

An unusual mezzotint double portrait shows the German painter Johann Jakob Mettenleiter (1750–1825) and the engraver Johann Elias Haid (1739–1809) at a table, in conversation and looking at a bound volume of prints or drawings (Fig. 194). The lettering *J. Mettenleiter pinx. / J. E. Haid aulp. 1784* of the scratched letter state in the collection of the British Museum (the lettering is scratched into the metal plate provisionally, before being engraved neatly for the final, published version) informs us that the mezzotint was engraved in 1784 by Haid, after a

painting by Mettenleiter. Haid, seated on the right, spent most of his life in Augsburg and was Director of the Reichstädtische Kunstakademie (Academy of Arts) between 1786 and 1808.³ Mettenleiter lived in Augsburg between 1780 and 1786. Seated on the left, he is turning the pages of the volume and listening to Haid, who gestures with his hand.

A painting of the same composition is now in Vienna at Boris Witinsky Fine Arts (fig. 195).⁴ It bears the signature *Mettenleiter* on the corner of a sheet of paper on the table and is painted in oils on copper,

a medium and support frequently used by this artist. The dimensions of the painting correspond closely to the size of the mezzotint image. It is likely that the mezzotint was made after this painting, with minor adjustments during the printmaking process. Instead of Mettenleiter's signature within the image, the print bears the names of both artists below the image.

The mezzotint has been described in dictionaries of printmakers, exhibition catalogues and books. According to Wolfgang Augustyn, Haid is showing a bound volume of prints to Mettenleiter.⁵ Similarly, Diana Ewan Wolfe states that the artists are looking at prints made by Haid after Mettenleiter's paintings.⁶ On the other hand, in Hyacinth Holland's opinion they are handling a sketchbook.⁷ The apparent hints of colour with white highlights on the painted double portrait, however, suggest that the artists are looking at a watercolour, pasted into an album. Mettenleiter's signature on the sheet lying immediately below indicates that the landscape they are looking at is also a work by him (fig. 196). On close inspection, the outline of the plateau and adjoining cliffs can be identified as the Table Mountain in South Africa, seen across Table Bay, with Cape Town in the middle distance (fig. 197). Mettenleiter travelled to Amsterdam in 1773 as a young man, and under dress enlisted as a soldier to serve in Dutch colonial Batavia (Jakarta). He did not complete the last leg of his journey and remained at the Cape of Good Hope in South Africa, governed by the Dutch East India Company. He presented himself as a portrait painter to the governor of the Cape, and his portraits were favourably received. Intervention by the governor and some friends eventually led to his release from military commitments, and his income from painting enabled him to move back to Europe fifteen months later.⁸

The scene is set in the Haid household, as can be inferred not only from Haid's domestic gown and cap, but also from the pictures depicted on the wall. The largest one is a portrait of the distinguished printmaker and publisher Johann Jakob Haid (1704–67), father of Johann Elias, painted by his student Anton Graff.⁹ This painting is surrounded by framed prints, two of which are mezzotints made by Johann Elias Haid after paintings by the Dutch artist Adriaen van der Werff (1659–1722).¹⁰ At lower left is *The Association in the Piazza*, and at lower right *The Visitator*, with *Seint Joseph and Zacharias* (figs. 198 and 199). The paintings were part of a series of fifteen New Testament scenes commissioned from Van der Werff by Johann Wilhelm II von der Pfalz, Elector Palatine (1658–1716).¹¹ In 1768 Lambert Krahe initiated a project to produce prints after every painting in the Düsseldorf Gallery, where the collection of Johann Wilhelm II was housed under his directorship. Twenty-three paintings by van der Werff were hanging on the walls of Room 4, including *The Association and Visitator*.¹² Krahe employed Haid to produce the first four mezzotints, among them *The Association* and *The Visitator*, which were used to advertise the forthcoming print series to potential subscribers. The project was abandoned in 1771, however, because Krahe was dissatisfied with the quality of Haid's work.¹³ The inclusion in the double portrait of prints from a failed series demonstrates that Haid took pride in them, despite the criticism they received.¹⁴

The double portrait is an example of a friendship portrait, a popular genre in eighteenth-century Britain and continental Europe.¹⁵ Mettenleiter painted the conversation piece of himself with Haid as a memorial to their friendship and the time they spent together, sharing experiences and discussing their art. In return,



195. Johann Jakob Mettenleiter, *Double Portrait of Johann Jakob Mettenleiter and Johann Elias Haid*, c. 1778–84, oil on copper, 512 x 376 mm (Image courtesy Boris Witinsky Fine Arts, Vienna).

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- G. Krüner, 'Reichstädtische Kunstakademie', *Stadtleben Augsburg*, Augsburg, 2006, accessed online by search on www.wissen.zooz.de/akt/kunstakademie-augsburg/martian.
- I thank Boris Witinsky Fine Arts, Vienna, for the photograph.

3. W. Augustyn, 'Augsburger Buchillustration im 18. Jahrhundert', *Augsburger Buchdruck und Verlagswesen*, Wiesbaden, 1997, p. 792; this author erroneously named the person on the right as Johann Jakob Haid.

4. D. E. Wolfe, *Prints about Print*, New York, 1981, no. 4.

5. H. Holland, 'Mettenleiter, Johann Jakob', *Alte Kunst Deutsche Biographie*, Leipzig, 1885, xxx, p. 184.

6. 'Johann Jakob Mettenleiter', *Mitteilungen ostösterreichischer Anstalt*, edited by J. G. Meissl, Erfurt, 1981, Dreyzehnter Heft, pp. 17–21.

7. E. von Knoke, 'Anton Graff in Augsburg', *Zeitschrift der Münchener Institut für Südwesten*, LVII, 1929, p. 96. Johann Elias Haid made a small mezzotint after the painting in 1768.

8. Catalogue notes on the mezzotint double portrait of Mettenleiter and Haid at the Nederlands Instituut voor Kunstwetenschappen, <http://hdl.handle.net/10438/10438/001133>.

9. B. Gutschmann, *Adriaen van der Werff 1659–1722*, Munich, 1987,

pp. 68–74 and 148–49.

10. See N. de Pigayo and C. von Michel, *Le Galerie des arts de Düsseldorf*, Basel, 1788, for the room-by-room arrangement of paintings at the Düsseldorf Gallery, shown in the illustrations and described in the text.

11. T. W. Gutschmann and L. Marchionni, *Eighteenth Century: The Düsseldorf Gallery and Its Catalogue*, Los Angeles, 2011, pp. 25–67–70 and 90.

12. Another contemporary writer considered the prints as successful representations of Van der Werff's paintings. However, after praising Haid's efforts in attempting the mezzotint technique, he also pointed out that the artist failed to achieve the total qualities of English engravings. See *New Bibliothek der schönen Wissenschaften und der freyen Künste*, 3, edited by C. F. Weisse, Leipzig, 1770, pp. 146–47.

13. 'Vremensschiff', *Abhandlung zur Deutschen Kunstgeschichte*, 3, edited by O. Schmitt, Munich, 2011, pp. 823–71.