

**FUESSLI, JOHANN CASPAR D. J.**

(Zurich 1743–1786 Winterthur)

1 | Butterflies and wasps – Butterflies, moths, beetles and crickets. Pen. Watercolour and gouache on paper with the watermark “Pro Patria”. Signed at bottom right corner in pencil: “Casp. Füssli”, 2 leaves. 14:11,4 cm.

Johann Caspar Füssli was born into the well-known Zurich artist family Füssli. He received his first drawing and painting lessons from his father Johann Caspar Füssli, portrait painter and author (“History of Swiss Artists”). He also occupied the position of town-clerk in 1756. The young Füssli specialized very early illustrating plants and insects, which he also collected and studied in detail. His findings were announced in a number of publications, for example “Catalogue of Existing Swiss Insects” (1775), and the two-volume “Magazine for the Friends of Entomology” (1778–79). [99032].

CHF 5300.–

**GESSNER, SALOMON**

(1730 Zurich 1788)

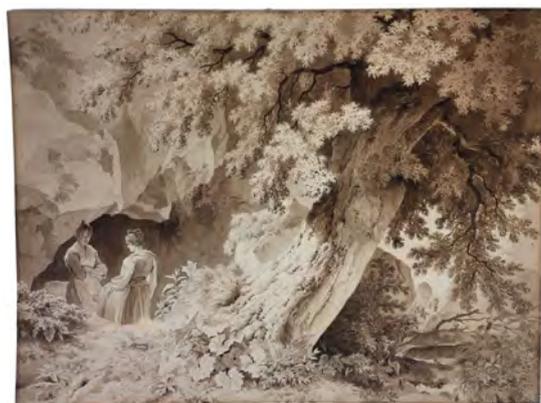
2 | Design for a monument to Albrecht von Haller. Bodycolor. Signed: “Salomon Gessner” (faint). 32,3,5:41,5 cm.

Provenance: Auction August Laube, 3 June 1970 no. 1181 bought by Dr. Martin Bircher, Zurich-Wolfenbüttel-Geneva. Through the estate to the present owner.

Gessner was a man of many talents. Not only did he continue to manage the publishing house and bookstore of his father, Hans Conrad he also assumed high public offices in Zurich. He was also one of the most successful poets of his age, his “Idylls”, having sold many copies and translated in over 50 foreign languages. He articulated his artistic ideas not only as a writer, however, but also as a draughtman and etcher. His prints enjoyed widespread popularity as illustrations in his own poems. These illustrated editions provided the model for the idylls project which Goethe, together with Johann Heinrich Wilhelm Tischbein, conceived in Rome in 1786/87, but did not carry it out at the times.

Some surface rubbing and verso visible water stain with related light foxing. [361001].

CHF 17'000.–

**TÖPFFER, WOLFGANG ADAM**

(Genève 1766–1847 Morillon)

3 | Two washerwomen under a rock. Sepia over pencil. 40,4:53,7 cm.

Wolfgang Adam Töpffer contributed considerably to the development of genre painting in Switzerland. During the pre-revolutionary unrest in France, which eventually led to the Revolution and the Napoleonic Wars, Töpffer, while in Geneva, discovered the peaceful side of country life. Drawing was his passion; he was one of those artists who captured the world in drawing. His watercolors oscillate between the idealic and stately compositions of the 18th century, and the realistic depictions of nature of the 19th century, and have an engaging charm. [99126].

CHF 4500.–

**MEYER, JOHANN HEINRICH**

(1755 Zurich 1829)

4 I Boating in a Nightly Landscape. I. H. Meyer inv. 1793. Black pen and black, gray and white brush. 39:50 cm.

Johann Heinrich Meyer was a very skillful draughtsman and etcher. Although he painted and etched in his spare time, he decided only in 1781 after his marriage, to leave the paternal sock weaving mill and completely dedicate himself to painting. He soon received orders for New Year publications and after the death of Salomon Gessner he continued Gessner's series of Swiss Views for the Helvetic Almanac.

Meyer was also active as a writer; and in 1793 published his Pictorial Journey into Italian Switzerland. Johann Heinrich Meyer was based in Zurich and closely associated with Zurich artists. In 1787 he helped to found the Swiss Artists' Society.

Meyer's view of nature is based on a distinction between a heroic and Arcadian landscape and can be seen in his following Anthonie Waterloo's representation of landscapes. Waterloo was influenced by Rembrandt, who focused his landscapes on real details which previously haven't been considered worthy of depiction and showed them now as autonomous motives. Waterloo followed this realistic representation, but showed a subjectively influenced, poetic landscape, which allowed the artist more freedom. The new elements in the compositions, such as concentration of tree groups, inclusion of water and shores, as well as the contrast between stillness and movement, were the basis for a new aesthetic. Shown here is the sensitive conception of nature in the late 18th century. Following Meyer, Kolbe continued this and accentuated these landscapes with more sentiment. The present drawing by Meyer shows this way of looking at nature in a wonderful way, everything is united in harmony.

Light surface scratches in the right half. Small tear in the bottom area. [42061].

CHF 9500.–

**AGASSE, JACQUES-LAURENT**

(Geneva 1767–1849)

5 I Study of a lying waterdog to the right. Black chalk, *éstoppe*, heightened with white chalk, on grey paper. Inscription falls as "Brun". Sheet-size: 20,7:28;5 cm.

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

The drawing is related to the painting "bay horse with two dogs in the landscape". Illustrated on the Web: SIKART Inventory No. 47100. In the painting the dog is lying towards the left. [99136].

CHF 5000.–

**AGASSE, JACQUES-LAURENT**

(Geneva 1767–1849)

6 | Study of a rider in side view to the right. Circa 1803. Black chalk, heightened in white, on paper prepared with grey ground. 21.8:16.2 cm.

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.

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.

Preparatory drawing for the painting "leaving for the hunt". 1803 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 6000.–

**BERGNER, JAKOB CHRISTIAN**

(1812 Bern 1877)

7 | Coléoptère. (Beetle) between plants. Watercolor. Signed and dated: "i. Bergner 1852". Sheet-size: 7,8:10,5 cm.

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. [99142].

CHF 800.–

DIDAY, FRANÇOIS

(1802 Geneva 1877)

8 | Two wanderer's sitting near a shelter. Brush in brown over black chalk. Signed lower left: "F. Diday." 17,6:27,8 cm.

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.

François Diday entered the studio of Louis-Théodore Constantin-Hiertzeler at the age of eleven. Later he went to a drawing school in Geneva and explored the closer surroundings of this town with his friend Adrien Rival. Charles-Joseph Auriol introduced Diday to collectors. In 1823 he worked in Paris in the studio of Antoine-Jean Gros and in 1824–25 a scholarship allowed him a journey to Italy. Back in Geneva he often travelled to the Swiss mountains and the Savoy with his close friend Wolfgang-Adam Töpffer. Diday soon became popular. Numerous pupils, among them Alexandre Calame, as well as customers from different countries frequented his studio.

Despite of being almost exclusively connected with poetical images of the dramatic mountain scenery, Diday also painted different views, like coastal or Italian landscapes, simple underbrush and the views of the Lake of Geneva. [99146].

CHF 1400.–



**LINCK JEAN-ANTOINE**

(1766 Geneva 1843)

9 | Study of Clouds. Black and white chalk on gray paper. Paper size 13,2:18,7 cm. Verso: Study of a left arm. [42081]

CHF 2000.–

10 | Study of Clouds. Black and white chalk on gray paper. Paper size 13,2:18,7 cm. Verso: Profile study of a man. [42082]

CHF 2000.–



Coll.: Carmen Fontanet, (1934 Geneva 1984), Lugt 3225. Part of the collection was exhibited at the Exhibition of Jean Antoine Linck, peintre genevois, Annecy 1990. (stamped)

Literature comp.: Jean Antoine Linck, peintre genevois, Annecy 1990, no. 115ff.; Dessins genevois de Liotard à Hodler, Musée Rath, Genève 1984, p. 140.

Jean-Antoine Linck, son of the enamel painter and engraver Jean Conrad Linck, learned at the workshop of his father, together with his elder brother Jean-Philippe. He spent his whole life in Geneva. On his many hikes in the Savoy Alps and around the Lake Geneva, he executed frequently studies of nature and the mountains, mainly on gray or blue paper and drawing with pencil, black and white chalk.

A particular influence on the young Linck exercised Carl Hackert, whose views have been sold at the workshop of the father. He became famous through the large watercolours with views of the Rhone valley, the Vaud, Geneva and of Chamonix which he depicted with his unique brilliant gouache painting technique. His house and workshop in Montbrillant became a destination for numerous travelers with an interest in art.

**VOGEL, LUDWIG**

(1788 Zurich 1879)

11 | San Isidoro in Rom. 1811. Annotated, monogrammed and dated: "Aus meiner Klosterzelle in St. Isidoro in Rom gegen den Monte Sokate". On the original blue paper mount. The board with the red Ludwig Vogel inventory number 215 lower left and additional number in black pen: No. 624 Watercolor over Pencil. 18,5:26.7 cm.

Coll: From the estate of the artist.

Following first the tradition of his family Ludwig Vogel learned the confectionery profession, unhappy about this profession he then also learned painting and was sent by his father to the Academy of Arts in Vienna in 1808.

Among Ludwig's classmates formed a small circle of friends, which included, among others, Franz Pferr and Friedrich Overbeck, which led in 1809 to the founding of the Lukasbundes.

In May 1810 the friends moved to Rome, where they settled in the former monastery of San Isidoro. In response to the stagnant academic classicism, they stood up for a renewal of the art on a religious base and called themselves the Nazarenes which became a stylistic term in the late 19th century. In 1813 Vogel returned to Zurich via Orvieto, Florence and Milan. [99147].

CHF 16'000.–

**LUGARDON, JACQUES ANDRÉ ALBERT**

(Rome 1827–1909 Geneva)

12 | Shepherd with two ox at the fountain. Black chalk and white pen. Sheet-size: 22:30 cm.

Provenance: Louise Etienne Agasse, sœur de l'artiste, Geneva ; Madeleine Humbert, Geneva; Elisabeth Senn-Humbert, Geneva; Valentine Rieder-Senn, Geneva; Andrée Rieder-Picot, Geneva; Private collection, Switzerland. [99143].

CHF 2000.–

**SORDET, EUGÈNE**

(1836 Geneva 1915)

13 | Au Bouveret. Watercolor. Signed and annotated: "Eugène Sordet, au Bouveret". Sheet-size: 20,2:14,2 cm.

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

A student of Calame, Sordet studied painting in the Alps and Scotland and devoted himself almost exclusively to the landscapes of the mountains and lakes of Switzerland. He participated in Geneva exhibitions from 1857 to 1882 and again in 1896 at the National Exhibition. [99140].

CHF 800.–

**VOGEL, LUDWIG**

(1788 Zurich 1879)

14 | Study of two goats in battle. Chalk coal on prepared paper. 8,5:8,5 cm.

Mounted on the original blue paper of the artist. Surface in the corners lightly rubbed. [18833].

CHF 700.–

**MENN, BARTHÉLEMY**

(1815 Geneva 1893)

15 | Group of trees on a hill. Black pen and watercolor .
44,5:30 cm.

Barthélemy Menn's art, consists mainly of landscapes. Menn's art lifts the most insignificant subject, such as a hill or shrubs, to an aesthetic revelation. He favors the modest charms of a «paysage intime» rather than the spectacular view of the high mountains. Light, in his paintings serves not as an accentuating beam which emphasizes the expressive qualities, as in the landscapes of late Romanticism; rather, it is used to model the objects, shaping them into points of reference. Menn prefers to paint with the sun in low position on the horizon, when the distinct shadows mould the landscape more clearly. This new understanding of the ideal landscape in the middle of the century will soon find its triumph in the French impressionism. [40117].

CHF 8600.–

**HÉBERT, JULES**

(1812 Geneva 1897)

16 | La famille napolitain. Watercolor. Signed and dated: "J. Hébert Genève 1844". Sheet-size: 20,7:24,3 cm.

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

Borne in Geneva into a family of artists he got his first drawing lessons with Jérémie Arlaudi. He then became a pupil of Reverdin and Jean-Léonard Lugardon. With his friend Barthélemy Menn he took lessons with Jean August Dominique Ingres in Paris. Mostly he painted genre paintings and historical scenes. He was also a portraitist and watercolorist. By 1839–86 he was a drawings teacher after nature at the art school in Geneva. [99141].

CHF 1700.–