



196. Detail of fig. 195.



197. Detail of fig. 194, turned upside down.

Haid engraved the mezzotint after Mettenleiter's painting. Apart from this mezzotint, there do not seem to be any other prints lettered with both of their

names or other evidence of their collaboration.

Despite the private nature of the image, Haid published the print. The published state repeats the

title, artists' names and date of the scratched letter state.¹⁴ The publication line reads *Se vend à Augsbourg chez J. J. Haid et fils*. Johann Jakob Haid died seventeen

years before the print was published, but Johann Elias retained his father's name in the name of the publishing house, taking advantage of Johann

14. Impression, for example, at the Rijksmuseum, Amsterdam.

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198. Johann Elias Haid after Adriaen van der Werff, *The Association to the Virgin*, 1770–71, mezzotint, 726 x 481 mm (London, British Museum).

Jakob's high reputation and following the Augsburg tradition for family firms to operate under the same name over generations. The double portrait not only demonstrates the friendship between Mettenleiter and

Haid, but also Haid's loyalty to his father. In fact, the image can be considered as a triple portrait, if we include the painted portrait of Johann Jakob Haid, hanging on the wall in his honour.



199. Johann Elias Haid after Adriaen van der Werff, *The Visitation, with Saint Joseph and Zacharias*, 1770, mezzotint, 725 x 480 mm (Amsterdam, Rijksmuseum).