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## Jean-jacques De Boissieu (lyon, 1736 - Id., 1810) - The Castle Of Pierre Scize

12 000 EUR



Signature : Jean-Jacques DE BOISSIEU (Lyon, 1736 - id., 1810)

Period : 18th century

Condition : Parfait état

Material : Paper

Width : 26 cm

Height : 19 cm

| Description |
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Son of a Lyonnais doctor, de Boissieu began by taking drawing lessons with a teacher named Lombard before joining the studio of the history painter Charles Frontier. A Parisian engraver and print dealer, Pariset, entrusted him with the creation of several etchings and published a collection titled *Livre d'esquisses créées et gravées par de Boissieu*. He then engraved six landscapes, published under the title *Paysages dessinés et gravés par J.-J.-D. B.*, in Lyon in 1759. In 1760, he began a correspondence with the engraver J.-G. Wille, seeking his help to sell some drawings in Paris. In 1761, his mother finally agreed to let him go to Paris, where he stayed from 1761 to 1764, surrounded by figures such as J.-G. Wille, Joseph Vernet, W.-D. B. Lyons, Watelet, Greuze, Soufflot, and the young

| Dealer |
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Duke Alexandre de la Rochefoucauld, who became very attached to him. The Duke then took him to Italy, where, along with his friends, de Boissieu visited Genoa, Naples, and stayed in Rome (1764-1765), drawing in museums and from nature.

Upon his return to Lyon, he resumed his work in engraving and painting. However, due to his fragile health and his inability to tolerate the smell of paints, he mainly focused on etchings, pencil drawings, and washes. In 1771, he entered the service of the French Treasury in Lyon and married in 1773. His fortune was affected by the Revolution, but the painter David intervened to ease his concerns, and his copper engravings were granted legal protection. He continued his work until the end of his life, influencing and advising young artists in Lyon at the beginning of the 19th century.

His landscapes, interior scenes, and portraits were created from life and reflect a deep sense of truth. The few paintings he produced, between 1773 and 1780, are finely drawn, with a subtle use of color that sometimes tends towards monotony. As a wash painter, de Boissieu was rarely surpassed for his broad, sweeping strokes and seemingly effortless, yet highly accessible, finish. His etchings, prized for the harmony of their delicate lines, were always designed to faithfully reproduce his life studies, showcasing the softness of his pencil lines, the shading of his colors, and the vigor of his washes, with a marked chiaroscuro.

In this work, de Boissieu depicts the Château de Pierre Scize. Also known as the Château de Pierre Encise, this monument no longer exists. It was located at a strategic position, facing the Saône, at the western entrance of Lyon, marking the boundary between the Kingdom of France and the Holy Roman Empire. Likely the residence of the former kings of Burgundy, but primarily that of

the archbishops of Lyon, the castle was taken over as a state prison by Louis XI before being demolished in 1793. De Boissieu immortalizes this historical structure, which played a crucial role in the defense of the city and in the religious and political administration of Lyon throughout the centuries. His representation serves as a reminder of the importance of this once-imposing building, now lost to history.