

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

HEINSIUS, Johann Julius

Hildburghausen 1740 – Orléans 1812

Heinsius, born Heintz (or Heinse) but always known by the Latinized form, has been the subject of extensive confusion with his brother in Oulmont 1913, to date the only monograph on the artist. The two brothers were Johann Ernst (Ilmenau 1731 – Erfurt 1794) and Johann Julius (Hildburghausen 1740 – Orléans 1812); they were the sons of Johann Christian Heintz (c.1706–1752), a painter in Ilmenau. The older brother is recorded as painter to Karl August von Sachsen-Weimar around 1767. He made overdoors and princely portraits in the palaces at Weimar and Rudolstadt, and was appointed court painter in Weimar in 1772; from 1781 to 1784 he worked in Hamburg. There is no suggestion that he might have worked in pastel. A pastel of Anna Amalia (*v.* German sch.) bears a vague similarity to his 1773 painting of her holding a book; but this is an inadequate basis for the attribution of a work which might be by Huin or Liszewski.

The younger brother, the subject of Oulmont's monograph in which he is wrongly called Johann Ernst, was an important portraitist in oil and miniature. It seems that he accompanied his father to The Netherlands around 1752, and was recorded as a member of the Confrérie in The Hague in 1767 (a 1763 portrait of Admiral Willem Crul is known from a later copy by Cornelis van Cuylenburg, *q.v.*, in the Rijksmuseum). From 1771 he visited Lille (exhibiting at the salon in 1774), Douai, Utrecht and Rouen, settling in Paris by 1779. Here he exhibited canvases at the Salon de la Correspondance in 1779 and 1782. It is said also that he formed an association with Joseph Boze (*q.v.*); Heinsius's portraits of Mesdames de France, executed between 1785 and 1788, necessitated his departure to Orléans during the Revolution; his base remained there until his death. This Heinsius signed his early works "J J Heinsius", progressing to "JHeinsius" with the initials monogrammed, while the later works are signed "heinsius" with a lower-case h.

Predominantly an oil painter and miniaturist, Heinsius also produced drawings in black chalk. It is not clear whether he used pastel (although it has been observed that he blended colours in his oil paintings as in a pastel). The signature on a portrait in the Louvre is almost invisible (the work is in the style of Allais, *q.v.*), and the other works noted below do not form a coherent œuvre.

Bibliography

Bénézit, Darmstadt 1914; Grove 1996; Lemoine-Bouchard 2008; Walther Scheidig, in *Neue deutsche Biographie*, Berlin, 1969; Oulmont 1913; Rosenberg & Stewart 1987; Sanchez 2004, *s.v.* Hensius; Scholke 2000

Pastels

Mme Antoine-Louis SÉQUIER (Paris, Drouot, Delvaux, 19.XII.2001, Lot 88 repr., attr.) [*v.* Hall]

Jeune magistrat, en buste, de face, fond bleu, pstl, 54x44 (Monaco, Sotheby, 8.II.1981, Lot 118 n.r., attr., ff1500)

Femme, sd [??]Heinsius/1778 (Louvre inv. Rec 9).

Exh.: Paris 1997a, as Heinsius [*v.* Allais]

Dame avec perles, pstl, 64.5x54.5 ov. (London, Phillips, 4.VII.1989, Lot 11 repr., circle of Heinsius, est. £3–5000) φ



Femme en robe rose, coiffée d'un ruban rose, 66x55.5 ov. (Mayenne, Blouët, 4.II.1996, Lot 7 repr., ff16,000. Lyon, Anaf, 9.II.2003, Lot 142 repr., est. €3500–4000, b/i). Lit.: *Gazette Drouot*, repr. [Attr.] Φ



Dame de qualité à la robe bleue, pstl/ppr, 64x52 (Versailles, Martin-Chausselet, 9.XII.2001, Lot 79 n.r., attr., est. ff18–22,000)

Jeune femme à la robe bleue, pstl, 65x54 (Paris, Tajan, 20.X.2004, Lot 71 n.r., attr., est. €2–3000, €2166)

Jeune femme en robe bleue (Amsterdam, Sotheby's, 16.XI.2005, Lot 240 repr., attr.) [*v.* Glain]