

# ROOMS WITH A VIEW

*The Open Window in the 19th Century*

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SABINE REWALD

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*To the memory of Lorenz Eitner*



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## Director's Foreword

Ten years ago this autumn, The Metropolitan Museum of Art celebrated the Romantic motif of the moon in the compact exhibition “Caspar David Friedrich: Moonwatchers.” The present exhibition, though considerably larger, might be regarded as a pendant to that earlier one. It focuses on a subject equally treasured by the Romantics: the view through an open window. First developed by German, Danish, French, and Russian artists in the second decade of the nineteenth century, this motif served as a metaphor for unfulfilled longing by embracing both the very close and the faraway. Painters distilled this intangible mood in pictures of hushed, spare rooms with contemplative figures; of studios with artists at work; and of windows alone as the focal point. As the exhibition reveals, these pictures may shift markedly in mood, yet they all share a distinct absence of anecdote or narrative.

“Rooms with a View” is the first show of its kind, and, as such, it presents the Museum with a unique opportunity to acquaint the American public with this important subject in works by some forty different artists, mostly from the northern European countries. With the exception of Caspar David Friedrich and Adolph Menzel—Germany’s greatest Romantic and Realist painter, respectively—many of the artists will be little known on these shores, their works unseen until now.

Sabine Rewald is to be congratulated for conceiving the exhibition and writing this accompanying volume. The realization of the exhibition depended, in large part, on the cooperation of colleagues in Austria, Denmark, France, Germany, Hungary, Italy, Russia, and Sweden, who have generously lent important works from their collections. Some of these institutions, including the Klassik Stiftung Weimar, Goethe Nationalmuseum; Museum Georg Schäfer, Schweinfurt; and State Tretyakov Gallery, Moscow, have lent paintings that had not left their premises for many decades. We are also indebted to Agnes Husslein-Arco, Director of the Belvedere, Vienna, for lending Caspar David Friedrich’s two iconic sepia drawings of about 1805–6, views from his Dresden studio that inaugurated the motif of the open window in Romantic painting. Our sincere gratitude extends to many other public institutions in Europe and the United States, all listed elsewhere in this catalogue.

Finally, the Museum owes special thanks to the Anna-Maria and Stephen Kellen Foundation and to The Isaacson-Draper Foundation for their very generous support.

Thomas P. Campbell  
*Director, The Metropolitan Museum of Art*

## Acknowledgments

While the title of this exhibition is borrowed from E. M. Forster's 1908 novel *A Room with a View*, its inspiration was an essay written by the late art historian Lorenz Eitner in 1955 on the subject of the Romantic motif of the open window. Eitner's text remains a classic and is the reason I have dedicated this volume to him.

I am grateful to Thomas P. Campbell, Director of the Metropolitan Museum, for his generous support and to Philippe de Montebello, the former director, for initially approving the project in early 2008.

During my extensive travels in Europe in pursuit of loans, it was gratifying that the exhibition's theme struck a chord with my museum colleagues. Most of them needed no persuasion. Some rushed to bookshelves or files to suggest additional works, either from their own collections or from others'. Colleagues became collaborators, and as a result, I was able to gather works by some forty different artists from nearly as many public institutions in Europe. For lending works only rarely allowed to travel, I would like to single out Irina Antonova, The State Pushkin Museum of Fine Arts, Moscow; Alexander Bastek, Die Lübecker Museen, Museum Behnhaus Drägerhaus; Ulrich Bischoff and Gert Spitzer, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister; Hartmut Fischer and Mario-Andreas von Lüttichau, Museum Folkwang, Essen; Hubertus Gaßner and Jenns Howoldt, Hamburger Kunsthalle; Wolfgang Holler, Gert-Dieter Ulferts, and Bettina Werche, Klassik Stiftung Weimar, Goethe Nationalmuseum; Anette Hüsich and Peter Thurmann, Kunsthalle zu Kiel; Agnes Husslein-Arco and Alfred Weidinger, Belvedere, Vienna; Udo Kittelmann, Angelika Wesenberg, and Birgit Verwiebe, Staatliche Museen zu Berlin, Alte Nationalgalerie, as well as Bernhard Maaz, former acting director of the museum; Irina Lebedva, Ljudmila Markina, and Maria Shelkova, The State Tretyakov Gallery, Moscow; Pia Müller-Tamm and Dorit Schäfer, Staatliche Kunsthalle Karlsruhe; Karsten Ohrt and Kasper Monrad, Statens Museum for Kunst, Copenhagen; Marianne Saabye and Jan Gorm Madsen, The Hirschsprung Collection, Copenhagen; Fritz Schäfer and Sigrid Bertuleit, Museum Georg Schäfer, Schweinfurt; Klaus Schrenk and Herbert W. Rott, Bayerische Staatsgemäldesammlungen, Neue Pinakothek, Munich; and Klaus Albrecht Schröder and Maria-Luise Sternath-Schuppanz, Albertina, Vienna.

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paper. Meryl Cohen oversaw transportation arrangements for the works with grace and dispatch. The tasks of designing the exhibition and its accompanying graphics were creatively handled by Michael Langley and Connie Norkin, respectively. Carol E. Lekarew unfailingly provided assistance in the Image Library. As always, Linda M. Sylling administered the budget, the schedule, and design matters with mastery. Robyn Fleming tirelessly obtained interlibrary loans from near and far. James David Draper gave advice, editorial and otherwise. Answers to my questions about costumes, furniture, classical art, and selected paintings were supplied by Shannon Bell Price, Wolfram Koeppe, Christopher Lightfoot, and Asher E. Miller, respectively. Kay Bearman, Nykia Omphroy, and Rebecca Tilghman in the Department of Nineteenth-Century, Modern, and Contemporary Art were unfailingly helpful. Catherine Heroy assisted on the initial stages of the exhibition.

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Sabine Rewald

*Jacques and Natasha Gelman Curator*

*Department of Nineteenth-Century, Modern, and Contemporary Art*

*The Metropolitan Museum of Art*

## Lenders to the Exhibition

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Vienna, Belvedere, 42, 43

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Copenhagen, The Hirschsprung Collection, 4

Copenhagen, Statens Museum for Kunst, 10, 15, 54, 70

### **France**

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**Anonymous lenders**

11, 32, 46, 57



## Rooms with a View





## Reflections on the Open Window

**Figure 1.** Johan Christian Dahl. *Julie Vogel in Her Garden in Dresden* (detail), 1825–28. Oil on canvas, 18 $\frac{7}{8}$  × 22 $\frac{5}{8}$  in. (47.9 × 57.5 cm). Private collection

Until 1820, Friedrich lived and worked at An der Elbe 26, the fourth building to the right of the tree trunk (see also fig. 33 on p. 39).

**I**N 1818, a writer for a Viennese journal of art and literature visited the German Romantic painter Caspar David Friedrich (1774–1840), then at the height of his career. The journalist, Kurt Waller, described a memorable meeting: “Friedrich lives in a small building on the so-called Elbberge [Elbe Mountain]. When I entered the room, a slender man with a large, thin, and worn face, bushy blond eyebrows, and a thick reddish beard got up from his easel and welcomed me kindly. He was in the midst of painting a mountain landscape. As is customary in painters’ studios, one window was completely covered. Through the other one my eyes wandered, involuntarily, to the truly heavenly panorama of the Elbe.”<sup>1</sup>

Waller was the first writer to set foot in Friedrich’s Dresden studio and describe its magnificent view. It might seem surprising that Friedrich, who, by all accounts, lived with a “heavenly panorama” right outside his studio—he had moved there some time in 1802 or 1803<sup>2</sup>—waited three years before capturing it in his two famous sepia drawings of about 1805–6 (figs. 2, 3; cat. nos. 42, 43).<sup>3</sup> The views of the river seen through the windows, however, seem rather modest compared to Waller’s glowing description (see figs. 4, 5). Indeed, the visual power of the two works lies less in the panoramic view offered of the Elbe than in the fine balance struck between the darkened interior and the bright outdoors. Friedrich achieved this remarkable effect by forgoing the colorful watercolor palette preferred by other artists when capturing their spontaneous responses to nature. Friedrich was anything was spontaneous. He chose to limit himself to the grayish browns of sepia ink, which has to be applied judiciously to bring about such nuances of light as seen in these drawings. Working with it is a painstaking technique requiring experience and patience, which may explain why he waited three years before creating these cerebral meditations.<sup>4</sup>

Friedrich’s two views inaugurated the motif of the open window in Romantic painting. In it, the Romantics found a potent symbol for the experience of standing on the threshold between an interior and the outside world. The juxtaposition of the close familiarity of a room and the uncertain, often idealized vision of what lies beyond was immediately recognized as a metaphor for unfulfilled longing, as evoked in the words of the Romantic poet Novalis (Friedrich von Hardenberg; 1772–1801): “Everything at a distance turns into poetry: distant mountains, distant people, distant events: all become Romantic.”<sup>5</sup>

In Friedrich’s two images, which are neither landscapes nor interiors, the artist cast the viewer as “the figure at the window.”<sup>6</sup> In a later painting, *Woman at the Window* of 1822 (see fig. 22; cat. no. 7), he assigned this role to his young wife, Caroline, looking out over the Elbe at the trees on the embankment. Here, the actual river view is once again secondary to the image of a woman who is seen from the



**Figure 2.** Caspar David Friedrich. *View from the Artist's Studio, Window on the Left*, ca. 1805–6. Graphite and sepia on paper, 12 $\frac{3}{8}$  × 9 $\frac{1}{4}$  in. (31.4 × 23.5 cm). Belvedere, Vienna



**Figure 3.** Caspar David Friedrich. *View from the Artist's Studio, Window on the Right*, ca. 1805–6. Graphite and sepia on paper, 12 $\frac{1}{4}$  × 9 $\frac{3}{8}$  in. (31.2 × 23.7 cm). Belvedere, Vienna



**Figure 4.** Detail



**Figure 5.** Detail

back, suspended between the dark room and the illuminated sky, against a patch of green landscape. Artists who followed Friedrich turned the austerity of his vision into gentler versions of the motif. Like Friedrich, these artists were drawn to the view from the window for its expression of yearning, not simply for the beauty of the landscape itself. The enduring appeal, however, lies in the inherent self-reflection of the painted motif: the rectangular or square shape of the canvas perfectly echoes the window as a view on to the world.

It was Lorenz Eitner (1919–2009) who, in a brief, now-classic essay of 1955, wrote the first study of the role of the open window specifically during the Romantic era.<sup>7</sup> During that period, the motif occurred for the first time as either the sole subject or the main feature of interiors filled with a poetic play of light and a perceptible silence. The mood in these rooms is ineffable and, depending on the degree of emptiness and light in the space, can shift between early Romantic severity and Biedermeier coziness. The subtle variations of daylight reflected in a room are more elusive than those of moonlight in a landscape, the other celebrated Romantic motif. The Romantics' fascination with the moon, shared by poets, writers, philosophers, and composers, figured prominently in many of their works.<sup>8</sup> But the open window's purely visual power appealed mainly to painters, and only to a lesser degree to poets and writers. Most artists painted images of windows just once or twice, with the exception of Friedrich and Carl Gustav Carus, discussed below.<sup>9</sup> Rather than offering a weighty, in-depth treatise on this subject, the author has limited herself, in this introduction, to a few reflections that trace the common threads linking the forty-two northern European artists featured in the exhibition. Let's begin with Friedrich's immediate followers in Dresden, then a center of Romanticism.<sup>10</sup>

IN 1806, the sepia drawing of Friedrich's right-hand window was exhibited at the Dresden Kunstakademie.<sup>11</sup> Just one year after seeing Friedrich's original, the painter Carl Ludwig Kaaz (1773–1810) became one of the first to adopt the motif. But the view from Kaaz's own studio perhaps did not strike him as sufficiently impressive. In an unusual move, he composed his remarkable picture (cat. no. 11) from the studio of the painter Joseph Grassi (1757–1838), a colleague of Kaaz's father-in-law, Anton Graff. Remaining faithful to the classical landscape tradition, Kaaz transformed a charming part of the Saxon landscape outside Dresden into an idealized Italianate one.

After the passage of some sixteen years, two close friends of Friedrich's offered surprising reinterpretations of their mentor's two famous drawings. The Norwegian painter Johan Christian Dahl (1788–1857), who had come to Dresden in 1818, moved on to the upper floors of Friedrich's house at An der Elbe 33, facing the river, in 1823. Unlike Friedrich, who created only a handful of paintings showing the river covered by mist or darkness, Dahl never tired of depicting the Elbe in daylight and moonlight,



**Figure 6.** Johan Christian Dahl. *Dresden by Moonlight*, 1850. Oil on canvas, 13¼ × 18¾ in. (33.7 × 47.3 cm). Private collection

in a series of some forty landscapes made over the course of almost three decades (see fig. 6). Since he lived directly above Friedrich and would not have wanted to be seen as copying him, Dahl chose not to show, in his window view, yet another sliver of the Elbe. Instead, in a clever sleight of hand, he depicted Pillnitz Castle, which, a few miles' distance upriver, was not visible from his studio (see cat. no. 12).

At about the same time, in 1823–24, Friedrich's other great friend, the painter, theoretician, and royal physician Carl Gustav Carus (1789–1869), did not even bother with a river view. In a startling composition, he placed a stretched canvas on his windowsill, seen from the back, in a picture that brings to mind the visual puns of the Surrealist painter René Magritte (see fig. 7; cat. no. 13). Even though Carus, like Dahl, could see the river from his second-floor apartment near the Elbe, he refrained from painting it from that perspective. In another work (fig. 8), he chose a river motif that none of his Dresden colleagues had ever tackled: a couple seated in a gondola, with a distant view of the city framed by the boat's canopy.

Friedrich's immediate circle in Dresden may have felt that, with his mastery, he had preempted the motif of the river view through a window. Nevertheless, they rose



**Figure 7.** Carl Gustav Carus. *Studio Window* (detail), 1823–24. Oil on canvas, 11 $\frac{3}{8}$  × 8 $\frac{1}{4}$  in. (28.8 × 20.9 cm). Die Lübecker Museen, Museum Behnhaus Drägerhaus



**Figure 8.** Carl Gustav Carus. *Rowing on the Elbe*, 1827. Oil on canvas, 11 $\frac{3}{8}$  × 8 $\frac{1}{8}$  in. (29 × 22 cm). Stiftung Museum Kunst Palast, Düsseldorf

to the challenge, creating variations of their own that took poetic license, as in the paintings by Dahl and Kaaz, or that drastically altered the original symbolism, as in Carus's striking work. Karl Gottfried Traugott Faber (1786–1863), who was known for his precise Biedermeier cityscapes and did not belong to Friedrich's immediate circle, reinterpreted the motif with a pastoral landscape view (see cat. no. 14).

Artists in other countries, especially Germans working in Italy, embraced the window motif with fewer inhibitions than Friedrich's Romantic colleagues in Dresden. In 1824, Franz Ludwig Catel (1778–1856) traveled to Naples with his friend the German architect Karl Friedrich Schinkel (1781–1841). As a souvenir of their visit, Catel depicted Schinkel seated in his room at the *Albergo alla Grand Europa* next to a luscious view of the Bay of Naples and the island of Capri (see fig. 9; cat. no. 35). The Dresden-trained expatriate Carl Wilhelm Götzloff (1799–1866) proceeded in a similar fashion in his watercolor of a balcony overlooking the Bay of Naples (cat. no. 52). The assemblage of Greek vases on the floor may be seen as a stand-in for the unknown collector who commissioned the picture. Most likely, these northern artists were not inspired by the beauty of the vista alone but placed the exotic southern



**Figure 9.** Franz Ludwig Catel. *Karl Friedrich Schinkel in Naples* (detail), 1824. Oil on canvas, 24 $\frac{3}{8}$  × 19 $\frac{1}{4}$  in. (62 × 49 cm). Staatliche Museen zu Berlin, Alte Nationalgalerie



**Figure 10.** Léon Cogniet. *The Artist in His Room at the Villa Medici, Rome* (detail), 1817. Oil on canvas, 17 $\frac{1}{2}$  × 14 $\frac{5}{8}$  in. (44.5 × 37 cm). The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund

landscape within the frame of balcony doors as a device for creating a potent visual contrast. What artist, if truly seduced by a sublime landscape panorama, would want to “cut it up” and reconfigure it to fit in a narrow window frame?

The Frenchmen who won the Prix de Rome and lived as *pensionnaires* at the Académie de France in the Villa Medici in Rome approached the window motif in two distinct ways. When their rooms faced the villa’s picturesque garden, the landscapes framed by windows in their pictures often resemble plein-air landscape studies hanging on a dark wall, as in the works by Jean Alaux (1785–1864) and Léon Cogniet (1794–1880) of 1817 (see fig. 10; cat. nos. 32–34). The *pensionnaires* whose rooms did not have an interesting view instead selected facets of Rome’s picture-postcard panorama and inserted them in window frames as souvenirs of their stay at the prestigious academy. Alaux did as much when he portrayed François-Édouard Picot (1786–1868) in his room in 1817, and Alaux’s example was followed in 1863 by the architect Constant Moyaux (1835–1911; see cat. nos. 32, 55).

Up in the north, the twenty-two-year-old Danish painter Martinus Rørbye (1803–1848) could observe the activities in Copenhagen’s harbor directly from his parents’ house (see fig. 11; cat. no. 15). A youthful disregard for the motif’s potent symbolism as a threshold on to the world is revealed by his near obstruction of the view

with a delightful clutter of flowerpots, a birdcage, and other potentially allegorical objects, so unlike those found in artists' studios. Still farther north, in Russia, the window as sole motif seems to have been nonexistent. In a watercolor by Fyodor Petrovich Tolstoy (1783–1873)—a relative of the famous novelist—a huge bay window opens on to the moonlit Neva in Saint Petersburg, with a dreaming girl playing the guitar on the windowsill (see fig. 12; cat. no. 62).

**Figure 11.** Martinus Rørbye. *View from the Artist's Window* (detail), 1825. Oil on canvas, 15 × 11¾ in. (38 × 30 cm). Statens Museum for Kunst, Copenhagen

**Figure 12.** Fyodor Petrovich Tolstoy. *At the Window in Moonlight* (detail), 1822. Gouache on paper, 13½ × 17 in. (33.2 × 43.3 cm). The State Tretyakov Gallery, Moscow

THE VOGUE for these pictures—featuring the window as sole motif or combined with pensive figures or artists in their studios—coincides with the Napoleonic Wars of 1803–15 and their aftermath. The political situations in both Denmark and Germany were grim. In Denmark, daily life had turned bitter as a result of the country's having been on the wrong side in the wars. In 1807, the Danish economy collapsed, following the British bombardment and blockade of Copenhagen. Most of the city's buildings were destroyed, and the fleet was captured. Ironically, much of this period coincided with the “golden age” of Danish painting, characterized by a particular type of poetic realism. Modest get-togethers of family and friends became popular subjects for pictures, as seen in interiors by Emilius Bærentzen (1799–1868) and Wilhelm Bendz (1804–1832) celebrating family life (cat. nos. 4, 10). Bendz's picture, recording what may have been his last meeting with his two brothers, in 1829, is one of the finest interiors created during the Danish golden age. One year later, Bendz







**Figure 13.** Georg Friedrich Kersting. *Caspar David Friedrich in His Studio*, 1811. Oil on canvas, 21¼ × 16½ in. (54 × 42 cm). Hamburger Kunsthalle

Sweden defeated Napoleon at the Battle of Leipzig. Shortly thereafter, the three hundred thousand French troops that had occupied Dresden were made prisoners of war. Apart from the humiliation of being occupied, the city had suffered terribly throughout the war, besieged by fever, plague, and misery.<sup>13</sup>

None of that upheaval is reflected in the works of Georg Friedrich Kersting (1785–1847), a close friend of Friedrich’s in Dresden, who, according to one interpretation, countered the outward chaos with the idyllic order of his interiors.<sup>14</sup> Kersting arrived in Dresden in 1810, having studied at the Royal Danish Academy of Fine Arts from 1805 to 1808. In 1811, he created two small pictures of his painter colleagues Caspar David Friedrich and Gerhard von Kügelgen (1772–1820) in their respective studios (see figs. 13, 14; cat. no. 24). The paintings brought the young and unknown Kersting much attention when they were shown at the 1811 Kunstakademie exhibition in Dresden.<sup>15</sup> They were considered pendants, and viewers were amused by the contrast between

would leave Copenhagen, then die en route to Rome in 1832. A poignant similarity in mood and lighting relates that interior to one by the Russian painter Kapiton Zelentsov (1790–1845; cat. no. 5). Light played an important role in Russian life, thanks to the eternal winters and brief summers. But where Bendz’s Danish room, which at first appears bare, reveals, on closer examination, objects that refer to the three brothers’ occupations and pastimes, the elegantly bare Russian sitting room betrays absolutely nothing of the solitary sitter’s pursuits.

After Napoleon defeated Friedrich Wilhelm III in 1806–7, Prussia was occupied by French troops. Then, as a consequence of Napoleon’s own defeat in Russia and his retreat in the winter of 1812–13, “patriotic spirit revived in Germany. In all hearts grew fervent hope for the final deliverance from the humiliating yoke of foreign occupation,” as the painter Louise Seidler recorded in her memoirs.<sup>12</sup> In October 1813, Prussia, Austria, Russia, and



**Figure 14.** Georg Friedrich Kersting. *Gerhard von Kügelgen in His Studio*, 1811. Oil on canvas, 21¼ × 16½ in. (54 × 42 cm). Staatliche Kunsthalle Karlsruhe

them: Kügelgen's studio was cluttered, while Friedrich's was bare. The works were the first two in a series of fifteen interiors, each mirroring its sitter's occupation, for which Kersting is best known. Reflecting the frugal lifestyles of their occupants, the austere rooms are filled with light and palpable silence and marked by the absence of anecdote. Lone figures, seen in profile or from the back, read, embroider, write, or paint by the light from a window. The relatively pale palette reflects the artist's training in Copenhagen. Kersting's painting of Friedrich's studio—the first of three versions that pay homage to his mentor—recaptures the effect of light and shade between illuminated window and darkened interior that Friedrich had achieved in the sepias of 1805–6, which Kersting surely knew.

Although most of Kersting's sitters can be identified, the works are meant to be more than simple portraits. The picture of his painter friend Louise Seidler (1786–1866) is a

study in contemplation and morning light. In the memoirs dictated by the aged and blind Seidler not long before her death, she perceptively describes her friend's works: "Kersting, who hailed from Pomerania, became known for his graceful paintings. He was much admired for having the good idea of repeatedly showing the persons whose portraits he painted in full figure in their interiors on medium-sized wood panels. Indeed, it is interesting to see beloved or extraordinary beings in the surrounding that befits their profession, hence in settings that reflect their character."<sup>16</sup>

In the portrait of Seidler (see fig. 15; cat. no. 1), Kersting shows her embroidering instead of painting, most likely because the image of a woman pursuing a man's profession would have raised more than one eyebrow in Germany at the time. The situation was different in France, where, since the late eighteenth century, women artists had often been shown freely composing drawings (see fig. 16), tracing flowers, or even wielding brushes in studio-like settings.<sup>17</sup> In works by the genre painters Martin



**Figure 15.** Georg Friedrich Kersting. *Woman Embroidering* (detail), 1811. Oil on canvas, 18 $\frac{3}{8}$  × 14 $\frac{3}{4}$  in. (47.2 × 37.4 cm). Klassik Stiftung Weimar, Goethe Nationalmuseum



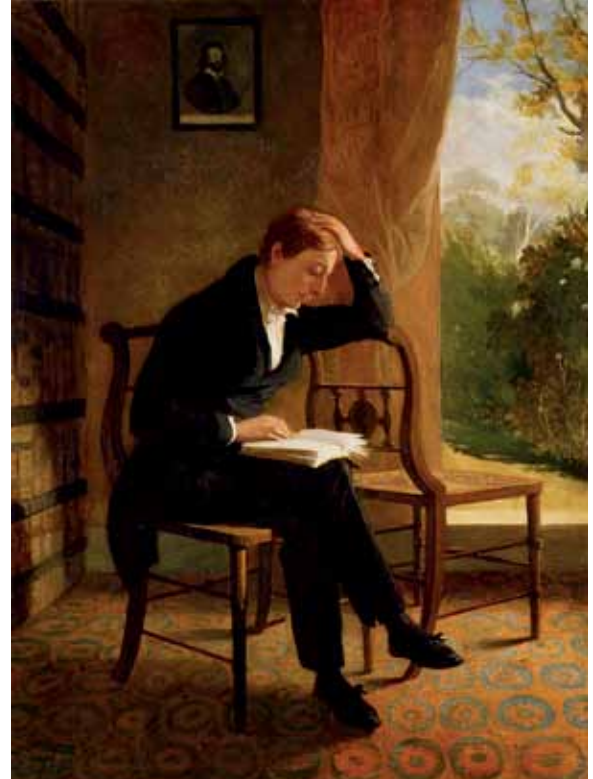
**Figure 16.** Marie-Denise Villers. *Young Woman Drawing*, 1801. Oil on canvas, 63 $\frac{1}{2}$  × 50 $\frac{5}{8}$  in. (161.3 × 128.6 cm). The Metropolitan Museum of Art, Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917 (17.120.204)



**Figure 17.** Attributed to Martin Drolling. *Interior with View of Saint-Eustache* (detail), ca. 1810. Oil on canvas, 28 $\frac{1}{2}$  × 23 in. (72.5 × 58.5 cm). Musée Carnavalet–Histoire de Paris



**Figure 18.** Georg Friedrich Kersting. *Man Reading by Lamplight* (detail), 1814. Oil on canvas, 18¾ × 14⅝ in. (47.5 × 37 cm). Museum Oskar Reinhart am Stadtgarten, Winterthur



**Figure 19.** Joseph Severn. *John Keats*, 1821–23 (dated 1821). Oil on canvas, 22¼ × 16½ in. (56.5 × 41.9 cm). National Portrait Gallery, London

Drolling (1752–1817) and his daughter, Louise-Adéone Drolling (1797–1831), women are seen engaged in just those activities, with urban Parisian views shown beyond the window (see fig. 17; cat. nos. 29–31).

Kersting also painted a few “nocturnes,” in which the light of a lamp replaces that of the sun. The unidentified sitter with artfully disheveled blond hair depicted in *Man Reading by Lamplight* (see fig. 18; cat. no. 37) wears the then-fashionable “Werther” costume. *Die Leiden des jungen Werthers* (*The Sorrows of Young Werther*), Johann Wolfgang von Goethe’s epistolary autobiographical novel of 1774, inspired an entire generation of Romantic youths to adopt the suicidal hero’s costume. A famous passage in the novel describes Werther and Lotte standing at the window after the passing of a spring rain shower, with both exclaiming “Klopstock!” at the same time—an allusion to the lyric poet Friedrich Gottlieb Klopstock (1724–1803). The episode initiated the window’s appearance as a motif for longing and rapture in literature and poetry.<sup>18</sup>

The posture of the English poet John Keats (1795–1821) in a posthumous portrait by Joseph Severn (1793–1879; fig. 19) matches that of Kersting’s unknown reader. But

Severn has filled Keats's library in Hampstead with thick carpets and plush curtains. The cushy English interior is very unlike the sparse rooms, most with bare floors, depicted in the contemporary works by German, Danish, and Russian artists. Moreover, the view toward the park outside, relegated to the right edge of the picture, has little power to stir Keats from his comfortable perch. A comparable coziness and lack of interest in the window pervade most English interiors and explain their absence from the present exhibition.



**Figure 20.** Johannes Vermeer. *Girl Reading a Letter at the Open Window*, ca. 1659. Oil on canvas, 32 $\frac{5}{8}$  x 25 $\frac{1}{4}$  in. (83 x 64 cm). Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister

**Figure 21.** Frederik Lütken. *Captain Lütken in His Study*, 1765. Pen and brown ink with watercolor and gouache on paper, 13<sup>3</sup>/<sub>8</sub> × 17<sup>1</sup>/<sub>8</sub> in. (34 × 43.5 cm). The National Museum of Denmark, Danish Modern History, Copenhagen

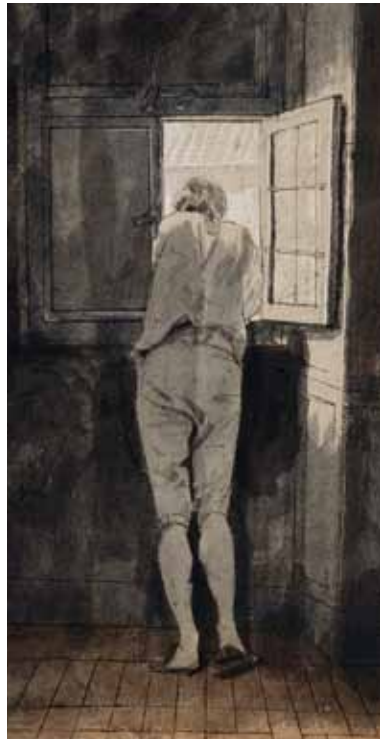


ARTISTS HAVE LONG been fond of the window motif. Indeed, depictions of “the woman at the window,” shown from the outside looking in, were popular in the fourth century B.C., as demonstrated by a large group of South Italian vases of that date.<sup>19</sup> Images of interiors with open windows date back to the fifteenth century, when Northern Renaissance painters devoted many canvases to saints in their studies and to the Madonna before a loggia, with distant vistas beyond.<sup>20</sup> Portrayals of artists in their studios also have a long tradition, especially in seventeenth-century Dutch genre painting. In Paris, the Louvre displayed a choice stock of Dutch and Flemish interiors, many brought to France as military loot during the Directoire and Empire (1795–1815). These pictures were greatly admired and, to the chagrin of high-minded critics, endlessly copied.<sup>21</sup>

Thus, when Georg Friedrich Kersting created his images of hushed rooms in Dresden, he was certainly familiar with Johannes Vermeer’s *Girl Reading a Letter at the Open Window* of about 1659 (fig. 20), which was on view in the city’s Gemäldegalerie.<sup>22</sup> The Saxon royal collections were among the reasons painters came to Dresden, which was then known as “Elb Florenz” (Florence on the Elbe). The moods established in seventeenth-century and early-nineteenth-century pictures are quite different, however, as is the treatment of the windows. In the earlier works, windows are most often shown foreshortened and at oblique angles, as mere sources of light—without views. By contrast, in the nineteenth-century works, windows usually run parallel to the picture plane, with views seen through them. Moreover, in Dutch interiors, anecdotal details abound, and garments or shoes are scattered about, whereas in Kersting’s bare rooms, little seems to happen.



**Figure 22.** Caspar David Friedrich. *Woman at the Window* (detail), 1822. Oil on canvas, 17¾ × 12⅞ in. (45 × 32.7 cm). Staatliche Museen zu Berlin, Alte Nationalgalerie



**Figure 23.** Johann Heinrich Wilhelm Tischbein. *Goethe at the Window of His Room in Rome* (detail), 1787. Watercolor, chalk, and pen and ink over graphite on paper, 16⅜ × 10½ in. (41.5 × 26.6 cm). Frankfurter Goethe-Museum, Frankfurt am Main



**Figure 24.** Jacobus Vrel. *Woman at the Window* (detail), 1654. Oil on panel, 26 × 18¾ in. (66 × 47.5 cm). Kunsthistorisches Museum, Vienna

The watercolor that the Danish customs official Captain Frederik Lütken composed of his study in 1765 (fig. 21) is another example, a century later, of the appearance of the window motif without further symbolic significance. Lütken is seated at the far end of the room by the windows, with his back turned. Although the windows are a prominent part of the composition and are even lined up parallel to the picture plane, they neither offer a glimpse of the outdoors nor admit its light. In this aspect, they differ little from the maps and gilt-framed pictures of ships on the room's other walls.

Indeed, a far greater influence on Kersting than seventeenth-century Dutch painting was the example of his friend Friedrich. The latter's *Woman at the Window* of 1822 (see fig. 22; cat. no. 7) finds an echo, albeit changed into a Biedermeier setting and mood, in Kersting's *In Front of the Mirror* of 1827 (cat. no. 8). In turn, a curious and riveting precedent to Friedrich's painting can be found in a watercolor of 1787 by the German Johann Heinrich Wilhelm Tischbein (1751–1829), a work Friedrich could not have known (see fig. 23). The watercolor shows the artist's friend Johann



Figure 25. Gianni Giansanti. *Pope John Paul II at the Window*, 1986. Photograph. Polaris Images

Wolfgang von Goethe (1749–1832) gazing out of the window of his room on the via del Corso in Rome. Tischbein’s and Friedrich’s works share the emptiness of their settings and the near symmetry of their compositions. *Woman at the Window* of 1654 (see fig. 24), by Jacobus Vrel, has been variously cited as a precedent for both works.<sup>23</sup> In it, the figure of a servant woman is seen obliquely and from a slight distance, slumped over the windowsill to observe the street below. Vrel’s plump model is totally unlike the large, erect, centered figures of Goethe and Friedrich’s wife, Caroline, who compel the viewer to identify with their angle of vision and to participate in their contemplation.

Except for Goethe in Tischbein’s watercolor, the “figure at the window” is most often a woman. Yet in the various spin-offs and adaptations inspired by the popular motif, that figure might be replaced by a dog, a yawning husband, a mother and child, or even a pope, in images whose messages range from pathos to politics. The Austrian animal and landscape painter Carl Pischinger (1823–1886) tinged humor with sentimentality in a watercolor of 1851 showing a hunting dog momentarily abandoned by its





**Figure 26.** Carl Pischinger. *A Dog Looking out of the Window*, 1851. Graphite and watercolor on paper, 14 × 10 $\frac{3}{8}$  in. (35.5 × 26.4 cm). Albertina, Vienna

**Figure 27.** Honoré Daumier. *Les gentilshommes campagnards* (Bluebloods in the Country), 1864. Lithograph, 9 $\frac{7}{8}$  × 8 $\frac{3}{8}$  in. (24.6 × 21.3 cm). The Metropolitan Museum of Art, Rogers Fund, 1922 (22.61.338)

owner (fig. 26). Honoré Daumier (1808–1879) poked fun at pretentious Parisians in his delicious satire of the “couple at the window” motif (fig. 27), one that is so exquisitely rendered in Kersting’s panel painting of 1817 (cat. no. 6).<sup>24</sup> Daumier’s two urban snobs remain moored, just to keep up appearances, in their country house, where they suffer through fierce autumn rainstorms. Meanwhile, a sense of melancholy pervades rooms depicted by two Danish painters, both in 1901: a heavily furnished one by Georg Nicolaj Achen (1860–1912) and a spare one by Vilhelm Hammershøi (1864–1916; see figs. 28, 29). And did the Italian photographer Gianni Giansanti (1956–2009), in a contemporary reprise, take a lesson or two from Friedrich when he photographed Pope John Paul II at the Vatican in 1986 (see fig. 25)? The pope is captured standing right in the center of an open window, in the act of addressing the faithful below, on Saint Peter’s Square. Only the reflection in the left-hand wing of the window reveals that he speaks with the help of a microphone.

AFTER A PERIOD of obscurity, Caspar David Friedrich and Georg Friedrich Kersting were rediscovered in 1906, when their works were shown at a famous exhibition of German art from 1775 to 1875, organized by Hugo von Tschudi at the Nationalgalerie in Berlin.<sup>25</sup> By a curious coincidence, the small interiors of Germany’s greatest Realist painter, Adolph Menzel (1815–1905), were also brought back to the public’s attention at that time. Between 1845 and 1851, Menzel had painted a series of five small pictures whose sole aim was to depict the effects of light in an empty room. He never exhibited the works during his lifetime, regarding them as mere experiments. Lingering





**Figure 28.** Georg Nicolaj Achen. *Interior*, 1901. Oil on canvas, 25¾ × 19⅛ in. (65.5 × 48.5 cm). Musée d'Orsay, Paris



**Figure 29.** Vilhelm Hammershøi. *Interior, Strandgade*, 1901. Oil on canvas, 24⅝ × 20⅞ in. (62.4 × 52.5 cm). Niedersächsisches Landesmuseum, Hanover

in his studio, they came to light only after his death in 1905. The most famous is *The Balcony Room* of 1845 (cat. no. 20), which shows ephemeral sunlight and a gentle gust of wind inflating a white muslin curtain. The interior looks makeshift. The picture, acquired by the Nationalgalerie in 1903, first attracted notice when it was included in the artist's memorial exhibition in Berlin in 1905.<sup>26</sup>

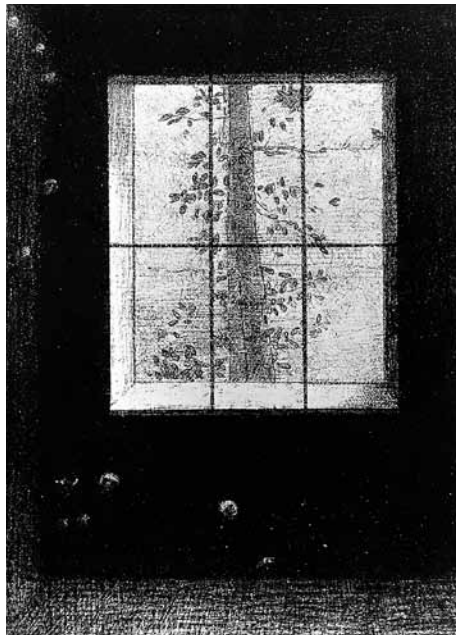
When Menzel changed apartments in Berlin in 1847, he captured his new surroundings in works depicting, respectively, his bedroom in daylight, his sitting room at twilight, and the building's staircase at night (cat. nos. 22, 23, 41). In the daytime picture, Menzel indicated the bedroom's furniture and objects with broad brushstrokes yet rendered precisely the urban view of the expanding city outside. In the luminous sitting room, in half shade, Menzel focused solely on the errant rays of sunlight. The painting's sustained exploration of the mood and atmosphere in a domestic setting looks ahead to the *intimiste* interiors of the 1890s by Édouard Vuillard (1868–1940) and Pierre Bonnard (1867–1947).

In his small picture of a prosaic stairwell (fig. 30; cat. no. 41), Menzel transformed a functional space into a mysterious, evocative one by showing it at night. During the day, one could easily have passed the window by without noticing it. In the dark, its looming form prefigures the use of the motif by later artists such as the Symbolists. These poets and painters would invest the closed window with psychological

**Figure 30.** Adolph Menzel.  
*Staircase by Night* (detail), 1848.  
Oil on paper, mounted on  
cardboard, 14 $\frac{1}{8}$  × 8 $\frac{1}{2}$  in. (36 ×  
21.5 cm). Museum Folkwang,  
Essen



**Figure 31.** Odilon Redon.  
*Le jour* (Day), plate 6 in the  
album *Songes* (Dreams), 1891.  
Lithograph, 8 $\frac{1}{4}$  × 6 $\frac{1}{8}$  in.  
(21 × 15.6 cm). The Museum  
of Modern Art, New York,  
Lillie P. Bliss Collection



significance, as in Odilon Redon's lithograph *Le jour* (Day; fig. 31), from his 1891 album *Songes* (Dreams). A sense of claustrophobia and dread marks the French artist's visionary work. Here, the window, with its thin crossbars, is like that of a prison of eternal night, impervious to the milky light of daybreak outside.

In the twentieth century, the window motif underwent further change. While Surrealists such as René Magritte (1898–1967), in his trompe-l'oeil views, played around with it in various ways, Robert Delaunay (1885–1941) suspended the window's proper function altogether, showing interior and exterior mixed up together, as in his various *Fenêtres simultanées* (Simultaneous Windows) of 1912. From there, it was but a short step from the window—crossed by bars—to the abstract grids of Piet Mondrian (1872–1944) and others, in which the motif can be seen as having come full circle from its skeletal beginnings in Friedrich's sepia views of 1805–6.<sup>27</sup>

# *Paintings*

**Georg Friedrich Kersting.** German, 1785–1847

✦ I. *Woman Embroidering*, 1811

Oil on canvas  
18 $\frac{5}{8}$  × 14 $\frac{3}{4}$  in. (47.2 × 37.4 cm)  
Signed (lower right, on ledge of  
commode): *G. Kersting*  
Klassik Stiftung Weimar,  
Goethe Nationalmuseum

Kersting's oeuvre consists of some forty paintings, and the fifteen depicting interiors are regarded as his finest. His small paintings of lone figures reading, writing, or doing needlework in empty rooms were novel for their time.<sup>1</sup> The laconic titles refer simply to the sitters' activities. Their identities, except in the cases of Kersting's painter friends shown at work in their studios, often remain unknown, even though the works must be assumed to be portraits (see cat. nos. 3, 37, 38).

This picture is an exception, because the sitter, Louise Seidler (1786–1866), identified herself in memoirs that she dictated, aged and blind, not long before her death.<sup>2</sup> Endowed with more enthusiasm and fine craftsmanship than originality, Seidler is best known for her pleasing portraits, especially of children. Here, the twenty-five-year-old Seidler is seen absorbed in her embroidery in front of a half-open window. Kersting placed her head carefully at an equal distance between her reflection in the mirror at the far right—although she does not face the mirror—and a man's portrait decorated with white morning glories on the rear wall. The cool light of a summer morning fills the austere room, with its bare wood floors and walls in an unusual shade of pale green.<sup>3</sup> As always in Kersting's rooms, the furniture is attuned to the inhabitant. Here, the fruitwood commode, mirror, chair, and canapé are in the restrained and graceful Empire style; the chair is covered in black horsehair and the canapé in white linen. Four potted plants—a hydrangea, a myrtle, a rosebush, and a miniature pomegranate—stand on the outside windowsill against the blue-and-white summer sky.

Seidler's memoirs offer a fascinating account of the artistic life in Jena, Dresden, Weimar, Munich, and Rome between 1786 and 1823. They also recount her life as a young woman without means. Striving for independence, she had studied to be a private tutor, but her artistic calling proved stronger. In her native Jena, she moved in the circle of Romantic poets and writers, among them Ludwig Tieck and the brothers August Wilhelm von Schlegel and Friedrich Schlegel. She was also a close friend of Johann Wolfgang von Goethe's (1749–1832) and stayed with him often in Weimar. The famous poet and writer had her paint his portrait in 1810–11 and offered support and encouragement. She first came to Dresden in 1810 to copy works in the Gemäldegalerie and to seek solace after learning of the death of her fiancé, Geoffroy.<sup>4</sup> In Dresden, she soon crossed paths with Kersting and Caspar David Friedrich. She also met Friedrich's friend the history painter and portraitist Gerhard von Kügelgen (see fig. 14 on p. 11), in whose house the city's cultural elite gathered, and became his pupil. During Seidler's second visit to Dresden, in spring 1811, Kügelgen allowed her



to live in his large apartment, on the second floor of a house in Dresden-Neustadt, while he stayed in his summer house in Löschwitz.<sup>5</sup> He also gave her the use of a room next to his studio in which she could paint.

It was in one of the sunlit rooms of Kügelgen's apartment that Seidler posed for this picture by her friend Kersting. The portrait on the wall, hung with morning glories, probably depicts her late fiancé. The sheet music and guitar on the canapé could point to the couple's music making, although neither of them played that instrument.<sup>6</sup> The exquisite still life consisting of a basket with knitting needles, balls of white wool, and a red-bordered white cloth may refer to Seidler's earlier, intermittent means of supporting herself: sewing and other needlework.<sup>7</sup> The tiny blue initials, *CA*, in the corner of the gently folded cloth must be those of Grand Duke Carl August of Saxe-Weimar-Eisenach, for whom Goethe served as chief advisor, friend, and confidant. On Goethe's advice, Carl August paid for Seidler's one year of study in Munich (1817) and five years in Rome (1818–23).

Goethe much admired Kersting's work.<sup>8</sup> After this picture was exhibited in Weimar in 1811, the poet arranged for the grand duke to acquire it some time between 1811 and 1813. Since that first exhibition, the painting has been widely praised for its atmosphere of stillness, its transparent tonality, and its masterly technique.<sup>9</sup> In more recent times, some writers have raised the question of why Kersting did not portray Seidler as an artist, as he did his male painter friends.<sup>10</sup> Indeed, in Kersting's pictures, the men are shown reading, painting, or writing, while the women do needlework or dress before a looking glass (see cat. nos. 8, 38). Kersting, however, was simply mirroring the bourgeois order of early-nineteenth-century Germany, which was narrower than it was in France, where Martin Drolling and his daughter, Louise-Adéone, often depicted young women making art (see cat. nos. 29–31). Had Kersting portrayed Seidler with brush and paints in a studio, he would have unsettled those conventions. Then again, this picture is not a portrait of Louise Seidler the painter but a study of contemplation and morning light. Kersting painted two more versions of the work, in 1817 and 1827.<sup>11</sup>



Attributed to **Fyodor Petrovich Tolstoy**. Russian, 1783–1873

❖ 2. *Interior with Woman Sewing*, 1820s

Oil on canvas  
16½ × 18¾ in. (42 × 46.8 cm)  
The State Tretyakov Gallery,  
Moscow

A plump young woman seated at the window looks up from her sewing. She seems to have been interrupted by the entrance of someone through a door that is aligned with the artist's viewpoint. The fourth wall of the room can be glimpsed, along with a partial view of a gilded picture frame, in the mirror between the two windows.



The modest size of the room suggests that it was situated on the mezzanine of a Saint Petersburg town house, the floor reserved for servants.<sup>12</sup> The view through the windows gives on to the broad facade of another town house, across the street. In the absence of trees, the potted plants outside the right-hand window provide the only bit of greenery. As was customary at the time, the simple furniture is arranged along the walls: a small Empire fruitwood commode between the windows; a larger one on the left, protected by a rustic red-and-green-striped cloth; and a canapé covered in black horsehair material. These pieces, as well as the early-nineteenth-century English clock, must have found their way from one of the grander rooms into this one.

The picture invites comparison with *Woman Embroidering* of 1811 (cat. no. 1), by the German artist Georg Friedrich Kersting. If the décor in Tolstoy's and Kersting's rooms have much in common—the greenish walls, bare floor, white muslin curtains, sewing basket, potted plants outside the window, and male portrait on the wall, although here it is of an old man instead of a young one—this resemblance simply reflects a similar taste for Biedermeier style in the northern countries. Despite the overlapping motifs, the moods of the works differ. Kersting's room, filled with light and contemplation, mirrors the concentration of the sitter. In Tolstoy's naive rendering, the young woman who is facing us, nearly smiling, conveys wholesome domesticity and coziness.<sup>13</sup>

A former owner of this picture was the painter, collector, and connoisseur I. S. Ostroukhov, who ascribed it to Count Fyodor Petrovich Tolstoy, a relative of the famous Russian writer.<sup>14</sup> Hewing to family tradition, Tolstoy initially chose to pursue a career in the Imperial Russian Navy. In 1804, however, he decided to become an artist, against the wishes of his parents. His many pursuits included sculpture, medal design, illustration, oil painting, and watercolor (see cat. nos. 61, 62), including whimsical trompe l'oeils.

### **Georg Friedrich Kersting.** German, 1785–1847

#### ❧ 3. *Man at His Desk*, 1811

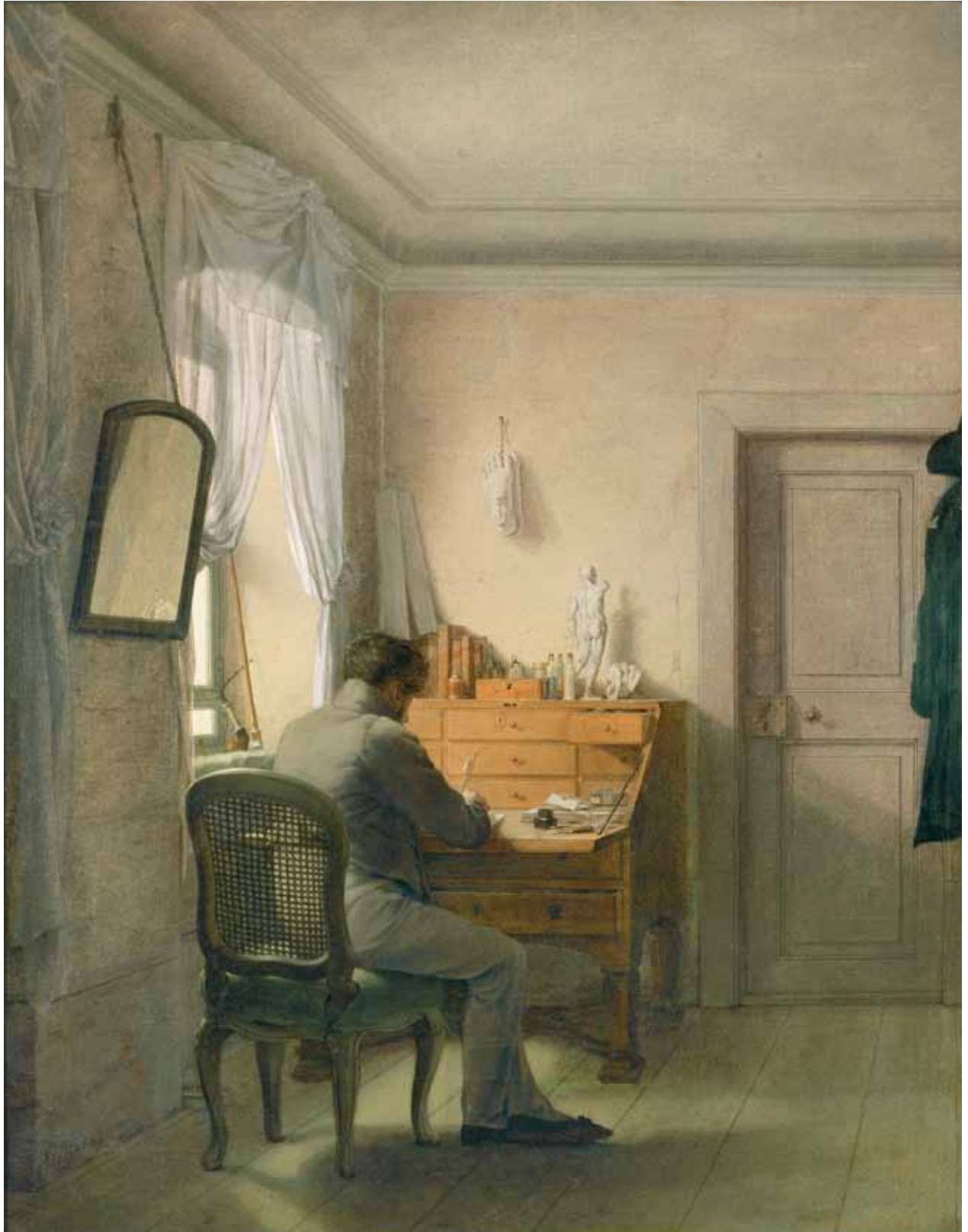
Oil on canvas  
18¾ × 14½ in. (46.8 × 36.8 cm)

Signed and dated (lower left corner, on wall): *G. Kersting 1811*

Klassik Stiftung Weimar,  
Goethe Nationalmuseum

A man is poised on the edge of a Louis XV cane chair, with his legs crossed at the ankles in a momentary posture. Several drawers of the writing desk are open. He may be answering the letter that rests—its red seal broken—atop the objects pushed into the desk's right-hand corner, among them a black inkpot, a quill, and a bound manuscript. His black hat and deep blue coat await him near the door.

The actual subject of the small picture,<sup>15</sup> however, is the light entering through a single window, white muslin curtains gathered to either side of it. An additional



curtain, on the far left, reveals that the room's other window has been closed off, as in artists' studios at the time. Kersting acutely observed the subtle shifts of light on the walls, ceiling, door, floor, and furniture, extending his attention even to the tiny shadows cast by the knobs of the desk drawers. While studying at the Royal Danish Academy of Fine Arts in Copenhagen, from 1805 to 1808, Kersting sharpened his sensitivity to the effects of light, an interest he shared with his Danish colleagues Christoffer Wilhelm Eckersberg, Wilhelm Bendz, and Martinus Rørbye (see cat. nos. 4, 15, 54, 70).

For a long time, the picture was assumed to be a self-portrait.<sup>16</sup> However, the elegant dress and furniture rule that out. Only a man of means—not Kersting—could have afforded the late-eighteenth-century slant-top Queen Anne writing desk and the Louis XV chair. Unable to live on his paintings alone, he had to supplement his income by giving drawing lessons. The plaster cast of a foot hanging on the wall and various objects piled on top of the writing desk do point, however, to a profession in painting and/or the teaching of painting: bottles containing liquids and colored pigments, a small plaster *écorché* figure—modestly turned away from our gaze—and a large plaster cast of a hand holding a cloth. A long wood stick, the kind used by painters to steady their hands, leans against a corner of the window, next to a pipe.

It has recently been proposed that the sitter may have been Joseph Grassi (1757–1838), a painter and professor of painting at the Dresden Kunstakademie.<sup>17</sup> Grassi's affiliation with the Akademie der Bildenden Künste in Vienna, where he had studied, may account for the small reproduction of the *écorché* figure created by a former student (now professor) at the academy that is prominently displayed here.<sup>18</sup> However, another, less obtrusive object points more specifically to Grassi. The German painter Carl Ludwig Kaaz, son-in-law of Grassi's colleague Anton Graff, had, in 1807, painted a view through the open window of Grassi's villa in the Plauensche Grund, outside Dresden (see cat. no. 11). A telescope appears prominently on that windowsill. Here, it is placed before the leather-bound books, barely visible.



**Wilhelm Bendz.** Danish, 1804–1832

❧ 4. *Interior from Amaliegade with the Artist's Brothers*, ca. 1829

Oil on canvas  
12¾ × 19¼ in. (32.3 × 49 cm)  
The Hirschsprung Collection,  
Copenhagen

This picture of a room filled with light and silence is one of the finest interiors created during the “golden age” of Danish painting. The artist’s brother Jacob Christian Bendz (1802–1858), dressed in a vest and shirtsleeves, leans against his high writing desk. His jacket has been flung casually on one of the hinges of the door. Lost in thought, he stares at the wall, a memento mori of a skull and candle before him.

After an absence of some years, Jacob Christian had returned to Copenhagen in 1829, when he was appointed assistant surgeon at the Royal Frederiks Hospital and moved into the hospital’s north wing at what was then Amaliegade 142.<sup>19</sup> The address was only a few doors from number 136, where Martinus Rørbye had painted the harbor view from his parents’ drawing room five years earlier (cat. no. 15). While Rørbye’s image conveys a colorful domestic interior, this one, with its cool green-and-white wall paneling, bare wood floors, dark furniture, and bookcases, clearly depicts a man’s study. The eldest Bendz brother, Carl Ludwig (1797–1843), sits on a canapé, reading a book and holding a quill in his hand. He had been appointed captain in the artillery that very year, and the hat with pom-pom and gold braid, called a shako, that hangs on the left next to the bookcase corresponds, apparently, to his military rank. His left foot, removed from its slipper, shows a stain of blood on the white sock. An accident may have prompted the visit to his doctor brother.

Along with this small injury, it must have been the recent promotions, as well as the doctor’s return to Copenhagen, that brought the three brothers together and inspired the youngest, Wilhelm, to paint this picture. Following the teachings of Christoffer Wilhelm Eckersberg, professor at the Royal Danish Academy of Fine Arts since 1818, Danish artists of the time focused on their immediate surroundings. They discovered interesting subjects for pictures in their classes at the academy itself or in their own studios. In 1820, Bendz had become a private student of Eckersberg’s at the artist’s residence at Charlottenborg Palace (see cat. nos. 54, 70), and he embraced both genre motifs and portraiture with gusto and success.

However empty the room appears, anecdotal details abound, which, like the furnishings, are relegated to the sides of the room. The comfortable furniture is on the right, along with a framed mirror, and, on the back wall, unframed ancestor portraits face left, parallel to the brothers’ profiles. The left side of the room is devoted to work, with the bookcase, a high writing desk, a shiny metal kettle on a *réchaud*, a black student’s cap and cartridge box, a statuette of Naucides’s *Standing Discobolus*, and the artist’s own folding chair and drawing board in the left foreground. Items on the floor reflect the untidiness associated with bachelorhood: discarded quills, sheets of paper,



wine bottles, a silver vessel containing hot coals (for lighting a pipe) next to the canapé, and a dying houseplant or two.

The painting probably records the last meeting of the three brothers while the two elder were still bachelors and enjoying liberty. The captain married in November 1829, shortly after the picture's ascribed date, and the doctor would follow suit the following year.<sup>20</sup> The youngest Bendz left Copenhagen for good in late 1830. After spending one year in Munich, the twenty-eight-year-old artist died in Vicenza, on his way to Rome, from what may have been typhus.

**Kapiton Zelentsov.** Russian, 1790–1845

✦ 5. *Drawing Room with Colonnade*, ca. 1820–30

Oil on canvas  
17½ × 28½ in. (44.5 × 72.3 cm)  
The State Tretyakov Gallery,  
Moscow

Zelentsov followed in his father's footsteps, entering the civil service in various ministries and cabinets under Czar Alexander I in Saint Petersburg. It was the death of his father in 1830 that finally gave him the freedom, as well as the means, to embrace painting full-time. He had prepared for this momentous step by studying with the famous genre painter Aleksey Gavrillovich Venetsianov (1780–1847) from 1825 to 1830. Zelentsov became known for luminous interiors such as this one.<sup>21</sup>

A man wearing a beige dress coat sits at an Empire table reading a book. Seen mostly from the back and in lost profile, he might be mistaken for staffage. He does not occupy a reader's customary place at the window. Instead, he faces a large portrait of a woman, possibly his late wife or mother, which hangs over the canapé. His closeness to this person may be the painting's actual subject and the reason the sitter commissioned it. Judging by the elegant apartment's austere décor, he was a well-off civil servant or member of the minor nobility.

The taste for Neoclassicism displayed in the room reached its height in Russia under Alexander I, between 1805 and 1820. If these Russian interiors were similar to the ones in western Europe that they emulated, their furniture tended to be simpler, and their wall colors more vibrant. The vivid blue of the wall and upholstery in the drawing room—it is part of an enfilade—changes to bright green in the next room, visible beyond the columned doorway on the right. The pair of columns on the left leads to a darkened boudoir. Zelentsov shows the typical layout of a Moscow apartment: the light-filled reception rooms on the street side, with the private chambers facing the garden.<sup>22</sup> Through the large window on the right, in the foreground, the red roof of a neighboring building can be seen under a pale blue sky.

Zelentsov seems to have been as fascinated as his German contemporary Johann Erdmann Hummel by the effects of perspective and shadows (see cat. nos. 58, 59), even if he applied them less zealously. The shadows cast by the Empire side tables and chairs lined up beneath the windows form a blocky pattern on the bare floor, and the large framed picture of the Three Graces at the far end of the room is reflected in the tall console mirror on the right, as is the clock below it.<sup>23</sup>





**Georg Friedrich Kersting.** German, 1785–1847

❧ 6. *Couple Standing at the Window*, 1817

Oil on panel  
18½ × 14¾ in. (47 × 36.5 cm)  
Dated and initialed (lower left):  
18 GK [entwined] 17  
Museum Georg Schäfer,  
Schweinfurt

From 1815 to 1818, Kersting lived with a princely family in Warsaw. After the death of her husband, Prince Aleksander Sapieha, in 1812, Princess Anna-Hedwige Sapieha-Zamoyska asked Kersting to join her household as drawing teacher to her sixteen-year-old daughter, Anna Zofia, and twelve-year-old son, Leon.<sup>24</sup> The prince had been Warsaw's leading natural scientist, of international repute. The family had previously lived in France, where Anna Zofia was born. For Kersting, the environment—Polish, aristocratic, and cosmopolitan—must have seemed quite exotic. The change from his familiar small-town surroundings is reflected in this picture of a room that is both more elegant than those he had painted in Dresden and more enigmatic in its depiction of the two figures. It is one of only two interiors that Kersting painted while in Warsaw.<sup>25</sup>

The painting was first exhibited at the Kunstakademie in Dresden in 1818 under the long title *Ein Mädchen an dem offenen Fenster ihres Zimmers, im Gespräch mit einem Jüngling* (A Young Woman at the Open Window of Her Room in Conversation with a Young Man). The figures' identities are unknown. Both are dressed for the outdoors, in the latest French fashion. The man's top hat balances precariously on the red-cushioned windowsill, on which he is casually leaning. He seems a frequent guest in the house. The profile under his curly brown hair is idealized and handsome. The young woman on whom he has called for an outing wears a promenade dress in the Empire style, with a high waist and train.<sup>26</sup> The wide brim of her straw hat hides her profile. Both linger at the window as if awaiting a carriage. Their costumes, especially the trailing dress, would have made walking difficult in the mountains that are visible through the window. In this view, however, Kersting has accomplished a sleight of hand. In reality, the depicted mountain range is in the Riesengebirge, located between Silesia and Bohemia, southeast of Dresden and hundreds of miles away from Warsaw and this window. Moreover, the artist has placed Kynast (Chojnik) Castle, a fortress in southwestern Poland that he had visited in July 1816 and drawn in his sketchbook, on the highest peak.<sup>27</sup>

The view reflected in the tall, wide trumeau mirror between the room's two windows—the right-hand window lies beyond the edge of the canvas—is also “adjusted.” The strictly vertical position of the mirror would have made it optically impossible to reflect the daybed and golden harp in the corner of the room, to the left of the door. This mirror image, however, with the red upholstery of the early-Empire daybed shown in it, adds richness to the room's palette of greenish walls, gray paneling, and light brown wood floors. The family's taste for things French can also be gleaned from the gilded and patinated bronze inkwell with a figure of a moor holding quills. It signals that the musical young woman is also a writer.



In Kersting's interiors, the figures are mere personifications of the rooms' atmospheres, while the rooms, in turn, reflect their inhabitants' activities and professions. The identities of the sitters, except those of his painter friends, are of little importance. It may, therefore, be a mere coincidence that in 1817, the date of this picture, Kersting lost Anna Zofia as a pupil. That year, at age eighteen, she became engaged to Prince Adam Jerzy Czartoryski (1770–1861), a Polish statesman and author. The prince's respectable age—forty-seven—and his severe looks rule him out as a candidate for this handsome young man who is about to accompany the young woman in the picture, who may or may not be Anna Zofia, on an excursion.<sup>28</sup>

**Caspar David Friedrich.** German, 1774–1840

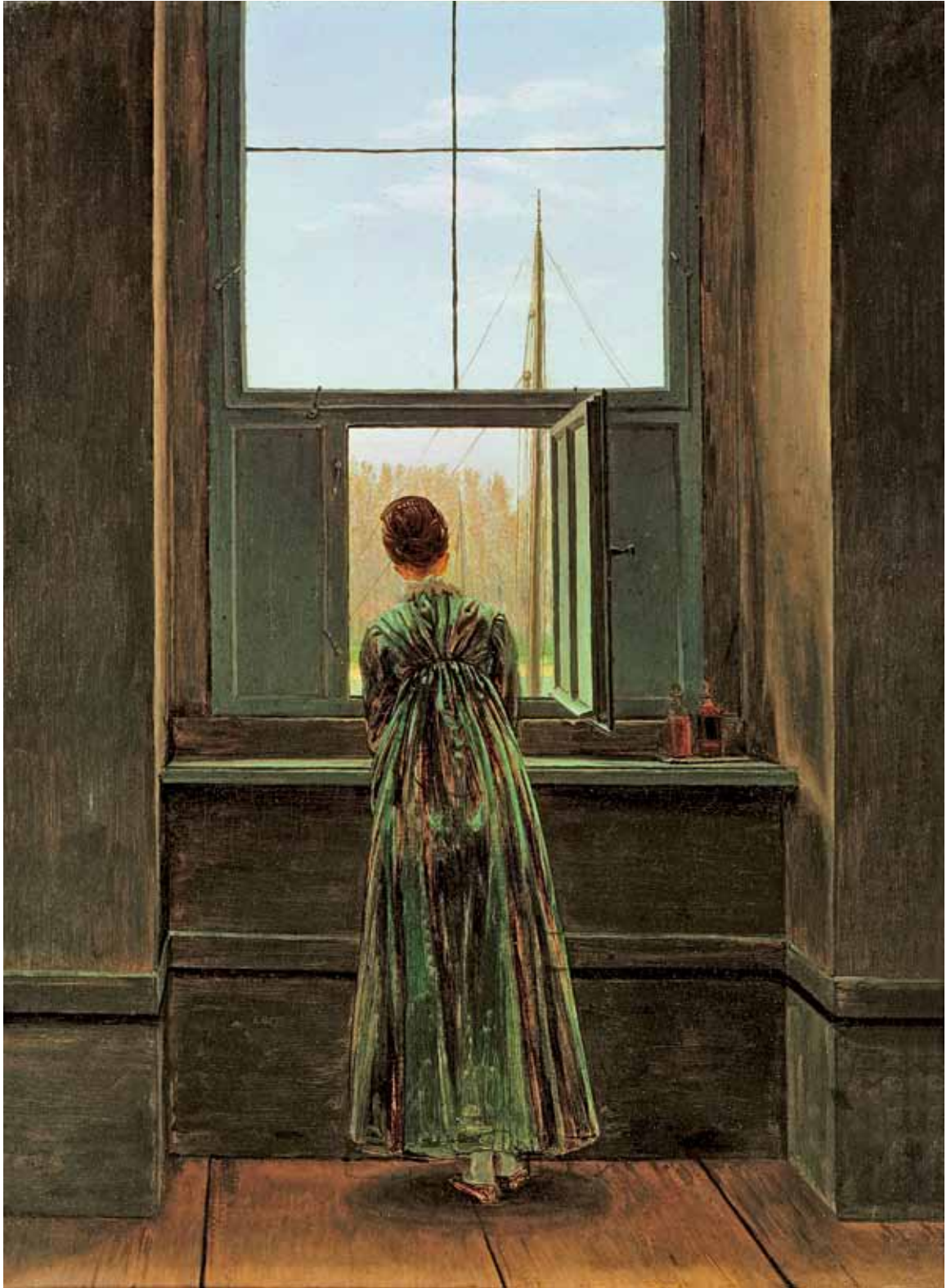
7. *Woman at the Window*, 1822

Oil on canvas  
17¾ × 12⅞ in. (45 × 32.7 cm)  
Staatliche Museen zu Berlin,  
Alte Nationalgalerie

In 1818, Friedrich—at forty-three years old, a seemingly confirmed bachelor—married the twenty-four-year-old Caroline Bommer (1793–1847), to the amazement of his friends. Two years later, in 1820, Friedrich, his wife, and their first child moved to larger quarters at An der Elbe 33 (today's Terrassenufer 16; see fig. 33), where he painted this picture.<sup>29</sup> As a Romantic landscape painter, Friedrich cared little for creating portraits of individuals. He was fond, however, of placing pensive figures in the foregrounds of his works. Usually seen from the back, these figures—mostly men—serve as allegories for Romantic yearning. Their position in or near the center of his pictures invites the viewer to identify with their angle of vision and to share in their contemplation. After his marriage, equally pensive women—shown in profile or from the back—began to appear in his works, as in this rare interior.<sup>30</sup>

The woman leaning out the window must be his wife, Caroline. Other elements, besides the architectural severity of the surroundings, identify the setting as the artist's studio. Two small bottles containing liquids rest on a piece of cardboard in the right-hand corner of the windowsill. The shape of the window is unlike any found in sitting rooms at the time: it is a huge casement window with wood shutters at the bottom to shut out direct light, which the artist had had specially constructed some time after 1806. The window has tiny latches on its gray-painted outer frames, and the thin crossbars cast no distracting shadows. An identical window can be seen in Kersting's portrait of Friedrich working in his previous studio in 1811 (cat. no. 24). Scholars have concluded that Friedrich transferred this very window to his new studio.<sup>31</sup>

Through the central opening in the wood shutters, Caroline looks out over the river at the light green poplars on the far side of the river.<sup>32</sup> The trees appear closer and taller than in the earlier view through the artist's studio window (cat. no. 43). The



**Figure 32.** Hans Leganger Reusch. *The Lumberyard on the Elbe*, 1829–30. Oil on canvas, 19¼ × 24¾ in. (48.7 × 62 cm). The National Museum of Art, Architecture and Design, Oslo

This image shows the straight-on view from Friedrich's window at *An der Elbe* 33.



masts and rigging of two sailboats are also visible through the window—one farther away, the other seemingly just beyond the window—suggesting the prospect of a voyage on the river or, metaphorically, through time. Once again, as in the earlier view, Friedrich placed the boat closer to the window than the wide embankment separating his house from the Elbe would actually have allowed (see fig. 32), thereby eliminating a considerable distance that would have diminished the size of the mast. The artist also dramatically enlarged the window beyond its actual size, as shown in Kersting's picture of 1811.<sup>33</sup> It dwarfs the figure of Caroline and increases the feeling of boundless expanse beyond the confined room.

The somber hues of green and brown and the straight lines of the shutters, window frames, walls, and floorboards make a grand if somewhat masculine setting for the graceful figure of Caroline. She is all gentle curves: hair held up in a comb, dress gathered at the bust, and oval shadow. The usual paraphernalia found in seventeenth-century Dutch genre pictures of women looking out of kitchen or bedroom windows, with pots, pitchers, and slippers scattered about, is absent here. However, the work's

**Figure 33.** Johan Christian Dahl. *Julie Vogel in Her Garden in Dresden*, 1825–28. Oil on canvas, 18 $\frac{7}{8}$  × 22 $\frac{3}{8}$  in. (47.9 × 57.5 cm). Private collection

In the far distance, across the Elbe, the houses of An der Elbe can be seen. From 1820 on, Friedrich lived at number 33, the tall yellow building just to the left of the tree in the center of the view.



stark setting and near symmetry find a precedent in a watercolor of the famous German poet Johann Wolfgang von Goethe (1749–1832) peeking out of his room on the via del Corso in Rome, painted by his friend Johann Heinrich Wilhelm Tischbein in 1787 (see fig. 23 on p. 16).

It is not surprising that the artist's enigmatic motifs—a darkened interior, the shape of the window's crossbars, a barely seen river and its sunlit bank with poplars—have inspired interpretations touching on Christian metaphors, among them the dark confinement of life on Earth versus the Beyond, death, and the wish for death.<sup>34</sup> Others see in the figure of Caroline the longing for freedom and escape from the confinement and dependency of a woman bound to her house and husband.<sup>35</sup> Then again, some see the happy contentment of a mother expecting her second child.<sup>36</sup> Indisputable, however, is the artist's mastery of the most economical means to an evocative effect. His image of a woman suspended between dark interior and illuminated landscape has remained a timeless and haunting icon.

**Georg Friedrich Kersting.** German, 1785–1847

❧ 8. *In Front of the Mirror*, 1827

Oil on panel  
18⅞ × 13¾ in. (46 × 35 cm)  
Signed and dated (on flowerpot  
at left): *G. Kersting 1827*  
Kunsthalle zu Kiel

In Dresden, Kersting had lived among artists and writers, and his pictures of their studios, studies, and rooms reflected their activities and professions. This all changed after he moved to Meissen in 1818 and became director of painting at the porcelain factory. Thereafter, his interiors focused on his wife, Agnes, and their children.<sup>37</sup> Here, Agnes stands in front of a mirror plaiting her long brown hair. Even though we are seemingly observing a woman from the back who feels unobserved at her toilette, there is none of the eroticism or sensual lightheartedness usually found in the subject, especially in eighteenth-century France. Agnes is chastely covered in a long white undergarment, and the room is no boudoir. The early Empire furniture, the right-hand windowsill's green cushion, and the spittoon below the other window suggest instead that she is momentarily using the family's sitting room to get dressed. The open jewelry box looks out of place on the narrow cabinet of the trumeau mirror, and the tripod table seems inappropriate for the delicious still life of ladies' accessories piled up on it: a yellow blanket or shawl, a violet silk dress, a green handbag, a cape with lace trim, and a magnificent yellow straw hat.

The lone figures in Kersting's rooms are usually found reading, writing, or working near a window, but they never gaze out of it (for the sole exception, see cat. no. 6). One might compare Kersting's picture of Agnes to the one his friend Caspar David Friedrich had painted of his own wife, Caroline, five years earlier. In *Woman at the Window* of 1822 (cat. no. 7), Caroline leans out the window of her husband's dark, austere studio. The distant, light-filled landscape and sky, in contrast to her shadowy confinement, seem to beckon and evoke a longing for the faraway. In Kersting's room, the window also opens on to a distant landscape, without, however, being the focal point of the room. Neither Agnes's nor the viewer's eyes are drawn to the view, which seems hazy and undistinguished. Instead, its light is allowed to play on the green walls and create the subtlest of hues among the various garments.





**Moritz Ludwig von Schwind.** Austrian, 1804–1871

✦ 9. *The Morning Hour*, 1857–60

Oil on canvas  
13<sup>1</sup>/<sub>8</sub> × 17<sup>7</sup>/<sub>8</sub> in. (33.3 × 45.4 cm)  
Hessisches Landesmuseum,  
Darmstadt

A girl faces a new day. She stands at one of her two windows, barefoot and clad only in a white underdress, looking out at the blue mountain peaks in the early-morning mist. The glass-domed Biedermeier clock reads 8:10 A.M. At this hour, the sun is still low on the horizon. Its cool light touches the girl's red hair, neatly bound in a bun, and brings a sparkle to the glass panes of the open window. A ray of sunlight on the corner of the bed turns its crumpled white sheets, the bed's pulled-back green curtain, and the red dress folded on the chair into a vivid still life. The left half of the room remains in shadow, its window completely covered by a lowered green shade. A narrow beam of light entering at the very edge of the shade strikes the top of the Baroque commode, the glass dome of the clock, and the gilded mirror frame.

The motif of a girl looking out of a window brings to mind Caspar David Friedrich's famous picture *Woman at the Window* of 1822 (cat. no. 7). The surroundings of the two figures, however, could not be more different. This girl, similarly to the young woman in Georg Friedrich Kersting's *In Front of the Mirror* of 1827 (cat. no. 8), is anchored in her cozy daily life by the many anecdotal objects in the room. Her sewing table stands in the left-hand window niche, and her spinning wheel is at the far right, partly cut off by the edge of the canvas. White-and-gold porcelain cups and saucers, a large coffeepot, and a small pot for hot milk are laid out on the commode. A jug and water basin for the girl's morning toilette share the narrow bedside table with a gold-edged prayer book.

Schwind based the painting on a detailed drawing of about 1822.<sup>38</sup> As a student at Vienna's Akademie der Bildenden Künste, from 1821 to 1825, Schwind did not yet have the means to paint in oils. Later, he became a master of all genres: caricatures, church pictures, intimate portraits, frescoes, and monumental history paintings. He is best known for reviving the world of fairy tales, knights, and legends in his works. Later in his career, he returned to some of the motifs of his youth in a series of forty paintings (including this one), mostly small and not intended for sale, that he created for himself between 1848 and 1864 as a respite from his public commissions. He called these works *Lyrika* (Lyrics) or *Reisebilder* (Travel Pictures). By then, he was a well-established, well-off artist who owned a country house on the western shore of Lake Starnberg in Bavaria, south of Munich. Visitors described the view of distant Alpine peaks that could be enjoyed from the artist's garden, just as it appears here in the room's open window.<sup>39</sup>

The artist gave this picture to his eldest daughter, Anna (1844–1891)—sometimes identified as the figure at the window—when she married in 1864. In about 1860, he painted a second version, in which he omitted some of the narrative objects in the room, filling it instead with sunlight.<sup>40</sup>



**Emilius Bærentzen.** Danish, 1799–1868

❧ 10. *The Family Circle*, ca. 1830

Oil on canvas  
26¾ × 23¼ in. (68 × 59 cm)  
Statens Museum for Kunst,  
Copenhagen

Daily life in Denmark turned harsh and bitter in the early decades of the nineteenth century as a result of the country's being on the losing side of the Napoleonic Wars.<sup>41</sup> Following the bombardment of Copenhagen in 1807, the economy had collapsed, and it would not recover until the 1830s. Entertainments were few during these austere times, except for get-togethers with family and friends, which therefore became popular subjects for painting.<sup>42</sup>

This picture of Bærentzen's family in Copenhagen<sup>43</sup> might be called a conversation piece. The term applies to a group portrait in which the figures pursue everyday occupations, just as they do here. Four people sit near the window, but nobody looks out. The artist's father sits on a Biedermeier settee reading a newspaper. The artist's mother works at her spinning wheel, an ancient device that evokes memories of fairy tales. On the tall chest of drawers behind her is a statue of Aphrodite, the Greek goddess of love. It is perhaps no accident that the rendering of the statue was left somewhat unfinished, while the other objects, including the distant houses seen through the window, and all the figures were depicted in sharp focus. The colors of the dresses worn by the artist's two sisters might also have deeper meaning. The young woman in the short-sleeved red dress, the color associated with love and passion, must be the mother of the little boy. The other sister, in a long-sleeved blue dress—the same color as the Virgin Mary's robe—looks pensively at her sister and nephew.

The artist arranged the figures and objects in the room with a choreographer's precision.<sup>44</sup> His staging extends even to the houses beyond the window, whose pastel hues imply that the bombarded city was rapidly being repaired or rebuilt. The receding facades on the left side correspond to the angle of the open left windowpane. The houses on the right are seen frontally, through the closed right window, which is, again, parallel to the facades. The strong, clear light that falls into the room illuminates the sheer salmon-colored curtains, bouncing off the rich green walls and bare wood floors.

Bærentzen came late to painting after various unusual detours, including a brief apprenticeship in a pharmacy, a stint in public service, and a longer employment in a government office in Saint Croix, Virgin Islands (1815–20). Upon returning to Copenhagen, he decided to take up his favorite pastime professionally. He studied at the Royal Danish Academy of Fine Arts in Copenhagen from 1821 to 1826 and supplemented that training with private lessons from Christoffer Wilhelm Eckersberg.<sup>45</sup> He came to be sought out as a portraitist and created, according to his own estimate, some two thousand portraits, including, in 1845, one of the poet and famous writer of fairy tales Hans Christian Andersen (1805–1875).<sup>46</sup>



**Carl Ludwig Kaaz.** German, 1773–1810

II. *View from Grassi's Villa toward the Plauensche Grund near Dresden, 1807*

Oil on canvas

36¼ × 28 in. (92 × 71 cm)

Private collection, Germany,  
courtesy C. G. Boerner,  
Düsseldorf/New York

Artists rarely paint views from studios other than their own. The German landscape painter Carl Ludwig Kaaz, however, did just that in this remarkable work, his only window view. When the picture was first exhibited, at the Kunstakademie in Dresden in 1807, it was listed under a long and precise title: *Aussicht aus einem Fenster der Villa des Malers Grassi nach dem Plauenschen Grunde bei Dresden* (View from One of the Windows of the Villa of the Painter Grassi toward the Plauensche Grund near Dresden). The painting was widely praised in reviews.<sup>47</sup> The view through an open window, without any figures, was unprecedented for an oil painting at the time. Kaaz must have been influenced by Caspar David Friedrich's drawing of his right-hand studio window (cat. no. 43), which had been exhibited at the Kunstakademie one year earlier, in 1806, and had also been widely reviewed. Whereas Friedrich focused on the enigmatic balance between the darkened interior and the sunlit sky, relegating the landscape to mere "staffage," Kaaz instead remained rooted in the classical landscape tradition, rendering the view in minute Italianate detail.

The artist had come to Dresden in 1797 to study at the Kunstakademie and, while there, had copied works by Jacob van Ruisdael and Claude Lorrain. He then spent three years in Italy, from 1801 until 1804, falling under the spell of the Mediterranean landscape. Kaaz had a close friendship with Johann Wolfgang von Goethe (1749–1832), which lasted from 1800 until the painter's early death, at the age of thirty-seven, in 1810. During a sojourn in Karlsbad, in August 1808, he taught the poet and writer to paint in gouache and watercolors. Goethe returned the favor by praising Kaaz's idealized landscapes in his diaries and letters.<sup>48</sup>

Kaaz also idealized, or "Italianized," this German landscape captured from the studio window of the painter Joseph Grassi (1757–1838). Grassi was a colleague of Kaaz's father-in-law, Anton Graff, and had been a respected professor of painting at the Dresden Kunstakademie since 1800. He can be seen from the back in Georg Friedrich Kersting's painting *Man at His Desk* of 1811 (cat. no. 3). Grassi's two-story villa in the Plauensche Grund, the valley of the Weisseritz River, stood on a slight hill near the riverbank.<sup>49</sup> Kaaz made the window very large the better to accommodate the view, leaving no room for the room's interior and tightly framing the landscape as a picture within a picture. Through the treetops, the foaming rapids of the Weisseritz can be glimpsed, as well as a low brick wall and a small waterfall. Farther away are the rounded arches of a bridge over the Weisseritz, and next to the bridge is the red roof of a popular inn known as the Hegereiterhaus, formerly the residence of the local gamekeeper.<sup>50</sup> In the mid-eighteenth century, the bucolic region, with its many windmills, was a popular excursion destination for the inhabitants of



Dresden, especially artists, including Caspar David Friedrich, Anton Graff, and Adrian Zingg.

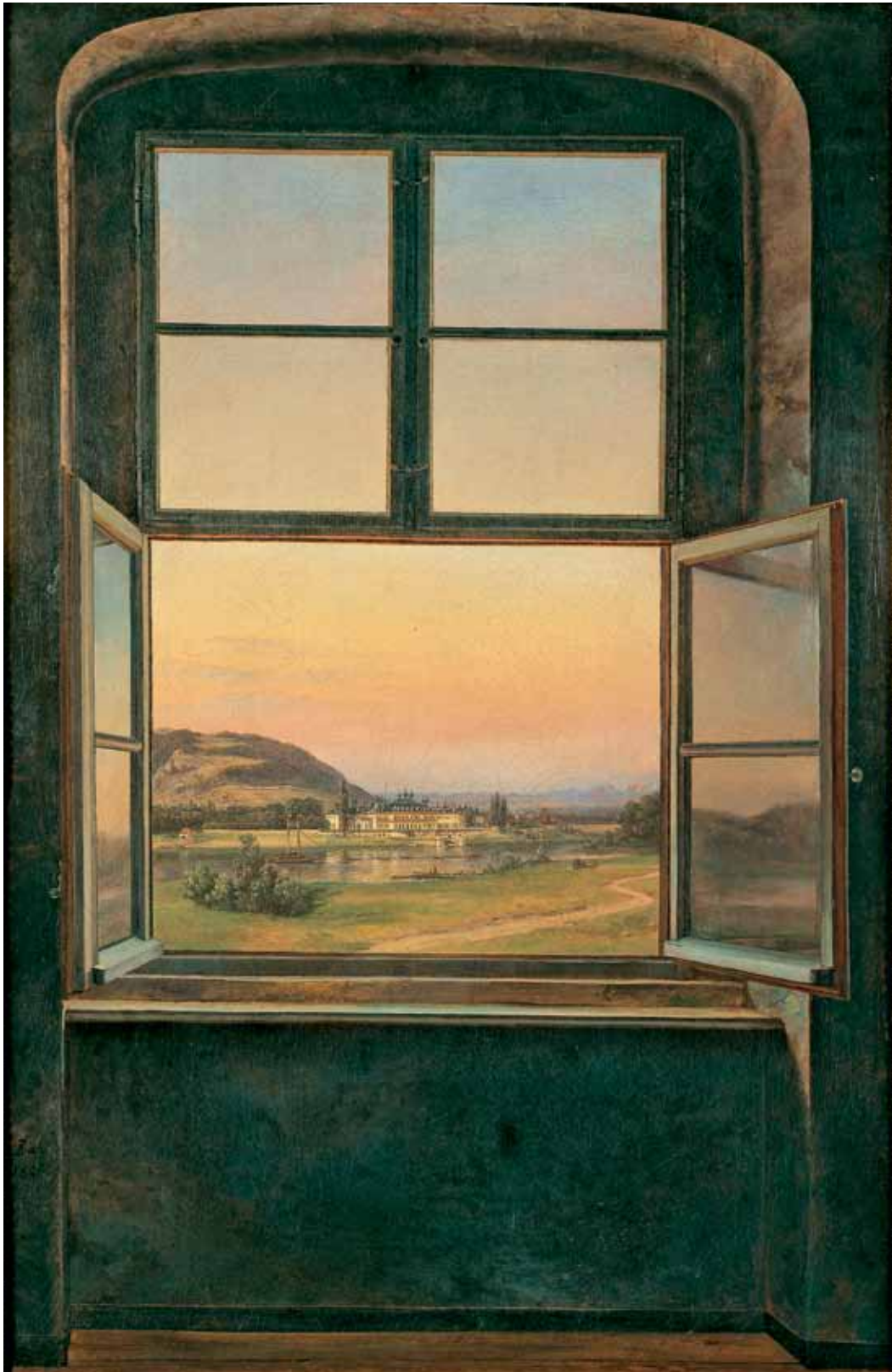
The intricate landscape, composed of curving roads, copses, distant hills, and a high rocky outcrop on the right, contrasts magically with the window's architectural austerity. The open casements mirror the late-afternoon light. A silky green curtain floats on the left, and on the right, an empty palette hangs on a long nail that also reflects the light. A simple still life, consisting of a telescope and an open book, adorns the windowsill. The pages filled with handwriting in black ink identify the book as a diary or notebook. It has been suggested that these objects form a symbolic portrait of the "famous man" Grassi, in which the book and telescope indicate his intellectual side, while the palette signifies his artistic profession.<sup>51</sup> Other writers have focused on the telescope, an instrument that brings distant things up close. Its prominent position has been interpreted as giving the picture special meaning, transforming the window view into an allegory for the act of seeing itself. Indeed, one finds parallels between "eyes" and "windows" in poetry, ballads, and the popular vernacular.<sup>52</sup> Until now, however, no writer has commented on the fat fly that sits on the bottom ledge of the right-hand window.

**Johan Christian Dahl.** Norwegian, 1788–1857

❧ 12. *View of Pillnitz Castle*, 1823

Oil on canvas  
27½ × 17⅞ in. (70 × 45.5 cm)  
Signed and dated (lower left):  
*JDahl 1823*  
Museum Folkwang, Essen

The Norwegian painter Johan Christian Dahl arrived in Dresden in 1818 and lived there until his death in 1857. He caused a sensation when he first exhibited one of his imaginary northern landscapes at the Dresden Kunstakademie in 1819.<sup>53</sup> Among Dresden's artists, he felt the greatest kinship to Caspar David Friedrich. They became even closer in 1823, when Dahl moved into the house at An der Elbe 33 where Friedrich lived on the third floor. Dahl and his family occupied the top two floors of the five-story house. In the Dresden artists' community, the two painters were seen as a complementary pair: the tall, big-boned, blond-bearded, blue-eyed, melancholic, introverted, deeply religious Friedrich and the small, dark-haired, temperamental, lively, and matter-of-fact Dahl. Certain superficial similarities can be found in the artists' works of the 1820s. From Friedrich, Dahl adopted the mysterious, moody effects of dusk, twilight, and fog. But his basic conception of the landscape remained essentially rooted in the Baroque tradition.







In this view of the castle and its surroundings, Dahl demonstrates a brilliant sleight of hand. From the window's severe lines and lack of curtains, we can infer that it belongs to Dahl's studio on one of the floors above Friedrich's apartment. However, Pillnitz Castle lies a few miles upriver from Dresden and would have been impossible to see from Dahl's window. Dahl had probably discovered Pillnitz during one of his numerous sketching trips in the countryside around Dresden. He made three studies in pencil and wash showing distant views of Pillnitz and used one or more for this painted window view, which could be called a "picture within a picture."<sup>54</sup>

Pillnitz Castle was built by Matthäus Daniel Pöppelmann for Elector Friedrich August I of Saxony (Augustus the Strong) between 1720 and 1723 and was completed for the latter's great-grandson Friedrich August III between 1788 and 1791.<sup>55</sup> Dahl's picture shows the Wasserpalais (Water Palace), which, situated directly on the Elbe, had immediate access to the river via two broad, curving staircases. Because of his fond memories of Venice, Augustus the Strong and his court enjoyed traveling by gondola upriver from Dresden to the Wasserpalais, where they docked at the small "gondola harbor" abutting the staircases, guarded by two sphinxes on stone pillars.

Dahl had to adopt the technique of a miniaturist to fit the vast panorama, lit by a rose-colored early-evening sky, into the small rectangle of the window. The mountain seen on the left, rising behind Pillnitz and its park, is the Borsberg; on the right, in the distance, one can make out the distinctly shaped rocks of the Elbsandsteingebirge, located in the region known as Saxon Switzerland. Vignettes abound. The sixty-five-yard-long facade of the Wasserpalais, in ocher, and the wings on either side, in white, are reflected in the Elbe. To the left, a large, crowded barge moving downriver, in the direction of Dresden, tows five small boats. In the palace's "gondola harbor," a small white ferryboat prepares to cross the river to pick up the two figures waiting on the pier on the near side of the Elbe—figures who had been delivered by the horse-drawn carriage that is about to turn on to the curving road that leads right up to the window.

The jewel-like landscape appears like a mirage in the already darkened room, its detailed brushstroke and seductive palette inspiring delight and admiration. Sky and landscape are reflected in much broader strokes in the windowpanes. Dahl must have known Friedrich's aforementioned sepia drawings of his studio windows, then still in the artist's possession.<sup>56</sup> He may also have known the painting Carl Ludwig Kaaz painted from Joseph Grassi's studio in 1807 (cat. no. 11), which was clearly influenced by Friedrich's sepias. Unlike Kaaz, however, Dahl allowed no decorative objects, such as a notebook or binoculars, to detract from the miraculous view.

**Carl Gustav Carus.** German, 1789–1869

✦ 13. *Studio Window*, 1823–24

Oil on canvas  
11¾ × 8¼ in. (28.8 × 20.9 cm)

Signed (in script and upside  
down, on canvas in window):

*DCarus*

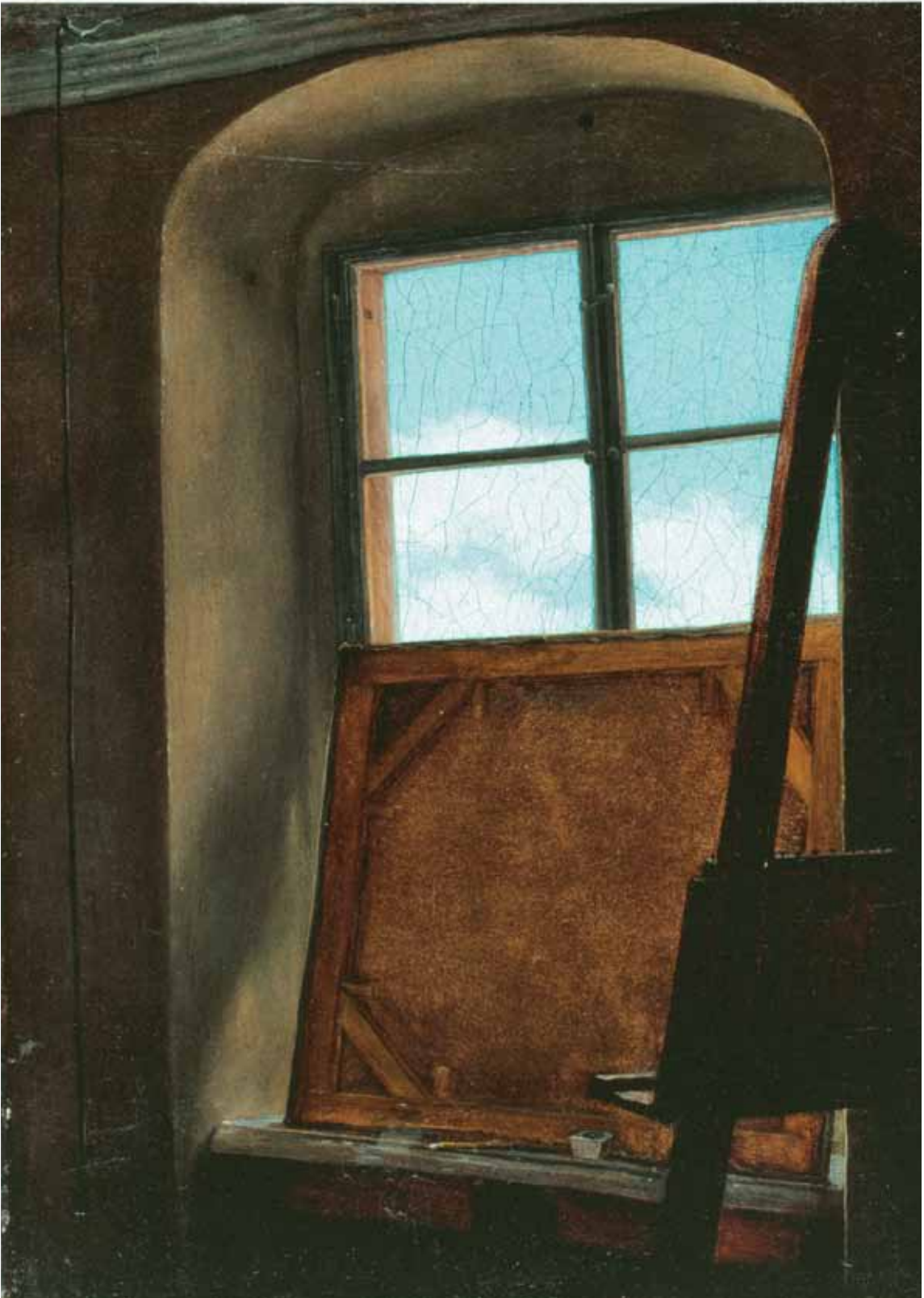
Die Lübecker Museen,  
Museum Behnhaus Drägerhaus

In this unusual composition, Carus provocatively blocks the view through the window with a large stretched canvas, seen from the back. The traditional "picture within a picture" motif is replaced by a blank slate, with only the pale blue sky visible. Painting manuals of the time advised artists to shutter the lower parts of their windows and to work only with natural light from above. Friedrich had fancy wood shutters installed in his studio that could be opened and closed, as shown in the painting of his wife looking out of the window (cat. no. 7). Other artists had cheaper closures, such as curtains. Only Carus saw fit to place a large canvas on the window ledge, in what amounts to a remarkable pictorial ploy.<sup>57</sup>

As if taking a cue from the large bare canvas, Carus depicted this empty corner of his studio with complete matter-of-factness. Painting supplies have been banished to the two drawers under the windowsill, except for a chalk holder and a small tub of paint. The easel on the right holds a small painting, also seen from the back. The difference in scale between the small picture on the easel and the large canvas in the window is somewhat surprising.<sup>58</sup> The latter bears the artist's name, upside down and barely visible, upper left of center—a sign that the picture on the recto was finished.<sup>59</sup> That painting could have been one of Carus's five earlier landscapes—the only ones of a comparably large size that he painted between 1817 and 1822—which may still have been knocking about his studio. This seems doubtful, however, since the supposed landscape would have been bleached by the light it was meant to block.

The artist's unconventional reinterpretation of the window motif can be considered in the context of his position as a relative outsider among the artists in Dresden. Carus had come to Dresden in 1814, when he was offered the directorship of the Royal Academy of Surgery and Medicine, along with a professorship in gynecology. He was also an art theorist, a writer, a notable scientist, a correspondent with Johann Wolfgang von Goethe in matters scientific, and the royal physician to Anton of Saxony.<sup>60</sup> In Dresden, he befriended Friedrich, but their close collaboration did not begin until 1817 and lasted only a decade. When Carus moved into his apartment in 1814—it was on the second floor of a group of buildings that also housed the maternity ward—he was delighted that he could see the Elbe from it.<sup>61</sup> He never painted the river view from his window, however, perhaps in deference to his friend Friedrich's preemptive mastery (see cat. nos. 42, 43).

Since patients, medical students, and a large family made competing demands on Carus's time, he had to be highly organized in order to find any time at all to paint. The artist's description of his strict daily routine, written to a friend in 1818, is illuminating: "I am content and well, and get up every day at 5 A.M. to work on gynecological matters, read the necessary papers, reflect on my mathematically structured physiology, give lectures and, if the bright idea of a painting enters my mind, I slip into the room next door—rebuilt as studio—light the fire, and have all the things necessary for a painting already set out. I lock the room and await inspiration. At night I usually don't eat, but after the family has eaten, I join the others and we read a little after the children have been put to bed. At 9:30 P.M. I go to bed, again read a little and then quickly and happily go to sleep."<sup>62</sup>



**Karl Gottfried Traugott Faber.** German, 1786–1863

❧ 14. *View of Dresden*, 1824

Oil on canvas

20 7/8 × 16 7/8 in. (53 × 43 cm)

Signed and dated (lower right):

*T. Faber. 1824*

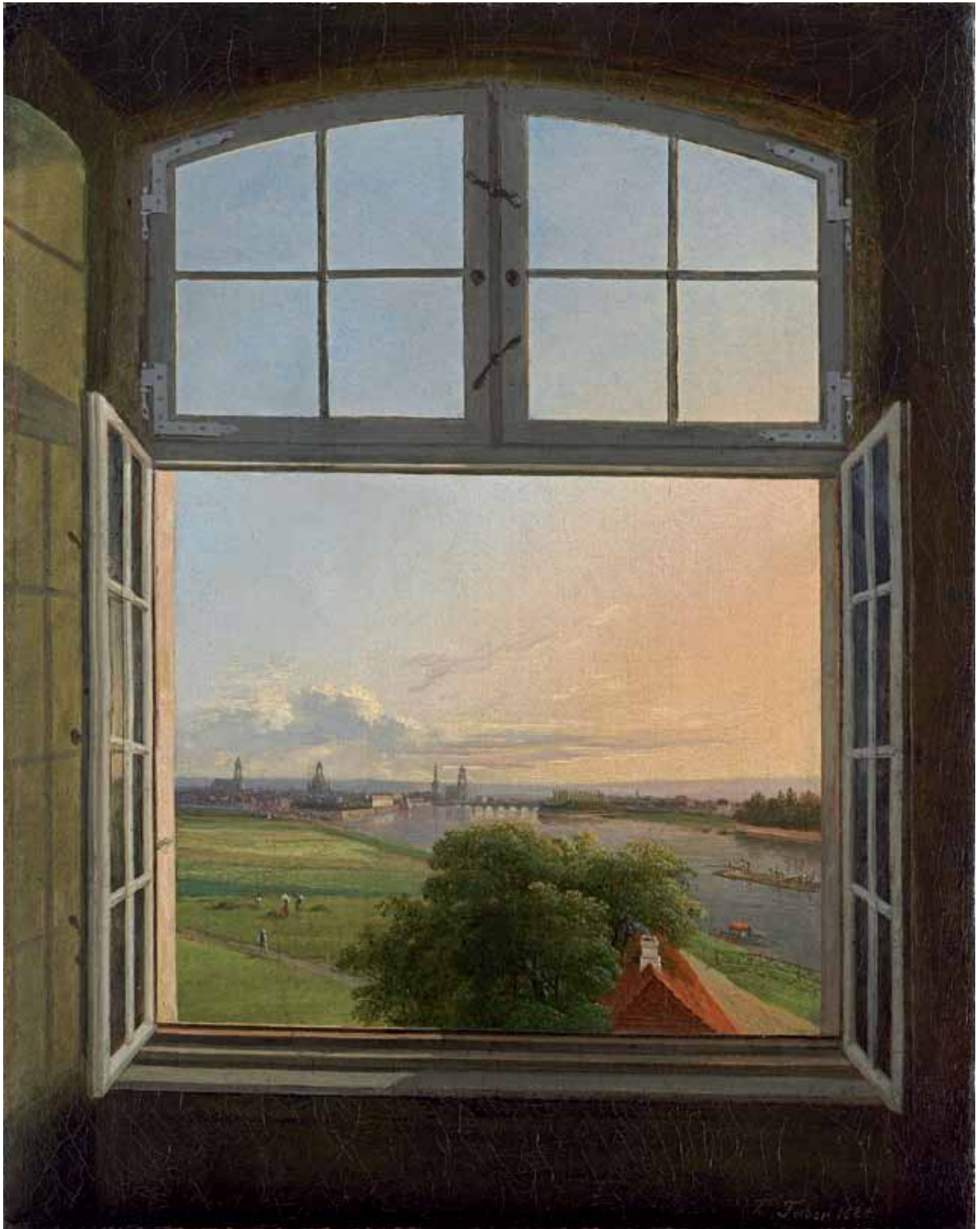
Staatliche Kunstsammlungen  
Dresden, Galerie Neue Meister

Faber captured this south-facing view from the window of a popular inn called Antons, which was located upriver from Dresden, on the left bank of the Elbe.<sup>63</sup> The setting sun's pale rose-yellow glow lights up the sky to the west, while the distant city remains in bluish daylight. Dresden's skyline can be identified by the cupola of the famous Frauenkirche as well as the arches of the Augustusbrücke, which links the city's Altstadt and Neustadt.<sup>64</sup> The only recognizable structure on the embankment, known as the Brühlsche Terrasse, was the site of the Gemäldegalerie, whose white facade is reflected in the river.<sup>65</sup> In this building, the yearly exhibitions of the Dresden Kunstakademie, in which many of the artists featured in the present exhibition participated—among them, Caspar David Friedrich, Johan Christian Dahl, Carl Gustav Carus, and, of course, Faber—were held.<sup>66</sup>

Bucolic scenes play out in the middle distance: four peasants gather hay in the meadows along the riverbank, while a crew equipped with long poles steers a large barge downriver, toward Dresden. Immediately below the window, a ribbon of white smoke rises from the chimney of a red rooftop nestled among green treetops.

Faber is best known for his faithful views of towns, mostly of Dresden, which he depicted in a precise Biedermeier manner. This work is exceptional in his oeuvre for its painterly pastoral landscape, which he set into a meticulously rendered and perfectly centered open window. Its two side wings are strictly aligned and adhere to the painting's clear-cut geometry. The same panorama of Dresden, albeit at night and in close-up, is shown in Dahl's *Dresden by Moonlight* of 1850 (fig. 6 on p. 6), while the Augustusbrücke can also be glimpsed in the middle distance in Friedrich's 1805–6 sepia drawing of his left-hand studio window (cat. no. 42). At that time, Friedrich's studio was situated on An der Elbe, a street not visible here. Like Friedrich's close friends Dahl and Carus, both of whom created their own variations on the motif of the open window (cat. nos. 12, 13), Faber elaborated on Friedrich's original conceit. While paying as much attention to the complex hardware of the window frames, Faber departed from Friedrich's austerity with a seemingly limitless sky and incidental details, including the somewhat naively conceived rooftop.

The inn called Antons no longer exists, nor does this expansive vista. The inn burned down in 1945. As for the view, it is now obstructed by two additional bridges over the Elbe and by many tall trees.



**Martinus Rørbye.** Danish, 1803–1848

15. *View from the Artist's Window*, 1825

Oil on canvas  
15 × 11¾ in. (38 × 30 cm)  
Statens Museum for Kunst,  
Copenhagen

The artist captured this view from his parents' house at Amaliegade 136 in Copenhagen. At that time, the buildings on Amaliegade still had an unobstructed view of the harbor, whose ships and docks can be seen through the window.<sup>67</sup> Rørbye, who was only twenty-two years old, probably had no studio of his own and painted this image from what seems to have been his family's drawing room. That circumstance would explain the presence of the many delightful objects on the windowsill, which are so unlike those usually found in pictures of artists' studios (see cat. nos. 24, 26). Rørbye arranged the potted plants into two distinct groups, those in seed and those already in flower. On the right, a pot with a cutting in a glass tube is flanked by a silver cup and a tiny vessel containing seeds; on the left, a luscious hydrangea and a globe amaranth flank a sprouting agave. This somewhat naive symbolism—a reflection of the artist's youth—is repeated in two plaster casts, a child's upraised foot juxtaposed with a solidly anchored adult's. Objects hanging in the upper window accentuate the comfortable bourgeois setting yet do not diminish the magic of the image. A dark oval mirror—firmly attached to the cross of the casements—reflects some of the white tassels of the draped curtain, while a tiny birdcage hovers unattached, in midair. As if the windowsill were not embellished enough, Rørbye also pushed a side table holding an open book and a piece of paper into the frame, where its shiny surface reflects the pale sky. The afternoon sun fills the interior with warm, rosy hues that seem an echo of the earthenware pots and pink blossoms, while the outdoors is rendered in the bluish tints that characterize distant landscapes.

The artist's fascination with mundane objects in clear light might be termed "poetic realism," an approach that characterizes the best works of the "golden age" of Danish painting, by such artists as Wilhelm Bendz, Emilius Bærentzen, and Christoffer Wilhelm Eckersberg (see cat. nos. 4, 10, 54, 70). From 1818 onward, Eckersberg taught his students at the Royal Danish Academy of Fine Arts in Copenhagen to focus on their immediate surroundings and record them with sobriety and clarity, eschewing strong emotions and pathos.

It has been suggested that Rørbye chose the harbor motif because of its significance as a gateway to faraway places.<sup>68</sup> In the coming years, the artist would turn into an ardent traveler, studying in Paris and Rome and even venturing as far as Athens and Constantinople. In his view of Copenhagen's harbor, however, he also rendered a slice of topical contemporary life by highlighting the lively industry of shipbuilding. Only the large warship on the left flies the red-and-white Danish flag. The even larger ship moored on the right—looming over a sailboat with mighty rigging—has just one lonely mast, while the unfinished hull of a third lies ashore, across the harbor.





In 1807, during the Napoleonic Wars, the British fleet had bombarded Copenhagen. Most of the city's buildings were destroyed, its economy was ruined, and its entire fleet was captured. Interestingly, this adversity had a stimulating effect on Danish painters, as demonstrated by this remarkable picture, which is unique in the artist's oeuvre as well as those of his colleagues.

**Franz Ludwig Catel.** German, 1778–1856

✦ 16. *A View of Naples through a Window*, 1824

Oil on paper, mounted  
on canvas

18½ × 13⅛ in. (46.8 × 33.5 cm)

The Cleveland Museum of Art,  
Mr. and Mrs. William H.  
Marlatt Fund

In September 1824, Franz Ludwig Catel and the architect Karl Friedrich Schinkel (1781–1841) traveled together from Rome to Naples. The coach ride took three days. On September 5, in Naples, Schinkel wrote in his travel diary: “After we left the turmoil of the narrow alleys, we reached the sea and its otherworldly view enthralled us, but it will always remain unfathomable as reality. We were given a beautiful, though expensive, suite in the *Albergo alla Grand Europa*, with a direct view below us of the garden and the villa in which our king stayed. Behind the garden one sees the sea with a view of Capri, Sorrento, Vesuvius, Posillipo, and the back side of the Castel dell’Ovo on the sea. Here and there, the tops of the trees in the garden cut through this beautiful image, which makes one long for it even more.”<sup>69</sup>

During their stay in Naples and its environs, which lasted until late September, Catel painted this small picture on paper, which served as an *aide-mémoire* for his somewhat larger canvas *Karl Friedrich Schinkel in Naples* (cat. no. 35). It is a view from the friends’ “beautiful, though expensive” suite of rooms, as described by Schinkel. Far away on the horizon, Mount Vesuvius puffs a cloud of smoke into the sky. In the middle ground, the roofs and steeples of Naples can be made out. Across the road is a large group of trees bordered by a fence punctuated by posts of white stone. This is probably the park then called the *Villa Reale*, which borders the sea. The roof of a lower building juts into the view in the left foreground.

In this small work, Catel distilled the stark, often blinding contrast between the sunny Mediterranean countryside and the relatively shady interiors where people went about their daily business. Barely visible in the darkened room, just below the center frieze of the umber-colored walls, are two elegant Louis XVI side chairs, to either side of the tall French windows. As protection against summer heat and winter



chills, the windows are doubled by solid wood doors. A transparent curtain is pulled to the right, and its lace fringe, evoking filigree, diagonally traverses the enormous expanse of bluish sky. The afternoon sun casts fine parallel shadows from the balcony railing and adds a pale glow to the oxblood-colored stone floor. A long-haired terrier peers down at the bustling street life below the balcony. There are street vendors, a horse-drawn carriage, donkeys, a woman carrying a load on her head, and other pedestrians. The figures are very small, as if seen from very high up, although there were no buildings so tall in Naples at the time.

Catel felt at home in Italy. In 1819, he had settled in Rome, where he married into a prominent Italian family and was accepted into the circle of eminent expatriate German landscape artists. It seems unlikely that he would have taken his dog along on this trip; thus, it has been suggested that Catel invented the dog as a transitional element between the interior and the exterior.<sup>70</sup> Some of the artist's Romantic contemporaries in Germany were in the habit of placing figures, usually female, at open windows (see cat. nos. 7, 9), but it is doubtful that the dog served as a tongue-in-cheek reinterpretation of that motif. Catel did not include the animal in his detailed underdrawing for the picture, so it is more likely to have been an afterthought, although a useful one, whose scale makes the window and the room look even grander.

### **Massimo d'Azeglio.** Italian, 1798–1866

#### 17. *The Painter's Studio in Naples*, ca. 1827

Oil on canvas  
18¼ × 14 in. (46.5 × 35.5 cm)  
GAM—Galleria Civica d'Arte  
Moderna e Contemporanea,  
Turin

**M**assimo d'Azeglio was born into an aristocratic family in Turin, where his father held a high position at court. When Massimo was sixteen, his father was appointed special envoy to Pope Pius VII, and the family moved to Rome. In 1818, Massimo decided to become a painter. His parents were horrified, but he prevailed, remaining eight years in Rome in order to devote himself to landscape painting. He also spent several months in Naples in late 1826, a stay that inspired this picture.<sup>71</sup>

The window opens onto the massive Castel dell'Ovo in the Bay of Naples, a fortress connected to the mainland by a long causeway. Sailboats cross the bay, and mountains rise in the distance under a blue sky dotted with puffy clouds. The finely observed details and style of the seascape match those of the artist's sensitive landscapes of the Campagna di Roma. He may have copied one of his *vedute* of the Castel dell'Ovo for this view, which would explain the disproportionate scale of the window



in relation to the toylike furniture in the room. The dollhouse atmosphere is further heightened by the generous size of the joyful, bright red curtains. D’Azeglio left some objects unfinished, such as the palette on the chair, the portable easel, and the guitar, where the white of the ground shows through.

As a northern Italian, d’Azeglio seems to have been as overwhelmed as the German painter Franz Ludwig Catel by the view of the Bay of Naples, giving it as much prominence as Catel did in his similar works (cat. nos. 16, 35). Is it possible that d’Azeglio created the picture from memory, as a farewell to painting? After returning to Turin in 1827, he gave up his beloved *métier* and turned to politics and literature.

**Friedrich Wasmann.** German, 1805–1886

‡ 18. *View of the Campagna*, 1832

Oil on paper, mounted  
on cardboard  
9½ × 7⅞ in. (24.1 × 19.3 cm)  
Hamburger Kunsthalle

A barren rocky valley would not, under ordinary circumstances, make for a riveting landscape painting. By framing this stretch of land in a window, however, Wasmann turned it into a captivating sight. The window frame is plain and rustic, as befits the house of the local shoemaker in the hamlet of Cervara, where the artist took lodgings in the summer of 1832.<sup>72</sup> The village—known today as Cervara di Roma—perches on a high mountain peak some thirty miles west of Rome, overlooking the valley of the Anien River. From one of the shoemaker’s rooms, Wasmann captured the vast valley with a painterly spontaneity that seems pre-Impressionist. In the middle distance, animals and peasants move along a narrow road, visible only as tiny black spots. Farther on, a house with a red roof hugs the mountain’s edge. Beyond that, the blue plain stretches to where it turns a lighter hue, near the distant mountain range. The artist filled the sky with extreme sunlight so that its unusual yellow color would contrast attractively with the blue of the landscape. White smoke from late-summer fires rises here and there.

The region was a popular destination for landscape painters, who traveled by foot from the nearby town of Subiaco. Like many German artists of his generation, Wasmann went to Italy after studying in his native Hamburg, in Dresden, and in Munich. He lived from 1832 to 1835 in Rome, where he came to know the groups of artists around the Danish sculptor Bertel Thorvaldsen (1768/70–1844) and the German Nazarene painter Johann Friedrich Overbeck (1789–1869), without, however, succumbing to their influence. In his first Italian summer, Wasmann joined the customary artists’ exodus from the capital into the countryside. He walked through the Campagna di Roma to Tivoli and as far as Subiaco, and, from there, he climbed to the mountain village of Cervara.



In his immensely readable autobiography, he recalls village life with acute observation and subtle humor: “Cervara is inhabited by shepherds and farmers whose fields are mostly down in the valley. It was once as wild as the stags which gave it its name; now it is already tamed by foreigners who, seduced by the beauty of the country, have started to come increasingly. . . . The villagers’ dire poverty made it easier for artists to find models to pose in costumes. Conditions were extremely primitive.”<sup>73</sup> Notwithstanding these hardships, or because they seemed more romantic in such an untamed landscape, Wasmann stayed from June through October 1832 and returned the following year.

**Anton Dieffenbach.** German, 1831–1914

❧ 19. *Window in Sunlight*, 1856

Oil on paper, mounted  
on canvas

14<sup>3</sup>/<sub>8</sub> × 9<sup>7</sup>/<sub>8</sub> in. (36.5 × 25.1 cm)

Signed and dated (lower left):

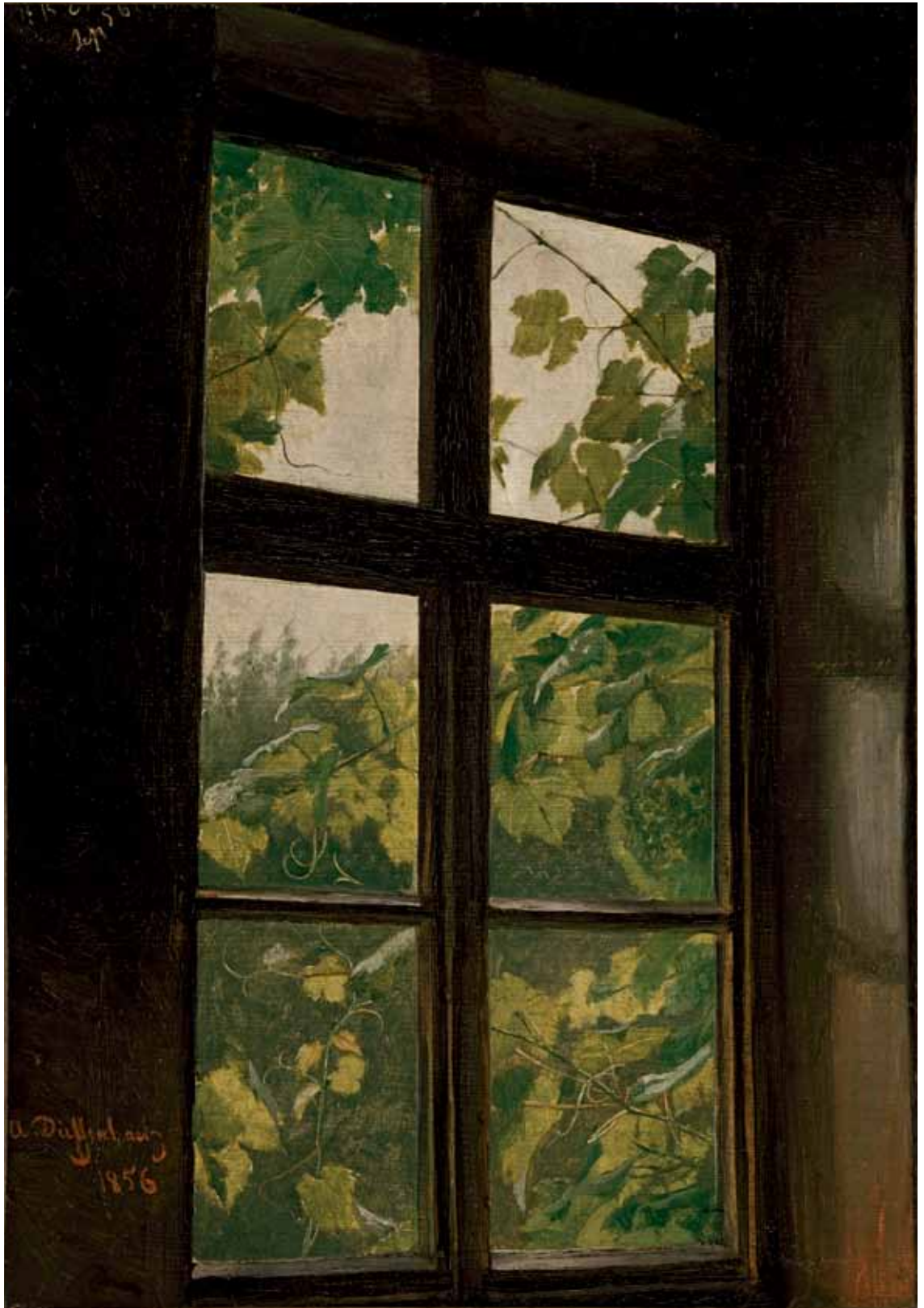
*A. Dieffenbach/1856*

The Metropolitan Museum of  
Art, Purchase, Gift of Mr. and  
Mrs. Charles Zadok, by  
exchange; Gift of William  
Schaus, by exchange;  
and Bequest of Mary Jane  
Dastich, by exchange, 2010

2010.279

The window is closed. Instead of offering a view beyond, its panes are obstructed by a decorative pattern of leaves and tendrils, ranging from vivid green to shades of yellow, ocher, and olive. Some of the leaves are pressed against the glass, revealing their thin white veins. To achieve this effect, Dieffenbach used the end of his brush to scrape through the wet paint to the white ground. The high hedge beyond the vines forms a dark background for the leafy pattern in the lower panes, while in the upper ones, they are delineated against a pale sky. Dieffenbach placed the window at a slight angle instead of head-on, allowing him to show the shadows cast by the window’s crossbars on the rich wood surface to the right.

Dieffenbach was twenty-five years old when he made this work. At the time, he was still enrolled at the Kunstakademie in Düsseldorf, where he studied from 1853 until 1859. His response to the momentary light effects in this window must have inspired him to paint it from life. The motif of a closed window recalls that in the ailing Caspar David Friedrich’s *Window with a View of a Park* of 1836–37 (cat. no. 51), painted in sepia near the end of his life. It was an unusual choice of motif, however, for a young artist at the beginning of a career that showed great promise—a direction that he, unfortunately, never pursued. Instead, he embraced genre scenes of happy peasant life, often with children and animals, for which he became known.





**Adolph Menzel.** German, 1815–1905

20. *The Balcony Room*, 1845

Oil on cardboard  
22<sup>7</sup>/<sub>8</sub> × 18<sup>1</sup>/<sub>2</sub> in. (58 × 47 cm)  
Initialed and dated (lower  
right): *A. M. / 45*  
Staatliche Museen zu Berlin,  
Alte Nationalgalerie  
Not in exhibition

Between 1845 and 1851, Menzel painted a series of five small pictures of mostly empty rooms. Their sole motif is the varying effects of light, from the bright sun to the white moon—a novel and surprising subject for the time. *The Balcony Room* is the first and most famous work in the series (see also cat. nos. 21–23, 40).

As court painter to Emperor Wilhelm I, Menzel narrated modern life and historical events with great detail on exceedingly large canvases. He regarded his “private” pictures, including the empty rooms, as mere experiments and never exhibited them during his lifetime. In them, he recorded his immediate surroundings, his family and friends, quick studies of clouds, views from windows, and nondescript landscapes and backyards. They lingered in his studio and were discovered only after his death.

In *The Balcony Room*, with its wide-open French windows, sunlight and a gentle gust of wind fill the embroidered white muslin curtains that hide the balcony and the view outside. The mullions of the right-hand window can be seen, curved and slightly distorted, through the transparent material. A strong patch of sunlight touches the brown floor, which tilts forward strangely. Two Biedermeier chairs are placed askew before the tall trumeau mirror. The remaining furniture is seen only as a reflection in the mirror: an upholstered sofa in gray and pink stripes and, above it, a picture in a gilded frame. The odd brown shape above the reddish carpet on the left may be the end of the striped sofa, which Menzel initially mapped out but did not bother to finish painting. Or is it a shadow? Similarly unexplained are the large patches of light paint on the flat grayish wall, which have forever intrigued writers.<sup>74</sup>

This room belonged to the apartment where Menzel, together with his mother and two younger siblings, Emilie (1823–1907; see cat. no. 68) and Richard (1826–1865), moved in late March 1845. It was on the third floor of Schöneberger Strasse 18 in Berlin. As the city rapidly expanded, and with the completion of the Anhalter Bahnhof in 1841, this neighborhood, previously pastureland for cows, became residential. Schöneberger Strasse was laid out in 1843, and the house into which Menzel and his family moved was built one year later.<sup>75</sup>

This picture was acquired by the Nationalgalerie in 1903 and became widely known when it was included in the artist’s memorial exhibition in 1905.<sup>76</sup> Menzel’s single-minded attention to the ephemeral effects of sunlight—and a gust of wind—caused writers such as Hugo von Tschudi and Julius Meier-Graefe to describe his work as “Impressionist,” ahead of its time by several decades.<sup>77</sup>



**Adolph Menzel.** German, 1815–1905

❧ 21. *Room of a Bookdealer*, 1848

Oil on cardboard

9 × 11¾ in. (23 × 29.8 cm)

Inscribed, dated, and initialed  
(on verso of original cardboard):

*Wohnstube eines Büchertrödlers  
von mir nach der Erinnerung  
gemalt im Sommer 1848,  
nachdem ich in derselben allein  
sitzend hatte des Mannes  
Nachhausekunft abwarten müssen  
einer Scharteke wegen. A. M.*

[Living room of a secondhand  
bookdealer painted by myself  
from memory in summer 1848,  
after having been made to sit  
alone there, awaiting his return,  
for an old book. A. M.]

Bayerische  
Staatsgemäldesammlungen,  
Neue Pinakothek, Munich

According to Menzel's long-winded inscription on the back of this small painting, he had an appointment with a secondhand bookdealer in Berlin who left him waiting over a transaction. While biding his time, the artist must have made a pencil study of the dealer's apartment. Menzel never went anywhere without several sketchbooks. He even owned a coat with eight pockets to accommodate his books and pencils. When he painted this small oil sketch in the summer of 1848, his earlier impatience at the man's delay seems to have resurfaced in the hasty brushstrokes with which he portrayed the dim, claustrophobic setting.

The work belongs to his series of five mostly empty rooms dating from 1845 to 1851 (see also cat. nos. 20, 22, 23, 40). The room is furnished only with the essentials: a bed; a commode with various objects on it, including a lamp; a mirror; and some pictures. Nothing points to the man's profession. No bookshelves are in sight. The artist matched the humble surroundings with his own economy of expression. He glazed dark brown paint over a lighter ochre ground to create a near-monochromatic effect. With the bristles of his brush, he then textured the top layer not only to indicate the wood grain of the floorboards, the door in the background, and the furniture but also to enrich the shadows.

As in *The Artist's Bedroom in Ritterstrasse* of 1847 (cat. no. 22), the wall on the right juts into space toward the viewer. Here, however, an opening offers a peek into the adjacent room, with its washbasin and uncurtained window. The bookdealer must have lived on the top floor, because the window of his main room opens on to a leaden sky and the roof of a brick building across the street. The potted plants on the outer windowsill, among them an evergreen topiary, bring a touch of nature to the somber abode.



**Adolph Menzel.** German, 1815–1905

22. *The Artist's Bedroom in Ritterstrasse, 1847*

Oil on cardboard  
22 × 18½ in. (56 × 46 cm)  
Initialed and dated (lower  
right): AM 47  
Staatliche Museen zu Berlin,  
Alte Nationalgalerie

Whenever Menzel changed neighborhoods in Berlin—which he did five times between 1840 and 1865—he captured his new surroundings in paintings. The artist moved to Ritterstrasse 43 in April 1847 and painted this view of his bedroom the same year, just as two years earlier he had painted *The Balcony Room* (cat. no. 20) shortly after moving to Schöneberger Strasse 18. As the paintings are nearly the same size and were both composed as a means of taking stock of a new setting, they could be regarded as pendants. Menzel lived in the large fourth-floor apartment on Ritterstrasse with his two younger siblings, Emilie (see cat. no. 68) and Richard. Ritterstrasse was a broad new street of residential buildings in what is known today as the Kreuzberg district.<sup>78</sup> The artist remained in the apartment until 1862, also painting its sitting room in luminous twilight and the building's staircase at night (see cat. nos. 23, 41).

The narrowness of the bed is accentuated by the somber walls and floor, rendered in broad brushstrokes of grayish and brownish rosy hues. At first glance, the room seems about as wide as the crumpled, hastily covered bed, which resembles nothing so much as a bier.<sup>79</sup> The appearance is, however, deceiving. The brushy outlines of a tall wardrobe, to the left of the window, indicate the existence of another part of the room,

and the gilt-framed mirror above the bed reflects the transparent white curtain of what must be a second window. Although the light in the bedroom is muted, the parted blue curtains reveal the clear, sober light of midday, with puffy white clouds applied in thick impasto. The man whose head is depicted in dark silhouette, squeezed between the window and the secretary piled high with books, must be the artist's brother, reading the newspaper.

If Menzel indicated the furniture and objects in the room in only the broadest strokes, he treated the view through the window with precision. It is a realistic view of the rapidly expanding city, quite unlike the bucolic views favored by the



**Figure 34.** Adolph Menzel. *View from Menzel's Bedroom in Ritterstrasse with Woodpile in Foreground*, ca. 1862. Graphite on paper, 8 × 4¾ in. (20.3 × 11.5 cm). Staatliche Museen zu Berlin, Kupferstichkabinett



Romantic artists. Menzel was fascinated by the chaotic juxtaposition of old and new, which he could witness directly from his apartment. This window shows the back of tenements on Oranienburger Strasse, which runs parallel to Ritterstrasse, one block away. Tall new apartment buildings abut low, ancient, half-timbered houses, survivors of the area's recent rural past. In the distance, above the green treetops, work is being completed on the roof of another tall structure. Beyond that, a steeple rises from a church.

In the same year, 1847, Menzel painted the Oranienburger Strasse tenements in two other oil sketches, showing them in different seasons.<sup>80</sup> Shortly before leaving Ritterstrasse, in early 1862,<sup>81</sup> he recorded one last view from his bedroom window (fig. 34). By then, the older red-roofed house seen to the left of the tall new building in the present work had been demolished into a heap of ruins.

### Adolph Menzel. German, 1815–1905

#### ❖ 23. *The Artist's Sitting Room in Ritterstrasse*, 1851

Oil on paper, mounted  
on cardboard

12 $\frac{3}{8}$  × 10 $\frac{5}{8}$  in. (32 × 27 cm)

Initialed and dated (lower  
right): *A. M. / 51*

The Metropolitan Museum of  
Art, Purchase, The Florence  
Gould Foundation Gift,  
Leonora Brenauer Bequest, in  
memory of her father, Joseph B.  
Brenauer, Nineteenth-Century,  
Modern and Contemporary  
Funds, Catharine Lorillard  
Wolfe Collection, Wolfe Fund,  
and Paul L. and Marlene A.  
Herring and John D. Herring  
Gift, 2009

2009.64

The shutters have been lowered to keep out the bright light of a summer day, but some of the sun's rays do enter the window through the gap below the shutters, bathing the room in luminous twilight. They dance over the brown wood floor and the small, ugly rug, alight near one of the table legs, and brush the tall double doors at the left. Menzel worked fast, intent on capturing the fleeting effect. With light brushstrokes, he broadly indicated the modest furniture. Some objects can be identified: an Empire writing table next to a chair, a large plaster bust on top of a cupboard, framed pictures on the wall, and a dark canapé with a pillow.

Menzel painted this small oil sketch at the same time as he was working on the large *Flute Concert of Frederick the Great at Sanssouci* (1850–52; Alte Nationalgalerie, Berlin). The contrast between the pictures could not be greater. In the grand painting, the flute-playing king and his court, in a huge, mirrored palace interior, are nearly upstaged by the bright candlelight of an enormous chandelier. In this work, the artist focused on the play of errant rays of sunlight in a small room of his Berlin apartment at Ritterstrasse 43, where he lived with his two younger siblings from 1847 to 1862.<sup>82</sup>

Two German art historians, Friedrich Eggers and Georg Joseph Kern, have described the layout of the artist's apartment in vastly different terms. Eggers based his description on actual experience. Some time in 1854, he visited Menzel in Ritterstrasse,





a new street in today's Kreuzberg district. Eggers described Ritterstrasse as "broad" and "imposing"; its houses as "large, elegant"; Menzel's building as "expensive-looking"; and his fourth-floor apartment as "very spacious."<sup>83</sup>

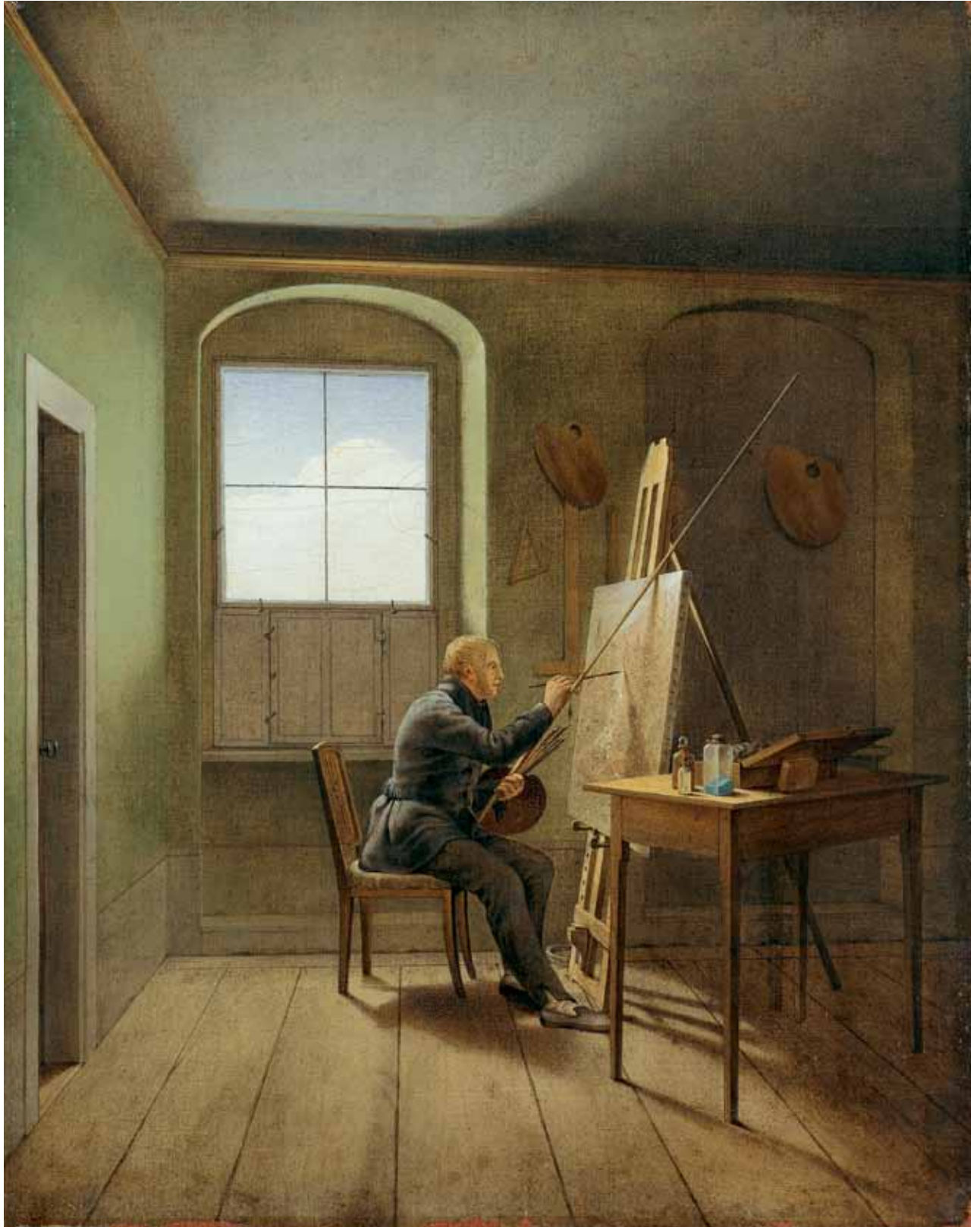
Kern, on the other hand, judged the apartment "poorly proportioned." Yet he "knew" it solely through two paintings, *The Artist's Bedroom in Ritterstrasse* of 1847 (cat. no. 22) and this one. Kern was the first to publish this work, in 1920—it had been unknown until that date—at which time he described it as a view of a sitting room.<sup>84</sup> Mistaking the double doors on the left for a mirror, he thought that this room was a subdivision of a once much larger one. With the doors open, however, the room would have become part of a larger enfilade and may, in fact, have been a study adjacent to the apartment's actual sitting room. Kern praised the play of shadow and light in the picture, ranking its painterly qualities even above those of the famous *Balcony Room* of 1845 (cat. no. 20). With this view of a study or sitting room, whichever it may have been, Menzel concluded his series of five mostly empty rooms, painted between 1845 and 1851 (see also cat. nos. 20–22, 40).

### **Georg Friedrich Kersting.** German, 1785–1847

#### ❧ 24. *Caspar David Friedrich in His Studio*, 1811

Oil on canvas  
21¼ × 16½ in. (54 × 42 cm)  
Initialed and dated (lower left,  
at doorframe): GK 1811  
Hamburger Kunsthalle

The bareness of Friedrich's studio stunned visitors. In 1870, Wilhelm von Kügelgen, the son of Friedrich's painter friend Gerhard von Kügelgen, recaptured his youthful impressions: "Friedrich's studio was of such emptiness that Jean Paul<sup>85</sup> could have compared it to the disemboweled corpse of a dead prince. It only contained an easel, a chair, a table, and, as the sole wall decoration, a T square, of which nobody could explain how it came to that honor. Even the paint box, along with its oil bottles and some cloth that well deserved to be there, were banished into a small side room. Friedrich was of the opinion that all external things disturbed the inner world of pictures."<sup>86</sup> Kersting and Friedrich had immediately become close friends when Kersting moved to Dresden in 1810, having spent 1805 to 1808 at the Royal Danish Academy of Fine Arts in Copenhagen, where Friedrich had also studied. This painting of Friedrich's studio was the first of Kersting's celebrated interiors. The artist included the usually "banished" paint box referred to by Kügelgen in his memoirs. It sits on the small table half in darkness, its lid propped open. The bare room is Friedrich's studio at An der Elbe 26, where he had captured the views through his



windows five years earlier (see cat. nos. 42, 43). Here, the windows look different because, some time after 1806, Friedrich had boarded up the entire right-hand window and arranged for custom-made wood shutters to be installed in the bottom of the left-hand one. Painting manuals of the time often advised that all windows but one be shuttered and that painters work with natural light coming from above.

In this work, Kersting recaptured the haunting contrast between bright window and dark interior shown in Friedrich's two window views of 1805–6, which he must have known. Bright morning light illuminates the left half of the room; the other half lies in darkness. The thirty-six-year-old artist is deeply absorbed in painting. He needs no studies or sketches, working solely from his imagination. He is dressed in a formal tight jacket for the occasion, although Friedrich usually wore a loose, comfortable smock when he painted. Leaning his arm on a long painter's stick for support, he puts finishing touches on a waterfall in a landscape with a brush dipped in white paint.<sup>87</sup> Hardly visible, a small iron weight dangles from his painting hand, probably a Masonic symbol but also a device to steady the hand.<sup>88</sup> Finely observed details abound, such as the light caught in the artist's blond hair, in the large key in the door at the far left, and in the glass bottle stoppers.

It may be surprising that Friedrich still lived so modestly in 1811. By that time, he had already made a name for himself as a painter. When he exhibited *The Cross in the Mountains* (the Tetschen Altarpiece; Galerie Neue Meister, Dresden)—a commissioned altarpiece that he conceived as a landscape—in this studio at Christmas-time in 1808, the painting caused a hefty controversy.<sup>89</sup> In 1810, after he exhibited his two large paintings *Monk by the Sea* and *Abbey in the Oak Forest* (both Alte Nationalgalerie, Berlin) at the Berlin Akademie der Künste, they were bought by the Prussian crown prince. His large painting *Morning in the Riesengebirge* (Alte Nationalgalerie, Berlin) would be acquired by King Friedrich Wilhelm III of Prussia in 1812. Friedrich had begun that landscape shortly after his July 1810 return from the Riesengebirge, a region of tall mountains between Silesia and Bohemia, southeast of Dresden, where he had gone on a walking tour with his friend Kersting.

Kersting exhibited his picture of Friedrich's studio alongside a view of Gerhard von Kügelgen's studio at the Dresden Kunstakademie in 1811 (fig. 14 on p. 11). As the canvases are the same size and date, they were regarded as pendants and amusing contrasts: Kügelgen's studio was cluttered, while Friedrich's was nearly empty.<sup>90</sup> Kersting painted two more versions of the work featuring Friedrich, in 1812 and 1814–19.<sup>91</sup> In fact, he would repeat the work's formula successfully in his fourteen subsequent interiors, adjusting the placement of the window or lamp to the lone sitters' occupations.



**Georg Friedrich Kersting.** German, 1785–1847

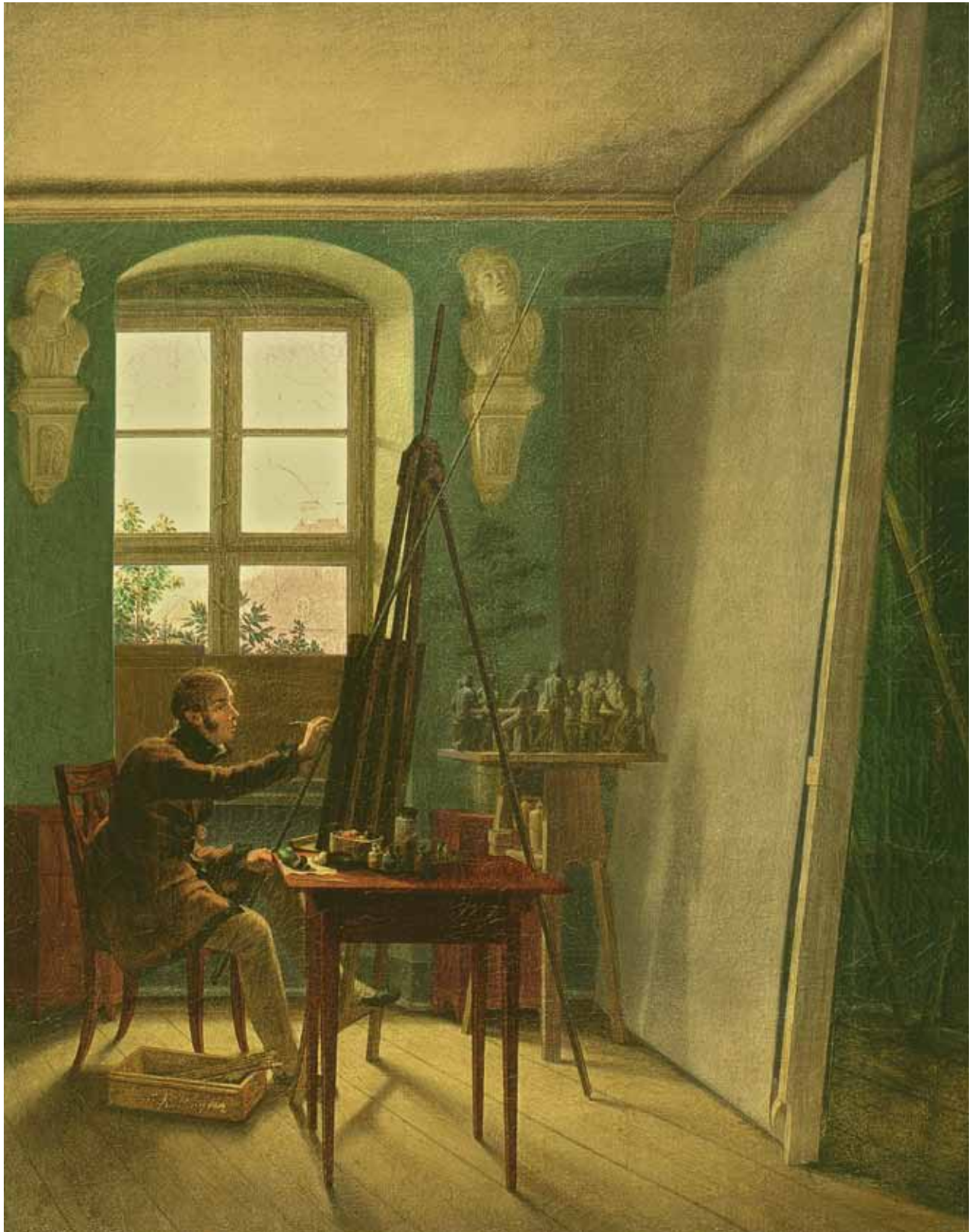
25. *The Painter Friedrich Matthäi in His Studio*, 1812

Oil on canvas  
20½ × 16 in. (52 × 40.7 cm)  
Signed and dated (on box on  
floor): *G. Kersting 1812*  
Kunstsammlungen Chemnitz

Friedrich Matthäi (1777–1845) was a history and portrait painter who served as director of the Kunstakademie in Dresden from 1810 to 1823. Had Kersting not painted this picture of him, he would probably be forgotten today. When Matthäi posed in his studio, however, he most likely did it as a favor to then little-known Kersting. Matthäi belonged to a large family of painters and sculptors who had worked in Dresden for several generations, since the early eighteenth century. In her memoirs, the painter Louise Seidler, the sitter in Kersting's *Woman Embroidering of 1811* (cat. no. 1), remembers Matthäi as a prominent academic teacher: "He painted the largest historical compositions and also drew well, but in a cold and academic style. As a teacher he was severe but competent."<sup>92</sup>

Matthäi's small studio is dominated by an unusually large canvas attached to a frame that reaches up to the ceiling. The empty canvas is of the same warm, sandy color as the bare wood floor and acts as a sort of foil to the accumulation of small objects throughout the room. Barely visible in the dark area behind the canvas, where the window has been covered up, four pictures of different sizes are hung in gold frames, one above the other. On a tripod in the center of the studio, thirteen tiny figurines modeled in grayish clay are arranged around a table. Their presence may seem unexpected in a painter's studio, but in 1812, the date of this picture, the thirty-five-year-old Matthäi was preparing his large *Last Supper* (1813) for the church of Pössneck in Thuringia.<sup>93</sup> Rather than work from thirteen lifesize models, Matthäi used the figurines to choreograph his composition and study the effects of light and shade. Behind them, an evergreen plant, barely visible against the "Kersting green" wall, rises out of a large pot that sits on a pedestal commode, one of a pair.

The view through the window shows treetops, some with tiny blossoms, and a roof in pale rose brick beyond the artist's garden. The two classical female busts on either side of the window are turned in different directions; the one on the left echoes the profile of the elegantly dressed artist. The even light from the window, its lower panes covered with drawing boards, shines upon his thinning hair. The work on the easel is not visible, but Matthäi was probably making preparatory studies in charcoal for his large religious painting. Artist's supplies clutter the table, including bottles of blue and ocher pigments and an open round box containing paint bladders, more of which lie on the table. Oil paint was sold in these small pouches made from pigs' bladders or other animal membranes until the invention of metal squeeze tubes in 1841.<sup>94</sup>



**Léon-Matthieu Cochereau.** French, 1793–1817

26. *The Artist in His Studio*, ca. 1812–15

Oil on canvas  
19 × 23<sup>5</sup>/<sub>8</sub> in. (48.3 × 60 cm)  
Musée des Beaux-Arts, Chartres

Cochereau's career was cut short at the age of twenty-four, when he died of typhus at sea.<sup>95</sup> His early death explains his relative obscurity even in his native France. He is known primarily for his painting *The Studio of Jacques-Louis David* of 1814 (Musée du Louvre, Paris), in which he depicted his fellow students drawing and painting a nude male model in the master's atelier on the ground floor of the Collège des Quatre-Nations, which is today the Institut de France.<sup>96</sup> In 1807, the fourteen-year-old Cochereau had moved from Montigny-le-Gannelon, a small village southwest of Paris, to the French capital, where he lived with his uncle. He was admitted as a student in David's studio in 1810.

In this still somewhat naive and stiff early self-portrait, the artist presents himself jauntily dressed and seated at his easel. Familiar studio props are scattered throughout. A large unframed landscape hangs high up on the right. Other canvases, on the floor, are turned toward the wall. In the foreground are two fine still lifes: the artist's open paint box, at the left, and a red cloak thrown over a chair, at the right.

The window is surprisingly large for the small room. Hanging on the wall to the left of it is a plaster cast of a man's sandaled foot that is echoed, on a shelf at the right, by a woman's high-buttoned boot. The lower part of the window is covered, while green hills beckon through its upper panes, under a cloud-dappled blue sky. These are the hills of Montmartre, dotted with windmills and houses. We can only guess at the subject on which Cochereau might be working at his easel. Is he copying the plaster bust of Apollo that faces him, bathed in sunlight? This self-portrait may hint at his generation's sense of being torn between nature and antiquity.<sup>97</sup>





## French, 19th century

### 27. *A Paris Interior*, ca. 1817

Oil on canvas  
17½ × 14½ in. (44.5 × 36.8 cm)  
Wadsworth Atheneum Museum  
of Art, Hartford, Conn., The  
Ella Gallup Sumner and Mary  
Catlin Sumner Collection Fund

In this picture, an unidentified French painter gave the well-known artist-in-his-studio motif a tongue-in-cheek twist. Instead of showing an artist seated at an easel, he replaced the human sitter with a colorful military jacket, sword, and bicorne hat with a green plume. The jacket has not been flung casually over the chair but has been carefully draped so that every detail, including the horn insignia on the white tails, is visible. The horn also appears on the black cartridge box that dangles from a white cross belt hung from a mighty bayonet propped by the window, identifying its owner as a *voltigeur* in the Light Infantry of Napoleon's Grande Armée.<sup>98</sup>

The owner of this uniform would have been a full-time professional soldier. Was he also the Sunday painter who created this disarmingly incongruous but delightful work? It is impossible to know. What is clear, however, is that the uniform and weapons join together in a still life with the other items distributed throughout the room. Brushes, a crumpled cloth, a pomegranate, and a few nuts lie on a low table in the foreground. Aligned on the windowsill, at a miniature scale, are a book, a quill, a leather pouch, and a clay pipe. Hanging in the sun at the side of the window is a birdcage containing a solitary canary, along with a pocket watch showing the time: eight o'clock. Judging by the bright blue sky, it must be morning.

Five uninspired small still lifes in the Dutch style, featuring dead fish, dead game, and fruit, hang unframed on the facing wall. Their murky palette and style contrast with the crispness of the uniform, the window, and the floor tiles.<sup>99</sup> It has been suggested that the finished picture on the easel may depict a view from the Île de la Cité toward the Pont Notre-Dame and the Hôtel de Ville.<sup>100</sup> Is that canvas, then, a whimsical substitute for the view not shown through the window?



**Nikita Zaitsev.** Russian, 1791–1828

28. *The Painter's Studio*, ca. 1820

Oil on canvas

13¾ × 17¾ in. (35 × 44.2 cm)

Signed (lower left): *N. Zaitsev*  
[in Cyrillic characters]

The State Tretyakov Gallery,  
Moscow

Nothing is known about the Russian painter Nikita Zaitsev except that he created miniature portraits and small interiors and studied at the Imperial Academy of Arts in Saint Petersburg from 1800 to 1815.<sup>101</sup>

Also unknown is the painter in this picture, shown in stark profile against the luminous window. The ambience in the Russian studio is relaxed, very unlike the mood of deep concentration in Georg Friedrich Kersting's 1811 studio portrait of Caspar David Friedrich (cat. no. 24). This painter seems blithely oblivious to the advice in painting manuals of the time to cover the lower part of a window with wood shutters and work by the light coming in from above. He also does not mind the visitor who is looking over his shoulder. The latter may be a sitter who commissioned a portrait, although his features do not correspond to the outlines that can be made out on the canvas on the easel. The visitor may also have just dropped by for a chat. His cane is leaning against the back of the chair on the left, on which his hat is placed.

The multitude of framed and unframed pictures in all sizes hung on the walls of the room is overwhelming. Most are landscapes or architectural motifs, with two portraits of young men added for variety. The artist's prodigious output has even spread to the double door, taking it out of commission. Curious are both the absence of a table for holding bottles of liquids, pigments, or a paint box—which is instead placed on a chair—and the presence of a Biedermeier canapé and matching chairs. Could this be the studio of a Sunday, or amateur, painter?

Classical sculptures were popular props and teaching tools in the studios of Russian artists in the early nineteenth century.<sup>102</sup> Here, Zaitsev included a plaster cast of the famous *Crouching Venus*, a Hellenistic sculpture known in several Roman copies. The figure is as large as the two men and creates a wondrous effect in the small, bare studio. Someone has knocked a large hole in what was once the goddess's right knee. Zaitsev recorded this damage either with naive truthfulness or with a tongue-in-cheek hint at the illusion of all art.



**Martin Drolling.** French, 1752–1817

29. *Girl Tracing a Drawing*, early 19th century

Oil on panel  
24¾ × 21¼ in. (63 × 54 cm)  
The State Pushkin Museum  
of Fine Arts, Moscow

An earlier writer has proposed that the young woman in an Empire dress of matte gold brocade standing at the window could be Drolling's daughter, Louise-Adéone (1797–1831).<sup>103</sup> She took after her father, becoming a painter and imitating his themes (see cat. no. 31). From her lost profile, however, it is difficult to prove her identity. The room, with its sumptuous Louis XVI décor and red-patterned Persian carpets on the floor and table, seems to belong to a grand eighteenth-century house in one of the most fashionable arrondissements of Paris. It is unlikely that the painting depicts the Drolling residence. Even though Drolling was a successful artist who specialized in portraiture and genre—his painting *Interior of a Kitchen* of 1815, with its famous trompe-l'oeil tile floor, was acquired by the Louvre in 1817—he did not live on such a posh scale.

Buried within the exquisite setting are what may be the young woman's own works. Barely visible and mostly cut off by the picture's left edge are a canvas, turned toward the wall, and a portfolio filled with drawings. More prominent are the plaster casts of the *Borghese Warrior* and a large vase, which could be the subjects of past or future drawing lessons. The two curtains on the six- or eight-paned window, one of green velvet and the other of white linen, have been unhooked for her present activity. After first attaching a drawing to the windowpane, she has pressed a clean, transparent sheet over it to trace the earlier image. She kneels on one of the armchairs for better support.

The motif of a woman standing at a window brings to mind Caspar David Friedrich's *Woman at the Window* of 1822 (cat. no. 7). The differences between the two pictures, although they are only a few years apart, are telling. The German Romantic artist adopted the open window both as an evocative pictorial device and to imply longing, whereas the French realist focused purely on the dramatic, decorative light effects. This young woman uses the closed window as a mere tool and does not even look outside. It is the red-breasted bullfinch in his cage high up in the stone window niche—it is oddly chipped—who enjoys the view of the courtyard and cloudy blue sky.

The picture was acquired by the Russian prince and collector N. B. Yusopov (1751–1831) some time before 1812, during one of his many stays in Paris and probably directly from the artist.<sup>104</sup>



Attributed to **Martin Drolling**. French, 1752–1817

❧ 30. *Interior with View of Saint-Eustache*, ca. 1810

Oil on canvas  
28½ × 23 in. (72.5 × 58.5 cm)  
Musée Carnavalet–Histoire de  
Paris

Set against a clear sky and centered in the large open window, the view of the Église Saint-Eustache dominates Drolling's interior. The famous seventeenth-century church rises above the slate-roofed red-brick houses in an old, picturesque part of Paris, between the Hôtel de Ville and the Palais-Royal.<sup>105</sup> The large double window, arched and bisected by a thin center column, must have belonged to an apartment that was situated on the top floor of a building whose height matched that of the nearby church.

The half-drawn, sheer green curtain that covers the closed right half of the window casts the room into semidarkness. Mostly in shade sits a young woman with a large drawing pad on her lap, her high white lace collar touched by a ray of sun. The framed and unframed landscapes hanging on the left, the small canvases stacked under the window, and the plaster casts of mythological figures on the right suggest a possible studio setting. It is not the view outside the window that the young woman faces while drawing but the decorative still life of objects that has been set up in front of the open window. The blandness of this arrangement—pink flowers, *vieux Paris* porcelain, a scroll, an open sheet of music, a book—implies that the young woman is still taking lessons with the tutor or instructor who is looking over her shoulder.<sup>106</sup>

Women who wished to become artists at this time were trained separately from men. In the 1780s, membership in the Académie Royale de Peinture et de Sculpture was limited to just four women.<sup>107</sup> Progress was further stalled as a consequence of the French Revolution. It took until the late 1890s for women to gain entry to the École des Beaux-Arts by open competition.<sup>108</sup> Still, in France, women were at least depicted taking drawing lessons, tracing drawings, or sketching flowers (see fig. 16 on p. 12; cat. nos. 29, 31), even if these activities were occurring in sitting rooms.<sup>109</sup> Just across the border in Germany, women were rarely, if ever, shown at work in studios. Even the painter Louise Seidler was rendered by her friend Georg Friedrich Kersting embroidering rather than wielding a brush (see cat. no. 1).





**Louise-Adéone Drolling.** French, 1797–1831

❧ 31. *Interior with Young Woman Tracing a Flower*, ca. 1820–22

Oil on canvas  
22¼ × 17⅞ in. (56.5 × 45.4 cm)

Signed (lower right, on  
portfolio; no longer visible):  
*Adéone Drolling*

Saint Louis Art Museum,  
Miss Lillie B. Randall,  
by exchange

A sheet of paper lies crumpled on the parquet floor. It must be the young woman's earlier, unsuccessful attempt to trace a drawing of a tulip on the windowpane. The discarded study on the floor, along with the prominent portfolio bursting with drawings, indicates that the interior is the woman's workroom. The usual still-life paraphernalia are everywhere: the guitar on the wall; the plaster cast of a Roman head on the bookcase, and its unfortunate reflection in the mirror; and the red shawl draped artfully over the Charles X armchair.

It is not known whether Louise-Adéone Drolling is showing her own room here, in which she may have asked another young woman to pose. Possibly, she has depicted the studio she shared with her brother, Michel-Martin Drolling (1786–1851), a Neoclassical history painter and portraitist who lived at 31, rue de Sèvres, in the seventh arrondissement (see cat. no. 46).<sup>110</sup> In a letter of 1828 to a friend, Louise-Adéone mentions this work but does not describe it in detail: “I was born in Paris in 1797. My father had soon great expectations in my natural talent and did his best to give me the taste for painting and art. Unfortunately I lost him when I was 18 years old. Some of my paintings were exhibited in the Salon des Amis des Arts. The one I had exhibited in the last ‘salon’ presented an interior in which a girl designs near a window. I have received the golden medal for it and it forms now part of the Gallery of La Duchesse de Berry.”<sup>111</sup>

In her genre subjects and portraits, Louise-Adéone followed closely in the footsteps of her father, Martin Drolling (1752–1817). In this picture, she repeated a theme she knew well from two of her father's pictures, *Girl Tracing a Drawing* (cat. no. 29) and *Interior with View of Saint-Eustache* (cat. no. 30), which is attributed to him. If in the latter picture the view of the church dominates the darkened interior, in this sunny work the church across the street is just part of an elegant urban backdrop.<sup>112</sup> Instead of focusing on her work, the young woman is distracted by a pet squirrel perched on the armchair, clutching a walnut. Tethered to the chair by a long blue ribbon, the small, furry animal suggests patience, diligence, and perseverance. Its presence here is a reference to the qualities that were perceived as necessary for a young female artist to succeed at the time.



**Jean Alaux.** French, 1785–1864

32. *Picot in His Studio at the Villa Medici*, 1817

Oil on canvas  
19 7/8 × 14 in. (50.5 × 35.5 cm)  
Signed and dated (lower left):  
*Alaux Rome 1817*  
Private collection

In 1815, Alaux won the Prix de Rome, entitling him to live as a *pensionnaire* at the Académie de France in the Villa Medici in Rome for five years, beginning in 1816. During that period, he made several paintings of his fellow *pensionnaires*, conventional likenesses that the resident artists habitually made of one another and that were hung in the villa's dining room. More exceptional are Alaux's three known portraits that show his sitters—Jean-Auguste-Dominique Ingres (1780–1867),<sup>113</sup> Louis-Vincent-Léon Pallière (see cat. no. 33), and François-Édouard Picot (1786–1868)—in their individual rooms.

Picot had won the Second Prix de Rome in 1813, and, although the award gave him a fellowship to live at the Académie de France, he stayed there with a lesser status than that of a *pensionnaire*. In Alaux's painting, sunlight enters the room through the tall French windows leading to the balcony. The rectangle of the open window frames the "picture-perfect" vista of Saint Peter's Basilica under the pale Roman sky. In his left hand, Picot holds a drawing of the same view. It seems doubtful that Picot's room actually opened on to this famous panorama, however, because the studios were in an adjoining wing of the villa, facing northwest.<sup>114</sup> The rendering of Picot within plain sight of Saint Peter's was, therefore, probably invented as a souvenir of his stay at the Villa Medici; several decades later, the French architect Constant Moyaux would do the same thing (see cat. no. 55).

Alaux cast the walls in evocative semidarkness and hung them with Picot's paintings and studies, which, although barely recognizable, have been identified by scholars.<sup>115</sup> On the right-hand wall, behind the collapsed stretcher, is a study for the artist's *Assumption of the Virgin*, shown at the Paris Salon of 1819. Beside the window, Italian landscapes flank a large engraving.<sup>116</sup> More recognizable is a large drawing of a man's bust in profile, prominently displayed near the plaster cast of Phocion on the table. Resembling Alaux, it appears to be a self-portrait that he may have given to Picot in memory of the two artists' years together at the academy.<sup>117</sup> This particular painting has remained with Picot's descendants until the present day.



**Jean Alaux.** French, 1785–1864

33. *Louis-Vincent-Léon Pallière in His Room at the Villa Medici, Rome, 1817*

Oil on paper, laid on canvas  
22¾ × 17¾ in. (57.8 × 45.1 cm)  
Signed and dated (lower left):  
*J. alaux / Roma / 1817*  
Mrs. Charles Wrightsman,  
New York  
Not in exhibition

In 1803, the Académie de France in Rome moved from the Palazzo Mancini on via del Corso to the Villa Medici on the Pincian Hill, a building dating to the Renaissance.<sup>118</sup> The living quarters of *pensionnaires*—the artists who had won the Prix de Rome—were located on the third floor of the villa's adjoining wing, facing the garden. The rooms are impressive, with high coffered ceilings, gray walls, and tall windows. Alaux used the austere setting to great effect in this portrait of Louis-Vincent-Léon Pallière (1787–1820) playing the guitar in his room. The lower walls are hung cheek by jowl with studies that testify not only to Pallière's productivity but also to the many years he had already spent in this room. Some of the drawings are multi-figured compositions evocative of Pallière's history paintings.<sup>119</sup> Two large plaster casts of antique busts glumly oversee the room from their perch on the gray-painted cupboard. The furnishings are plain, except for the Baroque armchair standing next to a table covered by a tablecloth identical to the one shown in François-Édouard Picot's room (see cat. no. 32). The small door on the far right, cut off by the edge of the canvas, leads to Pallière's studio.

Pallière had won the Prix de Rome in 1812, entitling him to spend the next five years as a *pensionnaire* at the Académie de France. Like Picot and Alaux, he had been a student in the popular studio of François-André Vincent (1746–1816) in Paris. In 1816, the three men found themselves together at the Villa Medici, during a period marked by the collapse of Napoleon's empire. That he was still there in 1817, the date of this picture, can be explained by the fact that he was granted an additional year by the new director of the academy, Jean-Charles Thévenin (1764–1838), to continue work on his *Flagellation of Christ*. The latter was part of a redecoration of Santissima Trinità dei Monti, the French church at the top of the Spanish Steps, adjacent to the Villa Medici.<sup>120</sup>

The view through the window shows the villa's garden, with the San Gaetano Pavilion in its northwest corner and the hills of Monte Mario beyond.<sup>121</sup> That pavilion, along with the three tall poplars, can also be seen at the very left of the window opening in Léon Cogniet's *Artist in His Room at the Villa Medici, Rome*, of 1817 (cat. no. 34). Cogniet's room was next door to Pallière's. Cogniet must have seen Alaux's portrait of Pallière when he arrived at the Villa Medici in December 1817, inspiring him to paint a self-portrait in his own room.



**Léon Cogniet.** French, 1794–1880

❧ 34. *The Artist in His Room at the Villa Medici, Rome, 1817*

Oil on canvas

17½ × 14⅝ in. (44.5 × 37 cm)

Inscribed (on stretcher): *ma  
chambre à la reception de ma  
première lettre de ma famille 1817*

[my room when I received the  
first letter from my family  
in 1817]

The Cleveland Museum of Art,  
Mr. and Mrs. William H.  
Marlatt Fund

Léon Cogniet and his friend Achille-Etna Michallon (see cat. no. 49) set off from Paris for Rome in autumn 1817. Both artists had won the Prix de Rome that year. They arrived in Rome only on December 24, 1817, after a voyage that, before the arrival of railroads, routinely took some two months.

The Villa Medici was known to cast a spell on newly arriving *pensionnaires*. This is how a student described his impressions six years earlier in a letter to his father: “The boarding school is [in] a wonderful palazzo, completely isolated and very well situated; it dominates the entire city since it is quite elevated, contributing to the fact that the air is very pure. I went straightaway to my room, which had been ready for several days since they were expecting us. My studio, big and quite beautiful, is right next to my room. I have a view of the gardens and the mansion, which is magnificent, as well as the beautiful countryside. It is the most marvelous sight one can imagine. . . . Every day I have it before my eyes. My studio as well as my room face the setting sun every evening; I see the sun set behind the mountains and often there are spectacular effects.”<sup>122</sup>

The residency of the *pensionnaire* lasted five years, a period during which he did not return to France and could communicate with his family only in writing. Cogniet made the receipt of his first letter the motif of this small painting.<sup>123</sup> Based on the artist’s inscription on the stretcher, the picture has been dated 1817. Since Cogniet had arrived late in December, however, it seems more plausible that he painted it in early 1818, after having seen Jean Alaux’s portrait of Louis-Vincent-Léon Pallière (cat. no. 33).<sup>124</sup>

Instead of giving himself a more prominent position, the artist relegated himself to the same status as the various props arranged throughout the room. There are a large traveling trunk and blanket as well as a still life of shield, sword, and helmet awaiting the next history painting. At the window is a seventeenth-century Spanish table cluttered with books, papers, and a quill pen, rendered in a few strokes of paint. Lending further weight to the artist’s conceit of having just arrived is another still life made up of his hat, cane, and coat on a chair at the right, below the obligatory guitar.

The walls are still bare. The open window, with its view of the villa’s sunlit garden framed by the room’s dark backdrop, might be an outdoor oil study transported to the interior of the room.<sup>125</sup>





**Franz Ludwig Catel.** German, 1778–1856

❧ 35. *Karl Friedrich Schinkel in Naples*, 1824

Oil on canvas  
24<sup>3</sup>/<sub>8</sub> × 19<sup>1</sup>/<sub>4</sub> in. (62 × 49 cm)  
Staatliche Museen zu Berlin,  
Alte Nationalgalerie  
Not in exhibition

**F**ranz Ludwig Catel and the architect Karl Friedrich Schinkel (1781–1841) had a long-lasting friendship, even though Catel lived in Rome and Schinkel in Berlin. In September 1824, the friends met up in Rome and spent some weeks in and around Naples. On October 23, 1824, after returning to Rome, Schinkel wrote in his travel diary on the subject of this picture: “I went to Catel very early in the morning, before seven o’clock. He wanted to portray me in a little painting that represents a room in Naples, from which one sees through an open window the sea and the island of Capri and the trees of the Villa Reale beneath the window, just the way that I had lived there.”<sup>126</sup> Five days later, on October 28, Schinkel sent a letter from Florence to his wife, Susanne, in Berlin: “Catel is painting a small picture for me with my figure in it. It is my window in Naples with a view of the sea and Capri. It is intended as your Christmas gift, but unfortunately, it will not arrive in time. So instead, you will have to content yourself with me alone this Christmas.”<sup>127</sup> Indeed, Catel painted the work in his studio in Rome and inserted Schinkel somewhat later, which explains why the figure looks somewhat slight, more staffage than portrait.

Schinkel was one of the greatest architects of his time, and his name has become synonymous with buildings in a pure Neoclassical style. He was also a painter and designer for the stage. Dressed here in a black suit, white vest, and high-collared shirt, he is shown seated in a simple wood chair, reading documents. As if interrupted, he looks up at the viewer. The room is apparently part of the expensive suite the two friends had rented at the *Albergo alla Grand Europa* during their September stay in Naples. Catel painted a similar room in *View of Naples through a Window* (cat. no. 16), which served as an *aide-mémoire* for this picture. The room, however, looks simpler here, with its plain furniture and green makeshift curtain hitched to the left-hand panel of the French windows. There is also no iron railing to interfere with the magnificent view of the Bay of Naples and the distant island of Capri under the transparent sky and the afternoon sun. (Schinkel was especially fond of Capri because of its crystal-like rocks.)<sup>128</sup> Schooners ply the blue water. The rich foliage of treetops just outside the window seems within touching distance.<sup>129</sup>

The room’s sparse décor befits the then forty-three-year-old architect, who embodies the ideal of the scholar-artist traveling in Italy. The luscious still life of green grapes on the floor near the table may refer to Schinkel’s sensuous side, while the antiquities in the shady left corner point to his erudition and interest in classicism. While in Naples, Schinkel had visited the Royal Bourbon Museum, today’s Museo Archeologico Nazionale, a number of times. For professional reasons, he had also closely studied the *Casino del Chiatamone*, the Neoclassical villa that so



enchanted King Friedrich Wilhelm III of Prussia when he stayed there in 1822 (see cat. no. 16, n. 69) that he asked Schinkel to build his summer house in the park of Berlin's Charlottenburg Palace, the so-called Schinkel Pavilion, in a similar style.<sup>130</sup>

In Rome, Schinkel spent the entire month of October "looking at the vast art treasures which it offers."<sup>131</sup> He also frequented the house of the Prussian consul in Rome, Jakob Salomon von Bartholdy, who had acquired a number of ancient Greek vases and bronzes from recent excavations in Campania. Two of the objects shown here, in the lower left corner, actually belonged to Bartholdy. The large red-figure jar depicting an athletes' fistfight can be identified as a Panathenaic amphora that is today in the collection of the Neues Museum, Berlin. Bartholdy also owned the Greek bronze phiale that leans, with its long sculptural handle, against the wall; it is now in the Pergamon Museum, Berlin.<sup>132</sup> Only the tall bronze candelabrum that completes the archaeological trio still awaits scholarly identification.

**François-Marius Granet.** French, 1775–1849

‡ 36. *Man Reading at a Window*, ca. 1799–1800 or 1825

Oil on canvas  
16 × 12<sup>5</sup>/<sub>8</sub> in. (40.7 × 32 cm)  
Musée Magnin, Dijon  
Not in exhibition

The flung-open window offers a magnificent view over neighboring buildings and rolling hills under a pale sky. Despite the window's enormous size, the room remains in semidarkness, with figure and furniture banished to the sides. The room's sole occupant, dressed in a formal black jacket with a red decoration on the lapel, sits at the foot of a narrow bed, reading a tiny book. The only décor in the spartan chamber is the bust-length portrait of a severe-looking man in stiff white collar. On the left stands a tripod, used as a lavabo, with a bowl and a green Provençal pitcher upon it.

Granet's father was a master mason in Aix-en-Provence who, recognizing his young son's talents, sent him to the city's drawing academy. The comte de Forbin (Louis-Nicolas-Philippe-Auguste de Forbin; 1777–1841), another student at the academy, became Granet's lifelong friend. Their friendship was based on deep mutual affection and trust and also provided Granet with connections and financial support. The Forbin family enabled Granet's first stay in Paris, from 1796 to 1797, and a second one in 1799, when he enrolled for a few months in Jacques-Louis David's studio.<sup>133</sup> At the Louvre, Granet most admired pictures of everyday life by seventeenth-century Flemish and Dutch painters such as David Teniers and Jan Steen.

In 1802, the two friends set off for Rome, where Granet would remain until 1824. In Rome, he embraced the two subjects for which he has become best known: small



plein-air landscape sketches of sites in and around Rome, and huge canvases with gloomy interiors of the Capuchin church near Piazza Barberini.<sup>134</sup> While the large church pictures brought Granet fame and clients, the small landscapes remained in his possession.<sup>135</sup>

Granet combines the two radically different aspects of his oeuvre in this picture by placing a landscape that has been painted with the spontaneity of a plein-air sketch into a darkened interior. Can the tall, ancient structure just outside the window, with what seem to be Corinthian columns, be identified? Not really, because it may be a composite based on Roman ruins near the artist's native Aix or on memories of sites he had visited in Tivoli, outside Rome. The identification of the sitter and the interior remains just as vague. In 1799, Granet had spent several months at the Château de la Barben, a medieval castle consisting of buildings, battlements, arches, towers, and other structures perched high on a rocky cliff between Aix and Avignon. This magical place, which Granet called the "most picturesque and oldest of the Provence," belonged to his friend's eldest brother, the marquis de Forbin.<sup>136</sup> Granet may have made the painting during his first visit to the château in 1799. However, the lightness of touch in the landscape seen through the window may suggest a later date. Perhaps Granet painted it in 1825, when the then fifty-year-old artist returned for a second stay in one of the château's austere guest rooms.<sup>137</sup>



**Georg Friedrich Kersting.** German, 1785–1847

❧ 37. *Man Reading by Lamplight*, 1814

Oil on canvas  
18¾ × 14⅝ in. (47.5 × 37 cm)  
Initialed and dated (lower left,  
on carpet): 18 GK 14  
Museum Oskar Reinhart am  
Stadtgarten, Winterthur  
Not in exhibition

A young man reads a book with deep concentration, leaning his forehead against his right hand in a pensive pose. The artfully disheveled blond hair is in tune with his “Werther-inspired” costume. Johann Wolfgang von Goethe’s autobiographical epistolary novel *Die Leiden des jungen Werthers* (*The Sorrows of Young Werther*), published in 1774, influenced a whole generation of young Romantic men, who adopted the suicidal hero’s costume of blue jacket, yellow vest, and gray pants. The reader’s study is of a matching understated late-eighteenth-century elegance. It is curious that all the pieces of furniture, except the writing desk, have mechanical features: the small three-legged side table, on the left, can be extended in width; the desk chair swivels; a reading stand is attached at shoulder height to one of the bookcases; and the smaller shelving unit, at the far right, moves on wheels. The greenish shade that now covers the window at the far left is operated by a sleek pull cord.

The painting’s focus is the unusual effect of light, created here by the three-armed bouillotte lamp and its splendid play of shadows on the light green wall. Bouillotte lamps were named after a popular French precursor to poker, whose players depended on the illumination the lamps provided to gamble in the evenings. They are fitted with candle brackets and a metal shade that can be adjusted with a screw key. As the candles burn down, the shade can be lowered to shield the players’ (or reader’s) eyes. Judging by the still-tall candles, this reader cannot have been sitting at his desk for very long. A red box, presumably taken from one of the shelves on the right, has been opened on the side table, and the small green leather etui containing a picture of a young woman may have been removed from the box. Nothing points specifically to the reader’s profession. It has been suggested that he may have been a lawyer, a high-level administrative official, or a banker or merchant.<sup>138</sup> His dress and bearing, the book-filled shelves, the other pots for ink and sand on the desk, and the portfolio for drawings or prints would point, rather, to a professor or scholar of independent means.

This is the first interior that Kersting painted after fighting in the War of Liberation against Napoleon in 1813, having joined the Lützowsche Freikorps as a volunteer. When he returned to Dresden in October 1813, a dire situation awaited him. The city was suffering from plague and misery. His earlier productivity was interrupted, and the restless times may have contributed to his decision to paint this “nocturne.” Also unusual is the fact that the painting was not shown in the annual exhibition at the Dresden Kunstakademie until 1814; the artist typically showed his works in the year they were painted.<sup>139</sup> Perhaps the picture was commissioned by the reader himself, who did not want to part with it, even for a brief exhibition. A commission may also explain the idealization of the sitter’s highly visible profile.





**Georg Friedrich Kersting.** German, 1785–1847

38. *Young Woman Sewing by Lamplight*, 1823

Oil on canvas  
15<sup>7</sup>/<sub>8</sub> × 13<sup>1</sup>/<sub>2</sub> in. (40.3 × 34.2 cm)  
Initialed (to right of table,  
on wall): GK  
Bayerische  
Staatsgemäldesammlung,  
Neue Pinakothek, Munich

In Kersting's interiors, the bare rooms are illuminated either by even daylight from windows or by lamps casting dramatic shadows at night. Here, an Argand oil lamp bisects the room into two distinct areas of light. The slight curve of the swath of shadow also seems to transform the area before the covered window into an intimate alcove. Still darker shadows anchor and obscure the furniture in the lower half of the picture. A curtain with long, lacy fringes is swagged near the ceiling, overlapping the ochre-colored window shade.

The Argand lamp became popular in the late eighteenth century for its bright and even light and lack of smoke. Kersting rendered the lamp's stark black profile with near-technical precision. The wide horizontal bar that adjusts the lamp's height casts a bizarre shadow on the wall to the right. In their sheer practicality, the few objects on the table in the sparsely furnished room are in keeping with the functional lamp: a pair of scissors, a ball of yarn, a basket for needlework, and a flat red pincushion. The thick Bible bound in greenish leather on the windowsill adds a whiff of piety and modest family circumstances.

The young woman seated half in light, half in shadow, is of slender and graceful build. Her stillness and serenity evoke a saintly figure. On her lap is her mending, which may consist of a large, ruffled man's shirt. She is probably the artist's wife, Agnes Kersting (née Sergel). The artist had married Agnes when he returned to Dresden in 1818, having spent the previous three years as a drawing teacher for a princely family in Warsaw (see cat. no. 6). Later in 1818, the couple moved to Meissen, where Kersting became director of painting at the famous porcelain factory. The steady income allowed him to raise a family but left little time for easel painting; as a result, the quality of his work suffered. Kersting would remain in Meissen until his death in 1847.

At the far left of the picture is a door whose large key reflects the light. The door is shut. The artist described working on the painting in a letter to his wife of July 9, 1823: "I have now done the underpainting of my *Abendbild* [evening picture] and I hope very much that it will turn out well. This picture vividly and often brings back memories of our winter evenings. In fact, I have not quite shut the door on the left, and so it seems to me as if our children sleep there [in the next room], and that is why the door is not closed, and Richard woke up and you say 'Go and look after him.'"<sup>140</sup> In the final work, Kersting closed the door, banishing even a hint of anecdote. He also changed the picture's title to "*Eine Frau, bei der Lampe arbeitend freie Erfindung*" (A Woman Working at a Lamp Freely Invented) when he first exhibited it in Dresden in 1825.<sup>141</sup>



**Carl Gustav Carus.** German, 1789–1869

39. *Studio in Moonlight*, 1826

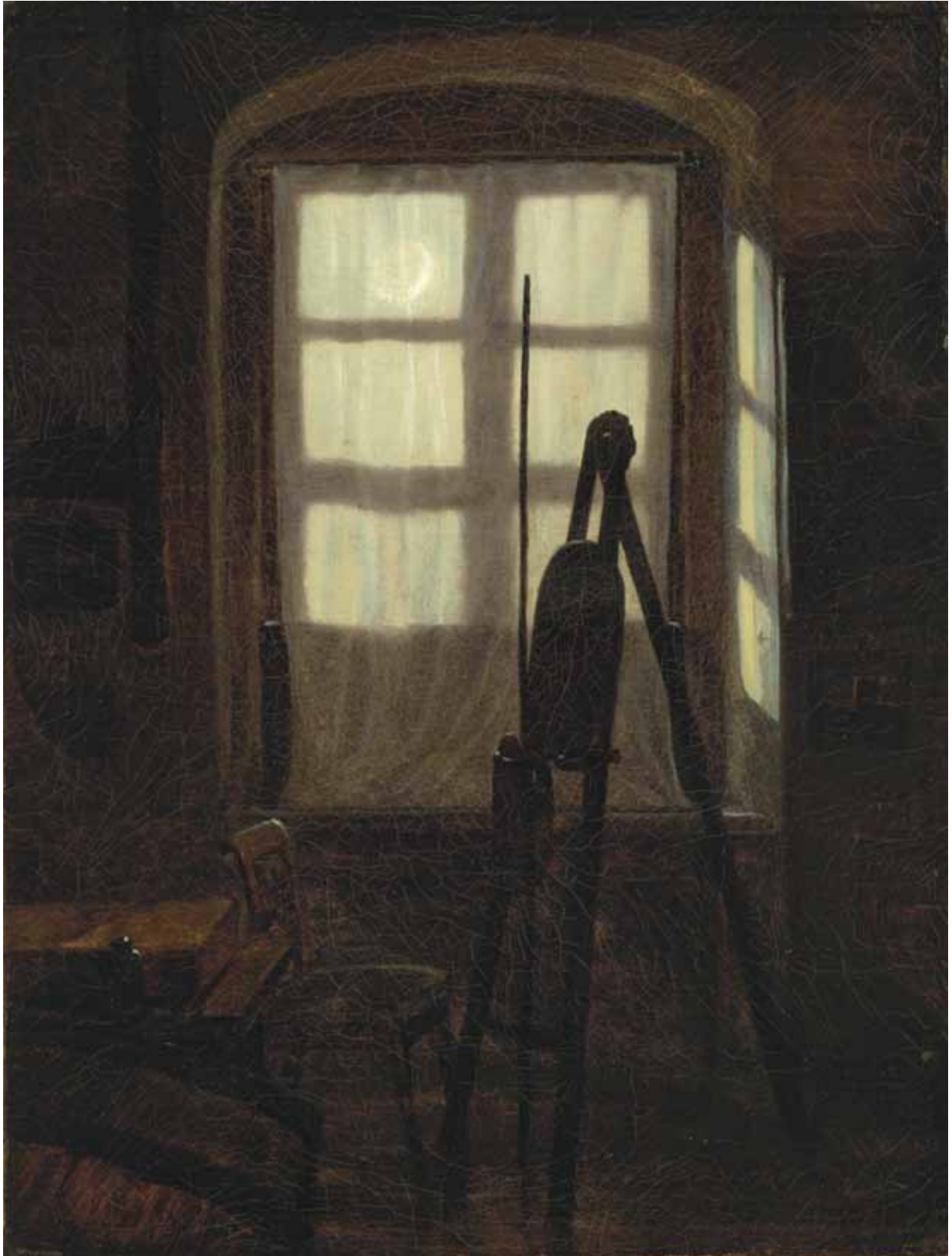
Oil on canvas  
11¼ × 8½ in. (28.5 × 21.5 cm)  
Staatliche Kunsthalle Karlsruhe

On October 26, 1826, Carus wrote to his friend Johann Gottlieb Regis in Leipzig: “I am now painting a picture of my studio. It will show how the light of the full moon shines through a thin roller blind that has been pulled over the window. I am making a big effort, and it seems to be turning out well.”<sup>142</sup> Carus was describing this small work. It shows the same studio and window that were featured by daylight in the earlier *Studio Window* of 1823–24 (cat. no. 13).

As the king’s personal physician and director of Dresden’s Royal Academy of Surgery and Medicine, Carus lived in a large apartment. It occupied the entire second floor of a building that also housed the maternity ward, next to the Kurländer Palace. Carus had reconfigured one room, which faced the Elbe, into his painting studio and refuge from the clamor of his three young children.<sup>143</sup> In the earlier, much larger view of the window, this corner of the studio was rendered in close-up, with cool precision. Here, the same window is portrayed in subdued tints of rose, mauve, and grayish browns and appears mysterious by the light of the moon. Only the tall easel holding an oval-shaped canvas can be clearly made out against the luminous window. Carus was proud of this new easel, which had been built for him after a design by his friend Caspar David Friedrich.

The corner of the studio, seen by day in *Studio Window*, possesses a bareness that seems to embrace the entire space. Now, the same, though a much broader, area of the studio appears similarly empty in the near darkness, but, surprisingly, it is not. Only the strong light used in a conservation studio reveals what the artist hid in the room’s darkness.<sup>144</sup> Land- and seascapes hang to either side of the window, and the foreground is filled with furniture: a Biedermeier side chair, a table with a closed paint box and bottle on it, a rustic chest with a curved top, and, on the right, an Empire console table with yet another small bottle on it. Indeed, the studio is filled with paintings and furniture, yet in the darkness, they appear only as evocative shadows. By enveloping the ordinariness of his studio in moonlight, Carus adopted the same method his friend Friedrich had used for his landscapes. Friedrich practiced the “alienation effect” recommended by the German Romantic poet Novalis (Friedrich von Hardenberg; 1772–1801). By dipping his landscapes in a veil of obscurity—whether it be fog, twilight, nightfall, or the light of the moon—he turned the familiar into the unfamiliar and made it Romantic.<sup>145</sup>

Carus wrote in his memoirs that his friends teased him for painting so “many pictures of moonlight.”<sup>146</sup> Although he demurs somewhat, he does admit to his great attraction to the moon. In his above-cited letter to Regis, Carus had described a full moon. The light shining through the gauzy shade does have the strength of a full moon, especially



where it falls directly on the window niche, at the right. It is even reflected on the back of the chair and on the bottle on the table. What can be glimpsed in the upper left windowpane is, however, not a full moon but the two-day sickle of a waxing autumn moon. By so exaggerating the effect of its light in this picture, the Romantic painter overruled the scientist and exact observer of nature.<sup>147</sup>

**Adolph Menzel.** German, 1815–1905

❧ 40. *Sitting Room of Justice Minister Carl Anton von Maercker*, 1847–48

Oil on canvas  
8 $\frac{3}{8}$  × 11 $\frac{3}{4}$  in. (21.8 × 30 cm)  
Museum Georg Schäfer,  
Schweinfurt  
Not in exhibition

The Menzels and Maerckers were neighbors at Schöneberger Strasse 18, where the artist lived from March 1845 to April 1847 and where he painted *The Balcony Room* (cat. no. 20) in 1845. The families developed a close friendship that lasted until the Maerckers left Berlin in 1850. Carl Anton von Maercker (1803–1871), a lawyer, had become director of Berlin’s criminal court in 1846 and served briefly as minister of justice in 1848.<sup>148</sup> During the time of their friendship, Menzel painted portraits of Maercker’s wife and two children and commemorated their get-togethers, most vividly in *An Evening Party* of about 1846–47 (fig. 35), which is illuminated by one of the modern gas lamps that the artist owned.

In this dark yet luminous view of a sitting room, Carl Anton von Maercker is barely visible, sitting in the corner of a sofa at the far right. He seems as incidental to

**Figure 35.** Adolph Menzel.  
*An Evening Party*, ca. 1846–47.  
Oil on paper, mounted on  
cardboard, 9 $\frac{7}{8}$  × 15 $\frac{3}{4}$  in.  
(25 × 40 cm). Staatliche Museen  
zu Berlin, Alte Nationalgalerie

Clockwise from far left:  
a lawyer friend of Maercker’s;  
Maercker; Maercker’s wife, with  
a bandaged cheek (she suffered  
from toothaches); Emilie  
Menzel (dozing); and the artist,  
seen from the back





the painting as Richard Menzel's dark silhouette in *The Artist's Bedroom in Ritterstrasse* of 1847 (cat. no. 22). Only the barest traces of the room's furnishings can be recognized: rich red curtains, a tall secretary stuffed with documents, a side chair, and a round table with various objects on it. The absence of the small pictures usually adorning artists' rooms, as well as Maercker's relaxed posture, with a lit cigar and a glass of wine beside him, suggests that it is his own sitting room that is depicted.

But the actual subject of the scene is the two different sources of light: that of the moon, which shimmers, silvery, in the panes of the open window without penetrating the room, and that of the candle, reflected in the tall mirror.

**Adolph Menzel.** German, 1815–1905

41. *Staircase by Night*, 1848

Oil on paper, mounted  
on cardboard

14 $\frac{1}{8}$  × 8 $\frac{1}{2}$  in. (36 × 21.5 cm)

Signed and dated (lower right):

*A. Menzel 1848*

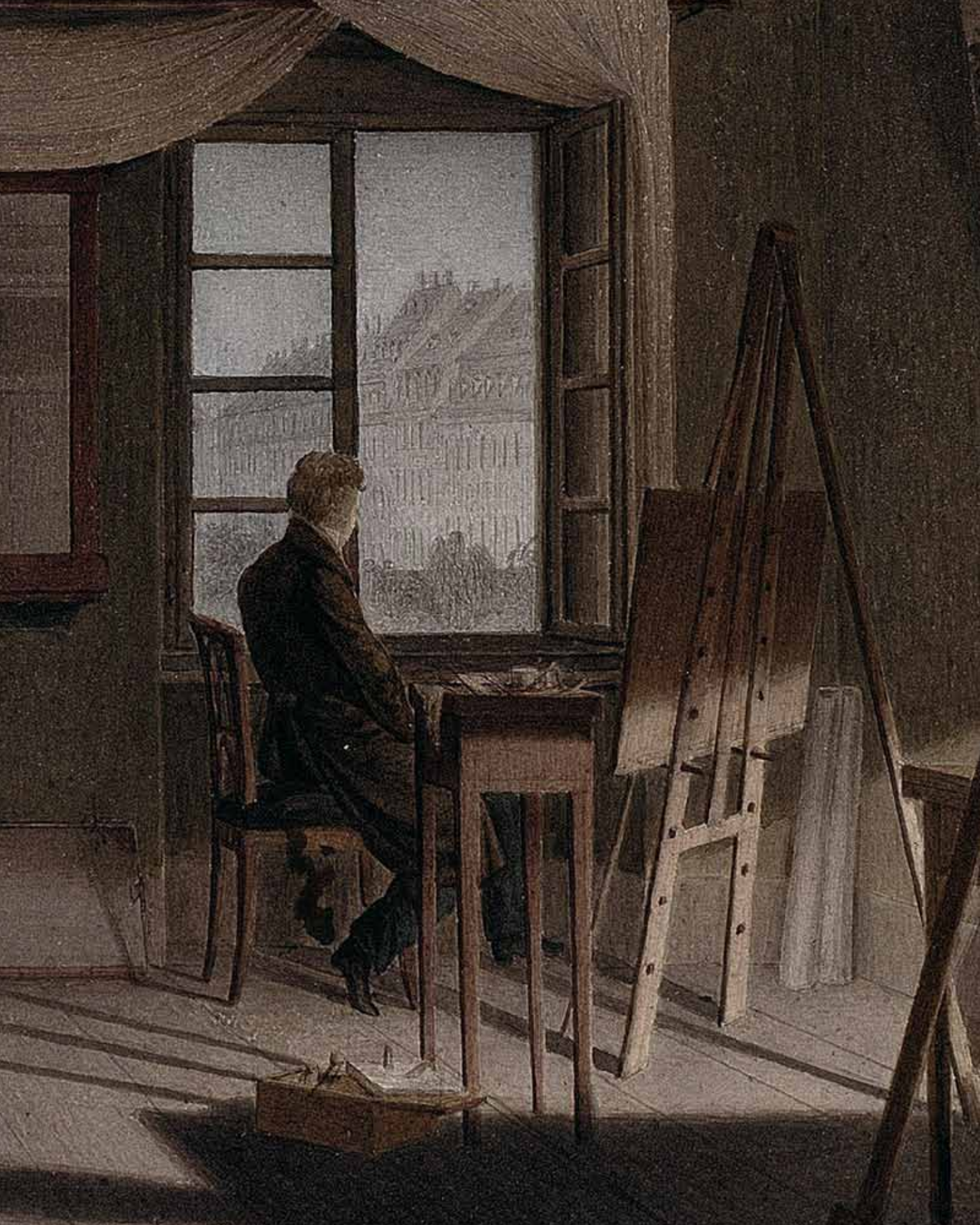
Museum Folkwang, Essen

Stairwells are prosaic places. In 1847, when Menzel moved to Ritterstrasse 43 in what is now known as the Kreuzberg district, the street and its buildings were part of a newly developed residential neighborhood in Berlin. In the 1840s, the typical apartment building would have had four or five floors joined by staircases, with a window on each half-landing, between the floors. Elevators did not yet exist. Menzel transformed the functional space into a mysterious one by showing it at night. He also adjusted the proportions for dramatic effect. The artist's viewpoint in this small picture was probably from the landing outside his fourth-floor apartment. On the left, a few steps lead down to the half-landing, but Menzel foreshortened them drastically so that he could move the window—whose form and large size are worthy of a church—toward the center and make it the focal point of the painting. The stairs on the right lead up to the next half-landing, which is faintly lit.

During the day, one would probably have passed the window by without noticing it, except for its light, flooding the staircase. Now, at night, the space is lit only by a small gas light with a reflective metal shield. Its bright flare colors the nearby walls and ceiling various shades of burnt sienna and yellow and dips the area beyond the banister into umber, brown, and black. The huge dark window that, instead of providing light, is illuminated by an artificial one prefigures the evocative use of the window motif by the Symbolists some forty years later.







# *Drawings and Watercolors*

**Caspar David Friedrich.** German, 1774–1840

↯ 42. *View from the Artist's Studio, Window on the Left*, ca. 1805–6

↯ 43. *View from the Artist's Studio, Window on the Right*, ca. 1805–6

42. Graphite and sepia on paper  
12<sup>3</sup>/<sub>8</sub> × 9<sup>1</sup>/<sub>4</sub> in. (31.4 × 23.5 cm)  
Belvedere, Vienna

43. Graphite and sepia on paper  
12<sup>1</sup>/<sub>4</sub> × 9<sup>3</sup>/<sub>8</sub> in. (31.2 × 23.7 cm)  
Belvedere, Vienna

In October 1798, after completing his studies at the Royal Danish Academy of Fine Arts in Copenhagen, Friedrich moved to Dresden. He lived in a series of furnished rooms until about 1802–3, when he rented a studio in a house at An der Elbe 26, facing the river.<sup>149</sup> The studio was modest and bare. It might seem surprising that Friedrich let several years elapse before capturing the views from his windows in these two famous works. But Friedrich was not a spontaneous man, and he waited until he had mastered the medium of sepia, which was only in 1805–6.<sup>150</sup> He shunned watercolor and gouache, with their colorful palettes that other artists preferred for similar window views (see cat. nos. 44, 53), in favor of sepia, with its limited scale of grayish browns. Sepia allowed him to emphasize the subtle differences between the darkened interior and the bright outdoors.

The walls are empty except for a few small objects. Nothing distracts from the windows' stark openings: no drapes, shutters, or decorative handles. Tiny metal latches, hardly perceptible, are the windows' only opening or closing mechanism. The expanse of sky dominates both views, while the landscapes are relegated to minor roles at the bottom of the window frames. Since both viewpoints are set quite deep within the studio, the images might be described as views *of*, rather than *from*, windows. Friedrich supposedly painted six other window views, two small sepias and four small oils, which visitors saw in his studio in 1810 and which are now lost.<sup>151</sup>

The left-hand window's more oblique view shows the Augustusbrücke (Augustus Bridge), which spans the Elbe farther upstream and connects Dresden's older Altstadt with newer Dresden-Neustadt and the Königlichen Stallwiesen (Royal Meadows) across the river.<sup>152</sup> In this view, Friedrich included a strip of the broad embankment that extended from his house to the river. On the windowsill lies a small folded letter addressed to "Dem Herrn C. D. Friedrich in Dresden vor dem Pirnaischen Tor" (To Mr. C. D. Friedrich in Dresden above the Pirnaische Gate).<sup>153</sup> Visible on the right is

the piece of cardboard or, perhaps, lined canvas that Friedrich had affixed to the lower panes of glass to shut out direct sunlight. Some time after 1805–6, Friedrich replaced the lower panes with custom-made wood shutters (as shown in Kersting's 1811 painting of the artist's studio; cat. no. 24).

The view through the right-hand window is oriented northward and shows the sunlit river and, beyond, on the opposite bank, farm buildings and poplar trees. Midstream, a boatman steers a small barge, while directly below the window, a sailboat appears to glide by, only its mast and rigging visible. The proximity of the boat makes it seem as if Friedrich's window opened directly onto the Elbe. For dramatic effect, the artist eliminated the wide embankment that separated his house from the river. The small items on the wall—a pair of scissors, a key, a framed picture, and a mirror reflecting the artist's eyes and furrowed brow—were included purely for pictorial effect. We know from Kersting's painting of 1811 and from the descriptions of astounded visitors that the bareness of the artist's studio approached that of a monk's cell. However, these small objects hint at the *métier* of an artist then entering the prime of his career—one who would become Germany's most important Romantic painter.

Contemporary critics praised the artist's truthfulness and realism in the drawing of the right-hand window, which was widely exhibited and discussed at the time.<sup>154</sup> They noted his masterful differentiation of the sunny landscape seen in the open lower part of the window and the sky seen through glass in the upper part. In both drawings, the window is the sole motif. Figures are absent. The motif was novel at the time and greatly appealed to Friedrich's followers, who copied it and turned it into an important subject of Romantic art. No other artist, however, achieved the haunting effect of Friedrich's *sepias*, in which light and shade, the open window in all its functional and architectural detail, the walls and the view beyond, together maintain a finely tuned balance.





**Axel Leonard Klinckowström.** Swedish, 1775–1837

44. *Window View of Ljung Castle*, early 19th century

Chinese ink and watercolor  
on paper

9¼ × 8¼ in. (23.5 × 21 cm)

Inscribed and signed (across  
bottom): *Dedicé à Madame la  
Comtesse de Fersen par son / très  
humble et très obéissant*

*Serviteur / A. L. Klinckowström*

[Dedicated to the Countess  
Fersen by her / very humble and  
devoted servant / A. L.  
Klinckowström]

Östergötlands Länsmuseum,  
Linköping

Klinckowström painted this luminous and matter-of-fact view during one of his visits to Ljung Castle, a small, elegant, Neoclassical edifice some 120 miles southwest of Stockholm, not far from the city of Linköping. The castle belonged to his uncle Axel Count von Fersen (1755–1810)<sup>155</sup>—the Swedish diplomat and statesman famous in history as the alleged lover of Queen Marie-Antoinette of France (1755–1793)<sup>156</sup>—who had inherited it upon his father’s death in 1795. The artist dedicated the work, however, not to his uncle but to the latter’s favorite sister, Sophie Countess von Fersen (1757–1816). It has been suggested that he did this after the count’s death in 1810 and in his memory.<sup>157</sup>

Looking west, the view shows the flat, bucolic landscape that surrounds the castle. The few specks of blue sky that peer through the puffy white clouds are reflected in the water of the meandering Motala River (Motalaström), which encircles the castle on its north side.<sup>158</sup> Where the landscape is seen through the closed windowpane at the left, the artist added a light wash. The wood paneling, mullions, hinges, and other hardware were drawn with precision. Just as finely observed are the light filtering through the rolled-up cloth shade and the shadow it casts on the paneling at left.

No object on the windowsill points to the profession of painter. In fact, Klinckowström had a busy life: lieutenant colonel in the Swedish Navy, painter, draftsman, and member of the Royal Swedish Academy of Military Science.<sup>159</sup> He probably received drawing lessons while undergoing his military training, as officers at the time were

required to draw maps and plans. In 1818, the Swedish Navy (or perhaps the Royal Swedish Academy of Military Science) sent him to the United States to study that country’s most recent invention: steamboats. During the artist’s stay in New York, he painted a view of horse-drawn carriages and pedestrians in elegant Empire dress on Broadway, near City Hall (see fig. 36).

**Figure 36.** Axel Leonard Klinckowström. *View of Broadway and City Hall*, 1818. Watercolor on paper, 15½ × 22¾ in. (39.4 × 56.8 cm). Museum of the City of New York





*Vue de Valenciennes la Courbe de Suse par son  
inamovible et inviolable secret  
de Valenciennes*



**Giovanni Battista de Gubernatis.** Italian, 1774–1837

‡ 45. *The Artist's Studio in Parma*, 1812

Watercolor on cardboard  
8⅞ × 7¼ in. (22.5 × 18.5 cm)  
Signed, inscribed, and dated  
(lower right): + *Gubernatis ad  
Verum 1812*

GAM—Galleria Civica d'Arte  
Moderna e Contemporanea,  
Turin

Gubernatis wore two hats. He was an official in the Napoleonic administration, attached to the court of Marie-Louise, Duchess of Parma. In his spare time, he painted Italian and French landscapes. His considerable oeuvre comprises some nine hundred watercolors, now in the collection of the Galleria Civica d'Arte Moderna e Contemporanea in Turin.<sup>160</sup>

When his transfer from northern Italy to France became imminent, Gubernatis painted this view of his Parma studio. The Latin inscription *ad Verum*—which translates as “truthfully” or “from life”—poignantly underlines the watercolor’s dual purpose, as both inventory and souvenir of a beloved room he was about to leave behind.

The wood shutters are open, and the curtains have been pulled back to expose the view of mottled white facades across the street. The blue sky looks like a jewel set within the gray interior of the room, in which order and symmetry reign supreme. All the furnishings are concentrated in the lower half of the picture. On the worktable is a collapsible drafting board holding an unfinished drawing. Two framed landscapes decorate the wall. Artists’ tools, some of which were probably used in the creation of this very work, are arranged on a shelf below the window. It was probably his sentimental attachment to this room that caused Gubernatis to exclaim, in a letter of 1817: “Oh, my apartment in Parma, my books, my things.”<sup>161</sup>



**Michel-Martin Drolling.** French, 1786–1851

✦ 46. *Study of a Window*, ca. 1810

Graphite on paper  
9½ × 5⅞ in. (24.1 × 14.9 cm)  
Private collection

Perhaps for the first time in the annals of the Drolling family, works by all three painters are assembled here in one exhibition. Michel-Martin Drolling was a Neoclassical history painter, while his father, Martin Drolling (1752–1817), and younger sister, Louise-Adéone Drolling (1797–1831), were masters of genre painting (see cat. nos. 29–31). Michel-Martin first studied with his father and later entered the studio of Jacques-Louis David (1748–1825) in Paris. In 1810, he won the Prix de Rome and spent five years as a *pensionnaire* at the Académie de France in the Villa Medici in Rome. During the early 1820s, he shared a studio with his sister at 31, rue de Sèvres, in Paris's seventh arrondissement—the possible setting of *Interior with Young Woman Tracing a Flower* of about 1820–22 (cat. no. 31).

The small, square window in this study does not resemble the tall, narrow one shown in his sister's painting. Drolling did not bother with a view but focused on the play of light and shade. The left side of the window is unfinished, as if erased by light, while the curtain on the right casts a shadow in the window niche. The simplicity of the motif and the spontaneity of the drawing suggest that it is a work of the artist's youth. So do the smooth-skinned hands, which are those of a young man. They are probably Michel-Martin's.



see Brooking

**Georg Friedrich Kersting.** German, 1785–1847

‡ 47. *A Bedroom with Sunlight*, ca. 1812

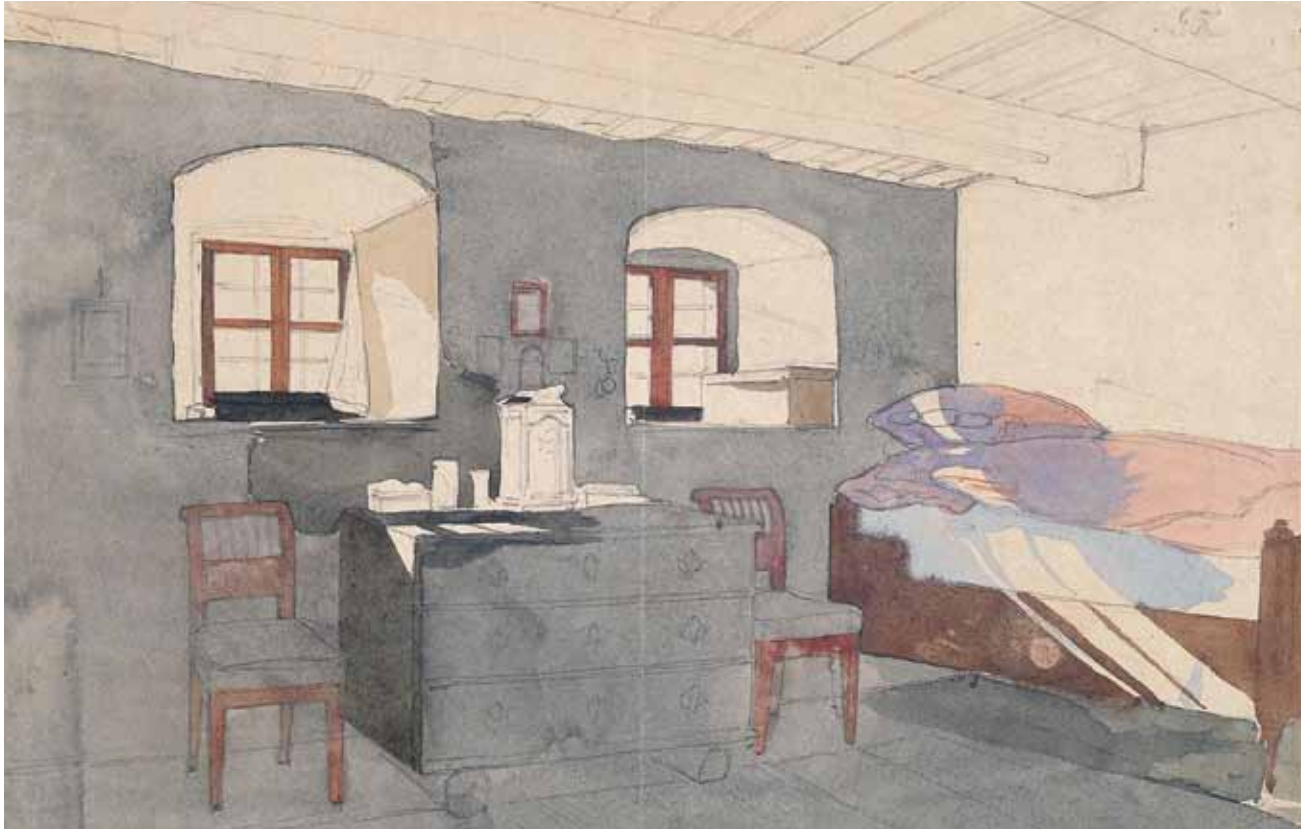
Watercolor and graphite  
on paper

7½ × 11¾ in. (19 × 29.7 cm)

Initialed (upper right): *G. K.*

Staatliche Kunsthalle Karlsruhe

This rustic interior, with its small windows, thick walls, and low ceiling, is unlike any other in the artist's oeuvre. It must belong to a farmhouse that Kersting visited during his travels. The artist's response to the fleeting effects of light gives the brisk watercolor a spontaneity that is also unusual for him. He worked fast and left passages of the paper untouched to shine through in areas where sunbeams alighted, as on the bed, the box on the right-hand windowsill, and the upper left corner of the Biedermeier commode. By applying watercolor wet on wet, he created dense yet translucent shades of gray on the left side of the room and hues of cool rose and violet on the right side, as well as a few red stripes on the bed. He outlined most of the furniture in various shades of brown but let the commode blend into the grayness of the wall. The objects on the commode, including a glass-enclosed clock, are simply sketched in pencil, as are the several small picture frames and a pair of spectacles between the windows.



**Peter Fendi.** Austrian, 1796–1842

48. *View of the Karlskirche in Moonlight*, ca. 1825–30

Watercolor on paper  
4<sup>5</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>4</sub> in. (11.8 × 18.5 cm)  
Szépművészeti Múzeum,  
Budapest

Only the dome of Vienna’s famous Baroque Karlskirche can be seen from what must be an attic room in a tall building. The window’s horizontal format serves as a perfect frame for the dramatic night view. The edges of the torn-open sky are brightly lit, suggesting a full moon. Its light falls on the windowsill, the right-hand wall, and a corner of the pillow on the bed. The bed’s occupant is fast asleep: the faint outlines of his head are traced on the pillow at the lower right. Judging by the large tomes on the table and commode and the various matted drawings and portfolios in the room, the sleeper could be either a writer or an artist.

The poetic starkness of this work is unique in Fendi’s oeuvre, which consists mostly of genre scenes and family portraits in watercolor in what might be called an “idyllic” Biedermeier style. Apple-cheeked children—peasants and royals—frolic happily in his landscapes and interiors.<sup>162</sup> Charged as a draftsman and engraver for the Imperial Cabinet of Coins and Antiquities in 1818, Fendi lived with his mother and two nieces in a modest apartment at what was then quite a distance from Vienna’s center. From the apartment, one would not have been able to see the Karlskirche as depicted here, up close and imposing.<sup>163</sup> Perhaps this room, with its dramatic view, was imagined, even if the accurate view of the church was not.





**Achille-Etna Michallon.** French, 1796–1822

✦ 49. *View of the Villa Medici and Sta Trinità dei Monti from Ingres's Studio in the Pavillon San Gaetano, Rome, 1819*

Graphite on ivory laid paper  
11¼ × 10⅞ in. (28.6 × 27.5 cm)

Signed and dated (lower left):  
*Michallon Rome 1819*

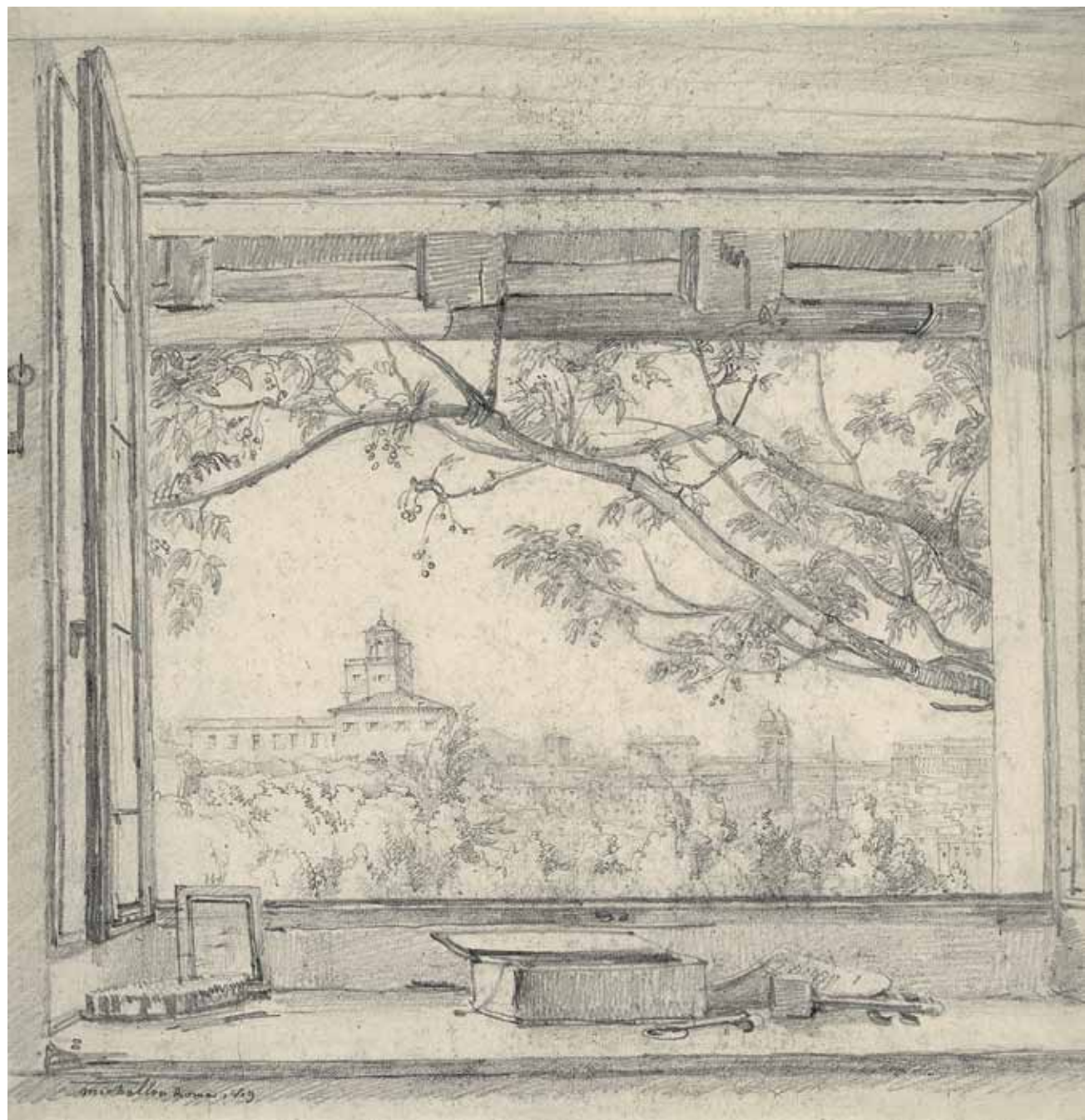
The Art Institute of Chicago,  
Regenstein Endowment

The San Gaetano Pavilion is a rustic former farmhouse located on the grounds of the Académie de France at the Villa Medici in Rome. Although the majority of Prix de Rome winners stayed in the main building at the Villa Medici, the academy also used the pavilion to house *pensionnaires*. The most famous of these was Jean-Auguste-Dominique Ingres (1780–1867), who described it in 1806: “I shall live in a small house at the end of the garden, where I shall be alone and therefore have more freedom, and where I shall have a much finer view than the one I had until now and, something even more priceless, have a better studio that faces north. This house, which has the look of a hermitage, overlooks Rome, and I shall take possession of it tomorrow.”<sup>164</sup> By the time Achille-Etna Michallon arrived at the Académie de France with his friend Léon Cogniet (see cat. no. 34), late in December 1817, Ingres had long left it, having taken his own apartment in Rome in 1810.

Michallon had studied with Jacques-Louis David and Pierre-Henri de Valenciennes in Paris and won the Prix de Rome in 1817 for historical landscape painting, a category he inaugurated. He created this drawing in his room on the top floor of the San Gaetano Pavilion, under the rough-hewn wood beams of the roof. The branches of an ancient wild cherry tree cover the open window like a filigree curtain. Most of the view would have been obstructed by one of these branches had the artist not tied it to the rain gutter with a piece of rope. Among the various objects on the windowsill are a small mirror, an open box, a letter, and a key.

The view, taken from the vantage point of the pavilion at the northwest corner of the garden, shows the grand scale of the park. The Villa Medici is seen at an oblique angle at the left, in the distance. Toward the right rise the bell towers of the Baroque church Santissima Trinità dei Monti. During his stay at the pavilion, and from this very window, Ingres also made drawings of the Roman panorama, one of which shows the villa and the church.<sup>165</sup> Ingres added an inscription to that view, indicating that it was composed from his window at the San Gaetano Pavilion. Michallon could dispense with that information by placing his view into the frame of the window, which, at the same time, makes it more evocative of the rustic setting.

Michallon returned to Paris in 1821. His promising career as a landscape painter was cut short by his death of pneumonia the following year, at age twenty-six.



Michaelson Rome, 1859

**Johann Gottfried Schadow.** German, 1764–1850

✦ 50. *View from the Window in Bad Nenndorf*, 1827

Graphite and crayon on vellum  
8⅞ × 11⅞ in. (20.5 × 28.2 cm)

Inscribed (lower center):  
*G. Schadow da mit Frau geb.  
Rosenstil Felix und Lida*  
[G. Schadow there with wife,  
born Rosenstil, Felix and Lida];  
inscribed and dated (lower  
right): *La fenêtre à Nenndorf  
juillet 1827* [The window at  
Nenndorf July 1827]  
Akademie der Künste, Berlin

Schadow chose a horizontal rather than vertical format for this drawing, although the latter is much more common for window views. The artist's unusual approach can be explained by the fact that he was not a painter and cared little for the conventions of painting. He was, instead, one of the most important sculptors of his time as well as a famous draftsman. He spent his entire career in Berlin, and the sculptures and drawings of his sitters, among them the future queen Luise of Prussia, make up a who's who of Germany's cultural and political elite. He is, however, little known in the United States, where few of his sculptures can be found.

Among the artist's oeuvre of nearly two thousand drawings, there are just a handful of landscapes, including this view of the park at Bad Nenndorf, near Hanover. Schadow was already sixty-three years old when he visited the spa with his second wife, Henriette, and their two young children, Felix and Lida, in July 1827. Although the spa was renowned for its mud and sulfur baths, Schadow may have chosen it because its waters were particularly recommended for women's ailments and those of young children. In March 1827, the couple's two-and-a-half-year-old son, Julius, had died, and Henriette was in need of convalescence. Meanwhile, at Nenndorf, their eight-year-old son, Felix, came down with a serious fever. All told, the family remained at the spa for six weeks, until August 30. Schadow later wrote of those weeks in Nenndorf: "I would sit from early in the morning at my drawing table, except when larger excursions into the countryside were planned, and until the bell rang for lunch. I was able to do more work in these six weeks than in nine months, because I was able to work in peace."<sup>166</sup>

The artist and his family took three rooms in one of the spa's lodging houses, the so-called Grosses Logierhaus. In his travelogue, the artist described the house as "one of those long and high houses that remind you of casernes, although one did not see any soldiers."<sup>167</sup> Schadow made this drawing while seated at his drawing table on what must have been the second floor of the Grosses Logierhaus, which was situated on a slight elevation at the park's southeastern edge. He chose the view not because it was remarkable—it was not—but because he faced it every day for six long weeks. To ensure that he would not forget this eminently forgettable vista, he inscribed the sheet in an oddly precise manner ("G. Schadow there with wife, born Rosenstil, Felix and Lida") and added below, in French, "The window at Nenndorf July 1827."

With consummate draftsmanship, Schadow depicted a cultivated park landscape on the far side of a broad, empty road, extending parallel to the windowsill from one of the "caserne-like" lodging houses at the far right to a small kiosk at the left. Trees,



buildings, shrubs, and lamppost are dwarfed by a gigantic poplar. Tiny figures can be made out among the trees. The upper part of the window is cut off by the paper's edge. Prominent in the foreground are the artist's spectacles, a small inkpot, and two pencils. The work brings to mind the window view of a park that Caspar David Friedrich, also about sixty-three years old, drew while taking the waters at Teplitz, a spa south of Dresden (cat. no. 51). Unlike Schadow, however, Friedrich was ailing and therefore kept the window firmly shut.

**Caspar David Friedrich.** German, 1774–1840

❖ 51. *Window with a View of a Park*, 1836–37

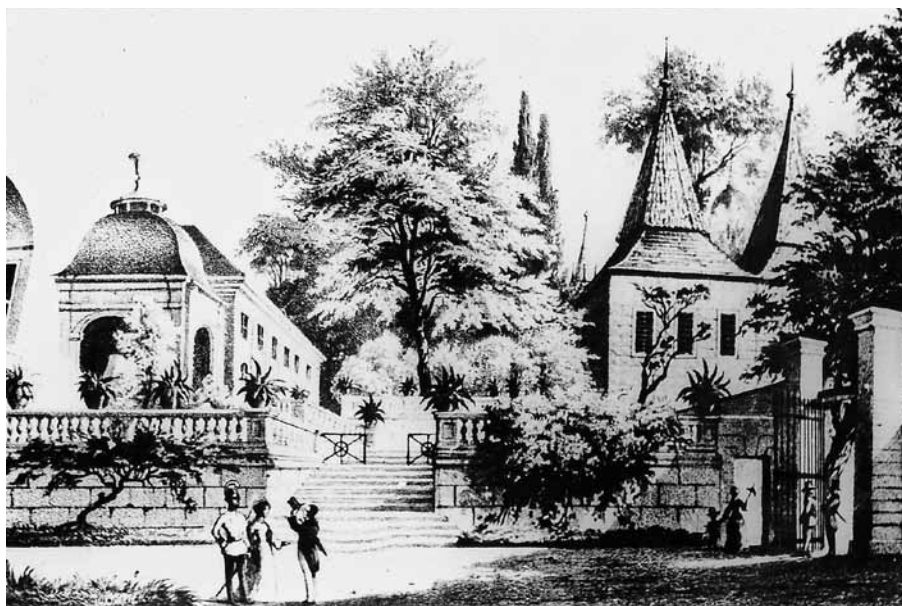
Graphite and sepia on paper  
15 $\frac{7}{8}$  × 12 in. (39.8 × 30.5 cm)  
The State Hermitage Museum,  
Saint Petersburg

Friedrich was ailing and recuperating in Teplitz, an idyllic town thirty-five miles south of Dresden, when he created this melancholy view of a closed window. Teplitz (today, Teplice in the Czech Republic) was Bohemia's oldest spa and, during Friedrich's lifetime, attracted many writers and artists, among them Ludwig Tieck, Johann Wolfgang von Goethe, Carl Gustav Carus, Ludwig van Beethoven, Frédéric Chopin, and Richard Wagner. Friedrich knew Teplitz from an earlier sketching trip, in 1828. In addition, he had spent six weeks there with his wife and children after suffering a stroke in 1835. He never recovered from that stroke, and in 1836, he fell severely ill again. In 1837, his left side became paralyzed. Frail and much diminished, he could no longer roam the countryside in search of motifs. His illness also obliged him to give up oil painting and return to sepia and watercolor, two of the media he had employed before beginning to work in oils thirty years earlier. For this drawing, he used sepia because a small bottle of ink is more portable than a large set of watercolors. Enamored as he was with symmetry, he may also have chosen it because his two earliest views of windows (cat. nos. 42, 43) were done in that medium.

Several large trees, including a couple of tall poplars, crowd the view seen through the closed window. To the left is a glimpse of a two-story building, while a smaller house with a high tiled roof appears on the right. The closed window is, no doubt, a subtle allusion to the painter's separation from the outside world caused by his illness.

**Figure 37.** H. Williard after Eugen Müller. *View of the Eastern Part of Clary-Aldringen Palace in Teplitz*, mid-19th century. Colored lithograph. Krajské Museum, Teplice

The Gardener's House with aviary (left) and the Kolostuj Towers







**Figure 38.** Photograph of an original window from an unrenovated room at Kirchengasse 262, Teplitz, taken 1992

Other elements, too, point discreetly to his sense of isolation. If the earlier sepias showed distant views, here the view into the distance is obstructed by the large trees and two potted plants, a large *Dieffenbachia* and a small *Peperomia*. Although the pots sit on the outer sill for practical reasons—the windows open inward—their placement also accentuates the room’s bareness, evocative of a corridor, cell, or sickroom. Nature is seen as if from behind bars.

The location depicted in the sheet was a mystery until this author tracked down the artist’s whereabouts during his later visits to Teplitz, in 1836 and 1837, when he rented rooms at the Bergstein, a guesthouse situated at Kirchengasse 262.<sup>168</sup> From his rooms at that address, Friedrich could see two buildings that belonged to the eastern part of the eighteenth-century Clary-Aldringen Palace and its grounds—just five hundred feet away—and that appear in this drawing, albeit much altered. The building on the right is the late-sixteenth-century two-spired pavilion known as the Kolostuj Towers, and the one on the left is the so-called Gardener’s House, a Neoclassical edifice built between 1806 and 1808 for the palace gardener. A mid-nineteenth-century

colored lithograph (fig. 37) shows this very site as it appeared during Friedrich's visit and offers rare insight into the artist's working method.<sup>169</sup>

Friedrich usually composed his landscape paintings in the studio, following precise studies drawn from nature. Because he modified and simplified his motifs so much, it is usually impossible to identify the actual places on which they were based. In this case, he retained the original poplars but omitted the central staircase leading up to the buildings, filling the intervening space with shorter trees. He showed only a sliver (much reduced in scale) of the Kolostuj Towers, thereby giving it the look of a small garden gazebo. He also deleted the Baroque aviary in front of the Gardener's House, adding two louvered windows in its place.

The building that formerly housed the Bergstein establishment still exists and, since Friedrich's stay, has been partly converted into individual apartments. Although the window in the second-floor room that Friedrich probably occupied has been replaced with a modern one, an original window remains in an unrenovated room, laced with cobwebs (see fig. 38). The lack of a handle on the window frame has been interpreted in the Friedrich literature as having a deep symbolic meaning, but this detail is rooted in reality: tiny metal latches are the only hardware on the surviving window. In keeping with the severe straight lines of the composition, however, Friedrich replaced the gently curving upper frame with a thin horizontal bar, intimating that the window continues above the drawing's top edge, beyond the eight panes shown in the picture.

In this later view of a closed window, Friedrich offers a poignant coda to a Romantic motif on which he had embarked thirty years earlier. Perhaps not surprisingly, none of his Romantic followers copied this particular version of the motif, possibly because closed windows appear hermetically sealed against the outside world and are not conducive to the evocative depiction of landscapes or distant prospects beyond. A curious half precedent exists in an 1827 drawing of a half-closed window by the sixty-three-year-old sculptor Johann Gottfried Schadow (cat. no. 50), made while his wife was taking the cure at the spa at Bad Nenndorf. The closed window, with its potential to convey a range of meanings, found favor among later artists, such as Anton Dieffenbach (see cat. no. 19). It also appealed to the much later Symbolist poets and painters, who would invest it with their own meanings.



**Carl Wilhelm Götzloff.** German, 1799–1866

✦ 52. *A Balcony Room Overlooking the Gulf of Naples*, 1826

Watercolor on paper  
12<sup>7</sup>/<sub>8</sub> × 9<sup>1</sup>/<sub>2</sub> in. (32.7 × 24.1 cm)

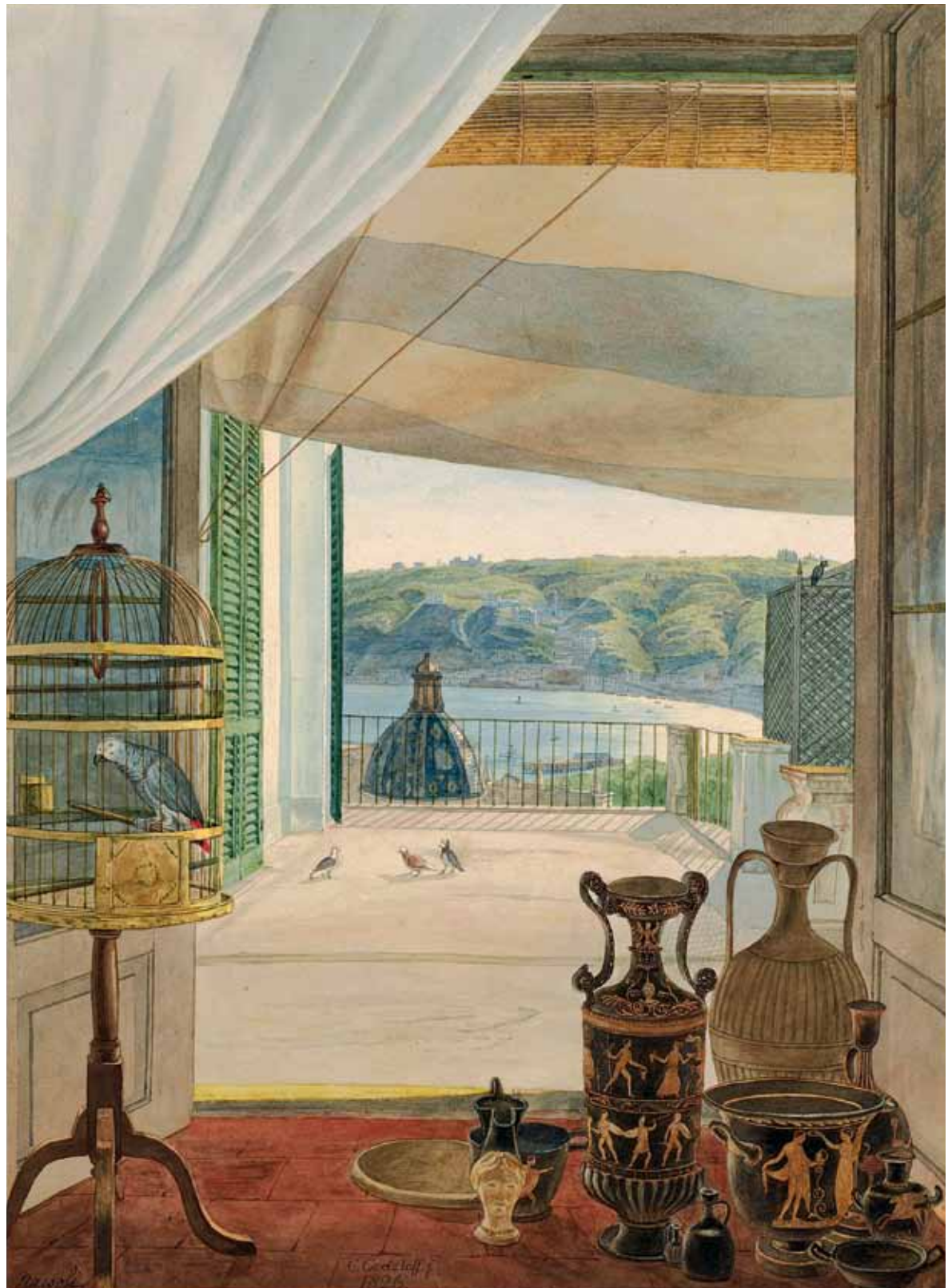
Signed and dated (bottom center): *C. Goetzloff. f. / 1826*;  
inscribed (bottom left): *Napoli*

National Gallery of Art,  
Washington, D.C., Wolfgang  
Ratjen Collection

Götzloff captured this view from a house on a mountainside overlooking the Bay of Naples.<sup>170</sup> French windows lead to a sunlit terrace. Across the shimmering waters of the bay rise the blue-green hills of Posillipo. The lowered blue-and-white-striped canvas awning blocks out most of the sky. All attention, therefore, is focused on the group of ancient Greek vessels that have been carefully arranged on the red tile floor. The grand setting, complete with a parrot in a fancy cage, suggests that the artist painted the watercolor for the owner of all these riches and not for himself. The vessels were rendered with such precision and detail—based on previous pencil studies—that the German archaeologist Adolf Greifenhagen was even able to identify three of the vases, now in collections in London and Berlin.<sup>171</sup>

Götzloff had set off for Rome on a royal scholarship in 1821. By 1825, he had settled in Naples, where he made a living painting Italian *vedute*. His decorative landscapes seem far removed from his earlier years of study (1814–21) at the Dresden Kunstakademie in the orbit of the German painter Caspar David Friedrich. The assemblage of Greek pots in this work, however, suggests that Götzloff knew Franz Ludwig Catel's portrait of the architect Karl Friedrich Schinkel of 1824 (cat. no. 35). In that picture, several antiquities refer pointedly to Schinkel's erudition and interests. The vessels Götzloff displays here reflect similarly on their collector's sophistication and may act as a stand-in for the artist's patron.<sup>172</sup>

The cupola visible just below the terrace has been identified as that of Santa Maria della Vittoria, which has enabled scholars to pinpoint Götzloff's location as the top floor of the Palazzo Sessa.<sup>173</sup> Until 1800, the palazzo had been the residence of Sir William Hamilton (1730–1803), England's ambassador to Naples and a noted collector of antiquities. Although the occupant at the time of Götzloff's painting is undocumented, Greifenhagen has determined that two of the vases once belonged to the Austrian baron Franz von Koller (1767–1826), who lived in Naples from 1815 to 1818 and from 1821 to 1826. It is therefore imaginable that Koller himself had taken up residence at the Palazzo Sessa, whence he may have commissioned this work from Götzloff shortly before his death in 1826.<sup>174</sup>



**Jakob Alt.** Austrian, 1789–1872

53. *View from the Artist's Studio in the Alservorstadt toward Dornbach*, 1836

Watercolor over graphite  
on paper  
20½ × 16⅝ in. (52.1 × 42.1 cm)  
Signed and dated (lower left,  
under console): *J. Alt/1836*  
Albertina, Vienna

Jakob Alt lived with his wife and seven children in a street called Adlegasse (today's Mariannengasse) in what was then idyllic Alservorstadt, a suburb of Vienna (now the city's ninth district). His youngest son, Franz, described frolicking in the garden of his family's house, Zum Möhrenköpfel (The Moor's Head).<sup>175</sup> It must have been not unlike the small white building at Adlegasse 158, seen just outside the window in this watercolor. Beyond the gardens in the foreground are the distant houses of Dornbach and the blue mountains of the Wienerwald under a vast expanse of sky.

In this, his most famous work, Alt seems, at first, to have recorded the view from his studio in a straightforward fashion. While in Caspar David Friedrich's sepias of his Dresden studio windows (cat. nos. 42, 43) the dark interior and sunlit view are held in evocative balance, here the studio and landscape are illuminated by the same light. Alt brings the outside landscape directly into the room, where it looks like a framed *veduta*. For that reason, he reduced the size of the gate and garden in the foreground—they are too small for their proximity to the building—to match the scale of the framed landscape on the right. The pink blossoms of the two strategically placed flowerpots blend into the garden's green foliage.

The chair is pulled back, as if the artist has just left his place at the drawing table. These fine Biedermeier fruitwood pieces, along with the curved console on the right, are too elegant for an artist's studio. Only the easel of plain dark wood seems appropriate for the work at hand.

In 1830, the future emperor Ferdinand I of Austria (r. 1835–48) had asked leading watercolorists and landscape painters to depict the most beautiful spots in the Austrian Empire. Alt and his eldest son, Rudolf, contributed some 170 of the 300 works in the series. The project was terminated in 1849, one year after the emperor's abdication. It has been said that Ferdinand I commissioned this watercolor from Alt after he learned, by hearsay, that the artist's house offered such a fine view.<sup>176</sup>



Christoffer Wilhelm Eckersberg. Danish, 1783–1853

❧ 54. *View from the Domed Hall at Charlottenborg, 1845*

Graphite and black wash  
on paper

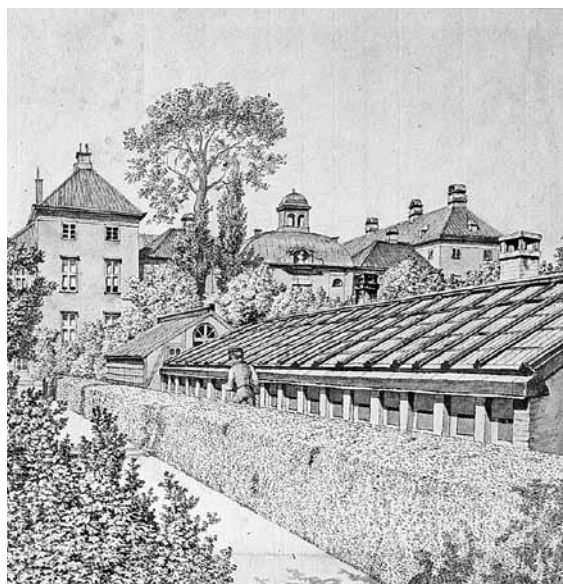
8½ × 8¾ in. (21.7 × 21.3 cm)

Inscribed (on verso): *Eckersberg:  
Udsigt fra Forsamlings-salen paa  
Charlottenborg, 1845* [Eckersberg:  
View from the Meeting Hall of  
Charlottenborg, 1845]

Statens Museum for Kunst,  
Copenhagen

**Figure 39.** Christoffer Wilhelm Eckersberg. *In the Old Botanical Garden behind Charlottenborg, 1851*. Pen and brown ink on paper, 10⅝ × 10¼ in. (26.9 × 25.9 cm). Kunstindustrimuseet, Copenhagen

The window depicted in Eckersberg's drawing on the opposite page is seen below in the center wing under the domed roof and cornice, partly hidden by trees.



Here, Eckersberg shows a view from the Domed Hall at Charlottenborg Palace in Copenhagen. The building still houses the Royal Danish Academy of Fine Arts, founded by Frederik V (r. 1746–66) in 1754. Beginning in the late eighteenth century, the academy attracted many German artists, among them Caspar David Friedrich and Georg Friedrich Kersting.

The drawing has been called “one of the most elegant geometrical operations with the Golden Section in the history of art.”<sup>177</sup> Even if this assessment may be lost on the lay viewer, the work’s finely wrought balance and keenly observed light are impressive. The Domed Hall was, and still is, situated on the upper floor of the palace, to the rear. In Eckersberg’s time, the hall faced the botanical garden, whose trees are visible through the open doors, along with jumbled evidence of the haphazardly growing city. Except for the trees’ foliage, the image is pure geometry: the precisely drawn panes, the moldings, the shadows on the floor and door, the iron railing, and the interlocking facades, roofs, and chimneys beyond. No amorphous clouds spoil the stark lines. Unlike the Romantic yearning inspired by the window views of German artists, this view is one of clear rationality.

Eckersberg knew Charlottenborg Palace intimately. In 1818, he had been appointed professor at the academy and moved, with his family, into one of the palace’s official residences. He remained there until his death in 1853. During his thirty-five years at the academy, Eckersberg taught most of the young painters who contributed to the so-called golden age of Danish painting. Among his students were Wilhelm Bendz, Martinus Rørbye, Emilus Bærentzen, and Friedrich Theodor Baasch (see cat. nos. 4, 10, 15, 69).

The artist’s interest in architecture began during his studies in Paris, from 1810 to 1813, one year of which he spent as a private pupil of Jacques-Louis David’s (1748–1825). This interest grew in Rome over the next three years. There, he painted ancient monuments *en plein air*—a practice that was exceptional for the time—and from unusual viewpoints. From the 1840s on, and much to the irritation of his students, he became preoccupied with perspective.<sup>178</sup> It may have been this preoccupation that led him to change the shape of the window opening in this sheet. Departing from its actual vertical orientation, he deleted the eighteen small panes in the upper third of the window and turned the opening into a near square. The original window remains unchanged in the



interior that now serves as a meeting hall (see fig. 39).<sup>179</sup> The botanical garden, however, has been replaced by a nineteenth-century brick building, which currently houses the Kunsthil Charlottenborg.

**Constant Moyaux.** French, 1835–1911

❧ 55. *View of Rome from the Artist's Room at the Villa Medici*, 1863

Watercolor on paper

11 3/8 × 9 in. (29.4 × 22.7 cm)

Signed and dated (lower right):

ROME 1863 / Moyaux

Musée des Beaux-Arts,

Valenciennes

Moyaux betrays his training as an architect in this urban view of Rome from an open window at the Académie de France. In 1861, on his sixth attempt, he had won the Prix de Rome in architecture, which enabled him to spend five years as a *pensionnaire* at the Villa Medici. The magnificently luminous rose sky at sunset fills more than three-quarters of the very large window opening. Set against this transparent backdrop, the silhouette of the dome of Saint Peter's Basilica becomes the focal point. On the left, the compact Castel Sant'Angelo can also be made out. With the benefit of an architect's eye, Moyaux drafted the cityscape, with its more clearly defined roofs in the foreground, stretching beyond the green ribbon of the Tiber's embankment to the distant mauve buildings on the horizon. Moyaux repeated the same palette—shades of pink, gray, ocher, and green—he had used in his view of Rome for the objects on the meticulously ordered worktable.

Despite the work's title, Moyaux did not see this picture-postcard panorama of Rome from his room. The view from the Villa Medici on the Pincian Hill, at the top of the Spanish Steps, does not correspond to this particular perspective, which was probably composed instead from a spot nearer Piazza del Popolo and inserted here as a souvenir of his sojourn at the villa. The painter Jean Alaux had done much the same in his 1817 portrait of François-Édouard Picot (cat. no. 32).

During his stay in Italy, which lasted from late 1861 to 1866, Moyaux created hundreds of watercolors and drawings, which he treasured as “his most precious souvenirs” and never sold.<sup>180</sup> As an architect, he is most remembered for the Hôtel de Ville in his native village, Anzin, in the north of France; for the observatory in Meudon; and for the Cour des Comptes (Court of Auditors) in the rue Cambon, Paris. Among his funerary monuments is the one he designed in 1880 for the painter Léon Cogniet (see cat. no. 34), installed at Père Lachaise cemetery in Paris.<sup>181</sup>





**Adolph Menzel.** German, 1815–1905

❧ 56. *View from a Window in Marienstrasse, 1867*

Gouache over chalk on paper  
11⅞ × 9⅞ in. (29.5 × 23.1 cm)

Dated and signed (lower right):  
67. / Ad. Menzel

Museum Oskar Reinhart am  
Stadtgarten, Winterthur

Not in exhibition

When Menzel lived at Marienstrasse 22 in Berlin Mitte, from 1862 to 1865, the view shown in this gouache was a familiar one. Captured from his second-floor apartment, it depicts the building's courtyard, flanked by a side wing and filled with tall trees. The real subject of the exquisite picture is not its rather ordinary view, however, but the window itself, rendered up close and at a slightly oblique angle. Both sides of the window are open. The panes on the right reflect patches of the cloudy sky, the trees, and the other wall of the adjoining wing, while those on the left are covered with a white muslin curtain that is puffed up slightly with light and air. The curtain brings to mind the one that sways in the wind in *The Balcony Room* of 1845 (cat. no. 20), where, as here, Menzel transformed a modest domestic setting into an iconic image. The window's hooks and latches feature prominently, as does the cord of the exterior shade. Except for the corners of the heavy red curtains, however, nothing inside the room is visible. The picture has been mistaken for a view from the artist's studio. It is unlikely, however, that Menzel would have put white muslin curtains on his studio windows.

Menzel depicted a few doves on the cornices and roof of the adjoining wing, as well as a tiny, trusting sparrow on the windowsill. The latter could be either a realistic touch or a tongue-in-cheek nod to the window views of the earlier Romantic painters, who would never have deigned to add such an anecdotal detail. Another gouache

of 1867 (fig. 40) shows the same courtyard with pattering chickens and an iron water pump.

Since Menzel no longer lived in Marienstrasse in 1867, he must have painted this view, seen daily over several years, from memory and aided by drawings.<sup>182</sup> Two years earlier, in 1865, the extended Menzel-Krigar household, which included his brother and sister and brother-in-law (see cat. no. 68), had moved around the corner to Luisenstrasse.



**Figure 40.** Adolph Menzel.  
*View of a Courtyard, 1867.*  
Gouache and watercolor on  
paper, 11 × 8⅞ in. (28 × 22 cm).  
Private collection



**Georg Friedrich Kersting.** German, 1785–1847

✎ 57. *Interior II*, ca. 1812

Watercolor and graphite  
on paper  
10<sup>5</sup>/<sub>8</sub> × 13<sup>1</sup>/<sub>8</sub> in. (27 × 33.3 cm)  
Initialed (lower right): GK  
Private collection, Germany

This drawing of a room with a large window demonstrates the great precision with which Kersting composed his early interiors.<sup>183</sup> Beneath the light wash, the horizontal and vertical axes of the underdrawing reveal the carefully balanced composition. These lines place the window in the exact center of the room and align the few pieces of Empire furniture, the two trumeau mirrors, and the lone painting accordingly. The painting, a sixteenth- or seventeenth-century Dutch portrait of a bewigged and bearded man wearing an ermine collar, is reflected in the mirror attached to the commode on the right-hand wall, but, curiously, the glass vase directly in front of the mirror is not. The tall glass to the left of the window reflects the room's opposite corner.

Kersting's acute observation of light is most apparent in the positioning of the side chair. The network of dotted lines beneath the chair and the shadows of its backrest and seat trace a delicate pattern of diamonds and curves on the floor. The artist made one exception to the factual recording of the room: he placed the dome-shaped light too close to the ceiling, where its smoke would have darkened the ceiling's carved rosette.<sup>184</sup> At this elevated spot, however, the fixture does not block the view of the facades across the street and of the distant church steeple, whose tiny cross just fits into the upper-right windowpane.





58

**Johann Erdmann Hummel.** German, 1769–1852

✎ 58. *Sitting Room*, ca. 1820

✎ 59. *Sitting Room in Berlin*, ca. 1820–25

58. Pen and black ink and  
gray wash on paper  
8 7/8 × 12 3/4 in. (22.5 × 32.5 cm)  
Stiftung Stadtmuseum Berlin

59. Watercolor and pen and  
black ink on paper  
16 × 20 7/8 in. (40.6 × 52.8 cm)  
Museum für Angewandte  
Kunst, Frankfurt am Main

After Hummel’s appointment as a professor of perspective, architecture, and Optics at Berlin’s Akademie der Künste in 1809, his fixation with these elements in his own works earned him the nickname “Perspective-Hummel.”<sup>185</sup> The ink-and-wash drawing *Sitting Room* and the watercolor *Sitting Room in Berlin* are perfect examples of the artist’s obsession. Although both seemingly depict an elaborate interior with a coffered ceiling and diamond-tiled floor, they really are stage sets for Hummel’s delightful mania for mirror reflections, shadows, symmetry, and, of course, perspective. Figures, including the dog that is reduced to puppy size in its reflection in the tall mirror between the windows in the smaller work, act as mere staffage to convey scale and distance. In that ink-and-wash drawing, Hummel also showed off



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his virtuosity with shadows: the mirror on the right-hand wall casts four shadows of varying size and intensity, while the round-topped Empire table and the side chair superimpose additional circles and diagonals on the already complex pattern of the floor. In a sleight of hand, Hummel added a fourth mirror to this work, which has been known until now as *Interior with Three Mirrors*.<sup>186</sup> Unframed and barely visible in the foreground, it leans on the far left against the wall and reflects the side of the Empire canapé. Small letters in the order of the alphabet (*a* to *i*) and dotted lines emphasize that the drawing was meant as a demonstration. The artist reproduced it years later as an engraving in the second volume of his manual on perspective.<sup>187</sup>

In the larger work, Hummel softened the mathematical severity of the earlier drawing with a sumptuous palette of blue-green and red. He also added a fine view of urban Berlin. The window on the right shows houses in Neustädtische Kirchstrasse, two blocks from the boulevard Unter den Linden in today's Berlin Mitte.<sup>188</sup> On the left is a partial view of the seventeenth-century Dorotheenstädtische Kirche, with its tall lancet window just to the left of the window's center vertical axis.<sup>189</sup> Hummel added figures outdoors and indoors to different effect. The tiny figures seen through the windows, including a black-frocked priest, a lady with a poodle, and men in top hats, convey bustling street life. Indoors, the five young women in identical white, red, and blue Empire dresses enact the rituals that take place in sitting rooms: music making, polite conversation, and sewing. The artist set up an amusing visual dialogue between the two urban views and their distorted reflections in the three mirrors on the right- and left-hand walls. Only the tall fourth mirror between the windows creates a pool of stillness, recording the pale patterned floor tiles and the paneled entrance door—the imaginary position of the artist.

Hummel was so carried away with optical effects that he even registered a detail so small it can be seen only with a magnifying glass. On the small Empire table set before the two women on the canapé are a fruit bowl and a tumbler filled with water. It seems strange that the second tumbler should be missing, but, in fact, it is not. The young woman in blue holds it in her lap with both hands, her fingers shown distorted through the glass.

**Clammer.** Austrian, 19th century

❧ 60. *Children's Room in the Paradeis Building in Linz, 1830*

Watercolor, gouache, and  
graphite on cardboard

8⅜ × 15⅝ in. (21.3 × 39.7 cm)

Inscribed more recently after an  
old inscription (on verso): *Stube  
im Paradeisgebäude. Interior des  
Stadtbaumeisters CLAMMER  
von ihm selbst gemalt anno 1830*  
[Room in the Paradeis Building.  
Interior of the municipal  
architect CLAMMER painted  
by himself in 1830]

Germanisches Nationalmuseum,  
Nuremberg

According to the inscription, a municipal architect named Clammer recorded in this work one of the rooms in his grand “Paradeis” building in Linz, Austria.<sup>190</sup> The naive picture gives a rare glimpse of how a room devoted to children would have looked in 1830. Separate rooms for children had already existed in the seventeenth and eighteenth centuries, but they were strictly intended for sleeping. In the Biedermeier period, these quarters were gradually turned into playrooms.

The austere décor, including gilt-framed pictures and a small, square pendulum clock, hints at the novelty of the concept. Similarly, the enormous room, with its huge windows, even larger than the wardrobe facing them, dwarfs its three inhabitants. A governess sits sewing at the near window, while her two charges play, out of her view, by the far one. Various toys have been left on the floor near the clinical-looking white



table in the center of the room. The light-colored furniture that is arranged along the walls, much of it painted stark white, looks plain, functional, and uncomfortable. Some of the items were novel for the time, such as the two children's beds arranged at right angles by the rear wall. One of them is a cot equipped with bars to prevent a toddler from falling out of bed. The beds are purposely positioned near the magnificent green ceramic stove, which would have provided little heat for such a large room. On a wood rack near the stove, a pair of blue children's socks and a white cloth have been hung to dry.



**Fyodor Petrovich Tolstoy.** Russian, 1783–1873

❧ 61. *Interior*, 1830s

Watercolor, white lead, and  
graphite on paper

8⅜ × 13 in. (21.3 × 33 cm)

The State Tretyakov Gallery,  
Moscow

Count Fyodor Petrovich Tolstoy, a painter, draftsman, and sculptor, was a relative of the famous writer Leo Tolstoy (1828–1910). A contemporary of the artist writes in his memoirs that “a profound silence prevailed in the tall luminous rooms” of Tolstoy’s Saint Petersburg apartment, which was filled with copies of antique statues: “Mercury, Minerva, Apollo, Venus, Sophocles and Homer.”<sup>191</sup> On Sunday evenings, painters, writers, and musicians met here; Aleksandr Pushkin (1799–1837) was a regular at these soirées.<sup>192</sup> In the present watercolor, busts of Aristotle and Plato flank the Russian Empire trumeau mirror on the left, and a bust of Athena in a helmet surveys the room from on high, above the white ceramic stove. Apollo and Venus are placed at either end of the canapé, their proportions matching those of the elegant seated man. His pensive pose echoes that of Apollo, on whose pedestal he props his right elbow. The moonlit seascape above him is by the French artist Claude-Joseph Vernet (1714–1789). The same picture features in Tolstoy’s *Family Group* of 1830, a self-portrait of the artist with his wife and daughters.<sup>193</sup>

Light from the two enormous windows on the left fills the vast room, with its marbled pale blue-gray walls. Its emptiness evokes a museum gallery. In the room beyond, at the end of the enfilade, two young ladies are shown, one seated and one standing. They are dressed in long-sleeved dark dresses and are probably the artist’s two daughters. The outlines of house facades and a sailboat’s mast and flag appear through the window. Tolstoy’s apartment faced the Neva (see cat. no. 62). Unlike Caspar David Friedrich’s wife, Caroline, who looked out at the Elbe in *Woman at the Window* of 1822 (cat. no. 7), Tolstoy’s daughters, engaged in conversation, turn their backs on the river.



**Fyodor Petrovich Tolstoy.** Russian, 1783–1873

❧ 62. *At the Window in Moonlight*, 1822

Gouache on paper

13½ × 17 in. (33.2 × 43.3 cm)

Signed and dated (lower left):

*Conceived and painted by Count*

*Fyodor Tolstoy 1822 on Feb. 17* [in

Cyrillic characters]

The State Tretyakov Gallery,

Moscow

Fond of romantic themes for his drawings and watercolors, Tolstoy usually drew inspiration from literary sources.<sup>194</sup> Not here: in his inscription, he specified that he had “conceived” this subject himself. He also specified the date as February 17, 1822. Tolstoy lived in Saint Petersburg. During the frigid month of February, the Neva would have been covered in ice, and the windows would have had to be kept firmly shut. No greater contrast to reality could be imagined, therefore, than this fantasy of a large window opened on to a temperate moonlit night. What is surely a full moon shines on the dreamy guitar player. The white light transforms her into a spectral being, as if carved from marble—a counterpart to the antique bust to her left. The large window must belong to a grand eighteenth-century palace facing the Neva. The elegance of its interior is conveyed by the suite of Empire side chairs, whose red upholstery, touched by moonlight, provides a brilliant contrast to the predominant palette of deep blues and ghostly whites.

The moonlit panorama contains elements that are realistic yet are reassembled here with poetic license. The tall white towers of Prince Vladimir Cathedral, one of Saint Petersburg’s oldest churches, can be recognized among the two-story palaces across the river. In actuality, the church is situated farther inland. The Peter and Paul Fortress, one end of which forms a dark backdrop for the dreaming girl in white, is a greater distance from the cathedral than it appears to be here.

Two men have just disembarked from a barge docked at the fortress’s pier, while two others, in a rowboat, are pulling away from the large schooner anchored on the left. These vignettes of life on the Neva can best be seen with the help of a magnifying glass. Although realistic, they have been staged for narrative effect. In this regard, they are similar to those that the Norwegian artist Johan Christian Dahl included in his rendering of the river Elbe in *View of Pillnitz Castle* of 1823 (cat. no. 12). In that work, it should also be noted that Pillnitz Castle could not have been seen from the artist’s studio window in Dresden.

The antique bust is based on a Roman copy of the head of the *Borghese Ares* (Musée du Louvre, Paris). The head, also a well-known sculpture, is in the collection of the Hermitage Museum, where Tolstoy had copied it carefully.



**Carl Wilhelm Gropius.** German, 1793–1870

❖ 63. *Sitting Room in the House of the Stage Designer Carl Wilhelm Gropius,*  
ca. 1830

Watercolor on cardboard  
12½ × 12 in. (30.8 × 30.5 cm)  
Stiftung Stadtmuseum Berlin

The couple could be mistaken for visitors who had dropped in for a cup of tea. In fact, the man sitting on the canapé is the artist himself. His wife, sporting the stiff white lace bonnet that married and older women wore at home, sits at her worktable by the window. It seems appropriate that Gropius, a painter of theater scenery, would have turned his small sitting room into a stage set of restrained Biedermeier life and décor. The mahogany furniture is arranged against the walls of the room. The chairs and canapé are covered with sturdy black horsehair material. The wood floor is of plain pine. The tall Astral lamp with a white porcelain shade would have provided light at night. The framed pictures, mostly landscapes, except for one portrait, must be by the artist.

The Gropius apartment was situated at Georgenstrasse 11 in Berlin, around the corner from Friedrich Wilhelm Universität (today's Humboldt Universität). Through the large window, two buildings can be seen that reflect the coexistence of old and new in the expanding city. The foreground is taken up by the sloped red roof of a weather-beaten house, and beyond it appears the tall, flat roof of a recent building, with a weather vane. This building may have housed the diorama that Gropius and his two brothers opened in 1827. A forerunner of cinema, dioramas, with their large, movable landscape scenery, were hugely popular with locals and tourists at the time.<sup>195</sup>

Gropius began as a painter of landscapes and switched to designing sets for the theater, initially for the architect Karl Friedrich Schinkel and then on his own.<sup>196</sup> He became a successful entrepreneur and stage designer who supplied sets to theaters in Germany and all over Europe, Russia included. Design and architecture remained the core business of Gropius's descendants, among them Walter Gropius (1883–1969), who founded the Bauhaus in Weimar in 1919.



**Johann Christoph Erhard.** German, 1795–1822

✎ 64. *The Painter Johann Adam Klein in His Vienna Studio*, 1818

**Johann Adam Klein.** German, 1792–1875

✎ 65. *The Painter Johann Christoph Erhard in His Vienna Studio*, 1818

64. Watercolor and graphite  
on paper

9 × 11 in. (22.9 × 27.9 cm)

Signed and dated (lower right):

*J. C. Erhard del. 1818;*

inscribed (lower right): *Wien;*

inscribed (upper right): *J. A.*

*Klein im Atelier / im Gräßl.*

*Choteskeschen Hause in Wien*

[J. A. Klein in the Studio /

in the House of Count

Chotek in Vienna]

Staatliche Museen zu Berlin,  
Kupferstichkabinett

65. Watercolor and graphite  
on paper

10 $\frac{1}{8}$  × 12 $\frac{3}{4}$  in. (25.6 × 32.4 cm)

Signed and dated (upper left):

*JA Klein: del 1818;* inscribed

(lower center): *J. C. Erhard im*

*Atelier, Wien, 1818* [J. C. Erhard

in the Studio in Vienna, 1818]

Staatliche Kunstsammlungen  
Dresden, Kupferstich-Kabinett

These two watercolors of artists at work in their studios fall into the category of *Freundschaftsbilder*—the term translates awkwardly as “friendship pictures”—which were popular in the early nineteenth century. Both interiors are exceptional within the artists’ oeuvres, which consist mostly of drawings, etchings, and a few paintings, mostly devoted to genre motifs and landscapes. No oils by Erhard survive.

Johann Christoph Erhard and Johann Adam Klein had known each other since 1809, when, as fourteen- and seventeen-year-olds, they had both studied with the etcher Ambrosius Gabler in their native Nuremberg. In 1816, Erhard followed Klein to Vienna, where the two men shared an apartment in the garden house of the Chotek Palace in the Kaiserstrasse. What was then a bucolic neighborhood on the city’s outskirts later became the Josefstadt district, now in the center of Vienna. It was Klein’s second stay in the Austrian capital, where he had already established contacts with printers and publishers. During their frequent trips into the countryside, often with other friends, the two men created drawings and watercolors showing themselves sketching or resting in pastoral settings under an open umbrella.

Erhard and Klein had very different personalities. The worldly and outgoing Klein had a good head for business, while Erhard was shy, extremely sensitive, and tortured by melancholy and self-doubt.<sup>197</sup> His first suicide attempt, in 1820, was followed by another in 1822, when he shot himself in the mouth on a visit to Italy. He died some days later.

Erhard emerges as the better artist of the two when their watercolors are compared side by side. Both are depicted at work before the windows of their Vienna studios. Each sports headgear and a long dark coat. The rooms are similarly composed and arranged, yet Klein, by filling Erhard’s studio with objects in a range of colors,

cluttered the space with anecdotal details, in contrast with Erhard's more restrained picture. It seems unlikely, however, that Klein's studio was indeed as bare as conceived by Erhard. Klein sits in front of his easel, painting a small canvas with his right hand and holding a palette and many brushes in his left. The window is rendered with an architect's precision: the wood frame of its open upper section has stepped moldings at the corners, and the closed lower section is hung with a curtain to shut out direct sunlight. A tiny pocket watch hangs on its chain at the crossing of the casements. The mountains to the west of Vienna beckon in the blue distance. On a spare chair sits an enormous plaster cast of a horse's head from the east pediment of the Parthenon, a pointed reference to Klein's reputation as a "horse painter." Horses loom large in the artist's landscape drawings, prints, and paintings.<sup>198</sup>

Erhard matched the emptiness of the room with a subtle palette of light ocher, beige, and black that is enlivened only by the gray-blue portfolio leaning against the wall. In Erhard's studio, as depicted by Klein, there is also a portfolio, of an oxblood color, that similarly plays off the various greens in the room. While the view through the window is blocked by the artist standing at his drawing table, we see it reflected in the open left-hand window. In his coat and visor, the artist looks as if he has just returned from a sketching trip and is now adding the finishing touches to a sheet. Various paraphernalia of the watercolorist crowd the table, among them a green bottle containing gum arabic and a funnel in a large glass of milky liquid. The green umbrella and walking stick next to the bulging portfolio on the floor refer to Erhard's habit of sketching *en plein air*, in rain or shine. What seems jarringly out of place in the studio of this gentle artist, however, is the long saber leaning next to the umbrella.







**Johann Gottfried Jentsch.** German, 1759–1826

❧ 66. *The Artist's Studio in Dresden*, ca. 1820

Watercolor on paper  
11⅞ × 17¼ in. (29,5 × 43,8 cm)  
Staatliche Museen zu Berlin,  
Kupferstichkabinett

The artist sits at the far end of his large studio, looking out of the window, his figure serving more as staffage than as self-portrait. He has momentarily interrupted his work on a large picture propped on an easel. The right-hand window is half open, showing a row of multistory buildings, and a church tower is visible through the left-hand window, among various houses and trees. These pale and somewhat flat views of urban Dresden lack the evocative interplay of depth that is characteristic of the window motif. Instead, they have been upstaged by the small Argand oil lamp on the table at the right, which bathes the room in a magical grayish rose hue and creates dramatic shadows in fantastic designs. The vast circular pattern extending over the ceiling and right-hand wall is caused by the tiny rim of the lamp's black shade, with its narrow metal bars.

The artist's skilled choreography in transforming an ordinary setting into an unusual one by the use of light and shadow betrays his work in the theater. At age twenty, Jentsch was apprenticed as a painter at the Meissen porcelain factory, but by 1789, he had also begun to paint views of the Saxon landscape. In 1797, he was engaged to paint scenery for the Royal Court Theater in Dresden, and he settled in the city in 1800, when he received the appointment as royal scene painter.<sup>199</sup> Since 1817, he had also taught drawing at the newly founded schools for industry and architecture at the Dresden Kunstakademie.

The just-unfurled white sheet on the large table, probably an architectural rendering, is held down by a compass, pencil, and ruler, all diminutive in size compared to the long T square that casts a mighty shadow across the plain wood floor. The large unframed pictures on the wall must be some of the artist's stage designs, as they seem too large to be typical drawings or watercolors of the time.

Jentsch banished all domestic furniture to the shadows beyond the lamp's circle of light: a small Empire commode holding a clock in the back left-hand corner, a small birdcage above the side door, and a larger-than-life top hat on a nearby chair. While the artist at the window turns his back on us, his large gray cat, curled up on the Biedermeier chair in the right foreground, regards the viewer warily.<sup>200</sup>



**Joseph-Eugène Lacroix.** French, 1814–1873

✦ 67. *A Studio in the Villa Medici, Rome, 1835*

Watercolor, with scraping for highlights, on white wove paper

9 × 13 in. (22.8 × 32.9 cm)

Inscribed, signed, and dated (lower left): *à M. Constant D./Eugene Lacroix/Rome 1835*

Thaw Collection, Cooper-Hewitt, National Design Museum, New York

The large room dwarfs the three artists working at its far end, by the window. One bends over a watercolor on a drafting table, another studies a finished work propped against the wall, and a third stands beside a block of partly carved white stone. Despite the greenish cloth that covers the lower part of the window, strong sunlight fills the room. Canvases, casts, framed and unframed drawings, watercolors, paintings, portfolios, and bas-reliefs attest to the artists' industriousness in all these varied media. They are *pensionnaires*, who, after having won the Prix de Rome, now live and work at the Académie de France in the Villa Medici.

Lacroix must have been friendly with one or more of the artists in order to have had access to the studio, because he was not himself a *pensionnaire* and was not officially attached to the Académie de France. Only his "outsider" status can explain his having taken the liberty of transforming one of the villa's grandest rooms, the Stanza delle Imprese, on the piano nobile, with its painted frieze of landscapes and armorial cartouches, into a cluttered communal studio.<sup>201</sup> Lacroix also included some interesting objects that neither Léon Cogniet nor Jean Alaux depicted in his works (cat. nos. 32–34).<sup>202</sup> For example, casually leaning on the right is a portable easel with a pointed leg that could be driven into the ground for painting *en plein air*.<sup>203</sup> More dramatic are the two pistols hanging below the large plaster head, which may have served as protection against brigands for artists sketching in the Campagna di Roma. Two purported pets, a snake and a tortoise, frolic on the floor.

The "M. Constant D." to whom Lacroix dedicated the watercolor has been identified as possibly Simon-Claude Constant-Dufeux (1801–1871), who had won the Prix de Rome in architecture in 1829.<sup>204</sup> Since Dufeux's likely departure from the villa and return to Paris coincide with the work's date, Lacroix may have created it for the architect as a memory of his stay in Rome.



**Adolph Menzel.** German, 1815–1905

✦ 68. *Sleeping Seamstress by the Window*, 1843

Etching  
Sheet: 12½ × 8¾ in. (30.7 ×  
22.3 cm)  
Image: 8¾ × 6¾ in. (21.3 ×  
16.9 cm)  
Albertina, Vienna

Here, Menzel provides a fresh and realistic look at the Romantic motif of the solitary figure at the window. The young woman has dozed off while sewing and is now fast asleep in the warm sunlight. Her head rests securely against the wood frame of the wide-open window. The tree's young foliage suggests a fine spring day, one that also prompted the birdcage to be moved onto the windowsill.

The sleeping seamstress is the artist's beloved younger sister, Emilie (1823–1907). Too busy running the household, Emilie never posed for her brother. Instead, he captured her in unguarded moments—often while napping from exhaustion—in more than one hundred drawings, watercolors, pastels, and oil studies, mainly produced in the 1840s (see also fig. 35 on p. 110). Menzel was an obsessive observer of life who thought the most incidental gesture or object worthy of being recorded in some six thousand drawings and an additional seventy-two sketchbooks and notebooks. This early etching was based on a drawing in a sketchbook he used from 1839 to 1846.<sup>205</sup>

After the death of their father in 1831, Menzel, then only sixteen years old, had become the head of the family and its sole breadwinner, a role he filled for many decades. Because the dwarflike artist never married, his family life revolved around his mother, who died in 1846; his brother, Richard (1826–1865); and his sister, Emilie. This familial domesticity was both a great solace to him and the source of many of his finest works. After Emilie married the royal music director Hermann Krigar (1819–1880), a friend of the artist's, in 1859, the two families lived in adjacent apartments, and Emilie continued to run both households.





**Friedrich Theodor Baasch.** German, 1819–1872

❧ 69. *View from the Balcony*, ca. 1840

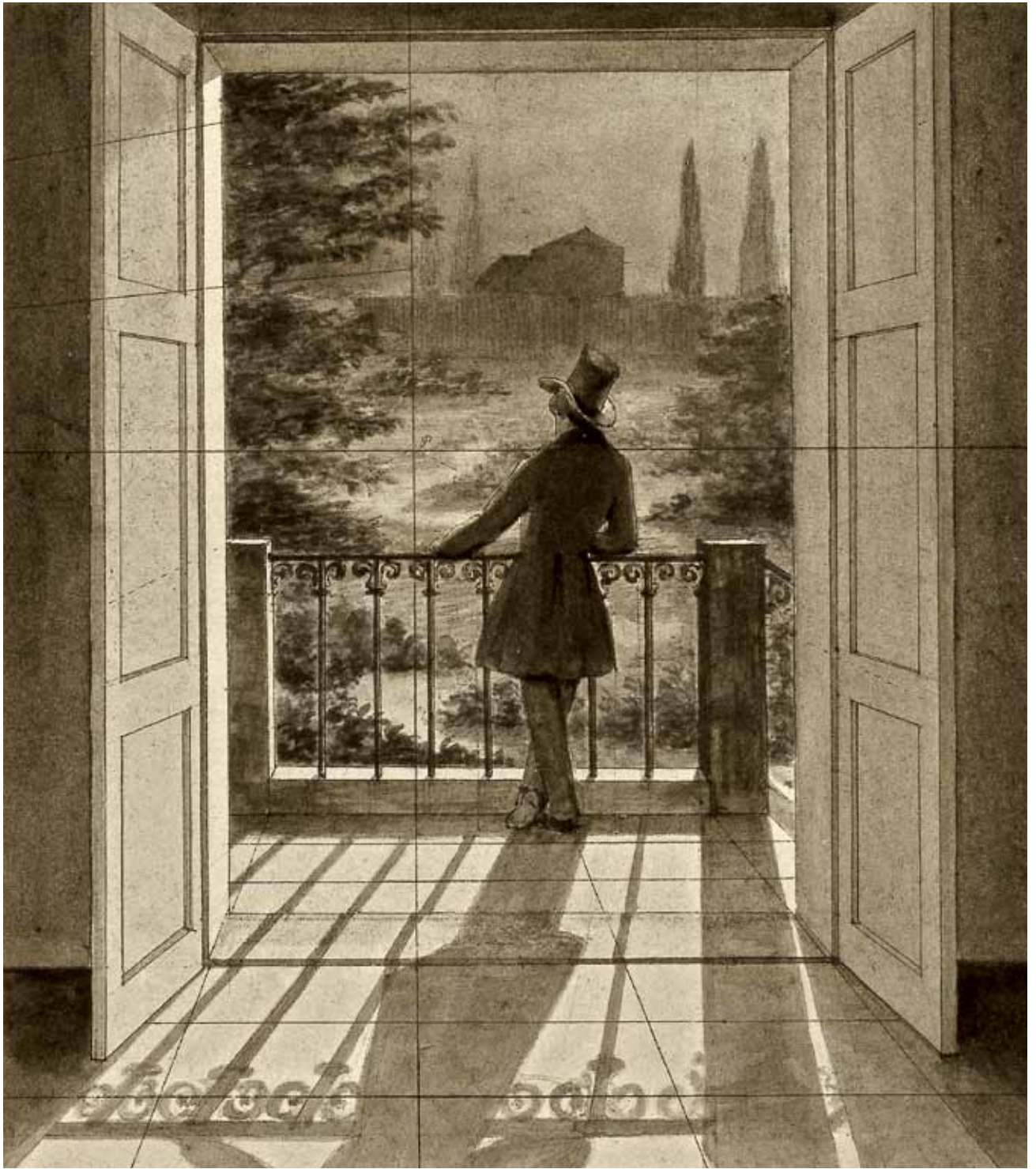
Watercolor and pen and ink  
on paper

5<sup>7</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>8</sub> in. (14.8 × 13 cm)

Kunsthalle zu Kiel,  
Graphische Sammlung

**B**aasch studied at the Royal Danish Academy of Fine Arts in Copenhagen, as did so many other German artists. His enrollment there, from 1838 to 1844, coincided with the period when the Danish painter Christoffer Wilhelm Eckersberg, a professor at the academy, became preoccupied with perspective (see cat. no. 54, n. 178). Eckersberg lobbied for the subject's inclusion as a required course at the academy. In his attempt to persuade his colleagues, he asked his three best students to create a group of exemplary perspective drawings.<sup>206</sup> Baasch was one of the three students. Eckersberg's efforts paid off. In October 1842, perspective became a required course in the academy's curriculum.<sup>207</sup>

While Baasch studied in Copenhagen, he often included small drawings in his letters to his family in Eckernförde, in Schleswig-Holstein. It was a way of keeping his father, the painter Hans Friedrich Baasch, apprised of his progress. The small size of this undated work would have made it a perfect candidate for such a missive home. The motif of double doors opening on to a balcony with a railing may have been among the stock motifs Eckersberg assigned as an exercise to his students. He himself had made exemplary use of the motif in *View from the Domed Hall at Charlottenborg* of 1845 (cat. no. 54). In the present watercolor, Baasch combined perspective with anecdote. In fulfillment of the assignment, he drew horizontal and vertical lines that meet in what may be the ratio of the golden section, indicated by the letter *P*. A man dressed in a top hat and coat, leaning on the railing, faces a bland nocturnal landscape in which moonlight has blurred the outlines of an Italianate garden. Should he turn around, however, he would be able to admire the crisp and vivid pattern created by his and the railing's shadows on the brightly lit floor.



**Christoffer Wilhelm Eckersberg.** Danish, 1783–1853

❧ 70. *The Artist's Two Daughters*, 1852

Watercolor on paper  
10¾ × 9⅞ in. (27.4 × 23.1 cm)

Dated (lower right): 1852

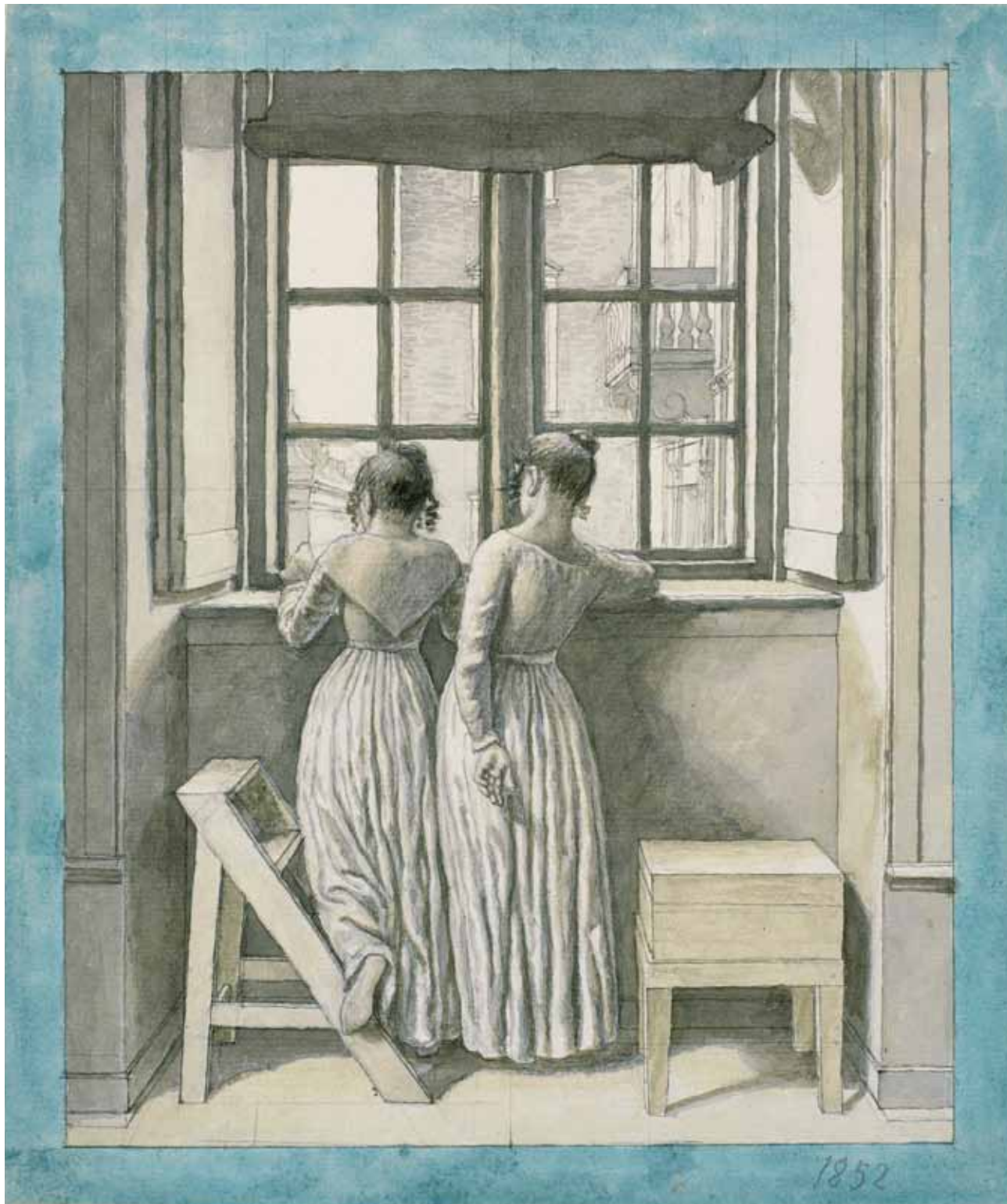
Statens Museum for Kunst,  
Copenhagen

Eckersberg's two daughters stand in their father's studio on the ground floor of Charlottenborg Palace in Copenhagen, which, from 1754 to the present, has housed the Royal Danish Academy of Fine Arts. Charlottenborg had become Eckersberg's official residence when he was appointed professor at the academy in 1818. The window faces Bredgade at Kongens Nytorv, a large square on which the Royal Theater is also located.<sup>208</sup> Through the center pane on the far right, the white stone balustrade of a balcony is visible. One floor higher than Eckersberg's studio, this balcony frames Charlottenborg's main entrance, between two flanking wings.

The artist's fascination with geometry can be seen in the way he lined up the window's thick central casement with the three tall windows on the opposite facade, nearly covering them. His habit of adjusting facts to match his own designs remains undiminished from his earlier drawing (cat. no. 54). The two sisters, in matching hairstyles and identical long-sleeved white dresses, look childlike, their upper torsos just reaching the windowsill on which they are leaning. The footstool and closed paint box accentuate their small figures. The girls were not, however, small children at the time. Julie Eckersberg (b. 1831) was twenty-one years old, and Elizabeth (b. 1824) was already twenty-eight.<sup>209</sup> Since they are shown from the back, it is impossible to tell which of the two is the elder. The artist must have reduced them in size in order to make the window appear larger. He also probably regarded them as eternally young girls.

As in Caspar David Friedrich's painting of his wife, *Woman at the Window* of 1822 (cat. no. 7), the two young women are standing at a window, but, unlike Caroline Friedrich, they are not entranced by the view. In fact, they seem not at all interested in the world beyond the window, preoccupied as they are by a book or drawing on the windowsill. In the last year of his life, Eckersberg's eyesight had begun to fail him. As he created little during that time, this work of 1852 is rare. What the evocative image lacks in crispness of line, however, it makes up for in its finely nuanced washes of lighter and darker beige and gray, approaching a deep charcoal, and in its vivid sky blue border.

Both daughters remained unmarried.



# Notes

Translations from the German, unless otherwise noted, are by the author of this catalogue.

## Notes to “Reflections on the Open Window” (pp. 3–20)

- 1 Waller 1818, pp. 1215, 1216, cited in Börsch-Supan and Jähnig 1973, p. 88.
- 2 This date has been proposed by the Friedrich scholar Karl-Ludwig Hoch in various conversations, including a telephone conversation with the author on September 1, 2009. Nowhere in the extensive literature on the artist is an exact date given for the move to that address. See also cat. nos. 42 and 43, n. 149.
- 3 These two drawings seem to be the only surviving sepia window views from those years. The artist supposedly painted six other window views, which visitors saw in his studio in 1810 and are now lost. See cat. nos. 42 and 43, n. 151.
- 4 Friedrich did not begin painting in oils until 1807. See cat. nos. 42 and 43, n. 150.
- 5 Novalis 1907, p. 301.
- 6 Eitner 1955, p. 286.
- 7 Eitner 1955 remains a classic text for students of the nineteenth century.
- 8 In 2001, the Metropolitan Museum organized a small exhibition devoted to this Romantic motif. See New York 2001.
- 9 Carus also painted images of windows seen from the outside in; illuminated windows in darkness; and windows in the ruins of Gothic churches.
- 10 Here, it should be mentioned that, forty years ago, the German scholar J. A. Schmoll, called Eisenwerth, published a detailed iconography of the window in art from its beginnings on ancient Greek vases until René Magritte and beyond. See Schmoll gen. Eisenwerth 1970. See also Selbmann 2010.
- 11 See Börsch-Supan and Jähnig 1973, pp. 285–86, no. 132.
- 12 Uhde 1964, p. 102. Seidler’s memoirs were first published in 1873.
- 13 *Ibid.*, pp. 110–11.
- 14 Schnell 1994, p. 153.
- 15 Each painting was exhibited without the sitter’s name, simply as *Eine Maler-Stube, in Oel gemalt von George* [sic] *Kersting aus Mecklenburg-Schwerin* (A Painter’s Studio, Painted in Oil by George Kersting from Mecklenburg-Schwerin). See Prause 1975, vol. 1, nos. 164, 166.
- 16 Uhde 1964, p. 63.
- 17 See Adélaïde Labille-Guiard’s large painting *Self-Portrait with Two Pupils, Marie Gabrielle Capet (1761–1818) and Marie Marguerite Carreaux de Rosemond (Died 1788)* of 1785, The Metropolitan Museum of Art, Gift of Julia A. Berwind, 1953 (53.225.5).
- 18 Goethe 1989, p. 43. The motif of the window also plays a large role in the oeuvre of Joseph von Eichendorff (1788–1857), in which, according to Richard Alewyn (1966, p. 15), it is featured more than one hundred times in 1,500 pages of poems and stories.
- 19 The earliest known appearance of the motif is on two vase fragments attributed to the Sisyphus Painter, an Apulian vase painter active ca. 410–400 B.C. One fragment is in the Cahn Collection, Basel; the other, from Taranto, is in the Allard Pierson Museum, Amsterdam. See Trendall 1978, nos. 95 and 95a. The author is

- grateful to Keely Heuer, 2009–2010 Bothmer Fellow at the Metropolitan Museum, and Joan Mertens, Curator in the Museum’s Department of Greek and Roman Art.
- 20 Schmoll gen. Eisenwerth (1970, pp. 38–44) names examples ranging from Jan van Eyck’s *Madonna of Chancellor Rolin* (ca. 1435) and Rogier van der Weyden’s *Saint Luke Madonna* (ca. 1440) and *Saint John Triptych* (ca. 1450–60) to works by Rembrandt van Rijn, Nicolaes Maes, Johannes Vermeer, Pieter de Hooch, and Jacobus Vrel.
- 21 Eitner 1955, p. 284.
- 22 The picture had been in Dresden since 1742.
- 23 See, for example, Selbmann 2010, p. 101.
- 24 Daumier’s series of lithographs *Les gentilshommes campagnards* appeared in the French newspaper *Le charivari* between 1857 and 1864.
- 25 Berlin 1906.
- 26 Berlin 1905, no. 4, pl. facing p. 64.
- 27 Robert Rosenblum (1975, p. 174) sees the perpendicular black grid of Mondrian’s late abstract style of 1930 as a “reprise” of Friedrich’s austere window view, describing the latter as a “skeleton of thin, rectilinear mullions beyond which an immeasurable boundlessness is glimpsed.”

## Notes to Catalogue Entries (pp. 22–172)

- 1 Precedents, although of a different mood, can be seen in Johannes Vermeer’s pictures of women reading, making music, or working, as in the small *Lacemaker* of ca. 1669–71 (Musée du Louvre, Paris) and *A Girl Reading a Letter by an Open Window* of ca. 1659 (see fig. 20 on p. 14), which Kersting could have seen at the Gemäldegalerie in Dresden.
- 2 Uhde 1964, p. 64. Seidler’s memoirs were first published in 1873. The quotations are taken from the 1964 edition, edited by Hermann Uhde.
- 3 The color is called “Kersting green” because of its frequent appearance on the walls depicted in his interiors.
- 4 Geoffroy had served as a doctor in a French army corps under Jean-Baptiste Bernadotte and been in charge of all the hospitals in Jena. He became engaged to Seidler in 1806, but the continuing Franco-Prussian hostilities soon took him away to Spain, where his death in 1808 was confirmed only in 1810.
- 5 Seidler remembered her stay at Kügelgen’s house as having taken place in spring 1812; however, this picture was exhibited in Weimar in 1811. Uhde 1964, p. 98. See Schnell 1994, p. 304, no. A35. A floor in that house, now called the Kügelgenhaus, has been turned into the Museum der Dresdner Romantik, where the artist’s studio remains intact.
- 6 As recounted in her memoirs, Seidler played the piano, Geoffroy the “cello violin.”

- 7 Seidler did not want to be a burden to her father. So he would not have to pay for her upkeep, she sewed and did embroidery and other needlework “clandestinely,” often at night. See Uhde 1964, p. 110.
- 8 In his autobiographical *Dichtung und Wahrheit* (Poetry and Truth) (part 3, book 15; 1814), Goethe described the room of an admired friend, writing that only a masterful painter such as Kersting could have done justice to its atmosphere. Goethe 1975, p. 702.
- 9 See Schnell 1994, p. 304, no. A35, for the work’s vast citation in the literature, beginning with an anonymous review in *Journal des Luxus und der Moden* 26 (November 1811).
- 10 See Spitzer 1986, pp. 36–38, and Krenzlin 1986, pp. 46–50.
- 11 The second version (oil on panel, 18½ × 14½ in. [47.1 × 36.8 cm]), in the Muzeum Narodowe w Warszawie, Warsaw, again depicts Louise Seidler but omits her reflection in the mirror; the third version (oil on panel, 18¾ × 14¾ in. [47.5 × 36.5 cm]), in the Kunsthalle zu Kiel, depicts the artist’s wife, Agnes, and the picture on the wall has been replaced by the artist’s self-portrait of 1814.
- 12 See the entry on this work by Olga Allenowa in Kassel 1999, p. 102.
- 13 Kersting’s second version of *Woman Embroidering* (cat. no. 1), painted in 1817 in Warsaw, remained in that city in a private collection. It is not known whether visiting Russian artists or amateurs who may have seen or fallen under the spell of the picture recounted their experience.
- 14 Allenowa in Kassel 1999, p. 102.
- 15 This picture and *Woman Embroidering* (cat. no. 1) have been regarded as related ever since they were exhibited together in Weimar in 1811. They share the same size and date.
- 16 Schnell 1994, p. 303, no. A34.
- 17 Ibid.
- 18 Schnell (ibid., p. 71 n. 24) identified this écorché as having been created by Johann Martin Fischer in 1803.
- 19 All biographical information in this entry about the artist and his brothers is taken from Copenhagen 1996, p. 97, no. 31.
- 20 The picture is not inscribed with a date. The authors of the artist’s catalogue base the date on circumstantial evidence. The painting belonged to the painter’s nephew Dr. Viggo Bendz until it was acquired by Heinrich Hirschsprung in 1901. The former supplied the location and biographical information about his family, as well as the fact that Jacob Christian married in 1830. Apparently, no extant room in the old assistant surgeon’s residence directly corresponds to the interior shown in the painting; ibid., p. 97.
- 21 The author is grateful to Ljudmila Markina, Curator at the State Tretyakov Gallery, Moscow, for providing biographical information about the artist and to Magdalena Dabrowski of the Metropolitan Museum for kindly translating it.
- 22 Schmidt 1989, p. 139.
- 23 The clock is placed on what seems to be a brazier, which would have been used to burn coal in the winter for heat. In the summer, it would have been covered, as here.
- 24 Anna-Hedwige Sapieha-Zamoyska (1774–1859); Aleksander Sapieha (1773–1812); Anna Zofia Sapieha (1799–1864); Leon Sapieha (1803–1873).
- 25 The other interior is the second version of *Woman Embroidering* (1817; Muzeum Narodowe w Warszawie, Warsaw). See cat. no. 1.
- 26 The author is grateful to Allison Johnson of the Costume Institute, The Metropolitan Museum of Art, for her assistance.
- 27 This site was identified by Dr. Karl-Ludwig Hoch, Dresden. See Schnell 1994, p. 315, no. A81, and p. 313, no. A76, *Skizzenbuch A*, A.76.12f.
- 28 It should be emphasized that the artist was not depicting himself in this picture. Not only did he have darker hair, but he was also eager to return to Dresden to marry his fiancée, Agnes Sergel, which he did in 1818.
- 29 The house was destroyed by fire in 1945. It was a five-story building (including the ground floor). Friedrich probably lived on the third floor (second floor in European parlance), and his friend Dahl lived on the fourth and fifth floors. Today, a branch of the Marie-Curie-Gymnasium Dresden occupies the spot where Friedrich’s house once stood, but, sadly, no plaque refers to this fact. The building’s future use, after the renovation and expansion of the school’s main building at Zirkusstrasse 7, expected to be completed at the end of 2011, is still unknown. Letter to author from school’s director, Ms. A. Hähner, September 2, 2009.
- 30 Friedrich painted only four interiors, of which three survive. See Börsch-Supan and Jähnig 1973, pp. 398–400, nos. 332 (lost), 333, and 334.
- 31 Friedrich’s friend Gerhard von Kügelgen had the same kind of window in his Dresden studio, also painted by Kersting. See fig. 14 on p. 11 (Staatliche Kunsthalle Karlsruhe).
- 32 Behind these poplars was the Bayerische Schanz, also called the “Bär,” a group of long, low buildings serving as casernes.
- 33 It is the same window that Kersting depicted in his 1811 painting of Friedrich’s studio (cat. no. 24). If Friedrich were to get up from his chair, he would handily stand taller than the wood shutters.
- 34 Börsch-Supan and Jähnig 1973, pp. 375–76, no. 293. See also Börsch-Supan 1980, p. 128.
- 35 Jensen 1985a, p. 157.
- 36 Busch 2003, p. 32.
- 37 It is interesting that Kersting never depicted himself at work in his own studio.
- 38 This drawing, probably enhanced with color or wash, is now lost. It is known only through a transfer drawing by Franz Stohl, who studied with Schwind at Vienna’s Akademie der Bildenden Künste. See Halm 1961, no. 7, ill. p. 147. At the time Schwind made the drawing, in about 1822, he was living at an inn called “Zum goldenen Mondschein” (By the Golden Moonlight) in Wieden, near Vienna. The detailed earlier drawing disproves the oft-cited interpretation that this painting, showing the same interior as appears in the drawing, depicts the artist’s daughter Anna’s room in the family’s country house, called “Tanneck,” in Niederpöcking, on the western shore of Lake Starnberg. See Howaldt 1979, pp. 91–92; see also Siegmur Holsten in Karlsruhe–Leipzig 1996–97, p. 220.
- 39 Cited in Richter 1905, p. 130.
- 40 Also titled *The Morning Hour*, ca. 1860 (13¾ × 16¾ in. [34.9 × 41.6 cm]), Sammlung Schack, Munich. From the late 1850s on, Count Adolf Friedrich von Schack (1815–1894) acquired thirty-three of Schwind’s works, the largest assemblage anywhere, housed today in the Sammlung Schack.
- 41 See Vammen 1993, p. 20.
- 42 Monrad 1993, p. 14.

- 43 It is the artist's own family according to the portrait archive of Frederiksbormuseet (Frederiksborg Castle), as listed in Copenhagen 1982, no. 2; and Monrad 1989, p. 119.
- 44 The artist placed the heads of all four figures an equal distance from one another and from the window, with those of his parents an equal distance from the picture's left and right edges. Similarly, the angle of the black umbrella in the left foreground matches that of the father's crossed legs.
- 45 Little information about Bærentzen exists in English. See Monrad 1989, pp. 119, 326 (brief biography). See also Kiel 2005, pp. 218–19.
- 46 In 1837, Bærentzen established a lithographic studio that played a large role in making graphic reproductions of works by Danish artists available to a broad section of the public.
- 47 *Journal des Luxus und der Moden*, April 1807, p. 244; *Morgenblatt für gebildete Stände*, May 4, 1807, both cited in Geller 1961, pp. 65–66, and Meusel 1808b, p. 10.
- 48 See Geller 1961.
- 49 The Plauensche Grund is a valley that extends for less than two miles, from Freital to Plauen, at that time a small town southwest of Dresden but today part of the city itself. The colored engraving *View of Grassi's House in the Plauensche Grund*, by C. G. Hammer (private collection, Germany), shows Grassi's villa across from the Weisseritz River, which is much wider at that particular spot.
- 50 The building was torn down only in 1964.
- 51 Jensen 1985b, text under pl. 1.
- 52 Schmoll gen. Eisenwerth 1967, p. 139.
- 53 For *Nordic Landscape with a River* of 1819, see Bang 1987, vol. 2, p. 82, no. 164.
- 54 The three studies are an undated one of the various buildings of Pillnitz, with cows in a field in the foreground (Nasjonalgalleriet, Oslo); a very loose and sketchy one in pencil and wash of 1823 showing Pillnitz through a window with a dark curtain draped on the right side (private collection; see Bang 1987, vol. 3, no. 421, pl. 168, ill.); and a more finished pencil-and-wash study of a panoramic view of Pillnitz taken from a hilltop with trees in the foreground, inscribed "Pelnitz d.16. Septbr 1824." See Østby 1957, p. 130, ill. When the oil painting was briefly shown at the Dresden Kunstakademie exhibition in 1823, a critic for the *Artistisches Notizenblatt* (1823, no. 17) praised its "miraculous depiction of the air reflecting the rose evening sun." The critic also assumed that the view was painted from a window directly across the Elbe from Pillnitz (cited in Bang 1987, vol. 2, p. 148, no. 420).
- 55 Pillnitz was called the "Indianisches" Lust Schloss ("Indian" Summer Residence) for its orientalized architectural details, including Japanese, Chinese, and Far Eastern influences. The author is grateful to Dr. Mario-Andreas von Lüttichau for giving her a manuscript copy of his lecture "Die Welt jenseits des Fensters: Dahl's Blick auf Schloss Pillnitz" (The World Beyond the Window: Dahl's View of Pillnitz Castle), delivered at the colloquium "Im Licht der Wirklichkeit" (In Reality's Light) at Warburg-Haus, Hamburg, in January 2000, which provided invaluable information about Pillnitz.
- 56 Friedrich had tried, unsuccessfully, to sell both sepia drawings in Weimar in 1812. See Börsch-Supan and Jähmig 1973, pp. 285–86, nos. 131 and 132.
- 57 He showed the picture at the annual exhibition at the Dresden Kunstakademie in 1824 with the title *Ein von innen erleuchtetes Fenster* (A Window Illuminated from Indoors). See Prause 1975, vol. 1, 1824, no. 114. The picture has inspired many interpretations, such as those of Oliver Kase (2006) and Johannes Grave (2009); see also Grave's entry in Dresden–Berlin 2009–10, pp. 86–87.
- 58 The tiny picture on the easel and this *Studio Window* are actually representative of the sizes of the artist's work at that time.
- 59 The signature in fine gray script, just below the wood stretcher, was probably reversed to correspond to the picture's position. The author is grateful to her colleagues Dr. Bernard Maaz, Dr. Nadine Rattau, and the conservator Kristina Mösl at the Alte Nationalgalerie in Berlin. Using a flashlight, they discovered the very faint signature on the picture while it was on view during the Carus retrospective (Dresden–Berlin 2009–10). In earlier reproductions, this signature is still visible (see Ottawa–Hamburg–Copenhagen 1999–2000, no. 12, ill. p. 67), but not in more recent publications.
- 60 Carus demonstrated his great diversity by publishing two very different books in 1831. One was *Vorlesungen über Psychologie* (Lectures on Psychology); the other was his now-famous *Neun Briefe über Landschaftsmalerei* (Nine Letters on Landscape Painting). The nine letters reflect the artist's changing attitudes toward nature, moving from a mystical Romanticism influenced by Friedrich toward a naturalism that was intensified by his 1821 encounter with Goethe in Weimar.
- 61 Letter to Johann Gottlieb Regis, January 29, 1815, cited in Nowald 1973, p. 35.
- 62 Letter to Johann Gottlieb Regis, December 23, 1818, cited in Prause 1968, p. 12.
- 63 The author is grateful to Gerd Spitzer of the Galerie Neue Meister, Dresden, for sending her the manuscript of a forthcoming publication on this work, recently acquired by the Galerie. All factual information in this entry is taken from his manuscript.
- 64 The Frauenkirche is flanked by the Kreuzkirche on the left and the Hausmann Tower of the Residenzschloss, beside the steeple of the Hofkirche, on the right.
- 65 The Brühlsche Gemäldegalerie was torn down in 1890 to make room for the building that today houses the Hochschule für Bildende Künste (Academy of Fine Arts).
- 66 In 1807, at the annual exhibition in this building, Faber could have seen Carl Ludwig Kaaz's *View from Grassi's Villa toward the Plauensche Grund near Dresden* (cat. no. 11), which must have influenced him. At that time, Faber was still a student of Johann Christian Klengel (1751–1824). Curiously, in the Kunstakademie exhibition held in August 1823, Faber showed a painting called *Aussicht auf Dresden, aus einem Fenster des sogenannten Antonschen Garten-Grundstück an der Elbe* (View of Dresden, from a Window of the so-called Antons Garden-Property on the Elbe), a title that could well be applied to this work; see Prause 1975, no. 615. Did Faber exhibit this painting in 1823 but add the date only in 1824? Or, as Gerd Spitzer (see n. 63 above) believes, is this picture a variation on that first work? If it is indeed a variation, then Dahl's *View of Pillnitz* (cat. no. 12), which was also shown in the 1823 exhibition, cannot have been a direct influence.
- 67 Today, the view is blocked by buildings on two additional streets that are situated between Amaliegade and the harbor.

- 68 Fonsmark 1990, cited by Kasper Monrad in Los Angeles–New York 1993–94, p. 202, no. 93.
- 69 Cited in Schinkel 1979, pp. 182–83. Schinkel was referring to the Casino del Chiatamone, where King Friedrich Wilhelm III of Prussia stayed during a trip to Italy in 1822. The Casino's garden was not directly below Schinkel's window, however, but farther away. He probably meant to refer to the Villa Reale, the park actually outside their windows. See also n. 129 below.
- 70 See the entry on this work by Roger Diederer in Cleveland Museum of Art 1999, pp. 108–11.
- 71 See Rome 2005–6; also Turin 2002–3.
- 72 See Nathan 1954, p. 18; also Tobias Pfeifer in Tirol 2006, no. 5–15.
- 73 Grönvold 1896, pp. 86–87.
- 74 See Claude Keisch in Paris–Washington–Berlin 1996–97, pp. 186–88; Fried 2002, pp. 84–91; Jensen 2003, p. [49].
- 75 The artist painted an oblique view of the rear of the train station, in moonlight, from a different window of this apartment a few months after the present work: *View of the Anhalter Train Station in Moonlight*, ca. 1845–46 (oil on cardboard, 18 $\frac{1}{8}$  × 13 $\frac{3}{4}$  in. [46 × 35 cm]), Museum Oskar Reinhart am Stadtgraben, Winterthur. Berlin 1905.
- 76 Tschudi 1905, no. 23; Tschudi 1906; Meier-Graefe 1906.
- 77 No buildings dating to Menzel's time remain on Ritterstrasse. The area was heavily bombed during World War II. Menzel's former address is occupied today by a long yellow-brick apartment block, running from Ritterstrasse 47/48 to no. 37, as well as a drugstore and a supermarket. At the entrance of Ritterstrasse 43a/b hangs a plaque stating that the artist Adolph von Menzel lived there from 1847 until 1860.
- 79 Jensen 2003, p. 60.
- 80 *Berlin Tenements in the Snow*, 1847 (oil on paper, mounted on cardboard; 5 $\frac{1}{8}$  × 9 $\frac{3}{8}$  in. [13 × 23.8 cm]), Museum Oskar Reinhart am Stadtgraben, Winterthur; and *View of Tenements*, 1847 (oil on paper, mounted on cardboard; 10 $\frac{5}{8}$  × 20 $\frac{7}{8}$  in. [27 × 53 cm]), Alte Nationalgalerie, Berlin.
- 81 See Claude Keisch in Paris–Washington–Berlin 1996–97, p. 207, no. 32, n. 1, in which he lists a letter from Menzel dated January 7, 1862, with Ritterstrasse 43 as the address. Most biographies claim that the artist moved from that address in 1860; however, he actually stayed until 1862.
- 82 See nn. 78 and 81 above.
- 83 Eggers 1854, p. 3.
- 84 Kern 1920, p. 132, ill. p. [133].
- 85 Jean Paul (Johann Paul Friedrich Richter; 1763–1825) was a famous German Romantic writer.
- 86 Kügelgen 2005, p. 76. Although most of Friedrich's friends and guests recorded their impressions of his studio many years after their visits, they all agreed about the room's emptiness. See the fine discussion of this painting, its other two versions, and various descriptions in Busch 2003, pp. 11–32. Some may be referring to Friedrich's studio at An der Elbe 33, where he moved in 1820; that one, however, matched his earlier studio in its bareness.
- 87 Börsch-Supan (in Börsch-Supan and Jähnig 1973, p. 316, no. 191) believes that it is the lost painting *Mountain Landscape with Waterfall*, ca. 1811 (42 $\frac{1}{2}$  × 67 in. [108 × 170 cm]).
- 88 Since 1809, Kersting had been a member of the Masonic lodge "Phoebus Apoll" in his native Güstrow, in Mecklenburg–Western Pomerania.
- 89 The altarpiece was commissioned by Count Franz Anton von Thun-Hohenstein for the chapel at his castle, Tetschen, in Bohemia. The landscape-as-altarpiece was severely criticized by Basilius von Ramdohr, causing controversy and intense discussion at the time. See Börsch-Supan and Jähnig 1973, pp. 300–302, no. 167.
- 90 When the pictures were exhibited in Dresden in 1811 and 1814, each was called simply *Maler-Stube* (Painter's Studio), without giving the name of the individual artist. See n. 16 to "Reflections on the Open Window."
- 91 In the second version (Staatliche Museen zu Berlin, Alte Nationalgalerie), Friedrich stands looking pensively at a painting that sits on an easel, turned away from the viewer. Kersting returned to the motif in the third version (Kunsthalle Mannheim), in which Friedrich again sits down at the easel and begins painting on an empty canvas.
- 92 Uhde 1964, p. 84.
- 93 Schnell 1994, pp. 33 and 307–8, no. A49.
- 94 These pouches were sealed with string. Artists used a pin or tack to make a hole to squeeze out the paint. The tack could remain in the hole as a stopper, with its head providing a little lid. The author is grateful to Michael Gallagher, Sherman Fairchild Conservator in Charge, and Charlotte Hale, Conservator, The Metropolitan Museum of Art, for identifying and explaining these paint bladders to her.
- 95 Cochereau died near the coast of North Africa while sailing from Toulon to Athens on August 10, 1817. Little information exists about the artist. Various bits and pieces can be found in Arpentiniér 2003, p. 155, and in Saint-Rémy-de-Provence 1995.
- 96 The artist painted several versions of this work, probably at the request of those of his fellow students who are portrayed in it. Cochereau was fond of depicting scenes in studios. Among the unfinished works found after his death in 1817 was the uncanny *Portrait of the Artist in His Studio*, n.d. (oil on canvas, 25 $\frac{1}{4}$  × 31 $\frac{1}{2}$  in. [64 × 80 cm]), private collection (Saint-Rémy-de-Provence 1995, no. 4, ill.). It shows an empty attic room with large open windows. The artist poses in the center, facing the viewer, and the rear wall is covered with more than a dozen paintings of landscapes, mythological scenes, nude male figures, and female portraits—all works the artist never got around to painting during his brief life.
- 97 This interpretation was suggested by Lorenz Eitner (1955, p. 285).
- 98 The author is grateful to Michele Wijegoonaratna for tracking down the insignia of the horn (*cornet de voltigeurs*), leading to the identification of the uniform as that of a *voltigeur* (vaulter) in the company Napoleon added to Light Infantry in 1804. See Elting 1988, pp. 195, 209; for an illustration of the *cornet de voltigeurs*, see Cart-Tanneur and Cart-Tanneur 1983, p. 116.
- 99 Because the meticulously rendered maroon floor tiles are similar to those depicted in a famous painting by Martin Drolling, *Interior of a Kitchen* of 1815 (Musée du Louvre, Paris), this picture had been attributed to him until recently.
- 100 "Drolling Misc. Artists File 520.380," Frick Art Reference Library, New York, cited in Henriot 1926–28, vol. 1, pp. 87–89.
- 101 Kassel 1999, p. 280.
- 102 See Kapiton Zelentsov, *Interior*, 1820–30s, and F. M. Slavyansky, *Studio of the Painter Aleksey Gavrilovich Venetsianov*, late 1830s–early 1840s, in State Tretyakov Gallery 2005, no. 255, ill. p. 119, and no. 824, ill. p. 263, respectively.



- 103 Kuznetsova and Sharnova 2005, pp. 111–12, no. 97.
- 104 Ibid.
- 105 This area was dominated for centuries by the enormous market known as Les Halles, nicknamed the “stomach,” or “belly,” of Paris after Émile Zola’s 1873 novel *Le ventre de Paris*. The market was moved to the outskirts of the city in 1968–69.
- 106 The motif of a young woman taking drawing or tracing lessons may explain the attribution to Martin Drolling (see cat. no. 29), even if the style does not quite correspond to his. Drolling’s figures typically look more robust than these delicate ones. The painting was assigned to Louise-Adéone Drolling, the artist’s daughter, by Beate Söntgen in Frankfurt am Main 1998, p. 112, no. 26. Since Louise-Adéone would have been thirteen years old when the work was painted, however, her authorship may be safely excluded.
- 107 Havice 1981, p. 36.
- 108 Women were first allowed to compete for admission in the École des Beaux-Arts in 1897 and for the Prix de Rome in 1903. Ibid., p. 38.
- 109 One of the few paintings showing a woman working at her easel is Adélaïde Labille-Guiard’s large *Self-Portrait with Two Pupils, Marie Gabrielle Capet (1761–1818) and Marie Marguerite Carreaux de Rosemond (Died 1788)* of 1785 (The Metropolitan Museum of Art, Gift of Julia A. Berwind, 1953 [53.225.5]). Two years previously, in 1783, Labille-Guiard (1749–1803) had been one of only four women admitted to the Académie Royale de Peinture et de Sculpture in Paris.
- 110 This information, kindly provided by Tricia Paik, Curator at the Saint Louis Art Museum, appears on an undated accession record established for the painting.
- 111 Letter from L.-A. Joubert (born Drolling) to Françoise Grille, 1828, in *Nouvelles archives de l’art français*, 1897. The translation of the letter is taken from Louise-Adéone Drolling’s artist file at the Frick Art Reference Library, New York. Drolling exhibited the picture at the Paris Salon of 1824 with the title *Un intérieur* and under the name “Mme, veuve [widow] Pagnierre, née Drolling.” M. Pagnierre was her late husband; she later married M. Joubert.
- 112 According to the above-mentioned undated accession record (see n. 110 above), the church “outside the window is the Chapel of the Convent of the Annonciades du Saint Esprit founded in 1640 and now destroyed.” However, since that church was located in what is now known as rue Saint-Ambroise, in the eleventh arrondissement, and the artist’s brother lived in the seventh, this seems a stretch.
- 113 Alaux’s 1818 portrait *The Ingres Studio in Rome* (Musée Ingres, Montauban) shows Jean-Auguste-Dominique Ingres and his wife in the couple’s apartment in via Margutta, not far from the Villa Medici.
- 114 It has been suggested that Alaux invented the view, as this particular type of window supposedly exists only in the San Gaetano Pavilion, situated in the northwest corner of the villa’s garden, whence, according to Mehdi Korchane (in Rome 2003, p. 372, no. 51), one cannot see Saint Peter’s. See also Paul Lang in Carouge 1994, pp. 48–49, no. 7.
- 115 The works, as identified by Sylvain Bellanger, are cited by Lang in Carouge 1994, pp. 48–49, no. 7.
- 116 The little “hourglass” composition to the right of the engraving depicts the waterfalls at Terni in Umbria. The author is grateful to Asher E. Miller of the Metropolitan Museum for identifying the waterfalls, earlier thought to be those of Tivoli.
- 117 Asher E. Miller (see n. 116 above) compared Ingres’s two portraits of Alaux and suggested that this is a self-portrait.
- 118 The Académie de France à Rome was established by Louis XIV (r. 1643–1715) in 1666.
- 119 Gary Tinterow and Asher E. Miller (in Fahy 2005, p. 324) suggested that these compositions may relate to the artist’s *Ulysses and Telemachus Slaying Penelope’s Suitors* (École Nationale Supérieure des Beaux-Arts, Paris), with which he won the Prix de Rome in 1812, or to *Tobias Restoring Sight to His Father* (Musée des Beaux-Arts de Bordeaux), his submission to the Salon of 1819.
- 120 This information is taken from the entry on this picture by Gary Tinterow and Asher E. Miller in Fahy 2005, pp. 322–25, no. 91.
- 121 Mehdi Korchane in Rome 2003, p. 416, n. 2.
- 122 Letter from Michel-Martin Drolling to Martin Drolling, June 11, 1811. Cited in New York 2003, p. 8.
- 123 Cogniet painted this picture on one of the standard small canvases that were used for the portraits that the *pensionnaires* painted of one another, in bust length, for the villa’s large dining room, a custom that began in the early 1800s. He painted three such portraits, one of them of Jean Alaux. See the informative long entry on this work by Louise d’Argencourt with Roger Diederer in Cleveland Museum of Art 1999, pp. 134–37.
- 124 Mehdi Korchane in Rome 2003, p. 415, no. 50.
- 125 Peter Galassi (1991, p. 95) was the first to describe the window in this manner.
- 126 Cited in Schinkel 1979, p. 227.
- 127 Cited in Rome 2007, p. 85.
- 128 Greifenhagen 1963, p. 93.
- 129 Since the address of the Albergo alla Grand Europa is unknown, it is impossible to establish what could or could not have been seen from its windows. Johannes Sievers (1960) believes that, from his window, Schinkel could have seen directly into the garden surrounding the Casino del Chiatamone. He reproduces an 1828 map of Naples (ibid., p. 229) that shows the now-destroyed Casino directly across from the Castel dell’Ovo on a long, pierlike structure built into the sea. Indeed, in Catel’s *View of Naples through a Window* of 1824 (cat. no. 16), the Castel dell’Ovo is seen far away in the distance. As this picture shows Schinkel in what is supposedly another room in the Albergo alla Grand Europa, he must be the same distance from the Castel dell’Ovo and the Casino del Chiatamone. The trees seen through this window must be those of the Villa Reale that Schinkel mentions in his diary on October 23, 1824, and that can be seen in Catel’s *View of Naples*. The park is indicated as a long, horizontal strip directly above the water in Sievers’s map.
- 130 The plans for the Schinkel Pavilion were ready in May 1824, just before Schinkel’s departure for Rome from Berlin in June. Upon his return in December, however, with impressions fresh from the Casino del Chiatamone, he was instrumental in the creation of the pavilion’s interior décor as well as its exterior. See Sievers 1960, pp. 238–40.
- 131 Cited in Greifenhagen 1963, p. 95.
- 132 Ibid., pp. 92–95.
- 133 At David’s studio, Granet met Jean-Auguste-Dominique Ingres, who, in 1807 in Rome, painted a famous portrait of the slightly older artist. Along with Granet’s personal belongings, the

- portrait is today in the collection of the Musée Granet, Aix-en-Provence.
- 134 Between 1810 and 1819, Granet painted at least fifteen variants of the choir of the church of Santa Maria della Concezione and the Capuchin monastery on via Veneto in Rome. Various titled examples are in the Musée du Louvre, Paris; The Metropolitan Museum of Art, New York; Musée des Beaux-Arts, Lyons; Musée Granet, Aix-en-Provence; and the State Hermitage Museum, Saint Petersburg.
- 135 Most are today in the Musée Granet, Aix-en-Provence.
- 136 Coutagne 2008, p. 63. Translation by the author.
- 137 The work was previously titled *Prêtre lisant d'auprès d'une malade alitée* (Priest Reading to a Sick Person in Bed). Since nobody occupies the bed, the title has been changed to its present one. See Starcky 2000, p. 100, no. 236, colorpl.
- 138 Schnell 1994, pp. 77 and 309, no. A61.
- 139 This work was not exhibited again until it was included in "Caspar David Friedrich to Ferdinand Hodler: A Romantic Tradition" (Berlin and other cities 1993–95, p. 80, no. 32).
- 140 Cited in Schnell 1994, p. 318, no. A102.
- 141 Dresdner Akademie-Ausstellung, 1825, no. 360. At the Hamburger Kunstverein, in 1826, he changed the title to *Ein Mädchen näht beim Lampenschein* (A Girl Sewing by Lamplight). The author is grateful to Werner Schnell for providing these titles in an e-mail of November 10, 2009.
- 142 Cited by Prause 1968, p. 107, no. 80. See also Carus 1956, letter no. 108.
- 143 See Carus's floor plan of his apartment in a letter to Johann Gottlieb Regis, reproduced in Genschorek 1986, figs. 30, 31.
- 144 The author is grateful to Sigmar Holsten, former Senior Curator at the Staatliche Kunsthalle Karlsruhe, for showing her the painting under strong light in the museum's conservation studio on February 7, 2008. On the left-hand wall is a landscape with high rocks above a seascape; on the right, a large landscape with a steep precipice above a picture of a sailboat in moonlight.
- 145 Novalis 1960–65, no. 105 (1798).
- 146 Carus 1966, vol. 1, p. 428.
- 147 See also the scholarly book-length discussion of this work by Karlheinz Nowald (1973). Lea Ritter-Santini (1996) assigns to the picture elements of a personal confession.
- 148 In the summer of 1848, he was appointed minister of justice in the short-lived cabinet of Rudolf von Auerswald. It became known as the "June Ministry," set up in response to popular unrest that was seen as a threat to the monarch. See Claude Keisch in Paris–Washington–Berlin 1996–97, pp. 201–2.
- 149 It cannot be verified when exactly Friedrich moved to the apartment at An der Elbe 26, but it was probably in 1802 or 1803. Various conversations with the Friedrich scholar Karl-Ludwig Hoch in Dresden, including a telephone conversation on September 1, 2009. Since Friedrich's time, An der Elbe has been renamed Terrassenufer. None of the old houses survives. Today, only a few modern buildings line the street. From the now-empty spot where Friedrich's house once stood, the view toward the Augustusbrücke (shown in his left-hand window) is partly hidden by the modern Carolabrücke. The view of the Elbe is obstructed by large parking spaces for tourist buses.
- 150 Conversation with the Friedrich scholar Helmut Börsch-Supan in Berlin, October 7, 2009. Until he began to paint in oils in 1807, the artist worked only in gouache, watercolor, charcoal, and, less frequently, sepia.
- 151 Börsch-Supan and Jähnig 1973, p. 307, nos. 175–80.
- 152 There has been much discussion in the Friedrich literature about whether the artist drew both works from the same viewpoint, merely turning his head to the left for the window on that side. Perspectival analysis has shown this proposition to be unfounded; moreover, Friedrich painted the left-hand window at a later time. See Busch 2003, pp. 11–26.
- 153 The Pirnaische Tor was one of the gates in the wall surrounding the old city. Friedrich's modest neighborhood, filled with shopkeepers, craftsmen, and fishermen, was beyond that gate, outside the city walls.
- 154 The view of the right-hand window was exhibited at the Dresden Kunstakademie in March 1806 and in Weimar in 1808 and 1812, making it the better known of the two. It was variously reviewed: by "L." [review of Dresdner Ausstellung] in *Journal des Luxus und der Moden*, 1806, p. 339, in which the writer praised the artist's realism in representing the sky through the closed upper window in a hue different from that of the landscape seen through the open one; by Johann Georg Meusel in 1808a, p. 260; and by W. K. F., "Weimarer Kunstfreunde," in *Jenaische Allgemeine Literatur-Zeitung*, 1809, p. iii. See Börsch-Supan and Jähnig 1973, pp. 285–86, no. 132, with reprints of some of these texts on pp. 66, 70, and 75.
- 155 Ljung Castle was built by Axel von Fersen, the Elder (1719–1794), after plans by the royal architect Jean Eric Rehn (1717–1793), between 1774 and about 1783. In the early 1790s, Klinckowström's uncle returned to Sweden after a long absence and visited Ljung Castle on July 1, 1795. His last stay at the castle was probably in 1807, when he was accompanied by a large group of friends and family. This information was kindly supplied by Stefan Hammenbeck, Curator at the Östergötlands Länsmuseum.
- 156 Fersen and Marie-Antoinette met in 1774, when they were both eighteen years old. Their friendship has inspired various writers. Stefan Zweig devoted a chapter to their affair in his biography *Marie Antoinette* (1932), others entire books. See Loomis 1972 and Farr 1995. Tyrone Power played the role of Count Fersen in the 1938 film *Marie-Antoinette*, opposite Norma Shearer as Marie-Antoinette.
- 157 Stefan Hammenbeck (see n. 155 above) suggests that the watercolor may depict Axel von Fersen's favorite view, from either his study or his workroom.
- 158 In 1930, the river's water was collected in a reservoir that supplies drinking water to some parts of Linköping.
- 159 One of the artist's descendants was the sculptor Thora Klinckowström (1899–1995), who went to Paris and sat for Amedeo Modigliani in a portrait of 1919.
- 160 Passoni 1969.
- 161 Gubernatis was then serving as subprefect in Orange, in the department of Vaucluse in the South of France. See the entry on this work by Anna Ottani Cavina in Paris–Mantua 2001, p. 18.
- 162 In *Reunion of the Imperial Austrian Family in Autumn 1834* of 1835, a watercolor measuring only 15<sup>3</sup>/<sub>8</sub> × 21<sup>1</sup>/<sub>8</sub> in. (39.1 × 53.7 cm), Fendi assembled fifteen playing children among twenty-two animated adults with admirable facility and naturalness. See Vienna 2007, no. 39, ill. pp. 76–77.

- 163 The family lived in Vorstadt Landstrasse at Rabengasse 477, today's Beatrixgasse 32, in Vienna's third district. *Ibid.*, p. 168.
- 164 Letter from J.-A.-D. Ingres to the family of his fiancée, Julie Forester, December 25, 1806. Cited in Montauban 1973, p. 28, no. 9. Translation by the author.
- 165 *View of the Villa Medici and the Trinità dei Monti*, 1806 (Fogg Art Museum, Harvard University, Cambridge, Mass.); Rome 2003, fig. 3, ill. p. 154.
- 166 Cited by Claudia Czok in Düsseldorf–Nuremberg–Berlin 1994–95, p. 249, no. 104.
- 167 Cited by Jutta von Simson in Badstübner-Gröger, Czok, and Simson 2006, pp. 586–87, no. 1535.
- 168 See Rewald 1992. The scene depicted through the window had always been a puzzle, and the work's date was given as either 1806–11 or 1835–37. The author was able to identify the location with the help of Jitha Budinska, the topographical historian at Teplitz's Krajské Museum.
- 169 Jitha Budinska, whose office and museum are housed in the main part of the Clary-Aldringen Palace, sent a reproduction of this lithograph to the author. Mrs. Budinska also requested that the museum's photographer take a photograph of one of the building's original windows (fig. 38 on p. 136). Although it is impossible to be certain which rooms Friedrich occupied, Mrs. Budinska suggested that Friedrich's drawing must have been made in one of the rooms on the second floor, where the vista matches that of the drawing. Apparently, the views from the windows on the first floor are completely obstructed by shrubs and trees.
- 170 See the entry on this work by Hinrich Sieveking in Washington 2010, p. 202; see also Lentes 1996, p. 58.
- 171 Greifenhagen 1978, pp. 10–16, pls. 3–7, 24.
- 172 Greek antiquities were avidly collected at the time. Excavations of ancient tombs in southern Italy had brought to light large quantities of original export vases from Greece as well as examples of local Greek pottery. The vessels were popular with travelers on the Grand Tour and were often included as attributes in portraits, as in Catel's.
- 173 See the location and floor plan of the Palazzo Sessa in Knight 1993, pp. 536–38.
- 174 Koller sent his collection to his castle in Bohemia shortly before his death. The larger part of it was acquired by the royal museums in Berlin in 1828 and is now at the Pergamon Museum. See Hinrich Sieveking in Washington 2010, p. 202.
- 175 See the entry on this picture by Maria Luise Sternath in Vienna 2010, p. 44.
- 176 *Ibid.*
- 177 See the elaborate explanation and drawings explaining the use of the golden section in this work by Erik Fischer (1993, pp. 57ff.).
- 178 *Ibid.*, pp. 39, 85. In 1833, Eckersberg wrote the pamphlet *Attempt at a Guide for the Application of the Theory of Perspective for Young Painters* and, in 1841, the treatise *Linear Perspective Applied in the Art of Painting*, with text by Georg Friedrich Ursin, a professor of mathematics (etchings of everyday scenes by Eckersberg served as the illustrations).
- 179 The geometric lattice depicted here had been substituted for the original Baroque lattice of the balcony in 1818. Today, a copy of the original Baroque lattice has been reinstalled. Kasper Monrad kindly supplied this information in a letter to the author of August 7, 2008.
- 180 See the unsigned newspaper article "Intéressante conférence sur l'architecte aninois Moyaux," *La voix du nord*, April 3, 1981, unpaginated.
- 181 The biographical information about Moyaux was compiled by Olivier Liardet of the Musée des Beaux-Arts, Valenciennes.
- 182 The gouache was included in Menzel's large memorial exhibition in 1905 as no. 290 under the Marienstrasse title, which was probably assigned by his sister, Emilie, who lent the work. See Hamburg 1982, p. 170.
- 183 Drawings of interiors by Kersting are rare. See Schnell 1994, p. 350, no. B67.
- 184 The shades of these oil-burning fixtures, known as Argand lamps, have a mechanism for being lowered in order for the wicks to be lighted and then raised up again.
- 185 The artist's grandson published the only monograph that exists on the artist. See Hummel 1954.
- 186 Since it would have been silly to retitl the work *Interior with Four Mirrors*, the Stiftung Stadtmuseum in Berlin kindly agreed to the new title, *Sitting Room*.
- 187 Hummel 1825, pl. 17. Information taken from Marsha Morton's unpublished dissertation on Hummel (1986, p. xxiii, fig. v:8).
- 188 The view was identified by Helmut Börsch-Supan (in Berlin 1976, p. 19, n. 50, quoted by Morton 1986, p. 385, n. 70).
- 189 The church was destroyed during World War II, and on its site today is a parking lot.
- 190 Neither the name of the building nor that of Clammer can be traced in the city's archives. See Nuremberg 1995, p. 122, no. 55.
- 191 See Praz 1982, fig. 256, ill. p. 277 and n. 119.
- 192 Anna Antonova in Paris 2010–11, p. 163.
- 193 The painting is in the Russian Museum, Saint Petersburg. See Praz 1982, fig. 256, ill. p. 277.
- 194 See Anna Antonova's entry on this picture in Kassel 1999, p. 104.
- 195 Gropius's encounter with the diorama of Louis-Jacques-Mandé Daguerre and Charles-Marie Bouton in Paris made such a deep impression on him that he was inspired to build a similar entertainment for Berlin. See Wirth 1979, unpaginated.
- 196 The three brothers' large painting studio for landscape, architecture, and theater was at Georgenstrasse 12, across the street from their diorama building.
- 197 See Apell 1866, p. xxv; see also Gärtner 1996, p. 23, and Klein's recollections (2006, p. 321).
- 198 Freitag-Stadler 1975.
- 199 Jentzsch also worked at other theaters in Dresden and at Pillnitz Castle. Information about this artist is scarce, with no book, article, or exhibition devoted to him. A reference to his work as a porcelain painter can be found in Rückert 1990, p. 163; biographical notes are taken from Bern 1985, p. 321.
- 200 The four Biedermeier chairs have the same carving as a set of twelve chairs at Wörlitz Castle that were designed by Friedrich Gottlieb Hoffmann in Leipzig in about 1795. See Büttner 2007, no. 158, ill. p. 450. The author is grateful to Wolfram Koepe of the Metropolitan Museum for this information.
- 201 This information is taken from Charlotte Gere in New York 1992, p. 44, no. 8.
- 202 These two artists' works show rooms or studios in a different wing of the Villa Medici.
- 203 Charlotte Gere in New York 1992, p. 44.

- 204 This information is taken from research conducted by Talia Avisar, on file at Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York. In 1850, Constant-Dufeux was appointed architect of the Panthéon in Paris, where he was in charge of its reconfiguration as church. He was also the architect in charge of the Château of Vincennes (from 1853) and the Luxembourg Palace in Paris (from 1866).
- 205 The pencil drawing of a sleeping Emilie Menzel is in the artist's sketchbook 7 of 1839–46, the so-called Skizzenbuch 1846, Kupferstichkabinett, Berlin. For the etching, see Bock 1923, no. 1134v.
- 206 Eva-Maria Karpf and Andrea Multerer in Eckernförde 2003, p. 13.
- 207 Jönsson 1984, p. 29.
- 208 Eckersberg must have asked his students to paint street life on Bredgade outside this same window some time in 1829, because two works showing nearly identical scenes date to the same year: Christen Købke's *View from a Window in Eckersberg's Studio of a Wing in Charlottenborg*, ca. 1829 (private collection, on deposit in the Ny Carlsberg Glyptotek, Copenhagen); and Wilhelm Marstrand's *View through a Window in the Study of C. W. Eckersberg at Charlottenborg*, ca. 1829 (whereabouts unknown).
- 209 Julie and Elizabeth were not full sisters but half sisters and cousins. One year after the death of the artist's second wife, Julie (Elizabeth's mother), in 1828, he married Julie's sister Suzanne. See Hornung and Monrad 2005, p. 386.

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