

GERTRUD OELSNER AND KARINA LYKKE GRAND

Introduction to P.C. Skovgaard

Translated from Danish by James Manley

P.C. Skovgaard the man

Peter Christian Thamsen Skovgaard (1817–1875) was born on a farm near Ringsted. In 1825 the family moved to Vejby in northern Zealand, and in 1831 he came to Copenhagen to begin his studies at the Royal Danish Academy of Fine Arts. These years of study also saw the beginning of lifelong friendships with other central artists of the time such as Christen Købke (1810–1848), Lorenz Frølich (1810–1908), Constantin Hansen (1804–1880), Wilhelm Marstrand (1810–1873) and not least J.Th. Lundbye (1818–1848). Not only was Skovgaard good friends with the best artists of the period, he also joined the cultural elite through his marriage to Georgia Schouw (1828–1868) in 1851. As a son-in-law of the botanist and politician J.F. Schouw (1789–1852) Skovgaard became a natural part of the National-Liberal milieu around the establishment of constitutional government after the fall of Absolutism. Skovgaard thus frequented circles where pace-setting politicians, poets, scientists, clergymen etc. were natural participants. And it was in this cultural-political climate that Skovgaard's artistic activities took place.

Historically Skovgaard is one of the artistic figures who belongs both to the Danish Golden Age and National Romanticism, since the style of his art changed as the expressive forms of the Golden Age waned in the 1850s. Skovgaard was a master of both the small canvas format with the realistic impasto-like depictions of nature best known from the Golden Age, and the large, monumental, richly detailed compositions that mainly come from the era of National Romanticism.

By the time of his death in 1875 he had managed to become one of the most acclaimed and best paid artists of the age, garnered a number of medals for his artistic work, and had been appointed a professor at the Royal Academy of Fine Arts. His oeuvre amounts to some 1000 paintings and a similar number of sketches and drawings. In addition he

wrote and received hundreds of letters from friends and family, many of them preserved today at the Skovgaard Museum. There are also a few letters in the Royal Danish Library, the Danish Folklore Collection, the Danish National Archives and the Hirschsprung Collection.

This source material forms the point of departure for a number of the contributions to this publication, and the correspondence has helped to shed light on hitherto unknown facets of Skovgaard's art, such as the genesis of the works, relations between sketches and paintings and between commissioners and the artist, friendships of the time, the domestic and foreign policy situation, his journeys to Italy, Paris and London etc. It is to be hoped that the consideration of these many new items of information about Skovgaard and the new picture of him presented here will encourage others to 'rediscover' this artist and his impressive artistic activities.

P.C. Skovgaard's art

Skovgaard's artistic production is extensive and rich in both quantity and quality. But one predominant leitmotif runs through his oeuvre: attention to the nature of the landscape in close detail as well as in the distant views. In the volume *P.C. Skovgaard – Dansk guldalder revurderet* and in the accompanying exhibition, 17th Sept. 2010 to 8th May 2011, the museums have made a point of conducting a structured analysis of these many landscape studies in order to point out and describe central themes in Skovgaard's art to the reader and the museum visitors. This systematization of his oeuvre has led to a thematically structured exhibition as well as a book that turns the focus on some of his central subjects and points to and analyses the most important milestones in Skovgaard's career. The museums have consciously refrained from presenting Skovgaard's work in a chronological, retrospective hanging with a related catalogue describing his life and activities both biographically and chronologically. The thematic approach in both publication and exhibition has been chosen to create an overview. The idiom of the works ranges from microscopically close studies of familiar local subjects to large, elaborated compositions where a classic landscape formula is maintained. This edition comprises four major themes:

The theme *The democratic space of the forest and other national subjects* shows the best known side of Skovgaard, with beech forest subjects and paintings from localities in Denmark that have been assigned special national importance. The forest in its many manifestations became Skovgaard's most striking metaphor for the new national identity that

arose side by side with the National-Liberal assumption of power and the passing of the Constitution.

Another theme, *Journeys far*, discusses works from Skovgaard's journeys to Italy, which he visited in the years 1854–55 and again in 1869. The works from abroad have always been a low-priority genre in accounts of Skovgaard's oeuvre, and their quality has been underappreciated, but the works selected here are fully a match for the Danish landscape paintings.

The theme *The Romantic landscape – the spirit of nature* shows Skovgaard's affinities with aspects of European Romanticism in works where the elements of the forest seem animated by a distinctive metaphorical power. These night pictures, full moons, windblown trees and sunsets also have parallels in the Romantic literature of the period.

The fourth theme, *The scientific gaze – new views of the world*, shows examples where Skovgaard's attention to meteorology, geology and botany is reflected in works composed with an unusual, investigative approach to the surroundings.

In many ways this approach differs from previous hangings and publications. The next two sections of this introduction will therefore briefly outline the character of the earlier exhibitions and summarize the earlier literature on Skovgaard.

Earlier exhibitions of P.C. Skovgaard

Throughout his life Skovgaard was a frequent exhibitor; in 1836 he made his debut in the annual exhibition at Charlottenborg, where with very few exceptions he exhibited every year until his death in 1875. Several of Skovgaard's major works were bought there for the Royal Collection of Paintings, where he was thus already represented during his lifetime. Skovgaard's works were generally well received, and Skovgaard was among the Danes shown in several exhibitions abroad – for example major Scandinavian exhibitions in 1850 and 1866 as well as the world exhibitions in 1855 and 1862.

The first major retrospective exhibition of Skovgaard's works was in 1917 at Charlottenborg, marking the centenary of his birth. Behind the exhibition was the influential art historian Karl Madsen (1855–1938), who himself owned a number of works by Skovgaard. With Skovgaard's two sons, Joakim (1856–1933) and Niels (1858–1938), he organized a comprehensive exhibition of more than 800 works.¹ The catalogue lists the provenance of each work if known, and who owned the work in 1917.

The exhibition's hanging of paintings was photographed, and the Skovgaard family has preserved this visual documentation, which has

greatly benefited the present research for the exhibitions at Fuglsang and the Skovgaard Museum.² The exhibition at Charlottenborg appears to have shown a wide cross-section of Skovgaard's landscape paintings throughout the years, portraits, decorative works, oil studies, water-colours and drawings. However, several of the large museum works that were already bought for the Royal Collection during the artist's lifetime are absent. In the *catalogue raisonné* published during or after the exhibition, Joakim Skovgaard writes that the walls of Charlottenborg were draped in red, and that this colour was a fantastic foil for the many forest pictures and especially the portraits.³ The hanging of the many works was structured on the principle that the landscape paintings were sorted by size and symmetry in small groups, whereas the portraits were hung individually with the landscape paintings to break up the dominance of the green colour.

In the exhibition period the National Gallery of Denmark held a smaller exhibition dedicated to its Skovgaard works,⁴ so the cultural scene in Copenhagen must have been replete with Skovgaard in 1917. After this things were more or less quiet in terms of Skovgaard solo exhibitions, until as late as 1967, when the next major special exhibition of Skovgaard was held to commemorate the 150th anniversary of his birth. This time it was at the Skovgaard Museum under the leadership of Harald Ditzel (1915–1986) in collaboration with the architect H.G. Skovgaard (1898–1969) as a representative of the Skovgaard family. The special exhibition was in two stages: one in the spring and the summer of 1967 with a focus on the paintings, consisting of just under 200 works; and one in the autumn of 1967 concentrating on drawings and water-colours, in all about 150 works. For the exhibitions, two catalogues were published, and with the list of paintings a small article by H.G. Skovgaard written in 1950 was reprinted.⁵

From the large exhibition in 1917 of over 800 works, for which there was no great selection process, to the slightly smaller one in 1967 with about 350 works in all distributed over the two exhibition periods, the contours of a representative impression of Skovgaard's reputation emerge. Although there were many works in the exhibition in 1967, it is remarkable that the subjects from the Italian journeys in 1854–55 and 1869 were greatly underrepresented, while domestic subjects with deer, stags and forest expanses with animals appear to have been overrepresented compared with the rest of his oeuvre. Nor are his portraits represented in large numbers, considering the scope of the exhibition. The taste and tendencies of the time may have made it most appropriate to present Skovgaard with a majority of large, elaborated composi-



tions, for example from the Royal Deer Park with flocks of white and brown deer.

Present-day taste, on the other hand, seems to be different, and perhaps part of the explanation of the waning of Skovgaard's star in recent art history lies in our present limited understanding of the large animal-rich compositions. Modern taste calls for smaller, less elaborated compositions in fresh colours with visible brushstrokes, and was probably satisfied by the exhibition *Summer Journey to Vejby 1843: J.Th. Lundbye and P.C. Skovgaard* at the National Gallery of Denmark in 1989.⁶ In this exhibition, curated by the then chief curator Bente Skovgaard (1923–2005), granddaughter of P.C. Skovgaard, works by Lundbye and Skovgaard were combined, and the close friendship between the two artists was elucidated. Over twenty years have now passed since this exhibition, and in the interval P.C. Skovgaard has only been represented in thematic exhibitions by a few works.⁷

FIG. 1: P.C. Skovgaard, *Beech Trunk with large blown-off Branch*, 1858. Oil on canvas, 40 x 62.3 cm. The Skovgaard Museum. Photo: The Skovgaard Museum

With the exhibitions at the Fuglsang Kunstmuseum and the Skovgaard Museum in 2010–2011 the doors have been opened for the third, comprehensive presentation of P.C. Skovgaard's works, organized and selected with an eye to the information that has come to light in the preceding research and archive work. The large works with stags and quiet forest lakes have not been given so much room this time either, since this exhibition shows a far smaller number of works than the exhibitions in 1917 and 1967. On the other hand more of them can be found in *P.C. Skovgaard – Dansk guldalder revurderet*.

In the historical perspective it remains informative and stimulating to review the exhibition choices of changing times. Who knows whether the next exhibition of P.C. Skovgaard in the future will look with fresh eyes at groups of subjects to which we do not assign the greatest importance in his career?

The Skovgaard literature

Through the sparse existing specialist literature on P.C. Skovgaard we can trace how different generations of writers and art historians have approached Skovgaard's work with the ambition of writing a large consistent monograph on the artist. Art historians like Karl Madsen, H.P. Rohde (1915–2005), Andreas Røder (1873–1948), Henrik Bramsen (1908–2002), Harald Ditzel, Bente Skovgaard and others have all expressed a wish to write a major account of P.C. Skovgaard, but in the process they have all renounced the attempt and instead published smaller books, booklets or articles with thematic views of the artist's oeuvre.⁸ The reason the great monograph on Skovgaard has not yet been written is probably that Skovgaard's artistic output was enormous and of mixed quality and thus difficult to form an overview of, combined with the obstacle that much material is still privately owned. Much of the research material necessary for a full account has thus not been easily accessible. In addition the background knowledge of P.C. Skovgaard's life and career has remained in the many unresearched letters preserved today in the Skovgaard Museum. The sometimes hard-to-read handwriting of the letters, and their private ownership until the 1950s, probably also complicated matters.

The Danish Skovgaard volume and this English edition, which we hope meet the demand for a substantial work on Skovgaard, do not mean to claim that no stone in Skovgaard's life is unturned, or that all facets of his artistic production have been illuminated. Instead of the structure of the monograph, which has been the preferred genre for biographical accounts of artists, the museums have chosen the anthology form, where

various writers make qualified contributions dealing with areas in Skovgaard's production. This has led to a more fragmentary kind of presentation which we hope will let chinks of light into the aspects of Skovgaard's life that are of greatest interest in 2010. The museums have in other words chosen the themes we believe have most to tell us about Skovgaard's life and art.

P.C. Skovgaard – an artist rediscovered

The aim of this publication is to gather new knowledge of Skovgaard by investigating a wide spectrum of material – paintings, drawings, sketch-books, applied art – and information from his extensive correspondence. The material studied by the writers in the book consists of unresearched as well as known material from museums, archives and private owners, procured through research. Taken together, the basic research material behind the publication provides a substantial new basis on which Skovgaard can be described, analysed and evaluated anew. Writers from abroad as well as from Denmark help with their areas of expertise to uncover new aspects of Skovgaard's diverse oeuvre.

Skovgaard was one of the finest artists in the Denmark of the Golden Age and National Romanticism, but this position in Danish art history has not been clear for many decades, since little of substance has been written about him in recent times, nor have there been exhibitions of his art. It is therefore the hope of the museums that the picture presented in this publication will help to modify the hitherto accepted impression of Skovgaard – and will in time lead to a reassessment of this fine artist.

Contributions to the English edition

The specialist articles of the anthology that follow this introduction begin with an article by the art historian, associate professor and head of research at the Royal School of Library and Information Science, Hans Dam Christensen (b. 1965). We have chosen to start the journey into Skovgaard's universe with a historiographic characterization of P.C. Skovgaard by way of older literature, articles and overview works. This gives us an outline of the artist Skovgaard viewed in a wider interpretative perspective. Dam Christensen traces how the reception of Skovgaard as Denmark's national landscape painter has been built up, and the origins of our present view of the painter. The art historian Julius Lange's article "The landscape painter P.C. Skovgaard" from 1866 looms large here as the central pillar of the image of Skovgaard formed

for posterity, which still prevails. Dam Christensen's profound reception-historical and historiographic knowledge of the literature of the Golden Age on the Danish artists helps us to survey and analyse the picture that has been built up of Skovgaard over 150 years.

The next contribution is by one of the editors, the art historian and curator at Fuglsang Kunstmuseum, Gertrud Oelsner (b. 1972). In her article on the democratic space of the forest and other national subjects she points out how the beech forest becomes a prominent motif for Skovgaard from the mid-1840s on. While the oak tree was associated with the monarchy, the beech was more closely identified with the bourgeoisie and its democratic virtues. As an extension of this Oelsner sees a close connection between the transition from Absolutism to democracy and its artistic reflection in the increasing depictions of beech forests by Skovgaard and other artists of the time. The political, poetic and painterly deliberations on the national expressed in hitherto un-researched correspondence are innovatively linked, making it clear that art, politics and literature were closely connected in the Denmark of the period.

The contribution that follows this is also by one of the editors, the art historian and lecturer at the Department of Aesthetics and Communication, Aarhus University, Dr Karina Lykke Grand (b. 1974). Her article focuses on P.C. Skovgaard's two journeys to Italy in 1854–55 and 1869. These journeys were milestones in Skovgaard's life, and letters, sketches and paintings from them tell us how experiences abroad helped to mould him as an artist and person. The article is based to a great extent on previously un-researched letters to and from Skovgaard, a unique source of knowledge about Skovgaard and other artists of the time in Denmark.

The art historian and professor at the University of Leeds, Dr. David Jackson (b. 1958), helps to place Skovgaard in a broader European artistic context. In his article Jackson views Skovgaard from the outside and presents the sources and works that are available to non-Danish-speaking researchers. The picture of Skovgaard known to the non-Danish public is based on repetitions of a few literary texts and the same few works of art. In other words, it is a one-sided picture. Jackson gives us an account of how this has affected knowledge of Skovgaard in England, and how it has complicated any attempt to place Skovgaard in the larger European context. However, Jackson's thorough knowledge of Danish art and the Golden Age offers us unique insight into how Skovgaard could be placed in a wider art-historical context among other European artists.

For the next article we remain for a while in the English context. The associate professor of comparative literature at Aarhus University, Lis Møller, Dr. Phil, (b. 1955), links Skovgaard with tendencies in English poetry from around 1800. In the poets of that period we see an attention to naturalistic landscape descriptions where the scenes and places described in the forest are well known to the poet, who often describes the details of nature rather than the totality. In the same way Skovgaard paints localities in the Danish landscape with attention to detail, and selects places that have a special meaning for him. Lis Møller's detailed knowledge of English Romantic nature poetry helps her to view Skovgaard for the first time in a European literary context with features shared by poetry and painting and similar ways of viewing the world and the close surroundings in Denmark and abroad.

This is followed by another article by Karina Lykke Grand, whose "Unframing the world" turns the focus on Skovgaard's pictorializing gaze, and how he always shows his subjects with a clear marking of his physical point of view. This gaze at the world shows us an artist who sees and selects his subjects in highly varied ways. Skovgaard's pen and palette transform accustomed surroundings into a world observed afresh in keeping with the scientific tendencies of the age, and thus show how the worlds of art and science have many shared points of interest.

This edition concludes with a biographical overview of central aspects of Skovgaard's life and career to round off the various preceding points in Skovgaard's oeuvre and a bibliography of the Skovgaard literature. Although many themes have been elucidated in the preceding articles, no one book can encompass all aspects of a person's activity – and certainly not of an artist as creative as Skovgaard, who left us a huge output of art, and who was also part of several networks and relations with significant individuals from the Denmark of his day. In many ways the journey into Skovgaard's universe has only just begun. It is therefore the hope of the museums that this anthology about Skovgaard may inspire further research on his art, life and career, so that more 'stones may be turned' in the interesting life of the artist.

Enjoy reading it!

Karina Lykke Grand and Gertrud Oelsner
Editors

Notes

1. Karl Madsen, *Kunstforeningens Udstilling af P.C. Skovgaard's Arbejder i 100 Aaret for hans Fødsel, Udstillingsbygningen ved Charlottenborg*, February 1917, printed by Bording, Copenhagen 1917. The catalogue has no prose text and only nine lines of biographical information.
2. The photographic material is also preserved in copies at the Danish Art Library.
3. Joakim Skovgaard, *P.C. Skovgaard – Kunstforeningens Udstilling i Hundredaaret efter hans Fødsel*. The book ends with the dating “Rosenvænget, 28. april 1917, J.S.”. The book presumably appeared during or just after the exhibition at Charlottenborg, and consists of 44 pages with 33 reproductions of works. In the text Joakim asks about the whereabouts of his father’s best works, and mentions the oil study *Beech Trunk with a blown-off Branch*, 1858, Skovgaard Museum, as the “pinnacle” for Joakim, fig. 1.
4. Joakim Skovgaard, *op. cit.*, p. 42.
5. Harald Ditzel and H.G. Skovgaard, *P.C. Skovgaard udstilling i 150året for kunstnerens fødsel, 4. april – 4. september, Skovgaardmuseet i Viborg*, Skovgaard Museets forlag, 1967, 56 pp. The catalogue consists of a preface of four pages by H. Ditzel and H.G. Skovgaard’s article “Om P.C. Skovgaard’s landskaber” of eight pages that had earlier been printed in the museum’s yearbook in 1950. It is notable that the extensive research that preceded the exhibition opening did not give rise to the writing of new texts about P.C. Skovgaard. Harald Ditzel, *Peter Christian Skovgaard, 1817* 1875* 1967 tegninger og akvareller*, Skovgaard Museets forlag, Viborg 1967, 38 pp. incl. a foreword on p. 3.
6. Bente Skovgaard et al. (eds.), *Sommerrejsen til Vejby 1843: J.Th. Lundbye og P.C. Skovgaard*, exhibition catalogue, National Gallery of Denmark, Copenhagen 1989.
7. Other exhibitions of the past 30 years in which P.C. Skovgaard was represented include Nina Damsgaard, *Orla Lehmann og den nationale kunst*, exhib. cat., Vejle Kunstmuseum 1986; Nina Damsgaard (ed.), *D.G. Monrad, en kunstsamler i 1800-tallet*, exhib. cat., Vejle Kunstmuseum and Nivaagaard Collection 1993; Gertrud Hvidberg-Hansen (ed.), *Himlens spejl – skyer og vejrlig i dansk maleri 1770–1880*, exhib. cat., Storstrøm Art Museum and Funen Art Museum, Syddansk Universitetsforlag, Odense 2002; Gertrud Oelsner (ed.), *Udsigt til guldalderen*, exhib. cat., Storstrøm Art Museum and Skovgaard Museum 2005. Historically, P.C. Skovgaard has been represented to some extent in the following exhibitions: Charlottenborg Spring Exhibitions 1836–39, 1841–55, 1857–75; Copenhagen University, 1843; Akademiet, Stockholm, 1850, 1866; World Exhibitions, London, 1855, 1862, Paris 1878, 1889; Nordic Art Exhibition, Copenhagen. 1872; Internationale Kunst-Ausstellung, Vienna, 1882; City Hall Exhibition, Copenhagen 1901; Works by Danish Painters, Guildhall, London 1907; L’art danois, Jeu de Paume, Paris 1928; Danish Art Treasures, London 1948; Danske Kunstner-slægter, Charlottenborg 1952; The Arts of Denmark, Metropolitan Museum of Art, New York et al., 1960–61; Danish Golden Age, National Museum, Stockholm 1964; Danish Art from Skovgaard to Heerup, Vikingsbergs Konstmuseum, Helsingborg 1970; Arte danese 1800–50, Palazzo Braschi, Rome 1974; Danish Art 1825–55, Danish Art 1855–85, Kunstforeningen, Copenhagen 1975; L’Age d’or de la peinture danoise, 1800–50, Grand Palais, Paris 1984–85. P.C. Skovgaard, J.Th. Lundbye, Lorenz Frölich, Skovgaardmuseet 1996.

8. Andreas Røder, *Landskabsmaleren P.C. Skovgaard, Blade af Dansk Kunsts Historie*, Copenhagen 1902, 45 pp. incl. illustrations; Karl Madsen, *P.C. Skovgaard og hans sønner*, Gyldendals boghandel, series Folkets førere, Copenhagen 1918, 37 pp. on P.C. Skovgaard incl. illustrations, Madsen's postscript says that this little book was written by him at the request of the publisher instead of by Sigurd Müller, who was originally to have written it. He was probably chosen because the preceding year he had curated the large exhibition of P.C. Skovgaard at Charlottenborg; Henrik Bramsen, *Malerier af P.C. Skovgaard*, Kunst i Danmark, Ejner Munksgaards forlag, Copenhagen 1938, 27 pp. of text incl. illustrations plus further plates, totalling 80 pp. H.P. Rohde, "Om P.C. Skovgaards Grundtvig-portrætter", in *Fund og forskning i Det kongelige Biblioteks samlinger*, vol. 11, Copenhagen 1964, pp. 145–58; Harald Ditzel, *Bruunsbaab-prospekter*, Lokalhistorisk arkiv for Viborg Kommune, Skovgaard Museum in Viborg 1975, 39 pp. incl. illustrations; Bente Skovgaard et al. (eds.), *Sommerrejsen til Vejby 1843: J.Th. Lundbye og P.C. Skovgaard*, exhib. cat. for the National Gallery of Denmark, Copenhagen 1989, 95 pp. amply illustrated.

Literature

- Bramsen, Henrik, *Malerier af P.C. Skovgaard*, Kunst i Danmark, Ejner Munksgaards forlag, Copenhagen 1938
- Damsgaard, Nina (ed.), *D.G. Monrad, en kunstsamler i 1800-tallet*, exhib. cat., Vejle Kunstmuseum and Nivaagaard Collection 1993
- Damsgaard, Nina, *Orla Lehmann og den nationale kunst*, exhib. cat., Vejle Kunstmuseum 1986
- Ditzel, Harald og H.G. Skovgaard, *P.C. Skovgaard udstilling i 150-året for kunstnerens fødsel*, 4. april – 4. september, Skovgaard Museet i Viborg, Skovgaard Museets forlag, 1967
- Ditzel, Harald, *Bruunsbaabprospekter*, Lokalhistorisk arkiv for Viborg Kommune, Skovgaard Museum in Viborg 1975
- Ditzel, Harald, *Peter Christian Skovgaard, 1817 * 1875 * 1967 tegninger og akvareller*, Skovgaard Museets forlag, Viborg 1967
- Hvidberg-Hansen, Gertrud (ed.), *Himlens spejl – skyer og vejrlig i dansk maleri 1770–1880*, exhib. cat., Storstrøms Kunstmuseum and Funen Museum of Art, Syddansk Universitetsforlag, Odense 2002
- Madsen, Karl, *Kunstforeningens Udstilling af P.C. Skovgaards Arbejder i 100 Aaret for hans Fødsel, Udstillingsbygningen ved Charlottenborg*, February 1917, printed by Bording, Copenhagen 1917
- Madsen, Karl, *P.C. Skovgaard og hans sønner*, Gyldendals boghandel, series Folkets førere, Copenhagen 1918
- Oelsner, Gertrud (ed.), *Udsigt til guldalderen*, exhib. cat., Storstrøm Art Museum and Skovgaard Museum 2005
- Oelsner, Gertrud, and Grand, Karina Lykke (eds.), *P.C. Skovgaard – Dansk Guldalder revurderet*, Aarhus Universitetsforlag, Aarhus 2010
- Rohde, H.P., "Om P.C. Skovgaards Grundtvig-portrætter", in *Fund og forskning i Det kongelige Biblioteks samlinger*, vol. 11, Copenhagen 1964, pp. 145–58
- Røder, Andreas *Landskabsmaleren P.C. Skovgaard, Blade af Dansk Kunsts Historie*, Copenhagen 1902
- Skovgaard, Bente et al. (eds.), *Sommerrejsen til Vejby 1843: J.Th. Lundbye og P.C. Skovgaard*, exhib. cat., National Gallery of Denmark, Copenhagen 1989
- Skovgaard, Joakim, *P.C. Skovgaard – Kunstforeningens Udstilling i Hundreåret efter hans Fødsel*, text end-dated "Rosenvænget, 28. april 1917"

THIS ON-LINE PUBLICATION

P.C. Skovgaard – The Danish Golden Age Reassessed

is an English edition of

P.C. Skovgaard – Dansk guldalder revurderet

Acta Jutlandica. Humanistisk Serie 2010/8

© Fuglsang Kunstmuseum, Skovgaard Museet & Aarhus Universitetsforlag 2010

Editors: Gertrud Oelsner and Karina Lykke Grand

Co-editor: Iben Overgaard

Editor of P.C. Skovgaard – The Danish Golden Age Reassessed

Susanne Bangert

© Fuglsang Kunstmuseum & The Skovgaard Museum 2012

Cover image: P.C. Skovgaard,

View across the Sea from Taleren. The Cliffs at Møn (detail). 1851

Oil on canvas, 114 × 141 cm. Private owner.

Photo: Ole Akhøj

Design: Carl-H.K. Zakrisson, Polytype

P.C. Skovgaard – Dansk guldalder revurderet

Printed in Denmark 2010

ISSN 0065-1354 (Acta Jutlandica)

ISSN 0901-0556 (Humanistisk Serie 2010/8)

ISBN 978-87-792-4556-0

Published as companion to the exhibition

Wonderful Denmark: P.C. Skovgaard – The Golden Age reassessed

(Danmark dejligst: P.C. Skovgaard – guldalderen revurderet)

FUGLSANG KUNSTMUSEUM

17th September 2010 – 2nd January 2011

Nystedvej 71

DK-4891 Toreby L.

www.fuglsangkunstmuseum.dk

THE SKOVGAARD MUSEUM

14th January 2011 – 8th May 2011

Domkirkestraede 2-4

DK-8800 Viborg

www.skovgaardmuseet.dk

Exhibition:

Gertrud Oelsner, Karina Lykke Grand

and Iben Overgaard