

J. TH. LUNDBYE
1818–1848

84. *Landscape Near Lake Arresø, Frederiksværk*, 1838

(*Landskab ved Arresø, Frederiksværk*)

Oil on cardboard or on paper laid down on canvas, 8½ x 14½ in. (21.2 x 31.5 cm)

Signed lower right with monogram and dated: May 38

On reverse: J. Th. Lundbye. Studie fra Frederiksværk. Mai 1838

PROVENANCE: Oberstinde E. C. Lundbye; Jernstøber K. Brandt; Winkel & Magnussen, Auction 77 (K. Brandt's estate), 1930, no. 109, ill. p. 23; Mrs. Theodora Vøgg, née Jacobsen (her portrait as a child was painted by A. Jerndorff, now in the Loeb collection); Kunsthallen, Auction 256, 1963, lot 96, ill. p. 13; Arne Bruun Rasmussen, Auction 465, 1984, lot 51, ill. p. 38.

EXHIBITED: Kunstforeningen, Copenhagen, *Arbejder af Johan Thomas Lundbye*, 1893, no. 27; Town Hall, Copenhagen, *Raadhusudstillingen*, 1901, no. 1153; Busch-Reisinger Museum, Harvard University Art Museums, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John Loeb Jr.*, 1994, no. 13; Artemis Fine Arts, Inc., New York, *Danish Paintings of the Golden Age*, 1999, no. 29, ill.; 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. 28.

LITERATURE: Karl Madsen, *Johan Thomas Lundbye*, Copenhagen, 1895, no. 49 (described as *Landskabsstudie*); Karl Madsen, *Johan Thomas Lundbye, 1818–1848*, Copenhagen, 1949 (2nd. ed., revised by Viggo Madsen and Risse See, no. 49, described as *Landskab med store Træer ved Arresø*); Peter Nisbet, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John Loeb Jr.*, Harvard University, Cambridge, Massachusetts, 1994, discussed and ill. pp. 6–7; to be included in the forthcoming catalogue raisonné and biography on the artists by Hans Edvard Nørregård-Nielsen; Patricia G. Berman, *In Another Light, Danish Painting in the Nineteenth Century*, New York 2007, pp. 114–116, ill. p. 108.

Lundbye's father was an army captain, later colonel. The artist's earliest childhood home was at Kalundborg in northwest Zealand. For ten years from 1826 the family lived in the Citadel in Copenhagen, where the master baker was Christen Købke's father, a fact that is of significance for Danish art history as it explains why Lundbye and his friends who visited him there were early influenced by the slightly older Christen Købke.

In 1836, Lundbye senior was appointed head of the Rocket Corps in Frederiksværk. His artist son, who was now a pupil of Professor J. L. Lund (1777–1867) in the Royal Danish Academy of Fine Arts, remained in Copenhagen, but he often visited his parents in their official residence to the north of the little town lying amidst beautiful countryside, with the northern end of Roskilde Fjord on one side and the huge Arresø Lake on the other. A few kilometers to the north there is Tisvilde, Skovgaard's childhood region—and then the open sea.

This fine little landscape, which derives from one of Lundbye's visits to Frederiksværk, could be an illustration to his oft-quoted diary entries from four years later: *What I have set myself as the aim of my life as a painter is to paint my beloved Denmark, but with all the simplicity and modesty which are so characteristic of it. What beauty there is in these fine lines in our hills, which are so charmingly fashioned like so many waves that they look as though they had appeared from the sea, the mighty sea by whose shores the steep, yellow dunes stand in our forests, fields and moorlands? But only a Dane can paint it . . .*¹

S.L.

¹Diary entry, Maundy Thursday 1842, J. Th. Lundbye, *Et Aar af mit Liv*, Copenhagen 1967, p. 47.