

J. L. JENSEN
1800–1856

56. *Still Life of Fruits with Pineapple*, 1833

(*Frugstykke, opstilling med ananas, blå og grønne druer i en kurv og ferskener på en stenkarm*)

Oil on canvas, 27½ x 21½ in. (70 x 55 cm)

Signed and dated lower right: I.L. Jensen 1833

PROVENANCE: Professor C. Barnekow; Bruun Rasmussen, Auction 517, 1988, lot 10, ill. p. 15.

EXHIBITED: Busch-Reisinger Museum, Harvard University Art Museums, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John Loeb Jr.*, 1994, no. 12; 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. 5, 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. 21.

LITERATURE: Peter Nisbet, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John Loeb Jr.*, Busch-Reisinger Museum, Harvard University, Cambridge, Massachusetts, 1994, discussed and ill. p. 6; 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; Patricia G. Berman, *In Another Light, Danish Painting in the Nineteenth Century*, New York, 2007, p. 128, ill. p. 128.

The fruit piece makes use of a simple and contrasting application of green and orange. At the same time there is a strong contrast in shapes between the conical fruits and the radially extending leaves. The dominant pineapple might be inspired by Gerard van Spaendonck (1746–1822) or Jensen's teacher, C. D. Fritzscher (1765–1841). The immediate impression, however, is that the arrangement is the result of the artist's own enthusiasm for the abundance of fresh fruits in a southern clime. It could be a work executed during the artist's visit to Italy.

Pineapples symbolise "the duration of true love" in the flower language of the time. A possible symbolic meaning would depend on whether the painting was a commissioned work, intended as a gift. It may be that this impressive work once formed part of Christian Fenger's collection. Fenger was King Frederik VI's personal physician. Martinus Rørbye painted a portrait of Fenger (Ribe Kunstmuseum) in which two flower paintings can be seen hanging on the wall. It is not known whether there were any paintings by J. L. Jensen among those he owned. (Kasper Monrad, *Hverdagsbilleder*, Copenhagen, 1989, p. 67). The Barnekow family, to whom this fruit piece once belonged, were descendants of Fenger.

M. T.

The following fruits can be seen in the painting:

Ananas, "pineapple"; *Prunus persica*, "peach"; *Corylus avellana*, "hazel"; *Rubus spec. (?)*, "Berries"; *Vitis vinifera*, "grape vine."

T. T.