

LE CLAIRE

SEIT 1982

KUNST



CHRISTOFFER WILHELM ECKERSBERG

1783 Blåkrug - Copenhagen 1853

The Story of a Fallen Girl, II, The Lover flees through the Window (En falden Piges Historie)

Oil on Canvas. 1808.

34.0 x 28.0 cm

PROVENANCE: Lieutenant Mathiesen, Copenhagen (Mathiesen owned the whole series of four paintings) – J. B. Sandberg, (acquired directly from Mathiesen together with the three other paintings of the series) – The Sandberg Auction, March 1871, Copenhagen - Alfred Meyer (acquired the present painting at the above sale only) – Mrs. Councillor Heyman – Her sale, Bruun Rasmussen, April 1917, cat. no. 88 – Falk Simon, Sweden – Private collection, Copenhagen

LITERATURE: Emil Hannover, *C. W. Eckersberg*, Copenhagen 1898, p. 318, no. 43 - Marianne Saabye, *Aspekter af C. W. Eckersbergs ungdomsår i København 1803-10*, in, *På klassik grund. Tilegnet Dyeke Helsted. Meddelelser fra Thorvaldsens Museum*, 1989, pp. 222-3 - Peter Michael Hornung and Kaspar Monrad, *C. W. Eckersberg-dansk malerkunsts fader*, Copenhagen 2005, p. 52, repr. - *C. W. Eckersberg 1783 – 1853 Artiste Danois à Paris, Rome & Copenhague*, exhib. cat., Paris 2016, p. 124, no. 5, repr.

EXHIBITIONS: Kunstforeningen, *C. W. Eckersberg-udstillingen*, 1895, no. 22 – Hamburger Kunsthalle, *Eckersberg Faszination Wirklichkeit. Das Goldene Zeitalter der dänischen Malerei*, Hamburg 2016 – Fondation Custodia / Collection Frits Lugt, *C. W. Eckersberg 1783 – 1853 Artiste Danois à Paris, Rome & Copenhague*, exhib. cat., Paris 2016, no. 5

ENGRAVED: Gerhard Ludwig Lahde (1765 - 1833), 1811(fig. 1)¹

The series depicting the destiny of a young woman and executed in 1808 consists of four small paintings², which are all engraved by G. L. Lahde and by C. F. Clemens. Eckersberg's first biographer, Philip Weilbach³, as well as the etcher Lahde numbered the present scene as no. I. In 1898, Emil Hannover stated his opinion on morally reasons this scene to be no. II⁴.

Traditionally, Eckersberg's four pictures telling the story of a fallen girl are referring to "A Harlot's Progress" a series of prints executed by William Hogarth in 1732.⁵ He also worked in the tradition of Jean-Baptiste Greuze.⁶

¹ Gerd Rindel, *En falden piges historie*, Copenhagen 1992, pp. 26-27.

² I, *The Mother negotiates with a Gentleman on the Girl's behalf* (Hamburger Kunsthalle, inv. no. HK-5695. Fig. 2) - II, *The Lover flees through the Window* - III, *In a poor attic, the Girl does her make-up before leaving for a masked ball* (private collection, Denmark) - IV, *The former Beauty is begging by the Harbour, her old lover walks by but he does not recognize her* (present whereabouts unknown). The tragic story is told by Philip Weilbach, *Maleren Eckersbergs Levend og Værker*, Copenhagen 1872, p. 18.

³ Philip Weilbach, op. cit., p. 206.

⁴ Emil Hannover, *Maleren C. W. Eckersberg. En Studie i dansk Kunsthistorie*, Copenhagen 1898, no. 43.

⁵ *A Harlot's Progress* (also known as *The Harlot's Progress*) is a series of six paintings (1731, now destroyed) and engravings (1732) by the English artist William Hogarth. The series shows the story of a young woman, M. (Moll or Mary) Hackabout, who arrives in London from the country and becomes a prostitute. The series was developed from the third image: having



Fig. 2: *The Story of a Fallen Girl, I*, oil on canvas, 35,0 x 27,0 cm.
Hamburger Kunsthalle (inv. no. HK 5695)



Fig. 1: Gerhard Ludwig Lahde (1765 - 1833),
The Story of a Fallen Girl, II, print

Painted a prostitute in her boudoir in a garret on Drury Lane, Hogarth struck upon the idea of creating scenes from her earlier and later life. The title and rich allegory are reminiscent of John Bunyan's *Pilgrim's Progress*.

⁶ Jan Gorm Madsen, in C. W. Eckersberg 1783 – 1853 *Artiste Danois à Paris, Rome & Copenhague*, exhib. cat., Paris 2016, p. 124.