

Cabinet of the Month July 2023



PETER (GOTTLANDT) RODELSTEDT
(1501 – 1572?)

Portrait of Wilhelm von Grumbach. 1567.

Monogrammed “P R” Paul Reffler, (cutter) now attr. to Peter Gottlandt, (cutter).

The portrait is mounted on the reverse of an oval portrait engraving by Ioannes Jansonius from 1610 which has an ornamental frame outside the oval in ink and gray brush and a MS title cartouche. (Peter Gottlandt Rodelstedt, actually Peter Rodelstedt from Gottlandt). Single leaf woodcut in beautiful contemporary coloring. 33,5:26,3 cm. (Sheet Size 44:32 cm).

Strauss, German Single-leaf Woodcut, 1550–1600, 1975, Vol. 1, p. 383, No. 5;
Nagler, Monogrammisten, 1858–1879, Vol. 4, p. 950, No. 3238;
Derschau, Holzschnitte, 1808–1816, 3rd. delivery, 1816; Fig. C 31;
Singer, Allgemeiner Bildniskatalog, 1930–1936, Bd. 5, p. 111; Kat. Nr.: 34994;
Zink, Der benennbare Fensterausblick im Porträt, 1963, p. 104-105.

Portrait of the knight Wilhelm von Grumbach who became famous for the Grumbach's Handel, the last break of the eternal peace, and who was quartered in 1567 on the marketplace in Gotha. In the background the siege of Gotha, and at the top right the coat of arms of the portrayed under a bow. Due to the monogram, the portrait was long attributed to Paul Reffler, but since the mid-19th century it has been attributed to Rodelstedt, about whose origins and career little is known. Since 1547 he can be traced as a skilled, multi-tasking painter in Weimar. On 25. 7. 1553, before the death of Cranach the Elder, Gothland was appointed court painter to the Saxon princes and thus Cranach's successor in office. Very rare. (40781).

CHF 4000.-

Cabinet of the Month July 2023



GIOVANNI BATTISTA PIRANESI

(Mogliano 1720 – 1778 Rom)

Veduta dell' Arco di Tito. 1771. Etching. 47:71 cm.

Hind 98 I (of IV) First Roman edition 1748–1771; Wilton-Ely 231; Focion 755.

G.B. Piranesi depicts a view of the Roman Forum with the Arch of Titus, Villa Farnese on the slopes of the Palatine Hill, the Temple of Jupiter Stator, the Temple of Peace, and the Capitole Hill in the background. In Rome there was a steady demand for views of the city from tourists. For a young ambitious artist anxious to make his mark and some money, they were obviously a suitable type of etching to produce. Piranesi started to issue the plates to the series entitled "Le Vedute di Roma" around 1748. At first many of the views he etched were of modern Rome, but he included some of the most famous ancient Monuments and in time Roman remains played an increasingly large role in this series. He continued to add plates to it until his death in 1778 and it forms with 137 plates, by far his most important group of individually published prints.

Very fine early impression. Three humidity stains in connection with some discoloration visible in the lower left margin. (40780).

CHF 4300.–

Cabinet of the Month July 2023



MATHIAS GABRIEL LORY FILS

(1784 Bern 1846)

Alp Rosenloui with a view of wellhorns and weather horns. Sign. "G: Lory fils". With gray gouache border. Watercolor, gouache and pencil.
41,4:61 cm.

Important, large watercolor by Lory fils around 1820. The Alp Rosenloui with the powerful protruding well and weather horns attracted many contemporary artists, and some very beautiful works typical of the Romantic period were created. This watercolor probably served as a model for the colored aquatint that appeared in a reduced format in the "Voyage pittoresque de l'Oberland bernois...", Paris 1822. (23614).

CHF 16'000.-

Cabinet of the Month July 2023



HEINRICH MURER

(Bülach 1774 – 1822 Zürich)

Hurden at the entrance to the Rapperswil Bridge. 6 . June 1820. Inscribed lower left. Mounted on album leaf. Sepia brush over pencil. 11,6:19 cm.

Heinrich Murer, was one of the most important landscape painters and engravers of his time. He came from the Zurich family of artists, from which Christoph and Josias Murer had already emerged. At the age of 15 he was already apprenticed to Johann Caspar Huber. In 1796 the young artist traveled with Heinrich Wertmüller, first via Augsburg to Munich, then via Regensburg, Bayreuth and Leipzig to Dresden. Through the interaction with the artist's students and the constant contact with nature, Murer matured into a master. Heinrich Murer drew very diligently on his many wanderings.

He mounted his beautifully executed drawings on album paper and numbered and dated the pages. When he died, he left his studies in good order to his family. (40782).

CHF 1000.-

Cabinet of the Month July 2023



JACQUES-LAURENT AGASSE
(1767 Genf 1849)

Study of a rider in side view to the right. C. 1803. Black chalk, heightened in white, on paper prepared with grey ground. 21.8:16.2 cm. (99045).

Exhibitions and catalogue: Tate Gallery, London. Jean-Laurent Agasse ou la séduction de L'Angleterre. 15.2.–2.4.1989, catalogue, p. 246, ill. 99; Musée d'art et d'histoire, Geneva. Jean-Laurent Agasse ou la séduction de L'Angleterre. 9.11.1989–22.1.1990, catalogue, p. 246, ill. 99.

Provenance: Louise Etiennette Agasse, sœur de l'artiste, Geneva; Madeleine Humbert, Geneva; Elisabeth Senn-Humbert, Geneva; Valentine Rieder-Senn, Geneva; Andrée Rieder-Picot, Geneva; Private collection, Switzerland.

Preparatory drawing for the painting "leaving for the hunt". Also illustrated in the catalogue: Musée d'art et d'histoire, Genf. Jean-Laurent Agasse ou la séduction de L'Angleterre. 9.11.1989–22.1.1990, catalogue, p. 62, no. 11. The painting is the result of the artist's stay in May and June of 1803 in Hertfordshire. Daniel Baud-Bovy considers this drawing as a portrait of the artist. (99137).

CHF 5500.-