



Jean-François Heim and Marcus Marschall  
have pleasure in inviting you  
to the private view of their exhibition

*Un désir d'Italie*

at Galerie Jean-François Heim, Paris  
on

**Wednesday, 3 June at 5pm**

in the frame of *Nocturne Rive Droite*, [www.art-rivedroite.com](http://www.art-rivedroite.com)

The exhibition runs from 4 June to 3 July 2009  
Monday to Friday, 10am - 1pm and 2 - 6pm, and by appointment

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Jean-François Heim und Marcus Marschall freuen sich,  
Sie anlässlich der gemeinsamen Ausstellung

*Un désir d'Italie*

in der Galerie Jean-François Heim in Paris zu empfangen.

**Vernissage am Mittwoch, den 3. Juni 2009 ab 17 Uhr,**

im Rahmen der *Nocturne Rive Droite*, [www.art-rivedroite.com](http://www.art-rivedroite.com)

Die Ausstellung läuft von 4. Juni - 3. Juli 2009,  
Montag bis Freitag 10 - 13 und 14 - 18 Uhr, und nach Vereinbarung

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Oswald Achenbach

(1827 - Düsseldorf - 1905)

*The Moonlit Bay of Naples with Mount Vesuvius  
in the Background, 1886*

Oil on paper, mounted on panel  
signed and dated lower right *OA 1886*

24 x 31.7 cm

Literature:

Potthoff, Mechthild, *Oswald Achenbach. Sein künstlerisches  
Wirken zur Hochzeit des Bürgertums. Studien zu Leben und  
Werk*, Cologne-Berlin 1995;

Sitt, Martina, Ed., *Andreas und Oswald Achenbach, das ,A' und  
,O' der Landschaft*, exhib. cat. Kunsthalle Düsseldorf, 29.11.97  
– 1.2.98, Düsseldorf 1997.

Oswald Achenbach was one of the most prominent German painters of his time and together with his brother Andreas a leading figure within the Düsseldorf School. In his early years he contributed to the development of realism in German landscape painting.

His love of Italy grew with each of the eight visits he made, the first was in 1845 and the last in 1895. The 1850 visit had a strong influence on his work, when he met Arnold Böcklin (1827-1901) and Anselm Feuerbach (1829-1880) in Rome, both of whom he knew from their student days in Düsseldorf. His idols in the 1850s were William Turner and Carl Rottmann<sup>1</sup>.

Achenbach articulated a new vision of Italy. He combined his interest in a realistic interpretation of architecture and topography with an intense, almost supernatural colorism and drastic light effects. He set out to articulate a dreamlike vision of the south.

From the 1860s through to the 1890s his reputation and success grew steadily. He concentrated on Italian views, thus fulfilling the needs of the new bourgeoisie. He was a member of the Düsseldorf, St. Petersburg, Rotterdam and Vienna academies. He supplied the national and international markets, exhibiting in Berlin, Vienna, New York, Chicago and Cincinnati. In New York he was represented by Paris-based Galerie Goupil which had opened a branch there in 1848. This was taken over by Michael Knoedler in 1857.<sup>2</sup>

From the 1860s, his increasing interest in atmospheric effects and colorism in parallel with a disregard for detail linked him to the avant-garde. Sadly, neither his clients nor the art dealers representing him were prepared to follow his change of style, demanding more realism and detail in his paintings. This is not true for some of his sketches where he was able to take up the influence of the French modernist movement without bending to the rather conventional taste of his patrons. Had he not yielded in part to this pressure also in his finished large scale paintings, his work might have remained at the forefront of the modernist movement from the 1880s onward.<sup>3</sup>

To observe the difference between his sketches and finished paintings, it is quite interesting to compare our sketch to the finished large scale version still existent.<sup>4</sup>

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<sup>1</sup> Potthoff, op. cit., pp. 30-2.

<sup>2</sup> Ziegler, Henrik, *Neue Forschungen zu den Brüdern Andreas und Oswald Achenbach*, in: Kunstchronik, 4, April 2001, p.181.

<sup>3</sup> See Sitt, op. cit. In 1892 Achenbach's Berlin dealer Schulte staged the first exhibition of the group *Elf* (eleven). The show included Liebermann and Skarbina, causing a public scandal. Public opinion soon shifted and at the third exhibition of the *Elf* in 1894 the art critic Hans Rosenhagen was full of praise, referring to them as the nucleus of the Berlin Sezession. Schulte and his colleague Lepke, who also worked with Achenbach, was selling mainly French paintings at the time. When the Berlin National Galerie was rehung by Hugo von Tschudi in 1897 many of Achenbach's paintings were replaced by works by Manet and Monet.

<sup>4</sup> Our work is the sketch to the finished version of 'The Moonlit Bay of Naples with Mount Vesuvius in the Background', signed and dated low. left: *Osw. Achenbach 18...*, oil on canvas, 66 x 101 cm, Auktion Lempertz, 17.May 2008, Lot 1354, 49.000 € incl. Premium.



## Heinrich Bürkel

(1802 Pirmasens - Munich 1869)

### *Cattle Watering at a Fountain on the Via Appia Antiqua, the Ruins of an Aqueduct in the Background, c. 1837*

Oil on paper laid down on wood

Remains of a hand-written label on the verso *Das Bild 'Tränke  
in der ... von der Hand und aus ... Malers ... Heinrich ...'*  
(remainder undecipherable)

Annotated on the verso *Erbe and Bürkel Florenz*

28.2 x 34.8 cm

#### Provenance:

Regierungsbaumeister Sachs  
Auction Sale, Munich, Hugo Helbing, 26 May 1914  
Professor Hans Best, Munich  
Thence by descent

#### Literature:

Hans-Peter Bühler and A. Krückl, *Heinrich Bürkel. Mit  
Werkverzeichnis der Gemälde*, Munich 1989, no. 497  
Luigi von Buerkel, *Heinrich Bürkel*, Munich 1940, p. 135, no.  
202

Heinrich Bürkel painted a number of versions of this subject. The present painting is the earliest of these versions.<sup>5</sup> It was very probably executed in Rome. Although highly worked-up, the painting has the spontaneity of an oil sketch. The fact that it was executed on paper would seem to indicate that it was largely painted *sur le motif*. The handling of light and the depiction of the dust haze encircling the cattle are masterly. Bürkel's work yields nothing to the work of outstanding German and Scandinavian artists of the period working in Rome such as Friedrich Nerly, Johann Wilhelm Schirmer, August Lucas and Martinus Rørbye.

While the foreground of the present painting reflects Bürkel's predilection for genre, the background reveals his skill as a landscapist. The precise rendering of topographical detail and confident treatment of the bright southern light of a summer's day in the Roman Campagna are impressively conveyed.

Born in Pirmasens, Germany, in 1802, Bürkel moved to Munich in 1822. Distancing himself from academic principles, he educated himself by copying Dutch Old Masters in the Royal Collection. In 1825 he joined the newly-established Münchner Kunstverein set up as a counterweight to the Academy. He travelled widely in Upper Bavaria and the Tyrol, visiting Italy in 1827. After a stay in the Dolomites and sojourns in northern and southern Italy, he spent two years in Rome. Contacts with the large community of German artists in Rome proved a formative influence on his artistic development. Returning to Munich in 1832, he married the daughter of a senior Bavarian government official. He made two further journeys to Italy – in 1835-8 and in 1853-4.

An honorary member of the academies in Vienna, Dresden and later Munich, he achieved international recognition, his paintings fetching high prices both in Europe and North America. He was a close friend of Adalbert Stifter and Carl Spitzweg. He died in Munich in 1869 after a long illness.

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<sup>5</sup> Other versions in Bühler/Krückl, *Heinrich Bürkel*, op. cit.



Heinrich Bürkel  
(1802 Pirmasens - Munich 1869)

*Peasants in front of the Temple of Vesta, 1831*

Signed lower right  
*BÜRKEL Rom. 1831*  
Oil on canvas, mounted on panel

57.5 x 75.5 cm

Provenance:  
Georg Schäfer Collection

Literature:  
Hans-Peter Bühler and A. Krückl, *Heinrich Bürkel. Mit Werkverzeichnis der Gemälde*, Munich 1989, p. 290, fig. 556 and plate 25  
*Heinrich Bürkel zum 100. Todestag. Gemälde und Graphik*, exhib. cat., Kaiserslautern, Pfalzgalerie, 14.6.-3.8.1969, no. 29  
Luigi von Buerkel, *Heinrich Bürkel*, Munich 1940, no. 81



Born in Pirmasens, Germany, in 1802, Bürkel moved to Munich in 1822. Distancing himself from academic teaching, he educated himself by copying Dutch Old Masters in the Royal Collection. In 1825 he joined the newly-established Münchner Kunstverein which had been set up as a counterweight to the Academy.

Bürkel travelled widely in Upper Bavaria and the Tyrol, first visiting Italy in 1827. He executed the present painting in 1831 on his second journey to Italy. He worked in Rome from 1830 to 1832 and returned to Italy for the last time in 1853/54. He died in Munich in 1869 after a long illness.

In the spring of 1831 – some nine months after his arrival in Rome – he showed four works at an international exhibition on the Capitoline Hill organized by the association of German artists in Rome. All four works depicted Italian motifs and the present painting is one of them. Bertel Thorvaldsen, impressed by Bürkel's abilities, purchased two of the paintings (Cat. Rais. 554 und 579 ).

The painting portrays an everyday scene on the Piazza Bocca della Verità in the Forum Boarium in Rome. Oxen and donkeys are being herded towards the Triton Fountain, a fountain flanked by a temple. Designed by Carlo Bizzaccheri (1655-1712), and built around 1716, the fountain was commissioned by Pope Clement XI. The temple's true name – the Temple of Hercules Victor – is rarely used even today. It is incorrectly known as the Temple of Vesta because its circular, pillar-lined corpus recalls the ruins of the Temple of Vesta at the Forum Romanum.

The painting's background with its precise depiction of the topography of Rome shows Bürkel's mastery as a landscape painter and his skill in rendering the metallic heat and glare of a searing summer day in Rome. The foreground reflects his love of genre and preference for anecdotal subject matter. A donkey rears up, startled by a pack of yapping dogs. The viewer is drawn into the scene, and left to muse on what topic of discussion so engrosses the two monks.



Giuseppe Casciaro  
(Ortelle 1863 - 1945 Naples)

*An Arbour*

Oil on panel  
Signed lower left *GCasciaro / [...]*87  
Inscribed on the verso *Giuseppe / Casciaro / Napoli...*

12.5 x 16.5 cm

Provenance:  
Giuseppe Casciaro Estate  
Heirs of Giuseppe Casciaro



Giuseppe Casciaro's<sup>6</sup> early work was influenced by Giacinto Gigante. He later turned from his early Romanticism to Impressionism. Other formative influences were Edgar Degas, Giuseppe de Nittis and the artists of the Barbizon School. Throughout his career he championed the notion that *atmosphere constitutes the true substance of a painting*.<sup>7</sup> He studied at the Istituto di Belle Arti in Naples under Domenico Morelli (1823–1901), Stanislao Lista (1824-908) and Filippo Palizzi (1818-1899).

He was in contact with the circle of artists close to Francesco Paolo Michetti (1851-1929) in 1885. Among his friends were Gaetano Esposito (1858-1911) and Attilio Pratella (1856-1949). Moving to Vomero from Naples in 1890, he, Pratella and other artists formed an artistic alliance. The major focus of the group's work lay in *plein-air* painting. He was frequently in Paris in the years 1892-6, staging a one-man exhibition of his work. Here he came into contact with Giuseppe de Nittis. Michetti gave him instruction in pastel techniques which he deployed with great virtuosity in his drawings of Naples and southern Italy. His handling of landscape subjects in pastel led to a new evaluation of the medium. In 1902 he was appointed a professor at the Naples Academy.

This detailed view of an harbour was painted on panel. Casciaro chose to leave the pale tone of the panel visible rather than using white heightening. Vibrant effects of light are achieved by allowing the polished surface of the wood to shimmer and gleam. The technique was current in Italian art at the time and was practised by the Macchiaioli [lit. spotmakers], a group of young *plein-air* painters working in Florence in the 1860s.

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<sup>6</sup> For further reading, see Alfredo Schettini, *La pittura napoletana dell'Ottocento*, II, Naples 1967, pp.443-63. Saur, *Allgemeines Künstlerlexikon. Die Bildenden Künstler aller Zeiten und Völker*, Munich 1991 ff.

<sup>7</sup> *L'atmosfera è il vero soggetto del quadro*: Schettini, op.cit., p. 444.



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

*Study of Goats and a Sheep, Rome 1821*

Oil on paper, laid down on card

Dated lower left *Rom d. 4 Juni 1821*

Bearing the inscription on the verso 'No 186 / 26''h.

24''br/Johann Chr. Dahl fec./geb.d.24 Febr.1788 zu Bergen in  
Norwegen/+ zu Dresden d. 14 Octobr. 1857 [...] (?)/bez. Rom 4  
Juni 1821./....(?)

25.4 x 23.5 cm

Literature:

Marie Lødrup Bang, *Johan Christian Dahl (1788 - 1857). Life  
and Works,*

Catalogue Raisonné, Oslo 1987, II, no. 322, III, pl. 131

Johan Christian Dahl had already completed his training as a landscape painter when he left his native Norway for Copenhagen in 1811 to enter the Copenhagen Academy of Fine Arts. A pupil of C. A. Lorentzen, his main interests lay in seventeenth-century Dutch landscape painting and in the study of Eckersberg's views of Rome. In 1818, he set out on a Grand Tour. One of his stops was Dresden, where he moved in artistic circles and met the celebrated German painter Caspar David Friedrich. In the summer of 1820 he travelled to Rome and Naples, returning in 1821 to settle permanently in Dresden. From 1823 onwards he lived in the same house as C.D. Friedrich.<sup>8</sup> He was one of three outstanding Dresden painters of the period – the others being C.D. Friedrich and Carl Gustav Carus. The three exerted a decisive influence on German Romantic painting.

Dahl moved into his lodgings in Via Sistina in Rome on 9 February 1821. He immediately set out on an ambitious programme of sightseeing, painting and sketching. The programme included vigorous debates with colleagues like Johann Anton Koch (1768-1839), Julius Schnorr von Carolsfeld (1794-1872) and Achille Etna Michallon (1796-1822). The present oil study, dated 4 June 1821, was executed in his last month in Italy. The motif of the two goats – one white, one brown – shown at the upper edge of the sheet also appears in his painting titled *The Etsch (Adige) Valley near Rovereto* (1824). It reappears in reverse in his painting titled *The Watzmann* (1825).<sup>9</sup> A second motif of two goats – shown in the lower part of the study – can be found in *Mountain Landscape with Silver Birch* (1824).<sup>10</sup>

Amongst Dahl's recorded works, figure studies and studies of animals are rare. Marie Lødrup Bang lists only a very small group executed in 1830: Examples are the *Study of Two Calves*, *Study of a Brown and White Cow* and *Studies of Ducks*, all in private Scandinavian collections<sup>11</sup>. Even in these simple sketches Dahl reveals his ability to render effects of light, placing him among the most talented artists of his time.

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<sup>8</sup> Catherine Johnston et al., in *Baltic Light - Early Open-Air Painting in Denmark and North Germany*, exhib. cat., New Haven and London, 1999-2000, p. 43.

<sup>9</sup> Bang 1987, III, no. 453, pl. 183 and no. 469, pl. 190.

<sup>10</sup> Bang 1987, III, no. 445, pl. 179.

<sup>11</sup> Bang, op. cit., vol. 2, pp. 211 and 212, nos. 633, 634, and 638.



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

*Villa Quisisana on the Gulf of Naples*

Oil on paper, laid down on panel

12.8 x 20.4 cm

Provenance:

J.H. Koch, Copenhagen

N. Sontum, Bergen

Private Collection

Literature:

Marie Lødrup Bang, *Johan Christian Dahl (1788 - 1857). Life and Works*,

Catalogue Raisonné, Oslo 1987, II, no. 1207, III, pl. 518

Dahl was a guest of the Danish crown prince Christian Frederik (later Christian VIII) at his villa – Quisisana – from August 1820 to February 1821. The villa, the subject of the present oil sketch, overlooks the Gulf of Naples near Castellammare just south of the city.<sup>12</sup>

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

Dahl was captivated by the Gulf of Naples as a painterly motif and produced a number of sketches and paintings of it.<sup>13</sup> Wishing to share the powerful impact of the landscape with his wife, he sent one of the sketches to Dresden as a picture postcard souvenir on 26 September 1820. Another sketch was at one time in the collection of Crown Princess Caroline Amalie, wife of Christian Frederik. Two other sketches of the subject in similar format are undated. Dahl probably gave them away in his enthusiasm for the view.

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

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

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<sup>12</sup> *J. C. Dahl in Italien 1820 - 1821*, exhib. cat., Copenhagen, Thorvaldsen Museum, 1987.

<sup>13</sup> Five oil sketches by Dahl of the Villa Quisisana are recorded, one of which is the present work (Bang 233, 234, 1207, 1278 and 1283).





Johan Christian Dahl, called Clausen-Dahl

(Bergen 1788 - 1857 Dresden)

*The Eruption of Mount Vesuvius in 1820, 1820*

Oil on paper laid, down on canvas

Inscribed and dated lower centre *Neapel d. 24 D. 1820*

25.5 x 42 cm

Provenance:

Dahl Sale Copenhagen, 1860, no. 14

Rosenørn-Lehn Collection, Oreby

Auction Sale W. and M., XC, 1931, no. 14

N. Sontum, Bergen

Private Collection, Oslo

Exhibited:

*Malerier og tegninger av J.C. Dahl*, Oslo, Nasjonalgalleriet, 1957, no. 37  
*J. C. Dahl i Italien 1820 - 1821*, Copenhagen, Thorvaldsen Museum, 1987,  
no. 41

*Johan Christian Dahl 1788-1857. Jubileumsutstilling 1988*, Oslo/Bergen,  
Nasjonalgalleriet Oslo / Bergen Billedgalleri, 1988, no. 50

Christoph Heilmann (ed.), *Johan Christian Dahl 1788-1857: ein  
Malerfreund Caspar David Friedrichs*, Munich, Neue Pinakothek, 1988, no.  
30

Literature:

Marie Lødrup Bang, *Johan Christian Dahl (1788 - 1857). Life and Works*,  
Catalogue Raisonné, Oslo 1987, II, no. 256, III, pl. 109

Kistefos-Museet: museum og galleri, Oslo 2000, no. 7, p.69 and p.145

This impressive oil sketch is from a group of *plein-air* sketches of the eruption of Vesuvius executed by Dahl in late 1820.<sup>14</sup> He noted in his diary on 20 December 1820: *With Svizter [a Danish ritmester] on Vesuvius and watched in daylight as well as in the evening, an important eruption – very interesting. If there is time, I shall go once more to Vesuvius before I leave Naples.*<sup>15</sup>

The sketch was executed *sur le motif* on 20 December and completed four days later in his lodgings on Christmas Eve. It was originally intended as a preliminary sketch for later, large-format paintings. It is unclear whether it is the preparatory study for a painting of the same title intended for a professor Monticelli of Naples on which he was working in early January.<sup>16</sup> The painting is now lost.

The character of the sketch is spontaneous and uncontrived. Dahl makes no attempt to achieve picturesque effect but records the event realistically and with scientific accuracy. He focusses on the extraordinary colouristic effects produced by the eruption and seeks to reproduce the light conditions and the drama of the scene before him. He uses powerful impasto in yellow and red to depict the immense streams of lava. The contrasting greys of the sky – heavy with billowing volcanic clouds laden with ash – convey an atmosphere of menace and doom. The eye picks out a group of tiny figures in the middle ground, anxiously seeking a close-up experience of this dangerous natural spectacle. Near the group, a cross marks the spot where the curiosity of an earlier spectator has cost him his life. Dahl himself experienced the thrill of similar spectator parties on at least three occasions.

A equally impressive, larger-format sketch (Bang 257) bearing the same date is now in the collection of the Statens Museum for Kunst in Copenhagen. It depicts the crater wall of Vesuvius with a distant view of Naples.

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<sup>14</sup> 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.31, illus. 7-9 and p.61, illus. 53; Per Kvaerne and M. Malmanger (eds.), *Un peintre norvégien au Louvre. Peder Balke (1804-1887) et son temps*, Oslo, Instituttet for sammenlignende kulturforskning, 2006, illus. p. 119.

<sup>15</sup> Bang, op. cit., II, pp. 110-1.

<sup>16</sup> *Today I painted a picture of Vesuvius, destined for Monticelli* (diary entry for 8 January 1821): Bang, op. cit., II, p. 115.



Johan Christian Dahl, called Clausen-Dahl

(Bergen 1788 - 1857 Dresden)

*A View of Vesuvius from Capodimonte, Naples  
1821*

Oil on paper, laid down on card  
Dated lower right *Jan. 16ten 1821*

27 x 25 cm

Provenance:  
Private Collection, Copenhagen

As a fully trained landscape painter, Johan Christian Dahl moved from his native Norway to Copenhagen in 1811. There he was admitted to the Academy of Fine Arts, becoming a pupil of C. A. Lorentzen. His main interest was in seventeenth-century Dutch landscape painting and in Eckersberg's views of Rome. In 1818, he set out on his Grand Tour, which took him to Dresden where he joined artistic circles, making the acquaintance of the German painter Caspar David Friedrich. In the summer of 1820 he traveled from Dresden to Naples via Rome. Upon his return in 1821, he settled permanently in Dresden, living in the same house as Friedrich. He made several visits to Norway in the years 1826, 1834, 1839 and 1859<sup>1</sup>.

From August 11<sup>th</sup> 1820 to February 1821, Dahl stayed at the invitation of the Danish crown prince Christian Frederik (later King Christian VIII) at the *Villa Quisisana* in Castellamare, just south of Naples<sup>2</sup>. The villa had been lent to the Danish royal family by King Ferdinand IV of Naples.

Dated *Jan. 16ten 1821*, the present, very lively oil sketch can doubtlessly be related to a group of similar studies executed by the artist during his brief stay at the *Villa Quisisana*. For Dahl, this was a formative and extremely productive period. As the diary entry for his day of arrival documents, no time was wasted: "*I have begun a sketch of the view from my window....*"<sup>3</sup>.

In 1823, Dahl executed a larger version of the present sketch with a number of variations. This is now in a private collection in Oslo<sup>4</sup>.

<sup>1</sup> Catherine Johnston et al., in: exh. cat., *Baltic Light - Early Open-Air Painting in Denmark and North Germany*, New Haven and London 1999-2000, p. 43.

<sup>2</sup> Exh. cat., *J. C. Dahl i Italien 1820 - 1821*, Thorvaldsen Museum, Copenhagen 1987.

<sup>3</sup> See, Marie Lødrup Bang, *Johan Christian Dahl - Life and Work*, Arlöv 1987, vol. 2, p. 101.

<sup>4</sup> Bang 1987, op. cit., vol. 2, p. 147, no. 419; ill. vol. 3, pl. 167.





Thomas Ender  
(1793 - Vienna - 1875)

*View of the Port of Trieste from the Scala Santa*  
1819/23 or 1853

Oil on paper, laid down on canvas  
Signed lower left *Th. Ender*

31.5 x 23.5 cm



Thomas Ender entered the Vienna Academy in 1806 and studied under Josef Mößmer (1780-1845) and Franz Steinfeld (1787-1868). He took up his studies in landscape painting under Laurenz Jansch (1749-1812) in 1810. On study tours to Salzburg, Styria, the Tyrol, northern Italy and Lake Garda he diligently recorded landscapes in a series of studies and sketches. He enjoyed the patronage of Metternich, then Protector of the Academy, who invited him to take part in an Austrian scientific expedition to Brazil<sup>17</sup> in 1817-8. With Metternich's support he obtained a four-year bursary to study in Rome in 1819. He was in Paris in 1826. In 1829 he was appointed *Kammermaler* – one of a privileged group of court painters – to Archduke Johann who commissioned him to undertake an artistic record of his properties and estates. The project resulted in an impressive body of watercolours depicting Alpine views. He was named a professor and appointed to lead the landscape class at the Academy in 1837. In the same year he travelled to Russia and Greece, and also visited Constantinople. He was appointed *kaiserlicher Rat* in 1845. He resigned his post at the Academy in 1850. He travelled to Italy for nine months in 1853, twice staying in Trieste. He describes his visit in a letter to the Archduke dated 8 November 1853:

*Your Highness, Noble Lord! While I most respectfully bow at your feet, I hereby take the liberty of announcing my safe return from Italy. My journey took me from Trieste to Venice, Padua and Bologna where I sojourned two full days devoting my attentions to the enjoyment of works of art [...]. Although I saw all this some thirty years since, the richness and beauty of this country in all its parts has nevertheless astonished me. I have left it with some melancholy. Italy is, and shall remain, the most beautiful and richest of countries for art and artists. No other country has such a wealth of art treasures and art history [...]. From Rome I travelled to Voligno and Loretto, Ancona, Trieste and Vienna [...].*<sup>18</sup>

Ender is precise in his handling of topographical detail. He depicts the Gulf of Trieste and the Old Port from an elevated viewpoint – the Scala Santa high above the city. On the horizon is the narrow outline of the Karst ridges stretching towards Slovenia. Ships are depicted at anchor. The curving expanse of the bay is framed by low banks of cloud above the horizon and by the rich greens of the trees and shrubs in the foreground.

The city's flowering in the eighteenth and nineteenth centuries can be ascribed to its role as the only major port under Habsburg rule. It is unclear whether the present oil sketch was executed on Ender's first visit to Italy in 1819-23 or on one of his two documented visits to Trieste in 1853.

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<sup>17</sup> The expedition was in Brazil between March 1817 and August 1818. On the expedition Ender executed a large number of landscape commissions for the Kaiser and Metternich. He first visited Trieste on his embarkation for Brazil.

<sup>18</sup> *Kaiserliche Hoheit, gnädigster Herr! Indem ich mich ergebenst zu Füßen lege, bin ich frei, meine glückliche Zurückkunft von Italien gehorsamst zu melden. Meine Reise ging über Triest nach Venedig, Padua bis Bologna, wo ich zwei Tage der Beschauung von Kunstgegenständen widmete [...]. Ich habe all dies schon vor 30 Jahren gesehen und war doch überrascht, wie reich und schön dieses Land in allen seinen Theilen. Mit Wehmut habe ich es wieder verlassen. Italien ist und bleibt das schönste und reichste Land für Kunst und Künstler, kein Land hat solche Kunstschatze und Kunstgeschichte aufzuweisen [...]. Von Rom reiste ich über Voligno, Loretto nach Ancona, Triest und Wien [...].* Walter Koschatzky, *Thomas Ender (1793-1875): Kammermaler Erzherzog Johanns*, Graz 1982, pp. 152-54.



Thomas Fearnley  
(1802 Fredrikshald - Munich 1842)

*A Loggia in Sorrento, 1834*

Oil on paper on panel  
Signed with the initials *FE*

39 x 51 cm

Provenance:  
Private collection, Norway  
Private collection, Denmark

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

Following Thomas Fearnley's untimely death at the age of thirty-nine, Johan Christian Dahl proposed in a letter to the board of the Nasjonalgalleriet in Oslo that the museum purchase from Fearnley's widow a group of his nature studies. Dahl describes them as *better than the finished paintings; because in them he gave his true self - as he was and as he felt when face to face with nature*.<sup>19</sup> Thomas Fearnley is generally considered Dahl's most gifted pupil. Yet to call him a pupil in the normal sense of the word is misleading. By the time Fearnley met Dahl in Dresden, he had completed more than a decade of training and had become a recognized artist in his own right in his native Norway. Thus it would be more accurate to describe him as a younger colleague who won Dahl's respect, admiration and friendship. Fearnley remained in Dresden for eighteen months in 1829-30, during which he was strongly influenced by Dahl and undoubtedly learnt a great deal about his direct manner of approaching nature. He soon adopted Dahl's broad, free handling of paint and developed a remarkable virtuosity in his own oil sketches from nature<sup>20</sup>. From Dresden, Fearnley travelled to southern Germany, arriving in Munich in 1832, where the painters Christian Morgenstern, Hermann Kauffman, Jörgen Sonne and Wilhelm Bendz were his friends. Later in 1832 he travelled to Rome, where his primary interest – as evidenced by his oil sketches – focussed on capturing the intensity of southern light. He travelled in Italy between 1832 and 1835, keeping company with Berthel Thorvaldsen and his circle of Danish and German artists in Rome<sup>21</sup>. On his return journey from Italy he spent three months in Switzerland where he was much taken by the grandeur of the Swiss Alps. In September 1835 he arrived in Paris where he stayed for six months. He exhibited at the Salon and greatly admired the striking compositions of Eugène Isabey, Théodore Gudin and Horace Vernet. After returning briefly to Norway, he moved to London for two years. He exhibited at the Royal Academy in 1837 and 1838 and toured the Lake District with the English painter Charles West Cope<sup>22</sup>. After a brief sojourn in Dresden, where he visited his friend Dahl, he returned to Norway and was appointed a board member of the National Gallery and the Royal School of Drawing. In 1840 he married Cecilie Cathrine Andresen. He travelled with his wife to Amsterdam, Düsseldorf and Munich, where he died of typhus in 1842<sup>23</sup>.

In 1832 Thomas Fearnley left Munich for Rome and stayed in Italy between 1832 and 1835, keeping company with Berthel Thorvaldsen and his circle of Danish and German artists in Rome. Fearnley's best work was executed in 1832-34. This is documented by a large number of very fine *plein-air* sketches that have survived to the present day.

In this delicate, unusually large sketch, Fearnley's interest is focused on the various shades of grey. These are areas of shadow produced by the play of direct and indirect sunlight on the foreground and middle ground and on the white walls of the *loggia* and the adjacent arcade. The young woman seated on the low wall in the foreground is probably identical with the young woman depicted in *Moonlight over the Gulf*<sup>24</sup> – Miss F. Worthington. The seated male figure shown sketching at the far end of the arcade is Charles West Cope who also was Fearnley's travel companion on his journey through the Lake District some years later.<sup>25</sup>

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<sup>19</sup> *Thomas Fearnley - Européeren - Familiens Hyllest*, exhib. cat., Astrup, 1995.

<sup>20</sup> *Thomas Fearnley, 1802-1842*, exhib. cat., Modum, Stiftelsen Modums Blaaifarveværk, 1986, no. 63.

<sup>21</sup> *Thomas Fearnley, 1802-1842*, exhib. cat., Modum, Stiftelsen Modums Blaaifarveværk, 1986, no. 63.

<sup>22</sup> Charles West Cope (1811-90) describes his Italian journey with Thomas Fearnley in his *Reminiscences*; Modum, op. cit., no. 62, ill.

<sup>23</sup> For further literature on Fearnley, see Védastine Aubert, 'Breve fra Thomas Fearnley til J.C.C. Dahl', in *Kunst og Kultur*, Bergen 1926; Sigurd Willoch, *Maleren Thomas Fearnley*, Oslo, 1932; *Thomas Fearnley, 1802-1842*, exhib. cat., Stiftelsen Modums Blaaifarveværk, Modum 1986; *Expedition Kunst. Die Entdeckung der Natur von C.D. Friedrich bis Humboldt*.

<sup>24</sup> *Thomas Fearnley, 1802-1842*, exhib. cat., Modum, Stiftelsen Modums Blaaifarveværk, 1986, no. 63.

<sup>25</sup> Charles West Cope (1811-90) describes his Italian journey with Thomas Fearnley in his *Reminiscences*; Modum, op. cit., no. 62, ill.



Carl Christian Constantin Hansen  
(1804 Rome – Copenhagen 1880)

*Fishing Boats on the Beach at Castellammare*

Oil on paper on canvas

Inscribed on the stretcher *Golfen fra Castellammare, Const.  
Hansen*

Bearing the art dealer's label *Martin Grosell, Hauser Plads 14*

24 x 33.7 cm

Provenance:

Janus Lacour (1837-1900), Danish painter

Martin Severin Grosell, art dealer in Copenhagen

Martin Grosell Estate Sale, V. Winkel & Magnussens  
Kunstauktioner 109, Copenhagen, 1932

Literature:

Emil Hannover, *Maleren Constantin Hansen*, Catalogue

Raisonné, Copenhagen, 1901, no. 193, p.309

Martin Grosell Estate Sale, Auction Catalogue, Copenhagen, V.

Winkel & Magnussens Kunstauktioner 109, 1932, no. 39, illus.  
p.27

Carl Christian Constantin Hansen, known as Constantin Hansen, was one of C.W. Eckersberg's most talented students. He specialized in architecture, genre and portrait painting. He was also one of the few artists of the Danish Golden Age to attempt to revive history painting based on themes from antiquity. Like Eckersberg, he stressed the importance of tight, clear composition but he was a finer colourist than his teacher. In his best studies he captures atmospheric effects that anticipate Impressionism,<sup>26</sup> as the present sketch clearly demonstrates. Executed before the motif, *en plein air*, it reflects Hansen's skill in the observation and transcription of natural phenomena and in capturing the fleeting effects of light and atmosphere. The sketch was executed in 1838-40 during Hansen's stay in Naples.<sup>27</sup> It bears interesting comparison with a sketch of a similar motif – although more detailed and less spontaneous in style – executed by Thomas Fearnley in Castellammare in 1833.<sup>28</sup>

Hansen was initially trained by his father, the portraitist Hans Hansen, before embarking on a career as an architect. He spent nine years training at the Academy of Architecture before transferring to the Academy of Fine Art in 1825. He left the Academy in 1833. His later work demonstrates his lasting interest in architecture.

In 1828, a year after his father's death, he trained in the studio of the painter Christen Købke. In 1829 he became a pupil – and later a close friend – of Eckersberg.

In 1835 Hansen left Denmark for Italy, travelling by way of Berlin, Dresden and Munich, where he stayed with the painter Christian Morgenstern for three weeks. From 1835 to 1837 he lived in small villages outside Rome and from 1838 to 1840 in Naples. In 1839 he spent several months in Capri with his friend Christen Købke. After a brief visit to Florence in 1840 he returned to Rome where he stayed for a further four years.

After his return to Denmark he worked on a large fresco for the vestibule of Copenhagen University, drawing inspiration from antique frescoes he had studied in Rome and Naples.

After 1850 he was chiefly occupied with commissions for portraits. His last important commission was the large group portrait of the Constitutional Assembly of 1848 painted in 1860-4.<sup>29</sup>

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<sup>26</sup> Caspar Monrad in *Danish Painting of the Golden Age*, exhib. cat., London 1984, p.133.

<sup>27</sup> H.P. Rohde, *En guldaldermaler i Italien, Constantin Hansen og hans krets*, Copenhagen 1977.

<sup>28</sup> J. Faber and H.J. Moesch, *Wanderlust. Oil Sketches by Thomas Fearnley*, exhib. cat., London, Day & Faber 2006, no. 3.

<sup>29</sup> For Hansen's oeuvre and biography, see Emil Hannover, *Maleren Constantin Hansen*, Copenhagen 1901; *Constantin Hansen 1804-1880*, exhib. cat., Copenhagen/Aarhus 1991.





Joseph Anton Koch  
(Obergiblen 1768 - 1839 Rome)

*Two Views of Rome, 1806/1808*

Pencil and chalk with white heightening  
Signed lower left *Coch*  
On buff paper with a Bracciano watermark in a cartouche

*A View of Rome with the Colosseum*  
42.5 x 57.4 cm

*The Ruins of the Imperial Palaces seen from the Palatine Hill*  
42.5 x 57.8 cm



The draughtsman, etcher and painter Joseph Anton Koch is seen as the leading artistic innovator of his time. A highly versatile artist, his main interest lay in landscape painting. The work of the French painter Nicolas Poussin (1594-1665) and the German history painter Jacob Asmus Carstens (1754-1798) had a formative influence on his artistic career. Study of their œuvre was instrumental in the development of his own pictorial vocabulary and landscape theories. In this, he moved from a purely ideal concept of landscape to a 'heroic' interpretation. He turned his attention in particular to the landscapes of Rome and its surroundings.<sup>30</sup> In 1803, he began to travel widely in the Roman Campagna. Numerous sketchbooks detail his exhilarated response to the artistic potential of these landscapes.<sup>31</sup>

On stylistic grounds, the present sheets are related to a group of drawings executed in 1806-10. The group served as preliminary studies for the set of twenty etchings titled *Radierungen Römischer Ansichten* published by Koch in 1810.<sup>32</sup> His earlier sketches and preliminary studies served as the basis for precisely structured, painterly drawings of Rome and its surroundings. Staffage was added to these compositions. The group also includes an almost identical version of *A View of Rome with the Colosseum*. Dated 1808, this sheet is now in the collection of the Angermuseum in Erfurt.<sup>33</sup>

Perspective plays a major role in the design of both images. The foreground of both lies in the shadow of bushes and trees. It is drawn in firm, dark lines of hatching. The blackness of the hatching accentuates the contrast between the foreground, the pale, rather delicate architecture of the middle ground and elements such as the misty silhouettes of the distant peaks on the horizon. In the sheet titled *Ruins of the Imperial Palaces seen from the Palatine Hill* the tonal interplay created by Koch's skilful handling of the different compositional elements – ruins, hills and trees – is subtle and highly complex. He integrates with a masterly hand a highly detailed interpretation of nature into a landscape composition depicting the essential elements of the topography. Staffage figures are used sparingly and unobtrusively integrated into the natural surroundings, but with a distinctly Arcadian touch.

In his landscapes, Koch did not set out to reproduce the precise topography of natural sites – as in Jakob Philipp Hackert's *vedute* (1737-1807) – nor did he intend to introduce a Romantic flavour into his landscapes in the manner of Caspar David Friedrich (1774-1840). His landscapes are to be interpreted as 'ideas of landscape' based on a meticulous study of nature.<sup>34</sup>

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<sup>30</sup> Koch first arrived in Rome in early 1795. He joined the *Deutsch-Römer*, an informal group of German artists working in Rome. He was to remain in Rome permanently, leaving the city only once on a three-year visit to Vienna in 1812. Carstens was one of his closest friends. He studied Poussin's work from engravings. He executed his first ideal landscapes in 1796-9 using predominantly brown tones in sepia and bistre. See Otto R. von Lutterotti, *Joseph Anton Koch. 1768-1839. Leben und Werk. Mit einem vollständigen Werkverzeichnis*, Vienna 1985, p. 40.

<sup>31</sup> On a walking tour in the Sabine Hills in 1804 he discovered the hilltop village of Olevano and found it to be an ideal subject for landscape painters; see Lutterotti, op. cit., p. 51.

<sup>32</sup> Stuttgart, Staatsgalerie, Graphische Sammlung. See Lutterotti, op. cit., pp. 59ff. and pp. 403f., figs. 232, 234-5, 238, 241, 243; Christian von Holst, *Joseph Anton Koch 1768 – 1839, Ansichten der Natur*, exhib. cat., Staatsgalerie Stuttgart, 1989, p.15 and nos. 83-92; *Asmus Jakob Carstens und Joseph Anton Koch. Zwei Zeitgenossen der Französischen Revolution*, exhib. cat., Berlin, Staatliche Museen zu Berlin, Nationalgalerie, December 1989 - February 1990, p. 135.

<sup>33</sup> Compare:

-Lutterotti, op. cit., p. 242, fig. 172 = Z 242, p.332, *View of Rome with the Colosseum*, 1808, pencil, white heightening on brown paper, signed and dated lower left: *Coch 1808*, 42.5 x 57.5 cm (dimensions given by the Angermuseum differ: 43 x 57.5), Angermuseum Erfurt, inv. no. 3561

-Lutterotti, op. cit., p.242, fig.171 = Z 143, p.386, *The Baths of Titus and S. Maria Maggiore*, c.1805-10, pen and ink, 23.8 x 33.8 cm

-Lutterotti, op. cit., p.364, Z 593 and fig. 178 = Z637, p. 363, 178 and Z 154, p. 327

-Holst, op. cit., p. 215, no. 76, fig. 143, *Heroic Landscape with a Rainbow*, 1806, pencil, 53.7 x 43.3 cm, Nuremberg, Germanisches Nationalmuseum, Graphische Sammlung, inv. no. HZ 3210.

<sup>34</sup> See Andreas Andresen, *Die deutschen Maler-Radierer (Peintres-Graveurs) des neunzehnten Jahrhunderts nach ihrem Leben und Werk*, I, Hildesheim 1971, pp. 9-30.



Janus Andreas La Cour  
(Ringkøbing 1837 - 1909 Copenhagen)

*Campagna, 1898*

Oil on canvas

Inscribed, dated and signed *Campagna / 5. April 1898 / J. la  
Cour*

On the verso a label *Aug. Wirth's EFTF. / (Rich. Wilstrup) /  
Kunsthandel / Vimmelskaftet 36*

44.1 x 75 cm

Janus La Cour<sup>35</sup> studied at the Art Academy in Copenhagen. In the early part of his career he was strongly influenced by the important landscapist Peter Christian Skovgaard. He first exhibited in 1855. He was in Paris and Rome between 1865 and 1867. Later he travelled extensively in Italy, also in 1898.

Janus La Cour owed much to the legacy of the artists of the Danish Golden Age – the Copenhagen Academy school of painting in the first half of the nineteenth century.

The Romantic style of painting developed at the academies in Hamburg, Copenhagen and Dresden was markedly different from other European academy schools of the period. La Cour, by contrast, responded to the early Realism of the Düsseldorf School of the 1850s and 1860s but retained his predilection for the idealized handling of light derived from the artists of the Danish Golden Age.

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<sup>35</sup> For his biography see: Torsten Gunnarson, *Nordic Landscape Painting in the Nineteenth Century*, New Haven, 1998, p.147f; Weilbach, *Nyt dansk Kunstnerlexikon*, Copenhagen, 1896, p.182.





Johann Christian Reinhart  
(1761 Hof – Rome 1847)

*Pastoral Landscape*, 1810

Oil on panel

Signed and dated lower left *C.R. 1810*

Inscribed on the verso *Reinhart Roma 1810*

41.7x 56.4 cm

Provenance:

Private collection, South Africa



Johann Christian Reinhart studied theology at Leipzig University but also attended classes in drawing and painting under Adam Friedrich Oeser. Breaking off his theology studies in 1783, he moved to Dresden to enrol at the Academy as a pupil of Johann Christian Klengel. In 1785, Reinhart came into contact with Schiller whose theories on art and aesthetics were to have a formative influence on him.<sup>36</sup> In 1789, he moved to Rome where he spent the rest of his life. Active in the colony of German artists in the city, he emerged – together with Josef Anton Koch and Asmus Jakob Carstens – as one of its leading figures. In the 1790s, he developed his theories of ideal, heroic landscape under the influence of Claude Lorrain and the German art historian and archaeologist Johann Joachim Winckelmann.

The composition of the present landscape is carefully structured. In the foreground, groups of large stone blocks – remains of the foundations of ancient walls – are counterposed on either side of the image. The blocks on the left appear randomly placed as if in a state of ruin while the blocks on the right are ordered systematically. Water flowing from a spring emerges from an upper block. A Greek inscription, *XAIPE*, a term of both greeting and farewell, is carved into the side of the block above the spring. Two young men in classical robes are engaged in conversation. At either side, groups of trees throw long shadows over the meadow and path. A river meanders through verdant, undulating hills. The transparent silhouette of a distant mountain range rises above the hills to the right. A bright ribbon of coastline is glimpsed at the left. Touched by the transitory effect of fading light, all these elements come together to form an idealized landscape. In the middle distance, a fortification set on high ground forms a compositional focus. The Greek inscription suggests that the architectural elements can be interpreted as representing an acropolis, a centre of civilization embracing religion, power of the state and art. Implicit in the architectural variety of the fortification are references to mankind's advanced civilizations – the Roman Pantheon and the massive Egypto-Assyrian portals. The façade of a Greek temple which serves as frontage to this heterogeneous ensemble testifies to the perception of the pre-eminence of ancient Greek culture.<sup>37</sup>

Reinhart executed several versions of the present motif – a habitual feature of his working methods. The present painting is so closely related to a crayon and wash drawing now held in the collection of the Hamburger Kunsthalle (Kupferstichkabinett) that it can be regarded as his first and earliest version of the subject in oil.<sup>38</sup>

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<sup>36</sup> See Friedrich Schiller, *Vom Pathetischen und Erhabenen. Ausgewählte Schriften zur Dramentheorie*, Klaus Berghahn ed., Stuttgart 1970, p. 91 (written in 1793): *The sublime, like beauty, has been distributed wastefully by nature, and in all human beings the sensibility for both has been sown; but the seed develops in uneven measure and it is the role of art to assist where there is lack. [Das Erhabene, wie das Schöne ist durch die Natur verschwenderisch ausgegossen, und die Empfindungsfähigkeit für beides in alle Menschen gelegt; aber der Keim dazu entwickelt sich ungleich, und durch die Kunst muß ihm nachgeholfen werden.]*

<sup>37</sup> Analysis of the image is taken from *Heroismus und Idylle, Formen der Landschaft um 1800*, Hackert, Reinhart, Koch, exhib. cat., Cologne, Wallraf-Richartz Museum 1984, p.121, no. 56.

<sup>38</sup> The versions are, in chronological order:

- *Ideallandschaft mit Hirten an einer Quelle* [Pastoral Landscape]. Crayon, ink, brown, grey and blue wash on paper, 1810, 42.5 x 56.8 cm. Signed and dated *C. Reinhart invt. Roma 1810*. Hamburger Kunsthalle (Kupferstichkabinett). Literature: Inge Feuchtmayr, *Johann Christian Reinhart 1761-1847. Monographie und Werkverzeichnis*, Munich 1975, p.333, WVZ Z 117; *Von Runge bis Menzel, 100 Meisterzeichnungen aus dem Kupferstichkabinett der Hamburger Kunsthalle*, exhib. cat., Hamburg, 2003, no. 19, col. illus.

- *Ideallandschaft mit Hirten an einer Quelle* [Pastoral Landscape]. Oil on panel, 1810, 41.5 x 56.3 cm. Inscribed on the verso *Reinhart Roma 1810*. Munich, Daxer & Marschall.

- Oil on canvas, 1810, 56 x 75 cm. Signed and dated *Reinhart Romae 1810*. St. Petersburg, The State Hermitage Museum. Inv. no. 5498. Literature: Feuchtmayr, op. cit., WVZ G 32f, illus. 60.

- Oil on canvas, 1811, 45.7 x 60.2 cm. Signed and dated *Reinhart Roma 1811*. Hamburg, Dr. Ruth Pinnau. Literature: Feuchtmayr, op. cit., WVZ G 32g; *Heroismus und Idylle, Formen der Landschaft um 1800*, Hackert, Reinhart, Koch, exhib. cat., Wallraf-Richartz Museum, Cologne, 1984, p. 89, illus. 56.

- Oil on canvas, 1813, 147 x 212 cm. Signed at centre and dated *J.C. Reinhart f. Romae 1813*. Paris, Thierry de Maigret, 2003.

The earliest version of the subject is considered to be the crayon and wash drawing in the collection of the Hamburger Kunsthalle (Kupferstichkabinett). The additional inscription *invit. (invenit)* beside the signature and the date *1810* endorse this hypothesis. Two further versions executed in 1810 are documented - the present oil and the Hermitage canvas. However, the present panel is more closely related to the Hamburg drawing (they are almost identical in format; in both, the motif of the reclining shepherd is present in the middle ground while the tree stump appearing in later versions is missing). Both drawing and panel pre-date the Hermitage canvas of 1810 which is closely related to the canvas dated 1811 in the collection of Dr. Ruth Pinnau, Hamburg. The final version is the large-format Paris canvas executed in 1813.



## Martinus Christian W. Rørbye

(Dammen 1803 - 1848 Copenhagen)

### *A Hunter's Lair, Cervara 1835*

Oil on paper, laid down on card  
 Inscribed and dated lower right *Cervara 1835*  
 Annotated on the stretcher in chalk 186

19.9 x 31.1 cm

#### Provenance:

Martinus Rørbye Estate Sale, Copenhagen, 1849, no. 33

Christian Molbech, Copenhagen<sup>39</sup>

Auction Sale, Winkel & Magnussen, 12/10 1942, lot 232: *Jæger i en klippehule, Cervara*

Auction Sale, Charlottenburg, 6.6.1944, lot 186

#### Literature:

Kunstakademiets Fotosamling: a photograph of the oil sketch  
 with reference to

an exhibition in 1905 and the Charlottenburg sale in 1944

*Fortegnelse over M.Rørbyes Arbejder som Vejledning ved Udstillingen i Kunstforeningen 1905*, Copenhagen 1905, no. 226

L. Bobé (ed.), *Rom og Danmark gennem Tiderne*, III.1, Copenhagen 1935-42,

illus. p. 23

*Martinus Rørbye 1803-1848*, exhib. cat., Copenhagen, Thorvaldsen Museum, 1981, p.214, M. 100: *1835 Klippehule ved Cervara, Auktion 1849, nr.33, solgt til Molbech*

<sup>39</sup> 'Chr. Molbech, den danske historiske Forenings Stifter', in *Historisk Tidsskrift*, X, 5 (1939-41).

Martinus Rørbye is considered a leading exponent of Danish painting of the Golden Age. He was a pupil of Cristoffer Wilhlem Eckersberg in Copenhagen, with whom he remained in close contact over many years. He undertook extensive study trips, travelling to Norway, France (Paris), Greece, Turkey and, in particular, Italy<sup>40</sup> which he visited three times.

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

This oil sketch was executed on his first visit to Italy. It documents his interest and skill in capturing light effects when painting *en plein air*. He was fascinated by the landscapes of Italy and recorded his impressions in a series of highly expressive oil sketches. He was also drawn by the costumes and traditions of the people, the local colour and the special characteristics of the places he encountered on his travels. He frequently portrayed his travelling companions in a natural setting, using views of the countryside as a landscape background. A good example is the portrait of his friend C. J. A. Philipsen,<sup>41</sup> set in a view of the Roman Campagna, in his painting *Roman Campagna near Aqua acetosa*.

Many artists and travellers to Rome were keen huntsmen. Good examples were Johann Martin von Rhoden and Johann Christian Reinhart. It is therefore probable that the hunter depicted by Rørbye in the present oil sketch was one of his travelling companions. The cave near Cervara may well have served as a convenient hide-out for the hunt. Rørbye was clearly drawn by the unconventionality of the speleological motif, but his real interest lies in the effects of light and the capturing of tonal transitions. The rugged surfaces of the boulders are masterfully modelled. Light from the mouth of the cave infuses the massive rock formations deep within it in a subtle play of contrasts. The composition is reminiscent of an early work by his mentor Eckersberg titled *Ulysses Flees from the Cave of Polyphemus*, dated 1813.<sup>42</sup>

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<sup>40</sup> For further reading, see:

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

<sup>41</sup> See Rørbye, op.cit., no. 65: *Parti af den romerske Campagne, Tiberen og Monte Soracte*, 1835.

<sup>42</sup> Princeton University Art Museum.



Carl Vilhelm Balsgaard  
(1812 - Copenhagen - 1893)

*The Basilica and Monastery of S. Croce in  
Gerusalemme, Rome, seen from the Villa  
Wolkonsky, c.1872-3*

Oil on canvas  
Signed lower left with the initials *C B*

56 x 41.5 cm



This landscape by the Danish painter Carl Vilhelm Balsaard is distinguished by remarkable compositional structure and the unconventional originality of the viewpoint. The viewer's eye is led from a secluded corner of the park at the Villa Wolkonsky over a sun-drenched landscape towards the southern slope of the then unspoilt Esquiline Hill. The facade of the Basilica of S. Croce in Gerusalemme, one of the seven pilgrimage churches of Rome, is at the centre of the image. It is partly obscured by the rich foreground vegetation.

Balsaard was drawn to the artistic centres of Europe at an early age. On his travels he visited Berlin, Paris and London. He was in Italy in 1872-3 and spent a number of weeks in Rome, where he executed the present painting. He enjoyed a successful career as a porcelain and still-life painter and his portraits were much in demand at the Danish Court. In its attention to detail the landscape is a fine example of his mature style.

The foreground is dominated by the massive form of a precisely delineated agave. The luxuriant green plant seems to well up from the barren ground with extraordinary vitality. The artist's concentration on this element of the composition underlines his love of the still-life genre.<sup>43</sup>

In the middle ground is the fourth-century Basilica and at its side, the Carthusian monastery. Tradition has it that the section of the Cross bearing the inscription *INRI* is preserved here. On the horizon is the distant silhouette of the Appenine mountains. Like many artists from northern Europe, Balsaard was fascinated by the effects of southern light. This is convincingly demonstrated in the present painting.

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<sup>43</sup> Ferdinand Meldahl, P. Johansen, *Det kongelige Akademi for de skønne Kunster 1700-1904*, København 1904, p. 368f.

F. Hendriksen, *Kjøbenhavnske Billeder fra det nittende Århundrede*, København, 1924-27, p. 24.

Palle Lauring, *Billeder af Danmarks historie*, 1972, p. 111, 115.

C.W. Eckersberg og hans elever: *udstilling i anledning af 200 året for kunstnerens fødsel*, exhib. cat., Statens Museum for Kunst, København, 1983, p. 56.

Erik Mortensen, *Kunstkritikkens og kunstopfattelsens historie i Danmark*, København, 1990, vol. I, p. 142, 153, 177f.