



The Danish Golden Age – an Acquisitions Project That Became an Exhibition

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The Nationalmuseum's relationship with Danish art from the first half of the 19th century goes back more than a hundred years.¹ When the Museum closed for renovation in 2013, this was one of the areas that was made the subject of a thorough review. It soon became very clear that there were major gaps in our holding of works from the Danish Golden Age. A century of collecting by the Museum had produced a rather modest total of 40 paintings from this important period in Danish art. Consequently, in 2014, an active acquisitions campaign was launched. From that point until the reopening in October 2018 and through to the middle of the following year, the originally unassuming collection of Danish Golden Age paintings more than tripled in size, thanks to acquisitions from art dealers and auctions in New York, Paris, London, Munich, Copenhagen and Stockholm. This was the combined result of a number of major financial gifts and a clear expression of intent by the Museum.

The process began with a review of the photographic documentation of Danish visual art that can be accessed digitally through the Royal Danish Academy of Fine Arts. This excellent resource enabled us to rapidly go through a wide range of material, including early archive images from the major commemorative exhibitions held under the auspices of the Danish Art Society (Kunstforeningen). Between 1895 and 1915, these displays presented the entire oeuvre of artists such as Christoffer



Fig. 1 Johan Wilhelm Gertner (1818–1871), *Bertel Thorvaldsen in His Studio*, 1840. Oil on paper mounted on canvas, 31.5 x 23.5 cm. Purchase: Sophia Giesecke Fund. Nationalmuseum, NM 7508.



Fig. 2 Ludvig August Smith (1820–1906), *A Woman Braiding Her Hair*, 1839. Oil on canvas, 74 x 60 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7317.



Fig. 3 Christoffer Wilhelm Eckersberg (1783–1853), *“Una Ciociara”–Portrait of a Roman Country Woman*, 1816. Oil on canvas, 52 x 46,5 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7334.

Wilhelm Eckersberg (1783–1853), P. C. Skovgaard (1817–1875), Dankvart Dreyer (1816–1852) and Christen Købke (1810–1848). In this way, much of what had not been visible for a century in the literature, on the art market or in exhibitions was made available to us. The aim of our review was not to confirm the 20th century’s view of what artists and works were to be considered iconic. We wanted to look at Denmark’s Golden Age with new, fresh eyes. Our concern was to discover neglected artistic achievements, and to identify the contexts in which artists operated and the artistic results that followed from them. Closely allied to this was an endeavour to rehabilitate the Danish-German

artists, an undertaking for which several leading Danish art historians had already laid the foundations.²

The first work to be acquired was Constantin Hansen’s (1804–1880) fine little view of *The Piazza by San Pietro in Vincoli, Rome* (NM 7143), from 1836. The purchase was made possible by a bequest from the pharmacist Ulla Bella Sandberg, who left her entire estate to the Nationalmuseum.³ Hansen has long been generally regarded as one of the core group of Danish Golden Age painters. The same cannot be said of Ludvig August Smith (1820–1906), who was admitted to the Danish Academy of Fine Arts at the age of just 14. *A Woman Braiding her Hair* (Fig. 2) was painted by

him when he began taking private lessons from Eckersberg in 1839, and is a variant of his teacher’s own version, now in the Louvre.⁴ Although students like Smith were given a similar angle from which to study the model, it often proved a more difficult one, which may have been part of the point of the exercise. Smith made an excellent job of his assignment. Compared with his teacher’s nude study, he gave the young female model (Cathrine Nielsen) a more sculptural character by making her more heavily built. The colours are darker and more saturated. As a consequence, the contrast between light and dark on her naked skin is also more accentuated in the work of the 19-year-old student. Despite

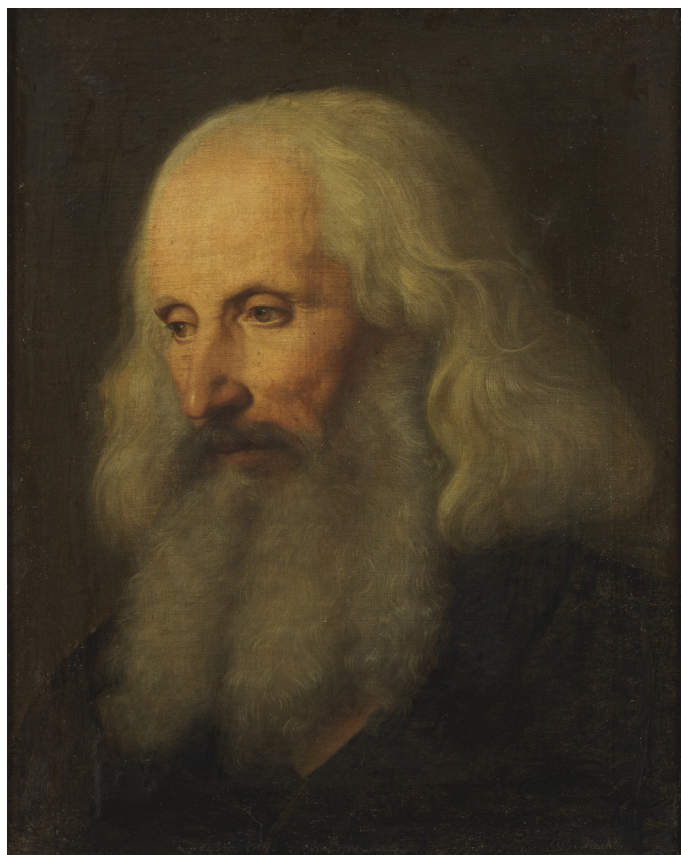


Fig. 4 Albert Küchler (1803–1886), *Study of an Elderly Man*. Oil on canvas, 48 x 37 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7528.



Fig. 5 Albert Küchler (1803–1886), *Study of a Woman from Behind*, 1845. Oil on paper mounted on cardboard, 15 x 15 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7522.

his many qualities, Ludvig August Smith has, down to the present time, been held in little regard as an artist of the Danish Golden Age, and remarkably he is not yet represented in the collections of several of the major Danish museums.

Danish Golden Age painters and Italian peasant life

The same year as Smith's powerful nude study was acquired (2016), six key works by Christoffer Wilhelm Eckersberg were also purchased. This was a happy coincidence, particularly as regards his representation of a Roman woman, known as

Una Ciociara (Fig. 3). It was painted in 1816, the last year of his four-year stay in Rome. Technically, this is one of the high points of Eckersberg's artistic output. From the detailed notes in his diary, we know that it took him two weeks to complete, that he hired the costume the model is wearing, and how much he paid for it. The artist later took the painting back to Denmark with him, using it in his teaching and getting his students to copy it.⁵ After it had been shown at the commemorative exhibition in 1895, *Una Ciociara* ended up in a Swedish private collection, before being sold in the late 20th century to an

American collector. As a result, this central work ended up outside the literature.

Una Ciociara defined a style which Eckersberg's pupils sought to emulate, and laid a foundation for their fascination with Roman peasant life. This is true, for example, of Albert Küchler (1803–1886), who converted to Catholicism and continued to paint on becoming a monk. Street scenes became his speciality. The Nationalmuseum already had a rich, but overlooked, collection of preliminary drawings for some of his most famous paintings. Now it has also acquired two paintings, one a



Fig. 6 Jørgen Sonne (1801–1890), *Italian Woman. Study*, 1830s. Oil on cardboard, 22 x 18 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7523.



Fig. 7 Thorald Læssøe (1816–1878), *The Courtyard of Boller Manor, Jutland, Denmark*, 1846. Oil on canvas, 16.5 x 13.5 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7525.

character head of an elderly man (Fig. 4), the other a small study of a woman from behind (Fig. 5). The latter is dated 1845 and is a remarkable anticipation of Vilhelm Hammershøi's (1864–1916) paintings of half a century later.

Jørgen Valentin Sonne (1801–1890) was not a student of Eckersberg, but nonetheless devoted himself to Romantic, genre-like scenes of peasant life during his ten-year stay in and around Rome. He is chiefly associated with battle paintings, but it is as a painter of everyday life that he surprises us. Sonne's preliminary studies of landscapes and settings are unusually fresh, painted with great artistic freedom. A separate figure study of an elderly wo-

man was acquired by the Nationalmuseum as recently as the summer of 2019 (Fig. 6). It was part of the artist's preparations for his *Scene from the Roman Carnival*, painted in 1840 and now in the Randers Art Museum.⁶ In the finished painting, the same elderly woman can be seen in the shadows of the arcade in the foreground.

Sonne's artist friend Thorald Læssøe (1816–1878) is another of the long-neglected figures of the Golden Age, despite being a very accomplished painter of landscapes and architectural subjects. The Nationalmuseum received his magnificent *View towards the Forum Romanum from the Colosseum* as a gift as early as 1940. It was probably painted as a commission for

the Danish royal collection in 1848 and belonged to Christian VIII. Despite its evident qualities in terms of both its rendering of the setting and its many narrative elements, the painting was rarely or never shown. The Museum has recently added several works by this artist to its collection, including a small painting showing the courtyard of Boller Manor in Jutland (Fig. 7). The scene is dominated by a large tree in the centre of the composition and the gateway to the right of it, with the date of the work, 1846, on its keystone. This is a virtuoso painting, yet its subject matter is a kind of non-subject. In the vicinity of Boller is Horsens Fjord. In a contemporary painting, Læssøe has depicted a bay of



Fig. 8 Lorenz Frølich (1820–1908), *The King Svafrlami Forces Durin and Dvalin to Promise Him the Tírfing Sword*, 1839. Oil on canvas, 47 x 53 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7530.



Fig. 9 Lorenz Frølich (1820–1908), *A Ditch*, c. 1850. Oil on paper, 27.5 x 34 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7400.

the fjord with a water surface as calm as a millpond and several sailing ships in the distance. Here, the viewer encounters a completely different mood. It is as if the artist has wanted to freeze the moment and capture a sense of dreamy, elegiac otherworldliness. This is a tendency that becomes increasingly clear in late Golden Age painting, but which the history of art has long sought to ignore.⁷

The late Golden Age

The traditional view among Danish art historians since the days of Emil Hannover (1863–1923) had been that the Golden Age ended in 1848, when the first armed conflict between the Danish- and German-speaking populations reached a peak and three major artists happened to die – Rørbye, Købke and Lundbye. Yet the majority of painters of this epoch went on working. It therefore made little sense to

suddenly set 1848 as an end point, when 1864 seemed a more natural one – the year the idea of a unitary state finally died and Denmark's self-image was completely transformed by its heavy defeat at the hands of Prussia. Lorenz Frølich (1820–1908) is one of many artists who had a considerable output after 1848. He has long been famous primarily as a figure often depicted by his painter friends, and as a gifted illustrator of fairy tales. At the age of just 19, he painted a subject from Norse mythology, a work recently acquired by the Nationalmuseum: *King Svafrlami Forces Durin and Dvalin to Promise Him the Sword Tyrting* (Fig. 8). Very different from this is another of the Museum's acquisitions, Frølich's small painting of a ditch across a wetland (Fig. 9). This is a worked-up composition painted in the studio, but based entirely on direct studies in front of the motif.⁸ In the final version, the artist

fully exploits the artistic effect of the water surface and the lines in the vegetation. The perspective, with its high horizon and large flattened area in the foreground, helps to make this a painting that is ahead of its time.

At the turn of the last century, Wilhelm Marstrand (1810–1873) was regarded as perhaps one of the leading painters of the Golden Age, alongside Eckersberg, Christen Købke and Thomas Lundbye. This was due not least to his considerable deftness as a draughtsman, always combined with a large dose of humour. His genre-like *Auction Scene*, painted in 1835, has long enjoyed the status of an iconic work, and in 2018 it was acquired for the Nationalmuseum's collections (Fig. 10). Here, Marstrand pokes fun at high and low among the Copenhagen population of his day. Early on, this narrative element became the artist's signature feature. In his



Fig. 10 Wilhelm Marstrand (1810–1873), *Auction Scene*, 1835. Oil on canvas, 80 x 117 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7477.

work, pictures of peasant life from Rome can be compared with corresponding scenes from Leksand in Sweden. Towards the end of his life he became a productive portraitist, painting with broad brushstrokes and a sometimes garish palette. Marstrand's image of his two youngest daughters in the garden of their home on Rosenvænget in Roskilde also represents the late Golden Age (Fig. 18). The family had moved there in the fateful year of 1864. The portrait of the two daughters, painted

in the deft manner typical of the artist, was done the following summer, one of his most productive years.⁹

Vilhelm Kyhn (1819–1903) is another of the most long-lived artists of the period. Paradoxically, despite most of his work being done after 1848, he has always been regarded as a painter of the Golden Age. The simple reason, probably, is that he stubbornly clung to an outdated ideal of landscape. Kyhn first trained as a printmaker, a fact that is particularly evident in

his drawings, such as *View of a Forest* from 1847 (Fig. 11). Some of the same graphic sharpness, combined with colouristic elements, is found in another of the Museum's recent acquisitions, a landscape, probably from northern Zealand, painted in 1848 (Fig. 12). This is one of the best works from Kyhn's youth, with its sensitive treatment of light in a landscape with great depth of field.



Fig. 11 Vilhelm Kyhn (1819–1903), *View of a Forest*, 1847. Pen and black ink, on paper, 166 x 179 mm. Purchase: Ulf Lundahl Fund. Nationalmuseum, NMH 44/2019.



Fig. 12 Vilhelm Kyhn (1819–1903), *Landscape with Oaks*, 1848. Oil on canvas, 25 x 35 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7470.

Exoticism

Martinus Rørbye (1803–1848) was one of Eckersberg's most cherished pupils. It might be imagined, therefore, that he would long have been on the Museum's "wish list" of important acquisitions, but not until 2004 was the first painting by him purchased, a portrait of Rørbye's mother (Fig. 19). Our acquisitions campaign added another three paintings to the collection, of which *Loggia, Procida* (Fig. 13), from 1835, is one of the artist's most central works. So happy was he with the result that he took the picture with him when he later worked on the same motif during his second visit to Italy.¹⁰

Following his stay in Italy, Rørbye travelled to Athens and Constantinople, a trip prompted perhaps by his admiration for Horace Vernet (1789–1863) and Orientalism, whose acquaintance he had made during a visit to Paris in 1834. Rørbye was

one of the most widely travelled Danish artists of the Golden Age. Another was Niels Simonsen (1807–1885). After studying for several years in Munich, Simonsen had gone in 1839 to Algeria, recently colonised by the French. Presumably, like Rørbye, he was drawn to his destination by the French artist Vernet, with his paintings of scenes from North Africa.¹¹ This view from the outskirts of Algiers is probably a studio work, yet retains the freshness and sharp light of an oil study (Fig. 14).

Neglected artists – the German connection

Niels Simonsen remained an outsider of the Danish Golden Age, a fate he shared with Elisabeth Jerichau-Baumann (1819–1881). She came from a Pomeranian family but was born near Warsaw and trained in Düsseldorf. Jerichau-Baumann came to be associated with the Golden Age painters

through her marriage to the sculptor Jens Adolf Jerichau (1816–1883). She was regarded as something of a cuckoo in the nest in Denmark until the year after the country's defeat, 1865, when she painted *A Wounded Danish Soldier*. Finally, she found acceptance. Both the subjects she chose, which were often exoticising, and her painting technique of broad brushstrokes and dramatic lighting distinguished her from the other artists of her day in Denmark. The Nationalmuseum has long since owned several works by her, but an early painting, a nude study possibly made in preparation for a penitent Mary Magdalene (Fig. 15), has now shed light on an additional aspect of her work.

Germanness was seen at this time as an alien element, despite a close kinship in both family and cultural terms. Many German-speaking Danish artists trained at the Academy of Fine Arts in Copenhagen.



Fig. 13 Martinus Rørbye (1803–1848), *Loggia, Procida*, signed 1835. Oil on paper mounted on canvas, 32 x 47,5 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7402.

The most famous of them was Louis Gurlitt (1812–1897), several of whose key works have been acquired by the Museum.¹² His political views were shared by Ditlev Blunck (1798–1853), who in the First Schleswig War, from 1848, volunteered on the German side. As a direct result of this, his name was expunged early on from Danish art history.¹³ Before that, Blunck had been very successful, winning all the medals of the Danish Academy and going on to study in Rome, where he became one of the artist in the circle around

Thorvaldsen. It was in that city, in the 1830s, that he painted a portrait of an artist friend, probably the German painter August Bromeis.¹⁴ We are fascinated here by the sharply drawn figure and penetrating gaze of the subject, against the backdrop of a patterned green wallpaper (Fig. 16).

Born within a few years of Blunck was his friend Wilhelm Bendz (1804–1832). He was one of the great hopes for the future among the new generation of artists, but died young. As a result, his output was unusually small. The Nationalmuseum was

therefore delighted to be able to acquire, in the summer of 2019, Bendz's expressive and intimate little portrait of the Countess Sophie Vilhelmine Moltke, née von Levetzau (Fig. 17).¹⁵ It is not only the format that reminds us of a portrait miniature, but also the precise technique of the painting, whose lustre has been heightened by the choice of zinc as a support. Bendz painted his likeness of Countess Moltke in April 1831. He died of typhus in Vicenza in November of the following year.



Fig. 14 Niels Simonsen (1807–1885), *A Road outside Algiers*, c. 1840. Oil on paper mounted on canvas, 21.9 x 34.1 cm. Purchase: Sophia Giesecke Fund. Nationalmuseum, NM 7485.

An exceptional portrait

Much of the Golden Age had revolved around that titan of Danish art, the sculptor Bertel Thorvaldsen (1770–1844), despite his physical absence owing to the many years he spent working in Rome. In 1838 he made a triumphant return to his native country. The young artist Johan Vilhelm Gertner (1818–1871) got to know Thorvaldsen early the following year, through the stage designer Aaron Wallich.¹⁶ Once Gertner had gained the sculptor's confidence, he was invited to the Nysø estate, where the great man was living at the time. It was the property of

Thorvaldsen's admirer, Baroness Stampe.¹⁷ It was probably during this period that Gertner painted the small portrait that now belongs to the Nationalmuseum (Fig. 1). Thorvaldsen is seated in a mahogany armchair in front of the relief he was working on, *The Entry into Jerusalem*. This is emphasised by the wooden tub of damp clay with a towel behind him. On the stand next to the sculptor we see his self-portrait with the goddess of hope. In the Thorvaldsen Museum there is a drawing by Gertner of that very subject, made at Nysø in November 1839.¹⁸ This is consistent with a claim by Thorvaldsen's servant that

Gertner produced a portrait of the sculptor at Nysø that included this detail.¹⁹ It is possible to infer, therefore, that the Nationalmuseum version was painted in 1839–40. This is perhaps the finest portrait Gertner made in this small format, with its sharp focus. As clear evidence of its precision, we can even see the sculptor's famous snake ring on his right hand.²⁰

Acquisitions become an exhibition

In parallel with the acquisitions campaign, planning was under way for a major exhibition on the Danish Golden Age. The



Fig. 15 Elisabeth Jerichau-Baumann, (1819–1881), *Study of a Woman*. Oil on canvas, 69 x 55 cm. Purchase: Ulf Lundahl Fund. Nationalmuseum, NM 7526.



Fig. 16 Ditlev Blunck (1799–1853), *Portrait of a Man*, c. 1830. Oil on canvas, 61 x 48 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7521.



Fig. 17 Wilhelm Bendz (1804–1832), *Countess Sophia Vilhelmine Moltke, Née Levetzau*, 1831. Oil on zinc, 16.5 x 13.5 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7524.

Nationalmuseum wanted to demonstrate what had been achieved by its acquisitions, but also to offer a different picture of the period from that given in an exhibition 55 years earlier. In 2016, a delegation from the Museum therefore visited colleagues in Copenhagen. The response was positive, not least from the National Gallery of Denmark (Statens Museum for Kunst), which was keen to collaborate on an exhibition of the Danish Golden Age. (Later, the Petit Palais in Paris also joined the project.) We felt that this was both a brave and a generous gesture by our Danish counterparts, but how would they respond to a wish to reassess iconic artists and the traditional dating of the period? It turned out that our colleagues at the National Gallery of Denmark were asking themselves the same questions – was the Nationalmuseum in Stockholm prepared to explore this period with an open mind? Thus, somewhat hesitantly, we began

to feel our way forward. In the end, the works of art themselves would provide the answers. At the same time, the foremost authority in the field, Kasper Monrad, who was a member of the joint working group, provided suggestions for a number of themes. These were based on different subjects and phenomena, rather than a monographic approach. We did not want to stage an exhibition that was just about Christoffer Wilhelm Eckersberg and his followers. But what about Danish art after 1848? The majority of Golden Age artists, after all, had a long career after the First Schleswig War. For the Nationalmuseum, this was an important question that had to find a satisfactory answer. To begin with, we were able to establish that this end date had never been quite as set in stone as was perhaps imagined, since important works by Frederik Vermehren (1823–1910), P. C. Skovgaard, Julius Exner (1825–1910) and Constantin Hansen from after 1848 con-

stantly appeared both in surveys and in the display collections of Danish museums. As the concept of the Danish Golden Age had always been a construct, the dating of the period could therefore be subjected to a reappraisal that also took dynamic factors into account. Did the disaster of 1864 not in fact represent a greater upheaval for Denmark's self-image and unitary culture, and one that also left clear traces in painting? Had the idyllic motifs not begun to have a different ring to them even before 1848? After in-depth discussions with our Danish colleagues, we agreed that there was every reason to reassess the old dating of the period and regard it as ending, rather, in 1864. The consequence of this was an expanded concept of the Golden Age, which now also included a late Golden Age, with other, distinct characteristics.

Another question that was examined was the old hierarchy of different art forms, in which drawing and printma-



Fig. 18 Wilhelm Marstrand (1810–1873), *Ottilia and Christy Marstrand, the Artist's Daughters*, 1865. Oil on canvas, 80 x 64 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7467.



Fig. 19 Martinus Rørbye (1803–1848), *Frederikke Eleonora Cathrine Rørbye, Née de Stockfleth, the Artist's Mother*, 1848. Oil on canvas, 31 x 23 cm. Purchase: Sara and Johan Emil Graumann Fund. Nationalmuseum, NM 7025.

king have always taken second place to painting. In portraiture especially, it emerged that drawings had come to be seen as having a value in their own right and as a form of art to be considered on its own terms. This was particularly true of works by Købke and Lundbye, but also by other artists from the same circle, who depict their sitters in a searching, intimate manner. The subjects do not seem aware that they are being portrayed, often giving the impression that these images had no

other intended audience than the artists themselves.

Another type of hierarchy that had been firmly established concerned both the status and the subjects of works of art. During the 20th century, studies had gradually been given a value of their own, but often at the expense of the finished works. In the exhibition, we decided that we would not fight shy of including salon-type paintings. One example was Georg Emil Libert's (1820–1908) large studio painting *Land-*

scape with a Ruined Castle, Hammershus on the Island Bornholm, executed in Copenhagen in 1845 (Fig. 20). The sense that this was a work inspired by the Düsseldorf school probably explained in part why, ever since it was given to the Nationalmuseum in 1940, it had hung in the museum store. And that was despite it once having belonged to the Danish royal collection and Christian VIII.

Subjects previously given little space, such as satire and humour, intimacy and



Fig. 20 George Emil Libert (1820–1908), *Landscape with a Ruined Castle, Hammershus on the Island Bornholm*, 1845. Oil on canvas, 162 x 221 cm. Gift of Director A. Stangenberg. Nationalmuseum, NM 3862.

sensuality, Norse mythology and the influence of science on pictorial art, now received attention. These were some of the 37 different themes that were presented in the exhibition, all of them accompanied by brief introductory panels. In addition, visitors could listen to both Swedish and Danish specialists on the audio guide, giving their own personal interpretations of individual works.

Tragically, in the midst of our preparations, Kasper Monrad (1952–2018) passed away. For many years he had been a truly inspiring colleague, demonstrating right up to the end that he was prepared to reassess old “truths”. It was natural, therefore, that our exhibition and catalogue on the Danish Golden Age should be dedicated to this great specialist in the field.

Notes:

1. For a background, see Magnus Olausson, “The Danish Golden Age and the Nationalmuseum”, in *Art Bulletin of Nationalmuseum Stockholm*, vol. 23,

2016, pp. 19–30.

2. Kasper Monrad, *Hverdagsbilleder: Dansk guldalder – kunstnerne og deres vilkår*, diss., Copenhagen 1989, pp. 92–96, 208 ff. Cf. Steen Bo Frandsen, “Enden på et uønsket slægtskab: Mellem dansk og tysk i Helstatens tid”, in *Under samme himmel: Land og by i dansk og tysk kunst 1800–1850* (exh. cat.), William Gelius and Stig Miss (eds.), Thorvaldsens Museum, Copenhagen 2000, p. 29.

3. See Carl-Johan Olsson, “Scandinavian Oil Studies and a Portrait”, in *Art Bulletin of Nationalmuseum Stockholm*, vol. 21, 2014, pp. 30–34.

4. *Den nøgne guldalder: Modelbilleder. C.W. Eckersberg og hans elever* (exh. cat.), Annette Johansen, Emma Salling and Marianne Saabye (eds.), Hirschsprung Collection, Copenhagen 1994, pp. 108–111.

5. One copy can be seen on the wall in Wilhelm Bendz’s well-known *Interior from Amaliegade with the Artist’s Brothers*, Hirschsprung Collection, Copenhagen, inv. no. 31.

6. *Jørgen Sonne 1801–1890* (exh. cat.), Thorvaldsens Museum and Aarhus Kunstmuseum, Copenhagen 1988, p. 63, cat. no. 25.

7. Peter Nørgaard Larsen, “Backwards into the future: The late Golden Age”, in *Danish Golden Age*,

Nationalmuseum exh. cat. no. 682, Cecilie Høgsbro Østergaard (ed.), Copenhagen 2019, p. 300.

8. Frølich gave a preliminary study for this painting to his friend and fellow artist P. C. Skovgaard. It is now in the Skovgaard Museum in Viborg (inv. no. 16.390). Cf. <https://www.daxermarschall.com/en/portfolio-view/lorenz-frolich/>, (accessed 4 September 2020).

9. *Kunstforeningens Marstrand Udstilling*, Charlottenborg, Copenhagen 1898, cat. no. 447: “Two Little Girls: Portraits of the painter’s daughters Ottilia and Christy. Full length. Landscape background. Painted in the summer of 1865.” At the time of the exhibition, the painting belonged to one of the subjects, Marstrand’s daughter Ottilia Borup.

10. Carl-Johan Olsson, “Familiar subjects and new perspectives: Painting on the move in the Golden Age”, in *Danish Golden Age*, Nationalmuseum exh. cat. no. 682, Cecilie Høgsbro Østergaard (ed.), Copenhagen 2019, p. 228.

11. Birgitte von Folsach, *I halvmånens skær: eksempler på skildringer af Den Nære Orient i dansk kunst og litteratur omkring 1800–1875* (exh. cat.), David Collection, Copenhagen 1996, pp. 70–75, 120–125.

12. Olausson 2016, p. 27.

13. Not until 2017 was he given a monographic exhibition, *Ditlev Blunck: En annorlunda guldåldermålare*, at the Nivaagaard Collection.

14. The Nationalmuseum bought this portrait by Ditlev Blunck at Bassenge in Berlin (lot 6114) in June 2019. The sitter was not identified at the time, but a Danish scholar who has studied Blunck, Karin Sondergaard Winther, has suggested the German painter August Bromeis (1813–1881), based on a portrait drawing Blunck made of him in 1836 that is preserved at the Casa di Goethe in Rome (personal communication from Sandra Espig, Bassenge, 30 May 2019). Cf. the image on Wikipedia, https://fr.wikipedia.org/wiki/August_Bromeis#/media/Fichier:Porträt_August_Bromeis,_gezeichnet_von_Detlev_Conrad_Blunck,_Rom_1836.jpg, (accessed 4 September 2020).

15. *Wilhelm Bendz 1804–1832: Et ungt kunstnerliv* (exh. cat.), Marianne Saabye (ed.), Hirschsprung Collection, Copenhagen 1996, p. 145, cat. no. 79.

16. Cf. C. F. Wilckens, *Züge aus Thorvaldsens, Künstler- und Umgangsleben*, Copenhagen 1875, p. 41.

17. *Ibid.*, pp. 43–44.

18. Thorvaldsens Museum, inv. no. D361. The same museum’s own version of Gertner’s portrait painting has the inventory number B430.

19. Wilckens 1875, p. 44.

20. Thorvaldsens Museum, inv. no. N190.