

VILHELM HAMMERSHØI

1864–1916

41. *Courtyard Interior at Strandgade 30* (c. 1905)

(*Gårdinteriør. Strandgade 30*)

Oil on canvas, mounted on panel, 29½ x 24¾ in. (75 x 63 cm)

Signed with initials lower left: VH

PROVENANCE: The collection of Grosserer William Bendix, Copenhagen; Winkel & Magnussen, Auction 224, 1937, lot 25, ill. p. 25; Overlæge G. Espersen, Thisted; Bruun Rasmussen, Auction 465, 1984, lot 163, ill. p. 75.

EXHIBITED: Den Frie Udstilling 1906, nr. 82; Busch-Reisinger Museum, Harvard University Art Museums, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John L. Loeb Jr.*, 1994, no. 9; Ordrupgaard, Copenhagen, Musée D'Orsay, Paris, Solomon R. Guggenheim Museum, New York, *Vilhelm Hammershøi*, 1997–98, no. 41; Bruce Museum of Art and Science, Greenwich, Connecticut, and The Frances Lehman Loeb Art Center, Vassar College, New York, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John L. Loeb Jr.*, 2005, no. 25, ill.; New York, Scandinavia House, *Luminous Modernism, Scandinavian Art comes to America. A Centennial Retrospective 1912–2012*, 2011–2012; Scandinavia House, New York, *Danish Paintings from the Golden Age to the Modern Breakthrough, Selections from the Collection of Ambassador John L. Loeb Jr.*, 2013, no. 17; Ordrupgaard, Copenhagen, *At Home With Hammershøi*, 2016, ill. p. 91.

LITERATURE: Winkel & Magnussens (ed.), *Vilhelm Hammershøi*, Copenhagen (1905), no. 8; V. Jastrau (ed.), *Vilhelm Hammershøi*, Smaa Kunstbøger, no. 15, Copenhagen, 1916, ill. p. 49; Sophus Michaëlis and Alfred Bramsen, *Vilhelm Hammershøi, Kunstneren og hans Værk*, Copenhagen, 1918, no. 269, ill. (described as *Gaard-Interiør*); Haavard Rostrup, *Om Vilhelm Hammershøis Kunst in Kunst og Kultur*, Årg. 26, Oslo, 1940, ill. p. 192; Winkel & Magnussen (eds.), *Kunst i Privat Eje*, I–III, Copenhagen 1944–45, vol. III, p. 373, ill. (described as *Et Hjørne af Mikkel Vibes Gaard*); Poul Vad, *Hammershøi, værk og liv*, Copenhagen, 1988, ill. p. 373 (English edition 1992); Peter Nisbet, *Danish Paintings of the Nineteenth Century From the Collection of Ambassador John L. Loeb Jr.*, Busch-Reisinger Museum, Harvard University, Cambridge, Massachusetts, 1994, p. 12, ill. p. 13; Susanne Meyer-Abich, *Vilhelm Hammershøi. Das ‚malerische Werk‘*, Inauguraldissertation, Ruhr-Universität, Bochum, 1995, no. 265 (described as *Innenhof. Strandgade 30*); Patricia G. Berman, "Lines of Solitude, Circles of Alliance, Danish Painting in the Nineteenth Century" in *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John L. Loeb Jr.*, Bruce Museum, 2005, p. 25; Anne-Birgitte Fonsmark, Henri Loyrette, and Mikael Wivel, *Vilhelm Hammershøi*, Ordrupgaard, Copenhagen, 1997, p. 166, ill. p. 104 (English edition); Patricia G. Berman, *In Another Light, Danish Painting in the Nineteenth Century*, New York, 2007, p. 240–241, ill. p. 240; Patricia G. Berman, *Luminous Modernism*, New York, 2011, p. 40, ill. p. 41.

This motif with the large number of windows was painted in the artist's apartment in Strandgade 30. Toward the courtyard at the rear, the building has been extended with two wings; these are connected by a closed external gallery with windows covering the original facade and cutting off the view of the floor below. This is seen on the right of the picture, while the windows on the left overlook the south wing, here furnishing the entrance to the apartment. The scene has been painted from the north wing opposite from the window where Hammershøi painted *Dust Motes Dancing in Sunlight* in 1900. The gallery seen from the dark inside room has also served as a motif. Although the picture appears to have been painted only in brown and shades of grayish black, it also contains areas in blue. It provides a splendid statement of the building's architecture, the skewed windows and the half-timbered construction that can be glimpsed behind the layer of plaster beneath the windows.

The woman standing at the open window and wearing a scarf around her head has many predecessors in Dutch painting, and yet the painting provides a striking impression of old Copenhagen. There is yet another version of this motif (Bramsen & Michaëlis no. 268, which in 1944 belonged to Thorsten Laurin in

Stockholm; exhibited in New York, 1998, as no. 40), and one without a figure (Bramsen & Michaëlis no. 193, exhibited in New York as no. 17), with a preparatory work as though Hammershøi has painted the same corner of the building diagonally across the courtyard from another of the windows in the apartment.

E.F.