

C. F. SØRENSEN

1818–1879

116. *View of the Sound; in the Background Tibberup Mill and Kronborg; in the Foreground Women Washing, 1878*

(*Parti fra Øresund, i baggrunden Tibberup Mølle og Kronborg, i forgrunden koner, der vasker*)

Oil on canvas, 35½ x 52¼ in. (90 x 133 cm)

Signed lower right: C. Frederik Sørensen 1878

PROVENANCE: Arne Bruun Rasmussen, Auction 486, 1986, lot 41, ill. p. 33; Bruun Rasmussen, Auction 600, 1994, lot 27, ill. p. 31.

EXHIBITED: Marienlyst, Elsinore, *Marinemaleren C.F. Sørensen*, 1991, no. 884.

LITERATURE: Mona Christensen and Jan Faye, *Marinemaleren C. F. Sørensen*, Marienlyst, Helsingør 1991, p. 24, ill. p. 143.

Sørensen's oeuvre fell into two categories: the outdoor sketches and small studies executed on the spot, and the bigger, carefully composed compositions commissioned by his ultimately large circle of clients—or intended for exhibition, as was the case with the present painting. He usually signed works from the two groups in different ways. The first category was signed with a monogram "CFS" or as "C F Sørensen," while the studio paintings were usually signed "C Frederik Sørensen" followed by the year. The Loeb collection has one of each.

The locale of this painting is Tibberup, situated near Humlebæk, not far from the present-day Louisiana Museum of Modern Art. Kronborg in Elsinore, to the north, is the castle in which Shakespeare set *Hamlet*. Sørensen painted this picture the year before his death. It radiates the artist's usual delight in painting, and the style is as always brilliant and honest.

In the splendid monograph and catalogue of works on C. F. Sørensen the painting in the Loeb collection is reproduced in color alongside another work from the same period,<sup>1</sup> on which Mona Christensen and Jan Faye make the following comment:

At this time, Sørensen paints a couple of impressive landscapes, completely without drama or sentimentality. The paintings immediately show how a lovely sunlit summer's day could be experienced on the Danish and Swedish sides of the Sound coast respectively. There is an almost serene peace about both paintings, created by the vast open and radiant surfaces of the sea, and only the dark, heavy clouds on the horizon seem to threaten the idyll. At the same time, Sørensen has managed to express superbly the great distance between the earth and the vast vault of heaven.

S.L.

<sup>1</sup>*Havnemolen ved Höganäs, 1877 (The Harbor Mole at Höganäs)*, private collection.