

P. S. KRØYER

1851–1909

71. *Seated Fisherman's Daughter*, Hornbæk 1874

(*Siddende fisker pige, Hornbæk*)

Oil on canvas, 11¾ x 9¾ in. (30 x 25 cm)

Signed bottom left: S. Krøyer Hornbæk –74

PROVENANCE: Overretssagfører L. Zeuthen, Copenhagen; Bruun Rasmussen, Auction 688, 2000, lot 1467, ill.

EXHIBITED: Charlottenborg, *P.S. Krøyer*, 1910, no. 47 (owner: overretssagfører L. Zeuthen).

LITERATURE: H. Chr. Christensen, *Fortegnelse over P.S. Krøyers Oliebilleder*, Copenhagen 1923, no. 110 (described as *Siddende Fiskerpige*, 1874, L. Zeuthen).

In the 1870s, Hornbæk on the north coast of Zealand attracted a number of young painters, not only marine artists such as Holger Drachmann (1846–1908) and Carl Locher but also Academy students from the life school, who at this time still came to study the local population with a view to painting large genre paintings and paintings of everyday life. They congregated there during the summer and formed an artists' colony in which they inspired each other as they painted the countryside and the people at work or busy at home.

P. S. Krøyer had worked at Kullen in Sweden in 1872, but in 1873 he chose Hornbæk, where he returned during the ensuing summers and painted a number of studies of the fishermen and their families, young and old. In 1873, he started on the preparatory work for an interior of the local smithy; this led to a finished composition that he exhibited at Charlottenborg in 1875, which now belongs to the Hirschsprung collection. That summer he finished a larger, ambitious composition, *Morgen i Hornbæk, fiskerne kommer i land* (*Morning in Hornbæk, the Fisherman Come Ashore*),<sup>1</sup> which was exhibited in 1876 and is also part of the Hirschsprung collection. There are several other large-scale works resulting from Krøyer's visits to Hornbæk, painted before he defied those determining the art policy of the time and before leaving for France to continue his training.

This little study of a fisherman's daughter sitting in one of the dunes near the shore gives an excellent impression of the beautiful landscape that attracted the artists. She is enjoying the late light of a summer evening, the Danish sky sometimes being lit up by the setting sun in shades of pale blue turquoise, lilac, or rose as far into the night as 10:00 p.m. In the background, we can see the coast stretching west toward Gilleleje. The study is more carefully finished than normal, though this does not apply to every part of it. The entire foreground, with the light tufts of lyme grass, is still only at a rudimentary stage, painted in cold, quite dark colors. In a coloristic sense it also forms a contrast to the choice of warm colors characteristic of the rest of the picture and creates a splendid impression of the special light of the north. On the other hand, the girl herself, the surface of the water, the sky with its clouds, and the coastline are elegantly finished, with fine clear patches of light. The study gives a good impression of Krøyer's talent at this early stage of his life.

E. F.

LITERATURE (on the artists' colony at Hornbæk): Kai Flor, *Hornbæk*, Copenhagen 1940; Mona Faye, *Hornbæk i kunsten*, Marienlyst, Elsinore 1997.

<sup>1</sup>Illustrated no. 82, Fig. A.