

# Graphic Sources for Meissen Porcelain: Origins of the Print Collection in the Meissen Archives

MAUREEN CASSIDY-GEIGER

*Curator, The Arnhold Collection*

Dedicated to the Late T. H. Clarke

THE STUDY OF PRINT SOURCES for eighteenth-century European porcelain essentially began with Siegfried Ducret, who published a series of articles on this subject as well as the first major print sources book, *Keramik und Graphik des 18. Jahrhunderts: Vorlagen für Maler und Modelleure*.<sup>1</sup> Prints were purchased by porcelain manufactories for the use of the modelers and painters, but the circumstances of these collections were unknown until recently.<sup>2</sup> For Ducret and others, therefore, the identification of a print source came through research conducted outside the main factories.<sup>3</sup>

The transfer of the archives of the Staatliche Porzellan-Manufaktur Berlin from East to West Berlin in 1981 resulted in the discovery of the remains of the factory's original in-house print collection. This presented the first real opportunity to verify the relationship between prints and porcelain beginning with the prints first purchased for the manufactory, which was founded by Johann Ernst Gotzkowsky in 1761. An inventory of the collection published in 1986 documented the survival of about 2,500 prints,<sup>4</sup> making it possible to locate the sources for some decoration on Berlin porcelain and providing the basis for further research.

A comparable collection of prints has come to light in the archives of the Staatliche Porzellan-Manufaktur Meissen, the former Königliche Porzellan Manufaktur founded in 1710.<sup>5</sup> The bulk of the material is loose, minimally sorted according to subject, and awaiting further analysis, conservation, and research.<sup>6</sup> However, it has been possible to isolate a distinctive group of prints and title plates in order to begin an analysis of the early material in the archives (see Appendixes). As with the inventory of the print collection in Berlin, this information has been used to locate print sources for some decoration on porcelain. The broader purpose of this article, however, is to consider

the origins and growth of the Meissen collection by analyzing what has survived, as well as other archival documents.

## PRINTS AND PORCELAIN

Printed sheets and books have been collected by artists and connoisseurs<sup>7</sup> alike since the Renaissance, and their impact on ceramics can already be seen, for example, in the use of Marcantonio Raimondi's engravings for the decoration of sixteenth-century Italian maiolica.<sup>8</sup> In the seventeenth and eighteenth centuries prints were also used as stencils to transfer designs onto ceramics by means of pouncing, a technique particularly associated with Dutch Delftware<sup>9</sup> but probably also in use at the French soft-paste porcelain manufactories and later at Meissen.<sup>10</sup>

The publication of model books and manuals for the use of artists, architects, and craftsmen led to the dissemination of styles and ideas across Europe, often by means of unauthorized copies or pirated editions, reflecting the undocumented trade in copperplates. The *Archetypa Studiaque Patris Georgii Hoefnagelii*, published in 1592, was so popular among generations of artists and craftsmen, as well as among the scientific community, that the original plates were purchased and utilized by a succession of Nuremberg publishers to issue several seventeenth-century editions and at least one eighteenth-century edition.<sup>11</sup> Individual figures from the *Archetypa* were also borrowed for new pattern books, such as *Flora* or *The therd book of Flowers, Fruits, Beastes, Birds and Flies*, where they appeared rearranged and in reverse.<sup>12</sup> Such copies, especially the edition of *Archetypa* published about 1701–26 by Christoph Weigel, explain the appearance of late-sixteenth-century images from the *Archetypa* on porcelain produced in the 1730s and 1740s. The taste for this sort of decoration on porcelain, botanical specimens (*deutsche Blumen*) and insects realized in trompe

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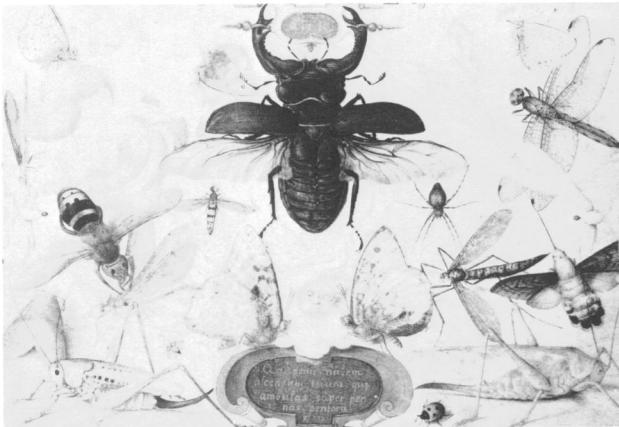


Figure 1. Georg (Joris) Hoefnagel (Flemish, 1542–1601). *Insect Study*. Pen and brown ink, colored washes, and gold paint on vellum, 12.0 x 17.3 cm. The Metropolitan Museum of Art, Gift of Mrs. Darwin Morse, 1963, 63.200.4

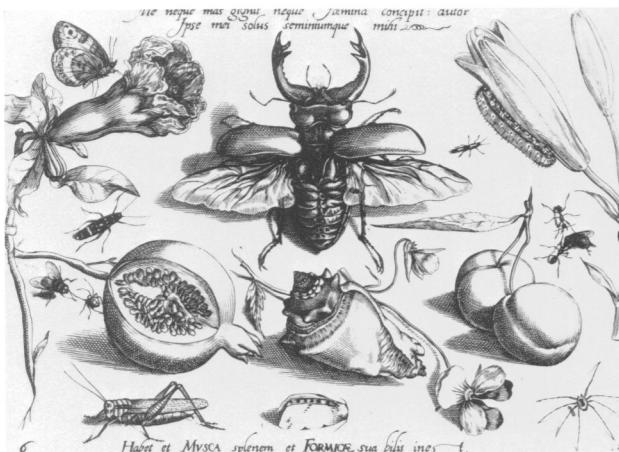


Figure 2. Jacob Hoefnagel (Flemish, ca. 1573–after 1632). *Archetypa studiaque patris Georgii Hoefnagelii* (Frankfurt, 1592) p. 1, pl. 6. Engraving. London, The British Museum (photo: T. H. Clarke)

l'oeil, complete with shadows, was shared by Meissen (Figures 1–3), the DuPaquier factory in Vienna,<sup>13</sup> and by the independent porcelain decorators (Hausmaler) working in Augsburg.<sup>14</sup>

From the middle of the seventeenth century, the demand for print material for specialized craftsmen and amateur practitioners introduced to the market hundreds of small booklets of figural decoration and ornament.<sup>15</sup> Ephemeral in nature, prints of this kind were destroyed by use or were thrown away when out of fashion, so this material rarely survives today. Several compendiums of popular images that borrowed material from disparate sources were published later.<sup>16</sup> Some of these source books addressed a specific trade or industry, such as lacquering or goldsmithing, although they obviously reached a broader



Figure 3. Coffeepot, Meissen, ca. 1740. Hard-paste porcelain, H. 22 cm. Sold by Sotheby's, Baden-Baden, Oct. 7, 1995, lot 1296 (photo: courtesy Sotheby's)

audience. This was recognized by the publisher of *The Ladies Amusement or Whole Art of Japanning Made Easy*, Robert Sayer, who noted on the title plate, "The above Work will be found extremely useful to the PORCELAINE, and other Manufactures depending on DESIGN."

With the founding of the European porcelain manufactories, prints directed to this industry began to appear. In Augsburg, the firm of Jeremias Wolff published a pattern book illustrating sample decoration on standard Meissen and DuPaquier models of the sort that came onto the market undecorated, as seconds, outdated models, or overstock (Figures 4–6). While the chinoiseries drawn onto the vessels are in the nervous, sketchy style generally associated with Elias Baeck (1669–1747), the strapwork ornament is



Figure 4. Attributed to Elias Baeck (called Heldenmuth, German, 1669–1747). Engraving no. 1 from series F, ca. 1720. Published by Jeremias Wolff, Augsburg. Basel, Historisches Museum (photo: T. H. Clarke)

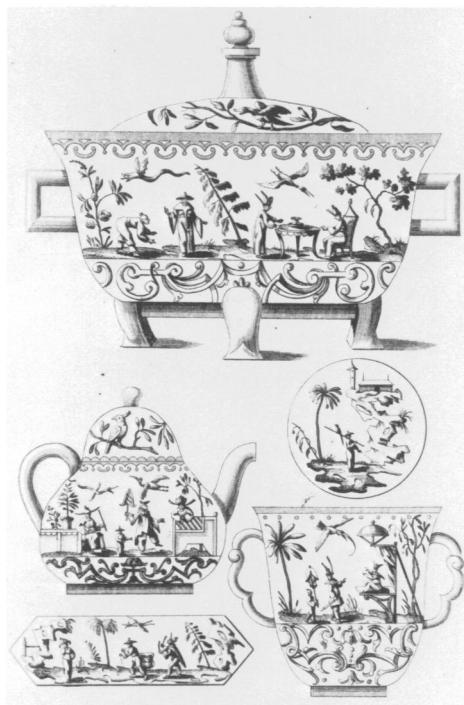


Figure 6. Attributed to Elias Baeck. Engraving no. 3 from series F, ca. 1720. Published by Jeremias Wolff, Augsburg. Basel, Historisches Museum (photo: T. H. Clarke)

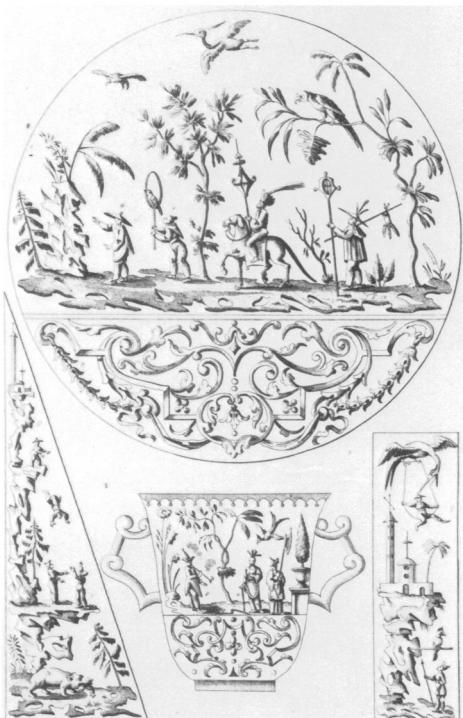


Figure 5. Attributed to Elias Baeck. Engraving no. 2 from series F, ca. 1720. Published by Jeremias Wolff, Augsburg. Basel, Historisches Museum (photo: T. H. Clarke)



Figure 7. Teapot, Meissen, ca. 1715–20. Decorated in Dresden or Augsburg, ca. 1725. Hard-paste porcelain, H. 11.4 cm. The Metropolitan Museum of Art, Gift of W. B. Osgood Field, 1902, 02.6.110ab



Figure 8. Figure of Pantaloone, Meissen, ca. 1710–12.  
Stoneware, partially polished, H. 20.6 cm. The Metropolitan  
Museum of Art, Gift of Irwin Untermyer, 1964, 64.101.86



Figure 9. Robert Boissard (French, ca. 1570–after 1601).  
*Mascarades* (Strasbourg, 1597), pl. 6. Engraving. Washington,  
D.C., The Folger Shakespeare Library, PN 2067 B6 (photo:  
The Folger Shakespeare Library)

considered typical of the decoration executed by the goldsmiths' workshops that produced gilding on porcelain, reflecting perhaps the source of inspiration, as well as the market, for these designs (Figure 7).<sup>17</sup>

#### PRINTS AND MEISSEN PORCELAIN

The Meissen porcelain manufactory was officially founded on January 23, 1710. Within two years, the factory employed about thirty workers and had more than 140 models in production. The direct borrowing of figures from Robert Boissard's *Mascarades*, published in Strasbourg in 1597, in the production of the famous commedia dell'arte series of about 1710–12, implies that prints were on hand from the factory's inception (Figures 8, 9).<sup>18</sup> However, before the arrival of the modelers Gottlieb Kirchner and Johann Joachim Kändler in 1727 and 1731 respectively, the factory was dependent on outside sources for models. Most were supplied by artists and sculptors attached to

the court in Dresden who based their designs upon the prints and other source material available to them there.<sup>19</sup> The sculptors who produced the models for the commedia dell'arte figures, therefore, must have utilized a copy of Boissard's *Mascarades* in Dresden.

The first recorded delivery of prints to the Meissen manufactory occurred in September 1720, five months after the porcelain painter Johann Gregorius Höroldt (1696–1775) arrived there from Vienna.<sup>20</sup> Höroldt was an experienced porcelain painter who probably initiated the purchase of prints in conjunction with the establishment of the painting studio at Meissen. It was recorded that Höroldt appropriated most of the 157 prints delivered in 1720, although it is not clear who else in the manufactory might have needed this material at this date. Höroldt also borrowed prints from the king's library in Dresden, including seven Chinese woodblock prints that apparently were never returned.<sup>21</sup>

Later, with the arrival of Kirchner at Meissen in 1727, prints were ordered for the modelers as well. Kirchner immediately requested a copy of "Preissler's

Zeichenbuch," probably Johann Daniel Preisler's *Die durch Theorie erfundene PRACTIC, Oder Gründlich verfasste Reguln*, first published in Nuremberg in 1725.<sup>22</sup> Several loose sheets from this important artist's manual survive in the Meissen archives today. Due to the animosity between the heads of the painting and modeling studios, the print material for each group was probably maintained separately.<sup>23</sup>



Figure 10. Martin Engelbrecht (German, 1684–1756). *Nobilissimus Dominus Kiakouli in Villa sua/ Der Hoch Edle Herr Kiakouli in seinem Lust Hause*, ca. 1720. Engraving. Published by Engelbrecht, Augsburg. Hamburg, Museum für Kunst und Gewerbe, Graphische Sammlung (photo: Museum für Kunst und Gewerbe)



Figure 11. Tankard, Meissen, ca. 1725. Decoration attributed to Johann Gregorius Höroldt (German, 1696–1775). Hard-paste porcelain, H. 20 cm. Mounted later by Johannes Zonnichsen Buxland, Aarhus, Denmark (Master, 1744). Memphis, Tenn., Warda Stevens Stout Collection, The Dixon Gallery and Gardens, 85.46 (photo: Pete Ceren)

Prints were the basis for the development of several styles of painting which were practiced anonymously by the painters at the manufactory. These included chinoiseries in a variety of signature styles associated with Höroldt, Johann Ehrenfried Stadler, Adam Friedrich von Löwenfinck, and others. The engravings of Martin Engelbrecht, for example, were clearly one inspiration for Höroldt's signature chinoiserie



Figure 12. Artist undetermined. Untitled sheet of chinoiseries from the Schulz Codex, ca. 1723–26. Pencil, ink, and wash. Leipzig, Museum für Kunsthäandwerke (photo: Behrends, *Das Meissener Musterbuch für Höroldt-Chinoiserien*, fol. 44)



Figure 13. Plate, Meissen, ca. 1725–30. Hard-paste porcelain, H. 3.7 cm. The Metropolitan Museum of Art, Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1954. 54.147.73

designs, which comprised the factory's predominant chinoiserie style, in use until the mid-1730s (Figures 10, 11).<sup>24</sup> Initially, Höroldt's paintings on porcelain and his preparatory drawings were used by the other factory painters as models, so that the same scene will appear on two or more pieces of porcelain painted by different hands.<sup>25</sup> Hundreds of sketches and preparatory drawings by Höroldt and his painters have survived in the so-called *Schulz Codex* and almost all are chinoiserie subjects drawn in the factory's distinctive style (Figures 12, 13).<sup>26</sup> This suggests that the painters were entirely dependent upon Höroldt's original designs when painting in this style, as opposed to working directly from prints.<sup>27</sup> Perhaps in an effort to address the painters' needs, in 1726 Höroldt issued his own series of etchings, which captures the fresh appeal of his Asian imagery (Figures 14–16).

Several prints from a small group must be among the earliest acquired by the Meissen manufactory because they represent subjects or, in some cases, are the models for decoration executed by Höroldt during the period before 1724, when he was actively painting and exploring a range of subjects. They include eight engravings of figures from the commedia dell'arte that may have been sent in answer to

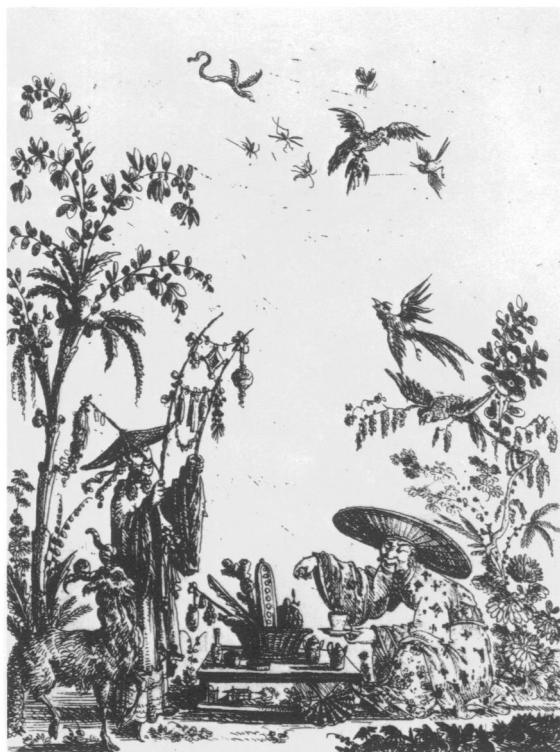


Figure 15. Johann Gregorius Höroldt. Untitled chinoiserie scene, signed and dated 1726. Etching. Berlin, Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Kunstsbibliothek, OS 4192 (photo: Staatliche Museen zu Berlin)



Figure 14. Johann Gregorius Höroldt (German, 1696–1775). Untitled chinoiserie scene, signed and dated 1726. Etching. Berlin, Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Kunstsbibliothek, OS 4192 (photo: Staatliche Museen zu Berlin)



Figure 16. Johann Gregorius Höroldt. Untitled chinoiserie scene, probably 1726. Etching. Berlin, Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Kunstsbibliothek, OS 4192 (photo: Staatliche Museen zu Berlin)



Figure 17. Artist undetermined. *Der Gandolin*, before 1714. Published by Phil(l)ipp Jacob Leidenhoffer, Augsburg. Staatliche Porzellan-Manufaktur Meissen, Archives

Höroldt's request in 1722 for "den letzten Carnevals-Banden die Zeichnung, deren Kleider, um solche auf Services zumahlen."<sup>28</sup> Three are from an undated series published in Augsburg by Philipp Jacob Leidenhoffer (d. 1714) (Figure 17). The remaining prints are hand colored and carry Latin inscriptions but are unsigned (Figure 18). Höroldt used this sort of material for the decoration of two or three tea-and-coffee services, which can be dated between 1722 and about 1724 from the distinctive factory marks on the teapots (Figure 19).<sup>29</sup>

Prints of dwarfs from various series, some hand colored, have also survived in the Meissen archives (Figures 20, 21), as well as four hand-colored sheets of Turkish figures based upon well-known sources (Figures 22, 23). Meissen produced an extensive series of small porcelain figures of dwarfs and Near Eastern types that have been shown to derive from the same engraved sources. The Meissen figures were formed, however, from a series of 161 plaster models of "various National types and other figures" that were



Figure 18. Artist undetermined. *Il Capitano Spavento. Napolitano*. Hand-colored print. Staatliche Porzellan-Manufaktur Meissen, Archives



Figure 19. Teapot, Meissen, ca. 1723. Decoration attributed to Johann Gregorius Höroldt. Hard-paste porcelain, H. 11.4 cm. Memphis, Tenn., Warda Stevens Stout Collection, The Dixon Gallery and Gardens, 85.34ab (photo: Pete Ceren)



Figure 20. Artist undetermined. Untitled interior with three dwarfs, ca. 1715? Hand-colored print. Staatliche Porzellan-Manufaktur Meissen, Archives



Figure 21. Artist undetermined, *Ein gute Figure*. Published by Albrecht Schmidt, Augsburg. Staatliche Porzellan-Manufaktur Meissen, Archives



Figure 22. Jean Baptiste Vanmour (Flemish, 1671–1737). *Soulak Bachi*. Published by Christoph Weigel, Nuremberg, 1719 after a French edition of 1714. Hand-colored print. Staatliche Porzellan-Manufaktur Meissen, Archives



Figure 23. After Caspar Luyken (Dutch, 1672–1708). *Ein Heyduck*. Published by Christoph Weigel, Nuremberg, 1703 or later. Hand-colored print. Staatliche Porzellan-Manufaktur Meissen, Archives



Figure 24. Teapot, Meissen, ca. 1723–26. Hard-paste porcelain, H. 10.2 cm (original lid missing). Private collection (from Scott and Scott, *Antique Porcelain Digest* [Bath, 1961] fig. 88)



Figure 25. Teapot and cover, Meissen, ca. 1722. Decoration attributed to Johann Gregorius Höroldt. Hard-paste porcelain, H. 10.8 cm. The Metropolitan Museum of Art, Gift of W. B. Osgood Field, 1902, 02.5.39ab

delivered to Meissen in 1725 from Augsburg, to be copied “immediately” in porcelain.<sup>30</sup> The related prints in the Meissen archives were therefore acquired for the use of the painters, as demonstrated by the early appearance of these subjects on a number of services with decoration attributed to Höroldt and the often faithful copying of the coloring of the prints (Figures 24, 25). The dwarfs also reappear on a series of cups painted about 1745 with allegories of the months based on a series that survives in part in the archives today (Figure 26).<sup>31</sup>

A group of didactic prints issued by various Augsburg publishers also survives. Three of the prints can be identified as the models for the decoration on parts from an early tea service painted by Höroldt. The prints used for the service derive from different engraved series but were brought together to illustrate



Figure 26. Artist undetermined. Plates numbered 7–9 from an untitled, undated series with dwarfs representing the months. Staatliche Porzellan-Manufaktur Meissen, Archives

a decorative program that mocks the faithful husband by exposing his deceitful wife. An engraving by Albrecht Schmidt was the source for the scene painted on the saucer, showing an officer at the front writing a letter in his tent (Figures 27, 28).<sup>32</sup> On the accompanying teabowl, a page delivers the letter to a lady (the officer’s wife?) at her dressing table. The model for this scene was an anonymous engraving printed together with another plate from the same series and obviously sold as such, leaving it to the buyer to cut and bind the prints into a booklet, if desired (Figure 29). A preliminary study for this scene is one of the rare European subjects found in the *Schulz Codex* (Figure 30).<sup>33</sup>

The title plates from several early print series have survived in the Meissen archives, perhaps because the wording on these sheets made them less useful as models than the rest of the series (see Appendix 1). As



Figure 27. Teabowl and saucer, Meissen, ca. 1723. Decoration attributed to Johann Gregorius Höroldt. Hard-paste porcelain, H. teabowl 5.2 cm, Diam. saucer 12.7 cm. Private collection (photo: Joseph Coscia Jr.)



Figure 28. Artist undetermined. *Libenter Stude*. Published by Albrecht Schmidt, Augsburg. Staatliche Porzellan-Manufaktur Meissen, Archives



Figure 29. Artist undetermined. Untitled, undated sheet printed with two plates: a woman at her dressing table and a man and woman at a gaming table. Staatliche Porzellan-Manufaktur Meissen, Archives

a group, they indicate the lingering influence, and continuing availability, of seventeenth-century print material from France and Holland. In some cases, it is clear that the series was a later edition that was published using the original plates. In these instances, the title plate was minimally altered to include the name of the new publisher. Little is known about the trade in outdated copperplates, although the names of certain publishers, notably Peter Schenk Jr. and Christoph Weigel, appear often enough to indicate that they were specialists in the publication of what has been termed pirate editions.<sup>34</sup> The prints in the Meissen archives also demonstrate the prominence of Augsburg, Amsterdam, and Paris as the centers of publishing and the print trade.<sup>35</sup>

Much of the seventeenth-century material in the Meissen archives reflects the popularity of *Veduten*, the European prospects, harbor scenes, and views set with



Figure 30. Artist undetermined. Untitled sheet from the *Schulz Codex*, ca. 1723–26. Pencil and wash. Leipzig, Museum für Kunsthantwerks (photo from Behrends, *Das Meissener Musterbuch für Höroldt-Chinoiserien*, fol. 126)

diminutive figures amid classical ruins. Most sets comprised between six and twelve sheets when they were sold and were used by the Meissen painters as source material for individual figures and architectural details as well as land and water views (Figures 31–37). Painted into variously shaped cartouches or spread across a saucer or around a vessel, *Veduten* served as both primary and auxiliary decoration (Figures 32, 33). Certain artists, such as Israël Silvestre and Gabriel Perelle, executed their views on very small copperplates, which were often printed four or more to the sheet, perhaps to conserve paper. Apparently these sheets were sold intact, as demonstrated by the multiple impressions in the archives today. Print collectors generally cut out the different impressions and arranged them on the pages of albums.

Six engravings, including an altered title page, from an edition of the fourth part of Melchior Küsel's

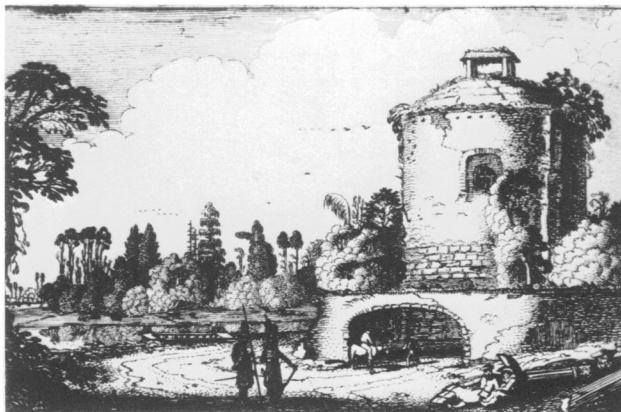


Figure 31. Jan van der Velde. Plate from *Vierde Deel*, untitled series of landscapes. Originally etched and published by Claes Jansz Visscher, 1616. Amsterdam, Rijksmuseum (photo: Rijksmuseum)



Figure 34. Johann Wilhelm Baur (French, d. 1640). *Caprizze*, title plate from *Iconographia*, part 4. Published by Melchior Küsel, Augsburg, ca. 1670–86. Engraving. Staatliche Porzellan-Manufaktur Meissen, Archives



Figure 32. Bowl, Meissen, ca. 1730–35. Hard-paste porcelain, H. 7.9 cm, Diam. 16.5 cm. The Metropolitan Museum of Art, Gift of R. Thornton Wilson, 1954, in memory of Florence Ellsworth Wilson, 1954, 54.147.77



Figure 35. Johann Wilhelm Baur. *Pallazzo dess Ambasciator von Franreich Zu Venedig in Canal Regio*, plate from *Iconographia*, part 4. Published by Melchior Küsel, Augsburg, ca. 1670–86. Engraving. Staatliche Porzellan-Manufaktur Berlin, Archives



Figure 33. Two-handled bowl with cover, Meissen, ca. 1725–30. Hard-paste porcelain, H. with cover 10.8 cm. The Metropolitan Museum of Art, The Jack and Belle Linsky Collection, 1982, 1982.60.250ab

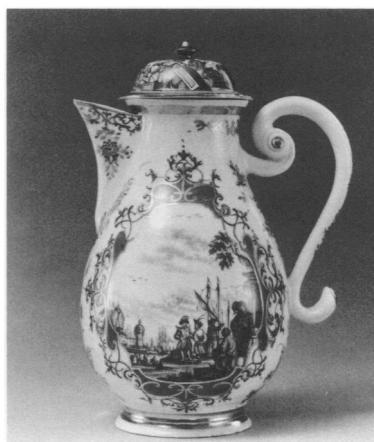


Figure 36. Coffeepot, Meissen, ca. 1730. Hard-paste porcelain, H. with cover 20.3 cm. Private collection (Photo: Joseph Coscia Jr.)

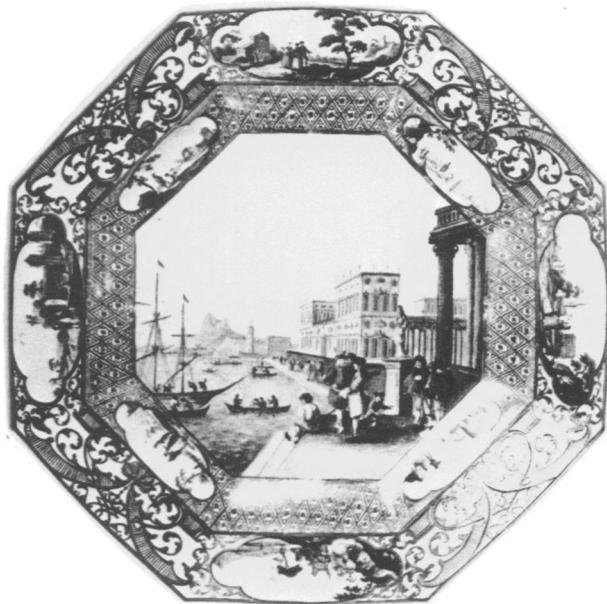


Figure 37. Octagonal dish from the Christie–Miller service, Meissen, ca. 1740. Hard-paste porcelain, Diam. 29.5 cm. London, Sotheby's (photo: Sotheby's)



Figure 39. Jean-Baptiste Pillement (1728–1808). Title plate from *Receuil, de Différents Bouquets de fleurs* (London, 1760). Engraving by Pierre Charles Canot. Staatliche Porzellan-Manufaktur Meissen, Archives



Figure 38. Johann Wilhelm Baur. *Underschidliche Meer Porten und Pallazzia von Joh: Wilhelm Baur in Italia nach dem Leben gezeichnet*, title plate from *Iconographia*, part 4. Etching. Published by Melchior Küsel, Augsburg, ca. 1670–86. Staatliche Porzellan-Manufaktur Berlin, Archives



Figure 40. Plate 33 from *The Ladies Amusement; or, Whole Art of Japanning Made Easy* (London: Robert Sayer, 1758 or 1762). Staatliche Porzellan-Manufaktur Meissen, Archives

*Iconographia* (Figure 34) confirm the existence at Meissen of the recognized source for the Christie–Miller service painted about 1740 (Figure 37).<sup>36</sup> This source was available as early as about 1730, when it was used for the decoration of a coffee-and-tea service (Figures 35, 36). A collection of seventeenth-century Italian views by Johann Wilhelm Baur, from the same volume of the *Iconographia* with a variant title plate, was also owned by the Königliche Porzellan-Manufaktur in Berlin (Figures 35, 38).<sup>37</sup>

Another group of title plates reflects the stylistic influence of the French porcelain manufactories at Vincennes and Sèvres. It includes prints by Jean-Baptiste Pillement (1728–1808), among others, published in Paris and London (Figures 39, 40). France was often the market for Meissen porcelain decorated in the French taste, as exemplified by a Meissen ewer painted in the style of Pillement that was mounted in Paris (Figure 41). Two books of engravings of the biscuit figures modeled by Étienne-Maurice Falconet on

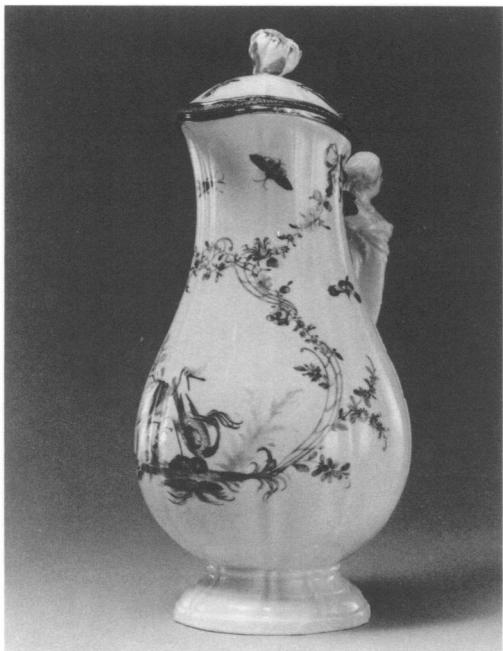


Figure 41. Ewer and cover, Meissen, ca. 1750–55. Hard-paste porcelain with silver-gilt mounts Paris discharge mark 1756–62, H. with cover 24.1 cm. Private collection (photo: Joseph Coscia Jr.)



Figure 42. Étienne-Maurice Falconet (1716–91). Title plate from *Deuxième Livre de Figures, d'après les Porcelaines de la Manufacture Royale de France. Inventées, en 1757, par Mr. Boucher* (Paris: Chez François Joullain, probably 1763) Engraving by Pierre-François Tardieu (1711–1771). Staatliche Porzellan-Manufaktur Meissen, Archives

his arrival at Sèvres in 1757 were issued in Paris by Francois Joullain, and the second of these, entitled *Deuxième Livre de Figures, d'après les Porcelaines de la Manufacture Royale de France. Inventées, en 1757, par Mr. Boucher*, was owned by the Meissen porcelain manufactory (Figure 42).<sup>38</sup> Some sets of prints, such as Charles-Germain de Saint-Aubin's *Premier Essai de Papillonneries Humaines* and the anonymous *Differentes Fleurs du Japon/Propres aux Manufactures d'Etoffes* and *Differentes Fruits et Fleurs des Indes*, have survived in the archives almost complete, suggesting they were never used.<sup>39</sup>

The immense popularity and demand for Watteau subjects on Meissen porcelain meant that eleven specifically designated "Watteau-Painters" were employed by the factory in 1744.<sup>40</sup> The production of a number of court services painted with Watteau subjects in chrome-green monochrome began in 1745 with the commission for an elaborate toilet service for Queen Maria Amalia Christina of the Two Sicilies, the daughter of Augustus III.<sup>41</sup> Comparable to the extensive traveling services made by goldsmiths in Augsburg and Paris, the Meissen service comprised more than thirty-five different models painted with a range of vignettes and with the arms of Saxony and the Two Sicilies.<sup>42</sup> On the cup in the Metropolitan Museum the panels are painted with figures from *La Mariée du Village* by Watteau (Figures 43–45). The first engraving of this picture was announced in *Mercure de France* in March 1729, due to its large size and rich detail.<sup>43</sup>

Johann George Heintze, one of the Meissen factory's most talented painters, worked as a drawing instructor from 1740 and was additionally in charge of the in-house print collection.<sup>44</sup> Several important natural histories were acquired for the manufactory during this period, which saw the development of European flower and bird painting at Meissen. These included Eleazar Albin's *A Natural History of Birds* (London, 1738) and Johann Wilhelm Weinmann's four-volume work, *Phytanthoza iconographia; oder Eigentliche Vorstellung etlicher Tausend sowohl einheimisch—als ausländischer . . . Pflanzen* (Augsburg, 1737–45). In 1742 nineteen engravings of animals by Johann Elias Ridinger were delivered and were used together with the natural histories in the design of the Northumberland service, produced about 1745 (Figure 46).<sup>45</sup> Originally commissioned by Augustus III as a gift for the British envoy to Dresden, Sir William Hanbury, the production of this service led to complaints that too much attention was being focused on copying from Albin and Weinmann. Objections to copying from prints after Watteau were raised at the same time.<sup>46</sup>

By 1745, however, the Meissen manufactory owned more than five thousand prints and the painters had

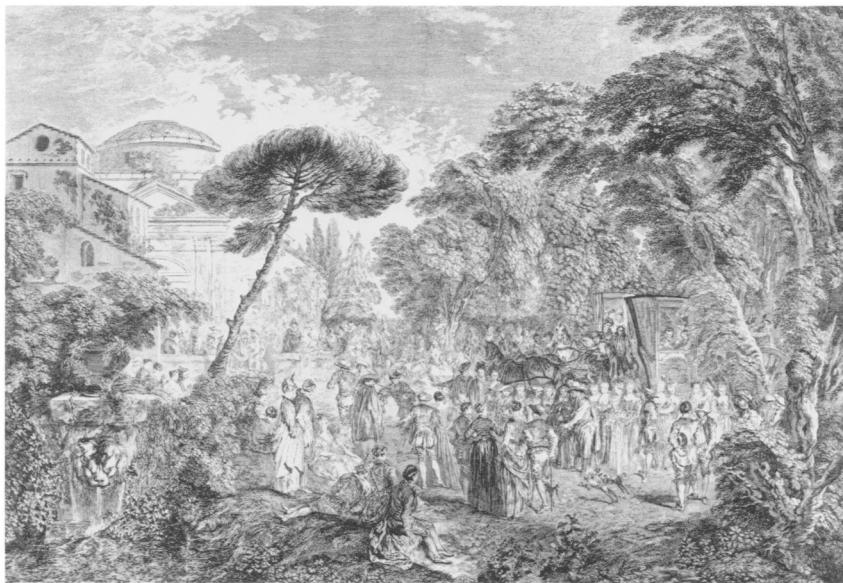


Figure 43. Charles-Nicolas Cochin (French, 1688–1754). Etching after Jean-Antoine Watteau (French, 1684–1721). *La Mariée de Village*, 1729. Published by Chez F. Chereau, Paris. Washington, National Gallery of Art, Andrew W. Mellon Fund (photo: National Gallery of Art)

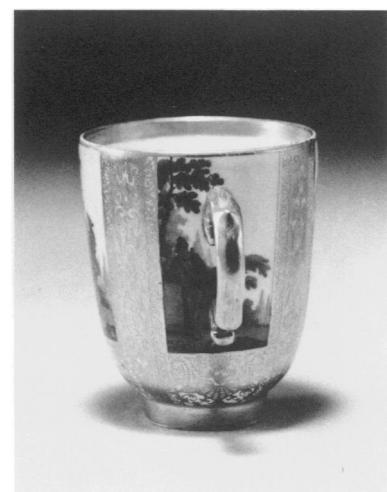


Figure 44. Alternate view of Figure 45

Figure 45. Cup, Meissen, 1745–47. Painted by Gottlob Siegmund Birckner (German, ca. 1712–1771). Hard-paste porcelain, H. 7.5 cm. The Metropolitan Museum of Art, Gift of Alastair Bradley Martin, 1954, 54.103.1



Figure 46. Plate, Meissen, ca. 1745. Hard-paste porcelain. Collection of the Duke of Northumberland (photo *Keramos* 70 [Oct. 1975] courtesy of the Northumberland Estates)

grown dependent upon this material, apparently to the point that it was being copied exactly.<sup>47</sup> The freshness and invention of the factory's early painting may have been lost as a result, but the trend in the expanding European porcelain industry was to cater to the marketplace by reproducing the artists and subjects already popularized by prints. The prints that survive in the Meissen archives provide a unique picture of the impact of this material at the first European hard-paste porcelain manufactory.

## NOTES

1. Siegfried Ducret, *Keramik und Graphik des 18. Jahrhunderts/Vorlagen für Maler und Modelleure* (Braunschweig, 1973).

2. To demonstrate the acquisition of prints for the use of porcelain modelers and painters, Ducret reprinted a general inventory of the Fürstenburg manufactory print collection compiled in October 1770 or 1771, which listed 1,045 prints in categories devoted to landscapes, figures, and flowers (*Keramik und Graphik*, pp. 1–5). Various authors have also occasionally published prints owned by the Meissen archives; see, for example, Otto Walcha, *Meissen Porcelain* (New York, 1981) pp. 474–475, figs. 64 and 69. See also Günter Reinheckel, "Plastische Dekorationsformer im Meissner Porzellan des 18. Jahrhunderts," *Keramos* 41/42 (July/Oct. 1968) p. 89, fig. 64, and p. 91, fig. 65.

3. This article is dedicated to the late T.H. Clarke (1913–1995), who so enlightened the study of prints and porcelain. Clarke recognized that the proliferation of copies and later editions of certain popular images and books meant that a print source had to be researched and placed in context. For a bibliography of T.H.

Clarke's work compiled by Kate Foster Davson, see *Keramos* 149 (July 1995) pp. 128–129.

Other authors interested in the connections between prints and porcelain include Ernst Kramer and A.L. den Blaauwen, who have published their research in *Keramos/Zeitschrift der Gesellschaft der Keramikfreunde e.V., Düsseldorf*, in the *Keramik-Freunde der Schweiz, Mitteilungsblatt/Bulletin des Amis Suisses de la Céramique*, and elsewhere.

4. See Ilse Baer, "Druckgraphische Vorlagen der Porzellansfabrik des Johann Ernst Gotzkowsky" in *Von Gotzkowsky zur KPM/Aus der Frühzeit des friderizianischen Porzellans* (Berlin, 1986) pp. 272–348. The author is grateful to Ilse Baer for permitting her to work with the print collection in 1991.

5. The existence of a manufactory print collection at Meissen was acknowledged by Dr. Rainer Rückert and Dr. Klaus-Peter Arnold in conversations with the author. Although access to the collection is generally restricted, Jürgen Schärer, archivist at the manufactory, graciously permitted the author to work with the material in 1994. According to Mme Tamara Préaud, archivist, Manufacture Nationale de Sèvres, a comparable collection of prints exists at Sèvres. For more information, Mme Préaud kindly recommended Geoffrey de Bellague, "Sèvres Artists and Their Sources," in *The Burlington Magazine* (Oct. 1980) pp. 666–681 and (Nov. 1980) pp. 748–762.

6. Apparently the print collections at Fürstenburg, Berlin, and Sèvres were also arranged according to subject, indicating this arrangement was routine and suited the needs of the artists in the manufactories.

7. See Jan van der Waals, "The Print Collection of Samuel Pepys," *Print Quarterly* 1, no. 4 (Dec. 1984) pp. 236–257.

8. See Timothy Wilson, "The Design Sources of *Istoriato Maiolica*," in *Ceramic Art of the Italian Renaissance* (London, 1987) pp. 112–130.

In 17th-century China, porcelain painters used woodblock prints as source material; see Julia Curtis, *Chinese Porcelains of the Seventeenth Century/Landscapes, Scholars' Motifs and Narratives* (New York, 1995) pp. 136–139, cat. nos. 56–57. Also see Wen C. Fong and James C.Y. Watt, *Possessing the Past* (New York, 1996) pp. 447–448.

9. For various examples, see Jan Daniël van Dam, *Gedateerd Delfts aardewerk/Dated Dutch Delftware* (Amsterdam, 1991). For more on the technique, see David Harris Cohen and Catherine Hess, *Looking at European Ceramics/A Guide to Technical Terms* (London/Malibu, 1993) p. 70.

10. Meredith Chilton, curator, George R. Gardiner Museum of Ceramic Art, Royal Ontario Museum, has questioned whether a stencil was used to apply the decoration on some early French soft-paste porcelains (for example, MMA 17.190.1915).

11. See Thea Vignau-Wilberg, *Archetypa Studiaque Patris Georgii Hoefnageli/1592/Natur, Dichtung und Wissenschaft in der Kunst um 1600* (Munich, 1994) pp. 85–94 and fig. 19.

12. See Kathleen Epstein (with an introduction by Cora Ginsburg and Donna Ghelerter), *A Book of Flowers, Fruits, Beasts, Birds, and Flies/Seventeenth-Century Patterns for Embroiderers/Printed and Sold by Peter Stent* (Austin, 1995) and Alexander Globe, *Peter Stent London Bookseller circa 1642–1655* (Vancouver, 1985) pp. 140–141, nos. 520–524; For more on *The therd book of Flowers*, see Arthur M. Hind, *Engraving in England in the Sixteenth and Seventeenth Centuries. Part II* (Cambridge, 1955) pp. 235–236, no. 38; for more on John Payne's *Flora*, see Margery Corbett and Michael Norton, *Engraving in*

*England in the Sixteenth & Seventeenth Centuries. Part III* (Cambridge, 1964) pp. 27–28, no. 52, and pl. 10.

13. Decoration combining so-called *deutsche Blumen* and natural specimens derived from Hoefnagel's *Archetypa* was executed at the DuPaquier factory during the 1730s; see, for example, the frog and grapes painted on the shaped plate sold at Sotheby's, New York, Sept. 26, 1989, lot 234, in Hoefnagel, Pt. 2, pls. 5 and 9.

The archives of the DuPaquier porcelain manufactory, founded in Vienna in 1719, have not survived to the present, and the subject of the use of prints at the factory has not been otherwise researched, although the factory's signature foliate-strapwork decoration can be seen to derive from French ornament prints. In addition, the chinoiserie decoration on a DuPaquier tea caddy in the Metropolitan Museum (MMA 50.211.273ab) is based on prints from Peter Schenk's *Nieuwe Geinventeerde Sineesen*, published in Amsterdam about 1702.

The trade in copperplates may have been responsible for the appearance of other 16th- and 17th-century images on porcelain painted in the 18th century; for example, prints by Hans-Sebald Beham (1500–1550) and Barthel Beham (1502–1540) and Johann Schmischek (17th century) were utilized by the Hausmaler Ignaz Preissler and at Meissen on porcelains painted ca. 1715–20.

14. For an example, see the Meissen beaker from the Goldschmidt-Rothschild Collection (*Die Sammlung Erich von Goldschmidt-Rothschild*, sale cat., Ball & Graupe, Berlin, March 25, 1931, lot 552, p. 164 and pl. 92) with a snail drawn from Hoefnagel, Pt. 2, pl. 11, as well as a caterpillar and other insects.

15. Examples include Paul Decker's pattern book *Groteschgen Werk Vor Mahler Gold-schmidte Stucato*, published by Johann Christoph Weigel (his series no. 97), MMA (Print Dept. 49.7) as well as the *Gantz Neu Inventiertes Laub und Bandelwerk/Dritter Theil* by Johann Jacob Baumgartner, published in Augsburg in 1727, MMA (Print Dept. 56.570.23).

16. For instance, the *Neu-vollständiges Reiss-buch mit vielen schönen Anweisungen zum Zeichnen/Perspectiv/Kupfferätzten und Sonnen-Uhren* published by Johann Leonhard Buggel in Nuremberg in 1700 with sixty plates prepared by the anonymous G.H., who copied existing prints by various 17th-century artists. As a result, the images are reversed. For more on this book, see the author, "Von Barlow zu Buggel: Eine neuentdeckte vorlage für das Schwanenservice," *Keramos* 119 (Jan. 1988) pp. 63–68.

17. The complete set of six plates is illustrated by Georg Wilhelm Schulz, "Augsburger Chinesereien und Ihre Verwendung in der Keramik," Pt. I in *Zeitschrift für Kultur Kunst und Geschichte Schwabens* (1926) pp. 190–200.

Goldsmiths working in Dresden and Augsburg were responsible for most of the gold decoration on Meissen porcelain until sometime after 1730. Until recently, the style of ornament illustrated in these prints was considered typical of Augsburg. Now it is recognized that the style was probably practiced also in Dresden and may have begun there.

18. See Inglore Menzhausen, *Johann Friedrich Böttger/Die Erfindung des Europäisches Porzellans* (Stuttgart, 1982) pp. 226, 251. For more on Boissard, see A. L. Clark, *From Mannerism to Classicism* (New Haven, 1987) p. 23.

Glass engravers and polishers from local glass houses and from Bohemia were employed by the manufactory from 1710 to polish and engrave the red stoneware (so-called red porcelain) brought to market in that year. Since these craftsmen routinely worked from

prints, presumably they supplied their own material for engraving on Meissen stoneware. See Ducret, *Keramik und Graphik*, pp. 64–65, figs. 21, 25, for an example of chinoiserie designs by Paul Decker on Meissen stoneware. With the discovery of a formula for a satisfactory white porcelain body in 1713, production of Böttger's so-called red porcelain ceased.

19. For information on the size of the staff and their positions and responsibilities beginning in 1710, see Rainer Rückert, *Biographische Daten der Meissener Manufakturisten des 18. Jahrhunderts* (Munich, 1990).

Various types of objects from the royal collections were utilized as models, including ceramics, small sculptures, lacquered wares, silver vessels, and shells. Drawings by court artists and models in carved wood, plaster, and wax were also sent from Dresden. For more on the use of Asian objects as prototypes, see the author, "The Japanese Palace Collections and Their Impact at Meissen," *The International Fine Art and Antique Dealers Show*, handbook (Abingdon, England, 1995) pp. 15–24.

20. Rückert, *Biographische Daten*, p. 159; For complete biographical details, see pp. 158–161.

Until ca. 1720, all of the painted decoration and gilding on white Meissen porcelain (with the exception of the mother-of-pearl luster) was executed by either the court lacquerer, Martin Schnell, and his assistants, or the workshop of the Dresden goldsmith George Funcke.

21. For the receipt for "7 Blatt allerhandt Curieuse Figuren von chinesischen Sachen, auf seiden Pappier gedruckt" borrowed by Höroldt on Sept. 14, 1720, see Rainer Behrends, *Das Meissener Musterbuch für Höroldt-Chinoiserien: Musterblätter aus der Malstube der Meissener Porzellanmanufaktur (Schulz Codex)* (Leipzig, 1978) p. 46, n. 88. Two tracings of Chinese woodblock prints used at Meissen appear in facsimile on plates 119, 120. For Chinese woodblock prints in the Dresden royal print collection before 1738, see Herbert Bräutigam, ed., *Schätze Chinas in Museen der DDR/ Kunsthandwerk und Kunst aus Vier Jahrtausenden* (Leipzig, 1989) pp. 121–128.

22. Rückert, *Biographische Daten*, p. 114.

23. Behrends, *Das Meissener*, p. 12, refers to the *Inventarium über die bei der Malerei der Königl. Porcellan-Manufactur zu Meissen vorhandenen Kupferstiche, Gemälde, Lithographien und andere Werke* of 1846, which indicates the separation of material continued into the 19th century. The document, which contains a *Verzeichnis von Kupferstichen älterer Meister, welche bei der Königl. Porcellain-Manufactur befindlich und in Jahre 1846 aufgezeichnet worden sind*, is discussed in Appendix 2.

24. For the preparatory drawing for this painting, see Behrends, *Das Meissener*, fols. 12, 28.

25. In April 1723 it was noted that the underglaze-blue painter Johann Caspar Ripp was the only painter for whom Höroldt did not have to supply a preliminary sketch. Rückert, *Biographische Daten*, p. 186.

26. For the facsimile edition of the sheets in the *Museum für Kunsthantwerks*, Leipzig, see Behrends, *Das Meissener*. Only fourteen of the sheets contain European subjects.

27. Later, after Höroldt was named court painter in 1724 and as the number of painters at the manufactory grew, it seems that he largely withdrew from painting, with the exception of special commissions. Occupied with technical and administrative concerns, he nonetheless continued to oversee the training of the painters.

28. Rückert, *Biographische Daten*, p. 159.
29. A factory mark was necessary to protect against the impact of the independent porcelain decorators, called Hausmaler, who also painted on Meissen seconds and overstock that were sold blank. Initially, only the teapots and sugar boxes were marked on the underside in underglaze blue. The M.P.M. (Meissener Porzellan-Manufaktur) mark was in use from June to November 1722, the K.P.F. (Königliche Porzellan Fabrik) mark was introduced in December 1722, and the K.P.M. (Königliche Porzellan Manufaktur) mark was announced in the *Leipziger Postzeitungen* on April 7, 1723. Although the well-known crossed swords mark in underglaze blue was introduced before 1731, it was applied by royal decree to every piece of porcelain beginning in March or April of that year.
- For a coffeepot with figures from the commedia dell'arte from about 1722, see Ulrich Pietsch, *Early Meissen Porcelain/A Private Collection* (Lübeck, 1993) cat. no. 32, pp. 46–47.
30. T. H. Clarke, "Reitende und andere Zwerge auf fröhlem Meissen-Porzellan," *Keramos* 119 (Jan. 1988) pp. 6–57, and "Die Neu Eröffnete Welt-Galleria, Nürnberg 1703, als Stichvorlage für Sogenannte Callot-Zwerge," *Keramos* 127 (Jan. 1990) pp. 3–27.
31. For five of the cups decorated with allegories of the months, including European subjects opposite the handle and dwarfs on either side of the handle, see *The Nyffeler Collection of German Porcelain*, sale cat., Christie's, London, June 9, 1986, lots 165–69. Three more were sold at Christie's on Oct. 2, 1989, lots 189–91. In this sale catalogue, three of the painted dwarfs are illustrated. I am grateful to Errol Manners, London, for supplying study photographs of the cup in his shop.
32. Höroldt's rendering of the scene was copied by a less skillful hand onto an unpublished bowl from another service; this piece can be found in the Schneider Collection exhibited at Schloss Lustheim, Munich (ES 268).
33. For other examples, see Meredith Chilton, "The Canada Bowl," *Rotunda* 28, no. 1 (Summer 1995) pp. 26–33.
34. It has been proposed that Martin Engelbrecht's stock of copperplates was sold at his death to the Venetian publisher Raimondini, because images originally published by Engelbrecht appear later in the series issued by Raimondini; see Mario Infelise and Paola Marini, *Remondini/Un Editore del Settecento* (Milan, 1990) p. 227, in note to no. 13. Daniëlle Kislik-Grosheide kindly brought this information to my attention.
35. For more on the print privilege in France, see Peter Fuhring, "The Print Privilege in Eighteenth-Century France," *Print Quarterly* 3, no. 3 (Sept. 1983), pp. 174–193, and vol. 6, no. 1 (March 1986) pp. 19–33. See also Maxime Préaud, "Jacques van Merle/A Flemish Dealer in Paris," *Print Quarterly* 1, no. 2 (June 1984) pp. 80–95, and Caroline Karpinski, "Prints for Sale," *MMAB* 22, no. 6 (Feb. 1964) pp. 211–220.
36. T. H. Clarke published the source of the decoration when the service was sold; see *Catalogue of a Highly Important Meissen Service . . . The Property of the Trustees of the Late S.R. Christie-Miller, Esq.*, sale cat., Sotheby's, London, July 7, 1970, lots 1–26.
37. Baer, "Druckgraphische Vorlagen," p. 276, no. G93.
38. The Meissen publication *Contouren von allerley Figuren, Vasen und Gruppen aus der Meissner Porzellan-Fabrik in den Jahren 1785–1792 in Kupfer gestochen von Joh. David Elsasser/Vorsteher des weissen Korps*
- included models borrowed from Sèvres. For illustrations and a discussion of this work, see T.H. Clarke, "Johann Friedrich Elsasser's Engravings of the 'Academic' and Marcolini Periods, 1785–1792," *Keramik-Freunde der Schweiz/Bulletin des Amis Suisses de la Céramique, Mitteilungsblatt* 103 (Jan. 1988), pp. 3–112. For more on the engravings of Boucher's designs in France, see Pierrette Jean-Richard, *L'Oeuvre gravé de François Boucher* (Paris, 1978) pp. 386–387. See also Ducret, *Keramik und Graphik*, p. 184, figs. 322, 323, and p. 187, figs. 331–333.
39. For a discussion of a Sèvres cup and saucer decorated with butterflies derived from Saint-Aubin, see Clare Le Corbeiller, "Whimsey and Sobriety/Rococo Butterflies and Neo-classical Porcelain," *Apollo* 139, no. 383 (Jan. 1994) pp. 25–27.
40. Rückert, *Biographische Daten*, p. 155 (within Heinrichi biography).
41. For more on this service, see Claus Boltz, "Ein Beitrag zum grünen Watteau-Service für Neapel," *Keramos* 79 (Jan. 1978) pp. 5–24.
42. For a discussion of this kind of service in silver, see Bernhard Heitmann, "Magnificence, Significance and Daily Usage/The German Toilet Set of the Late Baroque and Rococo Period," handbook, *The International Fine Art and Antique Dealers Show* (New York, 1992) pp. 33–38.
43. The etching, *La Mariée du Village*, is discussed in Victor Carlson and John Ittmann, *Regency to Empire: French Printmaking 1715–1814* (Minneapolis, 1984) cat. no. 14, pp. 77–78. See also Émile Dacier and Albert Vuafart, *Jean de Jullienne et les graveurs de Watteau du XVIIIe siècle* (Paris, 1921–29), III, pp. 53–54, IV, pl. III.
44. For more on Heintze, see Rückert, *Biographische Daten*, pp. 155–156.
45. According to various documents in the archives, Heintze received 70 loose engravings, plus 19 more by Ridinger, and the first part of Weinmann's work in 1742, and 1,310 more engravings were delivered in 1743; see Rückert, *Biographische Daten*, p. 155. For two sheets from Weinmann in the archives today, see Otto Walcha, *Meissen Porcelain* (New York, 1981) fig. 157. In 1745, when 49 loose plates taken from Weinmann were borrowed by Höroldt, he was advised to be careful as other sheets had been lost. For this, and more on the history of the Northumberland service, see T.H. Clarke, "Das Northumberland Service aus Meissner Porzellan," *Keramos* 70 (Oct. 1975) pp. 9–92. See also Gervase Jackson-Stops, ed., *The Treasure Houses of Britain/Five Hundred Years of Private Patronage and Art Collecting* (New Haven, 1985) cat. no. 389, pp. 454–455.
- The author is grateful to Anthony du Boulay for his introduction to Lady Victoria Cuthbert, who permitted me to illustrate the Northumberland service in this article.
46. Rückert, *Biographische Daten*, p. 69, "bisher alles nur nach denen successive in solcher Absicht angeschafften Kupper-Stichen von dem bekannten Watteau und Weinmannischen botanischen großen Werken, auch anderen dergleichen Zeichnungen, darzu des Albani so sehr gepriesene invention von allerhand Arthen derer Vögel, nach ihrer Gestalt und Farbe, des nechsten aus Engelland erwartet wird, aabcopiret, und dergleichen Kupffer-Stiche lediglich zu ihrem Augenmerke sich dienen lassen."
47. Rainer Rückert, *Meissener Porzellan 1710–1810* (Munich, 1966) p. 20, notes that the manufactory had purchased 5,135 engravings by 1745.

## APPENDIX 1

This list of 16th-, 17th, and 18th-century imprints in the Meissen Archives represents identifiable or distinctive print material handled by the author in 1994. The author is grateful to Dr. Hannes Walter, director of the Staatliche Porzellan-Manufaktur Meissen GmbH, and Jürgen Schärer, archivist, for the opportunity to review briefly the manufactory print collection in its uncatalogued state. Access to this material is largely restricted, so the following listing is intended to permit some of the collection to be studied by means of outside sources. Because of time constraints and the focus of the author's research at the time, the list of titles and plates is selective.

A small group of title plates has been assigned reference numbers. The rest of the prints have no such numbers. All the prints are marked with the stamp "PM" inside a circle, for "Porzellanmanufaktur-Meissen," or with an oblong stamp containing a crown and the arms of Saxony and the inscription "K.S. PORCELLAN MANUFACTUR MEISSEN." The date of these stamps is unknown. On some prints, the stamp of the archive also appears, which reads "STAATLICHE PORZELLANMANUFAKTUR MEISSEN ARCHIV" inside a circle enclosing the crossed swords logo.

The cataloguing here is largely based upon the format established by Ilse Baer and includes the following details, if known:

Artist  
Title  
Printmaker:  
Publisher:  
Sheets:  
Lit.(Literature):  
Notes:

When the artist, printmaker, or publisher is undetermined, this is noted. When a citation is lacking, the space following Lit.: is left blank. When the original composition of a series is known, this, or other pertinent details, is noted in parentheses following Sheets ( ). When a sheet has received a VA number, it is given. Titles of series or sheets are transcribed exactly from the print itself, retaining all idiosyncrasies of spelling and punctuation of the original, whereas bracketed text represents the author's descriptive references to untitled material. Figure references in the Notes refer to figures in the article.

Frequently cited sources are abbreviated as follows:

Baer—Ilse Baer, "Druckgraphische Vorlagen der Porzellanfabrik des Johann Ernst Gotzkowsky," in *Von Gotzkowsky zur KPM/ Aus der Frühzeit des friderizianischen Porzellans* (Berlin, 1986) pp. 272–348.

Berlin—*Katalog der Ornamentstichsammlung der Kunstabibliothek Berlin* (Berlin, 1939).

Döry—Döry-Jobáháza, Ludwig, Baron, *Katalog der Ornamentstich-Sammlung/Museum für Kunst und Gewerbe Hamburg* (Hamburg, 1960).

Hollstein—F.W.H. Hollstein, *Dutch and Flemish etchings, engravings and woodcuts, ca. 1450–1700*, (Amsterdam, 1949–present)

LeBlanc—Charles Le Blanc, *Manuel de l'Amateur*

*d'Estampes* (Paris, 1856–88).

Nagler—Dr. G.K. Nagler, *Neues allgemeines Künstler-Lexikon* (Munich, 1837).

Vollmer—Hans Vollmer, ed., *Allgemeines Lexikon der Bildenden Künstler* [a/k/a Thieme-Becker] (Leipzig, n.d.)

The author is particularly thankful to have had the interest and encouragement of James David Draper, Clare Le Corbeiller, Danièle Kislik-Grosheide, Nadine Orenstein, and Mrs. T. H. Clarke in the preparation of this article. I would also like to acknowledge Doralynn Pines and the staff of the Thomas J. Watson Library and Katherine Bindman and the staff of the Print Study Room, The Metropolitan Museum of Art, for their ongoing support.

Artist: undetermined

[series of commedia dell'arte figures]

Printmaker: undetermined

Publisher: undetermined

Sheets: –IL DOTTORE SCATALON, BOLOGNESE

—SIGNOR PANTALON, VENETIANO

—LE FAMEUX CRISPIN

—L'HARLEQUINO, BERGAMASCO

—IL CAPITANO SPAVENTO, NAPOLITANO

Lit.: Günther Hansen, *Formen der Commedia dell'Arte in Deutschland* (Emsdetten, 1984) pp. 222–224.

Notes: The engraving IL CAPITANO SPAVENTO, NAPOLITANO is not illustrated by Hansen. Figure 18.

Artist: undetermined

[series of commedia dell'arte figures]

Printmaker: undetermined

Publisher: Phil(l)ipp Jacob Leidenhoffer (d. 1714),

Augsburg

Sheets: —Der Tadel-Wihlm

—Der Gandolin

—Der Iodelet

Lit.: Günther Hansen, *Formen der Commedia dell'Arte in Deutschland* (Emsdetten, 1984) p. 235, abb. 231–234.

Notes: Hansen publishes the only known plates from the series, which number four. For a Meissen saucer painted with *Der Gandolin*, see S. Ducret, "Vorbilder für Porzellanmalereien," *Keramos*, 44 (April 1969) p. 22, fig. 8. Figure 17.

VA1158

Artist: undetermined

Angenehme Prospecten sambt denen vornehmsten Gebäuen von Paris. No. 165.

Printmaker: undetermined

Publisher: undetermined

Sheets: (title plate)

Lit.:

VA680

Artist: undetermined

OTKPbIBAEMARPOCCIR/ La Russie Ouverte ou Collection Complete des Habillements de Tourtes les Nations qui se trouvent dans l'Empire de Russie./Das eröffnete Rußland, oder Sammlung von kleidertrachten aller im Russischen Reiche wohnenden Volker. No. IV.

Printmaker: undetermined  
Publisher: undetermined, Saint Petersburg, 1774  
Sheets: title plate plus 25 hand-colored plates and 7 pages of text  
Lit.:  
VA119  
Artist: undetermined  
(title plate) DIFFERENTES FLEURS DU JAPON.  
Propres aux Manufactures d'Etofes.  
(title plate) DIFFERENTES FRUITS Et Fleurs des Indes.  
Printmaker: undetermined  
Publisher: chez Levier, Paris, ca. 1756–68  
Sheets: –(title plates and 9 unnumbered sheets)  
Lit.: According to Döry, p. 38, nos. 165–166, Levier was the publisher of a related series by Jean-Baptiste Pillement entitled *Recueil De Nouvelles Fleurs De Goût; Pour la Manufacature des Etoffes de Perse*.  
Artist: undetermined  
[views of Dutch towns and villages]  
Printmaker: undetermined  
Publisher: undetermined  
Sheets: –7. Het Dorp ZUYLEN; en daer neven het landhuis van Juffr: du Pon./ Le Village de ZUYLEN avec la maison de Mademoiselle du Pon.  
–97. De Stad WEESEP het gesigt komende van de uitermeersche-Sluis./ La ville de WEESEP Prenant sa Veüe du coté de l'Uitermeerse-Sluis.  
–Veüe de la Porte de Wesep./ Gezigt de Weseper Poort.  
Lit.:  
Artist: undetermined  
[dwarf-allegories of the months]  
Printmaker: undetermined  
Publisher: undetermined  
Sheets (series of the months): –7. Jacob Hewmon.  
–8. Laurenu Augustmon.  
–9. Egidius Herbstmon.  
Lit.: Günther G. Bauer, *Barocke Zwergenkarikaturen von Callot bis Chodowiecki* (Salzburg, 1991); another set owned by Veste Coburg, inv. no. XIII, 338,81 (information courtesy Prof. Dr. Günther G. Bauer). The source for the engravings is a set of woodcuts published anonymously in Nuremberg about 1680; see Bauer, *Salzburger Barockzwergen* (Salzburg, 1989) p. 98. Figure 26.  
Artist: undetermined  
[dwarfs making music and dancing]  
Printmaker: undetermined  
Publisher: undetermined  
Sheets (series no. 177): 4 unnumbered plates  
Lit.:  
Notes: Hand-colored. Figure 20.  
Artist: undetermined  
[dwarfs dancing]  
Printmaker: undetermined  
Publisher: undetermined  
Sheets: –8. De onvergelyke danszer Sinjoor

Allegremente, groot oeffen meester der Guineesse Meerkatten. / Madame Mirabella groot fontangie, een der bewemoste danszerinnen uit het vergorgen Vlooyen eiland.  
–16. Monsieur Harlequino, klugtig dans meester van den Dik gebuikten en hoog gerugden Ezopus. /De Schone Italiaanse Colombino, danseres van de Vorstin der uitheemse Gekke-modes.  
Lit.:  
Artist: undetermined  
Ein gute Figur/ Macht gute Postur./ In Positura/ Bona Figura.  
Printmaker: undetermined  
Publisher: Albrecht Schmidt, Augsburg  
Lit.:  
Notes: For Schmidt, see Vollmer, XXX, p. 133. Figure 21.  
Artist: undetermined  
[moralistic subjects with verse from various series, comprised of half-figures in oval reserves surrounded by foliate strapwork]  
Printmaker: undetermined  
Publisher: Albrecht Schmidt, Augsburg  
Sheets: –Libenter Stude, Studia Stribe./ Studiere stets gerne Lass schreiben nicht ferne.  
–Turnis Ubi Venus est, quae Caco Carpiturigne, Insperatus ibi fructus amoris adest. /Die Lieb gibt Untter Schidne gaben, Die man offt nicht thut gerne haben.  
–Lanquida desricio, mihi proeplacet flosculus ille, Qui plus quaesit fructus odoris Kabet. /Welke Lieb mir nicht gefällt; Ich hab mir was frisch Erwehlt.  
–Bibe Tabacum Et Vinum Iucundum./ Trinck Taback und Wein Jedes thut das sein.  
–Die Lieb lasst sich nicht leichte mehr fangen, Wans einmahl aus dem Garn gegangen./ Quis quis avem quarit viscata fallerevirga, Curet, ne auffugirat: Sic et amoenus amor.  
Lit.:  
Notes: For Schmidt, see Vollmer, XXX, p. 133. Figure 28.  
Artist: undetermined  
[genre scenes with verse]  
Printmaker: undetermined  
Publisher: undetermined  
Sheets: –Kein Compagnie schwerth zu schätzen mich wie der Thee hier kan ergötzen. Vergnügter nichts ist auf der Erden als lieben und geliebet werden.  
–Nur frisch heraus mich dünckert schon ich trade den besten g'win davon. Fortuna doch sich lacht [indistinct] und auf Monsieurs Seite wenden.  
–Ich hab mich schier halb tod geloffen biß ich Madame angetroffen. Mein Herr schickt mich in vollen springen Ihr diesen brieff zu überbringen.  
–Kurzweil treiben mit dem Spiel gibts auch der Liebhaber viel. Monsieur ich sage mit verlangen welchen wird das Glück anhangen.  
Lit.:  
Amigoni (Amiconi), Jacopo (1675–1752)

[series of allegories depicting the arts]  
 Printmaker: Joseph Wagner (1706–1780), Venice  
 Publisher: undetermined  
 Sheets: La Peinture  
 Lit.: Berlin, p. 563, no. 4590.  
 Baur, Johann Wilhelm (d. 1640)  
     Caprizze  
 Printmaker: Melchior Küsel (1626–1683), Augsburg  
 Publisher: Melchior Küsel, Augsburg, 1670–86  
 Sheets (From *ICONOGRAPHIA*, Part IV: "Unterschiedliche  
     Meer Porten und Pallazzia von Joh: Willhelm Bauren  
     in Italia nach dem Leben gezeichnet." Number and  
     numbering of plates vary.):  
     -(title plate) Io. Willhelm Baurn Caprizze, von Ihme  
     vor ein Frontespicium dises vierdten Theils  
     bezeichnet.  
     -Arriva zu Neapoli ander Abseiten deß Königl. Pallazz.  
     -(plate numbered 132) Arriva zu Neapoli in  
     Angesicht deß Pallazzo Reale.  
     -Loggia oder Luft-Gang an dem Pallazzo deß Herzogs  
     von Mont Alto zu Neapoli samt einem Prospect der  
     Galeren und Schiffen.  
     -Pallazz mit Statuen an dem See-hafen bey Genoa.  
     -[sheet with paper label stamped 26] Porto Trayano  
     von Ancona samt dem Arco Triumphalle.  
 Lit.: Baer, G93–146, pp. 276–278. See also the Foreword  
 to *Catalogue of A Highly Important Meissen Service*, sale cat.,  
 Sotheby's, London, July 7, 1970.  
 Notes: Figure 34.

VA1151

Bella, Stefano della (1610–1664)  
*Diversarum Regiuncularum ICONES ad vivum expres-  
     si. Perillustri et Generoso Domino, Domino CHRIS-  
     TIANO LEOPOLDO, Serenissimi Principis,  
     Marchionis Brandenburgici- Culmbacensis Consiliario  
     Aulico et Provinciali, Agnato de Compatri suo pluri-  
     mum honorando D.D.D./ I.F.L. / No. 571.*  
 Printmaker: undetermined  
 Publisher: undetermined  
 Sheets: – 1. (title plate)  
     -9. Onustus literis cursor eques accelerat iter  
 Lit.: Copy of *Divers paysages*, published in Paris by Israël  
 Henriet; see P.D. Massar, *Stefano della Bella/ Catalogue  
     Raisonné/ Alexandre de Vesme*, (New York, 1971) vol. 1, pp.  
 117–118, nos. 157–68 and vol. 2, pp. 147–150, nos.  
 757–768 [in particular, nos. 757 and 765].

VA506

Bloemaert, Abraham (1564–1651)  
     DE TWAALF MAANDEN DES IAARS.  
 Printmaker: Frederick Bloemaert (1610–1669)  
 Publisher: Theodorus Danckerts (d. after 1726),  
 Amsterdam  
 Sheets (12 plates + title plate): (title plate)  
 Lit.: Hollstein, II, figs. 249–261, p. 91  
 Notes: Originally published by N. Visscher.

Bril, Mathys (ca. 1550–1584)

TOPOGRAPHIA VARIARUM REGIONUM.

Printmaker: Simon Wynouts Frisius (Simon de Vries, ca.

1580–1629) and Hendrik Hondius (1573–ca. 1649),  
 1614  
 Publisher: probably Hondius  
 Lit.: Hollstein, II, p. 27; VII, p. 218; IX, p. 87 (nos.  
 27–31).  
 Carracci, Annibale (ca. 1560–1609)  
     [untitled copy of artist's *Cries of Bologna*]  
 Printmaker: undetermined  
 Publisher: undetermined  
 Sheets (series of double plates): –1. Scopettaro./  
     Bürsten Binder. Inchiostro Fino./ Feine Dinte.  
     –2. Ciambellaro./ Brezen Bäcker. Calsettaro/  
     Strumpfstickter.  
     –3. Padellaro./ Flaschner. Vende Casio fresco./  
     Frischen Käß.  
     –4. Pettini da Lino è Setacci./ Flachs käm und Siebe.  
     Vende Padelloni di Terra./ Irdene Pfannen.  
     –5. Pianellaro./ Pantoffelmacher. Magniano  
     Chiauaro./ Kesselflicker oder Schlosser.  
     –6. Merangoli e Limoni./ Citronen u. Pomeranzen.  
     Formaggio Parmiggiano./ Parmisankäß.  
     –7. Ucellatore con la Ciuetta./ Vogler mit dem  
     Käutzel. Cuoco./ Garkoch.  
     –8. Stagnaro./ Zinngießer. Acoramaglietti./  
     Galanteriekrämer.  
     –9. Hortolana./ Gärtnerin. Vende Pera./ Obsverkauffer.  
     –10. Aquauitaro./ Brandwein. Pizzicarolo./ Fettkrämer.  
     –11. Sonatore in Piazza./ Marckspieler. Vende  
     quadri./ Gemählverkauffer.  
     –12. Cieco da rimedio per i Calli./ Blinder, so ein  
     Mittel für die Hüner augen hat. Vende Paste per i  
     forai./ Küchlein wider Ratzen u. Mäuß.  
     –13. Sediaro./ Strohsesselflechter. Stecha Legna./  
     Holzhauer.  
     –14. Vende Rocche e Dipannatori./ Rocken u.  
     Haspelverkauffer. Facchino./ Lastrager.  
     –15. Aquarolo d aqua del Reno./ Wasserträger. Vende  
     Solfaroli./ Schwefelhölzlein.  
     –16. Tripparolo./ Kuttelfleck. Brendator da Vino./  
     Weinträger.  
     –17. Straordinario di Mercanti./ Hausierer.  
     Pignattaro./ Haffner.  
     –18. Porta Citazioni./ [indistinct]. Incatenatore di  
     Corone./ Roßenkrätz-Macher.  
 Lit.:  
 Notes: Copy of Giuseppe Maria Mitelli (1643–1718), *Di  
     Bologna l'Arti per via d'Anibal' Caraci* (Bologna, 1646), or  
 Simon Guillain, *Diverse figure al numero di ottanta disegnate  
     di penna nell'oree di ricreazione da Annibale Carracci* (Paris,  
 1660). See *Annibale Carracci e i suoi incisori* (Rome, 1986)  
 p. 322.  
 Cock, Hieronymus (ca. 1510–1570)  
     MAGNO AC VENERABILI HEROI, D. D. ANTONIO  
     PERRENOTO: ATREBATENSIMUM EPISCOPO:  
     PHILIPPI, HISP. REGIS, CONSILLARIO PRIMO:  
     OMNIUM BONARUM ARTIUM MECOENATI  
 Printmaker: Cock  
 Publisher: undetermined  
 Sheets: (dedication page to the following set, PRAE-  
     CIPUA ALIQUOT . . .)

Lit.: T. Riggs, *Hieronymus Cock: Printmaker & Publisher* (New York, 1977) p. 256.

Cock, Hieronymus (ca. 1510–1570)

PRAECIPUA ALIQUOT ROMANAE ANTIQUITATIS  
RUINARUM MONIMENTA, VIVIS PROSPECTIBUS,  
AD VERI IMITATIONEM AFFABRE DESIGNATA /  
MDLI

Printmaker: Cock, 1550 and 1551.

Publisher: undetermined

Sheets (variously published with 26 or 59 plates): –title plate

–2. Ruinarum palatii maioris, cum contiguo septizonio prospectus 1550

Lit.: Hollstein, vol. 4, figs. 22–47, pp. 180–183. T. Riggs, *Hieronymus Cock: Printmaker & Publisher* (New York, 1977) pp. 256–266, nos. 1–25.

Notes: Originally published by Cock, Antwerp, 1551; expanded 2nd edition by Carel Allaert.

Collaert, Adrian (ca. 1560–1618)

[untitled series of roundels with Orion, Thetis, Neptune and Galathea surrounded by fantastic sea creatures]

Printmaker: Collaert

Publisher: Philip Galle (1537–1612)

Sheets (4 plates): 1, 2, 4

Lit.: Hollstein, IV, p. 203.

Coypel, Charles-Antoine (1694–1752)

JEU D'ENFANS

Printmaker: Bernard Lépicie (1698–1755)

Publisher: Lépicie, Paris, 1731

Lit.: Émile Dacier, *La Gravure de Genre et de Moeurs* (Paris, 1925) p. 61, pl. 13.

Note: The publication of this print was announced in *Mercure de France* in 1731. For the Meissen model based on this print, see Hermann Jedding, "Mit einer 'Toilette der Venus' fing es an," *Kunst und Antiquitäten* 5 (1989) p. 50, fig. 4.

VA1163

Desfriches, H. (Aignan-Thomas?, 1715–1800)

Suite de Paysages Dessinés d'après nature

Printmaker: Louis Simon Lempereur (1728–1807)

Publisher: Lempereur, Paris

Sheets (title plate): VUE DES FOSSEES DE CHATILLON SUR LOING

Lit.: LeBlanc, II, p. 532, nos. 55–60.

VA1161

Dietrich, Johann Christian (1705–1779)

Paysages & autres Sujets

Printmaker: Dietrich

Publisher: J. F. Frauenholtz, Nuremberg

Sheets: (title plate)

Lit.: For biography of Dietrich, see Rainer Rückert, *Biographische Daten*; Vollmer, IX, p. 264.

VA1142

Eisen, Charles Joseph Dominique (1720–1778)

LIVRE D'ORNEMENS ET FIGURES d'après différents Auteurs, utile aux Artistes.

Printmaker: Jean-Charles François (1717–1769)

Publisher: chez J. C. François, Paris (mid-18th cen.)

Sheets: (title plate)

Lit.: For Eisen, see Vollmer, X, pp. 427–428; for François, see Vollmer, XII, pp. 372–373.

Falconet, Etienne-Maurice (1716–1791)

Deuxieme Livre de Figures, d'après les Porcelaines de la Manufacture Royale de France. Inventées, en 1757, par Mr. Boucher.

Printmaker: Pierre-François Tardieu (1711–1771)

Publisher: chez François Joullain (1697–1778), Paris, probably 1763

Sheets: (title plate)

Lit.: Ducret, p. 184, fig. 322. See also Pierrette Jean-Richard, *L'Oeuvre gravé de Francois Boucher dans la Collection Edmond de Rothschild* (Paris: Musée du Louvre, Cabinet des Dessins, Collection Edmond de Rothschild, Inventaire général des gravures, Ecole française, I 1978) no. 1597, pp. 1600–1601.

Notes: Figure 42.

Franzetti, A. (18th century)

[views of Italy]

Printmaker: Gio. Baugean

Publisher: undetermined

Sheets: – Piazza Colonna

–Campo Vaccino

–Tempio della Sibilla a Tivoli

–Monte Citorio

–Sepolcri antichi su la Via Numentana

–Sepolero di Nerone su la Via Tlaminia

–Porta S. Paolo

–Chiesa di S. Balbina

Lit.: Vollmer, XII, p. 390, refers to Nagler, monograph I, no. 554.

Frisch, Ferdinand Helferich (1707–1758), Johann Christoph (1738–1815), Philipp Jacob (1702–1753)

Vorstellung der Vögel in Deutschland, und beyläufig auch einiger fremden mit ihren natürlichen farben.

Printmaker: Frisch

Publisher: Frisch, Berlin, 1733–63

Sheets: –Der IVten Hauptart IIIte Abtheilung/ VIIte Platte. 51./ Der graue Papagey mit rothen Schwantz/ Psittacus einereus cum cauda rubra./ Papegaut grisatre avex queue rouge.

–Der IVten Hauptart IIIte Abtheilung/ VIIte Platte.

50./ Der groose weisse Papagey oder Cacadou/ Psittacus albus galeritus/ Papegaut blanch huppée.

Lit.: Nagler, IV, p. 504. *The National Union Catalogue Pre-1956 Imprints*, vol. 186, p. 212.

Hainzelmann, Johann (1641–?1693)

[French ambassadors to the court of Siam]

Printmaker: Hainzelman, 1679

Publisher: Hainzelman, Paris, 1679

Sheets: I.B.T. (for Jean Baptiste Tavernier)

Lit.: Nagler, V, p. 513.

Notes: This plate may have originally been produced for Tavernier's *Les Six Voyages en Turquie, en Perse, et aux Indes* (Paris, 1676–79).

VA1148

Hollar, Wenceslaus (1607–1677)

AMOENISSIMI ALIQUOT Locorum in diversis  
Provincijs iacetium Prospectus No. 33.

Printmaker: Hollar, 1643 and 1644

Publisher: Johann Christoph Weigel (1654–1725)

Sheets: –1. S Iohann (title plate)

–3. Bonn

Lit.: Richard Pennington, *A Descriptive Catalogue of the Etched Work of Wenceslaus Hollar 1607–1677* (Cambridge, 1982) pp. 123–124, nos. 719–726.

Notes: Originally published in London in 1644.

VA1141

Hondius I, Hendrik (1573–1649)

Pictorum Aliquot Celebrium Praecipue Germaniae Inferioris, Effigies. Pars I.

Printmakers: Hondius and Simon Wynouts Frisius (Simon de Vries, ca. 1580–1629)

Publisher: Hondius, The Hague, 1610

Sheets: title plate

Lit.: Hollstein, VII, p. 32, and IX, p. 90.

de Hooghe, Romeyn (1645–1708)

Villa Angiana/ Vulgo/ Het Perc Van Anguen

Printmaker: de Hooghe

Publisher: N. Visscher, Amsterdam, 1685

Sheets (series of 17 plates): E, F, N, O

Lit.: John Landwehr, *Romeyn de Hooghe the etcher* (Leiden and Dobbs Ferry, N.Y., 1972) pp. 318–334, and Hollstein, IX, pp. 275–285; Berlin, p. 433, no. 3395.

Lajoüe II, Jacques de (1687–1761)

[Rococo elements in landscape with stag and ostrich hunt]

Printmaker: Gabriel Huquier (1695–1772)

Publisher: undetermined, probably ca. 1735

Lit.: For designs by Lajoüe, see Baer, p. 310, nos.

G1137–79 and Döry, p. 36, no. 152.

VA1135

Le Brun, Charles (1619–1690), and Eustace Le Sueur (1617–1655)

Livre De plusieurs morceaux d'academie pour apprendre à dessigner

Printmaker: undetermined

Publisher: chez François II Poilly (1671–1723), Paris

Sheets: title plate

Lit.:

VA1140

Le Clerc I, Sébastien (1637–1714)

Unterschiedliche Zeichnungen Artiger Figuren, Stellungen und Prospecten von dem berühmten Französische Meister Mr. le Clerc. No. 16.

Printmaker: undetermined

Publisher: Christoph Weigel (1654–1725), Nuremberg

Sheets: (title plate)

Lit.: Possibly after Le Clerc's *Divers Desseins de Figures*, published in Paris by chez M. Langlois in 1679. For this set of prints, see Maxime Préaud, *Inventaire du fonds français/ Graveurs du XVIIe siècle XVIII* (Paris, 1980) nos. 959–981, pp. 270–274.

Luyken, Caspar (1672–1708)

Neu-eröffnete Welt-GALLERIA, Worinen sehr curios und begnugt unter die Augen kommen allerley Aufzugund Kleidungen unterschiedlicher Stände und Nationen:

Printmaker: undetermined

Publisher: undetermined

Sheets (various editions published with 100 or possibly more plates): –Ein Heyduck.

–Ein Indianischer Abgesander von Banham an den Englischen Hoff.

–Ein Persianischer Fürst.

–Der Jaeger.

Lit.: T.H. Clarke, "Die Neu eröffnete Welt-Galleria, Nuremberg 1703, als Stichvorlage für sogenannte Callot-Zwergen," *Keramos* 127 (Jan. 1990) pp. 3–27. Hollstein, p. 137, no. 381.

Notes: Plates copy Luyken's original illustrations published by Christoph Weigel (1654–1725) in 1703, under the authorship of the ordained priest, Abraham a Sancta Clara (b. Johann Ulrich Megerle, 1644), with the result that the figures are reversed. Figure 23.

Marot, Daniel (1661–1752)

Nouveaux Livre de Veüe et Batiments en Prespectives propre a peindre d'ans des Salles, ou autres Appartements

Printmaker: undetermined

Publisher: undetermined

Sheets: (title plate, unnumbered plate)

Lit.: Koen Ottemeyen et al, *Daniel Marot: Vormgever van een deftig bestaan* (Amsterdam, 1988) p. . . . Not found in A. Bérard, *Catalogue de Toutes les Estampes qui forment l'Oeuvre de Daniel Marot* (Brussels, 1865).

Meil, Johann Heinrich (1730–1820)

Fabeln und Erzählungen by Christian Furchtegott Gellert (1715–1769)

Printmaker: Meil

Publisher: probably Gellert, 1766

Sheets: –Le Cerf et la Vigne. Fable XCVII.

–Le Cerf malade. Fable CCXIX.

Lit.: For Meil, see Nagler, IX, p. 7, and Vollmer, XXIV, p. 341.

Meyeringh, Aelbert (1645–1714)

Enige Land-schappen

Printmaker: Meyeringh

Publisher: Meyeringh, Amsterdam, 1695

Sheets: (title plate)

Lit.: Hollstein, XIV, p. 25.

Ozanne, Nicolas Marie (1728–1811)

Nouvelles vues perspectives des Ports de France, dessinées pour le roi

Printmaker: Yves Marie LeGouaz (1714–1816)

Publisher: LeGouaz, Paris, 1776

Sheets (60 views plus title plate and map): –LE PORT

DE BREST

–LE PORT DE DIEPPE

–LE PORT DU HAVRE

–LE PORT DE ROCHEFORT

Lit.: Charles Auffret, *Les Ozannes: Une Famille d'Artistes*

*Brestois au XVIIIe Siècle* (Rennes, 1891) pp. 79–80.

Perelle, Gabriel (ca. 1603–1679)  
[untitled landscape with ruins]

Printmaker: Perelle  
Publisher: undetermined  
Sheets: f.6  
Lit.:

Pillement, Jean-Baptiste (1728–1808) and others  
THE LADIES AMUSEMENT; or, WHOLE ART of  
JAPANNING MADE EASY.

Printmaker: undetermined  
Publisher: Robert Sayer, London, 1758 or 1762  
Sheets (title plate cites 200 plates): sheet no. 31  
Lit.: Facsimile of 1762 edition published in 1966 is  
owned by The Thomas J. Watson Library, call no.  
152.7P64/ L12.  
Notes: Figure 40.

VA1130

Pillement, Jean-Baptiste (1728–1808)  
RECEUIL, de Differents Bouquets de fleurs  
Printmaker: Pierre Charles Canot (1710–1777), 1760  
Publisher: Canot, London, July 4, 1760  
Sheets: title plate  
Lit.: Berlin, no. 4447.  
Notes: Figure 39.

Preissler, Johann Daniel (1666–1737)  
Die durch Theorie erfundene PRACTIC, Oder  
Gründlich verfasste Regeln  
Printmaker: Georg Martin Preissler (1700–1754),  
Nuremberg  
Publisher: undetermined  
Sheets: 11, 12  
Lit.: Berlin, pp. 567–568, nos. 4628, 4629.  
Notes: Various editions; first edition published in  
Nuremberg in 1725 by Lorenz Bieling. A copy of the  
1754 edition belongs to The Metropolitan Museum, acc.  
no. 61.601.

Rösel von Rosenhof, August Johann (1705–1759)  
Der montlich-herausgegebenen Insecten-Belustigung  
erster-vierter Teil/ in sauber illuminierten Kupfern,  
nach dem Leben abgebildet  
Printmaker: Rösel  
Publisher: J. J. Fleischmann, Nuremberg, 1746–1761  
Sheets (4 vols.): LOCUSTA INDICA. Tab. XIX / 9 / 10  
(sheet from undetermined volume)  
Lit.: *The National Union Catalogue Pre-1956 Imprints*  
(London, 1977), D, p. 640.

VA1157

Ruisdael, Jacob van (1628/29–1682)  
Amstel-Gesichtes. No. 14  
Printmaker: Abraham Blooteling (ca. 1640–1690)  
Publisher: Justus Danckerts (1635–1701), Amsterdam  
Sheets: 1 (title plate)  
Lit.: Hollstein, II, p. 215.

Saint-Aubin, Augustin de (1736–1807)

[children playing games]

Printmaker: possibly Tilliard  
Publisher: undetermined

Sheets: –LA FOSSETTE ou le Jeu de NOYAUX Dieu!  
dans vos jeunes coeurs quel vice prend naissance?  
D'un joueur savez-vous quel est le sort fatal? Victime  
du malheur, jouet de l'esperance; It vit dans le mépris  
et meurt a l'hôpital.

–LA TOUPIE Peres, sous le travail votre force suc-  
combe; Vos enfans a des jeux consacrent leurs  
suers: Vous connoîtrés bientot le repos de la tombe;  
Bientot ils connoîtront les travaux, les douleurs.

Lit.: LeBlanc, IV, p. 40, nos. 221–226; E. Bocher, *A. de  
Saint-Aubin* (Paris, 1879) nos. 396–401.

VA679

Saint-Aubin, Charles-Germain de (1721–1786)

Premier Essai de Papillonneries Humaines

Printmaker: Etienne Fessard (1714–1777), Paris

Publisher: Fessard, after 1756

Sheets: (series of 6 plates): –(title plate)

–LE BLESSÉ  
–LE DAMIER  
–LE BATELEUR  
–LE BAIN  
–LA BROUETTE

Lit.: Victor Carlson and John Ittmann, *Regency to Empire:  
French Printmaking 1715–1814* (Minneapolis, 1984) cat.  
35–36, pp. 123–127. See also Clare Le Corbeiller,  
“Whimsy and sobriety/ Rococo butterflies and neo-  
classical porcelain,” *Apollo* 139, no. 383 (Jan. 1994)  
pp. 25–27.

Notes: Second edition of set published in 1748.

VA1143

Silvestre, Israel (1621–1691)

ALCUNE VEDUTE di Giardini e Fontane di Roma e  
di Tivoli

Printmaker: Israel Silvestre, 1646

Publisher: Danckerts, chez Fred. Hend.

Sheets: (title plate)

Lit.: Baer, G2043–46, p. 332. L. E. Faucheuix, *Catalogue  
raisonné de toutes les estampes qui forment l'oeuvre d'Israël  
Silvestre* (Paris, 1857) pp. 46–48.

Notes: Reverse of twelve-plate series published by Pierre  
Mariette, Paris.

Stein, Gottfried (ca. 1687–1747)

[untitled series of views]

Printmaker: Gottfried Stein

Publisher: Jeremias Wolff (1663–1724), Augsburg

Sheets (series of 12 plates): 5, 5 (same number on two  
different sheets), 6

Lit: Baer, p. 3320, G2043–46.

Notes: Series catalogued by Baer was published by  
Mariette, Paris. Two sheets numbered 5 may belong to  
two different sets.

Teniers, David, II (1610–1690)

[peasant scenes]

Printmaker: undetermined

Publisher: J.G. Hertel (d. after 1760), Augsburg

Sheets: -No. 197 (untitled; reverse of Jacques Phillippe LeBas [1707–1783] engraving *7e Vue de Flandre*)  
—No. 16 (untitled; reverse of Thomas Major [1714 or 1720–1799] engraving *La petite Noces de Villages*, 1746)  
Lit.: MMA Print Dept. 53.600.3910 (*7e Vue de Flandre*, see LeBlanc, vol. 2, no. 320). MMA Print Dept. 53.600.4045 (*La petites Noces de Village*, see Baer, p. 340, no. G2238 and LeBlanc, vol. 2, no. 591.36).

Teniers, David, II (1610–1690)  
Collection de Tenniers  
Printmaker: Jeremias Wachsmuth (1711–1771), Augsburg  
Publisher: chez l'Auteur, Paris  
Sheets: -13. LA CREDULE LAITIERE. Tiré du Cabinet, de Monsieur Cressent (reverse of Elisabeth Cousinet [b. 1726] engraving)  
—14. GUINGUETTE FLAMANDE. (? reverse of Jacques Philippe Lebas' [1707–1783] engraving)  
Lit.: MMA Print Dept. 53.600.3982 (*La Credule Laitiere* engraved by Elis. Cousinet). For Lebas's version of *Guinguette Flamande*, see Baer, p. 340, no. G2235.

Teniers, David II (1610–1690)  
Dedié à Messire Marc René de Voyer Marquis d'Argenson No. 45 [village fête]  
Printmaker: Jacques-Philippe LeBas (1707–1783)  
Publisher: LeBas,  
Lit: MMA Print Dept. 53.600.3935

VA1162  
Umbach, Jonas (ca. 1624–1693)  
Ruinarum harum  
Printmaker: Bernhard Zaech (17th century), Augsburg  
Publisher: undetermined  
Sheets: (title plate)  
Lit.: For Umbach, see Vollmer, XXXIII, p. 565; for Zaech, see Vollmer, XXXVI, p. 379.

VA1147  
van de Velde, Jan (1593–1641)  
Amaenissimae aliquot Regiunculae, et antiquorum monumentorum ruinae  
Printmaker: Nicholas Visscher, Amsterdam, probably 1615  
Publisher: J. Ottens (ca. 1663–before 1722), Amsterdam  
Sheets (series of 18 plates): (title plate) 4  
Lit.: Hollstein, XXXIII, figs. 178–195, pp. 60–65 and XXXIV, pp. 96–101.  
Notes: Originally published by Visscher, 1615.

VA1152  
van de Velde II, Jan (1593–1641)  
AMENISSIMAE ALIQUOT REGIUNCULAE. No. 19.  
Printmaker: Claes Jansz Visscher (Piscator, 1586–1652)  
Publisher: Peter Schenk Jr., Amsterdam  
Sheets (series of 12 plates): 1 (title plate) 4  
Lit.: Hollstein, XXXIII, figs. 232–243, pp. 74–79 and XXXIV, pp. 120–125.  
Notes: Originally published by Visscher. Series number added to Schenk imprint.

van de Velde II, Jan (1593–1641)  
Derde Deel. No. 22. [series of landscapes]  
Printmaker: Claes Jansz Visscher (Piscator, 1586–1652),

1616  
Publisher: Peter Schenk Jr., Amsterdam  
Sheets (series of 12 plates): 1 (title plate)  
Lit.: Hollstein, XXXIII, figs. 256–267, pp. 83–86, and XXXIV, pp. 133–138  
Notes: Originally published by Visscher, 1616. *Derde Deel* and series number added to Schenk imprint.

van de Velde II, Jan (1593–1641)  
VIERDE DEEL. No. 22. [series of landscapes]

Printmaker: Claes Jansz Visscher (Piscator, 1586–1652), 1616

Publisher: Peter Schenk Jr., Amsterdam  
Sheets (series of 12 plates): 1 (title plate)  
Lit.: Hollstein, XXXIII, figs. 268–279, pp. 86–91 and XXXIV, pp. 139–144.  
Notes: Originally published by Visscher, 1616. Series number added to Schenk imprint. Figure 31.

van de Velde II, Jan (1593–1641)  
VYFDE DEEL. No. 23. [series of landscapes]

Printmaker: Claes Jansz Visscher (Piscator, 1586–1652), 1616.

Publisher: Peter Schenk, Jr., Amsterdam  
Sheets (series of 12 plates): 1 (title plate)  
Lit.: Hollstein, XXXIII, figs. 280–291, pp. 91–95 and XXXIV, pp. 145–151.  
Notes: Originally published by Visscher, 1616. Series number added to Schenk imprint.

Vanmour, Jean Baptiste (1671–1737)  
Währeste und neueste Abbildung Des Türkischen Hofes, welche nach denen Gemälde, so Monsr. de Ferriol 1707 und 1708 nach dem Leben hat verfertigen lassen, in fünff und sechzig Kuppfer-Blatten gebracht worden

Printmaker: undetermined  
Publisher: Christoph Weigel (1654–1725), Nuremberg  
Sheets (various editions with 65–200 plates): –D. 16  
Soulak Bachi, Capitain von des Gros-Türckens Garde Zu Fuß.

Lit.: Staatliche Kunstsammlungen Dresden, *Im Lichte des Halbmonds/ Das Abendland und der türkische Orient* (Dresden, 1995) cat. no. 286, p. 224, and cat. no. 362, p. 311. Remmet Van Luttervelt, *De "Turke" Schilderijen van J.B. Vanmour en zijn School* (Leiden, 1958). Ernst Kramer, "Veilsdorfer Türken," *Keramos* 53/54 (April 1971) pp. 76–96.

Notes: The German editions copy the original French edition, *Explication des Cent estampes qui representent différentes Nations du Levant avec de nouvelles estampes de cérémonies turques qui ont aussi leurs explications/ Recueil de cent estampes représentant différentes nations du Levant*, published in Paris, chez le Hay, in 1714. Figure 22.

Viechter, Franz Lorenz (1664–1716)  
Rudera II. Theil  
Printmaker: undetermined

Publisher: Jeremias Wolff (1663–1724), Augsburg  
Sheets: (title plate), I

Lit.: For Rudera I. Theil, see Berlin, p. 518, no. 4177. For Viechter, see Vollmer, XXXIV, p. 334.

Notes: Sheet numbered I may derive from Rudera I. Theil.

VA1153

Weirotter, Franz Edmund (1730–1771)

ERSTE FOLGE von Gegenden und Bruchstücken  
ALTER GEBAEDE. ILIV.IX.X. in und um Rom,  
III.VIII.XII. zu und hinter Tivoli, XI. in der Villa  
Adriani, VI. zu Florenz, VII. zu Livorno, V. zu Ricci.

Printmaker: Weirotter, Vienna

Publisher: possibly the K.K. Zeichnung und

Kupferstechter-Academie, Vienna

Sheets: (title plate), 5

Lit.: Nagler, XXI, p. 240, no. 4.

Notes: For more on Weirotter, see Anthony Griffiths and  
Frances Carey, *German Printmaking in the Age of Goethe*  
(Over Wallop, 1994) pp. 37–39.

VA1154

Weirotter, Franz Edmund (1730–1771)

PAYSAGES dessinés & Gravés d'après nature

Printmaker: Weirotter, Vienna, 1759

Publisher: undetermined

Sheets: (title plate), 5

Lit.: Baer, G2340–43, p. 346. Nagler, XXI, p. 241, no.  
20.

Notes: According to Baer, the original series published

by Joullain, Paris, consisted of 6 plates with title plate.

VA1156

Weirotter, Franz Edmund (1730–1771)

SUITE DE XVIII PAYSAGES Dessinés à Lagny sur  
Marne proche Meaux en Brie: DEDIES A MONSIEUR  
JACQUES SCHMUTZER

Printmaker: Weirotter, Vienna

Publisher: undetermined

Sheets: (title plate), 2.

Lit.: Nagler, XXI, p. 240, no. 17.

## APPENDIX 2

The author received a copy of this document too late to include more than the list of names and titles that follows. The arrangement of the material in various categories has been retained from the handwritten inventory. The entries include last names, some initials or first names, and the number of sheets owned by the Meissen manufactory in 1846. The occasional cursory description following a name ("moderne Figuren," "historisch") has been deleted here. All inaccuracies and misspellings have been retained, and the author's comments appear in brackets.

"Verzeichniss von Kupferstichen älter-  
er Meister, welche bei der Königl.  
Porzellain-Manufaktur befindlich und  
im Jahre 1846 aufgezeichnet worden  
sind" *Inventarium über die bei der Malerei  
vorhandenen Kupferstiche, Gemälde, Litho-  
graphien u. andere Werke. 1846* (VEB  
Staatliche Porzellan-Manufaktur  
Meissen, Werkarchiv III J 11/Akte  
UA53, fol. 2–11)

[Figures]

Blatt

Abbate, Nicolo	1	Bardon, Dandre	8	Breghel	2
Albane, A.	1	Baue, J. Wilhelm.	124	Brigora	1
Abilgaard	1	Baudouin, P.A.	1	Brigett Adam de West	1
Amiconi	3	Bas, le, J.P.	13	Bril Paulus	10
Aubert, L.	1	Bauer, Willam	6	Brouwer, A.	6
Aubin de St. Aug.	10	Basalba	3	Brun, le	7
Aubin de St. G.	2	Bassa, Taco de Ponte	1	Bruyn de Nicol.	1
Auteur, L.	2	Bassano	7	Bunbury	1
Aveline, P.	3	Basseport, F. Madelene	1	IB. [?]	3
A.C. 1595	1	Bartollozzi	10	Cagliari, Carlo Veronese	1
Bach	2	Bega	1	Callot, J.	8
Baumgartner, Joh. Wolffg.	4	Bella, S.D.	4	Caninius, Io. Ang.	2
		Benard	6	Canot, Ph.	3
		Bernard, Theodor	5	Campen, van	1
		Benedetti	1	Caprici	4
		Blomaert, Ab.	3	Carracci, Anibal	20
		Bossi, B.	15	Carracci, Lodo.	1
		Bottschild, Sam.	1	Careme	1
		Bouchardon	15	Carnitius, Lod.	1
		Boucher, Francois	204	Carpioni Giulio	2
		Boulongne, De	1	Cartello Bernhard	1
		Bouteux, le	1	Chantreau	3
		Bol, Johannes	15	Chardin, J.B. Simeon	14
		Bourg, L.F.D.	4	Cheron, Lud.	1

Cheron, E.	5	Lancret, Nicolas	135	Robert, P.P.A.	1
Chodowiecki	40	Longhi, Pietro	5	Rode	2
Cignani, Carlo	1	Loutherbourg, P.J.	2	Romanus, Julius	1
Coregio	1	Lunaud	4	Romney	1
Cipriani, J. G. B.	20	Luz	2	Roms Frans Rosa	1
Clerc, le Sebastian	16	Marat	1	Rosa Salvator	54
Cochin, C. N.	1	Martinet und Therese Martinet	41	Rosalba la Cariera	2
Cochin, C. N. filius	10	Masse, J.B.	1	Rotenhammer, Joh.	1
Conca	2	Mariette	1	Rubens Pet. Paulus	8
Cortonen, Petrus Berellin	2	Mantua	1	Sadler, Joan.	5
Cosway	1	Metay	4	Salle, Mlle	1
Coppel	28	Meulen v.E.	4	Saenredam, J.	2
Daule	1	Metellus, Joseph Ma.	1	Savery, S.	17
Dankerts	1	Miel, J.	1	Seyer le	1
Decker, Paul	6	Moine, le F.	3	Schenau	34
Descamps, J. B.	1	Monnet	2	Schäp?	15
Dicu, Ant.	1	Moreau, J. M., le jeune	2	Schmidt	3
Dietericy	31	Nain	4	Smith	2
Dowe, P.	1	Natour, C.	4	Schönfeldt, J. H.	1
Downman	2	Nilson, J. Esaias	31	Schor, Paul	1
Dudos, A. J.	6	Northcote	1	Seegers Gerardus	1
Dumenil	5	Nossenijs, J. M.	1	Spranger	2
Dyck van Ant.	1	Oeser	5	Stella, J.	2
Dornier	1	Opri, J.	1	Stein, Gottfried	25
Eisen	34	Orley, L. V.	19	Stradanus, Joh.	4
Estius, F.	1	Ostade	3	Tempesta, Anton.	1
Falconet	6	Ottens	1	Teniers	43
Facius, J. G.	2	Palma	1	Tempi, Ant.	1
Fauvel L.	1	Paillet, Ant.	1	Testa, P.	1
Febvre, le	2	Paon, le	1	Tiepolo	1
Fage, la	28	Pater	6	Tilborgh van	1
Fragonard	3	Parocel, Ch.	7	Titian	3
Fritzsch	1	Passeport, Madelene	1	Tomkins	2
Fuger	4	Pautre, J.	5	Tresham	1
Galleus, Cornelius	7	Paterre	9	Tresmolier	2
Ghezzi	32	Pajou	2	Troy de	3
Gillot	26	Pass, le	2	Tetelin	1
Giordano	1	Pfaulz, Gottfried	12	Valet, G.	1
Golzius	2	Pelletier	1	Vandyk	2
Götz, G. B.	1	Pine, R. E.	1	Vanloo	1
Greuce	4	Picart	104	Varbach, Jonas	14
Grimoud	1	Picot	1	Vandermer et Boudoin	2
Grause	19	Pierre, J. B. M.	8	Velde, A.V.	1
Hay, Le	1	Polemburg, C.	1	Velde van de Jan	2
Hamilton, Will.	5	Poussin, N.	12	Verhelst, Jana	1
Harding	1	Prenner	1	Veronese, L. P.	1
Heege	2	Prince, le	8	Veti v. Mantua	1
Hillmann	2	P.V.	1	Vien	1
Hoge, R.	1	Querfurth	1	Vignon	2
Holzmann, C. F.	1	Quentin, St.	2	Visscher, de Jonge	1
Höcke	1	Ramberg	2	Vleugels, N.	6
Jearurat	16	Rameau	1	Vos, de Martin	18
Jouvenet	1	Raphaël	32	Vouet, Simon	1
Joüe, De la	19	Rehberg, F.	1	Ward, J.	2
Junk	4	Reni Giudo	1	Watelet	2
Junker	1	Rentz	1	Watteau	140
Kauffmann, Angellica	58	Reynolds	4	West, B.	1
Krause	7	Ribera	1	Wheathey	1
Küslen, Joh. Sybilla	1	Ricart, David	1	Wille	5
Knufper, Nic.	1	Ricard, David	1	Willeres, Adam	1
Laan, van der	7	Rigaud	6	Wit de J. D.	1

Xavery, Gerardus Josephus	30	Königreiches Frankreiche etc. 5ten Theil, Frankfurth aM, 1657	Brooking	2
Zais	1		Brand	2
Zampieri, Dominichino	1		Cannaletto. Antonio	15
Zuccarelli	30	Veterum illustrium Philosophorum Poëtorum, Rhetorum et Oratorum imagines etc.	Canaletto, Bellotto	20
Zuccarus	1		Carrmontelle L. C.	3
Portraits	116	Jo. Petro. Bellorie, Romae, 1685	Casmann Peter	2
			Chedel	5
		[Books]	Chereau, F.	4
Canto, und Portrait des			Clortres, F. L. D.	5
Ludevico Ariosto von			Clerc. le S.	1
Cipriani, Cochin, Eisen,			Cock. Hironimus	23
Monet, Moreau u. Greuce	46		Croix de la	8
Geyser, Vignetten	20		Cavillies F.	1
Geyser und Fiorello,			Darnstädt	7
Vignetten zum Virgil	53		Demachy	1
Meil, J.H. Fabeln	131		Defriches	5
Moreau, J.M. Figures de			Ditricy	65
l'histoire de France	35		Dietzsch. J.C.	14
Von unbekannten Meistern,			Dellen, v.	1
Figuren u. einige			Gabel	13
Vignetten	571		Gandat	1
Bergleute, 33 Bl. coleurirt und			Gessner	12
24 Bl. bunte Handzeichnungen	79		Goyen van	58
Geissler und Scheffner, Sitten,			Godin, H. J.	14
Gebräuche, und Kleid-			Goyrand, A.	3
dung der Küsten in			Gunther	1
St. Petersburg	37		Hakert	14
Sammlung von Kleidertrachten			Hannan	5
aller im rusischen Reiche			Haldenwang	1
wohnenden Völker	25		Hänschel	1
Diverse maniere d'adonare i.			Haeret	3
Camini ed ogni altra parte			Herzinger	1
degli edifici, etc. etc. Opera			Heege	2
del cavliere Giambattista			Hearne	1
Piranesi architetto Roma 1769			Hollar, Wenzel	15
Collection of engravings from			Hooghe, Romain	9
ancient Vases etc. etc. von			Houiel, J.	15
Sir Wm. Hamilton, Naples,			Höcke	1
1791 1 <sup>st</sup> en und 2 <sup>ten</sup> Band			Hulk	1
Sammlung antiken Altäre, Vasen			Hodges, Wilh.	1
Basreliefs etc. von Giambattista			Klengel	14
Perianesi			Klinsky	1
Pflanzen-Sammlung			Kolbe	38
Le metamorphose d'Ovide etc. etc.			Kobell	1
par Mr. l'abbé Banier, Kupfer von			Lempereur	3
B. Picart und andere Amsterdam			Lubieniski de Theodor	2
1732			Lucatelle	1
Iconogolia Deorum oder Abildung			Marot, D.	2
der Göttin durch Joachim von			Mauperche	1
Sandrart Nurnberg 1780			Maurer	5
Deutsche Akademie der Bau- Bild-			May le	1
und Malerei-Kunste etc. von			Mariette	6
Joachim von Sandrart, Nurnberg			Maxamb, M.	11
1675			Mechau	15
Topographiae Galliae oder			Merian, Math.	26
Beschreibung und con-			Meulen Vdr	13
trafruitung des mächtigen			Meyer, Felix	3
			Meyeringh, A.	4
			Molyn, P.L.	11
			Montaigne	5
			Moretti	7

Nessenthaler, David	1	Huet, C.	2	Charpentier	1
Oeser	3	Jardin	3	Cherpitel	1
Ozanne	14	Merian, M.	4	Chereau	1
Pahln et Prigel	1	Parocel	1	Clerc, le	1
Pannini	4	Peter's B.	1	Cuvillies de F.	1
Patel	1	Potter, P.	2	Decker, P.	5
Pavelo	1	Rigaud, J.	6	Eichel	5
Perelle	52	Ridinger, Johann Elias	239	Engelbrecht, exc.	1
Pillement, Jean	9	Roos, H. und J.	4	Feichtmayer	5
Pierre	1	Rugendas, Georg Phillip,		Fosse, De la	42
Poutre, le	4	sen. et jun.	182	Germain	68
Ricci, Marc.	78	Schneiers	4	Girard	6
Rogman, Roeland	1	Schönfeld	1	Gillot	4
Ros, de Chevalier	3	Tempest, Ant.	23	Götz	26
Ruisdal	8	Thelott, Joh. Andr.	5	Habermann	55
Sadeler	9	Vandermeulen	2	Hertel, L. et Musson	6
Sandby	24	Vanloo, Carle	-	Haidt	8
Sandrart	1	Wouvermont	40	Joue, De la	19
Sarazin	6	Zaech, Bernh.	1	Junck	4
Schönfeldt, H.	1			Klauber	2
Schenk, P. exc.	21	Vögel		Laan, v. d. A.	1
Schütz	2	Huquier, sculps. et exc.	28	Marot	1
Serg	2	Daumont exc.	18	Massonier	6
Silvester Israël	54	März, J.G. exc. couleurirt	15	Mariette	23
MSpl.	7	Seeligmann, J.M. sculps.		Monden	5
Smith	10	couleurirt	14	Nilson	7
Spilman	4	Tusch, Mlle	5	Oppenort	1
Stephani, Petrus	6	Visscher, N. exc.	11	Picart	9
Thiele, Alexander	5	Weigel, J. Ch. exc.	11	Peritot	3
Tevere	2	Bunte Handzeichnungen	80	Roscher	7
Vanvelde	6	Augenrunte	74	Roettiers	5
Velours	3			Sandart	1
Vischer	9	Blumen, Chiffres		Schmal	4
Voillant, Jean	1	und Früchte		Schmidt, A.	3
Vanden Velde, E. et J.	8	Aubin de Saint	31	Sperling	17
Vander Velde, Wilh.	1	Avril	7	Valk, G.	1
Vernet	33	Bachelier	9	Wachsmuth	22
Viechter	9	Baptiste	10	Watteau	74
Vriese	17	Heckel	4	Zaech	1
Wagner	3	Huquier's	44		
Wanderneer	1	Jackson	6		
Waterloo, A.	25	Marillie	11		
Weirother	116	Mulder, et P. Hayter	69		
Wille	2	Pillement, Jean	34		
Wilkin et le Loup	14	Prevost, le jeune	4		
Wilson, Richard	6	Ramson	6		
Weigel, J.C.	1	Ranson	12		
Whitrombe	1	Rober	65		
Wotlett, William	1	Salambie	4		
Zingg	2	Tessier	41		
Zochi	2	Voaquier	43		
Zorque	1	Von unbekannten Meistern	152		
Landschaften, Prospective und		dergl. couleurirte	47		
Seestücke von unbekannten					
Meistern	461	Arabesken und			
		Ornamente			
Bataillen,		Bauer	12		
Jagden		Bella, S.D.	7		
und Viehstücke		Bellay	18		
Baudoin	1	Beraïn	1		
Berghem	75	Bo, F.	6		