Regional Identity and Supra-National Cultures in the Early Modern Period: Cultural Relations between the Netherlands and the Baltic Region

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Introduction

From prehistoric times the Baltic region witnesses a closely connected settlement of different ethnic and linguistic communities, for example of Germanic, Slavonic, Baltic or Finno-Ugrian origin. These communities/societies developed during the Middle Ages and the Modern Era into nations and states. In several cases (Finland and the Baltic Countries) state building took place only in the 20th century. Moreover, due to the changing domination exerted by different powers over the Baltic Sea, the political pertinence of the coastal areas shifted many times. Therefore, for many people the history of the Baltic seems to be a history of warfare and struggle for dominion: between Poland and the Teutonic Order, between Denmark, Sweden and Poland; between Russia and Sweden etc. Those struggles and tensions formed long (up to now) lasting stereotypes. These stereotypes were – or still are – very effective in blocking the view on the Baltic region as an area of intense cultural exchange. Here intensified communication by shipping, migration and integration of foreignness stimulated a process of cultural transformation that counteracted political development. Thus emerged supra-national cultures in the Baltic region. To explore the process of cultural transformation more deeply we have launched a graduate programme at my university, focusing on ‚foreignness and integration in the Baltic region‘. We treat foreignness as an intellectual, cultural and social phenomenon. Moreover, in a recent research project “Land and Sea: Communication and Integration in the Baltic Area” we have been studying “Transfer and Reception of Art and Artistic Ideas into the Ports and the Hinterlands of the Baltic Sea”.2

In my paper I shall focus on the Dutch cultural model, emerging during the sixteenth and seventeenth centuries in the Baltic region. This occurred within the framework of shipping, trade and migration and contributed to a transfer of knowledge, technology and culture (art, science and life-styles).3

Migration

Among Western European immigrants to the Baltic we may distinguish four groups: peasants, craftsmen, merchants and artists. While Dutch Mennonite colonists, skilled in land improvement, were settled by landowners in the fertile marshlands of Royals Prussia, Calvinist cloth makers emigrated from the Southern Netherlands into the
Baltic, revolutionizing the cloth industries of Königsberg and Danzig. Dutch immigrants innovated silk weaving and embroidery in Danzig. Most important were the communities of foreign merchants, who settled in harbour towns. In this family ties were the key: usually a son or a younger brother was sent from Amsterdam to Danzig to establish his residence there and to manage the family business as a resident or a citizen of Danzig. Other merchants maintained their trade relations with the help of Dutch factors residing in Danzig. Their number rose from 40-50 in the mid-seventeenth-century to 75 in the second half of the century. Besides the Dutch, we also observe English and Scottish merchants settling in towns and cities. Most of the Scottish immigrants to the Baltic were pedlars, who travelled through Pomerania, Ducal Prussia and Poland as hawkers, selling cloth, metal, tools, salt and other imported goods in the country and at fairs. The last and perhaps most interesting group of Western European immigrants to the Baltic were artisans and artists. To the Baltic cities came fayenciers, introducing the manufacture of delftware, furniture carpenters, embellishing bourgeois and noble houses with dernier cri furniture, and tapestry weavers from the Southern Netherlands. Moreover, architects, such as Antoni van Obberghen, painters, such as Jan Vredeman de Vries, and engravers, such as Willem Hondius, settled in Danzig and received public and private commissions.4

Cultural exchange and the visual arts

The visual arts, especially painting and architecture, were a crucial medium of cultural exchange. The relations were almost one way, whether coming from the „Flemish“ art of the sixteenth century or the Dutch in the seventeenth. The effect of the art of the Low Countries on the Baltic region can be traced in three ways: the export of styles, of paintings and of painters. However research has not been carried out very systematically. Paintings by Dutch artists or in Dutch style can be traced in royal, noble, municipal and even bourgeois collections. Moreover politicians, as Jonas Charisius from Copenhagen in the early seventeenth century imported Dutch paintings to Denmark. Dutch artists as Jan Vredeman de Vries, Willem and Abraham van der Blokke in Danzig or Jacob Coning and Pieter van den Hult in Copenhagen worked for municipal and bourgeois patrons, but not for a public art market as in the Dutch Republic.5
As regards architecture, there are indications that in sixteenth-century Denmark there was at first a very brief enthusiasm for ‘Italian’ architecture. The Dutch sculptor Jan Jorisz. van der Schardt from Nimwegen, who got his training in Italy, was probably the architect of the Uraniaborg and Stjærneborg buildings, which the astronomer Tycho Brahe erected on the small island of Hven in the Sound. Duke Hans the Elder (1544-1581) had a foreign taste as well. His Grøn-gaard (1570) is said to have been an Italian villa in the style of Poggio Reale.

Frederick II’s (1559-1588) main architect was Hans van Steenwinckel the Elder who was born c. 1545 in Antwerp. The family fled to Emden, where his father became architect of the city hall from 1567 onwards. In 1578 Hans van Steenwinckel was one of the masterbricklayers of Anthonis van Opbergen, the great architect of Danzig, asked to come to Denmark to assist him building Kronborg Castle (at the entrance of the Sound), which had begun a few years earlier by Hans van Paesschen. After having worked on Kronborg Hans van Steenwinckel went (with royal permission) to work on the island of Hven for Tycho Brahe, who taught him geometry and astronomy. He seems to have become rather good in drawing perspectives. Tycho Brahe referred to him as architectus meus. From 1585 onwards he lived and worked in Copenhagen. In 1588 the new king Christian IV appointed him government architect. From this moment on his main tasks were modernizing the medieval fortifications of many Danish towns and strongholds on the Swedish and Norwegian coast and laying-out a completely new town, Christianopel (1599). He himself was most proud of the fortifications of Halmstad, as is to be read on his gravestone in the Nicolaikirke of this town, where he died in 1601. The work was continued by his sons Hans van Steenwinckel the Younger (1587-1639) and Lourens (c. 1585-1619). The brothers were involved in most of the huge building activities Christian IV. started in the first two decades of the seventeenth century. (Royal Chapel in Roskilde, 1617 and the Bourse of Copenhagen, 1619).

When we look at the prospect of Copenhagen by Jan Dircksen after a painting by Jan van Wijck from 1611 we see many recently built merchant houses with gables in Dutch renaissance style. When Christian IV. ‘grantet’ buildings to the Copenhagen borgers, he showed a preference for the Dutch renaissance style, as can be seen in the city hall, the orphanage, set up after a Dutch model, and the Bourse. Housing projects, again after Dutch models, were started for sailors and textile-workers. ‘Dutch’ must have symbolized modern government, modern welfare, modern trade and industry. From
Holland came the many engineers who laid out new towns and fortifications.

Architects from the Netherlands established themselves in Sweden too, where kings of the Vasa dynasty built many castles from 1523 onwards, often with the help of foreign architects. Göteborg (1603/1607), where many Dutch merchants established themselves, and Kalmar (1613) were laid out by engineers from the Netherlands. Members of the De Besche family were active as architects, before they started building up the industries, which were taken over by Louis de Geer and his companions. De Geer made Norrköping grow into a prosperous industrial town with good connections over land and water to other centres of commerce. Västervik, more southwards, became De Geer’s most important export harbour. It seems that in Sweden the tendency was to acquire as many important harbour cities as possible in the southern part of the Baltic.

Still, the impact of Dutch architecture seems to have been less than in Denmark. There was a building-boom much later than in Denmark although an architect as Justus Vinckboons had built the “Ridderhuset” in Dutch style in Stockholm.

To find Dutch renaissance architecture on a similar scale as in Denmark one has to turn to the southern coast of the Baltic Sea, where Danzig attracted many architects, engineers and artists from the middle of the sixteenth century until the late seventeenth century, among them great names like Anthoni van Obbergen, who moved from Denmark to Poland in 1586, and Jan Vredeman de Vries. From 1563 onwards the post of town master builder of Danzig was conferred on architects from the Netherlands only for over 100 years, the first one being Reinier van Amsterdam, who in 1568 built the Green Gate, a building which is clearly inspired by the Antwerp city-hall; the last one was Peter Willer, pupil of Jacob van Campen, who in 1666 was named town master builder. The buildings in Danzig were constructed with the bricks which Dutch ships took with them as ballast when they went to this town to load grain.

These architects and engineers were active not only in Danzig but in other coastal towns, and towns along and close to the rivers flowing into the Baltic Sea, as well. East of Danzig, for the period until 1650 we can mention: Elbing, Thorn, Neidenburg, Braunsberg, Pillau, Königsberg, Memel and Riga. In northern Germany we furthermore find their influence in Bremen, Rostock, Lübeck and Stralsund. So we witness indeed a Dutch-influenced Baltic Sea culture in the field of urban planning and architecture.
In our research project “Land and Sea” we have tried to trace especially the flows of pattern books with northern architectonical and decorative models and of sculptors from/via Danzig into the Polish hinterlands. Not only the works of Jan Vredeman de Vries, Cornelis Floris, Cornelis Bos, Lucas Kilian and Gottfried Muller were ordered by the rich Danziger patriciate, the agents of the king’s court and of the Polish magnats, but also artists from Danzig played an important role in the spreading of ornaments and models from the Netherlands on the territories of the whole Rzeczpospolita. Willem van den Blocke for example served as court artist for the king Stefan Batory and chancellor Jan Zamoyski (the creator of the maneristic city Zamość). The numerous great works of this artist, and of his son Abraham and the inheritor of the workshop, Wilhelm Richter, were exported very far, a.o. to Thorn, Vilnius, Łowicz, Zamość, but also to Uppsala and even to Alba Julia in Transylvania. The works in Netherlandish vogue produced in Danzig were very popular among patrons in the whole northern Rzeczpospolita in Wielkopolska, Kajawy, Masovia and in Lithuania. In the second half of the seventeenth century the most important sculptor was Gaspar Gockheller. He and his workshop were the authors of prestigious orders of the princes von Croy in Stolp and the biggest northern abbeys: Cistersian in Oliwa and Pelphin and Artesian in Kartuzy. At the beginning of the 1680s a very important figure was Andreas Schlüter, who did early work in Warsaw and Zółkiew for Johann II. Sobieski, and later as the court artist in Berlin and Saint Petersburg. This artist is one of the most important figures of the northern baroque.

Flows of paintings and Influences on Collecting in Northern and Central Europe

Another aspect of research are the transfers of paintings from the Netherlands into the collections of Northern and Central Europe. During the eighteenth century all over central Europe princely collections were built up, whereby Dutch and Flemish paintings played a crucial role.

The influences on Northern and Central Europe are quite difficult to reconstruct. Although there is much information on princely collections in Central and also in northern Europe, we know nearly nothing about private collecting in those areas. Therefore, it is necessary to stimulate research in this field by, for example, reconstructing the communication processes between dealers and collec-
tors. However (apart from the Hagedorn correspondence), evidence is mainly related to the correspondence between dealers and princely collectors, for instance of the Hamburg art dealer Gerhard Morell.

Morell started his career as curator and director of the court gallery at Bayreuth, where he made contacts with the international elite of princely collectors as well as with the Amsterdam art market. These contacts formed the basis of the enterprise he expanded after settling in Hamburg in the 1740s. In Hamburg, Morell sold high quality paintings from Dutch auctions to German princely collections, such as Hesse-Cassel and Mecklenburg-Schwerin, but also to private collectors.

As a case study, I have examined Morell’s letters to the Mecklenburg court, which have been kept at the Landeshauptarchiv in Schwerin. These letters provide interesting insights into the Amsterdam art market and marketing strategies of Dutch and international art dealers.

In his writings Morell carefully records the authenticity, quality and condition of paintings in Dutch private collections, and in a few cases recommends the purchase of a painting:

“I must confess that the Weenix is good; but I call the experienced eyes of Your Serene Highness for evidence to what extent my v. Alst painting exceeds the Weenix as well the v. Alst, which is already in the possession of Your Serene Highness, with respect to diligence, beauty, composition, intelligence and good conservation. This piece has had the luck to have never been in the hands of such people, who, by cleaning, rubbing, correcting and retouching, make the master in the master[pieces] unrecognisable. This piece is without doubt by the most famous still life painter v. Alst, and is certainly his best production.”

Commenting on forthcoming auctions (according to the enclosed auction catalogues) and on the current supply of paintings, Morell – together with his Amsterdam counterpart Pahmann – shaped the taste of several aristocratic collectors.

Morell, however, did not only deal in high quality paintings, but also offered large numbers of paintings (“as a bargain”) to private collectors, such as the Polish nobleman Jan Klemens Branicki, in 1748. The art historian Anna Olenska, one of the participants in the research project “Land and Sea”, found a letter by Morell in the Polish State Archive in Warsaw in which he offered Branicki 60 unspecified high quality paintings at the bargain price of 2,235 ducats, which Branicki wanted to reduce to 1800 (30 Ducats each). Although we
do not know whether Branicki purchased the paintings, we know that his collection consisted of Dutch and Flemish paintings especially landscapes, Portraits and genre paintings. Taking other collections such as Sobieski, Radziwiłł, Rzewski or Czartoryski families into account we may state, that there was a desire, at least in Central Europe, to establish cabinets with Dutch works of art giving art dealers the opportunity to make a fortune. In this rush for paintings, several dealers like Pahmann and Morell styled themselves as trustworthy advisers for princely and noble collectors all over Central and Northern Europe.

Morell was probably one of the earliest art dealers to gain fame as a connoisseur. Called to the Royal Danish court at Copenhagen in 1757, he purchased in his capacity as Garde des tableaux et autres Raretés de S. Majeste Danoise et Commissaire de la Cour more than two hundred paintings for the Danish court, including Andrea Mantegna’s Christ as the Suffering Redeemer and Rembrandt's Christ at Emmaus. The majority however, consisted of Dutch and Flemish masterpaintings, especially of landscapes. It would be interesting to reconstruct every purchase and the provenance of the paintings. Since we are familiar with the paintings and drawings Morell bought at Amsterdam auctions, it would be feasible, and gainful, to follow the artefacts on their wanderings into Danish and other collections. Morell’s activities, however, were not confined to the Danish court. He advised and supplied other famous Danish collectors such as the gehejmestatsminister Otto Thott (1703-85) and Johan Ludwig Holstein (1694-1763), as well as the royal court marshal and counsellor Count Adam Gottlob Moltke (1710-92). The latter’s collection consisted of 150 Dutch and Flemish masterpieces, and was catalogued by Morell for auction in Copenhagen in the 1760s. Even in the catalogue of the von Reden collection in Hannover Morell’s name was used for the promotion of the catalogue and the auction sales. After his death in 1773, Morell’s own collection of paintings was sold at auction in Copenhagen, which had become an important centre for trade in paintings. This Danish Golden Age of art and art trade deserves closer examination in the near future. Hereby a closer examination of Danish and Swedish auctions could reveal the flows of paintings and solve the question, to what extent paintings were bought via Hamburg or directly in Amsterdam. A further step would be a reconstruction of the pattern of collection in order to trace the similarities and influences from north-western Europe to Northern Europe and the Baltic Area.
Similarly revealing is the examination of the agent-dealer networks which were used by the Polish King Stanislaw August Poniatowski for the foundation of his collection of paintings. Like other noblemen Poniatowski made use of different merchants and agents all over Europe. Thereby purchases of luxuries and paintings could take similar and also different ways. The paintings are the objects, which are most difficult to grasp. The expenses on pictures were not very significant, when compared to the costs of such objects as furniture, cloths or marbles, but as the Polish King was a great lover of old and new masters, sources document this kind of art traffic. A characteristic of the king’s taste and collection of paintings was the predominance of Dutch and Flemish artists. In 1781 in a letter to a noble from Bologna, Giuseppe Zagnoni, the king’s secretary, Gaetano Ghigioti, was expressing the royal satisfaction with a painting of the Holy Family by Ludovico Carracci, sent as a present by Zagnoni, in the following words: The king has liked the painting although its subject is not along the genius of the monarch, and this is the reason why he has not a collection of our (Italian) great masters, but rather of the modern and Flemish school. The taste is, however, not the only explanation of a quite big presence of Dutch and Flemish paintings of quality in the royal collection. The analysis of the market and purchases strategies give us more clues.

The court staff of Stanisław August Poniatowski was formed in an important part by people who had worked at the Dresden court of the king August III. Just to give the most significant examples: Marcello Bacciarelli, the most important among the court artist, had been working under the direction of Charles von Heinecken on an album of engravings of the Dresden Gallery masterpieces, Bernardo Bellotto when in Dresden copied of the Dutch paintings from the Brühl collection, August Moszyński, the first Director of the Royal Constructions, was a former courtier in Dresden, and this was the city were he directed the royal acquisitions. The Dresden experience of the king’s court staff and also of the king himself, helps us a lot in explaining the character of the paintings collection of Stanislaw August.

To buy old master’s paintings meant first of all to have a very good knowledge of artistic matters. The unpublished inventories of the collection written by Marcello Bacciarelli show an accuracy of classification, description and attribution characteristic of the French, German, and Dutch connoisseurs in the 1750s and 1760s. Charles Heinecken was in fact among the most important connoisseurs of his times. Apart the already mentioned Catalogue of the Dresden
Gallery’s masterpieces, he was the author of *Nachrichten von Künstlern und Kunst-Sachen.* Heinecken corresponded with German, Dutch and Flemish antiquarians, merchants, collectors and painters. Bacciarelli had also good contacts with another important connoisseur, Matthias Öesterreich, the director of the Potsdam collections and author of its descriptions.

Court, kin and social connections seem to have played an important role in eighteenth century art market. In one of the letters to Bacciarelli’s wife Frederike, Öesterreich writes about his help given to the Warsaw banker Pierre Blanc, who came to Berlin in search of paintings. A good choice of paintings from the Pommersfelden collection of Lothaire Francois Chursfürsten von Cöln from the House of Schönbron, was at the moment already in the boxes waiting to be transported to St Petersburg and probably Öesterreich was the mediator of this sale. In fact he had the power to order the opening of the boxes to give Blanc a possibility to view the paintings of Giotto, Leandro Bassano, Cavalier Liberi, Bartholomey Bremberg, Veronese, Von Köedyk, Annibale Carracci, Andrea Sacchi and Raphael.

The banker Pierre Blanc, was responsible for the king’s private money transactions. Among other things, he made the payments for his artistic acquisitions. It seems that he used his commercial connections in Berlin and Amsterdam to get information about the market for paintings. His already mentioned business trip to Berlin is a good example, we also know that he kept correspondence with Adriaen van Aalst and Pierre Yver in Amsterdam. Yver was asked, for example, to go to Rotterdam and view and describe the items on sale from the Bishop collection, both van Aalst and Yver sent descriptions with the prices of the paintings on sale from the Braamcamp collection.

Pierre Yver was a merchant of engravings, drawings and also of paintings. In Amsterdam he organised sales and auctions, writing the catalogues. He was one of the best known and regarded connoisseurs of the epoch and his auction catalogues, like those of Gersaint, were also used as a guideline for the possessors of collections, especially of prints.

From these few examples we see that the Warsaw court was connected in a direct or indirect way to the most important northern connoisseurs of the epoch: authors of important eighteenth-century monographs, books on artists, detailed classifications of prints, drawings and paintings. Heinecken, Öesterreich or Yver were professional connoisseurs – working as directors of the first public galleries and as marchands.
Berlin, Dresden, Amsterdam, Brussels and probably also other cities – Warsaw was chained to the main northern centres of the eighteenth century art market. The main form of sale was the auction. In this period the form of the auction catalogue in such centres as Amsterdam or Paris had developed to the point, that it was possible for a connoisseur to do the acquisition from distance. However, the distances between Warsaw and Berlin or Amsterdam, were a big obstacle and often the royal requests arrived when the auction had already started.

In an interesting correspondence between Pierre Laportoire and the King we see how the choice and the bargains were made. In 1778 Pierre Laportoire, a French merchant in Hamburg, decided to sell his collection of paintings and drawings and give the money from the sale for charity. Laportoire sent the auction catalogue to Warsaw with a hope that the king would acquire the collection en bloc. However, as Poniatowski was interested only in some of the paintings, Laportoire gave him the estimated price based on the offer of Northern Europe connoisseurs.

We have touched here on a very interesting point. Although the art market in the north of Europe was very well developed in the second half of the eighteenth century, still the category of rank of the buyer was probably one of the most significant. The catalogues and information about auctions and sales arrived constantly in Warsaw, as here was the residence of one of the most important prospective buyers. I think, that Laportoire offered his whole collection to Poniatowski not only for financial reasons, but also for motives of prestige.
1 Graduate Programme „Contact Area Mare Balticum: Foreignness and Integration in the Baltic Region” of the Deutsche Forschungsgemeinschaft (German Research Foundation).
2 Co-operation group “Land and Sea: Communication and Integration in the Baltic Sea Area” at the Ernst Moritz Arndt University Greifswald.
3 M. NORTH, From the North Sea to the Baltic. Essays in Commercial, Monetary and Agrarian History, 1500-1800, Aldershot 1996.
4 M. BOGUCKA, Gda
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sku, elblągu i na Żuławach wiślanych w drugiej połowie XVII i w XVIII wieku, Gdańsk 1994.
8 KETELSEN, op. cit., pp. 144s.
9 Catalogus van’t uitmuntend Kabinet Schilderyen, craionnen, teekeningen, miniaturen en printen, Sammlung Jeronimus Tonnemann, versteigert am 21.10.1754 durch Hendrik de Leth, Ansichtstermine am 18. und 19. 10. Kataloge in Deutsch und Französisch bei Hendrik de Leth zu erhalten. Amsterdam 1754. Purchased by Morell:
10. Een uitmuntend Kabinetstuk met Beelden en Bywerk, waarin verbreet worden de Werken van Barmhartigheid ongemeen konstig, van Nik. Knupfer, hoog 28, br. 45 duim, 500 f
25. een uitmuntend kabinetstuk, van A. Both, zynde e en Landschap met Gebouwen en diverse Beelden, hoog 26, breed 35 duim 210 f
27. een extraordinair schoon stuk van Asselyn, alias Crabbetje, verbeeldt een Winter daar einige Jongens malkander met Sneuwwallen gooyen, zeer Natuurlyk geschil- dert, hoog 27 ½, breet 32 duim 135 f
35. Een extra fraay en angenaam Landschap, van Isaak de Moucheron, hoog 26 breed 22 duim
36. Een ditto van den zelven, zynde niet minder als het vorige, hoog 201/2 breed 22 duim, zusammen 150 f
Beeldwerk
Een Christus aan’t Kruis, van Palmhout door den selven, hoog 2 ½ voet, 100 f
Twee stuks, met Oost Indische ink, van Aldegraaf
Twee ditto, door den selven beude zusammen 13f 5 (daarop dargestellt mglw- een frolik Geselschap, da so die bezeichnung des vorigen)
Twee stuks Landschappen, door Hakkert, hoog 4 ½, breet 7 duim 10
Twee Landschappen van E. van de Velde 6f 15

„Die Schildereyen sind auserlesen schön, von den besten Mahlern verfertigt, und von den Herrn Moréel, Heiderix und mehreren Kennern über 20.000 Rthlr. werth taxiret, mithin über 4.000 Rthr. mehr werth, als wozu sie im Plan angeschlagen worden, welches Kennere aus dem bey einem jeden Collecteur umsonst zu erhaltenden Catalogo derselben mit, mehrern ersehen werden.“ 1763/01/17


There are to be found various collections of letters, in the inventories and in the Cameral Archive. One of the most rich sources of this kind is the correspondance of Marcello Bacciarelli, Archiwum Czartoryskich 782 and Biblioteka Narodowa III 3289.

Archiwum Główne Akt Dawnych, Archiwum Ghigiottiego 780b, letter of Ghigiotti to Zagnoni from 18 IV 1781.

Catalogue des Tableaux de la Galerie Electorale a Dresde, Dresde 1765.

Edited in Leipzig in 1765. French edition Abrégé de la vie des peintres dont les tableaux, composent la Galerie electorale de Dresde avec le détail de tous le Tableaux de cette collection et des éclaircissements historiques sur ces chefs-d’oeuvres de la peinture, Dresde 1782.

Description des Tableaux de la Galerie Royale et du Cabinet de Sans-Souci, Potsdam 1771 (2 ed.); Description de deux Galeries, deux salles, et sept appartements, construits dans l’Orangerie de Sans-Souci, Potsdam 1775; Description et explication des Groupes, Statues, Bustes & Demi-Bustes, Bas-reliefs, Urnes & Vases de marbre, de bronze & de plomb, antiques, aussi bien que des ouvrages modernes qui forment la collection de Sa Majeste le Roi de Prusse, Berlin 1774.

Catalogue d’un tres beau cabinet de Tableaux vanus pour le plûpart de la Gallerie de Farnese, duc de Parme

La vente se fera le mercredi 5 VIII 1767 chez Arnol dus Dankmeyer – oudezyds Heere-Logement à Amsterdam par Henri de Winter et Jean Yver coureiers, chez lesquels le Catalogue tant en francois au en hollandois se trouve de mème que dans les principales villes de l’Europe. The paintings were on view in Amsterdam by Pierre Yver, marchand de tableaux, de desseins & d’estampes.

In great esteem were his catalogues of engravings, as the famous one dedicated to Rembrandt: Supplement au catalogue raisonné de MM Gersaint, Helle & Glomy de toutes les pieces qui forment l’oeuvre de Rembrandt par Pierre Yver, Amsterdam 1756.