

J. TH. LUNDBYE
1818–1848

85. *Landscape Study, Sørups Vang*, 1840

(*Landskabsstudie, Sørups Vang*)

Oil on canvas, 9½ x 12½ in. (24 x 32 cm)

Signed lower left: Sørups Vang 7 Aug 1840

PROVENANCE: Xylograf Fr. Hendriksen (1895); Skibsmægler Hjalmar Bruhn (1945); Arne Bruun Rasmussen, Auction 96, 1958, lot 144, ill. p. 19; Arne Bruun Rasmussen, Auction 243, 1970, lot 15, ill. p. 27; Arne Bruun Rasmussen, Auction 467, 1984, lot 82, ill. p. 65; Bruun Rasmussen, Auction 558, 1991, lot 9, ill. p. 17.

EXHIBITED: Kunstforeningen Copenhagen, *Arbejder af Johan Thomas Lundbye*, 1893, no. 43; Kunstforeningen, Copenhagen, *Malerier af Johan Thomas Lundbye*, 1931, no. 35; Busch-Reisinger Museum, Harvard University Art Museums, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John Loeb Jr.*, 1994, no. 21.

LITERATURE: Karl Madsen, *Johan Thomas Lundbye, 1818–1848*, Copenhagen 1895, no. 85; Karl Madsen, *Malerier af Johan Thomas Lundbye*, *Kunst i Danmark*, Ny Række, III, Copenhagen 1931, no. 15, ill.; Karl Madsen, *Johan Thomas Lundbye 1818–1848*, Copenhagen 1949 (2nd ed., revised by Viggo Madsen and Risse See, no. 85, described as *Studie fra Sørups Vang ved Frederiksværk*), mentioned p. 119; Peter Nisbet, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John Loeb Jr.*, Busch-Reisinger Museum, Harvard University, Cambridge, Massachusetts, 1994, pp. 6–7. To be included in the forthcoming catalogue raisonné and biography on the artist by Hans Edvard Nørregård-Nielsen.

Sørup Vang is situated at the southern end of the big Esrum Lake midway between Hillerød and Fredensborg. When visiting his parents at Frederiksværk, Johan Thomas Lundbye also sought his motifs in the far east of the engaging North Zealand landscape just about equally distant from Frederiksborg Castle and Fredensborg Palace. We see green, sunlit meadows and a field of ripe corn disappearing across spits of land beyond the lake. In the far distance the silhouette of Grib Forest can just be distinguished against a mighty sky filled with drifting clouds into which it merges. The importance of cloud formations in pictures of the Danish countryside, something with which the Golden Age artists were deeply preoccupied, can be seen from the many painted cloud studies from the period.

However, the subject was also examined in literature. The English meteorologist Luke Howard published his *Essay on the Modifications of Clouds* in 1802. In 1820, Goethe made this work widely known in Germany with his *Wolkengestalt nach Howard*. Six years later saw the publication in Copenhagen of the botanist J. F. Schouw's *Skildringer af Vejrligets Tilstand i Danmark (Portrayals of Weather Conditions in Denmark)*, and in 1840, the same year as that in which Lundbye painted Sørup Vang, the poet B. S. Ingemann published a paper entitled *Den Luke Howardske Skyformationslære betragtet som Billedform for Naturpoesien (The Luke Howard Theory of Cloud Formation as an Image for Nature Poetry)*. Lundbye was deeply interested in literature and probably knew these works.

The beautiful cloud formations in both the works by Lundbye contained in the Loeb collection may well bear the stamp of these scientific considerations, but they are nevertheless principally the product of the painter's poetical mind and artistic talent.

S.L.