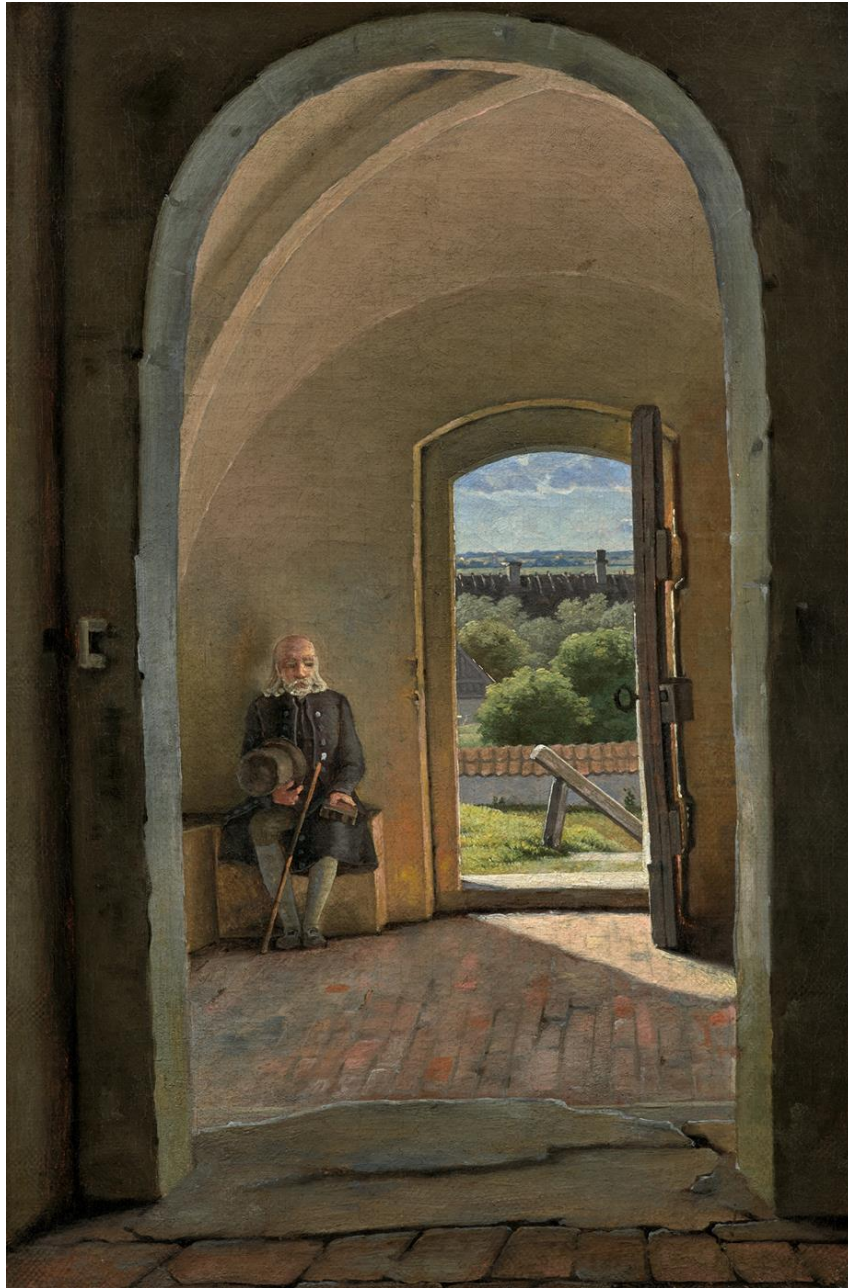


LE CLAIRE

SEIT 1982

KUNST



MARTINUS RØRBYE

1803 Drammen - Copenhagen 1848

View from the Porch of a Village Church

Oil on canvas; c.1832.

29.0 x 20.0 cm

PROVENANCE: Miss J. F. Ipsen (1905) – Thence by descent – Anonymous sale, Bruun Rasmussen, no. 482, Copenhagen 1986, lot 260 – Danish private collection

LITERATURE: Dyveke Helsted, Eva Henschen, Bjarne Jønæs and Torben Melander, in exhib. cat., *Martinus Roerbye 1803 – 1848*, Thorvaldsen Museum, Copenhagen 1981, p. 213, no. M 66

EXHIBITION: Kunstforeningen, *Fortegnelse over M. Rørbyes arbejder*, Copenhagen 1905, no. 41

Martinus Rørbye ranks as a leading representative of the Danish Golden Age, an era which marked the apex of Danish painting and flourished at the same time as German Romanticism. Significant cross-fertilization of ideas occurred between the Copenhagen Academy and the two key centres of Romantic thought in Germany, namely the Hamburg and Dresden Academies. Rørbye entered the Royal Danish Academy of Fine Arts in Copenhagen in 1819, studying under Christian August Lorentzen. In 1825 he joined the class of Christoffer Wilhelm Eckersberg and became his private pupil. He was known as an inveterate traveller, exploring Norway, touring extensively in Germany, France and Italy and travelling as far east as Greece and Turkey. He finally returned to Copenhagen in 1841.¹

Martinus Rørbye visited his wife Rose's family at Christianslund in Vester Egede in July 1832². During his trip he executed several landscape studies among them views of Gisselfeld and Vester Egede church. The present picture may be a view from the porch in Vester Egede church with a view through the open door overlooking a thatched farm and the beautiful Danish summer landscape.

In a special romantic vision, he has worked very consciously with the transition between the interior and the outside world. The view is markedly limited by the gate frame, and outside several obstacles are placed in the way of our gaze in the form of a railing, church walls, trees and rooftops, before it is able to disappear into the landscape and the horizon. This understanding relates very closely to the well-known *Window Views* very often depicted by the artists in the early 19th century.

“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

¹ On Martinus Rørbye, see Kasper Monrad, *Danish Painting, The Golden Age*, exhib. cat., The National Gallery, London 1984, p.179 - *Im Lichte Caspar David Friedrichs. Frühe Freilichtmalerei in Dänemark und Norddeutschland*, exhib. cat., Hamburger Kunsthalle 2000, p. 49 - Dirk Luckow and Dörte Zbikowski, exhib. cat., op. cit., Kiel 2005, pp. 266-7.

² See, exhib. cat., Copenhagen 1981, op. cit., under no. 26.

uncertain, often idealized vision of what lies beyond was immediately recognized as a metaphor for unwilling longing.”³

The former owner, Miss J. F. Ipsen, also owned once another important painting by Rørbye. Dated 1825, *View from the Artist's Window* is a very prominent example from the Danish Golden Age [fig. 2].⁴ Both pictures have exhibited together in Copenhagen in 1905.⁵



Fig. 2: *View from the Artist's Window*, oil on canvas, 38 x 30 cm.
Statens Museum for Kunst, Copenhagen, (inv. no. 7452)

³ Sabine Rewald, in exhibit. cat., *Rooms with a View. The Open Window in the 19th century*, The Metropolitan Museum, New York 2012, p.3.

⁴ Statens Museum for Kunst, Copenhagen (inv. no. 7452). See, Kaspar Monrad, in exhibit. cat., *The Golden Age of Danish Painting*, County Museum, Los Angeles 1993, p. 202, no. 93, ill. p. 203.

⁵ Kunstforeningen, op. cit.