

CABINET OF THE MONTH



GIOVANNI ANTONIO CANAL,
gen. CANALETTO
(1697 Venedig 1768)



Paesaggio con pilastro e rovine classiche (Landscape with Ruined Monuments). Etching. De V. 28. 13,7:21,5 cm. Montecuccoli degli Erri, Canaletto incisore, Venezia 2002 No. 21 stato unico; Kainen 26; Bromberg 31 C; With the signatur in the bottom borderline.

Giovanni Antonio Canal learned to draw and paint architecture in the studio of his father, who was the principal designer of theatrical scenery in Venice. Canal began to produce etchings at the age of forty-three or fortyfour. From his first plate it was evident that Canal

was a supreme master of the medium. He brought to his etchings a painterly approach and invented a personal, distinctly individual style. The loosely handled short strokes, varying in direction, intensity and thickness, together with the white highlight of the unworked paper, create the typical silvery tone and the etchings seem to take on colors.

Montecuccoli could not verify an earlier impression before this Edition. A very fine early impression on strong white paper, in excellent condition.

HANS JEGLI

Winterthur 1579 – 1643 Bern

Roundel with a Halberdier and the Arms of Schütz of Bern (?) within a Strapwork Border. Pen and black ink with gray wash. Within black ink framing line; signed and dated in gray ink, lower right: "1601 H Jegly". Diameter: 21 cm.

Prov.: Graf Löwenstein; Kunsthandlung de Burlet, Basel, 1937; Dr.Hugo von Ziegler, Kunsthistoriker in Schaffhausen, 1890 – 1966; durch Nachlass zum gegenwärtigen Besitzer.

Ref.: P. Boesch, 'Die alten Glasmaler von Winterthur und ihr Werk' in 286. Neujahrsblatt der Stadtbibliothek Winterthur, Winterthur 1955, p. 23ff.;

Vgl.: Hasler, Die Scheibenriss-Sammlung Wyss, Bern 1997 II, 176 Nr. 558ff.

After completing his apprenticeship in Schaffhausen, Hans Jegli seems to have worked a few years in Bern. From this period come a variety of designs for similar discs. There are a few great examples of these coats of arms in circular forms in the Wyss collection, in Bern and SLM, in Zurich. These designs, richly decorated with tendrils and foliage, are always provided with one or two shield holders.

Hans Jegli returned to Winterthur in 1603, married and ran a flourishing workshop. He was the progenitor glass painter in Winterthur.



FELIX VALLOTTON

(Lausanne 1865 - 1925 Paris)

Head of an Old man after Albrecht Durer. Pencil. "Proplamano de Albertos Durero, AD 1505, FV 18/5/1881."
11,6:9;8 cm.

Portrait of Agnes Durer after Albrecht Durer. Pencil. "AD 15,5:10 cm."

Coll.: Estate of Felix Vallotton (number 66 and 64)

In the works of Felix Vallotton drawings occupy an important place. Not only for quantity, but principally because of their variety. Early in his youth, Vallotton showed a strong talent for drawing and portraiture. These two very early works by Vallotton, show his connection with traditional art, and prove that he devoted himself to the study of traditional painting; first in Lausanne, and then later in Paris. The head of an old man after Durer is dated 18/5/188, it was drawn by him only a few days after the portrait of his grandfather, Jean Charles Roseng, considered to be one of his earliest drawings.



ERICH HECKEL

1883 Döbeln/Sachsen - 1970 Radolfzell/Bodensee

Am See (At the Lake). Lithography. Titled and signed: „Am See Heckel65“. Dube L 3791. 43,7:22 cm.

Heckel quit studying architecture in 1905, and founded with his friends Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, and Fritz Bleyl the artist group "Die Brücke" in Dresden. Heckel probably was the driving force for the group. In 1907, Heckel turned to lithography. He worked mostly with pen, chalk or brush

directly on the stone and developed with Kirchner a method to print from the stone by hand. His editions were seldom more than seven to ten prints. As the artist undertook further changes on the stone, different states occurred for each print.

Strongly printed impression in excellent condition from Heckel's late work.



JOHANN JAKOB KOLLER (Zürich 1746-1805 Amsterdam)
JOHANN RUDOLF HOLZHALB (1723 Zürich 1806)

Prospect der Stadt Zürich. Von der Morgen Seiten ab dem Burgli anzusehen. Gezeichnet nach der Natur von J. Jac. Koller. Gegraben von J. R. Holzhalb in Zürich 1783. – *Prospect der Stadt Zürich Von der Abend Seiten ab dem Geisberg anzusehen.* Gezeichnet nach der Natur von J. Jac. Koller. Gegraben von J. R. Holzhalb in Zürich 1778. – *Prospect der Stadt Zürich Von der Mittags Seiten auf dem See bey der Klausstud anzusehen.* Gezeichnet nach der Natur von J. Jac. Koller. Gegraben von J. R. Holzhalb in Zürich 1778. – *Prospect der Stadt Zürich Von der Mitternacht Seiten von der Höhe bey dem Stampfenbach anzusehen.* Gezeichnet nach der Natur von J. Jac. Koller. Gegraben von J. R. Holzhalb in Zürich 1781. Auf Unkosten und Verlag Johannes Hofmeister an der Rosen Gass

in Zürich. 4 etchings. Each circa 28,2:52 cm. Framed. Complete series of the four large prospects of the city of Zurich. All four etchings engraved with German and French titles, bilingual legends, and coat of arms of Zurich with the lion. Brun IV, p. 227. The views were created over a period of five years, what is particularly noticeable in the changes made in the towers of the Grossmünster church. These views showing the city as it was in the 18th century are extremely important in documenting the city's history. The prints are uncut with wide margins.

