Atheneum Museum of Art, September 2017-January 2018.

# Literature:

Andreas Aubert, Maleren Johan Christian Dahl: et stykke av forrige aarhundredes kunst- og kulturhistorie, Oslo 1920, p. 453;

Johan H. Langaard, J.C. Dahl's verk, Oslo 1937, p. 101, no. 429;

Marie Lødrup Bang, *Johan Christian Dahl*, 1788-1857. *Life and Works*, catalogue raisonné, II, Oslo 1987, no. 790; III, plate CCCXXXIV, no. 790.



15 ALEXANDRE CALAME (Vevey, Switzerland 1810 - 1864 Menton)

Dusk on Lake Lucerne, c.1860

Oil on canvas,  $29 \times 41$  cm (11.4  $\times$  16.1 inch) Signed lower right *A. Calame fc.* 

# Provenance:

Asbjørn Lunde (1927-2017), New York, inv. 549.

## Exhibited:

- Alpine Views. Alexandre Calame and the Swiss Landscape, Williamstown, Sterling and Francine Clark Art Institute, 2006, p. 86;
- Alpine Views. Alexandre Calame and the Swiss Landscape, Storrs, The William Benton Museum of Art, University of Connecticut, 2007;
- The Rockies and the Alps. Bierstadt, Calame, and the Romance of the Mountains, Newark Museum, March 24-August 19, 2018, no. 30.



16 ROBERT ZÜND (1827 - Lucerne, Switzerland - 1909)

Storm-Ridden Landscape, 1854

Oil on canvas,  $40 \times 27.5 \text{ cm } (15.7 \times 10.8 \text{ inch})$  Dated lower right 18 July 54

#### Provenance:

Asbjorn Lunde (1927-2017), New York, from 2000, inv. 238.

#### Exhibited:

- Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjorn Lundes samling, Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007, pp. 98-9, no. 26;
- Alpine Views: Alexandre Calame and the Swiss Landscape, Williamstown, Sterling and Francine Clark Art Institute, 2006, no. 33;
- Alpine Views. Alexandre Calame and the Swiss Landscape, Storrs, The William Benton Museum of Art, University of Connecticut, 2007;
- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 51;
- Rocks ♥ Rivers: Masterpieces of Landscape Painting from the Lunde Collection, Edinburgh, Scottish National Gallery of Modern Art, on loan in 2015-17.



17
ALEXANDRE CALAME
(Vevey, Switzerland 1810 - 1864 Menton)

Rocky Path, Switzerland, c.1850

Oil on paper, laid down on cardboard,  $25 \times 27.5$  cm  $(9.8 \times 10.8$  inch)

## Provenance:

Edwin Lüscher, Seengen; Asbjørn Lunde (1927-2017), New York, from 2009, inv. 551.

## Exhibited:

- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 41;
- The Rockies and the Alps. Bierstadt, Calame, and the Romance of the Mountains, Newark Museum, March 24-August 19, 2018, no. 33.

# Literature:

Valentina Anker, Alexandre Calame – Vie et oeuvre, Catalogue raisonné de l'oeuvre peint, Fribourg 1987, p. 398, no. 454, repr.



18 Johan Christian Dahl (Bergen, Norway 1788 - 1857 Dresden)

Grotto near Posillipo, 1821

Oil on paper, laid down on cardboard,  $33 \times 30$  cm ( $13 \times 11.8$  inch)
Dated lower right d. 17 Janr. 1821
Annotated by Siegwald Dahl in pencil and ink on the verso No. 123./J.C.C. Dahl/geb. zu Bergen d. 24 Febr. 1788. + zu Dresden d. 14 Octbr. 1857 / Grotte bei Neapel - Naturstudie / 17 Jan. 1821. / 30 "br. 33 "h. - / ... auf ... gezogen / Mit Mastixfirniss gefirnisst / d 26 März 1889 SD and additionally inscribed No. 44

#### Provenance:

Siegwald Dahl (1827-1902), the artist's son; Oslo, Blomqvist Kunsthandel, 1926, no. 44; Conrad Langaard, Oslo, 1937; Private collection; Asbiørn Lunde (1927-2017), New York, from

Asbjørn Lunde (1927-2017), New York, from 2015, inv. 42.

# Exhibited:

Minneutstilling, J.C. Dahl 1788-1857, Blomqvist Kunsthandel, Oslo 1926, no. 44.

## Literature:

Andreas Aubert, Maleren Johan Christian Dahl: et stykke av forrige aarhundredes kunst- og kulturhistorie, Oslo 1920, p. 452;

Johan H. Langaard, J.C. Dahl's verk, Oslo 1937, p. 56, no. 173;

Marie Lødrup Bang, *Johan Christian Dahl, 1788-1857. Life and Works*, catalogue raisonné, II, Oslo 1987, p. 116, no. 290.



19 ALEXANDRE CALAME (Vevey, Switzerland 1810 - 1864 Menton)

Rocks in a Riverbed at Rosenlaui, Switzerland, c.1862

Oil on canvas, laid down on cardboard,  $41 \times 55$  cm  $(16.1 \times 21.7 \text{ inch})$ 

## Provenance:

Amélie Calame (1815-1907), Geneva, the artist's widow, 1865;

Arthur Calame, Geneva (1843-1919), the artist's son, 1907:

Marguerite Buscarlet-Calame, Geneva, 1919; Louis Buscarlet, Geneva, 1924;

Lucerne, Galerie Fischer, auction sale, May 20, 1999, lot 2260:

Private collection, England; Asbjørn Lunde (1927-2017), New York, inv. 530.

## Exhibited:

- Zeichnen, Malen, Formen I. Die Grundlagen, Schweizerische Landesausstellung (ed.), Zurich, Kunsthaus, 1939, no. 580;
- Alpine Views. Alexandre Calame and the Swiss Landscape, Williamstown, Sterling and Francine Clark Art Institute, 2006, no. 20;
- Alpine Views. Alexandre Calame and the Swiss Landscape, Storrs, The William Benton Museum of Art, University of Connecticut, 2007;
- Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjorn Lundes samling, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007-8, p. 89, no. 19;
- Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection, London, National Gallery, 2011, no. 44;
- Sublime North: Romantic Painters Discover Norway. Paintings from the Collection of Asbjørn

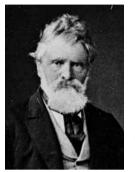
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# PEDER BALKE (1804 - 1887)

Born poor on the remote northern island of Helgøya, Peder Balke studied decorative painting in Christiania for two years from 1827. Determined to become an artist, in 1829 he transferred to Stockholm and the Royal Swedish Academy of Arts. His early landscape paintings, however, rise little above academic convention.

Drawn to the landscape of Norway, Balke walked across much of its lower regions and, decisively, in land-

scape motifs which allowed him to define his highly individual painting style. He continued to explore these motifs in increasingly austere images throughout his career. In 1835-6 and again in 1843-4 he travelled to Dresden, where he met the grand old man of Norwegian painting Johan Christian Dahl, later painting with him in Norway.

In 1845 he headed to London and to Paris, where he received a major commission from King Louis Philippe (1773-1850) for northern Norwegian scenes. The 1848 Revolution and the ousting of the king saw the commission abandoned, although today 28 sketches for it remain in the Louvre. By 1850 Balke was back in Christiania, although his artistic career was foundering and he devoted more time to politics and property.

By about 1860 his paintings – for the most part small, improvisational oils on panel – were made primarily for his own amusement. He died in 1887, his art forgotten. A revival of interest began in Norway as early as 1914, but failed to spread beyond its borders. The current keen international fascination in Balke is of more recent date and intensity.



# ALEXANDRE CALAME (1810 - 1864)

The son of a marble carver, Alexandre Calame spent his childhood in Vevey. In 1820 he lost the sight in one eye as the result of an accident while playing. His family moved to Geneva in 1824; two years later his father died, forcing Alexandre to support the family by working in a bank and, more significantly for his future

career, coloring engraved landscapes for tourists.

From 1829 he studied under François Diday, and in 1834 he opened his own studio. In 1835 he made his first trip to study the Bernese Oberland; from this time on he would spend his summers drawing and painting, sometimes with friends and pupils, in the Swiss mountains, especially those of the Bernese Oberland and central Switzerland, using his studies from nature in his studio compositions. He also made trips in Europe, visiting Paris in 1837, the Netherlands and Germany in 1838, Italy in 1844 and London in 1850.

Calame's studio paintings were mostly produced on commission for middle-class and aristocratic clients who required a standard repertoire of Swiss motifs: glaciers, waterfalls, lakes, mountains trees and snow. At the same time these grand alpine landscapes reflect Calame's Calvinist belief in the divinity of nature.

Enjoying an international reputation during his lifetime, Calame was elected to eight national academies. His *View of the Valley of Ansasca* (Assemblée Nationale, Paris), exhibited at the Paris Salon of 1841, was purchased by King Louis-Philippe (1773-1850), and in 1842 he received the Croix de la Légion d'honneur. In 1855 he exhibited at the Exposition Universelle in Paris, where Napoleon III (1808-1873) purchased one of his paintings, *Lake of the Four Cantons* (Fondation Abegg, Riggisberg).



# JOHAN CHRISTIAN DAHL (1788 - 1857)

The leading Norwegian artist of his day, Johan Christian Dahl was also one of the most important landscape painters of the Romantic era. He was born in Bergen, where his artistic talent was recognized early and given financial support, and in 1811 he was sent to Copenhagen to study at the Academy. Early on, he determined that Norway would be a central subject of his art and set about learning landscape painting from both his

contemporaries and the Dutch Old Masters. He also learned to make landscape oil sketches in nature which he would then use to work up elaborate 'finished' paintings in the studio. This method of working remained central to his practice throughout his career. Dahl relocated to Dresden in 1818, where he befriended Caspar David Friedrich (1774-1840), thus placing himself at the center of the Romantic land-scape tradition. Travels in Italy followed in 1820, but he returned to Dresden to make his lifelong career there; indeed, from 1824 he was a professor at the Dresden Academy.

From 1826, however, Dahl repeatedly returned to Norway, where he studied the ancient history and archaeology of his homeland and gathered landscape motifs. He visited Norway four more times (1834, 1839, 1844 and 1850) and his door in Dresden was always open to young Norwegian artist journeying south. In part through his mentoring of these young artists, in particular Thomas Fearnley, he established himself as the master in exile, at the heart of the Norwegian art world.



# Thomas Fearnley (1802 - 1842)

Thomas Fearnley was still a teenager when he began a two years' study at the Royal Danish Academy of Fine Arts in Copenhagen in 1821. Four years of art training followed in Stockholm but the decisive event of his young career came in 1826 when he met, painted in Norway with, and fell under the sway of Johan Christian Dahl, already the acknowledged master of Norwegian landscape painting. He is now recognized as Dahl's outstanding pupil.

Fearnley soon followed Dahl back to Dresden, where he was a professor at the Academy of Fine Arts, and there met Caspar David Friedrich (1774-1840), also an influence on his Romantic-realist conception of landscape. By 1830 he had moved on to Munich and the beginnings of a successful career there but, peripatetic and sociable, in 1832 he moved on to Italy. He loved the sun and warm weather, and some of his most luminous landscapes and freshest oil sketches date from the three years he spent there.

Heading home, Fearnley spent the summer of 1835 in Switzerland painting small, radiant Alpine landscapes, many of them showing that country's most prominent natural landmarks. A Paris sojourn followed. Two years later he was in England – his grandfather was a Yorkshireman – visiting London

and painting in the Lake District.

Everywhere, he produced scintillating small panels and canvases full of fine detail and an overarching sense of ambient atmosphere. Typhoid struck and he died in Munich before his 40th birthday.



# Robert Zünd (1827 - 1909)

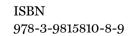
Born in Lucerne, Robert Zünd trained initially with Jacob Swegler (1793-1866) and Joseph Zegler (1812-1885). He moved to Geneva in 1848, studying first with François Diday and then with Alexandre Calame. The latter was a great influence on his early work, although Zünd preferred to paint the more tranquil region of the Alpine foothills than the dramatic scenery of the Alps themselves. In 1851 he moved to Munich, where he met Rudolf Koller (1828-1905), and it was through walks

with the latter, particularly in the region of Lake Walensee in the autumn of 1852, that the two developed a similar realistic attitude to nature.

From 1852 he often visited Paris, where he studied seventeenth-century Dutch and French paintings in the Louvre. He was also influenced by the artists of the Barbizon School. His first major work, *The Harvest* (Kunstmuseum, Basel), dates from 1859. Four years later, in 1863, he settled back in his hometown of Lucerne, and from then on painted principally the landscape around the town.



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