

Recent Acquisitions, Catalogue XXVIII, 2020



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Paintings, Oil Sketches and Drawings, 1640-1955



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

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

Anne Adriaens-Pannier, Leena Ahtola-Moorhouse, Peter Axer, Eva Luise Buus, Sue Cubitt, Marina Ducrey, Christine Farese Sperken, Nico Kirchberger, Anne Kostanda, Anna-Carola Krausse, Philipp Mansmann, Verena Marschall, Wolfram Morath-Vogel, Werner Murrer, Jill Newhouse, Annegret Schmidt-Philipps, Ines Schwarzer, Vanessa Voigt, Wolf Zech.





Our latest catalogue – *Oil Sketches, Paintings and Drawings, 2020* – comes to you in good time for this year's TEFAF, The European Fine Art Fair in Maastricht. TEFAF is the high point of the international art market year. It runs from March 7-15, 2020. We will be present and our stand number is 332.

The selection of works described in the present catalogue opens with a carefully curated group of early nineteenth-century Romantic landscapes. Striking images of the natural world by Nordic Symbolists and a group

of three landscapes by Italian Symbolist painters follow. Twentieth-century art focuses on important works by Liebermann and Corinth.

The catalogue also showcases the work of two of the great women artists in twentieth-century European art – featuring recently discovered paintings by Lotte Laserstein dating from the 1930s and a remarkable work by Helene Schjerfbeck, whose first UK exhibition closed at London's Royal Academy in October 2019. Laserstein's work has recently been shown in major exhibitions in Frankfurt and Berlin.

We've also brought together an exciting and extraordinarily diverse selection of works on paper by seventeenth to twentieth-century masters.

Some readers who begin to leaf through the catalogue to find the paintings they have entrusted to the gallery for sale will note the methodical research the gallery has put into describing and presenting these paintings – the essential preconditions to a successful sale. Our terms are attractive and ensure a measure of protection from the unpredictability of the auction market. If you would like our advice on any aspect of selling or collecting, please get in touch.

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

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

Unser diesjähriger Katalog *Paintings*, *Oil Sketches and Drawings*, *2020* erreicht Sie rechtzeitig vor dem wichtigsten Kunstmarktereignis des Jahres, TEFAF, The European Fine Art Fair, Maastricht, 07. - 15. März 2020, auf der wir mit Stand 332 vertreten sind.

Das diesjährige Angebot eröffnet mit einer sorgfältigen Auswahl romantischer Landschaften des frühen 19. Jahrhunderts, gefolgt von einem Block nordischer Landschaften Naturdarstellungen des Symbolismus. Auch der italienische Symbolismus ist mit drei Landschaften vertreten. Im 20. Jahrhundert gibt es eine Reihe von bedeutenden Werken Liebermanns und Corinths.

Zwei Künstlerinnen, die gerade in großen Ausstellungen in Frankfurt/Berlin und London gefeiert wurden, sind ebenfalls im Katalog vertreten: Lotte Laserstein mit zwei Werken aus ihrer besten Berliner Zeit und Helene Schjerfbeck, gerade ausgestellt in der Royal Academy, London.

Den Schluss bildet ein wahres Potpourri von schönen Arbeiten auf Papier, vom 17. bis zum 20. Jahrhundert – lassen Sie sich überraschen!

Mancher wird den Katalog zunächst auf der Suche nach jenen Werken durchblättern, mit deren Verkauf er uns beauftragt hat. Es wird ihn freuen, sie sorgfältig recherchiert und gut präsentiert zu finden – die Voraussetzung für einen erfolgreichen Verkauf auf dem internationalen Kunstmarkt. Mit der Professionalität und den attraktiven Konditionen von Daxer&Marschall könnten in Zukunft auch Sie sich von den Unwägbarkeiten des Auktionsmarktes befreien. Sprechen Sie mit uns.

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

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

Ihr Marcus Marschall, Diek Groenewald und Simone Brenner, München im Februar 2020

Louis-Étienne Watelet The Cascades at Tivoli

Louis-Étienne Watelet (1780 - Paris - 1866)

The Cascades at Tivoli, 1824

Oil on paper, laid down on canvas, 43 x 56 cm (16.9 x 22 inch) Signed and dated lower left *Watelet 1824*

Provenance: Private collection, France.

EXHIBITED:

Salon, Paris, 1824, no. 1745 ('Étude, d'après nature, des cascatelles de Tivoli').

For centuries, Italy has been a popular destination for travelers and artists alike. One of the reasons has always been the attraction of its vast cultural heritage. For the Grand Tourists of the seventeenth and eighteenth centuries, exposure to the legacy of classical antiquity and the Renaissance was an educational experience of primary importance. Added to this is the fascination of the country's rich natural beauty, its benign climate, multifaceted cuisine and relaxed way of life. From the mid seventeenth century onwards, Tivoli with its magnificent waterfalls just a few hours by horse-drawn carriage from Rome was one of Italy's most desirable cultural landmarks. The unique beauty of the falls inspired great painters like Claude Lorrain, Jean-Honoré Fragonard, Elisabeth Vigée le Brun, Jakob Philipp Hackert and Jean Baptiste Camille Corot.

Louis-Etienne Watelet painted the present view of the *Cascades at Tivoli* looking up towards the waterfalls as they plunged down a steep rocky cliff above the Aniene gorge. He chose to concentrate on the striking contrast between areas of deep, velvety shadow and bright sunlight, beautifully capturing the effect of mist, and highlights glistening on the surface of the cascading columns of water. In his composition he excluded all reference to architecture and omitted the Temple of the Sibyl (Temple of Vesta) and buildings usually depicted by other painters. The picturesque site was significantly altered two years after Watelet depicted it – in 1826, after a devastating flood, the Aniene River was diverted away in underground tunnels.

The French painter Pierre-Henri de Valenciennes, who spent several years in Italy, played an important role in the development of French landscape painting. In his book *Elémens de perspective pratique*, à *l'usage des artistes* ...' (1799-1800), he encouraged students to sketch in oil. He advised them to spend no longer than two hours on each sketch – and only half an hour if painting at sunset or sunrise – *pour saisir la nature sur le fait* [to capture nature in the act]. He also encouraged artists to paint the same site at different times of day in order to observe changes in nature.² Painters used their *plein-air* sketches as visual

stimuli or *aides-mémoire* when working up large-format landscapes in the studio for later sale. There was no reason for them to sign the sketches as they were made for personal use only. However, Watelet's *Cascades at Tivoli* is an interesting exception. The center of the painting is in fact an oil sketch which he made on a sheet of paper *sur le motif*. In his studio he then extended the sketch on all four sides, adding strips of paper by joining them together on a canvas. This allowed him to preserve the spontaneity of his immediate response to the atmosphere captured before the motif and to combine it with the more time-consuming finishing details of a traditional studio painting. He signed and dated the finished painting before exhibiting it at the Salon in Paris in 1824.³

Louis-Etienne Watelet was born in Paris in 1780. Little is known about his early training. He appears to have been largely self-taught, at least in the basics of his craft. He honed his skills by comparing himself to masters of historical landscape such as Pierre-Henri de Valenciennes, whose studio he is said to have frequented. His talents as a landscapist shone and the painter Paul Huet considered them superior to those of his rivals, Jean-Joseph Xavier Bidauld and Jean-Victor Bertin. Watelet traveled to Italy in 1822, either on the advice of Valenciennes or inspired by his writings. His sojourn in Italy brought about a change in his stylistic approach. He renounced traditional historical landscape painting and began to produce landscapes that reflected a realistic portrayal of natural beauty. He achieved early success and from 1800 to 1857 exhibited annually at the Salon. He received numerous prizes and was appointed as Chevalier de la Légion d'honneur in 1825. Successful painters such as Paul Delaroche and Theodore Caruelle d'Aligny were among his students. He died in Paris in 1866.⁴



Carl Wilhelm Götzloff View from the Grotto at the Monastery of San Francesco, Amalfi

CARL WILHELM GÖTZLOFF (Dresden 1799 - 1866 Naples)

View from the Grotto at the Monastery of San Francesco, Amalfi, 1830

Oil on canvas, 39 x 57 cm (15.4 x 22.4 inch) Signed and dated lower left *C. Götzloff.* / 1830

Provenance:
Private collection, Germany;

Munich, Sotheby's, auction sale, June 22, 1993, lot 37;

private collection, Germany.

LITERATURE:

Ernst Alfred Lentes, Carl Wilhelm Götzloff. Ein Dresdner Romantiker mit neapolitanischer Heimat, Monographie mit Werkverzeichnis der Gemälde,
Stuttgart and Zurich 1996, p. 151, no. 31;
Alexander Bastek and Markus Bertsch (eds.), Carl Wilhelm Götzloff (1799-1866):
Ein Dresdner Landschaftsmaler am Golf von Neapel, exhib. cat., Lübeck, Museum Behnhaus Drägerhaus and Mittelrhein-Museum Koblenz, Petersberg 2014, p. 225, no. 31 (containing a catalogue raisonné of the paintings).

Carl Wilhelm Götzloff first visited Naples and the surrounding region in the summer of 1823. He was on a study tour with two friends, Johann Joachim Faber and Heinrich Reinhold, both fellow artists. They were to discover rich sources of painterly motifs in the landscapes of Sorrento and the Amalfi Coast. The rugged Amalfi coastline with its hidden grottos and the Capuchin monastery of San Francesco were already established popular destinations for artists of the period. The first painter to be attracted by the view of the monastery as seen from the grotto and to choose it as a landscape subject was almost certainly Franz Ludwig Catel (1778-1856). He visited the area in 1820. His painting of that date triggered a proliferation of interpretations of the subject and the view went on to attract enormous interest from other artists. A plethora of painters, among them Reinhold, Faber, Carl Morgenstern, Johann Heinrich Schilbach and Ludwig Richter - who were in close contact with Götzloff and Catel – would go on to depict this motif until the collapse of the grotto towards the end of the nineteenth century.²

The grotto first appears in Götzloff's painting in 1828 – it is probable that he restricted himself to producing drawings on his first trip to Amalfi in 1823. A first version of the present motif in oil is now in the collection of the Galerie Neue Meister in Dresden (inv. 2990). The only differences between the two works are their format and a number of slight variations in the detail. The present version dates from 1830, when Götzloff was beginning to establish an independent reputation in Naples. The focal point of the present image is a radiant, early evening view of the monastery of San Francesco, the small town of Amalfi and its rugged coastline framed by the dark, craggy mouth of the grotto.

Götzloff was one of the leading German exponents of a sensitive and naturalistic approach to landscape painting working in Italy in the early nineteenth century. After completing his studies at the Dresden Academy he traveled to Italy in 1821. He had been granted a bursary which took him first to Rome and then, in 1823, on an extensive study

and walking tour to Naples, Capri, Amalfi, Castellamare, Sorrento and Sicily. He settled in Naples in 1824. Between 1835 and 1838 he was employed as official court painter to Ferdinand II, King of the Two Sicilies (1810-59). In 1835 he had already been appointed a member of the Royal Academy of Fine Arts in Dresden. He and his wife Louisa Chentrens entertained regularly at Number 71, Riviera di Chiaia. They were an open-minded, hospitable couple and welcomed a large number of visiting artists and collectors. Among their many friends and contacts in cultural circles were important artists like Joseph Anton Koch, Carl Gustav Carus and Carl Blechen, to name just a few of the likeminded German artists drawn to Italy. The lively exchange of ideas provided fertile ground for Götzloff's painting. In 1846-7 important commissions for the Prussian monarch and the Tsarina of Russia, Alexandra Feodorovna (1798-1860) followed. In 1848 he fled to Sorrento³ to escape political unrest, remaining there for two years. His later career was shaped by the general political instability of the time.



Thomas Fearnley The Flöha Valley, Saxony

THOMAS FEARNLEY (Fredrikshald, Norway 1802 - 1842 Munich)

The Flöha Valley near Grünhaininchen, Saxony, September 1829

Oil on canvas, 37×54.5 cm $(14.6 \times 21.5 \text{ inch})$ Signed and dated lower right *Th. Fearnley pxt. / Sept. 1829.* On the verso two labels, one reading *Grünhainchen bey Augustusburg in Sachsen von T. Fearnley gemalt 1829* and the other *Partie aus dem Erzgebirge, Grünhainichen bei Augustusburg in Sachsen.*

Provenance: Private collection, Berlin. The Norwegian painter Thomas Fearnley is in many ways representative of the period in which he was active as an artist. Fueled by the desire to engage with leading contemporary artists and artistic developments he traveled incessantly, rarely staying longer than two and a half years in any one place. In his role as a committed traveler he was a model of the peripatetic painter of the early nineteenth century. After four years of training in Stockholm – Norway had no art academy at the time - he traveled to Dresden in early 1829 to visit his compatriot, friend and older colleague Johan Christian Dahl. Dahl was already an established and successful painter. Dresden had developed into an important center of contemporary painting in Germany, with Caspar David Friedrich, Carl Gustav Carus and Dahl at its nucleus. Dahl and Friedrich were appointed associate professors at the Dresden Academy in 1824 and held classes in their studios at Number 33, An der Elbe. They shared a house at this address from 1823 onwards, Friedrich occupying the second floor and Dahl the two floors above.¹

The twenty-seven-year-old Fearnley's sojourn in Dresden brought him into direct contact with Dresden Romanticism, the groundbreaking artistic movement of the period. It gave him the opportunity to study the work of C. D. Friedrich, Carus, Dahl and other Romantic landscapists at first hand and to immerse himself in their thinking about landscape. At the same time he was almost certainly involved in the hotbed of art-theoretical debate in contemporary artistic circles, a debate that today remains the basis of art-historical analysis of German Romantic landscape painting. A bond of friendship and mutual respect existed between Fearnley and Dahl. The latter's influence is reflected in the realism of Fearnley's approach and his direct portrayal of nature. Under Dahl's guidance he deepened his landscape skills, producing oil sketches *en plein-air*. He adopted Dahl's clear palette and free handling of paint, coupled with an interest in the effects of natural light, quickly developing a remarkable virtuosity in his own oil sketches.² They demonstrate his unique powers of observation and strong sense of ambient

atmosphere. Both painters found their motifs in the landscapes of Dresden and its immediate surroundings and were attracted by the outstanding natural beauty of the neighboring region. Fearnley first developed the idea for the present painting while traveling on the Saxon side of the Erzgebirge on a short journey to Chemnitz in September 1829. His route is recorded in a travel sketchbook now held in the Nasjonalmuseet in Oslo. A number of the sketches are precisely dated and others are carefully annotated, which helps to reconstruct the journey. From Dresden he travelled to Freiberg, reaching Lichtenwalde on September 20. He continued on towards the Erzgebirge (noting 'a view of Augustusburg in the background') and was in Gornau on September 22, reaching Chemnitz on September 23.3 The sketchbook records a two-day stop in the Flöha Valley on September 21-22.

Fearnley made a number of preliminary drawings and oil sketches of his stop in the Flöha Valley. One of these is a pencil drawing (Fig. 1) now in the collection of the Nasjonalmuseet in Oslo. Soon after his return to Dresden he used the sheet as an *aide mémoire* to work up the present oil in the studio. The drawing depicts a bend in the Flöha River running between steeply wooded slopes near the hamlet of Grünhaininchen. This is close to the small town of Augustusburg in the Erzgebirge – both place names are noted in the inscriptions on an old label on the verso of the painting. The work shows the solitary figure of a countrywoman following a roughly paved riverside track towards a farmstead set at the edge of a pine forest.

Fearnley's painting, like many of Dahl's early works, is indebted to Dutch seventeenth-century landscape tradition. What is new, however, is the realism of his handling of light and color, and the inclusion of a human element. The painting also projects an other-worldly quality and this is highly characteristic of Dresden Romanticism.

After an eighteen-month stay in Dresden, Fearnley moved on. He traveled to Prague and Nuremberg, visited the many lakes in the Salzkammergut and finally arrived in Munich where he was to spend the next two years.⁴



He travelled in Italy between 1832 and 1835 before returning to Norway via France and England. Back in Norway he married Cecilie Catharine Andresen, the daughter of his patron. Their son Thomas was born in Amsterdam in 1841. With his family he moved back to Munich, where he died in a typhus epidemic in January 1842.

Fearnley is one of the leading northern European landscapists active in the early nineteenth century. The present painting is a striking early example of the formative influence exerted on him by the work of painters associated with Dresden Romanticism. It establishes him as one of the leading exponents of Romantic landscape painting and places him on a par with Dahl, C. D. Friedrich and Carus.



Fig. 1 Thomas Fearnley, *The Flöha Valley*, 1829, pencil on paper, 200 x 136 mm, Oslo, Nasjonalmuseet, inv. NG.K&H.A.03793-0135





Friedrich Nerly View of the Bacino di San Marco in Venice

Friedrich Nerly (Erfurt 1807 - 1878 Venice)

View of the Bacino di San Marco in Venice, c. 1840

Oil on canvas, 75 x 106 cm (29.5 x 41.7 inch) Signed lower left in the foreground F. Nerly f.

A written report by Dr. Wolfram Morath-Vogel, Erfurt, dated June 2019 accompanies the painting.

PROVENANCE:¹
probably Markwart or Olga Schenk Graf
von Stauffenberg;
Alexandra Olga Maria Staelin, née Schenk
Gräfin von Stauffenberg (1922-2016),
Stuttgart, married Rolf Paul Georg Staelin
(1913-85) in 1960;
thence by descent.

The view looking west from Riva Cà di Dio across the Bacino di San Marco – the harbor basin and waterfront of Venice – was one of Friedrich Nerly's preferred motifs. In the present painting the eye is led towards the domed silhouette of Santa Maria della Salute rising up at the far left against a radiant sunset sky. Church towers, steeples and the Campanile, the city's most commanding landmark, vie for height with the tall masts of sailing ships moored on the waterfront and at anchor on the canal. Nerly's accentuation of the masts and booms enhances the perspectival effect. Interspersed between the ships are gondolas and small working boats. Palazzo Dandolo (now part of the Danieli Hotel) and the former Palazzo delle Prigioni occupy the right of the composition. On the waterfront a little further on is the Palazzo Ducale, its facade lit by the glow of the evening sun. The twin columns of San Marco and San Todaro stand at the entrance to Piazzetta San Marco.

Much of Nerly's work strikes a nostalgic chord. In an era of rapidly developing steam navigation his sailing ships and gondolas convey an anachronistic, idealized representation of Venice. In his letters to friends and colleagues he repeatedly criticized contemporary modernization practice and lamented repair work on historic architecture.²

Beyond them is a glimpse of the Biblioteca Marciana.

Friedrich Nehrlich – after moving to Italy he changed his name to Federico Nerly – was born in Erfurt in 1807. He was raised by relatives in Hamburg, where his first drawing instructor was an uncle, Heinrich Joachim Herterich (1772-1852). He went on to train as a lithographer under Johann Michael Speckter (1764-1845). It was in Speckter's circle that Nerly met the writer and art collector Carl Friedrich von Rumohr (1785-1843), who played an important role as a promoter, patron and instructor of talented young artists such as Franz Horny.

Nerly accompanied Rumohr to Italy in late 1827. It was Rumohr's third Italian visit. In the following year they toured northern Italy together. When Rumohr decided to return to Germany Nerly headed for Rome, where he was to remain for six years. He traveled widely, not only locally

but to Naples and as far south as Calabria and Sicily, painting prolifically and producing a large body of oil sketches and drawings.³

Nerly decided to return to Germany in 1835. He set off from Rome and after a stay in Milan decided to make a first short trip to Venice. It was a life-changing decision – and the start of a lifelong love affair with the city. He met and married Agathe Alexandra Aginovitch, a well-connected member of Venetian society. The couple lived in Palazzo Pisani where Nerly had set up his studio after the death of the Swiss painter Louis-Léopold Robert (1794-1835). Visits to Nerly's studio marked one of the high points of every Grand Tourist's visit to Venice. He had no shortage of clients for whom he produced a whole series of views stimulated by the architectural magnificence of the city's palaces, churches, squares and bridges. Joseph Mallord William Turner, who worked in Venice from 1819 to 1821, strongly influenced his romantic approach. Nerly's views are filled with dramatic effects of light and display his masterly handling of ambience. The present work is a fine example of his painterly virtuosity and attention to detail.4



Johan Christian Dahl View of Skjolden in Lyster, Norway

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

View of Skjolden in Lyster, Norway, 1843

Oil on canvas, 32×40.5 cm (12.6 x 15.9 inch) Signed and dated lower left Dahl/1843

PROVENANCE:

Sold by the artist or offered as a gift in 1843, see Dahl's *Liber Veritatis* drawing documenting the painting, 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.

Kunstausstellung, Dresden, Königlich

EXHIBITED:

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, April 2015-January 2017;
Sublime North: Romantic Painters
Discover Norway. Paintings from the
Collection of Asbjørn Lunde, Hartford,
Wadsworth Atheneum Museum of Art,

LITERATURE:

Possibly Friedrich von Boetticher, Malerwerke des neunzehnten Jahrhunderts, Dresden, 1891-1901, I, p. 211, no. 45; 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.

September 2017-January 2018.

After Dahl Johan Christian left Norway in 1811, recollections of his native country still lingered in his mind. He went on to paint idealized images of the Norwegian landscape in Copenhagen, Dresden, and even in Rome. He first returned to his home town of Bergen in 1826, traveling from Dresden to Oslo and then across the mountains of southern Norway. He made a large number of studies of nature on the journey – mainly pencil-and-wash drawings and watercolors – which provided him with a rich stock of motifs. He would draw on this pool of motifs for the rest of his life in the many Norwegian landscapes he went on to produce. They crystallize what might be described as the 'essence' of his native country – majestic mountain ranges, inaccessible gorges, cascading waterfalls, dense, inhospitable forests, isolated mountain huts and traditional farmhouses. He was later to make four further visits to Norway – in 1834, 1839, 1844 and 1850 – to replenish his stock of motifs.

He broke the journey to Bergen in 1826 to spend time in southern Norway. He stayed at the Munthehuset [the Munthe Villa] in Kroken on the Lusterfjord. His host, a Kaptein Munthe, introduced him to the painter Thomas Fearnley, a fellow countryman. When Fearnley was later in Dresden he was briefly a pupil of Dahl. In August 1826, they made an excursion to Fegum, Skjolden and Fortun together, reaching the head of the Lusterfjord at Skjolden on August 8. A traveling companion, Kaptein Johannes

Eckhoff, commented that the journey was immediately resumed the following day – 'after our painters had completed a number of landscapes'. Dahl's first view of Skjolden bears the date 9. August 1826. It is now in the Nasjonalgalleriet in Oslo (inv. 3721, Bang no. 530).

The present version of the landscape was made in 1843. It is a reworked, idealized version of the composition that Dahl completed in 1826. Lighting is used to dramatic effect. At the right, where the steep diagonals of a mountain slope and a more distant range meet, the eye is led towards a side valley, a traditional recessional device. A towering mountain range acts as a backdrop. Dahl has placed a tall birch – his favorite tree – at the center of the image. The foreground and middle ground of the composition are very largely unchanged although elements such as the buildings, boats and tree trunks have been moved a little further into the foreground.

Until recently, the existence of this View of Skjolden in Lyster was only known through a Liber Veritatis drawing now in the collection of the Billedgalleri in Bergen (Fig. 1). The drawing formed part of Dahl's Liber Veritatis, a drawn record of his paintings begun in the 1820s to document works he had parted with. He usually recorded the format of the painting and the name of its new owner.¹



Fig. 1 Dahl's *Liber Veritatis* drawing, 1843





Peder Balke The Trolltindene Range, Norway

PEDER BALKE (Hedemarken 1804 - 1887 Kristiania)

The Trolltindene Range, Norway, 1845

Oil on canvas, 33 x 41 cm (13 x 16.1 inch) Signed and dated lower left *Balke 1845* Label of the 1954 exhibition at Kunstnernes Hus, Oslo on the back Printed label *A.I.Boger Christiania*; handwritten *Søstykke af/Balke*.

PROVENANCE: Director Gustaf Rabo, Lier (by 1954, still in 1978); Private collection, Oslo.

EXHIBITED:

Peder Balke 1804-1887, Kunstnernes Hus, Oslo, 4 - 22 November 1954, no. 140 (titled Sailboat on the Fjord. Seilbåt på fjorden).

LITERATURE:

Per Kværne und Magne Malmanger, *Un peintre norvégien au Louvre. Peder Balke* (1804-1887) et son temps, Oslo 2006, p. 41, no. 25.

Authenticated by Marit Ingeborg Lange, 12 April 2016.

The Norwegian artist Peder Balke is a solitary figure among the painters of the early nineteenth century. With historical hindsight, his work appears modern. Art historians compare his painting to that of Caspar David Friedrich and William Turner.¹ Even today, artists draw inspiration from his work.²

Balke's landscape paintings are inspired by the rugged nature of northern Norway, which the artist first experienced in the autumn of 1832 when he traveled to the Finnmark region.³ This trip was of key importance to his further development. The impressions and motifs gathered on that trip recur continually in his later work. Balke did not strive for topographical accuracy; instead, he endeavored to produce an exaggerated image of the Norwegian landscape. This certainly reflected Balke's national ambitions, for he sought through his painting to assist in shaping the identity of a sovereign Norwegian state.

In the 1840s, Balke's painting, largely unnoticed by his contemporaries, reached its first peak. In 1844, a lack of commissions forced him to leave Norway and seek his fortune in Paris. The journey took him to Copenhagen, Kiel, Altona, Cologne and Brussels, before his arrival in Paris in the late summer of 1845.⁴ It is not known how long Balke and his family stayed at any of those stopover points. As indicated by Marit Lange in her expertise, our painting, dated 1845, probably originated in Germany.

The painting fits into a group of seascapes executed in 1845. The mountains in the background, for example, recall the Trolltinden massif, which Balke depicted in another painting made at about the same time. Since the early 1840s, he had preferred a monochrome palette reminiscent of Dutch grisailles of the seventeenth century. Blue and grey dominate our painting; only the sailing ship stands out. The crests of the waves in pastose white accentuate the play of the breakers, while the mighty mountain range rises surrealistically from the mist.

Proceeding from Dutch marine painting of the seventeenth century and the well-known compositions of the Romantic era, Balke developed 'landscape visions'

('Landschaftsvisionen') of his own.⁶ The motif of a ship battling the stormy sea is drastically simplified and given a metaphorical dimension: it remains uncertain whether we, who are all sailing on the sea of life, will arrive safely or tragically founder.

Balke received his early training in Norway. The absence of an academy of art caused him to leave the country in 1828 for Stockholm. In 1830 he visited Copenhagen where the paintings of Johan Christian Dahl impressed him greatly. In 1831 he embarked on his first journey to northern Norway. He visited the North Cape, first saw the midnight sun and experienced extreme weather conditions. In 1835, after staying in Dresden for several months with Friedrich and Dahl, Balke travelled on to Paris where he met his fellow countryman, the painter Thomas Fearnley. Both were particular admirers of Eugène Isabey, Théodore Gudin and Horace Vernet. As Marit Lange writes: The balance between a directly observed rendering of nature and a subjective, symbolic perception of it was to be a permanent feature of Balke's art from then on.7 Balke moved to Paris in 1844. He managed to obtain an audience with Louis-Philippe who had visited the north of Norway in his youth and was therefore eager to meet him. Balke showed the king the sketches of northern Norway he had brought with him to Paris and Louis-Philippe selected thirty to be worked up into paintings. Twenty-six of them are on permanent exhibition at the Louvre. Balke's future as an artist seemed secure, but the unstable political situation in Paris put an end to the King's plans and forced Balke to leave for London in 1849. He studied the work of Turner and this contributed to the growing radical tendencies of his style. By 1850 he was back in Norway. He joined a socialist worker's movement and took on a number of social and political commitments. Despite his lack of public recognition as an artist, he continued to paint.



Bruno Liljefors Landscape near Kvarnbo, Sweden

Bruno Liljefors (Uppsala 1860 - 1939 Stockholm)

Landscape near Kvarnbo, Sweden, c. 1884-5

Oil on canvas, 59 x 53.5 cm (23.2 x 20.9 inch)

Provenance: Johan Åkerlund¹ (1856-1902), Stockholm, gift of the artist; thence by descent.



Fig. 1 Harald Sohlberg, *Flower Meadow* in the North, 1905, oil on canvas, 96 x 111 cm, Oslo, Nasjonalmuseet, inv. no. NG.M.00692.

Bruno Liljefors is known primarily for his animal subjects not only in Sweden but also in Europe and the United States, where he exhibited early in his career. He was an avid hunter and lived in close contact with nature. Predators – a fox chasing a hare, sea eagles and hawks – were his preferred subjects. He was a good observer and depicted wild animals in their natural habitat – his objective approach contrasted strongly with the frequent sentimentality of many animal painters of the era.

Unusually for Liliefors, the present painting is a pure landscape with no sign of animal life. It is no coincidence perhaps that he gave it to his friend and colleague Johan Åkerlund who specialized in landscape painting. In the summer of 1884 Liljefors moved to Kvarnbo, a few kilometers from Uppsala, where he was to live and work until 1894. It was here that the painting was executed. A striking feature of the work is the extremely high horizon line with its contre-jour emphasis on the shapes of two houses sharply contrasting with the brightness of the sky. But the main subject of the painting is the meadow, which Liljefors represents by addressing the problems associated with two forms of visual perception – a close-up view and a distant view. The same challenge was tackled by the Norwegian artist Harald Sohlberg (Fig. 1). Liljefors uses brushwork as a perspectival tool and gradually blends his very precise study of foreground detail – a confusion of dry grasses interspersed with varieties of weed - into a carpet of pointillistic brushstrokes as the landscape recedes. His rapid, robust handling of paint together with the originality of the composition lend it remarkable vibrancy and vigor - the hallmark of his style from 1884 through the early 1890s.

Liljefors began his training at the Royal Swedish Academy of Art in Stockholm in 1879. While at the Academy he struck up a lasting friendship with the painter Anders Zorn (1860-1920). He broke off his studies in 1882 to travel first to Denmark and then Germany. In Düsseldorf he briefly received tuition from the animal painter Carl Friedrich Deiker (1836-1892). Later in 1882 he traveled to the village of Grez-sur-Loing near Fontainebleau. Here, a group

of Scandinavian artists had settled and an international colony of artists was in the process of forming. Among them was the Swedish artist Carl Larsson (1853-1919). The visit had a significant impact on Liljefors's artistic development and opened up a range of new artistic impulses. He developed an interest in French Realist painting and engaged with modern *plein-air* practices. His discovery of *Japonisme*, particularly Japanese woodblock prints and their unique approach to perspective, influenced his early work.² He returned to Sweden in the spring of 1883 by way of Upper Bavaria, Venice, Rome, Naples and Paris.

On his return to Sweden he joined the artists' group 'Opponenterna' (the Opponents), an association of young artists and art students who in March 1885 vehemently spoke out against the academic approach to painting. They jettisoned academic teaching and campaigned for reform. The group's first exhibition, held on September 15, 1885 in Stockholm, took a strong public stand against academic painting and marked a turning point in the history of Swedish art. Liljefors made his breakthrough at the exhibition with a large-format painting titled *Hound and Fox* which was acquired by the National museum in Stockholm. The failure of 'Opponenterna' to achieve the desired reform led to the founding in 1886 of a new artists' association, the 'Konstnärsförbundet', which remained active until its dissolution in 1920.³



Helene Schjerfbeck Landscape at Hyvinkää, Finland

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

Landscape at Hyvinkää - Hyvinkään Maisema, Finland, 1914

Oil and charcoal on cardboard, laid down on canvas, $65 \times 60.5 \text{ cm}$ (25.6 x 23.8 inch) Signed with monogram lower right HS

PROVENANCE:

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

EXHIBITED:

Helene Schjerfbeck, Helsinki, Stenmans, Konstsalong, 1917, no. 101.¹

LITERATURE:

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

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

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

In 1895 – by then she was back in Finland – her delicate health began to deteriorate. She no longer had the strength to travel but nevertheless managed to continue to exhibit her work. She steeped herself in the latest trends in the world of art and fashion studying international magazines to stay in touch. In 1902, prompted by a desire for solitude and hoping to regain her strength, she decided to move to Hyvinkää, a small industrial town some 50 kilometers

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

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



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

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

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

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

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

The fresh, relatively bright palette indicates the painting's execution during spring. Schjerfbeck discusses the subject in a letter dated 15 June 1914 to Ada Thilén, a friend and fellow artist. The painting she refers to in the letter is

not the present painting but a much smaller study for it, with staffage in the background (Fig. 1). In his 1953 monograph Ahtela describes it as 'A Forest View from Hyvinkää, 29 x 32 cm'. Schjerfbeck had just taken up the technique of painting on cardboard, and describes her experience: 'Now I am trying to paint on cardboard, at first it was frighteningly smooth and slippery but it was soon absorbed and the color becomes matt, I think it has advantages in the end.' ['Nu försöker jag måla på papp, först var det skrämmande glatt och halkade men det suges fort in och färgen blir matt, jag tror det har fördelar mot slutet']. Landscape at Hyvinkää features precisely this matt finish.

Schjerfbeck had shown interest in Japanese art even before 1900, but after the turn of the century her delight in 'Japanese perspective' increased. In the present composition Schjerfbeck's bold placement of a tree trunk derives directly from the dramatic perspective settings of Japanese color woodcuts. One section is slightly darker than the other and two tiny, indistinct figures can be detected in front of the dark green of the forest. The larger section features three tall, delicately defined trees silhouetted against a Nordic evening sky. The charcoal lines enhance the fragility and delicacy of the atmosphere. The trees seem to be from another world – they have a poetic quality and prefigure the even frailer tree trunks in one of Schjerfbeck's major paintings, The Tapestry (1914-16). Typically for Schjerfbeck, the application of color is uneven, scratched out in parts and blurred shapes.

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



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



Carl Johan Forsberg 'Pax'

CARL JOHAN FORSBERG (Stockholm 1867 - 1937 Sønderho, Denmark)

'Pax', 1905

Watercolor with gouache, heightened with white and touches of gum arabic on paper, 72 x 53 cm (20.9 x 28.3 inch) Signed and dated lower right CIFORSBERG MCMV

PROVENANCE:

Private collection, Sweden; Benjamin Peronnet Fine Art, Paris, 2019.

EXHIBITED:

Carl Johan Forsberg, Stockholm, Konstnärshuset, 1913; Dessins suédois autour de 1900, Paris, Benjamin Peronnet Fine Art, November 8-16, 2019, no. 5.

LITERATURE:

Carl Johan Forsberg, *Opera af Carl Johan Forsberg*, Stockholm 1913, pp. 49-60, repr. p. 51;

A. Hahr, 'C. J. Forsbergs akvareller. Utställningen i Konstnärshuset, i Konst och konstnärer', in $\mathring{A}rs$, 5/1914, p. 14 (review of the above exhibition);

Thieme/Becker, Allgemeines Lexikon der Bildenden Künstler, XII, Leipzig 1916, p. 218:

Benjamin Peronnet, *Dessins Suédois autour de 1900*, exhib. cat., Paris 2019, no. 5.

'The sketch for *Pax* was in my drawing portfolio for several years pending its completion. Every time I saw it, my mind was gripped by anguish and sadness, and my hand trembled, as if I were touching a sacred leaf. More and more I became convinced that it would become one of my greatest works as an artist.' The Swedish symbolist painter Carl Johann Forsberg made this comment in 1913 following a traumatic personal experience in the Swiss Alps. It was to provide the inspiration for the present watercolor *Pax*.

In the catalogue Forsberg compiled of his own works, *Opera af Carl Johan Forsberg*, published in 1913, the reproduction of *Pax* is accompanied by a lengthy poem¹ and a text describing ... a near-fatal accident he had suffered in the Swiss Alps. He had been visiting the Rhône Glacier, the source of the Rhône river in the canton of Valais. He and his party were descending by horse-drawn carriage from Lake Totensee when they were caught in a heavy thunderstorm. Severe weather conditions had transformed the Rhône into a raging torrent, causing a bridge to



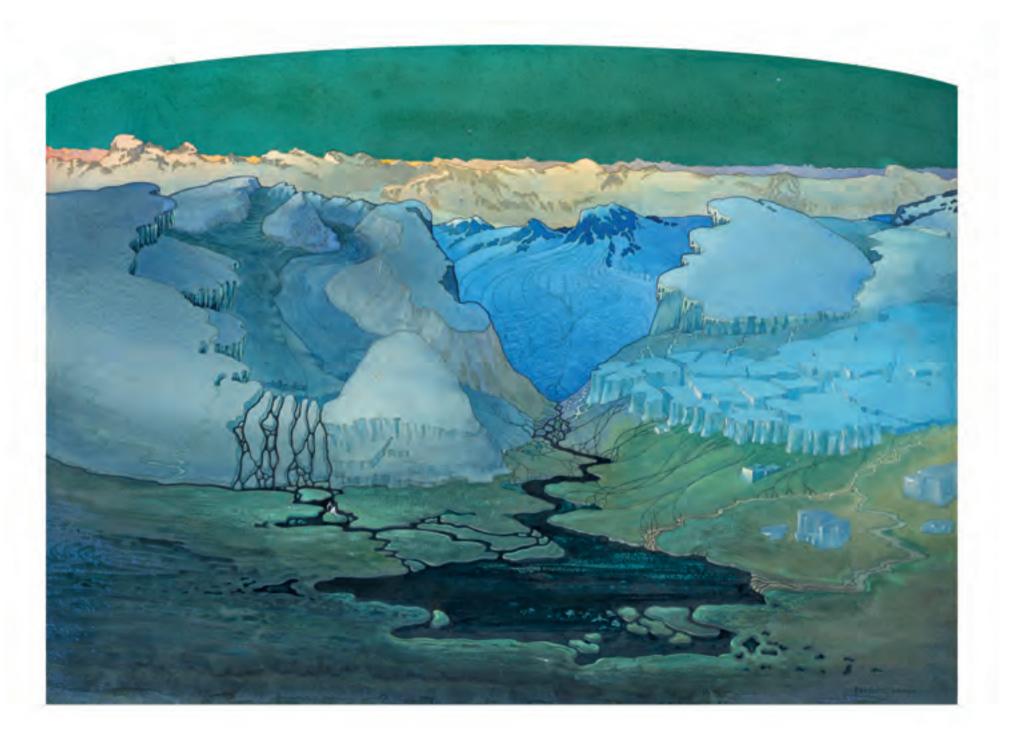
Fig. 1 Harald Sohlberg, *Winter Night in the Mountains, Study*, 1901-2, chalk, ink and watercolor on paper, 161 x 184 cm, Stockholm, Nationalmuseum, inv. NMB2018.

collapse. The carriage had to pull up suddenly to avoid landing in the water. Forsberg and the other passengers narrowly escaped drowning. He was profoundly marked by this life-threatening event experienced when the forces of nature were unleashed. He later compared the Rhône with the River Styx, in Greek mythology the river forming the boundary between earth and the underworld. He believed that the name Totensee (lit. 'the lake of the dead')² was a harbinger of the accident.³

The vast landscape depicted in *Pax* features the majestic Rhône Glacier and behind it the highest peaks of the Swiss Alps, beneath a starry sky. At the foot of the glacier is Lake Totensee and, seated on a tiny island, the barely discernible figure of the Grim Reaper.

Forsberg's *Pax* is the culmination of a long tradition of Alpine views reaching back to the late eighteenth century and native to the Alpine region – notably Switzerland but also Germany, Austria and to some extent France. The early depictions were sometimes topographical but often represented highly romantic visions of the Sublime by artists such as Caspar Wolff, Caspar David Friedrich and Alexandre Calame. For the Symbolists of the late nineteenth century, such as Gustave Doré, Giovanni Segantini and Ferdinand Hodler, landscapes – and especially mountain landscapes - were landscapes of the soul that visualized their author's inner life and state of mind. Pax displays a number of interesting similarities with the watercolor-and-chalk drawing Winter Night in the Mountains (Fig. 1), an iconic composition by the noted Norwegian painter Harald Sohlberg (1869-1935).

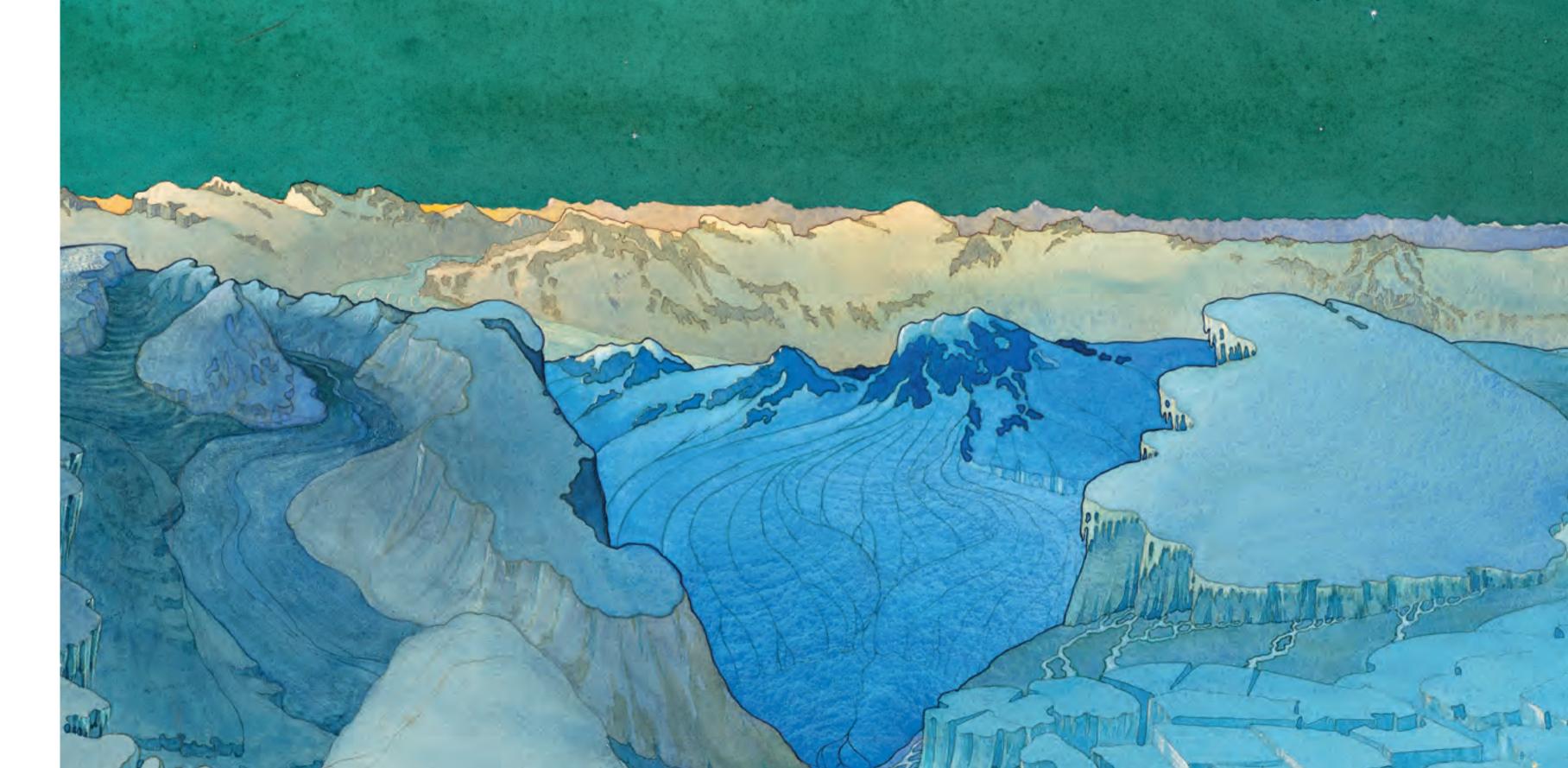
Born into a wealthy Swedish family in 1868, Forsberg grew up in Stockholm. He studied architecture at the Royal Institute of Technology in Stockholm from 1889-93. He continued his training at the Royal Swedish Academy of Arts and attended etching courses under Axel Tallberg from 1895-6. His work was exhibited for the first time at Kunstnärhuset in Stockholm in 1904. He went on to travel extensively throughout Europe and also visited Morocco. While in France, he married a Danish woman. Forsberg



exhibited for a second time at Kunstnärhuset in 1913. In the following year he settled in Sønderlo on the island of Fanø in Denmark, where he lived for the rest of his life. He continued to exhibit annually.⁵ When the Danish artist Eva Louise Buus (b.1979) exhibited work inspired by Forsberg's painting at Fanø Art Museum in 2015 and at Rønnebaeksholm in Næstved, Denmark in 2016-7 this sparked a major revival of interest in Forsberg's work.



Fig. 2 Carl Johan Forsberg, *Self-Portrait*, watercolor on paper, current whereabouts unknown.



Helmer Osslund Sunlit Winter Landscape, Sweden

HELMER OSSLUND (Tuna, Medelpad 1866 - 1938 Stockholm)

Sunlit Winter Landscape, Sweden, before 1900

Oil on canvas, 48.5 x 34 cm (19.1 x 13.4 inch) Signed lower right *Helm. Osslund*

Provenance: Private collection, Sweden.

The topography of northern Sweden was Helmer Osslund's lifelong focus of interest. His preferred motifs were drawn from the landscapes of Norrland and the historic province of Lapland in the far north of Sweden. This remote region had largely escaped artistic notice until it was discovered by painters in the late nineteenth century. This led to the emergence of a new style of landscape painting far removed from the Swedish capital.² The shift of artistic focus away from urban areas was a Europe-wide phenomenon in the 1880s and 1890s, while the search for pristine, unadulterated nature and intact cultural traditions had a global dimension. No artist pledged himself more unconditionally to this than Osslund's teacher Paul Gauguin (1848-1903). Dissatisfied by his stay in Brittany he left France for the South Sea island of Tahiti, fleeing modern civilization in search of an authentic lifestyle in an unspoiled tropical paradise.3

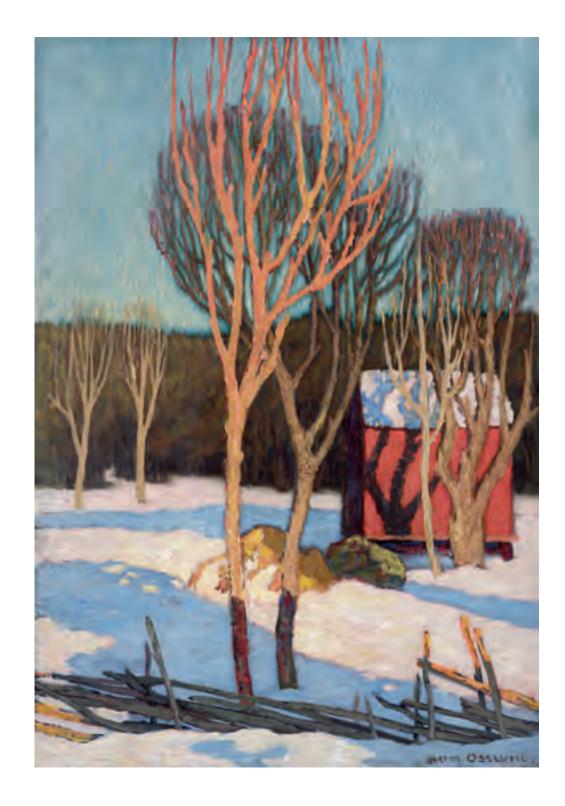
Osslund moved to the United States in 1886 to study engineering. While living there he changed his last name from Åslund to Osslund to ease pronunciation in his new country. He returned to Sweden and in 1889 began an artistic career as a porcelain painter in the Gustavsberg porcelain manufactory. In 1890, his employers funded a study trip to Paris. But rather than return, he resigned from his job. Like many of his Scandinavian fellow artists his aim was to further his artistic skills. He moved to Paris in 1893 and enrolled at the Académie Colarossi. In Paris, he met and was intermittently taught by Gauguin from 1894 until Gauguin sailed again for Tahiti in the summer of 1895.

This *Winter Landscape* is an early work executed soon after Osslund left Paris.⁴ Although his style never lost its profoundly Swedish flavor, in its formal aspects at least, his work is deeply indebted to Gauguin. He shaped and altered what he found in Gauguin's 'innovative handling of color, plane and pictorial space, together with the subjective, spiritual and symbolic dimension of his images' Breaking free from purely naturalistic reproductions of the visible world, he produced a radically simplified portrayal of Swedish landscape, lending it a decorative element and

using bold, flattened fields of vibrant color to structure his compositions. Like many of his contemporaries, he blended his subjective experience of nature with contemporary national influences to produce a 'synthesis of French formal language and Nordic sentiment.'6

Groups of tall, slender trees dominate the present composition, emphasizing its vertical format. Their leafless branches stretch resolutely upward and are partly truncated by the upper edge of the image. The compositional structure and palette are harmoniously balanced. Osslund's interest focuses on the contrast between the muted tones of areas of shadow and the glare of sunlit areas. Patches of cool bluish-white create coloristic interplay with the warm rust-red and brown of the shed, the trees and the fence.

Osslund traveled to Norrland in the far north of Sweden in 1899. It was here that he discovered the motifs that were to be central to his artistic career – the remote, untamed countryside of the ancient province of Hälsingland and the landscapes close to the rivers Ljungan and Indalsälven. In 1905 he moved further north to Lapland.



Otto Hesselbom 'Vårt land'

Otto Hesselbom (Ånimskog, Dalsland, Sweden 1848 - 1913

'Vårt land' - Our Country, 1903

Oil on canvas, 39 x 95 cm (15.4 x 37.4 inch) Signed and dated lower right O. Hesselbom 1903.

PROVENANCE: Otto and Beda Löfberg, Malmö (1942); thence by descent.

LITERATURE:

Christian Faerber, Konst i svenska hem: målningar och skulpturer från 1800 till våra dagar, IX, Gothenborg 1942, p. 474.

Säffle, Värmland)

Otto Hesselbom ranks as one of Sweden's leading National Romantic painters. He began his training at the Stockholm School of Art and Design in 1868 but financial difficulties prevented him from completing his studies. For a time he toured Sweden as an itinerant preacher, passing through remote, largely untamed tracts of countryside. His paintings represent a stylized image of the Nordic landscape, reshaped as an integral constituent of national identity. In his choice of motifs he repeatedly turned to the coastal province of Dalsland where he had spent his childhood. depicting sweeping panoramic views of the vast mountain ranges and extensive forests of the North, where rivers and lakes gleam in the soft light of dawn and dusk. In his paintings the grandeur of landscape functions as a reminder of its divine creator. Hesselbom's work needs to be seen in the context of a national awakening in the countries of the North. Norway was recognized as an independent kingdom in 1905 and Finland gained independence from Russia in 1917. In the North, national tradition is not rooted solely in classical antiquity, as in central Europe – it is also rooted in Nordic legend and ancient cults.

The present painting bears the date 1903. A largerformat, similarly titled version executed a year earlier is now in the collection of the Nationalmuseum in Stockholm.² *Vårt Land* has been described as 'the epitome of Swedish landscape'. The title is taken from a collection of epic poems by J. L. Runeberg (1804-77) narrating the war of 1808-9. Runeberg was the national poet of Finland and wrote in Swedish. The collection of poems is titled Fänrik Ståls Sägner (The Tales of Ensign Stål). It was first published in 1848 (Part 1) and 1860 (Part 2) and became something of a National Romantic symbol. The Swedish-Finnish painter Albert Edelfelt (1854-1905) produced a series of illustrations for the poems in around 1900. Vårt land is now the National Anthem of Finland. Its first stanza reads:4

Our land, our land, our fatherland, Sound loud, O name of worth! No mount that meets the heaven's band, No hidden vale, no wave-washed strand, Is loved, as is our native North. Our own forefathers' earth.

Hesselbom visited Berlin in 1896 where he would almost certainly have come into contact with the ornamental aesthetic of Jugendstil. Its influence is evident in the present painting. The choice of an aerial perspective heightens the panoramic effect. A small, stylized cluster of trees on raised ground at the left edge of the image accentuates the different pictorial planes. Hesselbom handles the motif with remarkable formal economy in conjunction with a rich, expansive palette. Evocative lighting effects capture the warm glow of a northern summer evening. A low band of cloud suffused with shades of pink from the setting sun leaves a silvery gleam on the stretch of still water. The river and lake are embedded in a dark mass of largely unpopulated forest. Only on second glance does the observer spot a thin plume of smoke and a solitary farmstead – human beings are accorded a modest place in this majestic landscape.

Hesselbom grew up in the province of Dalsland. He moved to Stockholm in 1868 to train at the University of Arts, Crafts and Design. After a period as an itinerant preacher he returned to Stockholm to focus on an artistic career. He enrolled at the Royal Swedish Academy of Fine Arts in Stockholm in 1888 and completed his studies in 1895. He settled in Säffle in the province of Värmland, near his home province of Dalsland, in 1906.





Jean-Léon Gérôme St. Catharine's Monastery, near Mount Sinai

Jean-Léon Gérôme (Vesoul 1724 - 1904 Paris)

St. Catharine's Monastery, near Mount Sinai, c.1867

Oil on canvas, 23.2 x 31.2 cm (9.1 x 12.3 inch) Inscribed lower right *sinai*

Provenance:
Estate of the artist;
Mme. Renault (daughter of the artist),
France;
thence by descent until the 1960s;
private collection, Paris;
Paris, Artcurial, auction sale, November 13,
2013, lot 128;
private collection, France.

Jean-Léon Gérôme is probably the best-known French nineteenth-century Orientalist. His travels included some twelve visits to the Middle and Far East. In 1867, he set out on the route of the classical Middle East Grand Tour – along the Nile to Cairo, the Fayoum Oasis and Abu Simbel, then back to Cairo, across the Sinai Peninsula and Wadi el Araba to the Holy Land, Jerusalem and, finally, Damascus.

These journeys were a considerable undertaking and involved large numbers of camels and horses, a team of bearers and an interpreter. Friends usually joined the party to defray the costs, so in the winter of 1867-8 Gérôme was accompanied by seven and at times, eight companions. Six were artists, one was a writer, and one a photographer – his brother-in-law Albert Goupil (Fig. 1). Several members



Fig. 1

of the group recorded¹ their travel experiences in diaries, letters and travel journals published later. They described how tirelessly Gérôme seized every available opportunity to make quick sketches. In an autobiographical essay of 1878 he noted: Even when weary after long marches under the bright sun, I set to work zealously as soon as we reached our camping spot. But oh, how many things one must leave behind, keeping only the memory of them; and I prefer

three touches of color on a patch of canvas to the most vivid memory; but we must forge ahead despite regrets.²²

Gérôme made the present oil sketch on an expedition to the Sinai Peninsula. His repeated visits to the area make it difficult to establish a precise dating for the sketch but it is likely that it was made in 1868. It is related to a number of similar travel sketches he produced in the same period,³ all of which are in oil on canvas and identical in format (23 x 31 cm). Pinholes at the edge of the image give insight into Gérôme's working methods. He tacked the canvas to a firm, transportable base such as a wood panel before placing it on a sketching easel.

The Sinai desert with its vibrantly colored rock formations is still a popular travel destination today. Set at the foot of Mount Sinai, the ancient, Greek Orthodox monastery of St. Catharine was founded in the sixth century and is one of the world's oldest Christian monasteries – a place where the cultural heritages of Judaism, Christianity and Islam meet.



Théodore Rousseau 'Paysage au Crépuscule'

Théodore Rousseau (Paris 1812 - 1867 Barbizon)

'Paysage au Crépuscule' Twilight Landscape, c. 1850

Oil on panel, 19 x 30 cm (7.5 x 11.8 inch) Signed lower left *Th. Rousseau*

PROVENANCE:

George S. Disler, Basel, Switzerland; New York, Sotheby's, auction sale, February 12, 1997, lot 168;

Salander O'Reilly Galleries, New York, 2002:

Questroyal Fine Art, New York, acquired from the above, 2005;

private collection, New York, acquired from the above;

Questroyal Fine Art, New York.

EXHIBITED:

Théodore Rousseau: The Language of Nature, New York, Salander O'Reilly Galleries, February 6-March 9, 2002, no. 23.

LITERATURE:

Michael Schulman, *Théodore Rousseau Catalogue raisonné de l'oeuvre peint*, Paris 1999, p. 218, no. 361.



Fig. 1 Théodore Rousseau, *Hoarfrost*, oil on canvas, 63.5 x 98 cm, Baltimore, The Walters Art Museum, inv. 37.25 (acquired by William T. Walters in 1882).

Theodore Rousseau's romantic landscapes stand in contrast to the spirit of change driving the Industrial Revolution in France. Many of his landscapes celebrate the splendor of untouched nature and the extreme lighting conditions occurring at dusk and dawn. *Paysage au Crépuscule* depicts a sparsely vegetated landscape. A small stream leading from the foreground into the distance is visible in the center of the composition. The low horizon allows for a soaring, dramatically illuminated sky. Gathering clouds capture the light of a low sun, creating a striking symphony of color that is concentrated near the center of the image. Even the landscape itself is lit up by the burning sky. Solitary trees at the right connect landscape and sky, thus linking the two spheres of the twilight zone, a theme that inspired Rousseau throughout his career (see Fig. 1).

Paysage au Crépuscule was painted en plein-air. Rousseau and his fellow painters of the Barbizon School were pioneers in venturing out to observe and analyze natural forms and colors away from the studio. His resolve to work directly from nature derived largely from his admiration for seventeenth century Dutch landscape painting and the work of the English landscapist John Constable. Constable's work had been exhibited at the Paris Salon in 1824, winning a gold medal. Today, Rousseau's pleinair paintings are celebrated for their free brushwork and avoidance of unnecessary detail – for this reason they were the bêtes noires of contemporary critics. His refusal to conform to the canons of academicism and the oppressive rules of the Salon paved the way for the Impressionists and Post-Impressionists, whose *plein-air* landscapes are seen as the foundation of Modernism. Rousseau may thus be considered a precursor of the avant-garde and its different manifestations throughout the nineteenth and early twentieth centuries.1

Recognition came to Rousseau relatively late in life. Although some of his work had been accepted by the Salon in the early 1830s, his paintings were continuously rejected between 1836 and 1841. He retaliated by boycotting the Salon in protest against the conservatism of the jury. This

earned him the sobriquet le grand refusé. He explored the French countryside tirelessly, finding many of his motifs in the Auvergne and the Forest of Fontainebleau. A handful of critics and a number of his colleagues recognized his talent, this despite the repeated rebuffs his work had received from the official art establishment. The Revolution of 1848 - in which he had taken no active part - had temporarily weakened the power of academic juries. A committee of artists, including Rousseau, took charge of the liberated Salon. In 1848, the French government offered him an important commission for the Musée du Luxembourg. In 1849, he successfully exhibited three paintings at the Salon and was awarded a first-class medal. Henceforth, he was released from the obligation of submitting his work to the jury. In the 1850s his luck finally turned. He was appointed as Chevalier de la Légion d'honneur in long-awaited recognition of his artistic achievement in July 1852. An entire gallery was dedicated to his work at the 1855 Paris World's Fair. Both national and international buyers beat a path to his door. But in 1860 misfortune struck. His wife's mental health deteriorated, patrons deserted him and his own health suffered. Despite his election as president of the jury of the 1867 World's Fair he remained deeply dissatisfied with his lack of social recognition. His health continued to decline and he relied increasingly on the support of his life-long friend, the painter Jean-François Millet. Napoleon III elevated him to the rank of Officier de la Légion d'hon*neur* in 1867 but he had little time left to benefit from the award - he died in Barbizon in December of the same year.2



L

Telemaco Signorini House in Piagentina, Florence

Telemaco Signorini (1835 - Florence - 1901)

House in Piagentina, Florence, 1862-6

Oil on canvas laid down on panel, 12.4 x 19.8 cm (4.9 x 7.8 inch) Monogrammed lower left *TS*

Provenance: Aldo Avati (1885-1971), Milan (bearing his stamp on the verso).

The Istituto Matteucci, Viareggio, has provided verbal confirmation of authorship.

Telemaco Signorini was one of the leading members of the Macchiaioli, a group of Italian realist painters active in Florence at the time of the Risorgimento and united by their wish to reinvigorate Italian art.¹ After the turbulence of their early years, the group entered a new phase when in 1861 they embarked on the discovery of landscape in the countryside of Tuscany. In August 1861, three members of the group – the painters Giuseppe Abbati, Michele Tedesco and Signorini – were invited by the patron and art critic Diego Martelli² to visit the country estate which he had just inherited. Situated near Castiglioncello, a small coastal town in the Maremma, the estate was to be the chief focus of the group's activity in the years that followed – Martelli was even to use the term 'the School of Castiglioncello'.



Fig. 1 Telemaco Signorini, *Campagna fiorentina*, 1862-6, pencil on paper, 119 x 198 mm (detail).

Another rural setting regularly frequented by members of the group – particularly by Signorini, Abbati, Silvestro Lega and Odoardo Borrani – was the small village of Piagentina outside Florence. When Signorini's father died in August 1862 the family decided to move from the city to the country. They settled in Piagentina, where Lega also lived. On fine winter days when Castiglioncello was too difficult to reach, members of the group met outside the Porta la Croce for strolls among villas and vegetable gardens, and along the Affrico, a small river which flows

into the Arno. Signorini described their meetings: How enthusiastic, how elated we were, how frenzied our activity [... on] those beautiful days in this wonderful countryside, in our small circle of industrious friends [...] united by a common artistic ideal [...]. And how wonderful it was to spend the day painting by the Affrico or under the poplars on the banks of the Arno.³ While the paintings produced by the 'School of Castiglioncello' are notably homogeneous both stylistically and thematically, those produced by the artists of the 'School of Piagentina' show greater variety and disparity, with the originality of each artist increasingly taking center stage.⁴

Signorini's sketchbook drawing⁵ titled Campagna fiorentina (Fig. 1) can be seen as the prima idea for the present painting. The main focus of the image is no longer, as in the drawing, a distant group of buildings but a solitary house singled out from the group and viewed at close range. Emphasis is placed on the silhouette of the building and the crisp outline of its roof set against a broad stretch of cloudy sky. A wall truncates the foreground, forming a sharp diagonal and its barrier-like effect, in conjunction with the windowless façade, creates a sense of impenetrability and ambiguity. The muted palette lends the image a pensive, lyrical quality. The composition reflects early impressionist influences which Signorini had absorbed on a visit to Paris in 1861. He had seen paintings by Jean-François Millet and Jules Breton, and been introduced to the work of Jean-Baptiste Camille Corot and Gustave Courbet.



Giuseppe De Nittis 'Impressione del Vesuvio'

GIUSEPPE DE NITTIS (Barletta 1846 - 1884 St.-Germain-en-Lave)

'Impressione del Vesuvio', 1872

Oil on panel, 14.4 x 25 cm (5.7 x 9.8 inch) Signed lower left *De Nittis*

PROVENANCE:

Angelo Sommaruga (1857-1941), Paris (collector's stamp on the verso); Giovanni Finazzi, Bergamo, 1942; C. Calegari, Milan; S. Carini, Milan; Galleria d'Arte Fogliato, Turin; Umberto Zanatta (1913-90), Turin, purchased from the above in 1960/2 (label on the verso); Bottega d'Arte Livorno, Montecatini

LITERATURE:

Terme.

Attilio Podestà, Collezione Giovanni Finazzi, Bergamo 1942, fig. 156; Enrico Piceni, De Nittis, Milan 1955, p. 166; Alfredo Schettini, La Scuola napoletana, Milan 1960, fig. 56; Mary Pittaluga and Enrico Piceni, De Nittis, Milan 1963, no. 166; Pino Dini and G. L. Marini, De Nittis. La vita, i documenti, le opere dipinte, Turin 1990, I, p. 391, no. 404; II, fig. 404.

Giuseppe de Nittis executed a number of studies of Vesuvius between 1871 and 1872 and they occupy an important position in his œuvre. They rank among his most ambitious and modern works. He was already an established painter when he set off from Paris in autumn 1870 on a brief visit to his native Italy with his wife. The outbreak of the Franco-Prussian War in the same year prolonged his visit and it was almost three years before he could return to Paris. He lodged for a time in Naples before moving to Resina, a small village in a picture sque setting on the slopes of Vesuvius where he lived until 1873. Here, far from the city, he could draw inspiration from nature and return to landscape painting, the preferred genre of his early career. The fascination of Vesuvius – then entering a period of renewed activity – quickly captured his imagination. The volcano became the main focus of his work and a source of constantly changing motifs.

For a twelve-month period between 1871 and 1872 he made daily ascents and descents on horseback, filling a diary – his *taccuino*¹ – with a meticulous day-to-day record of his impressions. As a daily observer of the volcano he was able to witness the major eruption of April 26, 1872. In these twelve months he produced an important group of small-format *plein-air* studies documenting the *bellezza* selvaggia [wild beauty] of nature. Almost all these studies are in oil on panel and show him working highly methodically towards a new formal and chromatic synthesis of his techniques as a landscapist. They are unmatched in Italian painting of the period.² Whereas previously it had been common practice, for example among artists like Volaire, Wright of Derby, Catel, Fabris and Hackert, to produce theatrical images of the eruptions of Vesuvius as spectacular mementos for Grand Tour travelers, De Nittis concentrated on the rich diversity of changes in weather and light conditions. In his oil sketches he developed a predilection for unconventional viewpoints and close-up images, and a fascination for light and color.

In the present oil sketch De Nittis leads the viewer up a grassy ridge on the lower slopes of the volcano. At

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the right, dark clouds partly obscure the view of the Gran Cono. Striking contrasts between the green of the grass, the sandy tone of the earth and the powerful black of the cone invigorate the composition. In the upper part of the sky and some areas of the meadow paint is so sparingly used that the surface of the panel gleams through and allows the brown ground to function as a compositional device. The loose modelling of the foreground in broad strokes of fluid, rapidly applied paint is a hallmark of his style. The free, almost abstract handling of parts of the composition has a distinctly modern quality and the spontaneity and delicacy of the work testify to his mastery of *plein-air* oil sketching techniques.

De Nittis is one of the leading Italian painters of the nineteenth century. He took up his studies at the Istituto di Belle Arti in Naples but abandoned the academic tradition of his training early on. He came into contact with a group of young, mainly Florentine painters known as the Macchiaioli. Following their example he began to practice plein-air painting. He moved to Paris in 1868 and quickly made his name in artistic circles. In 1874, he participated in the Impressionists' first group exhibition staged in the studio of the photographer Nadar. Independently wealthy, De Nittis acquired an elegant Paris residence which served as a popular meeting-place for artists and writers, particularly Degas, Manet, Zola and the Goncourt brothers.³ In recent years a number of solo exhibitions have featured De Nittis's work. One was jointly staged at the Petit Palais in Paris and the Pinacoteca Giuseppe De Nittis in Barletta in 2010, and a second held at the Palazzo Zabarella in Padua in 2013. The current exhibition hosted by the Palazzo dei Diamanti in Ferrara runs through April 2020.4



Tow Works by Giuseppe De Nittis 'La Strada di Brindisi' and 'Le Barche'

GIUSEPPE DE NITTIS (Barletta 1846 - 1884 St.-Germain-en-Lave)

'La Strada di Brindisi' - The Road to Brindisi, 1872

'Le Barche' - The Boats, 1871-3

Each: Oil on panel, 9 x 17.8 cm (3.5 x 7 inch)

PROVENANCE:
Jean Dieterle, Paris;
Thence by descent in the Dieterle family.

EXHIBITED:

De Nittis e la rivoluzione dello sguardo, Ferrara, Palazzo dei Diamanti, December, 1, 2019-April, 13, 2020, p. 119, no. 12 and 13.

LITERATURE:

Mary Pittaluga and Enrico Piceni, De Nittis, Milan 1963, no. 26 and 29; Piero Dini and Giuseppe Luigi Marini, De Nittis. La vita, i documenti, le opere dipinte, catalogue raisonné, Turin 1990, I, p. 379, no. 120; II, repr. and p. 386, no. 298; II, repr.



Fig. 1 Giuseppe De Nittis, La Strada di Brindisi, 1872, oil on canvas, 27.6 x 52 cm, Indianapolis Museum of Art, R. Eno collection.

We are grateful to Professor Christine Farese Sperken for the following comment on the two works by Giuseppe De Nittis

Giuseppe De Nittis¹ was to produce what are almost certainly his most powerful and modern works in his Apulian home town of Barletta, in Naples and in Portici, a village at the foot of Vesuvius. These works were small in format and almost all were on panel. They show him working highly methodically towards a formal and chromatic synthesis of his techniques as a landscapist.

A painting now in the collection of the Indianapolis Museum of Art titled *La Strada di Brindisi* (Fig. 1). It was shown at the Paris Salon in 1872 (listed as no. 1177). It depicts a barren, shadeless Apulian landscape in burning sunlight, and is rich in narrative detail – plants, animals, a horse-drawn coach and two travelers.

Coincidentally, the painter Marco De Gregorio actually depicted De Nittis at work on *La Strada di Brindisi*. This is, of course, of particular documentary interest and underlines the importance of De Nittis's canvas.² Like De Nittis, he was a member of the School of Resina, an informal group of painters working near Naples.

The study discussed here is an early preliminary study for *La Strada di Brindisi*, the 1872 painting now in Indianapolis. It focuses on a few sparingly indicated compositional elements, such as the flat white construction in the background – clearly identifiable in the finished painting – and on the tonal value of the clear, translucent blue of the sky, which was one of De Nittis's major preoccupations at the time. His aim – as his friend Adriano Cecioni explained – was to produce an enamel-like translucency.

One further detail: the imprint of a cat's paw in the upper area of the image. This detail emphasizes the spontaneity of the study. De Nittis was a cat enthusiast. Edmond de Goncourt describes how De Nittis's favorite cat would sometimes sit on his shoulder at mealtimes.³ It is likely that he left the study unsupervised for a moment while it was drying.

It is illuminating to reflect on the provenance of this group of oil studies: they were all at one time owned by the

noted Paris collector Jean Dieterle.⁴ In this connection, Enrico Piceni, the De Nittis expert, collector and critic, has noted: Scholars researching the work of De Nittis will find the collection of Jean Dieterle particularly interesting. The collection has probably been dispersed in the meantime. Dieterle was a friend of De Nittis's son, Jacques, from whom he acquired a large number of sketches and drawings. For the most part they were simple, summarily sketched chromatic studies on tiny panels or fragments of canvas.⁵

In the years 1871-3 subjects such as harbors, seascapes and fisherfolk also played an important role in De Nittis's $\alpha uvre$. These small-format studies testify to his strong attachment to the sea – Barletta, where he had grown up, is directly on the Adriatic coast. His output of marine studies was extraordinarily prolific and extremely varied. His imagery included tiny seascapes dotted with sailing ships and fishing boats, highly evocative views of the Naples coast, and sunsets over the sea. He also produced more mondaine versions of the subject with a distinctly Parisian flavor, for example the painting $Amazzone sulla Riva del Mare^6$ (1873).

The marine study *Le Barche* presented here displays the most modern and most rigorous attempts to include the brown tone of the panel as a coloristic. In *Le Barche*, two massive barges seem to pierce their way vertically into the center of the image.

Members of the Tuscan artists' group known the Macchiaioli had made similar use of this ingenious stylistic device. De Nittis had come into contact with the group – despite being from Apulia – through his friend Adriano Cecioni, a painter and sculptor based in Florence. Both De Nittis and Cecioni were founding members of the School of Resina. Two of the Macchiaoli – Giovanni Fattori, who is probably the leading member of the group, and Giuseppe Abbati – made frequent use of the device.







Angelo Morbelli Sunset in the Mountains, Italy

Angelo Morbelli (Alessandria 1853 - 1919 Milan)

Sunset in the Mountains, Italy, 1907

Oil on canvas, 23.5 x 38.3 cm (9.3 x 15.1 inch)
Signed and dated lower left
Morbelli. 1907.
Label of the Galleria d'Arte Fogliato di Torino on the back
Certificate of authenticity issued by Rolando Morbelli, the artist's son

PROVENANCE:

Collection of Dr. Benoldi; Galleria Fogliato, Torino (1975) (In the possession of Dr. Benoldi); Bottegantica, Milan / Bologna; Private collection, Varese; Private collection, Milan; On loan to the Pinacoteca Fondazione Cassa Risparmio of Tortona 2013-2015

EXHIBITED:

Probably IX. Esposizione Internazionale d'Arte della Ci ttà di Venezia - La Biennale di Venezia, Venice 1910, no. 19 (titled Pomeriggio al Tramonto)
Pittori dell'800, Turin, Galleria d'Arte
Fogliato di Torino, 1975, no. 31
Il Divisionismo, Tortona, Pinacoteca
Fondazione Cassa Risparmio di Tortona, 2013-2015, p. 16, no. 57.

LITERATURE:

Luigi Mallé, La pittura dell'Ottocento piemontese, Turin 1976, p. 293, fig. 591 Ottocento e Novecento italiano, Bologna 2000, p. 16 Ottocento. Catalogo dell'arte italiana dell'Ottocento, Milan 2001, vol. 30, p. 306. Angelo Morbelli is, together with Giovanni Segantini, Guiseppe Pellizza, Gaetano Previati, Emilio Longoni and the critic and gallery owner Vittore Grubicy, one of the six most important figures of Divisionism,¹ a movement that flourished in northern Italy at the same time as Pointillism in France. The term describes a painting technique whereby separate strokes of different colors, placed next to one another, blend in the eye of the observer into a single hue.

When Divisionism arose, Italian artists had little or no first-hand experience of original works by Neo-Impressionists such as George Seurat, whom they knew mainly from magazines – *L'Art moderne*, for example – which published articles by the art critic Félix Fénéon, who coined the term Neo-Impressionism. Around 1887, Fénéon's ideas were seized upon by the critic, gallery owner and painter Grubicy, who propagated Divisionism in Italy and supported it as a patron. The exhibition of works by Morbelli, Longoni and Segantini at the Brera Triennale in Milan in 1891 first brought the new movement to the attention of a wider public.

The divisionist revolt was not only about a new painting technique, however. By showcasing social issues, it opened up a whole new world of subject matter.² At the turn of the century, Symbolism sparked the interest of Divisionists in landscape as an autonomous motif.

Angelo Morbelli – the author of the present painting – studied at the Brera Academy in Milan until 1876.



Fig. 1 Angelo Morbelli, *Mountains at Sunset*, oil on panel, 12 x 21 cm, private collection

Under contract to the Grubicy gallery since 1887, Morbelli visited the world exhibition in Paris in 1889 and subsequently spent a short time in London. In the following years, he devoted a great deal of time to developing the color theories that were foundational to Divisionism. In addition to exploring the new painting technique, he was particularly interested in painting materials and experimented with manufacturing home-made oil paints and varnishes in order to achieve the desired light effects.

Morbelli was the 'most rigorous and most engaged champion of the new technique'. The focus of his later work was the landscape, particularly the mountainous landscapes of northern and central Italy. Starting in 1895, he usually spent the summer months in Santa Caterina Valfurva in Lombardy. He was interested in the ever-changing perception of colors, depending on the weather and the time of day, which is what induced him to paint a number of versions of a motif at different times of the day and under various atmospheric conditions.

Our painting, dated 1907, is captivating not only because of its mood but also because of the ingenious technique. The delicate dashes of color were meticulously applied in pastose brushstrokes that form a fine meshwork. The contours are soft and the play of color and gradations of light highly subtle.⁵ The canvas depicts a mountain landscape at dusk. The foremost mountains, parallel to the picture plane, are almost shrouded in darkness - only a bit of color is still recognizable. Morbelli lets us imagine them through layers of dark glaze. The mountain ridge that runs into the depths of the scene reflects the soft light still remaining in the sky and bathes the side of the mountain in a warm reddish glow. The contrast between the dark foreground and the bright middle distance lends the picture its magical illusion of depth. The work in smaller format⁶ (Fig. 1) can be considered a nature study made preparatory to our painting.



Antoon Henricus Johannes Molkenboer Self-Portrait in the Studio, Amsterdam

Antoon Henricus Johannes Molkenboer

(Leeuwarden 1872 - 1960 Haarlem)

Self-Portrait in the Studio, Amsterdam, 1896

Oil on canvas, 50 x 40 cm (19.7 x 15.7 inch)

Signed, inscribed and dated lower left
Antoon Molkenboer / in zijn atelier - 1896

PROVENANCE:

By descent in the family of the artist until 2017;

M.J. Ripps LTD, USA.



Fig. 1 Portrait photograph of Antoon Molkenboer, *c*.1905.

There is an indisputable appeal to this deftly conceived self-portrait by the twenty-four-year-old artist Antoon Molkenboer. With his stiff, winged collar and pince-nez he presents a dapper, self-assured figure in his studio at Number 288, Ceintuurbaan in Amsterdam. In a portrait photograph of him (Fig. 1) taken some nine years later his facial features are easily recognizable – the contrast with the intense self-observation and immediacy of the present self-portrait is striking.

In the 1880s, a radical group of young writers known as the 'Tachtigers' (Eightiers) or 'Movement of Eighty', changed the cultural climate in Amsterdam. They rejected the conservative literary style of Dutch nineteenth-century Romanticism and found their inspiration in the work of French Naturalist writers and Impressionist painters. In the last quarter of the nineteenth century many Amsterdam painters were associated with or influenced by the Tachtigers and explored the opportunities of Impressionism.

Molkenboer depicts himself as an intense, assertive young painter. His modern style of self-depiction breaks with the Romantic tradition and his approach is realistic rather than impressionistic. It prefigures that of Realist painters such as Charley Toorop and Dik Ket, leading representatives of Dutch Neue Sachlichkeit in the first quarter of the twentieth century.

This compelling, aesthetically nuanced self-portrait might reasonably be seen as the young Molkenboer's 'calling card' to the Amsterdam art market. It has a close association with the self-portrait that his elder sibling Theo, himself an accomplished painter, made in the same year.

Antoon Molkenboer was born into a family of artists in 1872. His father was the sculptor Willem Molkenboer, his brother the painter Theo Molkenboer and his sister the ceramist and furniture designer Phemia Molkenboer. Antoon was trained by his maternal uncle, the respected painter Antoon Derkinderen, after whom he was probably named. Derkinderen was a good friend of the noted Dutch painters Jan Toorop and Jan Veth.

Antoon Molkenboer received his formal training in drawing at the Rijksnormaalschool voor Tekenonderwijzers in Amsterdam, a school founded by his father, from 1889 to 1892. The school was housed in one of the wings of the Rijksmuseum. Molkenboer's talent was not limited to drawing and painting – he also produced mosaics, graphics and stage designs. He was a member of the Amsterdam Wagner Society and designed the costumes and stage sets for all the Society's Wagner performances between 1900 and 1904. Through his involvement in the Wagner Society he befriended the legendary Italian tenor Enrico Caruso who invited him to visit the United States. Molkenboer worked there from 1905 to 1910, initially furthering his studies at the Art Students League in New York. Through the intermediary of the painter Jozef Israëls (1824-1911), he was commissioned to record in paint the massive destruction caused by the 1906 earthquake in San Francisco which had rendered half of the city's population homeless. Among other important commissions were the decoration of Asher Hamburger's Majestic Theatre in Los Angeles 1908 (destroyed in 1933) and the decoration of the Seattle Chamber of

On his return to the Netherlands in 1910, Molkenboer and his wife settled in The Hague, where he was to live and work in the following decades. When his house was destroyed during the German occupation, he settled in the comparatively quiet hamlet of Heemstede near Haarlem. An important later commission was the remarkable decorative scheme for the interior of the Antonius Abt Church in The Hague, with its stained glass windows and colorful mosaics – one of the mosaics being the largest north of the Alps.¹





Max Liebermann Sunday Afternoon in Laren

Max Liebermann (1847 - Berlin - 1935)

Sunday Afternoon in Laren – Churchgoers in Laren, 1898

Oil on canvas, 113 x 152 cm Signed lower right *M. Liebermann*

PROVENANCE:

Berlin art trade, 1898;1 private collection, Berlin, 1900;² Albrecht Guttmann, Berlin, 1911-17:3 Berlin, Galerie Cassirer, auction sale, May 18, 1917, Moderne Gemälde – Die Sammlung A. Guttmann und Nachlass eines Berliner Sammlers, lot 46; Martin Schwersenz, Berlin (1863-1943), May 18, 1917;4 Alfred and Gertrud Sommerguth, Berlin and New York, owners until December 12, 1944; Galerie Fischer, Lucerne, 1944; Hans Soraperra-Blattmann (1889-1969), Zurich, purchased from the above in 1945; Galerie Norbert Nusser, Munich 1958;5 Georg Schäfer private collection, Schweinfurt, inv. 69353687; private collection, Germany. Settlement agreed on behalf of the heirs of Alfred and Gertrud Sommerguth in 2018.

EXHIBITED:

Max Liebermann (1847-1935). Gemälde Handzeichnungen - Graphik, Zurich, Galerie Aktuaryus, 1945, no. 15; Max Liebermann en Holland, Haags Gemeentemuseum, 1980, no. 31; Zij waren in Laren, Laren, Singermuseum, 1989-90, no. 85, repr. p. 11; Mauve tot Mondriaan, Laren, Singermuseum, 2014 pp. 44-5.

LITERATURE:

Matthias Eberle, Max Liebermann 1847-1935, cat. rais., I, Munich 1995, no. 1898/5.

Extensive literature see p. 101.

Laren is a small town approximately thirty kilometers from Amsterdam. In the late nineteenth century it played a key role in the development of modern Dutch painting. Jozef Israëls, one of the leading representatives of the Hague School of painting, first visited Laren in 1874 when the village was still a simple farming community. It was here that he found the authentic rural milieu he hoped for, in unspoiled countryside far removed from the modern industrialized world. Prominent painters and writers began to flock to the village and before long Laren was a thriving artistic community. With the opening of a rail line to Laren in 1882 the village rapidly established itself as the 'Barbizon of the Netherlands'.

The present painting, titled *Sunday Afternoon in Laren*, or *Churchgoers in Laren*, depicts a group of young women walking down a wide, tree-lined avenue in Laren on a Sunday afternoon. Liebermann had a predilection for views of figures strolling under tall trees beneath a canopy of foliage. Such images appear frequently in his oeuvre. Leading the group are five young women, some wearing white bonnets and others brown hats. They walk arm in arm in lively conversation, followed by two other women. They are all dressed in traditional gray smocks and white aprons. A group of three young men can be glimpsed in the far right background. Earlier sketches and studies of the motif show that Liebermann had originally planned to depict a much larger group of male onlookers.

The painting is based on a range of earlier versions and studies of the subject that Liebermann had worked on intensively since the early 1880s.¹¹ It is the largest of all known versions. The motif of the group of young women had already interested him some time before his first stay in Laren in 1884 while honeymooning with his wife Martha. The couple stopped in Laren to visit an artists' community known as the 'Laren School'.¹² Jozef Israëls – with whom Liebermann enjoyed a close artistic friendship – accompanied them on their visit.¹³

In Sunday Afternoon in Laren Liebermann has focused on the depiction of dappled light filtering through the

canopy of foliage along the avenue. Accents of sunlight heighten the aprons and faces of the young women. In the late 1880s his painting underwent a stylistic shift, a transition from Naturalism to Impressionism. This was also reflected in his collecting activities. He owned an extensive art collection, acquiring his first Impressionist painting in 1892. Working with Hugo von Tschudi, who was named Director of the Nationalgalerie in Berlin in 1896, he campaigned energetically to obtain recognition for French Impressionism in Germany.¹⁴

Max Liebermann, disenchanted as a young man with the traditionalism of German academic practice, shifted his interest to progressive artistic developments in Holland and France. In Barbizon, the cradle of Naturalism, he studied *plein-air* painting. In Holland, he was in close contact with the landscape painters of the Hague School, and in Paris, with the French Impressionists. With what he absorbed and assimilated on his own artistic quest, he would break new ground both stylistically and thematically. Initially, his depiction of simple peasant working life free of literary and historical references drew harsh criticism. In Berlin he advanced to be the driving force in opposition to Prussian-Wilhelminian artistic dictates.

From 1874 until the outbreak of the First World War Liebermann spent his summers in Holland, which he described as his *Malheimat*. The art historian Max J. Friedländer noted: 'Liebermann lives the life of a bourgeois in Berlin and a painter in Holland.'¹⁵ Here he got to know a large number of artists, such as August Allebé and his pupil Jan Veth, and members and associates of the Hague School of painting like Jozef and Isaac Israëls, Jacob and Willem Maris, Anton Mauve and Jan Toorop.¹⁶ That he was made an honorary member of the *Hollandsche Teekenmaatschappij*¹⁷, in 1892 testifies to the depth of those contacts.



Félix Edouard Vallotton 'Côte Roussie et Tourelle, Champtoceaux'

FÉLIX EDOUARD VALLOTTON (Lausanne 1865 - 1925 Paris)

'Côte Roussie et Tourelle, Champtoceaux Scorched Hillside with Tower near the Village of Champtoceaux, 1923

Oil on canvas, 55 x 46 cm (21.7 x 18.1 inch) Signed and dated lower left F.VALLOTTON. 23

PROVENANCE:

Galerie Druet, Paris, inv. 10238
(acquired directly from the artist in 1923);
Lily Goujon-Reinach, Paris
(purchased from Druet in 1923);
France Beck, Paris, niece of the above
Stolen in 1950;
Madame Renée Pasteur;
The Pasteur estate;
Toulouse, Marc Labarbe, auction sale,
November, 29, 2014, lot 82.

LITERATURE:

Félix Vallotton, Livre de raison, LRZ 1448; Marina Ducrey, with the collaboration of Katia Poletti, *Félix Vallotton* (1865-1925). L'œuvre peint, catalogue raisonné, III, Milan 2005, no. 1524 (repr.).



Fig. 1 Félix Vallotton, *Côte roussie et tourelle, Champtoceaux*, pencil on paper, 15.5 x 11.5 cm. Private collection, France © Fondation Félix Vallotton, Lausanne

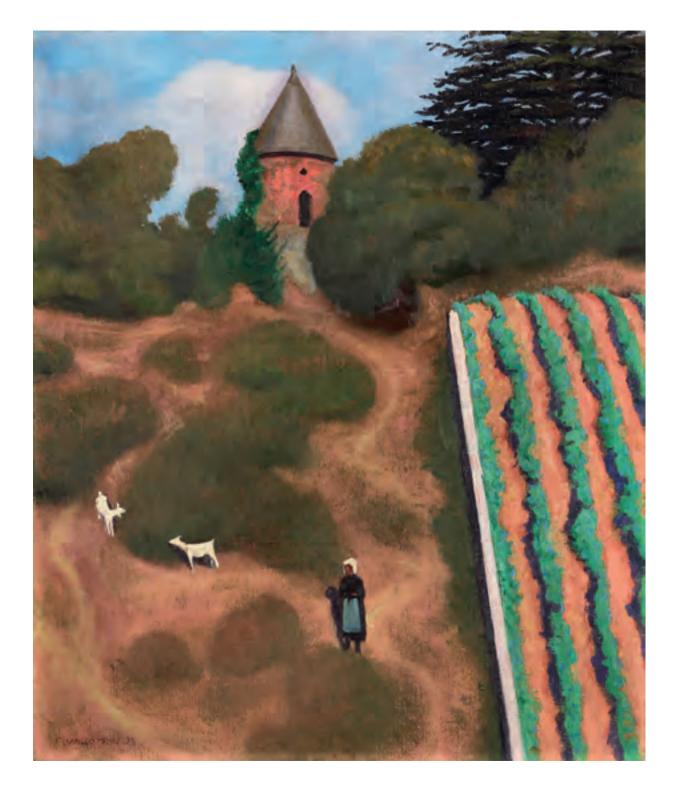
We are grateful to the Vallotton expert Marina Ducrey, Fondation Félix Vallotton in Lausanne, for her help in the preparation of this catalogue entry.

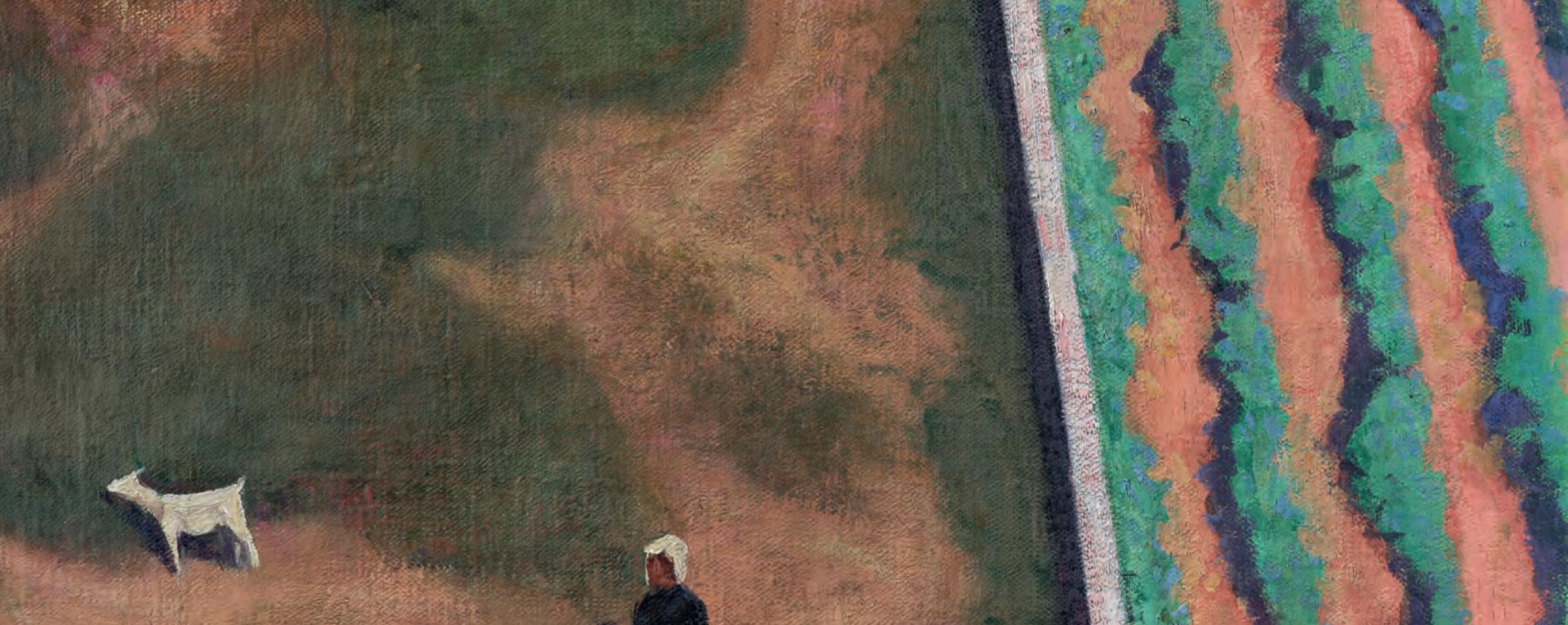
Félix Vallotton visited his friend and colleague Paul Deltombe (1878-1971) in the Loire village of Champtoceaux near Nantes in June 1923. He had previously explored the Loire countryside in the years 1914 and 1915 and it had made an enduring impression on him. At the end of June 1923 he returned to Honfleur, which he had visited regularly since 1899. Writing to his brother Paul on 17 August 1923 he documents the influence of the landscape sketches he had made on the Loire. He remarks that he has completed as many as thirteen canvases in the meantime and describes his satisfaction with them.²

Vallotton's letter throws important light on his working methods. In Champtoceaux he produced a large number of sketches of the village and the neighbouring countryside, later using them as the basis for paintings executed in the studio. The present canvas is one of these paintings. The preparatory sketch for it is preserved and is now in a private collection in France (Fig. 1). The sketch shows how Vallotton modified the existing architectural and topographical features of the landscape in preparation for his painting. The tower in the background is one of the two towers flanking the large entrance gate of the medieval fortress of Champtoceaux.³ The sketch carries a numbered colour code - colour-coding is a well-established and reliable aide-memoire. Here, the colour code is particularly interesting because it shows that Vallotton gave himself the freedom to add intensity to the colours of his palette. This stage of his career saw him moving away from realistic depiction in favour of a simplified approach deploying rhythmical colour sequences in repetitive patterns. This stylistic device is also found in Bonnard's painting.4

Vallotton was born in Lausanne in 1865 and studied at the Académie Julian in Paris. He exhibited with the Nabis and was a friend of Edouard Vuillard and Pierre Bonnard. He worked as an illustrator, journalist and playwright. In the 1890s he achieved popular success with his innovative woodcuts. These are characterized by striking clarity, careful arrangement of surfaces and sharp black-and-white contrasts. In 1899, he shifted his artistic focus to concentrate on painting. As early as 1885 he had begun to compile a systematic chronological catalogue of his works. This he called his *Livre de raison*. He ranked as a leading member of the Symbolist movement up to his death in 1925. His pictorial vocabulary was of ground-breaking importance to Surrealism, 'Pittura Metafisica', Neue Sachlichkeit and even Pop art.

The present painting was acquired by the collector Lily Goujon-Reinach in the year it was painted. In the years before the First World War, Lily and her husband Pierre Goujon had put together one of the most important collections of modern art in France. Pierre Goujon died young – an infantry officer, he was killed in action in August 1914. At the time of his death the couple owned ten works by Vallotton, most of them funded by Lily's father, Joseph Reinach. Lily went on to acquire five additional paintings by Vallotton after her husband's death. The collection consisted of three hundred paintings, including works by van Gogh, Monet, Manet, Degas, Corot, Rembrandt and of course, Vallotton.





Lovis Corinth *Red Roses*

Lovis Corinth (Tapiau, East Prussia 1858 - 1925 Zandvoort, Netherlands)

Red Roses, 1925

Oil on canvas, 59 x 44 cm (23.2 x 17.3 inch) Signed and dated center right *Lovis Corinth 1925*

PROVENANCE:

Dr. Arthur Rosin (1879-1972), Berlin and New York (acquired from the artist); Karen Gutmann, née Rosin (1905-2000), daughter of Arthur Rosin, Berlin and New York; London, Sotheby's, auction sale, October 10, 2001, lot 24; Bernd Schultz, Galerie Pels-Leusden, Berlin, 2001-2; private collection, Switzerland; Berlin, Villa Grisebach, Lovis Corinth zum

150. Geburtstag, auction sale.

November 28, 2008, lot 23:

private collection, Germany.

EXHIBITED:

Lovis Corinth. Ausstellung von Gemälden und Aquarellen zu seinem Gedächtnis, Berlin, Nationalgalerie 1926, no. 412; Lovis Corinth am Walchensee: späte Bilder, Berlin, Galerie Pels-Leusden, April 8-May 29, 2002, p. 38, no. 7; Lovis Corinth. Seelenlandschaften, Kochel am See, Franz Marc Museum, 2009, no. 20, repr. p. 69.

LITERATURE:

Charlotte Berend-Corinth, *Die Gemälde* von Lovis Corinth, Werkkatalog, Munich 1958, no. 981; Ead., Lovis Corinth, die Gemälde: Werkverzeichnis, Munich 1992, no. 981. Lovis Corinth was one of Germany's three leading exponents of Impressionism, the others being Max Liebermann and Max Slevogt. From 1912 onwards, the boundaries between Impressionism and Expressionism became increasingly blurred in his work. After suffering a physical collapse in December 1911 he changed his style. It came to be defined by increasingly spontaneous, impulsive handling of paint. Atmosphere, colorfulness and light became the central focus of his paintings. This is particularly noticeable in his late work, much of which was produced in his house at Walchensee and is characterized by a powerful, free ductus where forms meld and dissolve – compositions on the cusp of abstraction.



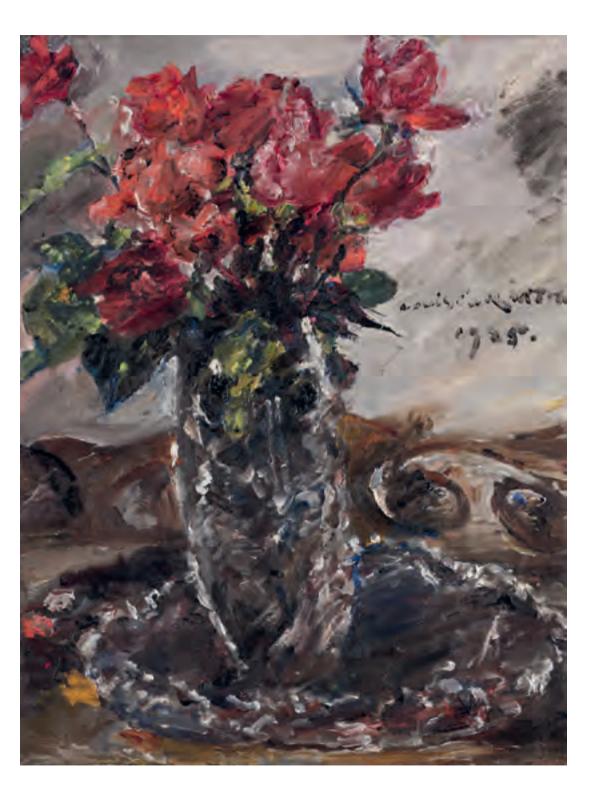
Lovis Corinth, *Portrait of Dr. Arthur Rosin*, 1924, oil on canvas, 61 x 46 cm, Jerusalem, The Israel Museum, inv. B70.1036 506/453

The present painting titled *Red Roses* was executed in 1925, the year of Corinth's death. It is one of a small, very striking group of late still lifes. In these paintings the notion of vanitas traditionally bound up with still-life painting finds expression in a unique way. The vibrancy and beauty of the flowers are reminders of their transience. In each bloom decay is omnipresent. Color, especially the fluid, impulsively applied red tones of the roses, dominates the

image. The play of reflections on the tall, cut-glass vase and voluted decoration of the sideboard on which it stands is freely handled.

'Every brushstroke represents throbbing life,'¹ noted the art critic Gustav Pauli in 1924. At the time – a year before Corinth's death – his highly charged late style enjoyed broad recognition. His late period was not only considered an important part of his oeuvre but judged to be the expression of an artistic power that secured him a pre-eminent position among the German painters of his generation.

The first owner of the present still life was the banker Dr. Arthur Rosin (1879-1972). Based in Berlin, he began to collect Corinth's work in the 1920s, becoming both an important patron and a good friend. Corinth painted his portrait in 1924 (Fig. 1). In the early years of the National Socialist regime Rosin and his second wife fled to Italy. They eventually emigrated to New York, taking their entire Corinth collection with them. On Rosin's death in 1972 the present still life entered the collection of their daughter Karen who had emigrated to the USA in 1935.



Lovis Corinth 'Lebensfreude'

Lovis Corinth (Tapiau, East Prussia 1858 - 1925 Zandvoort, Netherlands)

'Lebensfreude', 1898

Oil on canvas, $86.5 \times 96.5 \text{ cm}$ Signed lower left *Lovis Corinth* Numbered 1237 on a Kunsthalle Basel label pasted to the verso; further numbered 1265and 240

PROVENANCE:

Carl Strathmann (1866-1939), Munich; Dr. H. Bünemann (1895-1976), Munich (lender Basel Kunsthalle 1936); Stuttgart, Hartmann Greiner, auction sale, April 5, 1949, lot 8, pl. III; Galerie Weber, Munich (1953); Georg Schäfer private collection, Schweinfurt, inv. L 1407; private collection, Germany.

EXHIBITED:

Ausstellung der Luitpold Gruppe, Munich, Kunsthandlung Heinemann, February 1899 (as 'Lebensfreude');
Lovis Corinth. Katalog der Ausstellung des Lebenswerkes von Lovis Corinth, exhibition staged by Paul Cassirer at the Berliner Secession, January 19-February 23, 1913, p. 13, no. 38 (with the title 'Freude am Leben', and 'not for sale');
Gedächtnisausstellung Lovis Corinth, Berlin, Nationalgalerie, 1926, no. 58;
Lovis Corinth, Basel, Kunsthalle, 1936, no. 7;

Lovis Corinth, Stuttgart, Kunsthaus Bühler, 1983;

Zeitwende. Gemälde aus der Sammlung Schäfer, Schweinfurt, Museum Georg Schäfer, 1995, p. 28, no. 1, repr. in color.

LITERATURE: Continued on page 70

Lovis Corinth's painting has long been the subject of speculation and controversy among art historians. Is it to be classified as a product of the nineteenth century or the twentieth century? Is it essentially traditional or can it be seen as a forerunner of modernism? Only recently have the apparent contradictions in his work and the absence of continuity come to be accepted and better understood. The German art historian Georg Bussmann noted in 1985: 'He paints as if starting from the zero point of painting and each time it's a case of "wrestling with an angel". He sacrifices a portion of his professional credibility and experiences painting as the ultimate, true adventure.' Corinth's early history paintings are highly likely to generate ambivalent feelings in the modern viewer. Their dramatic directness - often to the point of absurdity - surprises and shocks. One major aspect of his painting which earlier art historians frequently condemned as tasteless is however highly interesting – namely his naturalism.

This painting was executed in 1898, which was towards the end of Corinth's second sojourn in Munich. In the 1890s



Fig. 1 Lovis Corinth, Descent from the Cross, 1895, oil on canvas, 95 x 120 cm, Cologne, Wallraf-Richartz-Museum, Fondation Corboud, inv. dep. 35

the city was a major center of artistic innovation. By then Corinth was no longer an unknown painter. He had exhibited work at the Paris Salon and in London after a long and multifaceted apprenticeship. A first period of academic study in Königsberg was followed by a first stay in Munich from 1880 to 1883 training at the Academy of Art. Periods of further study abroad followed – a brief stay in Antwerp working under the painter Paul Eugène Gorge and a longer visit to Paris studying at the Académie Julian under Adolphe William Bougereau and Tony Robert-Fleury. Corinth visited Berlin in 1887, where he came into contact with Max Klinger, Walter Leistikow and Karl Stauffer-Bern. In Paris he was particularly impressed by the work of Jean-Louis-Ernest Meissonier and Jules Bastien-Lepage, and paintings by Wilhelm Leibl on exhibition there.

Nothing is known about the *raison d'être* of the present painting or the identity of the figures represented. Neither Corinth himself nor the sources available throw any light on the painting. However it is known that the title *Lebensfreude* is indeed the original title. The painting was exhibited with this title at the spring exhibition of the Luitpoldgruppe in Munich in 1899,² a year after its execution. Charlotte Berend-Corinth, in the first edition of her catalogue raisonné published in 1958, mentions a large group of studies with an emphasis on hands.

Two young couples of marriageable age are depicted in the background. The couple on the left are singing from a song sheet. The couple on the right embrace tenderly while one of their interlaced hands ostentatiously displays a wedding ring. A woman in the foreground has her arms around a young boy and a girl in a protective gesture. All three hold a flower. In religious iconography the lily is a symbol of purity associated with the Annunciation and the rose is associated with the Virgin Mary. In portraiture the carnation symbolizes betrothal. Fluttering butterflies and branches of horse chestnut with pink blossom fill the last remaining space in this tightly composed composition. The complex interplay of the hands expresses the relationship between the figures in skillful old-masterly manner.



LITERATURE:

Karl Voll, 'Die Frühjahr-Ausstellung der Münchener Secession und der Luitpoldgruppe', in *Die Kunst für alle: Malerei, Plastik, Graphik, Architektur*, April 13, 1899, pp. 198-9; Alfred Kuhn, *Lovis Corinth*, Berlin 1925, p. 73, fig. 29;

Alfred Rohde, *Der junge Corinth*, Berlin 1941, p. 143, fig. 101;

Alfred Rohde (ed.), Lovis Corinth: sechzig Bilder, Kanterbücher, Königsberg 1942, repr. ('private collection, Munich'); Charlotte Berend-Corinth, Die Gemälde von Lovis Corinth: Werkkatalog, Munich 1958, no. 153, repr. p. 350;

Peter Hahn, *Das literarische Figurenbild* bei Lovis Corinth, Diss., Tübingen 1970, p. 81;

Charlotte Berend-Corinth, *Lovis Corinth*, *die Gemälde: Werkverzeichnis*, Munich 1992, no. 153, repr. p. 380;

Bruno Bushart, Matthias Eberle and Jens Christian Jensen, *Museum Georg Schäfer*, *Schweinfurt. Erläuterungen zu den ausgestellten Werken*, Schweinfurt 2002, pp. 58-9.



Fig. 2 Lovis Corinth, *Crucifixion*, 1897, oil on canvas, 36.3 x 46 cm, Bad Tölz, evangelische Johanneskirche.

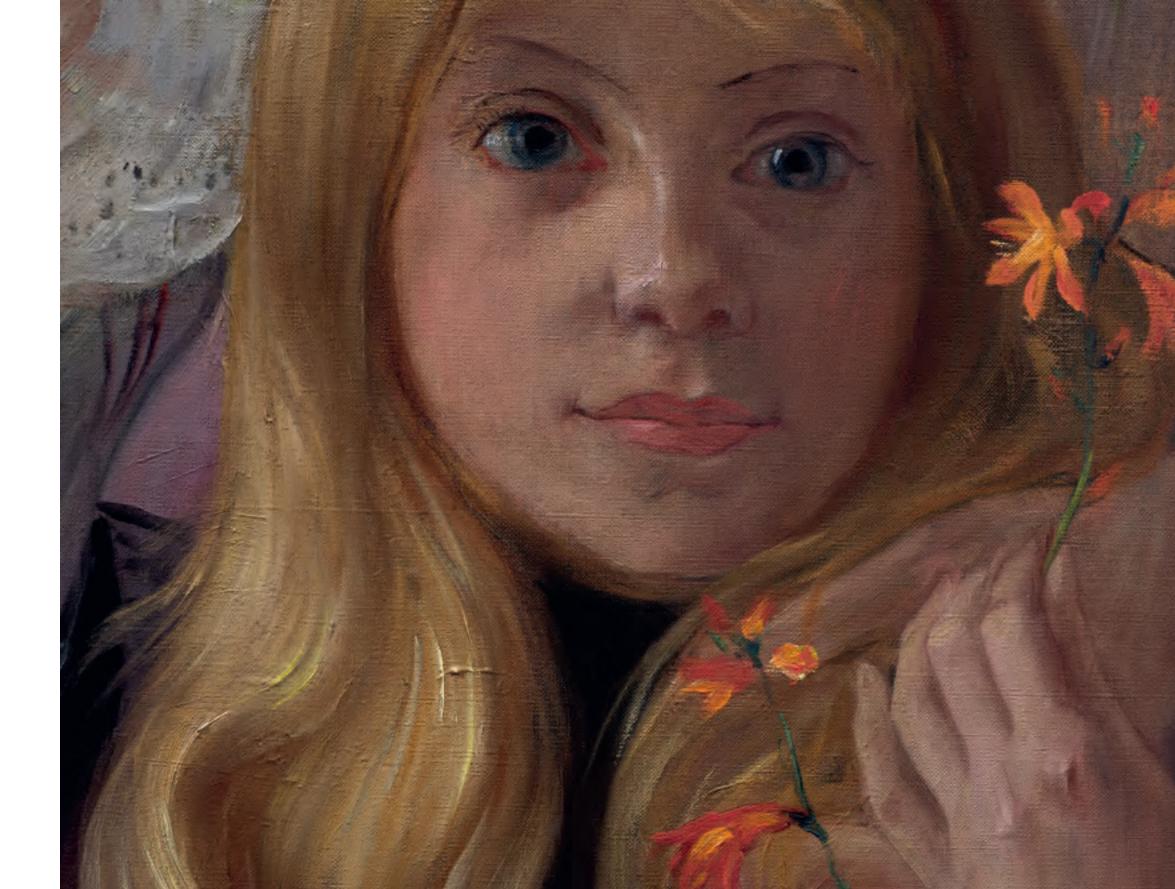
It is instructive to compare the painting with other works executed both before and in 1898. Notable examples are the two masterly *Slaughter House* scenes of 1896-7 together with an important group of religio-historical and mythological subjects. These include Descent from the Cross (1895), which is very similar to the present painting in terms of compositional construction (Fig. 1); Bacchic Procession and Bacchanale (both 1896); Birth of Venus (1896); Crucifixion (1897) (Fig. 2); Susanna and the Elders (1897) and The Temptation of St. Anthony (1897). In this period he made a series of female portraits, tightly formulated busts and heads that strain to make eye contact with the viewer in a highly insistent way. It seems as if the central female figure in the present painting, whose features are shaded by a wide-brimmed hat, is also challenging the viewer to make eye contact. The resemblance between the young couple on the left and the figures of the Virgin Mary and St. John depicted in the *Crucifixion* of 1897 (Fig. 2) suggests that he used the same models. Corinth's own portrait is recognizable in the grimacing features of the figure

at the right in the *Crucifixion*. In spite of their countrified style of dress the figures depicted in the present painting are by no means country people. They are confident and unselfconscious, the models presumably being chosen from Corinth's circle of friends.

The personality of the present painting's first owner might possibly help to explain its *raison d'être*. On completion it was immediately acquired by Carl Strathmann (1866-1939), a Munich painter who had earlier struck up a close friendship with Corinth. A series of postcards from Corinth to Strathmann attest to the warmth of their friendship and provide insight into their social milieu. In his autobiography *Legenden aus dem Künstlerleben* (1909/1918)³ Corinth characterizes his friend as a jovial *bon vivant*. The portrait he painted of Strathmann in 1895 represents him as a dandy brimming with self-confidence and lust for life (Fig. 3). It is thus not unlikely that the present painting was intended by Corinth as a personal tribute to his friend.



Fig. 3 Lovis Corinth, *The Painter Carl Strathmann*, 1895, oil on canvas, 111 x 82.2 cm, Munich, Städtische Galerie im Lenbachhaus und Kunstbau, inv. G 10755.



Two Paintings by Lotte Laserstein

Lotte Laserstein was one of the great women artists in twentieth-century German art. She lived and worked in Berlin until 1937. As an independently minded woman of Jewish descent in a male-dominated art world, she failed to comply with conventional norms on a number of counts. It is therefore particularly remarkable that she was one of the first women to be admitted to the Berlin Academy of Art in 1921. The importance of her academic training is clearly discernible in her work. She was to show little interest in experimental avant-garde abstraction and Expressionism and more inclined to adopt the so-called 'return to order'. This was a Europe-wide development that advocated a revival of traditional artistic practices, genres and compositional approaches. Laserstein frequently depicted herself in the studio working in her white painter's smock, the classic uniform of an academically-trained artist Her work reveals a debt to the Old Masters – particularly to Renaissance painting – and to the influence of the German nineteenth-century realist Wilhelm Leibl. Laserstein's oeuvre vividly illustrates the richness and diversity of painting in the short-lived Weimar Republic. This was clearly evident in the groundbreaking exhibition titled *Die Neue Sachlichkeit*¹ staged by Gustav Hartlaub, the director of the Mannheim Kunsthalle, in 1925, where he juxtaposed different varieties of realist painting. Stylistically, the concept of Neue Sachlichkeit (New Objectivity) thus covers a wide spectrum. Although Laserstein's work shares some of its characteristics, her style has none of Schad's cool 'new-objectivity' nor is it socially critical like the acerbic imagery of verists Dix and Grosz. And it did not reflect the romantic idealism and unpopulated landscapes of Schrimpf and Kanoldt. Laserstein is a painter of modern life and for that reason a Neue Sachlichkeit painter. Although she preferred to adhere to traditional artistic practice and develop her own form of academic realism, the content of her painting was highly topical, with compelling images drawing on modern everyday life and contemporary reality.²

Her 'preoccupation with the portrayal of people' had emerged very early in her career and the teaching of Erich Wolfsfeld (1885-1956) at the Berlin Academy of Art served to strengthen it. She remained Wolfsfeld's pupil from her admission to the Academy in 1921-2 and throughout her studies, including the final two years when she advanced to become his *Meisterschülerin*. By then she had her own studio to work in and a good supply of models and painting materials. In 1927 she established her own private school of painting. However her financial situation remained precarious.³ Until spring 1934 her work was included in exhibitions held

throughout Germany and in 1937 three of her paintings were shown at the Paris World's Fair. Declared Jewish, she was ostracized from public life and no longer able to work. Forced to flee Germany in 1937, she settled in Sweden, where she remained for the rest of her life. But like many other exiled artists of her generation she never succeeded in regaining the international recognition she had once enjoyed in Berlin in the 1930s. As an émigré in Sweden, Laserstein's career was overlooked and her oeuvre largely forgotten until its rediscovery in the 1980s. A groundbreaking exhibition was staged at the London gallery Agnew's in 1987. It was followed by the first comprehensive retrospective, titled Lotte Laserstein My Only Reality, held in Berlin in 2003. German museums now hold important examples of her work – the Nationalgalerie in Berlin has purchased the painting Evening over Potsdam and the Städel Museum in Frankfurt was successful in acquiring Russian Girl with Compact. In 2014, the Lenbachhaus in Munich showcased a recently rediscovered painting titled In the Restaurant (1927). In 2017, Agnew's hosted their second exhibition dedicated solely to Laserstein. A number of solo exhibitions held recently at leading German museums have helped to acquaint an ever-wider public with the life and work of this important painter of the interwar period. In 2018 the Städel Museum mounted a major monographic show of her work titled Lotte Laserstein Face to Face. The show was launched in Frankfurt and ran from September 2018 through March 2019 before traveling to the Berlinische Galerie and the Kunsthalle in Kiel. In September 2020, Laserstein's work will feature prominently in an exhibition centering around nine women artists titled 'Portraits and Figures. From Berthe Morisot to Elizabeth Peyton' at the Fondation Beyeler in Riehen. A comprehensive solo exhibition is planned for 2021-2 in Sweden. Laserstein's works are today highly sought after by collectors. The following pages in this catalogue present two important, recently discovered paintings by Laserstein. They date from the 1930s when in her role as a teacher she took painting classes on extended study trips to Sahlenburg near Cuxhaven and to the Teufelsmoor region near Worpswede. The two paintings were among those she was able to save from the Nazis and take with her when she went into exile in 1937. She sold them at a later date in Sweden.



Lotte Laserstein Boy Resting under a Tree

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

Boy Resting under a Tree, c. 1934

Oil on panel, 76 x 99.5 cm (29.9 x 39.2 inch) Signed twice lower right *Lotte Laserstein*

PROVENANCE:
With the artist, Berlin (1934);
held with the artist in Sweden from 1937;
private collection, Sweden, acquired
directly from the artist;
thence by descent, Sweden.

Anna-Carola Krausse has inspected the painting and will include it in her catalogue raisonné of Lotte Laserstein's work under the title *Junge im Wald*.

The Laserstein expert Anna-Carola Krausse has written the following commentary on this painting:

Lotte Laserstein established her own private school of painting in Berlin in 1927. In her role as teacher she took her classes on a number of several-week painting excursions to northern Germany in the first half of the 1930s. On stylistic and thematic grounds, the genesis of the present work is unquestionably contemporary with one of these excursions, when she focused her teaching on landscapes and portraits of the local population. It was otherwise primarily her custom to concentrate on motifs from modern urban life. Her usual practice was to set the class a theme and then work on it with them, rounding up the session with a discussion of he finished results (Fig. 1).

Since the painting is undated, the location where it was made remains unsolved. Uwe Wolf, who sat for Laserstein's

Fig. 1 Lotte Laserstein discussing paintings with her pupils, Neu St. Jürgen, 1932

painting class in the coastal town of Sahlenburg (today a district of Cuxhaven) as a child, recounts that she occasionally painted in a stretch of forest which bordered the beach. It is therefore entirely possible that she executed the work on one of her painting excursions to Sahlenburg in 1933 or

in 1934. The short, animated brushstrokes used to depict the figure and the landscape are entirely characteristic of her style of painting in the first half of the 1930s.

A boy leans back, legs bent, in a leafy hollow formed by the partly-bare surface roots of a large tree growing on the edge of a bank. His upper body is supported on one elbow and he fixes the viewer with taunting nonchalance. The situation is unresolved. What is he doing there? Is he resting? Perhaps the long branch in his hands identifies him as a shepherd.

Despite the somewhat staged incorporation of the figure in a picturesque, albeit open narrative setting, this virtuoso portrait of a boy displays a compelling intensity that is otherwise mainly found in Laserstein's small-format *en-face* portraits.



Lotte Laserstein Children with a Handcart

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

Children with a Handcart, 1932

Oil on panel, 126 x 81 cm (49.6 x 31.9 inch) Signed upper left *Lotte Laserstein*

PROVENANCE:
With the artist, Berlin (1932);
held with the artist in Sweden from 1937;
private collection, Sweden, acquired
directly from the artist;
thence by descent, Sweden.

LITERATURE: Anna-Carola Krausse, *Lotte Laserstein* (1898-1993). *Leben und Werk*, Berlin 2006,

no. M 1932/14.

Lotte Lasterstein executed this painting on a study trip to northern Germany in 1932. She was based at Neu Sankt Jürgen, a small village in the Teufelsmoor region near the artists' colony of Worpswede. Laserstein thought very highly of the work of one of the most famous figures associated with Worpswede, namely Paula Modersohn-Becker (1876-1907). The study trip is documented in photographs found among the artist's papers after her death. Laserstein was active as a private teacher in Berlin. In the years 1931 to 1935 she took her painting classes on a number of excursions into the countryside, particularly the Lüneburger Heide, and to the coastal town of Sahlenburg near Cuxhaven. In 1932 the class visited the Teufelsmoor region. Her usual practice was to set the class a theme and then work on it

with them, rounding up the session with a discussion of

the finished results.

She was entirely conversant with the 'rich iconographic fundus of art history' and confidently handled references to it. Her debt to the Old Masters was considerable and evidence of her engagement with old master traditions runs through her entire œuvre. She frequently focused on *Pathosformel* ² – visual representations of pity and intense sadness often found in religious paintings. She would then secularize familiar religious symbols. One notable example is found in the painting *Evening over Potsdam*, one of her major works. In the painting's allusion to the Last Supper Laserstein references a motif from Christian iconography. The present painting is a further example. Here, the shaft of the handcart resembles a crucifix. While depriving religious motifs of their sacred character she would highlight elements of pity and sadness.

Anna-Carola Krausse, the author of the Lotte Laserstein catalogue raisonné, comments on the present work:

The painting *Children with a Handcart* can be ranked as one of the most important pieces to have been produced by Lotte Laserstein in the 1930s. It was painted two years later than her major work *Evening over Potsdam* (Fig. 1) and is infused with the same contemplative absorption that characterizes the group seated at the Potsdam table.

A small boy and a young girl are depicted standing beside a handcart. Sitting between them in the cart is a small, fairhaired child. The figures seem pensive, cramped together in a confined space, and oblivious to one another. The rich velvety red of the child's pullover provides a bright accent against the otherwise muted tones of the palette. The raised, clenched fists of the infant strike a contrast with the statuesque immobility of the figures as they stare out over the flat expanse of brown moor with an air of passive resignation. Set against the cloudy sky, the farm children seem monumentalized by the low vantage point but are innately unheroic. Heavy clouds obscure the light and emphasize the somber quality of the scene. Its atmosphere is an additional factor that recalls the Potsdam work. There too, a darkening sky plays a major role in the composition. Similarly, in the present painting Laserstein also incorporates an allusion to a religious motif - her depiction of the shaft of the handcart held up by the boy immediately recalls a crucifix.

The present painting is a fine example of Laserstein's 'melancholy realism'. Her technical virtuosity and the remarkable empathy she depicts in her portrayal of her models are revealed in the delicacy of her execution and her confident compositional approach. The broad handling also allows for meticulous attention to detail, for example in the treatment of facial features, the hands of the girl, and the shirt and neck of the boy. In a subtle way, the fate of the children from the 'cheerless countryside' – as Lasterstein liked to describe the Teufelsmoor – seems in equal measure indeterminate and predetermined.

Children with a Handcart is ranked among Lasersteins's best works of the 1930s. She herself evidently valued the finished painting very highly because she had it professionally photographed – probably in her Berlin studio. The photograph of the work is now held in the archives of the Universität der Künste in Berlin. When the catalogue raisonné of Laserstein's oeuvre went to press in 2006 the photograph was the only record of the painting's existence and its whereabouts were unknown. It was only recently



discovered in a Swedish private collection. It is one of a number of paintings she was able to save and take with her when she went into exile in 1937. She sold the works at a later date in Sweden. The former owner of the present painting has stated that it was acquired directly from Laserstein.



Fig. 1 Lotte Laserstein, *Evening over Potsdam*, 1930, oil on panel, 110 x 205.5 cm. © Nationalgalerie, Staatliche Museen zu Berlin.



Max Liebermann The Flower Terrace, Wannsee Garden to the North-West

MAX LIEBERMANN (1847 - Berlin - 1935)

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

Oil on cardboard, 64.5 x 81 cm (25.4 x 31.9 inch) Signed and dated lower left M. Liebermann 17

PROVENANCE:

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

EXHIBITED:

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

LITERATURE:

Werkverzeichnis der Gemälde und Ölstudien, II, Munich 1995, p. 933, no. 1917/10, repr. in color p. 934; Felicity Grobien, 'Magus aus dem Norden' 1912-1932', in *Emil Nolde Retrospektive*, exhib.

Matthias Eberle, Max Liebermann 1847-1935.

Felicity Grobien, 'Magus aus dem Norden' 1912-1932', in *Emil Nolde Retrospektive*, exhib cat., Städel Museum, Frankfurt am Main, Munich 2014, p. 165, fig. 1. Ille terrarum mihi praeter omnes angulus ridet [Horace] (Liebermann in a letter to Julius Elias, 11 July 1921)²

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

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

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

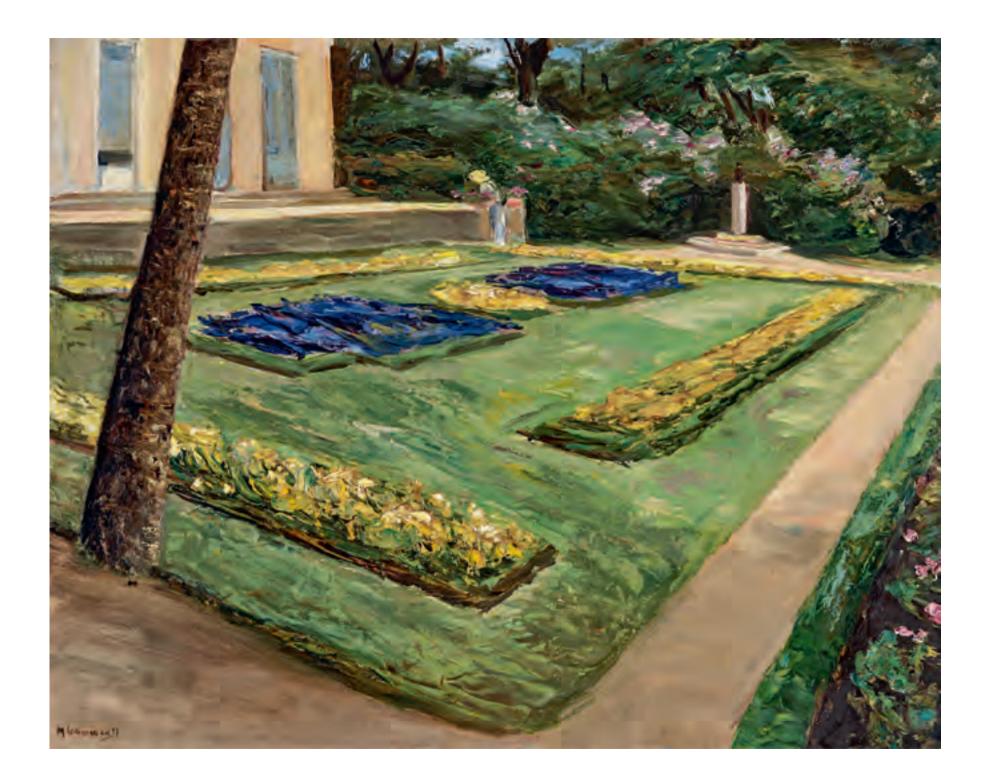
The flower terrace linked the villa with the lawn as it stretched out towards the shore and is particularly prominent as a subject in the large body of work Liebermann produced at Wannsee. In each of these versions he highlights a fresh aspect of the subject and selects a different section as his

motif, changing his viewpoint, altering his position. Each version is a work of art in its own right. Nothing is replicated.

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

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

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







Works on Paper

A Group of Insect Drawings by Pieter Holsteijn the Younger

PIETER HOLSTEIJN THE YOUNGER (Haarlem 1614 - 1673 Amsterdam)

Megaceras Jason and Six Other Insects, c.1640-50

Pen and ink, watercolor with body color, gold and gum arabic on paper, $162 \times 216 \text{ mm} (6.4 \times 8.5 \text{ inch})$ Monogrammed PH

PROVENANCE:

Private collection, Switzerland; Private collection, USA.

LITERATURE:

Thea Vignau-Wilberg, Pieter Holsteijn the Younger 1614-1673. Allerhande Kruypende en Vliegende Gedierten - Diverse Crawling and Flying Animals, Munich 2013, p. 32-3, no. 4.

For the other drawings in the group refer to www.daxermarschall.com.

We are greatful to Thea Vignau-Wilberg for her research findings and for her assistance with the following catalogue entry based on *Pieter Holsteijn the Younger 1614-1673*. Allerhande Kruypende en Vliegende Gedierten - Diverse Crawling and Flying Animals.

Until the late nineteenth century descriptions in auction and sale catalogues name only one Pieter Holsteijn in connection with animal images. By 1900 study of written sources had led scholars to identify two artists bearing this name, father and son. Differentiating precisely between their respective lives and œuvres proved difficult, with confusion aggravated by the fact that both Pieter Holsteijn the Elder (c.1580/90-1662) and his son Pieter Holsteijn the Younger (1614-1673) were accepted into the painters' guild in Haarlem in the same year, 1634. It can therefore be difficult to determine which of them was responsible for which works. The situation is exacerbated by the fact that comparison of their motifs reveals that they both drew on the same collection of source material. Not even the artists' monograms constitute a reliable clue, as some of them were added at later dates in other hands. But scholars now agree that most of the images of flora and fauna were produced by the younger Holsteijn.

The most striking image of an insect featured here is that of the *Megaceras jason* that dominates the present leaf. Pieter Holsteijn the Younger pulled out all the stops here. With consummate skill, he suggests the different materials of the shield, the head and the snout-like extension of the head. The light, coming from the top left, is reflected in the black areas of the body. All the beetles are illuminated equally, creating a unified insect still life in which each animal has its own cast shadow. Holsteijn used gum arabic to intensify the reflections in all the beetles' 'amour'.

The *Megaceras jason* is a relatively large tropical insect, reaching a length of up to seven centimeters. Holsteijn's image, though it resembles the *Megaceras jason* very closely, may well have been intended as a depiction of the elephant beetle (*Megasoma elephas*), which, with a length of up to

twelve centimeters, was the largest known beetle in his day. The elephant beetle had been imported into the Netherlands from its natural habitat in southern Central America and South America in the sixteenth century. As an exotic animal, it was a treasured item in cabinets of curiosities and had already been depicted by Joris Hoefnagel, a version included by his son Jacob at the beginning of *Archetypa Studiaque Patris Georgii Hoefnagelii* (Frankfurt, 1592, Pars I, 1), a collection of engravings after works by his father. Holsteijn did not copy Hoefnagel's image. Both men permitted themselves a certain artistic license, but Holsteijn's representation of the *Megaceras jason* comes close to reality.

Six further insects are grouped skillfully around the beetle in the center. From left to right, and from top to bottom, they are: a Brazilian diamond beetle (Entimus imperialis), a true bug (Heteroptera), a true weevil, or snout beetle (Curculionidae), a scarab beetle (Scarabaeidae), a darkling beetle (*Tenebrionidae*) and a giant metallic ceiba borer (Euchroma gigantea). Some of them occur in other works by Holsteijn the Younger. They were painted from items in the Holsteijns' collection of artistic models but, as with Hoefnagel and others, this did not diminish the vividness and beauty of the images. The main motif here, the *Megaceras jason*, appears in a work by the younger Holsteijn in Copenhagen (Royal Museum of Fine Arts, Department of Prints and Drawings, Tu Nederl. Mag. II, 44) in which the 'snout' is clearly identifiable but the front leg difficult to specify.

Text continues on p. 88



PIETER HOLSTEIJN THE YOUNGER (Haarlem 1614 - 1673 Amsterdam)

Horseshoe Crab, c.1640-50

Pen and ink, watercolor with body color, gold and gum arabic on paper, 163 x 214 mm (6.4 × 8.4 inch) watermark: bells from a fool's cap and number ,4' with theer balls attached (watermark C) Monogrammed below the head *PH*, inscribed *zeespinnekop*

Provenance:

Private collection, Switzerland. Private collection, USA.

LITERATURE:

Thea Vignau-Wilberg, Pieter Holsteijn the Younger 1614-1673. Allerhande Kruypende en Vliegende Gedierten - Diverse Crawling and Flying Animals, Munich 2013, p. 34, no. 5.;
Marlise Rijks, 'A painter, a collector, and a horseshoe crab: connoisseurs of art

a horseshoe crab: connoisseurs of art and nature in early modern Antwerp', in *Journal of the History of Collections*, vol. 31, Issue 2, July 2019, pp. 5-6, fig. 4. Despite its English name 'horseshoe crab' (*Limulus polyphemus*) the animal is not a crab but a relative of the arachnid (spider) class of insects. It lives in and around shallow seawater, on the east coast of North America and on the coasts of South, South-east and East Asia. The *Limulus polyphemus* ranks as a 'living fossil' because it has existed for over four hundred million years. It can reach a length of sixty centimetres (information kindly provided by Dr. Damir Kovac, Forschungsinstitut Senckenberg, Frankfurt am Main). The animal was highly prized among collectors of natural objects and was regarded as a major acquisition for any cabinet of curiosities. Holsteijn's image reflects this precious quality.

The body of the *Limulus polyphemus* is roughly horseshoe-shaped – hence its common name. It comprises two flexibly linked segments, that at the rear issuing in a long, rigid, pointed tail. The hard shield of the front segment rises in two places to accommodate primary compound eyes, which are rendered here in a glowing light brown. Six pairs of plate-shaped appendages in the rear segment function as rudder-like feet.

Holsteijn uses watercolour and body colour, including highlighting, in masterly fashion to represent the metallic texture of the shield. Accurate depiction of such features as the eyes and legs requires familiarity with the animal: a painter can reproduce correctly only what he knows. The high artistic quality of the execution enhances the exotic nature of the insect and conveys a sense of value. The leaf may be identical with one sold at auction in Amsterdam in 1887 (Amsterdam, Fred. Muller, 24 January 1887, lot 95).

Pieter Holsteijn the elder was the son of the stained-glass painter Cornelis Pietersz., who hailed from the duchy of Schleswig-Holstein and is documented in Haarlem in 1580. He was accepted into the painters' guild, the St Luke guild, relatively late, in 1634, when already a well-established artist. In 1640 and 1642 he headed the guild. The elder Holsteijn made a reputation as a creator of monumental stained glass. He produced a large number of cartoons for church windows and executed them in his

workshop, often to commissions from the municipality of Haarlem, which donated the windows to various small towns north of Haarlem. Pieter Holsteijn the Elder's use of watercolour was praised at an early date.³ The artist's first known image of an animal, a wagtail, is dated 1621.⁴ He was buried in Haarlem on 23 July 1662.

Pieter Holsteijn the younger was born in Haarlem around 1614 and trained as a stained-glass painter and draughtsman in his father's workshop. Initially he seems to have been his father's closest associate: certainly, no independent works of stained glass by the younger Holsteijn are documented. He subsequently focused on engraving, producing portraits and works on religious, historical and mythological subjects. In 1661 de Bie wrote in his Het Gulden Cabinet: 'His skill will be praised honourably as long as impressions are taken from his printing plates'.5 He became a member of the Haarlem St Luke guild in the same year as his father, 1634. He was subsequently based in Münster, Amsterdam and Zwolle, before returning to Haarlem in 1662 - the year of his father's death - and once more entering its painters' guild. In 1671 he settled in Amsterdam, where he died in November 1673. The younger Holsteijn frequently based his portrait engravings on paintings by well-known artists, such as Gerard ter Borch and Gerard Honthorst, or by his brother Cornelis, but also produced them from his own drawings. Yet it was with images of flowers, especially tulips, that he made his reputation. In addition, he painted single leaves and albums featuring animals, occasionally mammals, but principally birds. Even more exquisite – and rarer – are his striking images of insects: beetles, butterflies and moths.

For the other drawings in the group refer to www.daxermarschall.com.



Léon Spilliaert 'Végétation avec lis'

Léon Spilliaert (Ostend 1881 - 1946 Brussels)

Végétation avec lis - Vegetation with Lily, 1913

Indian ink, pen, pencil on paper, 11.6 x 18.4 cm (4,6 x 7,2 inch) Signed and dated lower left 25 Avril/ 1913/L. Spilliaert

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

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



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

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

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

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

In 1902, Spilliaert began to produce illustrations for Edmond Demon, an influential Brussels publisher and collector. It was through Demon that he discovered the work of Fernand Khnopff, Théo Van Rysselberghe, George Minne, Félicien Rops and James Ensor. He also came across the work of Odilon Redon and other contemporary French artists. Spilliaert spent a large part of the year 1904 in Paris where he struck up a friendship with the Belgian poet Émile Verhaeren, a key figure in the Symbolist movement. For a few years, before marrying and settling down to address motifs from the natural world, Spilliaert appeared tormented by solitude and hallucination. His restless, feverish temperament¹ is reflected in his work. The much-admired series of monochrome self-portraits he made around 1907 are ruthlessly honest and surreally disturbing in equal measure.²

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



Lovis Corinth A Joyful Dance

Lovis Corinth (Tapiau, East Prussia 1858 - 1925 Zandvoort, Netherlands)

A Joyful Dance, 1919

Gouache, pencil and colored chalk on paper, 72.5 x 43 cm (28.5 x 16.9 inch) Signed and dated lower right Lovis Corinth 1919 Inscribed on the verso Bayerisches Dirndl (Walchensee Triptychon)

PROVENANCE:

Charlotte Berend-Corinth (the left wing of a triptych painted by Corinth for his wife specifically for their house at Walchensee); private collection, 1958 (see *Gedächtnisausstellung*, Wolfsburg 1958); Galerie Wolfgang Ketterer, Munich, *Lagerkatalog* 121, 1979/1, no. 340; Cesar Zimnoch, Mannheim; Munich, Ketterer Kunst, auction sale, June 9, 2012, lot 38; private collection, Munich.

EXHIBITED:

Lovis Corinth, Gedächtnisausstellung: zur Feier des 100. Geburtsjahres, Stadthalle Wolfsburg, Munich 1958, no. 264; Lovis Corinth. Die Bilder vom Walchensee. Vision und Realität, exhib. cat., Regensburg, Ostdeutsche Galerie and Kunsthalle Bremen, 1986, no. 91.I, repr. p. 194-5.

Fig. 1 The 'Walchensee Triptych', 1919 (from left):

A Joyful Dance, 72.6 x 42.6 cm;

Walchensee Landscape with Helios and Aurora, 1919, gouache, 73 x 88 cm;

Young Bavarian Boy, 1919, gouache, 72 x 42 cm.

Lovis Corinth and his family spent their first summer vacation at Walchensee in Upper Bavaria in 1918. In the following year, he purchased a lakeside plot on the northern shore in Urfeld. His wife Charlotte Berend-Corinth oversaw the construction of a wooden house which was completed in late summer 1919. The Walchensee house – Corinth named it *Haus Petermann*, his nickname for his wife – was to serve him as a retreat and place of inspiration until his death in 1925. A large number of the paintings he produced in his final years depict the lake, the surrounding landscape and the mountains.

Corinth had originally intended to furnish the entire house with paintings but ultimately only a few were hung. One of these was the so-named 'Walchensee Triptych' (Fig. 1). Charlotte describes the genesis of the painting – which was personally dedicated to her – as follows: 'One morning in Urfeld he [Corinth] accorded me a delightful mark of affection, handing me a triptych-like watercolor with the simple explanation: "Petermannchen, I've painted this for you so that the sun forever comes up over the Jochberg." Overwhelmed by the beauty of the dawn sky tinted by the sun rising over the still-dark heights I repeatedly cried out

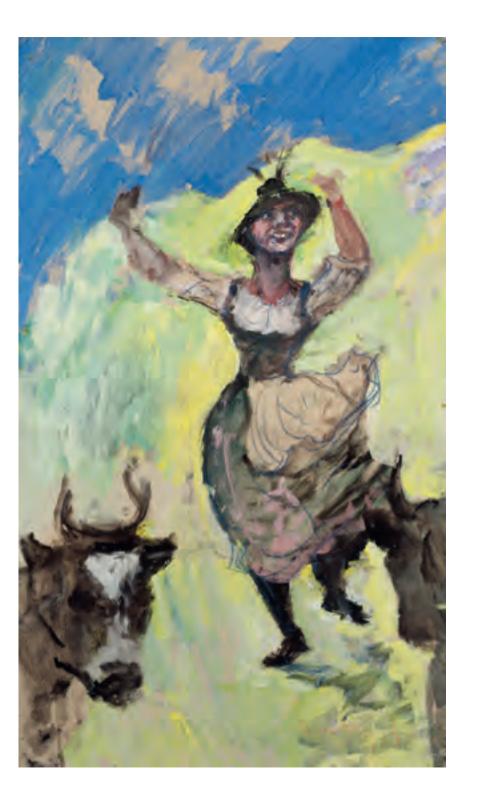
at the breakfast table, "Look, the sun's coming up over the Jochberg!" and Corinth teased me about it. But there is no better proof of how well he understood, or indeed shared, my enthusiasm than this wonderful watercolor with its conjuring-up of Aurora scattering roses – soon it was the jewel in our rustic room.'

The central panel of the triptych depicts two mythological figures – Helios, the sun god, and his sister Aurora, the goddess of the dawn. Helios is shown driving his chariot over the Jochberg while Aurora, naked, scatters flowers on her way. The allegorical image is flanked by two figures in traditional costume. A Bavarian girl dances freely, arms raised as her skirt sways to the music. The foreground of the scene is framed by the heads of two cows while in the right wing of the triptych a young Bavarian man performs a courtship dance known as the Schuhplattler, partnered – it would seem – by a pair of goats.









Ludwig Meidner Self-Portrait at Work

Ludwig Meidner (Bierutów, formerly Bernstadt 1884 - 1966 Darmstadt)

Self-Portrait at Work, 1921

Grease crayon on paper, $63.7 \times 47.5 \text{ cm}$ (25.1 x 18.7 inch) Monogrammed and dated lower left LM 1921, also dated lower right 1.III.1921

PROVENANCE:

Peter Hopf (1937-2004), Berlin¹; private collection, England; private collection, Switzerland.

EXHIBITED:

Tendenzen der Zwanziger Jahre. Die Novembergruppe, 15. Europäische Kunstausstellung, exhib. cat., Berlin, Kunstamt Wedding, Walther-Rathenau-Saal, Berlin 1977, no. 43, repr.



Fig. 1 Ludwig Meidner, *Self-Portrait*, 1922, grease crayon on brown paper, 75.5 x 55.5 cm, Art Institute of Chicago, inv. C1997.428.

Ludwig Meidner's extensive output of self-portraits is almost unmatched in twentieth-century art.² Throughout his artistic career he called himself into question, sought dialogue with his own mirror image and created a wealth of grandiose, harrowing and at times deeply disconcerting self-portraits. In these, as in his literary work, he repeatedly laid bare his soul in an intoxicating alternation of ecstatic experience, jubilation and sorrow.

Meidner's depictions of himself are a thread running through his entire æuvre. The earliest of these display typical academic characteristics and echoes of Jugendstil. The year 1912 brought a stylistic change in his work. Like his Apocalyptic Landscapes – unstable, disjointed, lurching cityscapes strongly influenced by Jewish and Christian mysticism – Meidner's portraits and self-portraits are fragmented under the influence of Cubism and Futurism. Faces are distorted, heads deformed, hands crippled. Where color is used, it is expressive and blazingly intense. The present self-portrait resonates with emotional energy. Executed in grease crayon in forceful, frenzied strokes, it is a quintessential example of Meidner's extraordinarily dynamic style which only gradually became more restrained in the early 1930s.

This compelling self-portrait was executed on March 1, 1921. It belongs to an important group of large-format drawings in grease crayon. One of the sheets from the group is now in the collection of the Art Institute of Chicago (Fig. 1). Disillusioned by the failure of the November Revolution in 1919, Meidner decided to withdraw from the cultural-political stage and embark on a quest for his own identity. In the present sheet he depicts himself as an artist at work in the process of drawing his own image. With an intense, piercing gaze he scrutinizes his own reflection, a crayon gripped in his right hand. The dense, energetic swathes of parallel hatching, which are reminiscent of prints, appear in other Meidner drawings of the period.

This self-portrait still displays the distortion and alienation characteristic of earlier works, expressed particularly in the striking contrast between Meidner's diminutive hand and his huge head. However, the density of the lines results in a more finely differentiated facial expression. His features are firmer, in contrast to the self-portraits of the years around 1912, in which lines seem to burst explosively away from one another.

After only two and a half years spent studying at the Art Academy in Breslau, Meidner moved to Berlin briefly in 1905. He spent the years 1906-7 in Paris, where he attended painting classes at two respected private art schools, the Académie Julian and the Atelier Cormon. His friendship with Amadeo Modigliani dates from his stay in Paris. From 1910 onwards, influenced by the works of Robert Delaunay, Meidner combined Cubist and Futurist elements with his strongly Expressionist style. He became known in Berlin for his Apocalyptic Landscapes, which seem to foreshadow the horrors of the World Wars, as well as for his self-portraits and his portraits of fellow artists working in Berlin. From the 1920s onwards, religious themes played a determining role in his art. His previously dynamic Expressionist style became more restrained and his draftmanship, particularly in his works on paper, more intricate. In 1935, to escape the increasing repression in Berlin, moved to Cologne to teach drawing at a Jewish school. In August 1939 he emigrated to England, where he and his family lived in straitened circumstances. It was only after he returned to Germany in 1953 that his work, which had fallen into oblivion after years of defamation, slowly regained recognition.

The originality and dynamism of Meidner's art and poetry show him to have been an Expressionist of major importance. He produced a diverse and extensive *œuvre*, not only as a painter, draughtsman and etcher, but also as a man of letters and a columnist.



Ernst Wilhelm Nay 'Scheibenbild'

ERNST WILHELM NAY (Berlin 1902 - 1968 Cologne)

'Scheibenbild' - Composition with Discs, 1955

Watercolor on paper, 17 x 25 cm (6.7 x 9.8 inch) Signed and dated lower right *Nay. 55* On the verso a pencil sketch (Fig. 1)

Provenance: Private collection, Malmö.

The Ernst Wilhelm Nay Stiftung will include the work in volume III of the forthcoming catalogue raisonné of E.W. Nay's watercolors, gouaches and drawings. It has been allocated the registration number CR 55-047.1

The present watercolor is a fine early example of Ernst Wilhelm Nay's *Scheibenbilder* [Composition with Discs]. This important body of work was executed between 1954 and 1962. It now ranks as one of his most highly sought-after series. Nay was an individualist with no professed identification with any particular group of artists, although he was attracted to elements of the Art Informel movement in Germany. The *Scheibenbilder* series saw him develop a unique abstract pictorial language. In his book titled *Vom Gestaltwert der Farbe*, published in 1955, he described the genesis of the *Scheibenbilder*:

"This is how it started: I began making simple new experiments and discovered that if I applied a brush to the canvas it produced a small blob; and if I enlarged the blob, I then had a disc. The presence of the disc was already having quite an effect on the surface. If I added more discs, this created a system of colored and quantitative proportions which were then combinable and could be further configured to create larger pictorial systems."

At the *Entartete Kunst* exhibition in Munich in 1937 Nay was one of the youngest painters to have his work denigrated as 'degenerate'. He was banned from exhibiting and was unable to pursue his career as an artist until 1945. In the following twenty years he gradually distanced himself

Fig. 1 Verso

from figurative art. In his earlier paintings and drawings he had focused on dunes and fishermen, mountains and lakes. But in the 1940s, color began to take precedence over human forms and objects. Figurative elements paled into insignificance.² He moved to Cologne in the early 1950s, where he was influenced by the city's vibrant contemporary music scene. Its impact resonates in a number of the titles he gave his paintings – *Silver Melody* (1952, CR 600), *Vocal Sound* (1952, CR 604) and *Black Rhythms*, *Red into Grey* (1952, CR 629).

Nay's *Scheibenbilder* contributed fundamentally to the development of abstraction in post-war Germany. The series marked a turning point in his career and established him as one of the leading German artists of the post-war period.





PEDER BALKE

- 1 Important exhibitions include: Peder Balke 1804-1887, exhib. cat., Oslo, Kunstnernes Hus, 1954; Peder Balke. Ein Pionier der Moderne, Kunsthalle Krems, September 2008 February 2009, Copenhagen, Ordrupgaard, March July 2009; Paintings by Peder Balke, Tromsø, Nordnorsk Kunstmuseum, June October 2014, The London, National Gallery, November 2014 April 2015.
- 2 See Per Kirkeby, *Peder Balke, Trick, Depth and Game*, Hellerup 1996.
- 3 The Finnmark region lies in the extreme north-east of the country and is the only part of Norway that borders on Russia. Balke traveled from Trondheim to Nordkap and farther eastward to Vardø and Vadsø. For his travel route, see Paintings by Peder Balke, exhib. cat. London, National Gallery, Tromsø, Northern Norway Art Museum, London 2014, p. 64.
- 4 In Paris he succeeded in obtaining an audience with King Louis-Philippe, who, as a young man, had toured the north of Norway in the years after the French Revolution. Balke showed the king a selection of oil sketches depicting scenes of northern Norway, from which the king chose several to be used as models for large-format paintings. Twenty-six of these oil sketches survive and are now on display in the Museé du Louvre. Balke's artistic future appeared to be secure, but the 1848 revolution in France put an abrupt halt to the King's plans, and Louis-Philippe was forced to abdicate. At the end of 1847, Balke saw no alternative but to leave Paris. First he spent a short time in Dresden, but in the spring of 1849 he set out for London. There he had the opportunity to study the work of William Turner, whose paintings strengthened his resolve to make radical changes to his painting technique. See Marit Ingeborg Lange, 'Peder Balke: Vision and Revolution', in Paintings by Peder Balke, op. cit., pp. 6-41.
- 5 See Paintings by Peder Balke, op. cit., no. 6.
- 6 See Peder Balke. Ein Pionier der Moderne, op. cit., p. 22
- 7 Per Kvaerne and M. Malmanger (eds.), *Un peintre norvégien au Louvre. Peder Balke (1804-1887) et son temps*, Oslo, Instituttet for Sammenlignende Kulturforskning, 2006 p. 35.



Lovis Corinth

1 Lovis Corinth. Die Bilder vom Walchensee. Vision und Realität, exhib. cat., Regensburg, Ostdeutsche Galerie and Kunsthalle Bremen, 1986, p. 270.



Lovis Corinth

- 1 Georg Bussmann, Lovis Corinth, Carmencita, Malerei an der Kante, Frankfurt 1985, pp. 59-60.
- 2 See Karl Voll, 'Die Frühjahr-Ausstellung der Münchener Secession und der Luitpoldgruppe', in *Die Kunst für alle:* Malerei, Plastik, Graphik, Architektur, April 13, 1899, p. 189. For a discussion of the friendship see Nico Kirchberger (ed.), Jugendstil skurril. Carl Strathmann, exhib. cat. Münchener Stadtmuseum, Köln 2019, pp. 21, 30.
- 3 The first edition appeared in 1909 and a revised edition was published in 1918. See http://www.zeno.org/Kunst/M/ Corinth,+Lovis/Legenden+aus+dem+K%C3%BCnstlerleben/Carl+Strathmann> (accessed January 22, 2020).



Lovis Corinth

1 Cited after Ulrich Luckhardt, Lovis Corinth und die Hamburger Kunsthalle, Ostfildern 1997.



JOHAN CHRISTIAN DAHL

- Dahl's Liber Veritatis drawing documenting the present painting: Schiolden i Sogn. Norwegen Dahl 1843.
- 2 17 Z.l. 13 1/2 Z.h. S. M. (...), Bergen, Billedgalleri, inv. 803, LV. 693.



GIUSEPPE DE NITTIS

- 1 See Enzo Mazzoccoli and Nelly Rettmeyer (eds.), Giuseppe De Nittis, Taccuino 1870-1884, Bari 1964.
- 2 See Christine Farese Sperken, 'Alle Falde del Vesuvio', in *De Nittis. Impressionista italiano*, exhib. cat., Rome, Chiostro del Bramante, Milan 2004, pp. 33-8.
- 3 See Pino Dini and G. L. Marini, De Nittis. La vita, i documenti, le opere dipinte, Turin 1990, I, pp. 83-161.
- 4 Gilles Chazal, Dominique Morel and Emanuela Angiuli

(eds.), Giuseppe De Nittis: la modernité élégante, exhib. cat., Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris and Barletta, Pinacoteca Giuseppe De Nittis, Paris 2010.-Emanuela Angiuli and Fernando Mazzocca (eds.), De Nittis, exhib. cat., Padua, Palazzo Zabarella, Venice 2013.- Maria Luisa Pacelli, Barbara Guidi and Hélène Pinet, De Nittis e la rivoluzione dello sguardo, exhib. cat., Ferrara, Palazzo dei Diamanti, Ferrara 2020.





GIUSEPPE DE NITTIS

- 1 See Christine Farese Sperken, Giuseppe De Nittis, Barletta, Palazzo della Marra, catalogo generale, Bari 2016.
- 2 De Gregorio's work is now in a private collection in Milan.
- 3 Information kindly supplied by Professor Farese Sperken.
- 4 Jean Dieterle and the Dieterle family: Martin Dieterle is a fifth-generation Corot expert. His great-great-grand-father, Jules Dieterle, was one of Corot's closest associates. His great grandfather, Charles Dieterle, spent a decade in Corot's atelier as a student and factotum. Charles's wife, Marie Dieterle, was a successful landscape and animal painter. She was also a close friend of Corot. Martin Dieterle's grandfather, Jean Dieterle, annotated the catalogue raisonné of Corot's work. He was a friend of De Nittis's son, Jacques. Jean Dieterle's father, Pierre Dieterle, was also a leading Corot scholar. See https://oac.cdlib.org/findaid/ark:/13030/kt867nc9vn/admin/> (accessed February, 11, 2020).
- 5 Enrico Piceni, *De Nittis*, Milan 1955, p. 178
- 6 Piero Dini and Giuseppe Luigi Marini, De Nittis. La vita, i documenti, le opere dipinte, catalogue raisonné, Turin 1990, no. 468.



THOMAS FEARNLEY

- Dahl und Friedrich. Romantische Landschaften, exhib. cat., Oslo, Nasjonalgalleriet and Dresden, Albertinum, 2014-5, p. 195.
- 2 Torsten Gunnarsson, Nordic Landscape Painting in the Nineteenth Century, New Haven and London 1998, p. 99 f.
- 3 See http://samling.nasjonalmuseet.no/en/object/NG.K_H.A.03787#> (accessed December 11, 2019).
- 4 In Front of Nature. The European Landscapes of Thomas Fearnley, exhib. cat., The Barber Institute of Fine Arts University of Birmingham, 2012-3, pp. 31-2.
- 5 See http://samling.nasjonalmuseet.no/en/object/NG.K_H.A.03793-013 (accessed December 11, 2019).



CARL JOHAN FORSBERG

- 1 SILENCIUM! PAX · ÄR · FRED · ÖFVER · DE · LEFVANDE PAX · ÄR · FRID · ÖFVER · DE · DÖDE LUGNT · HVILAR · HAFVET · AZURBLÅTT... UNDER · HIMLAHVÄLFNINGEN · DRIFVA · FJÄDERLÄTTA · VÅRMOLN SAKTA · FRAMÅT OCH \cdot PÅ \cdot JORDENS \cdot RUNDA \cdot YTA FÖLJA \cdot MÖRKA SKUGGOR · TROGET . EFTER LUFTEN · ÄR · SOLVARM \cdot REN \cdot SOM \cdot ÆTER FYLD \cdot AF \cdot BLOMSTERDOFT \cdot OCH · FÅGELSÅNG VIND · RISSLAR · LÄTT · I · PALMERNAS · KRONOR LJUFT · BÖJANDE · ROS · INTILL · RODNANDE · ROS PÅ FESTSMYCKADT TORG · OCH · GATA MED · TREFÄRGAD · FLAGG · OCH · BLOMSTERGUIRLAND TUNG • AF · MOGNADE • FRUKTER HORES · MANDOLINENS · KLIRR · OCH · GITARRENS JUBEL I LYSANDE · FÄRGSTRÅLANDE - DRÄGTER DANSAR · FOLKET BARN . LEKA MÄN · SJUNGA KVINNOR · LE BLOD · KOKAR VIN · FLÖDAR SOL · VÄRMER PIL · SÅRAR OCH · KÄRLEK · FAMNAR · LYCKA! ALT · ÄR · LIF FLODENS · DYIGA · GULA VÅGOR · VÄLTRA · FRAMÅT FÄRGANDE · HAFSVIKEN · GRÅGRÖN DEN · ÄR · BRED OCH · DEN · MOTSATTA STRAND · LIKNAR - EN - BLÅ · STRIMMA VÄGEN · FÖLJER · FLODENS · SLINGRANDE · LOPP STOLTA · TINNKRÖNTA \cdot SLOTT MED \cdot POPPELSKUGGADE \cdot BYAR JÄMTE \cdot STAD \cdot EFTER \cdot STAD SKYMTA \cdot FRAM · PÅ · SLÄTTEN OCH · STRÄNDERNA · NÄRMASIG · HVARANDRA HVITKLÄDDA · ALPSPETSAR RESA · SINA · HJÄSSOR · HÖGT · ÖFVER GRÖNSKANDE · FRUKTBARA DALAR SPEGLANDE · SIG · I · ALPSJÖNS · DJUPT · MJÖLKBLÅA - VATTEN VÄGEN · STIGER · SLINGRANDE · SIG · UPPÅT STÄNDIGT · FÖLJANDE - FLODENS · ALTMER · BRUSANDE · LOPP BRUSET · DÖR · BORT BLOMSTREN · FÖRFRYSA LUFTEN · ÄR -ISKALL TYSTNADEN · RÅDER OCH · LIFLÖS · LIGGER · GLETCHERN INKLÄMD · MELLAN · HÅRDA · STELA · KLIPPVÄGGAR ALT - ÄR DÖD PAX · ÄR · FRIDENS -DIGT I FÄRGER PAX · ÄR . HÆLGA · RUNAN . RISTAD . ÖFVER · VERLDSFRED
- 2 The lake is said to derive its name from the slaughter of enemy soldiers on its shore after the Battle of Ulrichen in 1211. The men were overcome at the lake by the victorious Valaisian army when Bertold V, Duke of Zähringen, was defeated in the battle to seize the Valais. On another occasion many soldiers lost their lives when the armies of General Alexander Suvorov and Napoleon clashed near the lake in the early nineteenth century.
- 3 Carl Johan Forsberg, *Opera af Carl Johan Forsberg*, Stockholm 1913, pp. 49-60.
- 4 Harald Sohlberg: Infinite Landscapes, exhib. cat., The National Museum of Art, Architecture, and Design, Oslo, Dulwich Gallery, London and Museum Wiesbaden, Wiesbaden, 2018-19, pp. 75-76.
- 5 Thieme/Becker, Allgemeines Lexikon der Bildenden Künstler, XII, Leipzig 1916, p. 218.

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Jean-Léon Gérôme

- 1 Gérôme's own notes recording his travel experiences have survived, as has a travel journal kept by the Dutch painter Willem de Famars Testas, a book by the painter Paul Lenoir and a large body of studies and sketches made on the expedition. Although Goupil's fellow travellers mention his photographs it was not until 1996 that the Bibliothèque nationale de France. département des Estampes et de la Photographie was able to acquire an album of 79 photographic prints. The album bears a dedication to the painter and fellow traveler Ernest Journault. It is not inconceivable that Goupil gave each member of the expedition, including his brother-in-law Gérôme, a similar album, although Gérôme may have received a more complete group of prints. See Dominique de Font-Réaulx, 'Gérôme and photography: accurate depictions of an imagined world, in The Spectacular Art of Jean-Léon Gérômes (1824-1904), exhib. cat., Los Angeles, The J. Paul Getty Museum; Paris, Musée d'Orsay: Madrid, Museo Thyssen-Bornemisza, 2010-1, p. 234.
- 2 In an autobiographical essay of 1878 Gérôme emphasizes the importance of plein-air oil sketching to him: Quoique fatigué après de longues marches en plein soleil, je me mettais avec ardeur au travail des que l'endroit de la halte était atteint. Mais, hélas! Que de choses laissées derrière soi dont on n'emporte que le souvenir! Et j'aime mieux trois touches de couleur sur un morceau de toile que le plus vif des souvenirs; mais il faut en aller en avant avec des regrets.
- 3 See The Spectacular Art of Jean-Léon Gérôme, op. cit., p. 236-7.



CARL WILHELM GÖTZLOFF

- 1 Markus Bertsch, 'Im Zeichen künstlerischen Austauschs. Carl Wilhelm Götzloffs Anfänge in Dresden und seine ersten Jahre in Italien', in Alexander Bastek and Markus Bertsch (eds.), Carl Wilhelm Götzloff (1799-1866): Ein Dresdner Landschaftsmaler am Golf von Neapel, exhib. cat., Lübeck, Museum Behnhaus Drägerhaus and Mittelrhein-Museum Koblenz, Petersberg 2014, p. 19 (containing a catalogue raisonné of the paintings).
- 2 Andreas Stolzenburg, 'Franz Ludwig Catel als künstlerisches und ökonomisches Vorbild für Götzloffs Entwicklung als Landschafts- und Genremaler in Neapel', in *Götzloff*, op. cit., pp. 48-50.
- 3 See Ernst-Alfred Lentes, Carl Wilhelm Götzloff. Ein Dresdner Romantiker mit neapolitanischer Heimat, Stuttgart and Zurich 1996



Отто Hesselbom

- See A Mirror of Nature. Nordic Landscape Painting 1840-1910, exhib. cat., Helsinki, The Ateneum Art Museum; Stockholm, Nationalmuseum; Oslo, The National Museum of Art, Architecture and Design; Copenhagen, Statens Museum for Kunst; The Minneapolis Institute of Arts, 2006-7, p. 280.
- 2 Otto Hesselbom, Vårt land. Motiv från Dalsland, 1902, oil on canvas, 126 x 248 cm, Stockholm, Nationalmuseum, inv. NM 1704.
- 3 Michelle Facos, Nationalism and the Nordic Imagination. Swedish Art of the 1890s, Berkeley 1998, p. 188.
- 4 Its first stanza reads in Swedish:
 Vårt land, vårt land, vårt fosterland,
 Ljud högt, o dyra ord!
 Ej lyfts en höjd mot himlens rand,
 Ej sänks en dal, ej sköljs en strand,
 Mer älskad än vår bygd i nord,
 Än våra fäders jord.





PIETER HOLSTEIJN THE YOUNGER

- 1 Biographical information on the Holsteijns comes from Michael Bischoff, 'Pieter Holsteyn d.Ä.' and 'Pieter Holsteyn d.J.', in Thieme/Becker, *Allgemeines Künstlerlexikon*, Leipzig 2012, pp. 321-2.
- 2 Cornelis de Bie, Het Gulden Kabinet vande edel vrij Schilderconst, Antwerpen 1661, reprint Soest 1971.
- 3 In 1628 Samuel Ampzing noted in his cultural history of Haarlem: 'Holsteijn, death may cause your hand to rot, but your art and name will never die. [You are a] great writer on glass, but what your bold spirit does in works in watercolour is foremost. 'En Holsteyn dijne hand mag door den dood verderben.//Maer dijne konst en naem en konnen nimmer sterben. Groot Schrijver op het glas: doch dat dijn kloeke geest//Met waterverwen maekt iß ver het aldermeest.' Samuel Ampzing, Beschryvinge ende lof der stad Haarlem, Haarlem 1628, p. 373.
- 4 Haarlem, Noord-Hollands Archief, 53-002926 K; Michael Bischoff, Eine Menagerie auf Papier: Der niederländische Tierzeichner Pieter Holsteijn d.J. (um 1614-1673), Lemgo 2011, p. 31, fig. 38.
- 5 'Daer Fama noyt en sal zijn lot en eer verlaten / soo langh noch eenich print ghedruckt wort op sijn platen'. De Bie, op. cit., p. 533.



LOTTE LASERSTEIN

- 1 Neue Sachlichkeit. Bilder auf der Suche nach der Wirklichkeit. Figurative Malerei der zwanziger Jahre, exhib. cat., Kunsthalle Mannheim, 1994-5, see p. 40.
- 2 See Anna-Carola Krausse, Lotte Laserstein. Meine einzige Wirklichkeit, Berlin 2018, p. 56f.
- 3 Laserstein and Wolfsfeld remained in contact after she left the Academy. He occasionally supplied her with painting materials, particularly after the Nazis seized power in 1933. See Krausse, op. cit., p. 53.



LOTTE LASERSTEIN

- 1 Anna-Carola Krausse, Lotte Laserstein: Meine einzige Wirklichkeit, Berlin 2018, p. 57.
- 2 The concept of the Pathosformel ('pathos formula') was developed by the art historian Aby Warburg (1866-1929) in the early twentieth century.



Max Liebermann

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

Liebermann 1916, whereabouts unknown.

- Max Liebermann, The Flower Terrace, Wannsee Garden to the North-West, 1915-6, oil on canvas, 59.5 x 89.5 cm, signed lower left M Liebermann 1916, Dübi-Müller-Stiftung, Kunstmuseum Solothurn, inv. C 80.20.
- 4 Cited after Stephanie Ritze, 'Die Blumenterrasse', in *Im Garten von Max Liebermann*, op. cit., p. 88.



Max Liebermann

- 1 See Max J. Friedländer, *Max Liebermann*, Berlin 1898, p. 94, fig. 46.
- 2 See Hans Rosenhagen, *Max Liebermann*, Bielefeld and Leipzig 1900, p. 97, fig. 103.
- 3 See Matthias Eberle, Max Liebermann 1847-1935. Werkverzeichnis der Gemälde und Ölstudien, I: 1865-99, Munich 1995, no. 1898/5, p. 482.
- 4 Schwersenz set up as a *Kommissionär für Kunstsachen* [commission agent for art objects] in Berlin in 1916 and worked as an art and antiques dealer. His firm was deleted from the Berlin business register in 1937. He was of Jewish origin and documents show that he was a target of Nazi persecution.
- 5 See Weltkunst, 28/20, 1958, p. 61 (this is a print advertisement for Kunsthandlung Norbert Nusser & Sohn in Munich. The advertisement features an illustration of the present painting and is captioned: 'Max Liebermann "Sonntagnachmittag in Laren". 1898. Öl/Lwd., 147x110 cm, sign.').
- 6 See Max J. Friedländer, *Max Liebermann*, Berlin 1898, p. 94, fig. 46.
- 7 See Hans Rosenhagen, *Max Liebermann*, Bielefeld and Leipzig 1900, p. 97, fig. 103.
- 8 See Matthias Eberle, Max Liebermann 1847-1935. Werkverzeichnis der Gemälde und Ölstudien, I: 1865-99, Munich 1995, no. 1898/5, p. 482.
- 9 Schwersenz set up as a Kommissionär für Kunstsachen [commission agent for art objects] in Berlin in 1916 and worked as an art and antiques dealer. His firm was deleted from the Berlin business register in 1937. He was of Jewish origin and documents show that he was a target of Nazi persecution.
- 10 See Weltkunst, 28/20, 1958, p. 61 (this is a print advertisement for Kunsthandlung Norbert Nusser & Sohn in Munich. The advertisement features an illustration of the present painting and is captioned: 'Max Liebermann "Sonntagnachmittag in Laren". 1898. Öl/Lwd., 147x110 cm, sign.').
- 11 Eberle, op. cit., 1995, nos. 1882/24-26, 1894/13-14 and 1896/7-8.
- 12 See Anna Wagner, Max Liebermann in Holland, Bad Honnef 1973, p. 21.
- 13 See Barbara Gaehtgens, 'Holland als Vorbild', in *Max Liebermann, Jahrhundertwende*, exhib. cat., Berlin, Alte Nationalgalerie, 1997, pp. 88-90.
- 14 See Thomas W. Gaehtgens, 'Liebermann und der Impressionismus', in *Max Liebermann*, *Jahrhundertwende*, op. cit., pp. 93-4.
- 15 Max J. Friedländer, Max Liebermann, Berlin 1924, p. 42.

- 16 See Max Liebermann und die Holländer, exhib. cat., Hanover, Niedersächsisches Landesmuseum; Assen, Drents Museum, Zwolle 2006.
- 17 Dutch drawing society, based in The Hague.



Bruno Liljefors

- 1 Johan Åkerlund (1856-1902) was a Swedish landscape and genre painter from Stockholm; see Thieme/Becker, *Allgemeines Lexikon der Bildenden Künstler*, I, Leipzig 1992, p. 705.
- 2 For further information and a biography, see In the Realm of the Wild. The Art of Bruno Liljefors of Sweden, exhib. cat., New York, American Museum of Natural History; Minneapolis, James Ford Bell Museum of Natural History; Göteborgs Konstmuseum, Gothenburg 1988-9.
- 3 -A Mirror of Nature. Nordic Landscape Painting 1840-1910, exhib. cat., Helsinki, The Ateneum Art Museum; Stockholm, Nationalmuseum; Oslo, The National Museum of Art, Architecture and Design; Copenhagen, Statens Museum for Kunst: The Minneapolis Institue of Arts. 2006-7. p. 286.
- 4 See Bo Lindwall, 'Artistic Revolution in Nordic Countries', in Kirk Varnedoe (ed.), Northern Light. Realism and Symbolism in Scandinavian Painting 1880-1910, exhib. cat., Washington D.C., Corocran Gallery of Art; Minneapolis, The Minneapolis Institute of Art; The Brooklyn Museum, New York, 1982-3, p. 40-2. The two driving forces of the 85-strong Konstnärsförbundet were Richard Bergh and Ernst Josephson. Other leading members were Nils Kreuger, Karl Nordström, J.A.G. Acke, Per Ekström, Gustaf Fjæstad, Eugen Jansson, Björn Ahlgrensson, Eva Bonnier, Bruno Liljefors, Carl Larsson, Axel Sjöberg, Carl Wilhelmson, Christian Eriksson, Hanna and Georg Pauli.



Ludwig Meidner

- 1 Peter Hopf (1937-2004) was a painter and stage designer. He ran the 'Kunstamt' in Wedding, originally a working-class district of Berlin. His collecting interests focused on the artists of the November Group, a group of Expressionist artists and architects with left-wing political tendencies. Formed in Berlin in 1918, the group took its name from the month of the German Revolution (or November Revolution) of 1918-9.
- See Gerda Breuer, Ludwig Meidner. Zeichner, Maler, Literat 1884-1966, exhib. cat., Darmstadt, Mathildenhöhe, September 15 - December 1 1991, Stuttgart 1991; Thomas Grochowiak, Ludwig Meidner, Recklinghausen 1966.
- 3 See ead., I, p. 37.
- 4 Compare Ludwig Meidner, Portrait of a Man, 1921,

watercolor and grease crayon on paper, 70.8 x 56.0 cm, Kupferstichkabinett, Staatliche Museen zu Berlin, inv. 1116 and Ludwig Meidner, *Portrait of the Pianist Walter Kaempfer*, 1920, grease crayon, Abraham Horodisch collection.



Antoon Henricus Johannes Molkenboer

 Marcella Loosen-de Bruin, 'Antoon Molkenboer (1872-1960).
 Een in vergetelheid geraakte kunstenaar?', in Kunsthistorisch Tijdschrift Desipientia, 1998, V, pp. 36-40.



Angelo Morbelli

- On Divisionism, see Flavio Caroli, Il Divisionismo, exhib. cat. Tortona, Pinacoteca Fondazione Cassa Risparmio di Tortona, 2013-2015, pp. 16-37.
- 2 Worth of mention are the political, social and economic changes brought about by the unification of Italy in 1861 and by the industrialization taking place throughout Europe in the 1890s.
- 3 Zürcher Kunstgesellschaft, Kunsthaus Zürich (ed.), Revolution des Lichts. Italienische Moderne von Segantini bis Balla, exhib. cat. Kunsthaus Zürich, London, National Gallery, Ostfildern 2008, p. 16 ('rigoroseste und engagierteste Verfechter der neuen Technik').
- 4 Our canvas can be connected with two pictures that originated around 1906, which depict early morning and mid-day, respectively. *Pasesaggio montano (Mountain Landscape)*, oil on canvas, 30 x 45 cm, private collection. *Tetti di paese montano (Roofs of a Mountain Village)*, oil on canvas, 30 x 45 cm, private collection. Cf. Giovanni Anzani and Elisabetta Chiodini, *L'Ottocento tra poesia rurale e realtà urbana. Un mondo in trasformazione*, exhib. cat., Rancate, Pinacoteca Züst, 2013-14, pp. 202-203, no. 73a and 73b.
- 5 The Divisionists differ from one another not only in the originality of their subjects but also in their manner of painting: the thinnest of lines, dots and brushstrokes alternate in the work of Pellizza, whereas Previati's decorative allegories display flowing, organic lines, and Morbelli employs parallel hatching.
- 6 Angelo Morbelli, Mountains at Sunset, oil on panel, 12 x 21 cm, private collection. See Angelo Morbelli. Tra realismo e divisionismo, exhib. cat. Turin, GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin 2001, p. 97.

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ERNST WILHELM NAY

- 1 Magdalene Claesges, E. W. Nay. Lesebuch, Cologne 2002, p. 246.
 2 For biographical information: see Aurel Scheibler, Ernst.
- 2 For biographical information; see Aurel Scheibler, *Ernst Wilhelm Nay: Werkverzeichnis der Ölgemälde*, I: 1922-1951, Cologne 1990, pp. 7-24.



FRIEDRICH NERLY

- 1 Based on information provided by the former owner.
- 2 Johannes Myssok, 'Friedrich Nerly in Venedig', in *MDCCC 1800*, Università Ca' Foscari, Venice, I/1, 2012, pp. 58-9: https://edizionicafoscari.unive.it/media/pdf/article/mdc-cc-1800/2012/1/art-10.14277-2280-8841-MDCCC-1-12-4. pdf> (accessed December 12, 2019).
- 3 Friedrich Nerly und die Künstler um Carl Friedrich Rumohr, exhib. cat., Schleswig-Holsteinisches Landesmuseum, Kloster Zismar and Landesmuseum Mainz 1991, p. 14.
- 4 Friedrich Nerly, op. cit., p. 12, note 24.



HELMER OSSLUND

- 1 See A mirror of nature. Nordic Landscape Painting 1840-1910, exhib. cat., Copenhagen, Statens Museum for Kunst; Helsinki, Ateneum Art Museum; Stockholm, Nationalmuseum; and Oslo, The National Museum of Art, Architecture and Design, 2006, p. 290; Torsten Gunnarsson, Nordic landscape painting in the nineteenth century, New Haven (and elsewhere), 1998, pp.247-52; Helmer Osslund: norrlands målare, exhib. cat., Stockholm, Nationalmuseum, 1971.
- 2 Michelle Facos, Nationalism and the Nordic Imagination. Swedish Art of the 1890s. Berkeley 1998, p. 189.
- 3 Landschaft als Kosmos der Seele. Malerei des nordischen Symbolismus bis Munch 1880-1910, exhib. cat., Cologne, Wallraf-Richartz-Museum, 1998, p. 80.
- 4 Osslund left Paris for Sweden by way of Germany, Holland and Scotland in 1898. On his return to Sweden he studied briefly at the art school of the Artists' Association in Stockholm but broke off his studies to travel to Norrland in the far north of Sweden in 1899.
- 5 Paul Gauguin, exhib. cat., Fondation Beyeler, Riehen/Basel, 2015, p. 29.
- 6 Landschaft als Kosmos der Seele, op. cit., p. 79.



Théodore Rousseau

- 1 Unruly Nature: The Landscapes of Théodore Rousseau, exhibit. cat., J. Paul Getty Museum, Los Angeles and Ny Carlsberg Glyptotek, Copenhagen, 2016-17, pp. 1-9.
- 2 Ibid., pp. 1-88.



HELENE SCHJERFBECK

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



TELEMACO SIGNORINI

- 1 The best-known artists of the movement in addition to Telemaco Signorini were Giuseppe Abbati, Cristiano Banti, Odoardo Borrani, Vincenzo Cabianca, Adriano Cecioni, Vito D´Ancona, Serafino De Tivoli, Giovanni Fattori, Raffaello Sernesi and Silvestro Lega.
- 2 See Piero Dini and Francesca Dini, Diego Martelli, l'amico dei Macchiaioli e degli Impressionisti, exhib. cat., Castiglioncello, Galleria Comunale d'Arte Contemporanea - Castello Pasquini, 1996.
- 3 Cited after Les Macchiaioli 1850-1874. Des Impressionnistes italiens?, exhib. cat., Paris, musées d'Orsay et de l'Orangerie and Madrid, Fundación MAPFRE, 2013-4, p. 49.
- 4 See Francesca Dini, 'Poesia dei Macchiaioli', în *I Macchiaioli*. *Sentimento del vero*, exhib. cat., Rome, Chiostro del Bramante, 2007-8, pp. 25-31, esp. pp. 30-1.
- 5 See Mostra di Disegni di Telemaco Signorini, exhib. cat., Rome, Galleria Nazionale d'Arte Moderna, 1969, p. 26, no. 98.



LÉON SPILLIAERT

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



FÉLIX EDOUARD VALLOTTON

- Une côte roussie, dominée par une tourelle de briques, à droite une vigne.
- 2 Letter dated 17 August 1923: I have made thirteen canvases from the notes I took in the Maine-et-Loire and I believe this to be quite a good group. Ducrey, 2005, op. cit., p. 801. Only one other letter to Vallotton's brother and a postcard to Jacques Rodrigues-Henriques provide information on his stay in Champtoceaux.
- 3 In the Middle Ages, Champtoceaux, or Châteauceaux, was one of the most important fortresses in France, Anjou's bulwark against the Duchy of Brittany, England's ally. In the War of the Breton Succession John V, Duke of Brittany (Jean le Vaillant, 1339-99) was held prisoner in Champtoceaux. Freed by the English troops, he ordered the destruction of the fortress.
- 4 See *Félix Vallotton Le feu sous la glace*, exhib. cat., Paris, Galeries nationales du Grand Palais, 2 October 2013-20 January 2014, Paris 2013, p. 47.
- 5 Ducrey, 2005, op. cit., p. 218 and note 25. Pierre Goujon (1875-1914) was a lawyer and politician. Renoir painted his portrait in 1885. Goujon married Lily (Julie) Reinach (1885-1971) in 1905. Lily was the daughter of Joseph Reinach (1856-1921), a journalist, politician, lawyer and champion of Alfred Dreyfus.



Louis-Étienne Watelet

1 The intellectual challenge of discovering the genius loci of art and antiquity held Grand Tourists in thrall, and Rome was a magnet for eighteenth-century aesthetes. An altogether different attraction was the hedonistic lifestyle of Naples with its promise of endless culinary pleasures and easy living

- amid striking natural scenery and a benign climate. For the Protestant northerner, Naples was a tempting and at the same time intimidating experience.
- 2 Like the humanists of the Italian Renaissance, the influential scholar and archaeologist Johann Joachim Winckelmann (1717-68) reflected on the concept of a dichotomy between the two opposing sides of man's nature on the one side the apollonian (standing for reason, order and intelligence) and on the other, the dionysian (representing abandonment, irrationality and passion).
- 3 Pierre-Henri de Valenciennes, Elemens 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, Paris (1799-1800).
- 4 Explication des ouvrages de peinture, sculpture, gravure, lithographie et architecture des artistes vivans, exposés au Musée Royal des Arts, exhib. cat. Salon, Paris, 1824, p. 186, no. 1745.
- 5 Thieme/Becker, Allgemeines Lexikon der Bildenden Künstler, XXXV, Leipzig 1916, pp. 179-80.



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