

“Cutting up Berchems, Watteaus, and Audrans”: A *Lacca Povera* Secretary at The Metropolitan Museum of Art

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IN 1727 Mademoiselle Charlotte Aissé (1693–1733) wrote from Paris to her friend and confidante, Madame Calandrini, in Geneva: “We are here at the height of a new passion for cutting up colored engravings. . . . Everyone, great and small, is snipping away. These cuttings are pasted on sheets of cardboard and then varnished. They are made into wall panels, screens, and fire boards. There are books and engravings costing up to 200 livres; women are mad enough to cut up engravings worth 100 livres apiece. If this fashion continues, they will cut up Raphaels.”¹ In her letter Mademoiselle Aissé referred to the decorative technique of decoupage, or *découpage*, which consists of cutting out and coloring prints, later to be pasted onto a specially prepared surface and then varnished. Several pieces embellished in this manner can be seen at the Metropolitan Museum. Among them are two Venetian pieces, a magnificent secretary dating to about 1730–35, the subject of this article, and a mid-eighteenth-century candle stand of carved, gessoed, painted, and gilded walnut and pine (Figures 1–3). The top of the candle stand has a landscape with figures and imaginary animals that are not painted, as has long been thought, but are glued-on images cut out from engravings.² In addition, the Museum has recently acquired a yellow-and-red papier-mâché box of about 1755–60, which is completely covered with pasted-on genre scenes, horsemen, putti, architectural structures, flowers, butterflies, and an endearing winged dragon (Figures 4, 5). The incurved border of the lid is decorated with a flowing ribbon intertwined with floral festoons all around. These ornamental images are painted red, green, and yellow.³ Although small decorative objects—such as this box, which was most likely made in Venice as well—must have been quite popular during the eighteenth century, few survive, thus making it a rare example.

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The notes for this article begin on page 95.

Decoupage aimed at imitating Asian lacquer,⁴ but the distinction between this process and a similar one, japanning, is not always clear. The many layers of applied varnish can make it difficult to ascertain whether the decoration was painted on a particular object or actually consists of prints that were cut out and glued on. Decoupage was probably first practiced toward the end of the seventeenth century⁵ and became especially popular during the 1720s both in France and in other European countries⁶ where it was used continuously throughout the eighteenth century. In fact, decoupage appears never to have gone out of fashion entirely and, judging by the number of recent publications, seems to be enjoying a resurgence of interest today.⁷

Manuals containing step-by-step descriptions of the technique and useful formulas for varnishes were already published during the eighteenth century, for example, one by Johann Martin Teuber in Germany. In his 1740 treatise on turning,⁸ Teuber included a supplement on *Laquirkunst* that was preceded by a listing of his mostly aristocratic clients who received instruction in this art form. Practical information and patterns were also published in England between 1758 and 1762 by Robert Sayer, a London print and map seller. Despite the fact that this book was entitled *The Ladies Amusement; or, Whole Art of Japanning Made Easy*, the instructions, particularly those about the decoration, refer to a decoupage technique rather than to the art of japanning:

The several Objects you intend for Use must be neatly cut round with Scisars, or the small Point of a Knife; those Figures must be brush'd over on the Back with strong Gum-water, or thin Paste, made by boiling Flour in Water: then take the Objects singly, and with a Pair of small Pliers, fix them on the Place intended, being careful to let no Figure seem tumbling, and let the Buildings preserve an exact upright . . . ; and when properly plac'd, lay over your Prints a Piece of clean Paper, and with your



Figure 1. Secretary, Italian (Venice), ca. 1730–35. Carved, painted, gilded, and varnished lindenwood decorated with decoupage prints, 259.1 × 111.8 × 58.4 cm. The Metropolitan Museum of Art, Fletcher Fund, 1925, 25.134.1ab

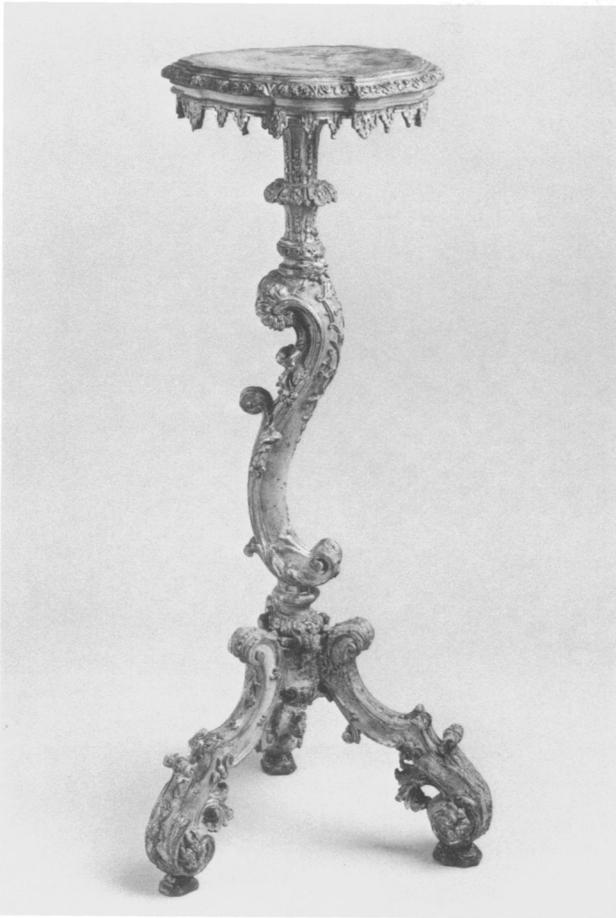


Figure 2. Candle stand, Italian (Venice), ca. 1750. Carved, gessoed, painted, and gilded walnut and pine, H. 91.8 cm, Diam. of top 33 cm. The Metropolitan Museum of Art, Rogers Fund, 1948, 48.179



Figure 3. Top, detail of Figure 2

Hand gently press them even, and when dry . . . then proceed to varnish . . . at least seven Times, tho' if you varnish it Twelve it will be still better. . . .⁹

In Italy the technique of decoupage is known as *lacca contrafatta*, or *lacca povera*.¹⁰ The latter term appears to be a true misnomer, considering the amount of minute work involved. In fact, a long letter by a certain M. Constantin dated December 15, 1727, explaining the art of decoupage to an unidentified marquise,¹¹ indicates that this pastime could be very expensive: "Tapestry and knotting are no longer in question; one has left behind spinning wheels and shuttles; one wants nothing but *decoupage*. All kinds of furnishings suitable to this technique are being decorated; screens, folding screens, wall hangings, ceilings, the tops of coaches, and sedan chairs; it is being put everywhere. This fashion has made the prices of illustrations and prints rise to an extraordinary level; and although there are only a few dealers who sell or have these prints colored, their shops are never empty." M. Constantin also indicated that the hobby was not exclusively practiced by ladies: "As soon as a gentleman arrives at a lady's house, an image is given to him, he then takes his scissors from his pocket and begins to cut. It is a new and excellent quality to know how to make decoupage." Despite the fact that M. Constantin explained the technique in great detail to his pupil, he was critical about the medium. He warned her against using it too much, fearing that the passion for decoupage would not continue long in a country where novelties were so passionately embraced. In addition, M. Constantin remarked that although "the art of decoupage is easy, in reality it costs more than it is worth," but that "at least some workmen will earn something with it and it keeps idle people occupied." He concluded by expressing the hope that once one had acquired the taste for this pastime, it would be perfected and therefore become more useful and valuable.

To satisfy the great demand for suitable images, special prints were published for decoupage purposes that generally included a variety of motifs in different sizes to suit everyone's needs.¹² The firm of Giovanni Antonio Remondini (1643–1711) and his successors in Bassano, Italy, advertised prints in their catalogues from 1751 on: "to be cut out and pasted on fruit dishes, boxes, and for the decoration of cabinets."¹³ In fact, it is possible that the scenes used on the Museum's papier-mâché box were published by that firm (Figures 4, 5). Similar images, known in German as *Ausschneidebogen*, were published by the engravers Martin Engelbrecht (1684–1756) in Augsburg



Figure 4. Box, Italian (probably Venice), ca. 1755–60. Papier-mâché, painted, varnished, and decorated with decoupage prints, lined with decorative papers, 13 × 22.4 × 14 cm. The Metropolitan Museum of Art, Purchase, Gift of J. Pierpont Morgan, by exchange, 1995, 1995.135



Figure 5. Right side, detail of Figure 4

(Figure 6) and Johann Christoph Weigel (ca. 1654–1726) in Nuremberg. These highly esteemed German prints were sold and also reprinted in France.¹⁴ Decorative prints by French artists were available as well. The *Mercur de France* of November 1727, for instance, included an advertisement for six engravings by Louis Crépy fils (born ca. 1680), published by Edme-François Gersaint (ca. 1696–1750) in Paris, which were based on a screen painted by Antoine Watteau (1684–1721) (Figures 7, 8). It was suggested that “these gallant scenes on a white ground would make excellent designs for decoupage, the technique used by the ladies nowadays to make such pretty pieces of furniture.”¹⁵ Although this advertisement is often referred to in the literature on the topic,¹⁶ it has not been shown that these engravings were actually used

for this purpose, as I will demonstrate below. All kinds of pieces, large and small, were decorated with cut-out prints. Most often mentioned are chamber and fire screens,¹⁷ but entire rooms are also known to have been embellished with decoupage.¹⁸ Whereas some of the smaller objects—trays, boxes, toilet sets, and stands—may have been decorated by amateurs, coaches and larger pieces of furniture, such as the Metropolitan Museum’s secretary, were mostly the work of skilled craftsmen.

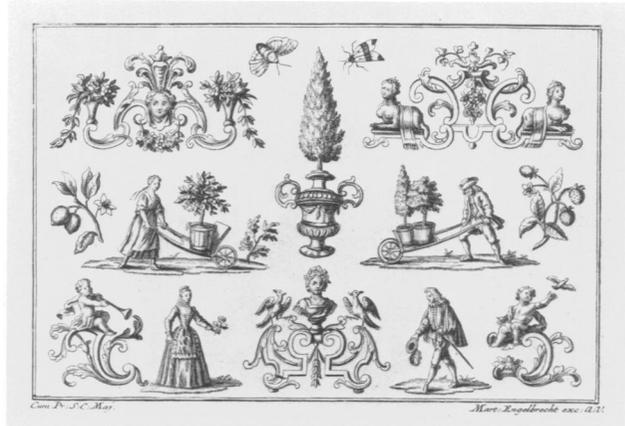
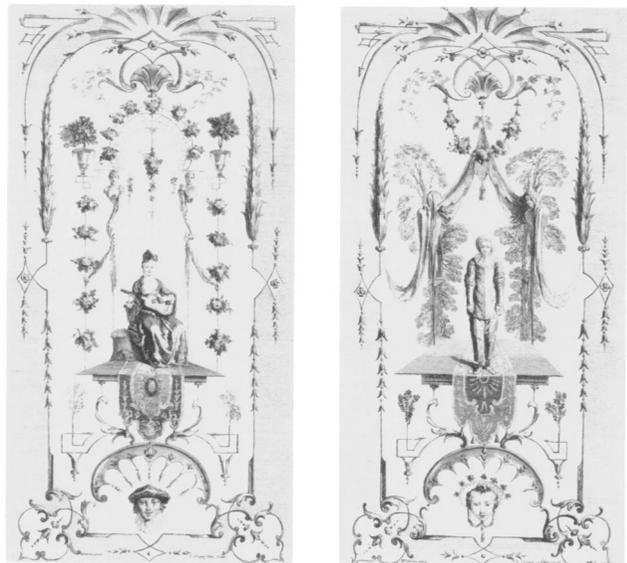


Figure 6. Engraving from series of decorative motifs published by Martin Engelbrecht (1684–1756), Augsburg. The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 54.635.12 (3)



Figures 7, 8. Engravings from a set of six by Louis Crépy fils (born ca. 1680) after Antoine Watteau (1684–1721) from *Oeuvres des estampes gravées d’après les tableaux et desseins de feu Antoine Watteau*, pls. 160 II, 161 II. The Metropolitan Museum of Art, Gift of Mr. and Mrs. Herbert N. Straus, 1928, 28.113 (3)



Figure 9. Secretary, Figure 1, with open doors



Figure 10. Crest, detail of Figure 1

The Venetian secretary entered the Museum's collections in 1925 (Figures 1, 9). Described in an article in the *Museum Bulletin* of that same year and included in various later publications, the secretary has nonetheless never received the detailed examination it deserves.¹⁹ Influenced by the English bureau-bookcase, this type of writing cabinet was introduced in Italy during the first half of the eighteenth century.

Consisting of two parts, the secretary's upper structure is fitted with two arched and mirrored doors that enclose thirteen small drawers flanking a central niche. Its lower part has a sloping fall front, which conceals six tiny drawers, and three large drawers below. Resting on four carved feet, the secretary is crowned by a scrolling pediment with three vase-shaped finials on the top.

The wood surface of the secretary has been painted blue-green over a thin coat of gesso. The layers of applied varnish have yellowed over the years, giving the piece a yellow-green appearance.²⁰ Several parts, such as the moldings, finials, and feet, were gilded, and the outlines and foliate scrolls and husk motifs on the doors, drawers, fall front, and sides are painted on. The decoupage decoration, covering nearly the entire surface of the secretary, shows a wide range of subjects (Figures 1, 9). Among these are hunting and arcadian scenes, courting couples and ladies in fashionable dress, large flower vases and birds, a harbor scene and a shipwreck on the secretary's front and sides. Gods and goddesses as well as delightful chinoiserie grace

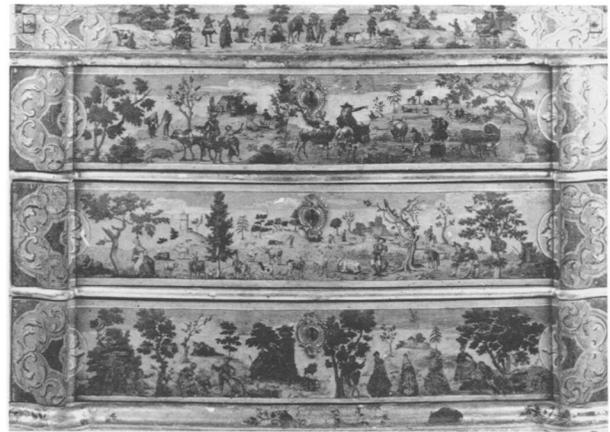


Figure 11. Drawers, detail of Figure 1



Figure 12. Lower left side of Figure 1



Figure 13. Lower right side of Figure 1



Figure 14. *A Ford near an Aqueduct*. Engraving by Johannes Visscher (1633–after 1692) after Nicolaes Berchem (1620–1683). The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1953, 53.600.1702 (4)



Figure 15. *Mounted Shepherd and Boy Driving Flock on a Road*. Engraving by Johannes Visscher after Nicolaes Berchem. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1953, 53.600.1702 (3)



Figure 16. *Peasants Traveling with Baskets of Poultry*. Engraving by Dancker Danckerts (1633/34–1666) after Nicolaes Berchem. London, British Museum



Figure 17. *Woman on Horseback and Woman Milking a Goat*. Engraving by Dancker Danckerts after Nicolaes Berchem. Amsterdam, Rijksmuseum



Figure 18. *Shepherd on a Cow Playing a Flute and Dancing Shepherdess*. Etching by Dancker Danckerts after Nicolaes Berchem. The Metropolitan Museum of Art, Bequest of Grace M. Pugh, 1985, 1986.1180.1313



Figure 19. *Man on Horseback and Woman on a Donkey and Cowherds*. Engraving by Dancker Danckerts, published by Petrus Schenk, after Nicolaes Berchem. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1953, 53.600.1786



Figure 20. *The Spinner Standing on a River-Bank*. Engraving by Johannes Visscher, published by Theodorus Danckerts, after Nicolaes Berchem. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1953, 53.600.1690 (3)

the inside. Despite the range in subject matter and scale, a sense of unity and harmony of design has been achieved through the skillful arrangement of the images over the surface and the consistent palette of green, red, and orange used to color them.

In the attempt to identify the cut-out images, it has become clear that the prints from which they were taken are equally diverse. Many of the figures found on the secretary's crest, upper drawer, and lower side panels (Figures 10–13) are derived from engravings after the Dutch painter Nicolaes Berchem (1620–1683), who was noted for his Italianate landscapes. Compositions by Berchem were widely executed not only by seventeenth-century Dutch engravers such as Johannes Visscher (1633–after 1692) and Dancker Danckerts (1633/34–1666) but also by German and French artists of the eighteenth century.²¹ Berchem's composition *A Ford near an Aqueduct* showing a man seated on a mule, a woman with a bundle of wood, a third figure walking with a stick and a dog, and cattle in a landscape setting, can be found on the left-hand side of the crest (Figures 10, 14). The woman, with her arms swinging and her head turned to the right, was taken from Berchem's *Mounted Shepherd and Boy Driving Flock on a Road* (Figures 10, 15). Visscher is known to have engraved both compositions after Berchem, but, since the images on the cabinet are in reverse, it is clear that another version was used here, possibly reversed copies printed by Engelbrecht in Augsburg.²² The group of figures on the right-hand side of the crest, a woman riding on a mule next to a man, both with large baskets, is also derived from an engraving after Berchem, one version of which was executed by Danckerts (Figures 10, 16). The same is true for the woman riding a horse, on the right side of the secretary's crest (Figures 10, 17).²³

The top drawer displays several scenes taken from three different engravings after Berchem (Figure 11). The elderly couple walking at the left side and the mother with two children and a dog on the other side were taken from the print illustrated in Figure 16. The man playing a flute while seated on a cow, a dancing woman, and the couple riding on mules derive from two other compositions by the same Dutch master (Figures 18, 19). The cows, dog, and two men with walking sticks facing each other, "left-over" figures from the engraving illustrated as Figure 19, have been pasted onto the lower panel of the left-hand side (Figure 12). The lower panel on the right-hand side also displays several figures after Berchem. The cowherd with a stick seen from the back (Figure 13) is from the same print as is the woman on horseback found on the secretary's crest (Figures 10, 17). A copy

after *The Spinner Standing on a River-Bank* by Berchem was the source for the spinning woman with a cow and sheep found on the same side panel (Figures 13, 20).²⁴ All the scenes found on the secretary are mirror images, indicating that prints other than those illustrated were used, possibly other German reversed copies.

Several hunting scenes are pasted on the secretary's sloping fall front (Figure 21). It has been possible to identify some of them as originating from engravings by Johann Elias Ridinger (1698–1767), despite the fact that the images are those that have suffered the most from years of use and dust and are barely legible. A prolific artist, Ridinger specialized in the depiction of outdoor activities, particularly horseback riding and hunting, but also of deer and other wild animals. The dogs lunging at a defenseless roebuck on the fall front were cut from one of Ridinger's many hunting scenes, *Imbellis prostrate Dorcas*, which was accompanied by a German verse.²⁵ A wild boar captured by hunters, to the right of center, is part of another composition by the same artist engraved with six lines from the *Aeneid* (Figures 21, 22).²⁶ It is quite possible that several of the other hunting figures and horsemen, for example, the one on a prominent place on the crest, are also



Figure 21. Fall front, detail of Figure 1



Figure 22. *Wild Boar Hunt*, engraving by Johan Elias Ridinger (1698–1767). From Siegfried Ducret, *Keramik und Graphik des 18. Jahrhunderts* (Brunswick, 1973) pl. 39. The Metropolitan Museum of Art, Thomas J. Watson Library



Figure 23. Upper left side of Figure 1.



Figure 24. Upper right side of Figure 1

derived from Ridinger's work (Figures 10, 23).²⁷ The remaining images on the exterior of the secretary, such as the large flower vases and shipping scenes, have yet to be identified (Figures 23, 24).

More cut-out decorations become visible when the doors are open. The two large figures on the inside of both doors, a seated woman playing her guitar and the standing Pierrot, are derived from designs by Watteau (Figures 9, 25, 26). They are part of the series of six plates engraved by Crépy, already mentioned above (Figures 7, 8). Only minor changes have occurred in the composition: the most noticeable are the two decorative masks shown underneath the main figures—they have been interchanged on the cabinet doors. In addition, the arched and meandering lines ending in husk motifs that flank the top shell in Watteau's design have been placed lower, and some of the smallest ornamental details have been omitted. The artist used reversed copies of the prints by Crépy and showed remarkable dexterity in cutting out very fine decoration.

Allegorical figures derived from another series of French prints were pasted on either side of the door frames and in the central niche (Figures 25–27). Symbolizing seven months, these figures represent various gods and goddesses with their symbols and signs of the zodiac in a fanciful architectural frame. From left to right, starting with the left-hand door, we see Vulcan as September and Minerva as October. In the niche we find Neptune as February, Juno as January, and Mars as March. The right-hand door has Vesta as December and Mercury as June. They are

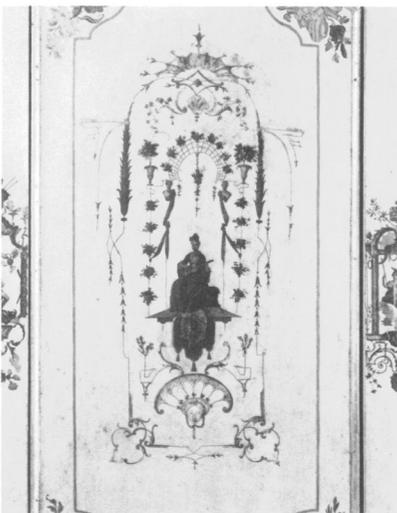


Figure 25. Inside of the left door, detail of Figure 1

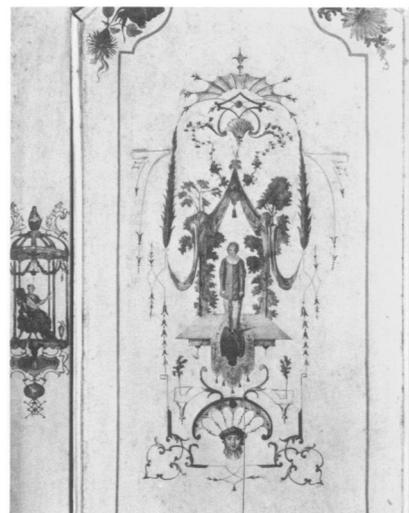


Figure 26. Inside of the right door, detail of Figure 1



Figure 27. The interior niche of Figure 1



Figures 28–33. *Les Douze Mois Grottesques*. Engravings by Jean Audran (1667–1756) after Claude Audran (1658–1734), Antoine Watteau, and François Desportes (1661–1743). The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949, 49.20.4 (1–6)

based on the series *Les Douze Mois Grottesques*, tapestry designs by Claude Audran (1658–1734), assisted by Watteau and possibly by François Desportes (1661–1743) (Figures 28–33). Tapestries of this design were woven at the Gobelins in 1709–10 for the Grand Dauphin, the son of Louis XIV, for use in his bedchamber at the Château de Meudon.²⁸ In 1726 the series was engraved by Claude’s younger brother, Jean Audran (1667–1756).²⁹ Reversed copies of these prints were engraved by Tobias Lobeck (active eighteenth century) and published in Augsburg by Johann Daniel Herz (1693–1754); possibly these were the engravings used to decorate the secretary (Figure 34).³⁰ On the inside of a very similar secretary, on the

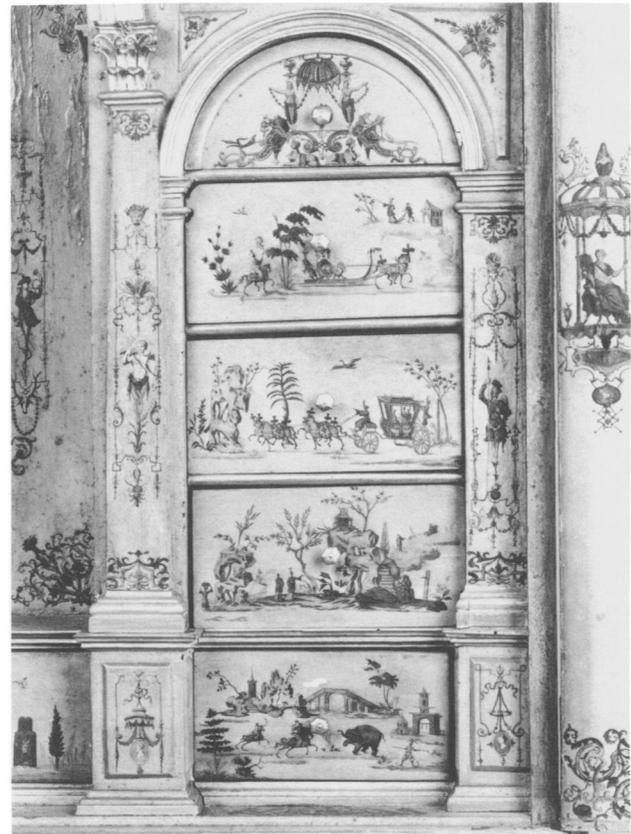
Figure 34. *January Represented by the Goddess Juno*. Engraving by Tobias Lobeck (act. 18th century), published by Johann Daniel Herz (1693–1754), after Claude Audran. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1936, 36.35.17





Figure 35. Closely related Venetian secretary, ca. 1730–35. Formerly in the collection of Galleria Artex, Milan. From Giuseppe Morazzoni, *Mobili Veneziani Laccati* (Milan, 1955) I, pl. xxxi. The Metropolitan Museum of Art, Thomas J. Watson Library

Italian art market in the 1920s, more of the same gods and goddesses can be identified at identical places (Figure 35).³¹ Both pieces are, in fact, so much alike that they must have come from the same workshop. The half figures framed by strap- and scrollwork, palmettes, garlands, and masks—barely visible on the pilasters flanking the interior niche of this second secretary—were also used on the Museum’s piece. Here they not only embellish the pilasters framing the niche but are also found on the back wall of the niche and on the pilasters flanking the doors (Figures 27, 36, 37). These half figures in their surrounding frames, dressed as archers, hunters, and soldiers, are in the style of the influential French ornamental designer Jean Berain (1637–1711). The half figure blowing his hunting horn bears an especially close resemblance to a similar figure by Berain, and some of the surrounding ornament resembles his work. The hunting trophy consisting of a stag’s head with a husk garland suspended from its antlers and the rabbit among plants and vines on a vase-shaped container seem to have been copied directly from one of Berain’s designs for



Figures 36, 37. Interior drawers, details of Figure 1

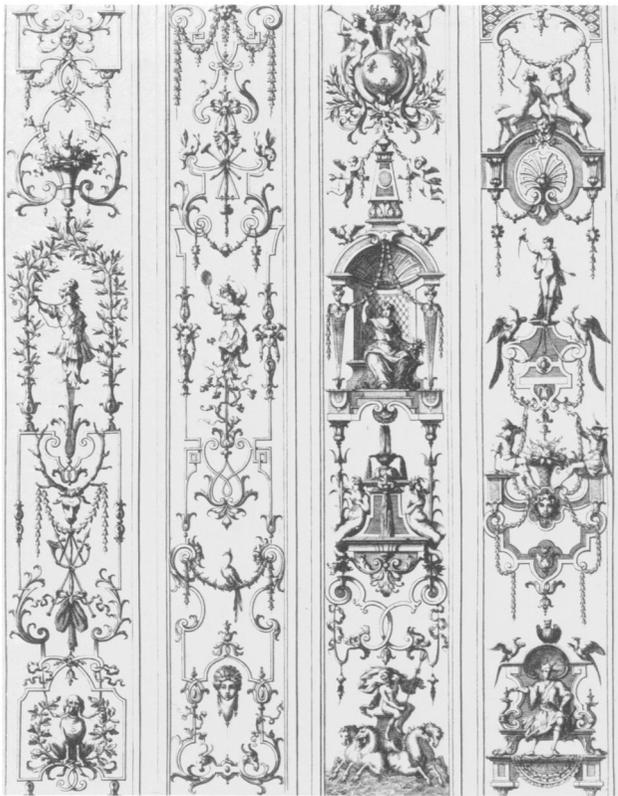
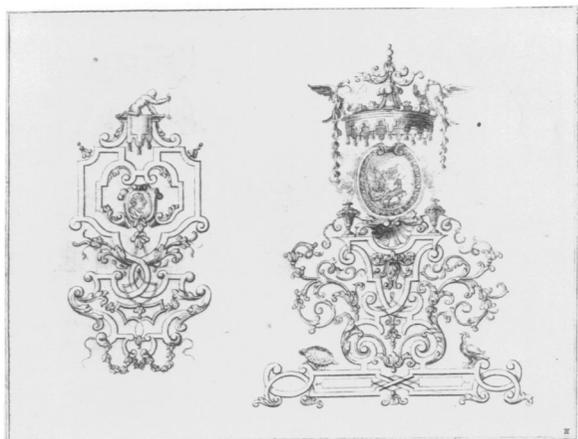
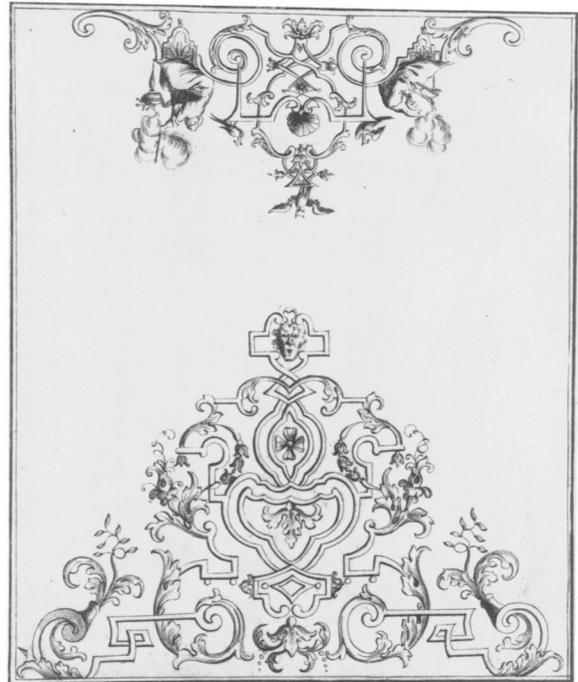
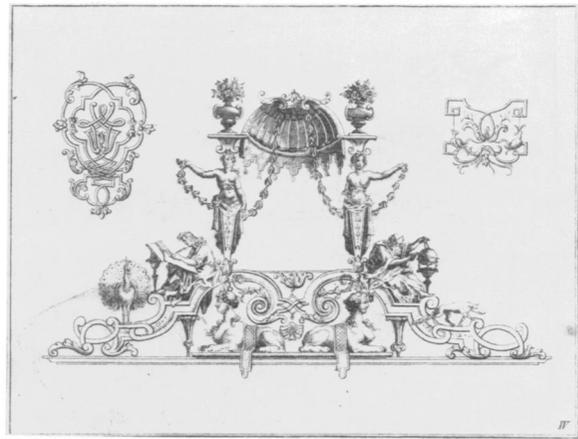


Figure 38. Engraving showing grotesque designs by Jean Berain (1637–1711) from *Ornements inventez par J. Berain*. The Metropolitan Museum of Art, Rogers Fund, 1915, 21.36.141 (pl. 31)

grotesque ornaments (Figures 27, 38). Berain's light, elegant style of decoration was widely disseminated by engravings, and pirated copies of his work were issued by Jeremias Wolff (1663/73–1724) and other Augsburg publishers during the last years of the seventeenth century and at the beginning of the eighteenth.³² It is not known who was responsible for engraving and publishing the Berainesque figures found on both secretaries.

The decorative work of the Nuremberg architect Paul Decker (1677–1713) also shows the influence of Berain's work. Several of Decker's grotesque designs intended for goldsmiths, plasterers, lacquer masters, and other artists were used to decorate the inside of the Museum's secretary. The arched drawers, the spandrels flanking the main arch, and the niche have figures and strapwork found in three of Decker's designs (Figures 39–41). Some of this ornament was not directly inspired by Berain's oeuvre; however, there was an indirect influence as it was clearly based on the ceiling composition of the state bedchamber in the Stockholm residence of the court architect



Figures 39–41. Engravings showing designs by Paul Decker (1677–1713) bound together with Decker's series *Groteschgen Werk vor Mahler Goldschmidte Stucato*. Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

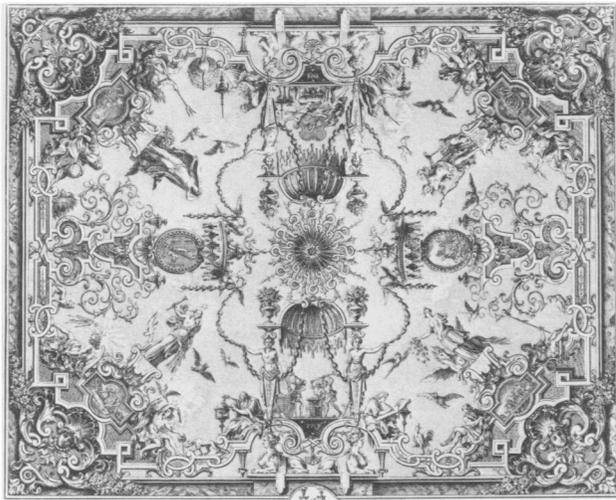


Figure 42. Engraving of the ceiling in the bedchamber of the Hôtel Tessin, Stockholm, by Sébastien Le Clerc (1637–1714), ca. 1700. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1953, 53.600.42

Nicodemus Tessin the Younger (1654–1728). This mansion, built and decorated after Tessin's own designs between 1692 and 1700, showed Baroque influence.³³ Decker may have been familiar with its complex ceiling design through the engraving of Sébastien Le Clerc (1637–1714) (Figure 42).³⁴ Evidently, the artist responsible for the *lacca povera* work must have consulted more than one copy of the prints by or after Decker,³⁵ as the seated scholars, for instance, occur three times on the secretary (Figures 27, 36, 37, 39). The same must have been the case with the grotesque ornament after Berain.

Chinoiserie scenes taken from one or more unknown, possibly Italian, print series are found on the small drawers and inside the secretary's fall front (Figures 36, 37, 43).³⁶ Oriental figures are depicted in horse-drawn carriages, on sleighs, seated in sedan chairs, and on horseback, in elaborate boats, or in gardens with impressive rock formations. Some of these scenes were clearly inspired by the illustrations from travel books on the Orient that were published from the 1650s onward and continued to be influential during the eighteenth century. The artificial rock formations found in Chinese gardens, which were illustrated and described in Joan Nieuhof's (1618–1672) *Het Gezantschap der Neêrlandsche Oost-Indische Compagnie aen Den Grooten Tartarischen Cham*, first published in 1665,³⁷ were much admired in the West (Figure 44).³⁸ Nieuhof's illustration transformed the naturalistic stone masses into a fairy tale-like phenomenon. Speaking to the imagination of eighteenth-century artists, these fanciful rock formations were incorpo-

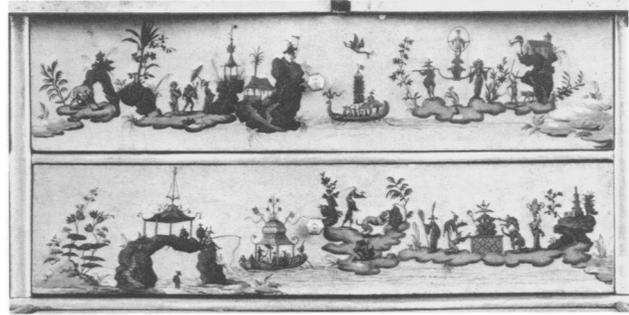


Figure 43. Detail of interior of Figure 1, showing drawers inside the fall front

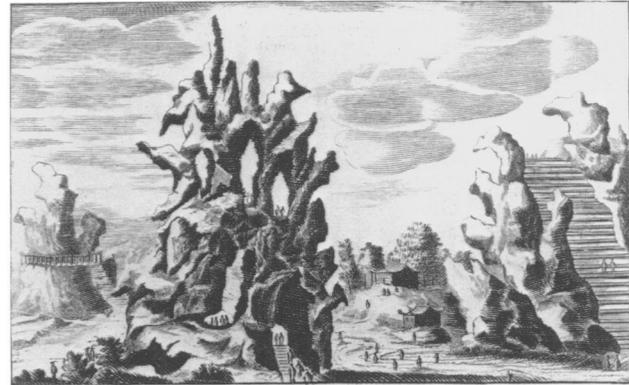


Figure 44. Engraving from Pieter van der Aa, *La Galerie agréable du monde XV, Description de la Chine & grande Tartarie* (Leiden, 1729). The Metropolitan Museum of Art, Thomas J. Watson Library. First published by Joan Nieuhof in *Het Gezantschap* (Amsterdam, 1665)



Figure 45. Engraving from Pieter van der Aa, *La Galerie agréable du monde XV, Description de la Chine & grande Tartarie* (Leiden, 1729). The Metropolitan Museum of Art, Thomas J. Watson Library. First published by Olfert Dapper in *Gedenkwaardig Bedrijf* (Amsterdam, 1670)

rated in chinoiserie designs; several can be seen on the Museum's secretary (Figures 36, 37, 43).³⁹ The natural bridge with a pavilion on top, visible on the bottom drawer in Figure 43, may well have been inspired by an illustration from another travel book, Olfert Dapper's *Gedenkwaerdig Bedrijf der Nederlandsche Oost-Indische Maetschappij* of 1670. In this work Dapper (1636–1689) showed a pagoda built over water on a bridge-shaped cliff that could be reached by a long flight of stairs (Figure 45).⁴⁰ The boats found on the inside drawers of the Museum's secretary were perhaps also influenced by plates in Nieuhof's book,⁴¹ as may have been the image of the acrobat carrying a pole with two dolls attached to it.⁴²

Some of the *lacca povera* decorations inside the fall front have been lost, and it is possible that the actual writing flap, now covered in worn light green silk, was also embellished in this technique. See, for instance, the desk space of the nearly identical secretary illus-

trated in Figure 35. The only chinoiserie image inside the secretary's writing area that I have succeeded in identifying is the scene with the woman and a servant with an umbrella behind her (Figure 46). These figures, as well as the bearded Oriental servant about to hand something to his mistress, and the garden setting have been taken from a print published by Engelbrecht in Augsburg (Figure 47). The elegantly dressed woman, her head covered under the partially open umbrella, and the servant standing behind her are based on an illustration from the 1669 travel book *Gedenkwaerdige Gesantschappen der Oost-Indische Maetschappij in't Vereenigde Nederland*, by Arnold Montanus (ca. 1625–1683) (Figure 48).⁴³ These figures obviously appealed to eighteenth-century artists; an engraving with a very similar image was published by Weigel about 1720 (Figure 49).⁴⁴

It is remarkable that none of the identified designs are Italian because it is so often automatically assumed



Figure 46. Detail of interior of Figure 1, showing decoration inside the fall front



Figure 47. Chinoiserie engraving by Martin Engelbrecht. Munich, Staatliche Graphische Sammlung



Figure 48. Engraving from Pieter van der Aa, *La Galerie agréable du monde XVI, Description du Japon et du País d'Eso* (Leiden, 1729). First published by Arnold Montanus in *Gedenkwaerdige Gesantschappen* (Amsterdam, 1669)



Figure 49. Chinoiserie engraving by Johann Christoph Weigel (ca. 1654–1726). Berlin, Staatliche Museen, Kunstbibliothek

that the prints found on Italian *lacca povera* work were published by the Remondinis in Bassano. The images used here are either German, such as the ones by Ridinger, Decker, and Engelbrecht, or are known to have been published in Germany in reverse copies, as may have been the case with the designs after Berchem, Audran, and perhaps also with those after Crépy and Berain. In theory, some of the reversed copies could have been issued by the Remondinis, who are known to have copied and adapted German, French, and other prints from at least fifty-five foreign publishers.⁴⁵ However, it is not very likely that pirated engravings published by this firm were used because of the secretary's 1730–35 date. Although established in the mid-seventeenth century, the Remondini firm did not become prominent until the middle of the following century: no catalogues of their work appear to have been published before 1751.⁴⁶ Wherever the cut-up engravings may have been issued, the secretary's decoration testifies to the widespread availability and use of prints throughout Europe. The chinoiserie engravings highlight the importance of seventeenth-century travel books, such as Nieuhof's *Het Gezantschap*, whose illustrations were influential until well into the eighteenth century. With the exception of the chinoiserie prints and those after designs by Watteau, both found on the inside of the secretary, the images used were not specifically intended for decoupage purposes and appear to have been randomly chosen. Although the technique of *lacca povera* was often employed in an attempt to imitate lacquer, the secretary's decoration does not resemble ornament found on Asian lacquer goods but conforms to contemporary European taste.

The overall shape and embellishment of the secretary firmly point to Venice, where painted, lacquered, and *lacca povera* furniture was much in vogue. As so often is the case with unsigned furniture, we don't know in which Venetian workshop the Museum's piece was made. There is no doubt, however, that the secretary is a masterpiece from the golden age of decoupage.

APPENDIX

Mercure de France, December 1727, pp. 2889–2894.

Lettre écrite par M. Constantin à la Marquise de *** sur la nouvelle mode des Meubles en découpage.

Vous me demandez, Madame, ce que c'est que certains Ouvrages ausquels on vous a dit, que les Dames

de Paris & de la Cour s'occupent à présent. Ces Ouvrages là, Madame, se nomment *Découpures*. C'est ici la grande & presque l'unique occupation des Dames, & quelques hommes s'en mêlent aussi. Il n'est plus question ni de Tapisseries ni de Noeuds; on a laissé les Rouëts & les Navettes; on ne veut plus que de la *Découpure*. On en fait tous les ameublemens qui sont susceptibles de cette matiere; Ecrans, Paravents, Tentures, Plafonds, Imperiales de Carosses, de Chaises; enfin l'on en met partout.

Cette mode a fait monter les Images & les Estampes à un prix extraordinaire; & comme il y a peu de Marchands qui en vendent, ou qui les fassent enluminer, leurs Boutiques ne désemplissent point.

Dès qu'un Cavalier paroît chez une Dame, on lui présente une image, il tire ses ciseaux de sa poche, il fait de la *Découpure*, c'est un nouveau genre de merite que de sçavoir bien découper.

Ce petit détail, dans lequel je n'exagère point, picque, sans doute, votre vivacité; je vois que vous voudrez vous mettre à la mode; il faut pour cela, Madame, que vous n'ignoriez rien dans cet art. Vous réussissez si bien dans les autres petits ouvrages, dont j'ai eû l'honneur de vous montrer la mécanique, que je ne doute point que vous n'excelliez dans celui-ci. Au reste, je me ferai un très-grand plaisir de vous instruire de tout ce qu'il faut pour operer dans tout ce qui regarde les découpages.

Voici comment l'on y travaille. On prend une Image ou Estampe enluminée, on en découpe des fleurs, des animaux, des arbres, des bouquets, ou quelque autre pièce ou figure, selon l'ouvrage que l'on veut faire. Pour découper, on ne se servoit d'abord que de ciseaux ordinaires; on s'est servi ensuite de ciseaux plus fins pour découper à la main; mais j'ai fait faire des ciseaux pointus, minces, & arrondis en faucille par le côté, & quelques autres outils avec lesquels on découpe sur une petite Tablette de bois bien uni, ou du plomb adouci & préparé; les uns sont differents emporte-pièces, à peu près comme ceux dont les Officiers d'Office se servent pour découper les papiers dont ils ornent les bassins de fruits & de confitures; les autres sont des canifs de differentes façons, en rond, en demi-rond, en pointe, en sabre d'Housard, en petit croissant. On se sert pour les emporte-pièces d'un petit marteau de buis: avec tous ces outils l'ouvrage va plus vite, la découpage en est plus nette, & l'on risque moins d'alterer ou de déchirer quelque partie essentielle; car il est bon que vous sçachiez que c'est un ouvrage de conséquence, & qu'on chasseroit plutôt un domestique pour avoir endommagé un bout de main, le pied d'une fleur, ou une aile d'oiseau, que pour avoir manqué à quelque chose de conséquence;

aussi ceux qui travaillent bien, sont sûrs d'être chéris & récompensés.

Quand on a découpé la quantité de pièces dont on a besoin pour la composition du sujet qu'on veut représenter. On prend pour le fond, de la toile, du satin. Ou du carton mince, de la finesse, de la couleur & de la grandeur dont on veut faire le morceau, l'on enduit ce fond d'une colle fine & transparente pour laquelle on employe la colle-forte détrempée dans l'eau avec un peu de farine bien fine, ou de la poudre d'Amidon; on étend légèrement cette colle avec un pinceau bien large & bien fin, on en met une couche, très-légère & bien égale, ensuite on y applique les ouvrages découpez, chacun dans la place qui lui a été destinée. Si l'on en avoit la patience, je crois qu'on feroit mieux de mettre la colle sur la découpe, & de n'en point mettre sur le fond, alors il en demeureroit plus net, & auroit un autre éclat.

Je crois encore qu'on pourroit ne mettre du vernis que sur le papier découpé, & avoir un fond de quelque beau satin qui demeureroit dans tout son lustre.

On fait sur ce fond toutes sortes de desseins, des festons, des guirlandes, des frises, des bordures, des chasses de Cerf, de Sanglier, d'oyseaux, & autres, l'on y met des figures Chinoises, des Mosaiques, & c. L'on en fait à demi relief dans le goût de ceux de la Chine.

Quand tout est bien sec, on y passe un vernis transparent pour conserver le papier & embellir l'ouvrage. Les vernis sont différents selon les différentes compositions; il y en a qui paroissent très-beaux dans les commencemens, mais qui dans la suite s'écaillent, jaunissent ou brunissent. Vous n'en sçauriez mettre de plus parfait, ni qui se conserve plus long-tems, que celui dont je vous ai donné la composition. Je ne vous conseille pourtant pas, Madame, de faire beaucoup de ces ouvrages; je ne sçaurois croire qu'une mode de papier, & pour laquelle on a une ardeur si violente, puisse subsister long-tems dans un Païs où l'on aime fort la nouveauté. D'ailleurs, c'est un ouvrage aisé, il deviendra commun, en faut-il davantage pour le faire tomber? ce qui amuse dans un tems, n'amuse pas toujours; mais enfin c'est la mode à présent, ou plutôt c'est une fureur.

Une jeune fille a découpé une partie des Estampes d'un Livre rare, sur l'Histoire naturelle, qu'elle a trouvé dans la Bibliothèque de son Oncle. J'ai averti un de mes amis de cacher soigneusement des Livres rares & précieux, où il y a de très-belles Planches, de crainte que sa petite soeur n'en fasse des Découpures.

Voilà, Madame, tout ce que j'ai pu recueillir qui concerne cette nouvelle mode. L'ouvrage est aisé, mais il coûte en vérité plus qu'il ne vaut; il fait gagner

quelques ouvriers; il occupe bien des gens oisifs, peut-être que quand on aura pris goût à cet amusement, on le perfectionnera, & qu'on le rendra plus utile & plus précieux.

Au reste, Madame, pour peu que ce genre d'ouvrage vous plaise, je vous promets de vous en montrer dans un autre goût, que vous trouverez beaucoup plus beau, & plus riche que celui-ci, si j'ai l'honneur de vous voir dans votre Terre le Printemps prochain; en attendant je vous enverrai pour vos Etrennes, au commencement de la nouvelle année, une boîte remplie de tous les outils nécessaires, faits chez le bon Ouvrier.

J'ai l'honneur d'être, &c.

A Paris, ce 15. Decembre 1727.

NOTES

1. *Lettres de Mademoiselle Aïssé à Madame Calandrini* (Paris, 1943) p. 97. As a young girl, Charlotte Aïssé, a Circassian princess, was bought on the Constantinople slave market for 1,500 livres by the French ambassador, Charles de Ferriol. She was brought up by his sister-in-law in France. After a love affair with Blaise-Marie d'Aydie and the birth of an illegitimate daughter, Mlle Aïssé bared her soul in letters written to her confidante, Mme Calandrini, from 1726 onward.

2. It is possible that a pair of similar *torchères* in a private collection, described as having lacquered tops, have *lacca povera* decoration as well. See Clelia Alberici, *Il Mobile Veneto* (Milan, 1980) pp. 236–237, figs. 333, 334.

3. The box is lined with three different decorative papers similar to those made by the firm of Giovanni Antonio Remondini and his successors in Bassano, Italy; however, this type of paper was also made elsewhere. See the chapter on "Le carte decorate" by Paola Marini et al., in Mario Infelise and Paola Marini, *Remondini un Editore del Settecento* (Milan, 1990) pp. 96–143.

4. A pair of 18th-century Venetian vases, made of painted terracotta and decorated with cut-out prints, in a private collection, illustrates that this technique could also be used to imitate porcelain.

5. One of the first books with figures intended for cutting, *Livre nouveau pour la découpe*, was published by the otherwise unknown firm of Jourdan in Paris ca. 1700. See Sigrid Metken, *Geschnittenes Papier, eine Geschichte des Ausschneidens in Europa von 1500 bis heute* (Munich, 1978) pp. 20–22, figs. 7, 8.

6. Decoupage was very fashionable at the Prussian and Danish courts. Peter Franz Gerhard, lacquer-master to Queen Sophia Dorothea in Berlin, was obliged to improve and finish the writing table that the queen had decorated with decoupage before it could be presented to the margravine of Bayreuth in 1733. See Walter Stengel, *Alte Wohnkultur in Berlin und in der Mark* (Berlin, 1958) pp. 82–83; see also Tove Clemmensen, *Møbler paa Clausholm, Langesø og Holstenshuus* (Copenhagen, 1946) pp. 31–34; and Hans Huth, *Lacquer of the West: The History of a Craft and an Industry 1550–1950* (Chicago/London, 1971) pp. 31, 104.

7. See, for instance, Denise Thomas and Mary Fox, *Practical Decoupage* (London, 1993); Hilary More, *Easy to Make Decoupage* (London, 1993); Audrey Raymond, *Découpage: A Practical Guide* (East Roseville/London, 1993); Dee Davis, *Découpage, Paper Cutouts for Decoration and Pleasure* (New York, 1995).

8. Teuber, *Mechanici, auch Kunst und Silber Drechsers in Regensburg* . . . (Regensburg, 1740). Another treatise was published by J. M. Cröker, *Der wohlanführende Maler* . . . (Jena, 1743). Jean-Félix Watin, *L'Art du peintre, doreur, vernisseur* (Liège, 1778; reprint Paris, 1975) pp. 229, 278, also included a recipe for the varnish to be used for *découpures*. First published in 1772, this manual was reissued many times. The 13th revised edition, published in 1898, still included a similar recipe, which testifies to the enduring popularity of decoupage. Watin, *L'Art du peintre* (Paris, 1898) p. 197. See also Thorsten Weil and Klaus-Peter Urban, "Ein Lacca-Povera-Kleinmöbel aus dem 18. Jahrhundert," *Restaura* 2 (March–April 1994) pp. 94–99.

9. *The Ladies Amusement; or, Whole Art of Japanning Made Easy* [facsimile 1966] p. 5. This book was published in at least two editions between 1758 and 1762 by Robert Sayer in London.

10. The term *lacca povera* refers to the fact that this type of decoration was considered to be a cheaper but less refined alternative to the lacquer imitations made by the Venetian *depentori*. It is not known when this term was first used. William Odom used the term "decalcomania" in *A History of Italian Furniture from the Fourteenth to the Early Nineteenth Centuries* (Milan, 1919) II, pp. 189, 193. Giuseppe Morazzoni referred respectively to "lacche a decorazione cartacea" and to "stampe" or "incisioni ritagliate" without giving the technique a proper name in "Lacche Veneziane del Secolo XVIII," *Dedalo* V (March 1925) p. 659, and *Il Mobile Veneziano del '700* (Milan, 1927) p. 53, pl. CLXXXI. It is possible that the term *lacca povera* originated in 1938 when the art of decoupage was referred to as "industria povera" and "lacca contrafacta" by Giulio Lorenzetti in *Lacche Veneziane del Settecento*, exh. cat. (Venice, 1938) pp. 15–16.

11. M. Constantin had apparently already taught this marquise, who appears to have lived abroad, various art techniques before. The letter was published in the *Mercure de France* (Dec. 1727) pp. 2889–2894. The complete text is printed here as an appendix.

12. In 1726 Jean-Louis Daudet of Lyons offered larger images especially for the decoration of rooms or chamber screens. See Pierre-Louis Duchartre and René Saulnier, *L'Imagerie parisienne, l'imagerie de la rue Saint-Jacques* (Paris, 1944) p. 178.

13. See Alberici, *Il Mobile Veneto*, p. 189. See also Giuliana Ericani, "Stampe per la 'lacca povera,'" in Infelise and Marini, *Remondini un Editore del Settecento*, pp. 222–233. These special prints were still offered in their *Catalogo delle stampe incise e delle carte di vario genere* of 1803, pp. 94–95, and of 1817, p. 108.

14. Daumont, *marchand d'estampes* in Paris, reissued prints by Engelbrecht ca. 1735. Two years later, Jacques V. Langlois advertised that he had the most beautiful decoupage prints from Germany for sale as well as pieces of furniture already decorated in this technique. *Mercure de France* (Dec. 1737) p. 2651. See also Duchartre and Saulnier, *L'Imagerie parisienne*, pp. 205, 221, and Metken, *Geschnittenes Papier*, pp. 102, 111, nn. 5, 6. In Aug. 1756 the widow Hoffmann offered for sale precut "indian figures" and flowers for decoupage. See Stengel, *Alte Wohnkultur*, p. 81.

15. *Mercure de France* (Nov. 1727) p. 2492. Engravings after designs by Watteau were apparently found especially suitable to the art of decoupage. The same publication referred several years later to other prints after Watteau, such as *Le Frileux* and *L'Enjôleur*, which "réussissent parfaitement en découpage," *Mercure de France* (June 1731) p. 1565.

16. Henry Havard, *Dictionnaire de l'ameublement et de la décoration* (Paris, 1887–90) II, p. 54. Clemmensen, *Möbler paa Clausholm*, p. 33. Huth, *Lacquer of the West*, p. 31. Metken, *Geschnittenes Papier*, pp. 101–102, 113, figs. 147, 148. Marianne Roland Michel, *Watteau, An Artist of the Eighteenth Century* (New York, 1984) p. 286, fig. 310.

17. A decoupage chamber screen is in the collection of the Germanisches Nationalmuseum, Nuremberg.

18. Still extant are two cabinets in the Augustinian monastery in Dürnstein, Austria, decorated ca. 1735 with various German prints, partly illustrated by T. H. Clarke, "Reitende und andere Zwerge auf frühem Meissen-Porzellan," *Keramos* (Jan. 1988) no. 119, pp. 52–53. See also Metken, *Geschnittenes Papier*, p. 106. During World War II a similar cabinet at Brühl Castle, Germany, decorated ca. 1728–30 with prints taken from Maria Sibylla Merian's *Metamorphosis insectorum Surinamensium* of 1705, was destroyed. See Kurt Roeder and Walter Holzhausen, *Das Indianische Lackkabinett des Kurfürsten Clemens August in Schloss Brühl* (Tübingen, 1950).

19. Preston Remington, "Venetian Lacquer," *MMAB* 20 (MMA, 1925) pp. 239, 241–244, figs. 1, 3, and idem, "The Galleries of European Decorative Arts and Period Rooms," *MMAB*, new series, XIII (MMA, Nov. 1954) pp. 70, 128. See also Louise Ade Boger, *The Complete Guide to Furniture Styles* (New York, enlarged ed., 1969) no. 54; Huth, *Lacquer of the West*, pp. 54, 142, pl. 109; Metken, *Geschnittenes Papier*, pp. 120–121, fig. 162; Florence de Dampierre, *The Best of Painted Furniture* (New York, 1987) pp. 54–55.

20. The varnish used for decoupage was often made with resin from the sandarac tree. See Teuber, *Mechanici*, p. 206; Watin, *L'Art du peintre* (Liège, 1778) p. 229.

21. Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der Bildenden Künstler* (Leipzig, 1909) III, p. 371; F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts, ca. 1450–1700* (Amsterdam, 1948) I, pp. 268–280.

22. Christiaan Schuckman, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts, ca. 1450–1700* (Roosendaal, 1992) XLI, pp. 77–78.

23. Hollstein, *Dutch and Flemish Etchings* (Amsterdam, n.d.) V, p. 128, nos. 12–17, W 6. A reversed version of this engraving is mentioned.

24. Several versions of this print after Berchem are known. Schuckman, *Hollstein's Dutch & Flemish Etchings*, p. 65, no. 93. However, no reversed prints are mentioned. The spinning shepherdess on an 18th-century Venetian lacquered tray was based on the same Berchem design. See Lorenzetti, *Lacche Veneziane*, p. 33, no. 106, pl. LXIV, fig. 121.

25. See Georg A. W. Thienemann, *Leben und Wirken des unvergleichlichen Tiermalers und Kupferstechers Johann Elias Ridinger* (Leipzig, 1856) p. 238, no. 1116; Ignaz Schwarz, *Katalog einer Ridinger Sammlung* (Vienna, 1910) I, pl. xxxv.

26. See Thienemann's *Leben und Wirken des unvergleichlichen Tiermalers*, pp. 6–7, no. 12.
27. Compare the horseman on the crest with pls. XIX and XX of Schwarz, *Katalog einer Rüdinger Sammlung*, and the horseman with hunting horn on the left-hand side panel with similar figures in Wolfgang Schwarze, *Johann Elias Rüdinger Weidwerk und Reitkunst* (Wuppertal, 1964) pl. 15.
28. Maurice Fenaille, *État général des tapisseries de la manufacture des Gobelins depuis son origine jusqu'à nos jours, 1600–1900* (Paris, 1904) III, pp. 73–80. See also Alain Gruber et al., *L'Art décoratif en Europe, Classique et Baroque* (Paris, 1992) p. 214. The series was woven several times. One of the later sets was sold in the Patiño sale, Sotheby's, New York, Nov. 1, 1986, no. 141.
29. Listed in the *Mercure de France* for June 1726, p. 1228, and again, with a full description of each of the months, in July 1735, pp. 1604–1610.
30. *Katalog der Ornamentstich, Sammlung der Staatlichen Kunstbibliothek Berlin* (Berlin/Leipzig, 1939) I, p. 57, no. 367.
31. Illustrated by Giuseppe Morazzoni, *Mobili Veneziani Laccati* (Milan, 1955) I, pl. xxxi. Several small differences between the two secretaries can be seen in the the vase-shaped finials and in the feet. The secretary illustrated by Morazzoni also has drawer pulls.
32. Jérôme de la Gorce, *Berain Dessinateur du Roi Soleil* (Paris, 1986) p. 147.
33. Tessin, who traveled to France twice for extended visits, was an admirer of Berain and brought a number of his drawings back to Sweden. Among the designs by Berain in Tessin's collection were those for the Hôtel de Mailly (1687–88). See *Le Soleil et l'Étoile du Nord, la France et la Suède au XVIIIe siècle*, exh. cat., Grand Palais (Paris, 1994) p. 57.
34. Désiré Guilnard, *Les Maîtres Ornemanistes* (Paris, 1880) p. 97, pl. 35. A colored design of this ceiling, attributed to René Chauveau (1663–1722) after Tessin, is in the Nationalmuseum, Stockholm. See *Le Soleil et l'Étoile du Nord*, pp. 56–57, no. 25. A series of prints by Maria Philippina Küsel (b. 1676) shows individual details in reverse of the same Tessin ceiling, MMA 49.69.12 (1–9).
35. The prints illustrated here as Figures 39–41 are bound with Paul Decker's *Groteschgen Werk vor Mahler Goldschmidte Stucato* in the print collection of the New York Public Library. Although certainly in Decker's style, they vary in size, have different numbers, and are less clearly printed than the *Groteschgen Werk*, which is perhaps an indication that these are copies after Decker or possibly the work of the younger Decker (1685–1742), who may have been a brother of Paul Decker. See Thieme and Becker, *Allgemeines Lexikon der Bildenden Künstler* (Leipzig, 1913) VIII, p. 525.
36. Some of the same chinoiserie figures were also used on a *lacca povera* writing cabinet sold at auction. Christie's, London, June 6, 1985, no. 146.
37. Nieuhof's *Het Gezantschap* (Amsterdam, 1665) described the 1656 Dutch embassy of Pieter de Goyer and Jacob de Keyser to the imperial court in Peking to negotiate a trade agreement. Nieuhof, who traveled along as a steward, reported in detail on the voyage and illustrated his book with sketches made in China. Several foreign editions of this work appeared within five years of its initial publication, making it one of the most influential of its kind. Nieuhof's plates were frequently incorporated in later travel books, such as Simon de Vries, *Curieuse Aenmerckingen der bijzonderste Oost en West Indische Verwonderenswaardige Dingen* (Utrecht, 1682) and Pieter van der Aa, *La Galerie agréable du monde XV, Description de la Chine & grande Tartarie* (Leiden, 1729).
38. Nieuhof's plates from *Het Gezantschap* (Amsterdam, 1693 ed.) have been reprinted in Joan Nieuhof, *Bilder aus China 1655–1657* (Nördlingen, 1985). The lower illustration on p. 43 shows Nieuhof's depiction of such rock formations. The same plate was also incorporated in van der Aa, *La Galerie agréable du monde XV*, pl. 49 (ill. at upper left).
39. According to Nieuhof, these rocks contained elegant chambers and fishponds and offered excellent protection against the summer heat. See Chisaburo Yamada, *Die Chinamode des Spätbarock* (Berlin, 1935) pp. 46, 55.
40. The same plate was also incorporated in van der Aa, *La Galerie agréable du monde XV*, pl. 70 (ill. at upper left).
41. Nieuhof, *Bilder aus China 1655–1657*, p. 41, upper plate.
42. *Ibid.*, p. 94.
43. The same illustration was also included in van der Aa, *La Galerie agréable du monde XVI, Description du Japon & du Païs d'Eso* (Leiden, 1729) pl. 27 (ill. at upper left). See also Otto Pelka, *Ostasiatische Reisebilder im Kunstgewerbe des 18. Jahrhunderts* (Leipzig, 1924) p. 48, pl. 62, fig. 138.
44. Weigel's print combined figures from two plates first illustrated by Arnold Montanus, *Gedenkwaerdige Gesantschappen der Oost-Indische Maatschappij in 't Vereenigde Nederland* (Amsterdam, 1669) pp. 57, 168. See also Siegfried Ducret, *Keramik und Graphik des 18. Jahrhunderts* (Brunswick, 1973) pp. 52, 190, figs. 342, 344.
45. Not only German and French prints were copied and adapted but also so-called fine and decorative prints were reissued from old copper plates in the firm's possession. See Peter Fuhring, "The Remondini Family," *Print Quarterly* XI (Dec. 1994) pp. 443, 445. It has been suggested that for some of the decoupage prints published by the Remondinis copperplates acquired from the heirs of Martin Engelbrecht were used. See Ericani, "Stampe per la 'lacca povera,'" in *Remondini un Editore del Settecento*, pp. 227–228, nos. 13–15.
46. No earlier catalogues than 1751 are mentioned in Infelise and Marini, *Remondini un Editore del Settecento*, pp. 30, 222.