

# Masterdrawings

Summer 2011



01. **FRANZ VON BAYROS** Zagreb 1866 - 1924 Vienna

"und doch ist der Himmel voller Geigen" [and yet heaven is filled with violins]. Pencil, watercoloured and white heightened, on the front side of a postcard, 1907. Signed, dated and titled. Marked on reverse with the artists address stamp, as well as with a hand written text. On strong beige wove paper. 14 x 9 cm.

Provenance: South German private collection.

The Austrian painter, illustrator and bookplate artist von Bayros studied under Christian Griepenkerl in Vienna, Heinrich Knirr in Munich, and Adolf Hölzel in Dachau. He became particularly well known through his scandals and lawsuit-provoking illustrations of erotic and pornographic literature, which in 1911 ultimately forced him to leave his residence of many years – Munich – and to settle down in Vienna.

The postcard is addressed to Otto Rupprecht in the "Elisée Palace Hotel" in Paris, and was postmarked 11th December 1907. The sketch can be seen as a draft for a wedding card or for a personally designed congratulation to his friend Rupprecht.

The drawing at hand shows a small Cupid with parasol and muff, as a symbol of marital bliss, both in good times and bad.

1.500,-

# Masterdrawings

Summer 2011



02. **SAMUEL BIRMANN** 1793 - Basel - 1847

Swiss landscape. Water colour with pen-and-ink over pencil. On tinted wove paper. 29 x 41,8 cm. Mildly stained, with minimal crease marks, as well as 2 small backed margin tears.

Provenance: South German private collection.

The artist Samuel Birmann was the son of Peter Birmann, and from 1811 onwards worked with his father in the "Werkstatt für Kunst und Flachmalerei" in Basel, which went on to develop into an art dealership and publisher. His landscape works were initially strongly influenced by his father, but soon went on to show his great interest in topographic precision and panorama-like sketches.<sup>1</sup> Initially he found his motifs in the Jura region and in the neighbouring Baden, later his preferred motifs lay in the Berner Oberland, in the Wallis and in Savoyen. From 1825 onwards he mostly spent his summers in the high Alps, where he created watercolours in delicate tones, drawings and oil paintings, which he later converted into paintings or reproduced as aquatint etchings.<sup>2</sup>

Birmann's works are dedicated to the Early Romantic Realism era, and testify to a sensitive rendering of landscape moods. Many works can now be found in the Kunstmuseum Basel.

<sup>1</sup> Cp. Peter und Samuel Birmann. Künstler, Sammler, Händler, Stifter. Exhibition catalogue. Kunstmuseum Basel, 1998, pp. 23-27 with illustration 9-11.

<sup>2</sup> Cp. SAUR Allgemeines Künstler-Lexikon, München/Leipzig, 1995, vol. 11, p. 164.

**4.500,-**

# Masterdrawings

Summer 2011



03. **JAN DE BISSCHOP, known as JOHANNES EPISCOPIUS - cirde** Amsterdam 1628 - 1671 Den Haag

The holy family sitting under a tree. Washed pen and brush in brown ink with bordering line in pencil. On tinted laid paper, mounted on strong laid paper with slanted lower edges. 28,3 x 20,3 cm. Mildly stained, with a few small margin faults.

Provenance: Swiss private collection.

Little is known of the artistic training of the broadly educated Jan de Bisschop. Due to stylistic similarities in his sketches, a period of training under Bartolomäus Breenbergh can be assumed. Bisschop most certainly counted as one of the most talented and well educated artists who were active in this time in the Netherlands. He stood out as expert of the ancient world, as a literary figure, as well as an illustrator and etcher. It was through his publications that he made a strong contribution towards the spread of New Classicism, which in increasing measure came to influence the Dutch art and culture in the late 17th Century, and thus influenced many artists of his generation.

4.500,-

# Masterdrawings

Summer 2011



04. **BARBARA REGINA DIETZSCH** 1706 – Nuremberg – 1783

Bird with black and yellow feathers on a branch. Gouache, around 1770. Original mounting on reverse. On strong wove paper. 28,5 x 20,8 cm. With tiny creases and pin pricks in the corners.

Provenance: Swiss private collection.

The artist, who comes from a well-known family of painters, illustrators and etchers from Nuremberg, is particularly specialised in depictions from the plant and bird world. Her picture works, executed in opaque colours, show single flowers and floral arrangements, single birds and bird pairs before landscapes, and follow a picture tradition introduced by Maria Sibylla Merian in Nuremberg, but also show great haptic and picturesque qualities. The carefully executed pictures were hung – often as pairs – in cabinets or were collected in folios. They were sought after both in Germany and abroad, in particular in England and in Holland. Dietzsch rarely signed her pictures, which is why her works are often confused with those of other artists.<sup>1</sup>

<sup>1</sup> Cp. SAUR, Allgemeines Künstler-Lexikon, München/Leipzig, 2000, vol. 27, p. 330.

**4.800,-**

# Masterdrawings

Summer 2011



05. **CARLO DONELLI, known as IL VIMERCATI** (? 1660 - 1715 (?); worked in Milan.

Boy standing. Red chalk, partially white heightened, with a detailed study of a bag, draped on the floor, in the left lower margin. On strong brownish laid paper. 41 x 25,2 cm. Minimally dusted and with slight blemishes. Traces of colour on reverse.

Provenance: Collection G. Soulier, Florence (Lugt 1215 a.)

Donelli, known as Il Vimercati, was a pupil of Ercole Procaccini the younger and trained himself through the study of the works of Giulio Cesare Procaccini and Daniele Crespi. His career mostly centred around Milan. His drawings, mostly done in red chalk, are represented in many collections – the biggest complex to be found in the Bibliotheca Ambrosiana in Milan.<sup>1</sup> Despite his success during his lifetime, only a few pictures and frescos by his hand are retained.

<sup>1</sup> Galleria dell'Accademia, Venice (Cp. U. Ruggeri, *Disegni Lombardi*, Milan, 1982, nos. 150–152) and Ambrosiana, Milan (Cp. A. Barigozzi and R. Bossaglia, *Disegni del settecento lombardo*, Vicenza, 1973, nos. 97–98). **4.500,-**

# Masterdrawings

Summer 2011



06. **JOHANN JAKOB HOCH** 1750 - Mainz - 1829

The vegetable seller. Watercolour in brown tones, with brownish black bordering line, and pale grey watercolour framing, 1778. Signed and dated "Johann Jacob Hoch inventor et fecit 1778". Signed again on reverse, dated "19 ten August 1778" and marked. On laid paper. 34 x 47,4 cm. Margins backed.

Johann Jacob Hoch stems from an artistic Mainzer family from the 18th and early 19th century, and was surely their most versatile talent. As a nineteen year old he resided in Dusseldorf and schooled himself from the paintings of Dutch artists in the galleries there. Residencies in Dresden and Vienna followed. Following this in 1783-88, he went to Paris, where he already exhibited in January 1788 in the Salon de la Correspondance and was positively written about by the press. He was soon in relations with the portrait artist Alexandre Roslin, who helped him with his entrance into the academy. After his return from France, Hoch worked in Mainz up until his death.

His works can be found, amongst other places, in the Louvre in Paris, in the Courtauld Institute in London and in the Fogg Art Museum of Harvard University, Cambridge.<sup>1</sup>

The watercolour at hand stands in a close connection to the painting "Die Heringsverkäuferin" [The herring saleswoman] by Gerard Dou, which originally stood in the picture cabinet of the elector Johann Wilhelm von der Pfalz in Dusseldorf, and which later passed through the electors court to Munich via Mannheim in 1799, and which today is kept in the state gallery of Schloss Johannisburg zu Aschaffenburg.<sup>2</sup> Hoch copied this painting twice on the commission of the Mainzer electorate; once in 1777 in ink, and shortly afterwards in gouache.<sup>3</sup> The composition at hand, which is closely related, shows a vegetable saleswoman, with her head supported by her left hand, looking up at a woman standing to her left who carries a basket full of purchases. Next to a bare tree in the forefront stands, in contrast to the Dou example, a small begging travelling boy, who looks with a pleading glance at the vegetable saleswoman. The further composition as well as the background shows with minor modification the same scenery as the Dou copies.

<sup>1</sup> Oil on wood, 46,3 x 59,2 cm, dated 1654, inventory number 552.

<sup>2</sup> Miriam Hoch-Gimber, Die Mainzer Malerfamilie Hoch, Frankfurt/M. amongst others, 2010, pp. 119-120, "Selbstportrait des 74-Jährigen im Interieur, ein Portrait seiner jungen Frau malend" [Self portrait by the 74 year old in the interior, a portrait of his young wife painting], 1824, Louvre, without illustration on the supplied CD; a "Prof Iportrait eines jungen Mannes nach rechts im Oval" [Profile portrait of a young man to the right in an oval], black chalk, 35,5 x 24,5 cm, signed and dated 1787, previously collection Sir Robert Witt, Courtauld Institute, London (D.1952.RW.788); "Der Zauberer im Märchenwald erweckt eine junge Frau wieder zum Leben, ein Nachtstück" [The magician in the fairy tale forest awakens a young woman to life, a night piece], 43,2 x 57,3 cm, unsigned, Harvard University, Fogg Art Museum (1985.68), see also Dacosta Kaufmann, Central European Drawings 1680 - 1800, 1989, catalogue number 82, pp. 122f.

<sup>3</sup> 35,5 x 50,6 cm. Signed, dated and marked "Gdov" and 30,5 x 43,2 cm. Unmarked, both in album II (13 & 14) in the Hofbibliothek zu Aschaffenburg. See Miriam Hoch-Gimber, l.c., pp. 89, 167f, and illustration 119-120 on CD. **9.200,-**

# Masterdrawings

Summer 2011



07. **FRIEDRICH HORNER** 1800 - Basel - 1864

Constantinople, the marina of Pera with the Tophane Mosque (today Karaköy district). Partly gouached watercolour over pencil. Signed. On firm tinted drawing card. 41 x 55,8 cm.

Johannes Fichter, catalogue of works Friedrich Horner (CD) no. 149.

After initial drawing lessons from Rudolf Huber and Peter Birmann in Basel, Horner furthered his education in Paris and Munich. From 1822 he resided in Italy, where he lived at first in Naples and from 1838 in Rome. Here he lived together with his painter friend Rudolf Müller, who most probably accompanied him on his Orient trip. On his return, Horner had to leave Italy in 1848, due to political turmoil, and returned to Basel. The artist was renowned for his watercolours, which were very popular with collectors, and which to a large part ended up with English and Russian private hands. In particular, it was the luminosity of colour that he created that made him famous, which he achieved by mixing the watercolours with glue substances.

In the print cabinet of the Kunstmuseum in Basel one can find around 80 compositions of Horner with oriental motifs (Balkans, Greece and Turkey), to which a legend of the artist exists. Sheet 34 shows the same image as that described above, although many details – especially in the foreground – have been changed. To this sheet there are two drafts to be found in Basel. Horner probably used the same draft for both watercolours. "Die 80 Blätter in Basel sind alle mit viel grün bzw. einheitlichen Farbtönen aus einem Guß gemalt. Es kann sehr gut sein, dass Ihr Blatt zu den an die Großfürstin (Helena von Rußland) verkauften Blättern gehörte. Ihr Blatt ist etwas größer und m.E. lebendiger und schöner. Bisher ist mir nur eine Ansicht des Hippodroms bekannt, die auch mit der gleichen Farbgebung wie Ihr Blatt gemalt wurde und von der auch ein entsprechendes Blatt in der Basel Serie vorhanden ist" [The 80 sheets in Basel are all painted with a lot of green, or rather similar colours from the same palette. It could well be that your sheet belongs to those which were sold to the Grand Duchess (Helena of Russia). Your sheet is somewhat larger and in my opinion more vivid and nicer. So far I have only known one view of the hippodrome, which was painted with the same colour scheme as your sheet, and of which there is an applicable sheet in the Basel series] (Quoted from a letter from Johannes Fichter, Weisslingen from 10.05.06).

**27.500,-**

# Masterdrawings

Summer 2011



08. **JULIUS HÜBNER DER ÄLTERE** Oels/Schlesien 1806 - 1882 Dresden-Loschwitz

Flower and plant studies. 3 pencil sketches (of which one is in pale yellow watercolour) from a sketchbook 1852-55. 2 sheets monogrammed (ligated). 1 All are dated (partly repeatedly) and marked as well as 2 sheets site marked "Co-blenz" or rather "Dresden". On wove paper. Each 11,5 x 19,5 cm.

Provenance: Collection Julius Samuel Held, Bennington/Vermont (JSH ligated; not in Lugt). 2 Sterling and Francine Clark Institute, Williamstown/MA, with inventory number 207/14. Christie's, sale 2249: The Scholars Eye: Property from the Julius Held Collection Part II. New York, January 2009, from lot 331.

Julius Hübner belonged, alongside his brother-in-law Eduard Julius Friedrich Bendemann, as well as Karl Friedrich Lessing, to the most important representatives of the Dusseldorfer Malerschule. 1821 he was taken up at the Akademie der Bildenden Künste in Berlin. In 1823 he came to Friedrich Wilhelm Schadow, with whom a few years later he went to the Kunstakademie in Dusseldorf. Following sojourns in Berlin and a trip to Italy, he was in 1839 called to the Akademie der Bildenden Künste in Dresden, where from 1842 onwards he was professor and director of an atelier for historical painting, and from which he exercised a great influence on the art world of Dresden. 1871 to 1882 he took over the post of director of the Dresdner Gemäldegalerie from Julius Schnorr von Carolsfeld. His particular strength lay in portrait painting; furthermore he created works with religious or rather historical themes, as well as paintings with literary model. On top of this, Hübner also worked as an illustrator.

1 Cp. Franz Goldstein, Monogramm Lexikon. Internationales Verzeichnis der Monogramme Bildender Künstler seit 1850. Berlin, 1964, p. 337.

2 Julius Samuel Held (Mbsbach 1905-2002 Bennington/Vermont) was a German-American art historian, whose specialist field was Dutch artists - in particular Peter Paul Rubens and Rembrandt Harmensz van Rijn. From 1937 to 1979 Held primarily taught at Barnard College and at Columbia University, but also at New York University, Yale University, University of Pittsburgh and at Williams College. In retirement he still taught as a guest professor in Williamstown (Massachusetts), as well as at Williams College and also at the Sterling and Francine Clark Art Institute. In 1984 he gave some 200 works from his over 1,000 masterpieces to the National Gallery of Art in Washington.

3.200,-

# Masterdrawings

Summer 2011



09. **JEAN-BAPTISTE HUET** 1745 - Paris - 1811

Boy with feather cap standing at a gate. Black chalk, partially white chalk heightened. On blue grey fibrous laid paper with watermark: three lines of writing. 27 x 19,8 cm. Left margin shows minor crease marks.

Provenance: South German private collection.

Jean-Baptiste Huet grew up as the son of the art dealer Nicolas Huet in Louvre, and thus had access early on to artists such as François Boucher and Jean Baptiste Leprince. With pastoral scenes, animal depiction and the use of ornaments in his drawings and graphics, as well as with his artistic ideas for carpet and fabric weaving and other craft works, Huet had a strong influence on the contemporary taste.<sup>1</sup>

<sup>1</sup> Cp. Französische Zeichnungen im Städtischen Kunstinstitut 1550-1800. Exhibition catalogue. Städtische Galerie im Städtischen Kunstinstitut, Frankfurt/M. 1986/87, p. 146ff.

**3.400,-**

# Masterdrawings

Summer 2011



10. **FRANZ KAISERMANN** Yverdon/Canton Waadt 1765 - 1833 Rome

Rome: View from the Monte Mario on the city. Watercoloured outline etching with bordering in ink pen, margins brown washed. Signed "Keiserman" (sic!) in the copperplate. On laid paper with watermark: C & I Honig with coat-of-arms with crowned post horn. 30,5 x 43,2 cm. Minimally stained, of a very good general impression.

In order to work under the instruction of the watercolour and etching specialist Louis Ducros, Kaisermann had come to Rome in 1789. The veduta style of painting of his teacher made a decisive impression on his artistic perception. Following a sojourn of several years in Naples, he settled in Rome in 1797. Around 1800 he took on the only 19-year-old artist Bartolomeo Pinelli into his services, so that he could sketch the figure staffage in his pictures. Together they partook in study trips in the local area, and focused intensely on the depiction of ruins and landscapes, the Tivoli and Terni waterfalls and the Patrician villas of the Albanian mountains in watercolour and outline etching. Kaisermann was very successful in the sales of his veduta works to enthusiastic Rome travellers. His successor and heir was his nephew Franz Knebel, who sold off his inheritance after his death.

In 1805 in a letter to Goethe, August Wilhelm von Schlegel considered him as one of the best landscape painters from Rome.

The coloured etching at hand, as is the following catalogue number, is done in light yellow and blue toned watercolours, which was typical for Louis Ducros and his pupil Kaisermann. **7.500,-**

# Masterdrawings

Summer 2011



11. **FRANZ KAISERMANN** Yverdon/Canton Waadt 1765 - 1833 Rome

Pozzuoli: Coastal landscape with fishermen. Watercoloured outline etching with bordering in ink pen, margins brown washed. Signed "Keiserman" (sic!) in the copperplate. On laid paper with watermark: C & I Honig with coat-of-arms with crowned post horn. 31 x 45 cm. Minimally stained, of a very good general impression.

In order to work under the instruction of the watercolour and etching specialist Louis Ducros, Kaisermann had come to Rome in 1789. The veduta style of painting of his teacher made a decisive impression on his artistic perception. Following a sojourn of several years in Naples, he settled in Rome in 1797. Around 1800 he took on the only 19-year-old artist Bartolomeo Pinelli into his services, so that he could sketch the figure staffage in his pictures. Together they partook in study trips in the local area, and focused intensely on the depiction of ruins and landscapes, the Tivoli and Terni waterfalls and the Patrician villas of the Albanian mountains, in watercolour and outline etching. Kaisermann was very successful in the sales of his veduta works to enthusiastic Rome travellers. His successor and heir was his nephew Franz Knebel, who sold off his inheritance after his death.

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12. **EUGEN JOHANN GEORG KLIMSCH** 1839 - Frankfurt/Main - 1896

The love secret. Watercolour, heightened with opaque white. Signed. On tinted wove paper, mounted on card. 14,5 x 9 cm. Opaque white partially oxidised.

Provenance: Swiss private collection.

Klimsch initially studied with his father Ferdinand Karl Klimsch, who introduced him to painting in his childhood and encourage his talent. He studied at the Städelschen Kunstinstitut under Jakob Becker and Johann Nepomuk Zwerger. From 1859 to 1865 he took private lessons from Andreas Müller in Munich, who carried the name "Komponier-Müller" [composer Müller] and who had a strong influence on his pupil. Following his return to his home town of Frankfurt, he worked for several years as a teacher at the town's school for applied arts, before he was called as the successor of Frank Kirbach in 1895 as director of the Maler- und Komponierschule am Städelschen Kunstinstitut. He took on work for the embellishment of public buildings and private villas; thus he decorated the grand salon of the Frankfurter Palmengarten. He had his biggest successes in book illustrations and genre paintings.

The watercolour at hand shows a lovingly depicted scene, typical for Klimsch, which takes up the gallant style of the Rococo.

1.500,-

# Masterdrawings

Summer 2011



### 13. ITALIAN ARTIST

The adoration of the shepherds, surrounded by angels. Greyish brown washed pen-and-brown ink with red chalk, 18th century. On tinted laid paper with slanted upper edges with watermark: writing (not legible). 26,4 x 35,7 cm. Partially stained, and with part backed damaged areas and thin paper marks in the margin area.

Provenance: South German private collection.

An interesting composition, which fills the pictorial space, whereby the wash strokes run parallel to the red chalk lines. The drawing obtains a picturesque effect through the following use of washing.

**3.800,-**

# Masterdrawings

Summer 2011



## 14. SOUTH GERMAN ARTIST

Scene from the last judgement. Grey washed pen-and-brown ink over pencil in the manner of Wolfgang Hölswanger around 1600. On reverse, old collectors mark. On tinted laid paper, originally mounted on underlay with watercolour bordering lines. 19,5 x 33,9 cm. Slight margin damages. Mildly dusted and minimally foxed.

Provenance: Swiss private collection.

On reverse various unidentifiable collectors stamps. The manneristic appearing figure composition holds its appeal in the interplay of contours and clever washing, which emphasises the plasticity of the figures.<sup>1</sup>

For the attribution we have to thank Dr. Achim Riether, conservator for German drawings and graphic prints 15th-18th century at the Staatlichen Graphischen Sammlung München.

<sup>1</sup> Cp. H. Geissler, *Zeichnung in Deutschland, Deutsche Zeichner 1540-1640*, vol. 1, p. 180, no. D 45 with illustration.

4.800,-

# Masterdrawings

Summer 2011



15. **WILHELM LINDENSCHMIT DER ÄLTERE** 1806 - Mainz - 1848

The king abducts a virgin. Watercolour with brownish black borderlines. Signed. On tinted wove paper. 19,8 x 20,1 cm. Minor foxing.

Provenance: South German private collection.

Lindenschmit obtained his initial artistic training in 1823 at the academy in Munich, the years 1824-1825 were spent at the academy in Vienna. When Peter von Cornelius moved from Dusseldorf to Munich, Lindenschmit also followed. He worked as his student and co-worker, and created decorations with motifs from the history of Bavaria for the rooms of the Schloss Hohenschwangau. In 1848 he was made court painter in Meiningen, but he died in the same year. The artist's works are especially defined by a thorough study of history and profound knowledge of historical costumes.

The watercolour at hand could well lie in connection with a picture cycle which concerns itself with the history of Wettin and the depiction of Friedrich des Freidigen (also known as Friedrich with the bitten cheek), which shows how he abducts his second wife.<sup>1</sup>

1 Cp. F. von Boetticher, *Malerwerke des 19. Jahrhunderts*, Hofheim/Taunus, unchanged new print from 1969, vol. I,2, no. 15.

4.800,-

# Masterdrawings

Summer 2011



16. **JOHANN GOTTLIEB LOEHRER** Bichofszell/Switzerland 1791 - 1840 Bern

Biedermeier interior. View into a salon. Watercolour, partially heightened in opaque white, with bordering line in brown ink pen and pale green watercolour frame, around 1820. Signed "G. Loehrer del:". On J. Whatman wove paper. 39,5 x 56,5 cm.

Provenance: From an English album of old masters drawings and European sketches from the 19th century.

Loehrer was a historical and a landscape painter, but specialised in architecture drawings. The Kunsthaus in Zurich owns two sepia sketches by the artist with historical subjects. **6.800,-**

# Masterdrawings

Summer 2011



17. **EUGENIO LUCAS Y PADILLA**, also known as **LUCAS VELASQUEZ** Alcalá de Henares near Madrid 1824 - 1870  
Madrid

Adoration. Ink pen. On lightly structured wove paper. 15,9 x 22 cm.

Provenance: Southern German private collection.

Lucas y Padilla counts as one of the Spanish artists who were active in the succession of Francisco de Goya y Lucientes. He took on the perception and style, as well as the painting manner of Goya.<sup>1</sup> He initially studied at the Academy of Madrid. On travels to France, Italy and to Switzerland he came into contact with the works of contemporary artists. Edouard Manet, with whom he held a lively correspondence, particularly impressed him. Apart from bull fighting scenes, landscapes and portraits, his works also covered the painting of the Teatro Real in Madrid.

<sup>1</sup> Cp. Exhibition catalogue "L'imaginari d'Eugenio Lucas. La influència de Goya a la poètica romàntica", Museu Nacional d'Art de Catalunya, Barcelona 2008/2009, p. 49 with illustration 43 (there pen in ink sketch "Mare i fills"). **3.800,-**

# Masterdrawings

Summer 2011



18. **MARIE CHRISTINE MOUILLET** 1802 - Courrendlin/Canton Bern - 1885

View of Ariccia. Watercolour over pencil, after 1828. Marked "Etude Jullerat". On "Whatman Turkey Mill 1828" wove paper. 25 x 34,2 cm. On reverse glue remnants.

The artist, who was particularly drawn to landscapes, was the sister-in-law, student and co-worker of Jacques-Henri Jullerat. She lived with her sister and her brother-in-law, who was a teacher at the Art Academy of Bern since 1823, and accompanied these initially to Nice, then in 1830 to Turin and Naples, and eventually in 1841 to Rome. In 1855 she returned to Bern, where she occupied herself with finishing the watercolours started in Italy, and with giving painting lessons.

In her delicate landscape watercolours, and virtuously presented views of southern cities, the artist achieved great mastery and was represented at many exhibitions in Switzerland between 1856 and 1868.

**4.800,-**

# Masterdrawings

Summer 2011



19. **JOSEPH-IGNACE-FRANÇOIS PARROCEL** Avignon 1704 - 1781 Paris

Two seated ladies looking afar. Black chalk, partially heightened in white chalk, around 1755. On brownish laid paper. 24,8 x 31,2 cm. Remargined and with small thin paper mark.

Provenance: Saam and Lily Nijstad; auction of their collection, Sothebys, Amsterdam 19th May 2004, no. 153.

Joseph-Ignace-François Parrocel was a particularly productive sketcher.<sup>1</sup> Sketching was always a natural form of expression to him, of discovery. Drafts for big works, for pictures or graphics are rare, and typically serve far less as the tries and studies of variants or changes. The nature of sketching for Joseph-Ignace-François lay in the rapid capture of an ensemble or of specific details. He was concerned with the greatest possible freedom of expression, which required a rapid notation. He himself estimated this art so highly, that he for example, exhibited only a selection of sketches in the Salon for the year 1757. As a result of the rarity of dated works, a chronology is difficult to define. According to Jean-François Méjanès, the strong pen drawings were made during the sojourn in Italy, from 1736 onwards, whilst the white heightened sketches in black chalk can be dated after his return to Paris, from 1753 onwards. During this time, Parrocel cultivated a close relationship to the enlightener Diderot.

<sup>1</sup> Cp. Une Dynastie de Peintres, les Parrocel. Carnets d'Etude 9, Exhibition Catalogue. Ecole Nationale Supérieure des Beaux-Arts, Paris/Musée Calvet, Avignon, 2008, pp. 63ff with illustration; passim. **4.500,-**

# Masterdrawings

Summer 2011



20. **FRIEDRICH CHRISTIAN REINERMANN** Wetzlar 1764 - 1835 Frankfurt/Main.

Campagna landscape with villa, near waters. Washed brush in brown and sepia, with bordering line in brown ink pen, around 1790. On the underlay original marking "F. C. Reinermann inven." On laid paper, original mounting on underlay and remargined. 23,2 x 33,5 cm.

Reinermann became famous through his many watercolours, sketches and gouaches. As of 1789, he resided in Kassel, where amongst others, he studied the works of Claude Lorrain, Nicholas Berghem and Paulus Potter. Although a man of few means, he then moved to Italy. It was through meeting the artists Louis Ducros and Peter Birmann, that he learnt the art of watercolour painting. This was a great help to him in later years, as he created a large amount of drawings during his Italian sojourn, and in the following residency in Switzerland, which he later used for engravings.

"Seine landschaftlichen Ansichten sind alle mit Verstand und künstlerischem Gefühl behandelt, niemals nur trockene Veduten... Viele seiner Aquarelle und besonders seiner Sepiazeichnungen sind vorzüglich zu nennen. Seine Landschaften erfreuen durch richtige Zeichnung, guten wenn auch von einer gewissen Manier nicht freien Baumschlag, schöne heitere Fernsicht und anmuthige Staffage..." [His landscape pictures have all been treated with understanding and artistic feeling, never just dry veduta... Many of his watercolours and in particular his sepia sketches can be called excellent. His landscapes please through correct sketching, good, if also in a certain manner not free groups of trees, nice friendly views of afar and graceful staffages...].<sup>1</sup>

1 Ph. Friedrich Gewinner, *Kunst und Künstler in Frankfurt am Main vom dreizehnten Jahrhundert bis zur Eröffnung des Stadel'schen Kunstinstitutes*. Frankfurt am Main, 1863, p. 428.

2800,-

# Masterdrawings

Summer 2011



21. **REMBRANDT HARMENSZ VAN RIJN** - cirde

Small windmill on the Bastion De Passeerder. Washed pen-and-ink in brown and grey with bordering line in brown, around 1700. On fine laid paper with an even structure. 13,7 x 20,8 cm. Mildly foxed, slightly wavy, some mild rubbing marks at the margins, as well as thin paper marks. Around 3,5 cm long marginal tear and backed corner tear.

Provenance: Collection M. J. Perry, Providence/Rhode Island (Lugt 1880). On applied glue sticker the marking "Drawing for 'The Mill'". Authenticated by Sir Seymour Haden, Professor Legros and Louis Fagan. From the collection of the Countess Andreossy".<sup>1</sup>

Fluid drawing, which differs in some details, through its picturesque interpretation, from the Rembrandt etching "The windmill", from 1641.<sup>2</sup> The names of the famous previous owners vouch for the quality of the drawing at hand, and make an attribution to the circle of Rembrandt van Rijn plausible.

<sup>1</sup> Cp. Frits Lugt, *Les Marques de Collection de Dessins & Estampes*, La Haye, 1956, vol. 1, no 1227 or rather Supplément no. 140a and cp. nos. 119 and 2445 (there Général Comte Andreossy, mentioned under A. Firmin-Didot, or rather Sir Thomas Lawrence).

<sup>2</sup> Cp. Adam Bartsch, *Le Peintre-Graveur*, Vienna, 1803-1812, no. 233.

**4.800,-**

# Masterdrawings

Summer 2011



22. **FRANZ and JOHANNES RIEPENHAUSEN** Göttingen 1786 and 1788 - Rome 1831 and 1860.

Country folk from Ischia, in the background the coast of San Angelo. Watercolour over pencil, with triple bordering line in black and grey, from around 1808. Signed "Riepenhausen ad vivum del". On tinted laid paper. 30,5 x 31,7 cm.

Following initial instruction from their father, the renowned copperplate engraver Ernst Ludwig Riepenhausen of Göttingen, the brothers Riepenhausen were then creatively inspired by Wilhelm Tischbein, during their participation of the engraving of his illustration to "Homer nach Antiken". This permanently awakened their interest for the subject. In 1804, they became students of Johann Heinrich Tischbein the younger at the Kassler Kunstakademie, and in 1805 of Carl Friedrich Hartmann in Dresden. There they converted to Catholicism.

In that same year they travelled to Rome with Karl Friedrich von Rumohr and the Tieck brothers, where they resided up until their death. They were close to the circle of the Nazarenes, but did not adhere as closely to the formal canon of the group. They took on important roles within the German artist colony – Franz for example was board member of the Artists Help Fund and founding partner of the German Artist Organisation; they also cultivated friendly relations with archaeologists, scholars and diplomats, as well as artists and literati. For a period they themselves held literary circles.

Political circumstances and strokes of fate led to the fact that they suffered from financial difficulties throughout their life, and died poor, and almost unknown. Their artistic focus lay on archaeological, historical, mythological and literary themes.

Especially the merry themes from everyday life were particularly popular, and quickly found admirers, typically amongst travellers to Italy. From 1808 onwards, the brothers Franz and Johannes Riepenhausen delivered drawings for copperplate engravings and etchings for the "Morgenblatt für gebildete Stände" published by the Cotta-Verlag, with depictions of Roman carnivals, of religious festivities, Italian folk dances and street scenes.

8.500,-

## Masterdrawings

Summer 2011



23. **FRANÇOIS (FRANZ) ROETTIERS, also ROTTIER or ROTTIERS** London 1685 – 1742 Vienna

Male nude seen from the back, reclining on a rock. Pen-and-brown ink. Signed "Le Chev. De Roettiers", dated "Ao. 1735" and marked "Ich bin auch einer schaut nur da / der von Fuß auf gezeichnet war" [I am also one, look at him / who was sketched from foot upwards]. On laid paper, with non-identifiable watermark. 33,9 x 22 cm. Mildly foxed.

François Roettiers was a member of the artist family of the same name, who were active as medallists in the capital cities of Europe between the 17th and 19th century. Roettiers entered into the services of Maximilian II Emanuel von Bayern as court painter, during the period that the elector resided in St. Cloud, near Paris, whilst he was outlawed between 1706–14. Around 1715 he came to Munich with the elector. At court he obtained many commissions, which he completed in his studio in the Herzog-Max-Burg. Residing in Vienna from 1718 onwards, he was pronounced director of the academy there, and in 1720 emperor Karl VI ennobled him to "Chevalier", a title, which he used from then on as part of his signature. To his main works count the paintings with the depiction of the return of Max II Emanuel to Schloss Nymphenburg, St. Catharine of Siena and the miracle of the St. Vincenz Ferrer in the Dominikanerkirche zur Heiligen Maria Rotunda in Vienna, as well as the altar in the chapel of the Jagdschlösses zu Fürstenried with a depiction of the St. Hubertus.

4.200,-

# Masterdrawings

Summer 2011



24. **LEOPOLD ROTTMANN** Heidelberg 1812 - 1881 Munich

The Watzmann seen from the Wimbachtal. Watercolour. On tinted wove paper. 43,5 x 57,5 cm. Slightly browned and margins backed.

Provenance: South German private collection.

Typographically marked on the glued label on the reverse of the former frame: "Herkunft: verkauft 1922 durch Dir. Zimmermann, Mch., im Auftrag einer bayerischen Prinzess" [Origin: sold 1922 through Dir. Zimmermann, Mch., in commission of a Bavarian princess]. Leopold Rottmann was the son of the university drawing instructor and painter Friedrich Rottmann in Heidelberg, who initially instructed him too. His further development was encouraged by Jacob Roux and by his older brother Carl Rottmann. In 1830, for a short time, he attended the Kunstakademie München as a student, where in 1840 he received a teaching position for the technique of lithography. He was the drawing instructor of the Crown Prince Ludwig, the later King Ludwig II of Bavaria, as well as his cousin Princess Therese of Bavaria.

Leopold Rottmann had a preference for landscape subjects and found innumerable motifs in the near and far surroundings of Munich. In the watercolour at hand, which by means of its clever use of light creates an atmospheric mood, the artist used colours typical to him: „In der Technik und der großräumigen Auffassung wurde er von seinem Bruder Carl beeinflusst, vermied aber dessen Stilisieren und blieb vielmehr bewußt Naturalist. Seine minutiös ausgeführten Aquarelle haben im Gegensatz zu Carl Rottmanns Farbigkeit einen vorwiegend braunen Grundton" [In the technique and large scale presentation he was influenced by his brother Carl, but avoided his conventionality and purposely stayed a naturalist. His precisely executed watercolours have, in contrast to Carl Rottmanns use of colours, a mainly brown base tone].<sup>1</sup>

<sup>1</sup> Ulrich Thieme/Felix Becker, Allgemeines Lexikon der Bildenden Künste von der Antike bis zur Gegenwart. Leipzig, (o.J.), vol. XXIX, p. 102. 6.500,-

## Masterdrawings

Summer 2011



25. **JOHANN MICHAEL ROTTMAYR, also known as ROTTMAYR VON ROSENBRUNN - attributed** Laufen/Salzach  
1654 - 1730 Vienna

Kneeling woman before a high priest. Watercolour with pen-and-brown ink, over pencil and squared for transfer with pencil, probably a drawing for the decoration for a pendentive. On reverse marked "Tintoretto". On fine laid paper. 22,2 x 16,4 cm. Minor foxing and with tiny prick marks.

Rottmayr counted as one of the most important representatives of the emerging Austrian High Baroque. In his extensive works, a large portion of artistic influences and currents are reflected. He most probably learnt to paint from his mother, and in 1675 he went to Venice, where he became a pupil of Johann Carl Loth. In 1688 he returned via Passau, and it is proven to have been in Salzburg from 1689 onwards, where he became court painter to the Archbishop.<sup>1</sup> His painting style of highly decorative impact, combines Italian elements with features of Flemish Baroque to a new entity, which is reflected through an ideal spatial concept and strong colours. More so than his German and Austrian contemporaries, he gives the watercolour a dominant role in his paper works.<sup>2</sup>

<sup>1</sup> Cp. Ulrich Thieme/Felix Becker, Allgemeines Lexikon der Bildenden Künste von der Antike bis zur Gegenwart. Leipzig, (o.J.), vol. XXIX, p. 102.

<sup>2</sup> Cp. Exhibition catalogue. "Johann Michael Rottmayr (1654 – 1730) – Genie der barocken Farbe", Dommuseum Salzburg/Altes Rathaus Laufen, 2004 Catalogue nos. 11.2 and 46.