

ANDERS CHRISTIAN LUNDE

COPENHAGEN 1809 – COPENHAGEN 1886

There is very little information available on Anders Lunde, although he left a large oeuvre, mainly of landscapes. The occupation of his father, Svend Svendsen Lunde, is referred to as that of a “tea pourer.”¹ The son was apprenticed to a painter after his confirmation and he continued to work as an artisan after finishing his apprenticeship. At the same time he was training at the Royal Danish Academy of Fine Arts.

At the Academy we meet Lunde’s name as early as 1823, when he was attending the second-year class in freehand drawing. From the Academy papers it emerges that Anders Christian Lunde was following the established path through the plaster class and the life school and that he was awarded the minor silver medal in 1833 and the major medal in 1835. He was also awarded the money prize for “painting after a live model,” which it was possible to win before the major silver medal. In 1833, the desire to become an artist seems to have persuaded him to leave the guild of painters, and the following year he exhibited for the first time at Charlottenborg with a “study head from nature.”²

With a few exceptions, Anders Lunde then exhibited at Charlottenborg every year until 1887, the last occasion being post mortem. In addition, he took part in exhibitions in the Academy of Fine Arts in Stockholm in 1850 and 1870 and in the Nordisk Kunststudstillig in Copenhagen in 1872 and 1883. During his early years, Lunde painted a number of portraits, including one of his father that is now in Statens Museum for Kunst. Later, he produced many landscapes, both Danish and Italian.

After several unsuccessful attempts, Anders Lunde managed to gain support from the Academy for a visit to Italy, which lasted from 1842 to 1847. He is said to have left at his own expense, after which he was given funding for a two-year stay and then managed on his own for the remainder of the time. In 1857 he was accorded recognition at the Royal Danish Academy of Fine Arts in Copenhagen.

During his day, it was pointed out that there was a certain similarity between Lunde and the Holstein painter Louis Gurlitt (1812–1897), especially with regard to the Italian motifs. The two artists were in Italy during the same period.

S.L.

LITERATURE: Philip Weilbach, *Dansk Konsterlexikon*, Copenhagen 1877–78; Peter Nørgaard Larsen in *Weilbach*, vol. 5, Copenhagen 1996.

¹An old-fashioned word, used by Weilbach and Peter Nørgaard Larsen about Lunde’s father’s occupation. Lunde senior probably worked in a restaurant.

²A head study of a live model.