

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

MENGs, Anton Raphael

Ústí nad Labem, Bohemia 22.III.1728 – Rome
29.VI.1779

He appears as chevalier Minx in some early French records. Following initial training at Dresden from his father, the painter Ismael Mengs (1688–1764), Anton Raphael Mengs spent five years in Rome, before returning to Dresden in 1744. Here, for Friedrich August II. (August III.), he executed a series of portraits, mainly in pastel.

It is now thought that (in contrast to the approach of other artists who worked in both media) Mengs's preliminary studies were made in oil but the final versions in pastel, probably fulfilling the commissions of a king whose enthusiasm for the pastels of Rosalba Carriera is well known. Mengs's pastels, as Mariette noted, were distinguished from Carriera's by a "très grand fini" while still approaching her work in terms of "la fraicheur des teintes et la fermeté de la touche"; August's satisfaction was marked by appointing Mengs premier peintre du roi. Just as Mengs was leaving for his second stay in Rome (1746–49), the Elector noted the particular perfection of the portrait of Domenico Annibaldi; Mengs explained that "c'est le portrait de mon ami, genre d'hommes que les Roi n'ont pas", to which August replied by asking him not to forget "de mettre l'ami dans mon portrait" in Rome. While there, the artist converted to Catholicism and married.

Back in Dresden after three years, he continued working for the court, making further pastels such as the famous Amor, einen Pfeil spitzend [J.53.251](#) which Goethe described (in *Winckelmann und sein Jahrhundert*, 1805): "Den Amor in der Galerie zu Dresden kann man als eine musterhafte Pastellmalerei betrachten." It has been copied perhaps more often than any other pre-1800 pastel (with the possible exception of some of the La Tours in Saint-Quentin, also set-pieces for a local drawing school).

He definitively left Dresden c.1751, visiting Venice, 1751–52 on his way back to Rome (1752–61), where he encountered Winckelmann and enjoyed the patronage in particular of many English grand tourists. Among his pupils and assistants were three British painters, Colin Morison, James Byres and James Nevay: both of the latter two made or supplied pastel crayons to Katherine Read (*q.v.*, according to Lumisden's correspondence, 1762), while Morison's attempts to make crayons were also reported as inferior to Stoupan's; raising the question of whether they had learned to do so for Mengs himself. However there is no indication of Mengs's own pastels apart from a perfunctory mention in his posthumous inventory (f.504v, Roettgen 1999, p. 569) of "sette scatole di Pastelli assortiti", valued at 140 scudi – a considerable sum at the time (twice the value of Mengs's coach).

After a visit to Naples, 1760–61, Mengs arrived in Madrid, where he became primer pintor de camera to the King of Spain in 1767. He returned to Italy in 1770, visiting Monaco and Geneva en route to Florence, where he worked on the restoration of the Brancacci

chapel before returning to Rome. Further trips to Naples (1771–72) and Florence (1773–74) preceded his final stay in Madrid (1774–77), after which he returned to Rome in ill health.

Mengs occupies an important position among the great eighteenth century pastellists working outside France. Although his output in this medium was far smaller than that of a Russell or a Liotard, and his approach far more conventional than that of a Tiepolo, his artistic achievement, in terms of expression and finish, recalls that of La Tour. His faces have a personal expression and distinctive lighting, and his finish is often immaculate.

The pendant pastels of *Innocence* and *Plaisir*, were painted in Rome but were acquired by the baron d'Holbach. The reviewer of the Mengs 1781 monograph in abbé Grosier's *Journal de littérature*, 1782, p. 205, bemoaned the fact that there were only four paintings by Mengs in France, of which these two were named. They were admired by the marquis de Croixmire, who ordered two similar pieces through Mengs's pupil in Rome, David-Antoine Artur de Hauterue. Mengs received 100 louis d'or for this pair. Croixmire provided detailed descriptions of the two allegorical pastels he wanted: a Greek dancer and a philosopher – quoted in the *Correspondance littéraire* (letter of 1.VI.1756, together with Mengs's response, which noted specifically that "le philosophe est peint sur bois, sans papier ni vélin; mais la femme est peinte sur le vélin.") The pendants were praised by Grimm:

Je n'ai jamais rien vu de si parfait dans son genre que ces deux tableaux; il n'y a point d'expression pour rendre le genre d'admiration qu'ils méritent. Le génie du peintre, la beauté et la grâce inestimable de son dessin et de sa couleur, la finesse de ses pensées, le grand goût qu'on voit jusque dans les moindres détails, tout à concouru à lui faire faire deux chefs-d'œuvre. La noblesse surtout, qu'il a su allier avec la coquetterie de la courtisane, est une chose inconcevable. M. Mengs a fait mille fois plus que M. de Croixmire n'avait exigé. Les connaisseurs admirent dans ces tableaux une beauté de coloris et une force de couleur, jusqu'à présent inconnues au pastel. Les ouvrages de La Rosalba et ceux de nos peintres les plus vantés, sont à mille lieues de là. On voit avec surprise deux ou trois blancs détachés l'un de l'autre avec un art infini: une chemise légère qui couvre une peau d'albâtre, et la boule de savon qu'on voit par-dessus la chemise, ont frappé tout le monde. L'intelligence avec laquelle M. Mengs a distribué la lumière et la projection des ombres n'est pas moins admirable. Le goût antique, noble et grand, qui l'a guidé en tout, est encore embelli par des pensées fines et ingénieuses. M. de Croixmire avait demandé un bouton de rose pour marquer l'heure du cadran; cela pouvait devenir mesquin. M. Mengs a laissé à son horloge solaire antique son style; mais il détache des fleurs dont la belle courtisane est couronnée, un bouton de rose, si négligemment en apparence, et si heureusement, que son ombre se rencontre sur le cadran avec celle du style; pensée extrêmement délicate pour exprimer l'idée de M. de Croixmire. En un mot, ces deux tableaux peuvent être mis à côté de tout ce que l'Italie nous a laissé de beau et d'admirable dans ce genre de peinture. M. Mengs ne travaille cependant au pastel que par complaisance; son vrai talent est la peinture d'histoire à huile.

According to Diderot, *Salon de 1763*, the Holbach pendants were also admired by La Tour. They were exhibited at the Salon de la

Correspondance in Paris in 1779; "on a trouvé dans ces deux pastels, tout ce qu'on peut imaginer de plus suave, réuni à la nature la plus expressive" (25.XI.1779). The following month, a tête de muse "a été trouvé digne de la réputation de l'Artiste Indes". Although overshadowed by his important œuvre in oil, the group of pastels at Dresden continued to exert influence over later generations, and were widely copied by the students influenced by the growing vogue for pastel in Germany from the 1780s on: the artist Conrad Gessner, for example, in a letter to his father Salomon Gessner from Dresden (7.VII.1785) describes one in some detail:

Mengs scheint in seinem Pastell-Bilde, dem bekannten Amor, der so unnachahmlich hold lächelt, indem er die Schärfe seiner Pfeilspitze am eigenen Finger versucht, diese Engelsköpfe [von Raphael] sehr studirt zu haben.

Other visitors to Dresden admired this work. Mrs Piozzi commented on "the crayons Cupid of Mengs which dazzles", while passing over the Rosalbas in silence (*Observations...journey*, 1789, II, p. 332); Lady Chatterton (*Home sketches...*, 1841, III, p. 121) also picked out the Mengs and ignored the Rosalbas in her memoir. John Murray's popular *Hand book for travellers on the Continent* praised the Dresden Cupid and self-portrait, as well as (in early editions from 1836 on) his portrait of Metastasio, in fact by Rosalba, dismissed later in the paragraph as "a female artist of Venice, and of inferior merit".

Roettgen 1999 contains a very thorough catalogue of Mengs's work. The significance of her number prefixes is as follows (and are accepted here unless otherwise indicated): ZV, preliminary drawings; Z, independent drawings; WK, repetitions and copies; QU, pictures mentioned in sources; U, pictures of uncertain attribution. The work has been extended by an online launched in 2022; additions are indicated by the prefix DW.

Monographic exhibitions

Mengs 1929: *Antonio Rafael Mengs 1728–1779*, Madrid, Museo del Prado. Cat. Francisco Javier Sanchez-Cantón

Mengs 1980: *Antonio Rafael Mengs 1728–1779*, Madrid, Museo del Prado. Cat. Mercedes Aguedo

Mengs 1981: *Антон Рафаэль Менгс*, Leningrad, Hermitage, 1981

Mengs 1993: *Anton Raphael Mengs and his British patrons*, London, 1993. Cat. Steffi Roettgen

Mengs 2001: *Mengs – Die Erfindung des Klassizismus*, Padua, Palazzo Zabarella, 3.III.–11.VI.2001; Dresden, 23.VI.–3.IX.2001. Cat. Steffi Roettgen

Bibliography

Chevalier d'Azara, *Mémoires sur la vie et sur les ouvrages de M. Mengs*, in Jansen 1786; Bénézit; Brieger 1921; Briganti 1990; Darmstadt 1914; *Salomon Gessner Briefwechsel mit seinem Sohne*, Bern & Zurich, 1801; Grove 1996; Honisch 1965; Jansen 1786; Lehninger 1782; Mariette 1851–60; Marx 1992; Nagler 1835–52; Thomas Pelzel, *Anton Raphael Mengs and neoclassicism*, 1979; Petrucci 2010; Philadelphia 2000a; R&L p. 708;

Ratti 1779; Roettgen 1999; Roettgen 2003; Roettgen 2022; Sanchez 2004; Tarabria 2008

Salon critiques

Nouvelles de la république des lettres et des arts, 30.XI.1779, p. 23:

Deux tableaux au pastel, représentant *l'Innocence & le Plaisir*, par Minx [Mengs], P. Peinture du Roi d'Espagne, ovale, vingt-trois pouces de haut sur dix-neuf de large; encore un homme célèbre, mort de l'année passée : mais ses ouvrages & sa réputation le feront vivre long-temps dans la postérité. On a trouvé dans ces deux pastels, tout ce qu'on peut imaginer de plus suave, réuni à la nature la plus expressive.

Nouvelles de la république des lettres et des arts, 14.XII.1779, p. 48:

Une tête de muse au pastel, par Minx [Mengs], quinze pouces de haut, sur douze de large. Cet Ouvrage a été trouvé digne de la réputation de l'Artiste.

Pastels

J.53.101 SELBSTPORTRAIT in rotem Mantel, pstl/ppr, 55x42, 1744 (Dresden P167). Exh.: Mengs 2001, no. 2; Dresden 2009, no. 50 repr. Lit.: Riedel & Wenzel 1765, p. 242; Brieger 1921, repr. p. 268; Honisch 1965, no. 35 n.r.; Marx 1992, p. 441; Marx 1999, p. 3 repr.; Roettgen 1999, no. 271 repr., with further bibliography; Roettgen 2003, Tafel VI; Marx 2005, I, p. 680; II, p. 625, no. 2284; Henning & Marx 2007, pp. 131f repr.; Liotard 2018, p. 230 repr. φσ



J.53.103 ~version, pstl, 60.3x44.3 (Cleveland, inv. 1980.38. Mr & Mrs William H. Marlatt Fund. London, Christie's, 9.XII.1955, Lot 70; Arnold Wiggins; Colnaghi, London). Lit.: Roettgen 1999, no. 271/WK2 n.r. φβ



~cop. Baumann, q.v.

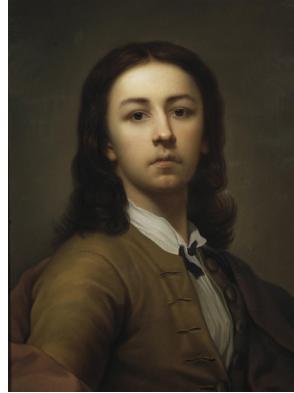
J.53.105 ~cop. J. Wells Champney, pstl, 52x42 (New York, American Art Galleries, 21–22.I.1904, Lot 112 n.r.)

J.53.105 ~?version, pstl, 53x41 (London, Christie's, 31.V.1920, Lot 23 n.r., 2 gns; Justice)

J.53.106 ~cop., pstl, 55.5x42.5 (London, Sotheby's, 18.VI.1979, Lot 186; German PC).

Lit.: Roettgen 1999, no. 271/WK3 n.r., 19th century cop.

J.53.107 ~version, pstl, 55x42, c.1774 (Hermitage, inv. OP-43220. Acqu. 1937). Exh.: St Petersburg 2001, no. 37 repr.; St Petersburg 2003a, no. 19. Lit.: Kamenskaya 1960, no. 78 repr.; Roettgen 1999, no. 271/WK4 n.r.; Perova 2006, p. 16 repr. φ



J.53.109 ~version, pstl/ppr, 55x42 (Ursberg, St Josephskongregation Museum. Emilie Timmich, née Stengel (-1913); Caroline Schedel von Greiffenstein; Emilie Schedel von Greiffenstein; Olga Sauer). Lit.: Roettgen 1999, no. 271/WK5 n.r.

J.53.11 ~version, pstl/pchm, 55x42 (Weimar, SWKK. Luise Seidel). Lit.: Chr. Schuchardt, *Goethes Kunstsammlungen*, Jena, 1848, no. 15, p. 329; Roettgen 1999, no. 271/WK6

J.53.111 ~cop., pstl/pchm, 44.9x35.4 (PC; New York, Christie's, 9–10.II.2009, Lot 71 repr., circle of Mengs, est. \$4–6000. Hudson, New York, Stair Galleries, 12–13.IX.2009, Lot 298 repr., est. \$1000–1500) φκ



J.53.113 ~cop., pstl, 56x44 (Howell & James pastel exh., 1886. Oxford, Mallams, 8.III.2013, Lot 308 repr., est. £300–500) φκ



J.53.115 ~cop. G. Fahrig, pstl, 53x40.5, inscr. verso "Copirt von G. Fahrig, Dresden 1862" (Stourbridge, Fieldings, 17.V.2014, Lot 691 repr., unknown, est. £500–700) φκ

J.53.1151 ~cop., pstl, c.56x44 (PC 2017) φκ

J.53.1152 ~cop. XIX^c, cr. clr, 42x30, s illisible × (Milan, Il Ponte, 18.IV.2018, Lot 326 repr., part, with cop. a/r Grimou, est. €220–240, €200) φκ

J.53.1153 ~cop., pstl, 50x40, verso stamp GemäldeGalerie cop., 1922/668 (Bonn, 1922) φκ

Plückbaum, 13–14.X.2023, Lot 1434 repr., est. €80; Bonn, Plückbaum, 23–24.II.2024, Lot 966 repr., est. €70) φκ

J.53.1154 ~cop., pstl, 53x45 (London, Sloane Street Auctions, 12.VI.2025, Lot 327 repr., est. £500–800) φκ

J.53.117 SELBSTPORTRAIT in blauem Mantel, pstl/ppr, 55.4x40.5, 1744 (Dresden P166; lost a.1945). Lit.: Ebert 1963, p. 118; Honisch 1965, no. 295 n.r.; Mengs 2001, no. 1 repr.; Roettgen 1999, no. 272 repr.; Roettgen 2003, Abb. I-28; Henning & Marx 2007, p. 172 repr.; Petrucci 2010, fig. 933 φ



J.53.119 ~cop., pstl, 53.3x40.6 (Poughkeepsie, Vassar College, Frances Lehman Loeb Art Center, inv. 1964.7. Mortimer Brandt Gallery, New York; don Frank & Janina Petschek Foundation). Exh.: New York 1940, no. 11; New York 1970, no. 11. Lit.: Robert Goldwater, "Artists painted by themselves", XXXVIII, 30.III.1940, p. 11, repr.; *Vassar College Art Gallery: selections from the permanent collection*, 1967, p. 28; Roettgen 1999, no. 272/WK2 n.r. φκ



J.53.12 AUTOPIORTRAIT en toque, m/u, c.1750 (?Dresden 1784). Lit.: Roettgen 1999, no. 290, cop. repr.

J.53.121 SELBSTPORTRAIT, [?pstl]/pchm, 26x20 (Francis Wellesley; London, Sotheby's, 28.VI.1920 & seq.). Lit.: Roettgen 1999, no. U263 n.r., as Slg. Franz Wealsley

J.53.12102 SELBSTPORTRAIT, pstl (London, Sotheby's, 15.II.1938, Lot 72 n.r., with three others, not described)

J.53.122 SELBSTPORTRAIT in jugendlichem Alter, pstl, 44.5x36 (a.1954). Lit.: Roettgen 1999, no. U279 n.r.

J.53.123 SELBSTPORTRAIT, pstl (Margret Voigt, Munich, 1969). Lit.: Roettgen 1999, no. U272 n.r.

J.53.124 SELBSTPORTRAIT, pstl/pchm, 46x35 (Genoa, Boetto, 25.XI.2002, Lot 281 repr., est. €3600–4000)

J.53.125 Domenico ANNIBALDI (1705?–1779), pstl/ppr, 55.5x42.5, 1744 (Dresden P171). Exh.: Halle 1961, no. 127; Mengs 2001, no. 15; Dresden 2009, no. 51 repr. Lit.: Riedel & Wenzel 1765, p. 242; Honisch 1965, no. 36 n.r.; Marx 1992, p. 443 repr.; Roettgen 1999, no. 190 repr., with further bibliography; Roettgen 2003, Tafel I; Marx 2005, I, p. 686;

II, p. 626, no. 2288; Henning & Marx 2007, pp. 139f repr.; Petrucci 2010, fig. 949 Φσ



J.53.127 George William Hervey, 2nd Earl of BRISTOL (1721–1775), pstl, 54x42.5, c.1741 (Ickworth, National Trust, inv. 851753, ICK/P/57). Acqu. Rome 1860). Lit.: Farrer 1908, p. 213 n.r., as Mengs; Gore 1969, p. 246 n.r., as Mengs; Roettgen 1999, no. EX224 n.r., ??attr. Mengs rejected; ??attr. F. R. West [??attr.; cf cop. a/r lost pnt.] Φ?α.



J.53.13 William Burton CONYNGHAM (1733–1796), Teller of the Royal Irish Exchequer and Treasurer of the Royal Irish Academy, pstl/ppr bl., 68.6x48.3 (Los Angeles, J. Paul Getty Museum, 2001.82. Desc. Clements family, Killadoon, as pendant to Carriera, Lord Boyne). Exh.: Mengs 1993, no. 6 repr.; Los Angeles 2002; Los Angeles 2016. Lit.: Russell 1979; Washington 1985; Roettgen 1993, no. 6 repr.; Roettgen 1999, no. 203 repr.; Whistler 2009, p. 202, fig. 22; Petrucci 2010, fig. 969; Burns & Saunier 2014, p. 59 repr. Φσ



Zoomify
Photo © J. Paul Getty Museum, Los Angeles

J.53.133 ~[=J.53.136] ~cop., pstl, 62x49 (London, Sotheby's, 21.I.1982, Lot 74, attr. Vispré, unknown man. London, Sotheby's, 1993, attr. Hoare). Lit.: Roettgen 1999, no. 203/WK01 n.r. Φκν



Photo courtesy Sotheby's
~cop. Mr Stewart of Killymoor, q.v.

Tomasz CZAPSKI (Warsaw, Muzeum Narodowe, inv. 183846), n. Wessel

Wilhelm Freiherr von EDELSHEIM (1737–1793), pnt. (Karlsruhe, Staatliche Kunsthalle, inv. 2430). Lit.: Ratti 1779; Krebs 1951; Roettgen 1999, no. 205; Gernot Mayer, *Kulturpolitik der Aufklärung. Wenzel Anton von Kaunitz-Rietberg (1711–1794) und die Künste*, thesis, Vienna, 2020, p. 366f

J.53.138 ~repl., pstl/ppr, 45x35 (desc.: Italian PC; Florence, Pandolfini, 16.IV.2014, Lot 101 repr.; Florence, Palazzo Ramirez, Pandolfini, 8.VI.2021, Lot 70 repr., est. €12–18,000). Lit.: Roettgen 2022, no. DW343 φ



J.53.139 FRIEDRICH AUGUST II. von Sachsen, König August III. von Polen (1696–1763), pstl/bl. ppr/canvas, 55.5x42, 1744 (Dresden P173). Exh.: Mengs 2001, no. 16; Dresden 2009, no. 52 repr.; Liotard 2018, no. 6 repr. Lit.: Riedel & Wenzel 1765, p. 242; Lüttichau 1985, p. 1870, fig. 1a; Honisch 1965, no. 27, Abb. 2; Marx 1992, p. 441 repr.; Roettgen 1999, no. 149 repr.; Roettgen 2003, Tafel II; Marx 2005, I, p. 686; II, p. 626, no. 2289; Henning & Marx 2007, pp. 142f repr.; Warsaw 2015, p. 31 repr. φσ



1905–40; Kaiser-Friedrich-Museum, Poznań 1941–45; acqu. 8.V.1945). Lit.: Honisch 1965, no. 28 n.r.; Roettgen 1999, no. 149/WK4 n.r.; Liebsch 2004, fig. 10, attr. Pavona [?attr.] φκ



J.53.143 ~cop., pstl/pchm, 55.3x43.4 (Sacramento, Crocker Art Museum, inv. 733). Lit.: Roettgen 1999, no. 149/WK14 n.r. φκ

J.53.144 ~version, pstl, 67x57.3 (Dresden, Schloß Pillnitz, inv. 560). Lit.: Roettgen 1999, no. 149/WK8 n.r.

~cop., min./ivory, c.1745 (Celle, Stiftung Tansey). Lit.: Pappe & al. 2008, p. 286f, German sch.

~cop., n. M.-M. de Silvestre

J.53.147 FRIEDRICH AUGUST III. Kurprinz Sachsen (1750–1827), enfant, 63.5x75.5, 1751 (Dresden P176). Exh.: Dresden 2009, no. 57 repr. Lit.: Kat. 1801, p. 180; Moreau-Vauthier 1901, p. 188 n.r.; Honisch 1965, no. 34 n.r.; Marx 1992, p. 445 repr.; Roettgen 1999, no. 152 repr., with further bibliography; Roettgen 2003, Abb. I-35; Marx 2005, I, p. 688; II, p. 627, no. 2292; Henning & Marx 2007, pp. 146f repr. Φσ



J.53.149 FRIEDRICH CHRISTIAN Kurprinz von Sachsen (1722–1763), pstl/bl. ppr/canvas, 55.5x44.5, 1751 (Dresden P174). Lit.: Riedel & Wenzel 1765, p. 242; Honisch 1965, no. 29 n.r.; Marx 1992, p. 444 repr.; Roettgen 1999, no. 154 repr., with further bibliography; Marx 2005, I, p. 687; II, p. 627, no. 2290; Henning & Marx 2007, pp. 144f repr. Φσ



J.53.151 ~version, pstl, 44x36 (Dresden S1399). Lit.: Honisch 1965, no. 30 n.r.; Roettgen 1999, no. 154/WK2 n.r.

J.53.152 ~version, pstl, 57x47 (Graf Erbach, Fürstenau, 1914). Exh.: Darmstadt 1914, no.

405, p. 103. Lit.: Roettgen 1999, no. 154/WK3 n.r.

J.53.153 ~version, pstl (Graf Einsiedel, Wolkenburg, 1786). Lit.: Honisch 1965, no. 233 n.r.; Roettgen 1999, no. 154/WK4 n.r.

~cop. Traugott Leberecht Pochmann, pnt. (Festung Königstein)

~cop. H. Kluge, pnt., 55x45 (Dresden, Günther, 29–31.III.2023, Lot 349 repr.)

J.53.154 FRIEDRICH CHRISTIAN Kurprinz von Sachsen, 1745 (Munich, Residenz) [confusion with Mme Silvestre?]

J.53.155 Franz Joseph HOFFMANN Graf von Hoffmannsegg (1696–1749), pstl, 54x45, 1744 (Dresden P169). Exh.: Mengs 2001, no. 17; Carrera 2023, no. 45 repr. Lit.: Riedel & Wenzel 1765, p. 242; Azara 1796, I, p. 9; Honisch 1965, no. 37, Abb. 1; Marx 1992, p. 441 repr.; Roettgen 1999, no. 216 repr., with further bibliography; Roettgen 2003, Tafel III; Marx 2005, I, p. 683; II, p. 626, no. 2286; Henning & Marx 2007, pp. 137f repr. Φσ



J.53.158 [[J.53.157](#)] ~cop., pstl/ppr, 54.5x45.5 (Lillian Rojtman Berkman; New York, Sotheby's, 28.I.2005, Lot 734 repr., as Éc. fr. XVIII^e, inconnu, est. \$5–7000; New York, Sotheby's, 22.VI.2005, Lot 53 repr., est. \$2500–3000). Lit.: Roettgen 1999, no. 216/WK1 n.r. Φκν



Photo courtesy Sotheby's

~cop. Sartori, miniature (Dresden). Lit.: Puhlmann 2003, fig. 9

J.53.161 KARL CHRISTIAN von Sachsen, Herzog von Kurland (1733–1796), chev. Orla Białego 1735, pstl/ppr/cardboard, 57x46, c.1751 (Warsaw, Zamek Królewski, inv. ZKW/6048. Pierre Hédonin, Paris, mid-19th century. PC 2021; acqu. 2022). Lit. Chennevières 1888, p. 332 n.r., as of Christian VII by Lundberg φ



J.53.162 Isabel de Parreño Arce, Ruiz de Alcaron y Valdés, Marquesa de LLANO (1751–1823), pstl, 54x45 (Marqués de Casa Torres, Madrid). Lit.: Roettgen 1999, no. 260/WK9 n.r. Study for pnt. (Madrid, Real Academia de San Fernando, inv. 705)

J.53.163 MARIA ANTONIA Walpurgis Symphorosa Kurprinzessin von Sachsen, née von Bayern (1724–1780), pstl/bl.-gr. ppr, 55.5x44.5, 1751 (Dresden P175). Lit.: Riedel & Wenzel 1765, p. 242; Honisch 1965, no. 31 n.r.; Marx 1992, p. 444 repr.; Roettgen 1999, no. 163 repr.; Marx 2005, I, p. 687; II, p. 627, no. 2291; Henning & Marx 2007, pp. 145f repr. Φσ



J.53.165 ~version, pstl, 44x36 (Dresden S1398). Lit.: Honisch 1965, no. 32 n.r.; Roettgen 1999, no. 163/WK1 n.r.

~version, pnt., 54.2x42.7 (Zurich, Koller, 22.III.2024, Lot 3074 repr.)

J.53.166 ~variant, pstl, 62x46.7 (Schloß Pillnitz. Prinz Ernst Heinrich von Sachsen; don 1925: Prinz Johann Georg von Sachsen). Lit.: Honisch 1965, no. 33 n.r.; Roettgen 1999, no. 163/WK2 n.r.

J.53.167 =?pstl, 62x46.5 (Prinz Ernst Heinrich von Sachsen 1925). Lit.: Roettgen 1999, no. U174 n.r.

J.53.168 MARIA JOSEPHA Kurfürstin von Sachsen, née von Habsburg (1699–1757), Gemahlin Augusts III., pstl, 56.6x44.5, 1744 (Haus Wettin A. L. PC. Dresden S182 – 1999). Lit.: Marx 1992, p. 446 repr.; Roettgen 1999, no. 168 repr.; Marx 2001b; Dresden 2009, fig. 102 φ



~pnt., 46.x38.1 (New York, Sotheby's, 3.X.1996, Lot 47 repr.). Lit.: Roettgen 1999, no. 169 repr.

J.53.171 Kaiserin MARIE LOUISE, archiduchesse de Toscane, née de Bourbon-Parme (1745–1792), pstl, 70x55 (Vienna, KHM, inv. GG-8733. Vienna, Galerie impériale, Cabinet blanc 1781). Lit.: Mechel 1784, p. 143, no. 4; Roettgen 1999, no. 179 φ



J.53.173 Frau MARON, née Therese Concordia Mengs, pstl, 48.6x36.5 (Winkler, Leipzig, 1768). Lit.: Roettgen 1999, no. QU154 n.r.

J.53.174 Ismael MENGS (1688–1765), père de l'artiste, 55.5x42.5 (Dresden P165). Exh.: Mengs 2001, no. 14b. Lit.: Riedel & Wenzel 1765, p. 242; Brieger 1921, repr. p. 270; Honisch 1965, no. 38 n.r.; Roettgen 1970, fig. 5; Marx 1992, p. 440 repr.; Roettgen 1999, no. 223 repr., with further bibliography; Roettgen 2003, Tafel V; Marx 2005, I, p. 682; II, p. 625, no. 2283; Henning & Marx 2007, pp. 133f repr.; Petrucci 2010, fig. 957; Liotard 2018, p. 229 repr. Φσ



Zoomify

J.53.176 ~repl., pstl, 58x45 (Hender Delves Molesworth (1907–1978); his widow, née Eve Galloway (–1995); dep.: National Museum of Wales, Cardiff, 1979–84; London, Phillips, 18.XII.1984, Lot 56; art market 1995). Exh.:

London 1986, no. 9 repr. Lit.: Roettgen 1999, no. 223/WK5 n.r. φσ



J.53.178 ~version, pspl/ppr, 58x45 (Sächsisches Königshaus. German PC 2001). Exh.: Mengs 2001, no. 14a repr. Lit.: Roettgen 2003, p. 614, NN 222/223, n.r. φβ



J.53.18 ~cop., pspl, 54x40 (Poughkeepsie, Vassar College, Frances Lehman Loeb Art Center, inv. 1967.22. Thomas P. Grange, London; acqu. Louise Woodruff Johnston, class of 1922, Fund). Exh.: New York 1970 φκ



J.53.1805 =?version, pspl, 56x38 (Dr George Reuling, Baltimore; New York, Anderson, 21.I.1910, Lot 27 n.r. Dr Conrad Gold, Baltimore; New York, Anderson Galleries, 15–16.V.1912, Lot 350 n.r., as autograph)

J.53.181 ~cop., pspl/pchm, 44x33 (Kronberg, Hessische Hausstiftung, Schloß Friedrichshof, inv. FRDH B 3012/ Ferdinand Robert-Tornow (1812–1875), Berlin; legs: Kronprinzessin Victoria). Lit.: Markus Miller, "Die Kunstsammlung der Kaiserin Friedrich in Kronberg", in: *AK Im Schatten der Krone – Victoria Kaiserin Friedrich 1840–1901 – Ein Leben mit der Kunst*, ed. Hessischen Hausstiftung, Museum Schloß Fasanerie Eichenzell/Fulda, Petersberg, 2001, pp. 107–120; Roettgen 2022, no. DW223/WK15 n.r. φκ

J.53.183 ~cop., pspl/ppr, 56x42.5 (Sion, Galerie du Rhône, Crettenand, 5.VI.2004, Lot 519 repr., atelier, est. Swfr6–9000). Lit.: Roettgen 2022, no. DW223/WK13 n.r. φκ

J.53.185 ~cop./pastiche, pspl, 40x34 (Munich, Hugo Ruef, 25.III.2004, Lot 1163 repr., as

Edelmann mit weisser Alongeperücke, by Mengs, est. €1500, b/i; Munich, Hugo Ruef, 8.XII.2004, Lot 231, est. €600, €600). Lit.: Roettgen 2022, no. DW223/WK14 n.r. φπν
J.53.187 ~cop., pspl/pchm, 44.5x35 (Adolphe le Goupy, Paris. PC; New York, Christie's, 9–10.II.2009, Lot 70 repr., circle of Mengs, est. \$3–5000. Hudson, New York, Stair Galleries, 12–13.IX.2009, Lot 298A repr., est. \$1000–1500). Lit.: Roettgen 2022, no. DW223/WK09 φκ



J.53.188 ~cop., pspl/ppr, 56.5x44 (Florence, Palazzo Ramirez, Pandolfini, 14.IV.2021, Lot 150 repr., anon., inconnu, est. €3–5000; Milan, Viscontea, 15.XII.2022, Lot 198 repr., est. €4–6000) φκν

~version, bl. chlk/ppr bl., 51x41 (South German PC; Köln, Lempertz, 15.XI.2014, Lot 1147 repr.; Köln, Lempertz, 21.V.2016, Lot 1386 repr.)

Ismael MENGΣ, pnt, 64x52 (Berlin, Kaiser-Friedrich-Museum, inv. 491; lost c.1947)

J.53.1886 [olim J.53.174] ~cop., pspl, 56x42 (Dresden, Staatliche Kunstsammlungen, inv. S232. Schloß Dahlen, Oschatz). Lit.: Roettgen 2022, no. DW221/WK01 φκ



J.53.189 Frau Ismael MENGΣ, née Christiana Charlotte von Bornmannin (Zittau ?1703 – Dresden 1730), en bonnet blanc, pspl/ppr, 42x32.5, sd "A R Mengs del: 1744", inser. verso "Charlotte von Bornmannin verehelicht mit Israel Mengs 1720/ gemalet von ihrem Sohne Anton Raphael Mengs/1742. Sie war aus Zittau gebürtig und wurde später mit ihrem Mann catholisch" (London, Sotheby's, 27.V.1981, Lot 122 n.r., ?identity). Lit.: Roettgen 1999, no. U230 n.r., inconnue; Roettgen 2022, no. DW357φ



J.53.191 ?Julia Carlotta MENGΣ (1730/31–p.1806), sœur de l'artiste, Sœur Maria Speranza en religion, pspl/ppr, 43.7x33.2, 1742–44

(Rijksmuseum SK-A-4199. Gerd Rosen, Berlin dealer; estate sale, Amsterdam, Mak van Waay BV kunstveilingen, 15.XII.1969; 20.IV.1971, Lot 423 n.r., inconnue, D/f5800). Lit.: Thiel 1976; Roettgen 1999, no. 255 repr.; Burns & Saunier 2014, p. 57 repr. φσ



LARGER IMAGE

Photo courtesy Rijksmuseum

J.53.192 =?Julia MENGΣ, pspl (Professor Johan Christian Dahl 1842). Exh.: Dresden 1842, no. 277

J.53.192 ~cop., pspl (PC 2022) φκ

J.53.194 Frau Pietro MINGOTTI, née Caterina Regina Valentin (1722–1808), Sängerin, pspl/ppr, 55.5x42.5, c.1750 (Dresden P170). Exh.: Mengs 2001, no. 22. Lit.: Riedel & Wenzel 1765, p. 242; Honisch 1965, no. 39, Abb. 6; Marx 1992, p. 443 repr.; Roettgen 1999, no. 259 repr., with further bibliography; Roettgen 2003, Tafel IV; Marx 2005, I, p. 684; II, p. 626, no. 2287; Henning & Marx 2007, pp. 138f repr.; Petrucci 2010, fig. 958; Burns & Saunier 2014, p. 58 repr. φσ



Zoomify

~cop. Johann Sebastian Bach, black chlk, white highlights/ppr, 38.5x31.5 (Berlin, Deutsche Staatsbibliothek, inv. Mus.P.Mingotti, Cath., III.1. C. P. E. Bach Nachlaßverzeichnis, p. 113, no. 234; Georg Poelchau; acqu. 1841). Lit.: Richards 2012, fig. 185

J.53.197 [=J.53.201] Mgr NICOLETTO, pspl /ppr, 62x51, s (Bruxelles, Galerie Moderne, 21.XI.1989, Lot 1044, Bfr140,000. Antwerp, Campo & Campo, 16.II.1993, Lot 167 repr., as Niccolotto Santini, est. Bfr180–240,000). Lit.: Roettgen 1999, no. U185 n.r.

J.53.198 Francesco SABATINI (1722–1797), architecte; & pendant: J.53.199 spouse, née Maria Cecilia Vanvitelli, fille de l'architecte, pspl (sitters 1780). Lit.: Roettgen 1999, no. QU136/137 n.r.

J.53.2 Principessa SANTA CROCE, née Giuliana Publicola (c.1750–p.1802), pspl (Palazzo Santa Croce, Rome, 1864). Lit.: Roettgen 1999, no. U178 n.r.

J.53.202 Louis de SILVESTRE (1675–1760), premier peintre du roi de Pologne, psl/ppr, 62.5x50.5, a.1748 (Dresden P172; lost a.1945). Lit.: Brieger 1921, p. 272 repr.; Ebert 1963, p. 119; Honisch 1965, no. 206, Abb. 3; Johnson 1976, pl. 16; Roettgen 1999, no. 229 repr., with further bibliography; Lauer 2004, p. 15 repr.; Henning & Marx 2007, p. 172 repr.; Dresden 2009, fig. 71 Φ



~cop. Frickmann, q.v.

J.53.204 [=J.53.213] ~cop., psl, 65x57 (Mrs Sheldon; French PC. New York, Christie's, 28.I.1999, Lot 156 repr., as by Coppel, est. \$12–16,000 Paris, Piasa, 1.XII.2008, Lot 114 repr., est. €5–6000; Paris, Piasa, 25.III.2010, Lot 139 repr., as a/r Coppel, est. €3500–4000). Lit.: Xavier Salmon, *Louis de Silvestre (1675–1760), un peintre français à la cour de Dresde*, Versailles, 7.X.–2.XI.1997, n.r.; Roettgen 2003, NN 299WK2/3 n.r.; Roettgen 2022, no. DW229/WK05 Φκνσ



J.53.206 ~cop., psl, 50.5x38.5 (Henrici; Berlin, 28.III.1928, Lot 178). Lit.: Roettgen 1999, no. 229/WK1 n.r.

J.53.207 ~cop., without hands, psl, 46.8x36.6 (Vienna, Albertina, inv. 4649). Lit.: Roettgen 1999, no. 229/WK3 n.r. φκ



J.53.209 ~cop., psl/pchm, 59x48 (Leo Spik 1961. German PC 2003). Lit.: Roettgen 2003, NN 299WK1/2 n.r.; Roettgen 2022, no. DW229/WK04 φκ

~version, pnt., 64.8x51.7 (Madrid, Academia de San Fernando. Amsterdam, Christie's, 14.XI.2007, Lot 230 repr., circle of Mengs; acqu. 2008)

J.53.215 [= J.53.211] ~cop., psl/ppr, 62x50 (Munich, Hampel, 7–8.XII.2007, Lot 1429 repr., est. €7500–8500, b/i; Vienna, Dorotheum, 16.VI.2009, Lot 35 repr., attr., est. €5–6000; PC). Lit.: Roettgen 2022, no. DW229/WK06 n.r. φκ



~cop., Lauer, q.v.

J.53.218 ?Alexander THIELE, psl. Lit.: Honisch 1965, no. 239 n.r.; Roettgen 1999, no. QU140 n.r., ?confusion with Frau Thiele

J.53.219 Frau Johann Alexander THIELE, née Dorothea Sophia Schumann, Frau Axt (1718–1777), psl/pchm, 49.5x38.5, 1744 (Dresden P168). Exh.: Halle 1961, no. 128; Mengs 2001, no. 18; Dresden 2009, no. 53 repr. Lit.: Riedel & Wenzel 1765, p. 242; Brieger 1921, repr. p. 271; Honisch 1965, no. 40 n.r.; Marx 1992, p. 441; Roettgen 1999, no. 265 repr.; Marx 2005, I, p. 683; II, p. 625, no. 2285; Henning & Marx 2007, pp. 135f repr. Φ



Zoomify

J.53.220 ~cop., psl, 51x40, sd monogram 1858 (Paris, Drouot, Lair-Dubreuil, 30.I.–2.II.1922, Lot 23 n.r., a/r Mengs)

J.53.221 ~cop., psl/ppr br., 50.3x38.8 (Monaco, Sotheby's, 2.VII.1993, Lot 216, as Alessandro Longhi, inconnue, est. Fr30–40,000; New York, Christie's, 30.II.1998, Lot 251 repr., est. \$80–120,000, \$75,000 London, Christie's South Kensington, 5.VII.2006, Lot 541 repr., a/r Mengs, est. £3–5000; London, Christie's South Kensington, 4.X.2006, Lot 854 repr., est. £600–1000, b/i. Munich, Neumeister, 2.XII.2009, Lot 518 repr., follower of Mengs, €5000; London, Christie's South Kensington, 10.I.2012, Lot 260 repr., follower of Mengs, est. £800–1200). Lit.: Roettgen 1999, no. 265/WK1 n.r., cop. Φκνσ



Photo courtesy Christie's

J.53.224 ~cop., psl/ppr, 43x34 (Helsinki, Hagelstam, 13.XII.2003, Lot 46 repr., attr.

Grigori Semenovich Sedov, Catherine II, est. €2500) φκν

J.53.226 ~cop., psl, 49.5x38.5 (Vienna, Dorotheum, 30.II.2016, Lot 177 repr., est. €3–4000; Vienna, Dorotheum, 29.IX.2016, Lot 126 repr., est. €2000–2400) [new attr.] φκν



J.53.228 Maarten Harpertssoon TROMP (1598–1653), admiral, psl (Antoine-François, comte Andréossy; Paris, Drouot, 13–16.IV.1864, Lot 7, Fr170). Lit.: Roettgen 1999, no. U189 n.r.

John WALTER (Prior Park, Bath, Sotheby's, 29.X.1998, Lot 329 repr., attr.) [v. Darbes]

J.53.23 Henry Benedict Marie Clement Edward Stuart, Cardinal YORK (1725–1807), psl, Rome, 1782. Lit.: J.-P. Doray de Longrais, *Oeuvres de M. Mengs*, Regensburg, 1782, p. 25; Honisch 1965, no. 261 n.r.; Roettgen 1999, no. 239/QUVZ1 n.r. Study for pnt. (Montpellier, musée Fabre)

Unidentified male portraits

Homme (Warsaw, Muzeum Narodowe, inv. 34181), v. J. H. Schröder, Heinrich XIV.

J.53.233 Académie d'homme, psl, "da testa" (Catherine II, St Petersburg, 1781). Lit.: Honisch 1965, no. 294 n.r.; Roettgen 1999, no. QU100 n.r.

J.53.234 Ein Freund und Gesellschafter von Ismael Mengs, psl (Dresden 1786). Lit.: Honisch 1965, no. 240 n.r.; Roettgen 1999, no. QU143 n.r.

J.53.235 Peronnage autrichien en habit de cour, psl, 59x51 ov. (Saint-Germain-en-Laye, Braure, 28–29.VI.1924, Lot 56 n.r., attr.)

J.53.235 Herr in blauem Rock und tiefrottem Mantell, psl, 50x38 (Berlin, Leo Spik, 23.IX.1950). Lit.: Roettgen 1999, no. U192 n.r.

Homme aux cheveux poudrés (D.a Asunción de Azara, Madrid, 1999), v. Spanish sch.

Man in court dress (Rodríguez y Ximenes, dealer, Madrid, a.1999), v. Preciado

Homme en habit brun, (Conte Andrea Busiri Vici, Rome), v. Italian sch.

J.53.239 Ein sächsische Kurprinz, psl, 37x28.5 (Dr Martin Schubart; Munich, Helbing, 26–27.X.1899, Lot 308, repr. p. 55). Lit.: Honisch 1965, no. 397

Homme (Paris, Drouot Richelieu, 19.VI.1992, Lot 17 repr., attr. Vigée). Lit.: Jeffares 2006, p. 377Bii, as Mengs [v. Allais]

Homme aux cheveux poudrés (Jordan de Urries y Azara, Madrid, 1965; D.a Asunción de Azara, Madrid, 1999), v. German sch.

Unidentified female portraits

J.53.243 Tête de femme, psl (Mengs estate, Rome, 1779). Lit.: Roettgen 1999, no. QU104 n.r.

J.53.244 Tête de jeune femme avec mains, psl (Stieglitz, Leipzig, 1786). Lit.: Roettgen 1999, no. QU155 n.r.

J.53.245 Mädchen, psl (Appell.-Rath. Dr Stieglitz 1842). Exh.: Dresden 1842, no. 276

Dame,, inscr. "A. R. Mengs" (Paris art market; Rome PC 1965). Lit.: Roettgen 1999, no. EX312 n.r., v. Éc. fr.

J.53.246 Dame, psl, 42x32 (London, Sotheby's, 27.V.1981, Lot 122). Lit.: Roettgen 1999, no. U230 n.r.

Unidentified pendant portraits

J.53.248 Man; & pendant: J.53.249 woman, pschl, 30x25 (Philadelphia, Freeman Fine Arts, 9.IV.1992, Lot 654). Lit.: Roettgen 1999, no. U221/242 n.r.

Mythological &c.

J.53.251 Amor, einen Pfeil spitzend, pschl/ppr, 47.6x39, c.1751 (Dresden P177). Exh.: Mengs 2001, no. 38; Dresden 2009, no. 58 repr. Lit.: Brieger 1921, repr. p. 218; Honisch 1965, no. 41 n.r.; Marx 1992, p. 445 repr.; Roettgen 1999, no. 102 repr.; Roettgen 2003, Tafel VII; Marx 2005, I, p. 688; II, p. 627, no. 2293; Henning & Marx 2007, pp. 147f repr. Φσ



J.53.252 ~cop. XVIII^e, pschl/pchm, 32x25 (Dessau, Schloß Georgium Anhaltische Gemäldegaleriem inv 895). Lit.: Roettgen 2022, no. DW102/WK75 n.r., olim attr. Johann Crescenz

J.53.253 ~cop. XVIII^e, pschl/ppr, 50x40 (German PC 1999). Lit.: Roettgen 1999, no. 102/WK1 n.r., ?Mengswerkstatt

J.53.254 ~cop. XVIII^e, pschl, 43x35 (German PC c.1920-45; English PC 1945; London, Christie's, 1996). Lit.: Roettgen 1999, no. 102/WK2 n.r.

~cop. pschl, 1785, v. Traugott Leberecht Pochmann, J.5963.111

J.53.2543 ~cop. B. Börner, pschl, Dresdner Akad. 1803

J.53.2545 ~cop. Frl. Geßler, pschl, Dresdner Akad. 1806

J.53.255 Caroline Bardua (1781-1864), pschl, 1810. Lit.: Morgenblatt für gebildete Stände, 19.X.1810, p. 1002

J.53.256 ~cop. Wilde, pschl, Dresden 1817. Lit.: Leipziger Kunstabdrucke..., I, 1817, p. 75 n.r., "war recht gut gerathen"

J.53.2565 ~cop., pschl, 49x39 (Leipzig, Museum der Bildenden Künste, inv. 402, destroyed during bombing 4.XII.1943; Lost Art-ID 9605. Schletter, Leipzig, 1853)

J.53.257 ~cop., pschl, rnd. (Hohenstadt PC 1999). Lit.: Roettgen 1999, no. 102/WK4 n.r.

J.53.258 ~cop., pschl (W. Eaves, 98 Queen's Drive, Liverpool, 1933). Lit.: Roettgen 1999, no. 102/WK6 n.r.

J.53.259 ~version, pschl, 41.5x33.5 (London, Christie's, 10.IV.1985, Lot 199; Chaucer Fine Arts, London; Marcello Violante). Lit.: Roettgen 1999, no. 102/WK7 n.r.

J.53.26 ~version, pschl/ppr, 45.7x37.8 (New York, Sotheby's, 24.IV.1995, Lot 41 repr., est. \$3-5000). Lit.: Roettgen 1999, no. 102/WK10 n.r. φκ



J.53.262 ~cop., pschl, 45.8x37.4 (Andrea Busiri Vici, Rome a.1999). Lit.: Roettgen 1999, no. 102/WK11 n.r.

J.53.263 ~cop., pschl (Lindau, Zeller, 4-7.X.1995, Lot 336, as éc. fr., adv. Weltkunst, 1995, p. 2479). Lit.: Roettgen 1999, no. 102/WK13 n.r. φκ



J.53.265 ~cop. Albert Krafft, pnt., 24.1x21 (New York, Christie's East, 23.V.2000, Lot 133 repr.)

J.53.2655 ~cop., pschl, 44x35 (Erlangen, Bergmann, 19.III.2005, Lot 717 repr., €700). Lit.: Roettgen 2022, no. DW102/WK103 n.r. φκ

J.53.266 ~cop., looking down, pschl, 44x35 (The Hague, van Stockum's Veilingen, 4.IV.2007, Lot 116 repr., Dutch sch., c.1800, est. €800). Lit.: Roettgen 2022, no. DW102/WK97 n.r. φκ

J.53.268 ~cop., pschl, 45x35.5 (PC, dep.: Penrhyn, National Trust, inv. NT 1420027) φκ

J.53.269 ~cop., pschl/ppr, 49x39 (Salzburg, Dorotheum, 18.III.2008, Lot 23 repr., est. €2200-3000; Salzburg, Dorotheum, 8.IV.2009, Lot 60 repr., est. €1800-2600; Bamberg, Schlosser, 27.VI.2009, Lot 294 repr., est. €1200). Lit.: Honisch 1965, p. 77, no. 41; Roettgen 2022, no. DW102/WK98 n.r. φκ



J.53.271 ~cop., pschl/ppr, 52x45, sd ✘ illegible 1827 (Vienna, Dorotheum, 5.III.2009, Lot 225 repr., follower of Camillo Procaccini, est. €3-5000; Vienna, Dorotheum, 4.XI.2010, Lot 223 repr., est. €2-3000). Lit.: Roettgen 2022, no. 102/WK99 n.r. φκ



J.53.273 ~cop., pschl, 43.5x34.5 (Paris, Drouot, Issaly, Pichon, 6.XI.2010, Lot 18 repr., éc. fr. XIX^e, est. €800-1200). Lit.: Roettgen 2022, no. 102/WK100 n.r. φκ



J.53.275 ~cop., pschl, 49x42 (Paris, Tajan, 26.IX.2011, Lot 60 repr., Éc. fr. XIX^e, est. €400-600) φκ



J.53.277 ~cop., pschl/ppr, 44.5x38.2 (London, Christie's South Kensington, 24.V.2011, Lot 298 repr., as English sch., est. £1500-2000; Tony Haynes; Donnington, Dreweatts, 12.X.2011, Lot 5 repr., French sch., est. £1000-1500, b/i; Donnington, Dreweatts, 17.X.2012, Lot 89 repr., est. £600-800). Lit.: Roettgen 2022, no. DW102/WK81 n.r. φκ



J.53.278 ~cop., pschl, 44x36 (Köln, Dr Hüll, 19.III.2011, Lot 688 repr., attr.). Lit.: Roettgen 2022, no. DW102/WK77 n.r. φκ

J.53.279 ~cop., pschl, 46x38 (Düsseldorf, Auktionshaus, 2.XII.2011, Lot 689 repr., 19. Jhd, est. €400; Düsseldorf, Auktionshaus, 22-24.XI.2012, Lot 432 repr., a/r Mengs, est. €300). Lit.: Roettgen 2022, no. DW102/WK101 n.r. [XVIII^e] φκ



J.53.281 [=J.53.283] ~cop., pschl/ppr, 45x37 (Asheville, Brunk Auctions, 12.V.2012, Lot 336 repr., as French sch., 19th century, est. \$400-600. New Orleans, Neal, 22.XI.2013, Lot 213 repr., est. \$500-800). Lit.: Roettgen 2022, no. DW102/WK102=WK103 n.r. [new attr. 2012] φκ



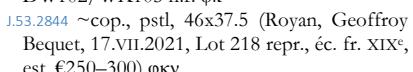
J.53.284 ~cop., pschl., 46x39 (Vienna, Dorotheum, 22.XI.2016, Lot 292 repr., est. €900; Vienna, Dorotheum, 1.II.2017, Lot 194 repr., est. €700; Vienna, Dorotheum, 6.IX.2017, Lot 13 repr., est. €400; Vienna, Dorotheum, 2.V.2018, Lot 194 repr., est. €300). Lit.: Roettgen 2022, no. DW104/WK104 n.r. [new attr. 2018] φκν



J.53.2841 ~cop., pschl./ppr., 47x39 (London, Chiswick Auctions, 25.VI.2019, Lot 35 repr., est. £1–200; London, Chiswick Auctions, 12.X.2021, Lot 31 repr., est. £400–600, £175). Lit.: Roettgen 2022, no. DW102/WK94 n.r. φκ



J.53.2842 ~cop., pschl., 46x36 (Haslemere, John Nicholson, 7.XII.2020, Lot 252 repr., est. £400–600; Haslemere, John Nicholson, 17.II.2021, Lot 291 repr., est. £400–600) φκ



J.53.2843 ~cop., 19th century, pschl./ppr., 41.5x34 (Erik Brandt; Bruun Rasmussen auction 251, 1970, Lot 296. Copenhagen, Havnen, Bruun Rasmussen, 17.V.2021, Lot 239 repr., est. DKr2–3000). Lit.: Roettgen 2022, no. DW102/WK105 n.r. φκ

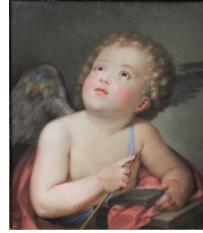
J.53.2844 ~cop., pschl., 46x37.5 (Royan, Geoffroy Bequet, 17.VII.2021, Lot 218 repr., éc. fr. XIX^e, est. €250–300) φκν

J.53.2845 ~cop., pschl., 60x50, inscr. "F de Cartier 1706" (Suarlée, Rops, 10–16.IV.2023, Lot 2903 repr., as by de Cartier) φκν

J.53.2846 ~cop. Elisabeth Jacobi-Münch, pschl., 39.5x33, sd verso Gera, 1920 (Celle, Neumanns, 6.V.2023, Lot 7039 repr., est. €80–120; Celle, Neumanns, 12.VIII.2023, Lot 7033 repr., est. €20) φκν

J.53.2847 [=J.53.2849] ~cop., pschl./board, 50x42 (Beaune, Alexandre Landre, 4.VI.2023, Lot 30 repr., attr., est. €3–5000; Beaune, Alexandre Landre, 23.VII.2023, Lot 51 repr., attr., est. €3–5000; Moutiers-Saint-Jean, Alexandre Landre, 29.X.2023, Lot 176 repr., attr., est. €1000–1500; Strasbourg, Alexandre Landre, 7.IV.2024, Lot 18 repr., est. €1000–1500; Strasbourg, Alexandre Landre, 23.IX.2024, Lot 27 repr., est. €600–800; Strasbourg, Alexandre Landre, 16.XII.2024, Lot 49 repr., est. €400–

600; Strasbourg, Alexandre Landre, 26.II.2025, Lot 239 repr., est. €300–500) φκν



~cop. Hellman, pschl./metal, 46.5x38 (Munich, Neumeister, 29.VI.2022, Lot 311 repr.)

J.53.2848 ~cop., pschl., 47x38, s "Wag. pinxit" (Toulouse, Marambat, de Malafosse, 14.II.2024, Lot 178 repr., anon., est. €80–120) φκν

~cop., Asselin, C. W. Bardou; Fontane; Henry; Hermann; Hoffmann; Lauer; Rincklacke; Ronix; Seydelmann; Stock, qq.v.

~later pschl copies and numerous copies in other media not fully catalogued

~cop., pschl. (Copenhagen, Statens Museum, inv. KMS 1273)

J.53.287 Ceres; & pendant: J.53.288 Flora, pschl. (Anthony Langley Swymmer, England, 1753). Lit.: Roettgen 1999, no. QU68/69 n.r., pp. 494, 500

J.53.289 Zwei Jahreszeiten, pschl./pchl. (Graf Harrach, Vienna, acqu. 1754, 25 zucchini the pair). Lit.: Roettgen 1999, no. N-QU78/79 n.r.

J.53.2895 The Seasons, crayons (A. R. Mengs, Rome, "extremely fine of the kind"; comm. Charles Hope-Weir for his brother Lord Hopetoun 1755). Lit.: Colin Morison letter of 18.IX.1755 from Rome, NRS, GD248/954/5

J.53.29 Le Printemps; & pendant: J.53.291 L'Été, pschl., 62x51 ov. (E. Lefèvre, petit gendre de G.-P. Cauvet; Paris, Drouot, Escrive, 22–27.II.1883, Lot 459/459 bis)

J.53.292 L'Innocence sous la figure d'une jeune fille qui caresse un agneau, pschl., 62.1x51.3 ov., Salon de la Correspondance, XI.1779 (Paul Heinrich Dietrich, baron d'Holbach a.1756; vente p.m., Paris, 16.III.1789, Lot 2, with pendant, *Le Plaisir*, 1200 livres; [Dherlier, Rubis ou Robit]. [Lacaille; Paris, Lejeune, Le Brun, 23.I.1792 & seq., Lot 46 with pendant, 1050 livres; Le Brun] Vincent Donjeux; Paris, Jeluseau, Le Brun & Paillet, 29.IV.1793 & seq., Lot 13 with pendant, 601 livres; Maton). Lit.: Friedrich Melchior Grimm, *Correspondance littéraire*, I.VI.1756; Diderot 1957–67, I, Salon de 1763, p. 225; Honisch 1965, no. 259 n.r.; Roettgen 1999, no. 122 repr., with further bibliography; Roettgen 2003, Abb. II-41; "Recent acquisitions 2005–2006", *Metropolitan Museum of Art bulletin*, Fall 2006, p. 43 repr.; Burns & Saunier 2014, p. 56 repr.; Salmon 2024, fig. 431 Φσ



~cop. Nikolaus Mosmann, bl. chlk (British Museum, inv. T-05-13). Lit.: Roettgen 1999, no. 121/WK1 repr.

~grav. N. Mosmann Lit.: Roettgen 2003, Abb. II-42

J.53.297 Le Plaisir sous la figure d'un jeune garçon enlacé de soie, couronné de fleurs et la tête entourée de l'arc-en-ciel, pschl., 62x49 ov., Salon de la Correspondance, XI.1779 (New York, MMA, inv. 2005.231. Paul Heinrich Dietrich, baron d'Holbach (1723–1789) a.1756; vente p.m., Paris, 16.III.1789, 1200 livres, with pendant, *L'Innocence*; [Dherlier, Rubis ou Robit]. [Lacaille; Paris, Lejeune, Le Brun, 23.I.1792 & seq., Lot 46 with pendant, 1050 livres; Le Brun] Vincent Donjeux; Paris, Jeluseau, Le Brun & Paillet, 29.IV.1793, Lot 13 with pendant, 601 livres; Maton. Rome PC 1960/61; Milan, Il Ponte Casa d'Aste, 25.III.2004, Lot 556, Maestro francese XIX^e, Flora; Galerie Eric Coatalem, Paris, repr. 2005 catalogue; adv. *Apollo*, III.2005, p. 18 repr. clr; acqu. 2005 with Victor Wilbour Memorial, The Alfred N. Punnett Endowment and Marquand Funds). Exh.: New York 2011, no. 6 repr.; New York 2013; New York 2017. Lit.: Friedrich Melchior Grimm, *Correspondance littéraire*, I.VI.1756; Diderot 1957–67, I, Salon de 1763, p. 225; Honisch 1965, no. 259 n.r.; Roettgen 1999, no. 122 repr., with further bibliography; Roettgen 2003, Abb. II-41; "Recent acquisitions 2005–2006", *Metropolitan Museum of Art bulletin*, Fall 2006, p. 43 repr.; Burns & Saunier 2014, p. 56 repr.; Salmon 2024, fig. 431 Φσ



LARGER IMAGE

Photo courtesy Galerie Eric Coatalem, Paris

J.53.301 ~version, pschl./ppr., 62.9x51.4 ov. (New York, Sotheby's, 29.I.2009, Lot 190 repr., with pendant, est. \$60,000–80,000, b/i; PC; Basel, Artcurial Beurret Bailly Widmer, 13.III.2024, Lot 13 repr., with pendant, as autograph, est. SwFr18–25,000). Lit.: Roettgen 2022, no. DW325, as repetitionφβ



J.53.302 Epictetus, philosophe stoïcien, pstl/bois, 40x33.8 (Marc-Antoine-Nicolas, marquis de Croismare (1694–1772), comm. 100 louis d'or 1754 with pendant; École militaire 1763). Lit.: lettre Mengs à Croismare, cited *Correspondance littéraire*, .VI.1756, “Le philosophe est peint sur bois, sans papier ni vélin; mais la femme est peinte sur le vélin”; Diderot 1957–67, I, Salon de 1763, p. 225; Jansen 1786, p. 67; Roettgen 1999, no. 106 n.r., with further bibliography and preparatory drawing, repr., II-44

J.53.303 ~pendant: Courtisane athénienne, Griechische Tänzerin, pstl/pchm, 40x33.8 (Marc-Antoine-Nicolas, marquis de Croismare (1694–1772), comm. 100 louis d'or 1754 with pendant; École militaire 1763). Lit.: Diderot 1957–67, I, Salon de 1763, p. 225; Jansen 1786, p. 67; Roettgen 1999, no. 107 n.r., with further bibliography and preparatory drawing, repr., II-43

~~cop. Mme de Villebrune, pstl, q.v.

J.53.306 =?Le Printemps, représenté par une jeune femme vue en buste, la tête couronnée de fleurs, & tenant de la main gauche un chalumeau de paille, au bout duquel est une bouteille de savon, pstl, 39.3x31.2 (Paris, Dufresne, Le Brun, 11–16.XII.1780, Lot 21, as autograph Mengs, 40 livres. Pasquier, peintre; Paris, Simoneau, Paillet, 1–3.III.1781, Lot 32, 80 livres; Jacques Langlier) [?attr.; cf. Mme de Villebrune]

~~cop. Mlle de Villebrune, q.v.

J.53.308 Femme vêtue en prétresse de Flore, pstl, Ø54 rnd. (Paris, Chariot, Joullain, 31.III.–1.IV.1775, Lot 20, éc. de Mengs, 34 livres 19 sols)

J.53.309 Tête de muse, pstl, 40.5x32.4, Salon de la Correspondance, XII.1779

J.53.310 Tête, pstl (Mengs estate, Rome, 1779). Lit.: Roettgen 1999, no. QU105 n.r.

J.53.311 Tête, pstl (Mengs estate, Rome, 1779). Lit.: Roettgen 1999, no. QU106 n.r.

J.53.312 Allégorie de la Vérité, pstl/pchm, 60.9x49.5 ov. (Houston, MFA, inv. 98.590. ?Dresden XVIII^c. English PC 1989; London, Christie's, 6.VII.1993, Lot 189 repr., est. £10–15,000, £98,000 [=£109,300]; Bernheimer, Munich). Exh.: Philadelphia 2000a, no. 376. Lit.: Honisch 1965, no. 242 n.r.; *Apollo*, XII.1999, repr.; Roettgen 1999, no. 124 repr., with further bibliography; *Chronique des arts*, .III.2000, no. 212; Roettgen 2003, Tafel X; Roettgen 2022, no. DW124 φσ



Photo courtesy Christie's

J.53.315 Handstudie, pstl/ppr, 47.5x33 (Providence, Rhode Island School of Design, inv. 55129. Legs Gerda and Hans Calmann). Lit.: Roettgen 1999, no. Z103 repr. φ

J.53.316 Tête d'une sibyl, pstl, bl. chlk/gr. ppr, 41.5x32 (Hermitage, inv. OP-11386. Acqu. 1800–39). Exh.: St Petersburg 2001, no. 38. Lit.: Каменская 1960, no. 79 repr.; Roettgen 1999, no. 297 repr. φ



J.53.318 Tête d'une grace, pstl/bl. ppr, 42x32 (Hermitage, inv. OP-42142. Gatschina Palace. Acqu. 1797). Exh.: St Petersburg 2001, no. 27 repr., as Carriera Lit.: Каменская 1960, no. 53 repr., as Carriera; Roettgen 1999, no. 298; Jeffares 2006, p. 115A n.r., as Carriera; duplicated, p. 377C n.r., as Mengs φ



J.53.32 Trois Graces, pstl (acq. Catherine II, Barcelona). Lit.: Honisch 1965, no. 295 n.r.; Roettgen 1999, no. 296/QUVZ2 n.r. Study for ceiling (Madrid, Palacio Real)

J.53.321 Apollo crowning a musician; & pendant:

J.53.322 Two allegorical figures, pstl, 80x53 (Cowper collection; desc.: Lady Desborough, Panshanger; London, Christie's, Lot 9 n.r., £22; Bagnell). Lit.: Roettgen 1999, no. U99/115 n.r.

J.53.323 Jeune dame, pstl (Franchi, Naples, 1871). Exh.: Naples 1871, no. 4. Lit.: F. de Filippis, *Pittori tedeschi a Napoli*, Naples, 1943, p. 61; Roettgen 1999, no. U237 n.r.

J.53.325 Büßende Magdalena, Junger Frauenkopf mit ekstatischem Ausdruck nach links gewendet; die zur Brust erhobenen Hände halten ein Kruzifix, pstl, 46x33 (Dr Theodor Loewe, Breslau; Köln, Lempertz, 5–6.XI.1929, Lot 108 n.r.)

J.53.324 Vierge à l'Enfant, pstl, 66x52 (Köln, Carola van Ham, 12.VI.1970, DM2500)

J.53.325 Madonna della sedia, pstl a/r Raphaël, Ø70 rnd., sd ~ 1743 (Leipzig, Museum der Bildenden Künste, 1993. Woldemar Jacob PC, Leipzig, 1962). Lit.: Roettgen 1999, no. EX128 n.r., ??attr.

J.53.326 Maria, pstl, 78x60 (Vienna, Dorotheum, 10.IV.1973, Lot 166). Lit.: Roettgen 1999, no. U18 n.r.

J.53.327 =?Die sogenannte Wiener Madonna, pstl/ppr, 74x57 (Vienna, Dorotheum, 17.X.1995, Lot 378 repr., circle of Mengs, est. ÖSch.30–40,000) φκ



J.53.329 Maria mit dem in der Krippe liegenden Jesusknaben, pstl, 64x50 (Köln, Carola Van Ham, 22.III.1991, Lot 1029A, attr., €779). Lit.: Roettgen 1999, no. U20 n.r.

J.53.33 =?Madonna mit Kind, pstl/ppr, 64x51.5 (Vienna, Dorotheum, 4.III.1997, Lot 357 repr., attr., est. ÖSch25–40,000, ÖSch20,000; PC Vienna; Vienna, Dorotheum, 22.VI.2010, Lot 344 repr., attr., est. €1500–2000) [?attr.] φκ



J.53.32 Allegori oever Handeln (30.XI.1994, as Mengs) φκ



J.53.334 Ecce Homo, Christus mit der Dornenkrone, pstl/wood, 36.5x29.5, a/r Guido Reni (Hamburg, Auktionshaus Stahl, 24.IV.2010, Lot 6 repr., est. €3800. Satow, 13.VIII.2011, Lot 124 repr., attr., est. €2000; Satow, 28.I.2012, Lot 96 repr., attr., est. €1800) [?attr.] φα



Giuseppe ou Pietro da VITERBO, pnt. (Munich, Bayerische Staatsgemäldesammlungen, inv. 554). Lit.: Roettgen 1999, no. 214 repr.

J.53.341 [olim J.94.1143] ~cop., pstl/ppr, 40.5x31 (Louvre inv. 35477. Acqu. a.1824; inv. 1815–24, no. 24, Chalcographie royale, anonyme). Lit.: Monnier 1972, no. 23 repr., Italian sch., 17th century; Salmon 2018, no. 23 repr., inconnu, italien ou français, XVII^e ou XVIII^e; Roettgen 2022, no. DW124 φκ



Noli me tangere
J.53.342 ~cop., pstl/3 f. bl. ppr., 80x60 (English art market 2001). Lit.: Roettgen 2003, NN65, WK2, n.r.

~cop. Bartolozzi, q.v.



Anon. related pastels

SELFPORTRAIT, pnt., 1774 (New York, MMA, inv. 2010.445. PC Genoa 1985). Lit.: Roettgen 2003, no. NN 277 WK3

~numerous versions, pnt. (Dijon; Göttingen etc.)

J.53.337 ~cop., pstl/ppr, 46x36 (PC 2017) φκ



JAMES Francis Edward Stuart, "James III" (1688–1766), pnt. (London NPG 433, attr.). Lit.: Kerslake 1977, p. 156, anon., ?a/r Luti pnt.

~cop. Cosmo Alexander, pnt. Lit.: Edinburgh 2001, fig. 91

J.53.339 ~~cop., ?pstl, gch./ppr, 19.7x15.9 (Aberdeen, University Museum. Art market 2012; acqu. £7750 with £1000 from Art Fund). Lit.: *Art quarterly*, Autumn 2013, p. 82 repr., as by Cosmo Alexander φκ