

# A Rare Book Rediscovered

## Joseph-François Tôchon d'Annecy's »Recueil de Vases Grecs«

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*A folio album composed of two sets of engravings made after Greek vases, and an inventory of 574 vases, both held in the Archäologische Bibliothek der Staatlichen Museen zu Berlin, were only recently related and the vase collection identified as that of the French numismatist Joseph-François Tôchon d'Annecy (1772–1820). The collection was assembled between 1798 and 1800 while Tôchon was in Italy. However, while it complements others formed during the late eighteenth century, the engravings suggest that Tôchon's interest extended beyond merely the quality of the vase motif, and that variation in shape, size and decoration style were of equal priority for him. The album represents one of the few surviving records that can be directly related to Tôchon's intention to publish his valuable collection, which is documented in other vase publications of the early nineteenth century. The inclusion of several plates illustrating vases from the Alte königliche Sammlung Berlin suggests a link between the French antiquarian and the Prussian monarchy while Tôchon was preparing his work for publication. The prevailing cultural relations between Berlin and Paris at the time might explain how the album as well as the vase inventory appear to have become part of the Prussian royal cabinet of antiquities.*

### Introduction

A folio album of engravings made after ancient Greek vases, held by the Archäologische Bibliothek der Staatlichen Museen zu Berlin<sup>1</sup> and previously catalogued as the sixth volume of Sir William Hamilton's second collection of vases,<sup>2</sup> has recently been identified as one of only two surviving examples of the publication of his collection of antiquities planned by the numismatist Joseph-François Tôchon d'Annecy.<sup>3</sup> Catalogued with the album is an inventory that corresponds to the collection of terracotta artefacts that Tôchon presented to the Louvre in 1818.<sup>4</sup> During Tôchon's lifetime, his collection was celebrated as one of the major attractions in Paris for visiting European tourists,<sup>5</sup> its merit underlined when it formed the nucleus of the Louvre's collection of vases. However, while the name of its former owner has slipped into obscurity today, the quality of both the vases themselves and the care that was lavished on their reproduction in his album surely demand a reassessment of this early archaeologist.

Born in Metz-Tessy near the city of Annecy in the Haute-Savoie, Joseph-François Tôchon d'Annecy<sup>6</sup> trained for a career in law, although his main interests were ancient history and literature, which provided the foundation for his research in numismatics. His enthusiasm for an-

tiquity was only fully realized when he was able to travel to Italy and Egypt in 1798, after marrying into a wealthy family from Le Havre. In Italy, he acquired a considerable collection of decorated vases as well as Greek and Roman coins, and in 1800 they were placed on show in his Parisian residence. The antiquities attracted considerable attention, and it was probably at this time that Tôchon began preparing the vase engravings that were to illustrate the publication of his collection.<sup>7</sup> In 1818

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1 The album, entitled »Vases Grecs«, is anonymous and without text. The engravings were probably prepared in Paris during the first decade of the nineteenth century but were never published. Today the album is shelved in the Archäologische Bibliothek der Staatlichen Museen zu Berlin's collection of rare books, with the signature LG 4200 T599-6.

2 The vases that Hamilton collected between 1789 and 1791 were engraved in the Neapolitan workshop of the Neoclassical artist Johann Heinrich Wilhelm Tischbein: four volumes were published in Naples from 1791 to 1798; volume V, an independent undertaking by Tischbein, remained unpublished.

3 The other version of Tôchon's album was presented by Salomon Reinach to the Bibliothèque d'art et d'archéologie, Paris, in 1912; the library formed by Jacques Doucet is now integrated with the Institut national d'histoire de l'art, Paris – Alix Peyrard, Les dons de Salomon Reinach à la Bibliothèque d'art et d'archéologie, in: Bibliothèque d'art et d'archéologie Jacques Doucet, 24 April 2021, <http://baadoucet.hypotheses.org> [last accessed 30 December 2021]. My thanks to Martine Denoyelle and Juliette Robain of the Institut national d'histoire de l'art, Paris, and Sophie Padel of the Louvre's Department of Greek, Etruscan and Roman Antiquities for the information they made available to me with regard to both the Tôchon album in Paris and his collection of vases in the Louvre.

4 There is no recorded evidence of the inventory having been associated with the Tôchon album; it is without a title and its contents of mainly Greek and Italiote vases appear to be listed at random over 18 pages. However, as the list follows the exact order of the Tôchon collection as inventoried in the Louvre archives, no. 20150162/157(\*2DD6), pp. 30–52, there can be no doubt that it refers to the very same vases.

5 A viewing of Tôchon's rich cabinet was included as one of the goals for the German visitor, as mentioned in Helmina von Chézy, *Kunst und Leben in Paris seit Napoleon dem Ersten*, Weimar 1805, I, p. 197.

6 For a comprehensive account of Tôchon's life, see Paul Guichonnet, *Du nouveau sur Joseph-François Tôchon*, in: *La Revue Savoienne* 133, 1993, pp. 69–80.

7 See Charles-Marie Dubois-Maisonneuve (ed.), *Peintures de vases antiques vulgairement appelés étrusques tirées de différentes collections et gravées par A. Clener accompagnées d'explications par A. L. Millin*, 2 vols., Paris 1808–1810, p. V, note 23: »[...] M. Tôchon [...] a déjà [sic] fait graver la plus grande partie de la sienne [vase collection], et dès qu'il aura réuni cent planches il compte la publier.«



1 Apulian red-figure hydria, two coloured engravings for Töchon's *Recueil de vases grecs*, fol. 26,lv, 115×93 mm; 165×216 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek



2 Black-gloss hydria, engraving for Töchon's *Recueil de vases grecs*, fol. 89,II,v, 244×202 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek



3 Campanian red-figure bell-krater, two coloured engravings for Töchon's *Recueil de vases grecs*, fol. 12,lv, 147×111 mm; 208×260 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek



4 Five small red-figure vases, coloured engraving for Töchon's *Recueil de vases grecs*, fol. 57,lv, 423×270 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek

he ceded his collection of vases to the government, together with the copper plates, while retaining the publication rights.

It was in the field of numismatics, however, that the antiquarian made his name, publishing during the five years before his death in 1820 contributions on unidentified coins that included the exact chronology of the sovereigns stamped on them, as well as their historical context. His major study on the historical geography of the 48 Roman prefectures of Egypt and their coinage was published posthumously in 1822 by a colleague at the Académie des Inscriptions et Belles-Lettres.<sup>8</sup>

This article analyses the composition of Tôchon's album of engravings made after ancient Greek vases, comparing the style of the engravings with those made for both earlier and contemporaneous publications. In so doing, it allows for a better appreciation of Tôchon's aims and the methodology he used to achieve them, which clearly characterize him as a figure of the Enlightenment. In addition, the provenance of the Berlin album and vase inventory is examined, their early history pointing to a possible cultural link between Paris and Berlin during the Napoleonic era, as several of the vases illustrated by Tôchon were included in the cabinet of King Frederick William III of Prussia.

#### Composition of Tôchon d'Annecy's »Recueil de Vases Grecs«

On first contact with the album, the quality of its engravings is immediately apparent. The folio album is without text, and the owner of the vase collection is identified in a vase publication of the time.<sup>9</sup> The album is composed of 179 sheets (600 × 450 mm) and two double leaves (578 × 848 mm) engraved with two sets of Greek vases, the first of which are hand-coloured, followed by a plain series.<sup>10</sup> The vases illustrated are almost identical, the only difference (apart from the colouring) being that, in the second set, one of the two engravings made after the same vase is sometimes omitted – for example, no. 26,I<sup>11</sup> of the first set includes a schematic drawing of a red-figure Apulian hydria, Louvre inv. no. LL 55,<sup>12</sup> viewed from the left, beneath which there is a second, more detailed engraving of the vase's figured scene (fig. 1); in contrast, no. 26,II simply illustrates the main picture painted on the vase.

Several sheets of engravings made after both vases and terracotta figurines are included at the close of the work; these may have been prepared later, or the addition of colour was perhaps thought to be superfluous here as it did not enhance the image. Indeed, this is surely true of the black-gloss hydria, no. 89, II (fig. 2), as well as the gutti medallions of nos. 92,II and 93,II. A comparison of the two series also shows that two sheets from the coloured series have been removed from the album: no. 1,I, a black-figure Corinthian aryballos, and no. 15,I, a black-figure Attic olpé, the former described by Tôchon as »le plus rare de la Collection« and the latter as »très précieux«.<sup>13</sup>

A cursory glance at the plates composing the album reveals wide variation in the presentation of the vases. Tôchon's aim appears to have been to provide the viewer with a detailed set of images to convey a complete »pictorial description« of a vase without the need for words. Most commonly, two engravings of a single vase are juxtaposed one beneath the other on a single sheet, with the upper one illustrating the vase profile and often including the decoration on the reverse face of the vase, while the lower engraving is presented as an autonomous painting derived



5 Six small South Italian red-figure squat lekythoi, coloured engraving for Tôchon's *Recueil de vases grecs*, fol. 43,lv, 422 × 270 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek

from the obverse, for example, no. 12,I (fig. 3) Louvre LL44, a Campanian red-figure bell-krater. Engravings nos. 57,I (fig. 4) and 70,I suggest Tôchon's interest in variation of vase shape and the relation of the decoration to it, while no. 43,I (fig. 5), a series of South Italian red-figure lekythoi, indicates that variation in size within a particular vase type was also relevant to him as a collector. He also demonstrates an aware-

8 Joseph-François Tôchon d'Annecy, *Recherches Historiques et Géographiques sur les Médailles des Nomes ou Préfectures de l'Égypte*, Paris 1822.

9 Dubois-Maisonneuve 1808–1810, as note 7.

10 The two series of engravings are distinguished from one another in my text by the Roman numerals, I and II, that follow Tôchon's given inventory number.

11 The vases in the album have been identified with the aid of Tôchon's vase inventory; I refer to the engravings throughout using the numismatist's assigned enumeration.

12 The vases from the Louvre collection I refer to throughout by their initial inventory numbers; the prefix »LL« indicates that they were acquired during the reign of Louis XVIII.

13 See Appendix.



6 Four drinking vessels, coloured engraving for Töchon's *Recueil de vases grecs*, fol. 35, Iv, 460 × 328 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek

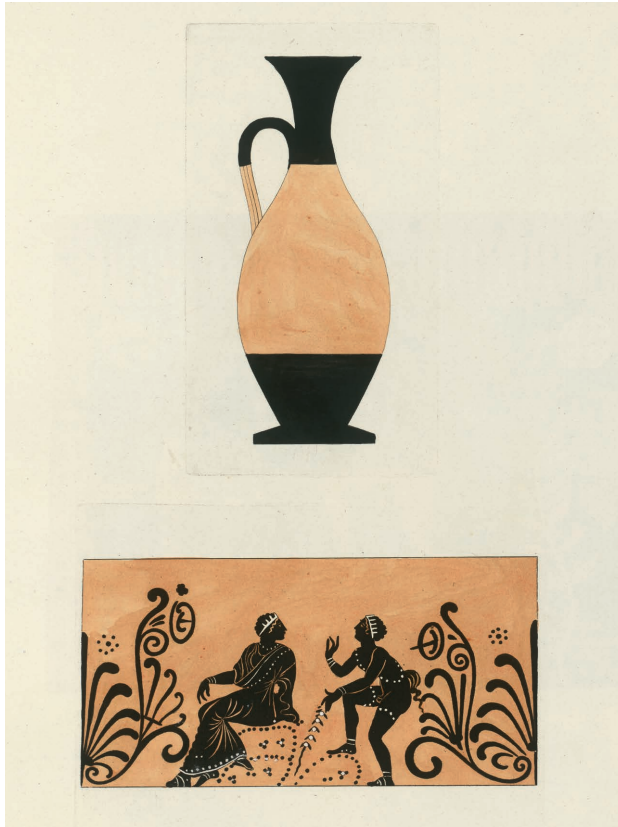


7 Gnathian squat lekythos, coloured engraving for Töchon's *Recueil de vases grecs*, fol. 27, Iv, 198 × 200 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek



8 Campanian red-figure bell-krater, two coloured engravings for Töchon's *Recueil de vases grecs*, fol. 16, Iv, 321 × 300 mm; fol. 17, Iv, 369 × 296 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek





9 Black-figure lekythos: Pagenstecher class, two coloured engravings for Tôchon's *Recueil de vases grecs*, fol. 59, Iv, 221 × 124 mm; 175 × 230 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek



10 Black-figure lekythos from the collection of Joseph-François Tôchon, Paris, musée du Louvre, département des Antiquités grecques, étrusques et romaines, LL 92

ness of shape in relation to function in the combination illustrated in no. 35, I (fig. 6): a guttus and three Apulian rhyta, all drinking vessels. Also of note is Tôchon's interest in vase dimensions, as implied by the fact that many of the engravings indicating shape are drawn to scale: both the askos, no. 54, I, and the patera, no. 51, I, are the size of the originals, while the height of the lekythos, no. 27, I (fig. 7), is half that of the original vase, with the seated figure beneath engraved on a scale of 1:1.

Some of the more impressively decorated vases have two or even three sheets of the album dedicated to them, for example, nos. 16, I and 17, I (fig. 8) illustrate the Campanian bell-krater, Louvre LL112: its shape, ornamentation and the paintings on both obverse and reverse are all engraved in detail; in his inventory, Tôchon makes the following reference to it: »Vase du plus Grand mérite. Sujet inédit.«<sup>14</sup>

Watercolour has been used to hand-colour the first set of engravings, with black ink or body colour for the background of the red-figure vases. In some cases, the colour has been applied tonally to represent the three-dimensional form of a vase; the painting of the cow and horse rhyta, no. 35, I (see fig. 6), demonstrates the technique well. Considerable effort has been made to represent the correct colours of a vase – for example, Tôchon described the body of the lekythos, no. 59, I (fig. 9), as »rougeâtre«, and a comparison of the Louvre image of this vase (fig. 10) with the engraving demonstrates how well the artist interpreted the colouring.

The engravings are the work of more than one artist; there is some clumsiness suggesting the hand of an apprentice, but in general the

plates are highly competent. Detailed comparison of a vase with its corresponding engraving(s) confirms that Tôchon employed a skilled artist to illustrate the majority of his collection and that this draughtsman succeeding in representing the various styles of a number of fabrics.

As has already been noted, the album is composed exclusively of vase engravings – there is no accompanying text. Some sheets have been annotated with the comment: »Ist im Königl. Cabinet« or a variation thereof;<sup>15</sup> at least eight of the engraved vases are today in the Antikensammlung – Staatliche Museen zu Berlin.<sup>16</sup> The provenance of these vases is confirmed in a number of cases by their entries in the

14 The collector's personal interpretation of the scenes painted on the vase was: »[...] d'un côté Iphigénie introduisant Oreste et Pilade dans le Temple de Diane dans les tauride, Pour enlever la Statue de la déesse; de l'autre, des initiés portant candalabres [sic] et Instrumens [sic] Mystiques.«

15 Numbers 34, 35, 36, 42, 44, 51 and 79. These vases are referred to as follows by Aubin-Louis Millin in: DuboisMaisonueve 1808, as note 7, p. XIX n. 382 : »[...] M. Tôchon a fait graver ceux [the vases purchased by the King of Prussia] qui méritoient de l'être, et ces gravures paroîtront dans le beau recueil qu'il se propose de publier.«

16 I have identified the following Berlin vases: no. 2 as Berlin F 2137, a Chalcidian black-figure column-krater; no. 34 as Berlin F 3197, a Lucanian red-figure lebes gamikos; no. 35A as Berlin F 3425, an Apulian red-figure rhyton (this plastic vase is shaped in the form of a Maltese lap-dog); no. 35B as Berlin F 3624, a South Italian red-figure guttus; nos. 36 and 37 as Berlin F 3346, an Apulian red-figure patera; no. 44 as Berlin F 2549, an Athenian red-figure cup; no. 61 as Berlin F 3275, an Apulian red-figure pelike; and no. 80 as Berlin F 3298, an Apulian red-figure bell-krater.



11 Apulian red-figure, knob-handled patera, coloured engraving for Tôchon's *Recueil de vases grecs*, fol. 65, Iv, Staatliche Museen zu Berlin, Archäologische Bibliothek



12 Apulian red-figure, knob-handled patera, coloured engraving for Tôchon's *Recueil de vases grecs*, fol. 36, Iv, Staatliche Museen zu Berlin, Archäologische Bibliothek

contemporaneous inventory of Tôchon's vase collection.<sup>17</sup> He used the Prussian vases as comparative material for his own collection and made remarks based particularly on style, shape and material (figs. 11 and 12).<sup>18</sup> Two other vases, both illustrated on sheet no. 85, I, were in the Comte de Pourtalès-Gorgier's collection at the time Tôchon was preparing his album.<sup>19</sup> Several of the engraved vases remain unidentified.<sup>20</sup>

Another volume of the same engravings is located in the Institut national d'histoire de l'art, Paris, shelf-mark Pl Est 42.<sup>21</sup> Prior to the identification of the Berlin album, it was thought to be unique. It was one of 31 works donated in 1912 by the French archaeologist Salomon Reinach (1858–1932) to the Bibliothèque d'art et d'archéologie, Paris, a research library founded by the couturier Jacques Doucet (1853–1929). On receiving the album, Doucet wrote to Reinach, thanking him for «le bel album de Tôchon d'Annecy», describing it as «une grande rareté».<sup>22</sup> The exemplar is composed of the same number of coloured leaves (86) as the Berlin album; the total number of sheets is 180, compared with the 179 of the Berlin copy.

The original copper plates, donated by Tôchon together with his vase collection in 1818, are also located in Paris, in the Chalcographie du Louvre. The documentation of the plates indicates that only those illustrating the vases in Tôchon's personal collection were gifted, thus enabling the identification of other collectors' pieces that were included in the album.<sup>23</sup>

### The Style of the Engravings

The album's engravings are quite remarkable for both their precision and objectivity; they were supervised by Tôchon himself<sup>24</sup> and reflect his commitment to the study of the objects in his cabinet as a means of understanding earlier cultures. The variation in style of each painted vase has been meticulously observed and recorded – there is no hint of the idealization associated with the Neoclassical epoch. Tôchon's acute perception of each of his antiques has evolved into a collection on paper the accuracy of which overrides the necessity for the antiquarian-archaeologist to physically experience the object itself. In this respect, his fine methodological analyses are very much a part of the culture of the Enlightenment.

<sup>17</sup> See note 3.

<sup>18</sup> For example, in the inventory he compares the shape and size of his Apulian red-figure patera (LL 120) with that in the Prussian cabinet (F 3346): «1 Grande Patere [sic], sujet gravé au N° 65. [...] même forme et grandeur que la Grande Patere [sic] du Cabinet de Berlin. Gravée aux N°s. 36 & 37.»

<sup>19</sup> Following the death of the Comte de Pourtalès-Gorgier in 1855, the squat lekythos, Louvre inv. no. TH 16, was sold in 1865 to M. Thiers, who in 1881 bequeathed it to the Louvre; the askos, inv. no. V539, is today in the collection of the Ashmolean Museum, Oxford.

<sup>20</sup> See here nos. 83, I; 84, I; 86, I; 86, II; 87, II and 88, II.

<sup>21</sup> See note 2.

<sup>22</sup> Peyrard 2021, as note 3, pp. 8–10.

<sup>23</sup> *Catalogue des Planches Gravées composant le Fonds de la Chalcographie et dont les Épreuves se vendent au Musée*, edited by Musée National du Louvre, Paris 1881, pp. 83–88, inv. nos. 1380–1466; in general, the numbering of the plates corresponds with the order of the sheets in the album. The plates are catalogued as «Sculpture: 2° Vases, Utensiles, etc.», and both the draughtsman and engraver are recorded as anonymous; the shape of the vase is usually given, followed by a brief description of the painted scene.

<sup>24</sup> Guichonnet 1993, as note 6, p. 76.



13 Apulian red-figure stemless cup, two coloured engravings for Tôchon's *Recueil de vases grecs*, fol. 71, Iv, 359 × 359 mm; fol. 72, Iv, 256 × 258 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek



14 Apulian red-figure nestoris, coloured engraving for Tôchon's *Recueil de vases grecs*, fol. 41, Iv, 420 × 299 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek

Tôchon's vase illustrations were intended to provide the viewer with the maximum information possible with regard to their form and decoration – his method of presentation varied, often according to vase type: a bell-krater is frequently illustrated with the painted scene in the form of a frieze beneath a drawing of the entire vase, as for instance in fig. 3;<sup>25</sup> for a plate or cup, the vase profile might be illustrated together with the complete reproduction of the exterior, exact in every detail, as well as the internal tondo, as in nos. 71, I and 72, I (fig. 13), the Apulian red-figure stemless cup, Louvre LL 153; vases of the same type are juxtaposed to emphasize variation in size and ornamentation, as for example the six lekythoi illustrated in no. 43, I (see fig. 5).<sup>26</sup> For vases of an unusual shape, Tôchon might choose to engrave them in their actual size, with both the subsidiary and main decoration accurately depicted on the profile, as for example no. 41, I (fig. 14), the Apulian nestoris, Louvre LL 181. Complex decoration was tackled by drawing the vase from different angles: the Corinthian aryballos, no. 1, II, Louvre LL 77, is engraved from five viewpoints, with the main decoration displayed as a frieze (fig. 15); the scale of the engravings corresponds 1:1 with the aryballos.<sup>27</sup>

25 Other bell-kraters engraved in this way are nos. 5, 10, 17, 18, 23, 24, 30 and 55; the method was equally used to illustrate other vase types.

26 The lekythoi are referred to in the inventory as being part of Tôchon's collection of 18 such vases; they are described as »19 [18] Petits Vases, Peints, sujets varies, forme gravée au N° 43. et où quelques uns [sic] y sont gravés, representant [sic] des têtes, des figures, des animaux, plusieurs de la belle terre de Nola.«

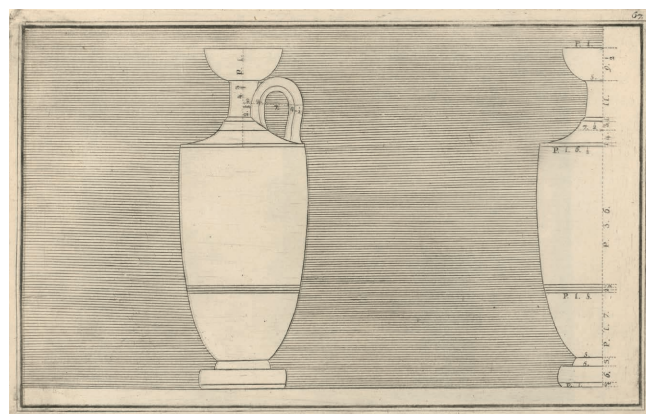
27 Tôchon appears to have much appreciated this archaic vase: in his inventory, it is described as the rarest in the collection and perhaps even of all known vases. He also mentions that all of its surfaces have been engraved, his careful positioning of the hunter on the right of the frieze in relation to the handle base is a tribute to his masterly observation and diligence – he presents us with a perfect impression of the aryballos.



15 Corinthian black-figure round aryballos, engraving for Tôchon's *Recueil de vases grecs*, fol. 1,IIv, 288 × 320 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek



16 Black-figure lekythos from Sir William Hamilton's first vase collection, London, British Museum, inv. no. 1772,0320.394



17 Three engravings from d'Hancarville's *Antiquités Etrusques, Grecques et Romaines: Tirées Du Cabinet De M. Hamilton Envoyé Extraordinaire De S. M. Britannique En Cour De Naples, Naples 1766*, vol. 1, pls. 66–68, Staatliche Museen zu Berlin, Archäologische Bibliothek





18 Athenian black-figure lekythos, engraving for Tôchon's *Recueil de vases grecs*, fol. 8, Iv, 245 × 202 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek

Several of the vases have been engraved in a manner that suggests Tôchon was familiar with the much-celebrated publication of ›Etruscan‹ vases by the Baron d'Hancarville.<sup>28</sup> Its illustrations were designed to provide the artist with every detail that might be required for the perfect imitation of such masterpieces of antiquity.<sup>29</sup> The set of plates from volume 1 illustrating an Attic black-figure lekythos<sup>30</sup> (fig. 16) from Sir William Hamilton's first vase collection demonstrate d'Hancarville's system<sup>31</sup> (fig. 17): a perspective view (plate 66); a profile projection and section with a precise indication of scale (plate 67); and the figured scene presented as an autonomous painting, coloured and correct in every detail and framed above with bands of the subsidiary ornament arranged as applied to the upper belly, shoulder and neck of the vase (plate 68). Tôchon chose to illustrate an Attic black-figure lekythos, Louvre LL 81,<sup>32</sup> no. 8, I in the album (fig. 18), in a similar manner: the engraver describes the exterior of the vase by means of a simple contour, with the zones of ornament and colouring defined as a series of discrete bands – there is no attempt to suggest the volume of the vessel; beneath is the figured scene extracted from the belly of the lekythos, with the figures flattened and presented as a frieze; and, finally, shoulder and upper belly ornamentation frame the upper edge of the frieze. Comparison with the vase itself (fig. 19) verify the accuracy of the draughtsman with respect to both the colouring and detail as well as scale.<sup>33</sup>

One criticism of d'Hancarville's illustrations is that very often the figures have been stylized to such a degree that they no longer resemble those made by the vase painter's hand – plate 121 of volume 4 (fig. 20)



19 Black-figure lekythos from the collection of Joseph-François Tôchon, Paris, musée du Louvre, département des Antiquités grecques, étrusques et romaines, LL 81

illustrates a scene extracted from the exterior of an Attic kylix, British Museum inv. no. 1772,0320.444: the classical nude figures depicted appear to place the vase in the mid-fifth century. However the vase itself

28 Pierre-François Hugues d'Hancarville, *Antiquités Étrusques, Grecques et Romaines*. Tirées du Cabinet de M. Hamilton Envoyé Extraordinaire de S. M. Britannique en Cour de Naples, 4 vols., Naples 1766–1767.

29 In his preface, p. vi, d'Hancarville stresses that one of the main reasons for the publication of the work is to encourage the advancement of the arts »by disclosing their [the vases] true and first principles« and that those rules as invented by the Ancients, if observed, would result in perfect imitation of the model. His system involved assigning exact measures for fixing the proportions of each vase »in order, that the Artist who would **invent** in the same stile, or only **copy** [...] may do so with as much truth and precision, as if he had the Originals themselves in his possession.«

30 British Museum inv. no. 1772,0320.394.

31 For a detailed account of his unique method of vase illustration, see Sabine Jaubert, Annie-France Laurens, *Recueils de vases antiques dans la première moitié du XIX<sup>e</sup> siècle*. Entre *Musées de papier* et mise en place de sériations iconographiques, techniques et typologiques, in: *Le Journal des Savants* 1, 2005, pp. 67–68.

32 Haspels attributes it to the same vase painter as the Hamilton lekythos, the Painter of Athena. Both lekythoi are dated to the first quarter of the fifth century B.C.E. and have similar dimensions. A comparison of the systems chosen to illustrate them demonstrates that the method adopted by Tôchon appears to be based upon similar principles to those of d'Hancarville – namely, to represent the vase with the greatest possible accuracy.

33 Two other examples of Tôchon's engravings that reflect the methods employed by d'Hancarville are: (1) engraving nos. 39 and 40, representing the column-krater Louvre LL 46, cf. d'Hancarville vol. 4, pl. 29, the Hamilton vase, British Museum inv. no. 1772,0320.35+; and (2) engraving no. 15, a black-figure olpé, Louvre LL 76, cf. d'Hancarville vol. 1, pls. 118 and 119, engraved after British Museum inv. no. 1772,0320.484.



20 Three athletes, engraving from d'Hancarville's *Antiquités Etrusques, Grecques et Romaines: Tirées Du Cabinet De M. Hamilton Envoyé Extraordinaire De S. M. Britannique En Cour De Naples, Naples 1767, vol. 4, pl. 121, Staatliche Museen zu Berlin, Archäologische Bibliothek*



21 Athenian red-figure kylix from Sir William Hamilton's first vase collection, London, British Museum inv. no. 1772,0320.444



22 Athenian red-figure bell-krater, engraving for Tôchon's *Recueil de vases grecs*, fol. 49,Iv, 281 x 390 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek



23 Athenian red-figure bell-krater (detail) from the collection of Joseph-François Tôchon, Paris, musée du Louvre, département des Antiquités grecques, étrusques et romaines, LL 39



24 Angelo Clener, Bellerophon's marriage to Jobates' daughter, engraving for Tischbein's *Collection Of Engravings From Ancient Vases Of Greek Workmanship*, Naples 1791, vol. 1, pl. 2, Staatliche Museen zu Berlin, Archäologische Bibliothek



25 Woman in conversation with two youths, engraving for Tôchon's *Recueil de vases grecs*, fol. 88,Iv, 215 x 333 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek



26 Angelo Clener, Woman in conversation with two youths, engraving for Dubois-Maisonneuve's *Peintures de vases antiques, vulgairement appelés étrusques*, Paris 1808–10, vol. 2, pl. 70, London, British Library

is dated almost a century later, and the figures painted on it are of a very different style (fig. 21). The draughtsman seems to have been uncomfortable with the chunky forms depicted on the vase, preferring to present them in a classical manner, making it extraordinarily difficult to associate his engraving with the kylix. One cannot level this criticism at Tôchon's draughtsmen, who are painstakingly true to the originals. No. 49,I (fig. 22), the Attic bell-krater, Louvre LL 39 (fig. 23), from the same period as the British Museum's kylix, depicts the figures almost without improvement, and there can be little doubt that the vase is from the Late Period, dateable to 400–375 B.C.E.

The quality of Tôchon's vase engravings makes the album quite exceptional. Work on it probably commenced when Tôchon returned to Paris in 1800, having spent two years collecting antiquities in Egypt and Italy. At this time many other vase collections were in the making, their owners frequently electing to publish their purchases, the most notable being that of the English ambassador to the Court of Naples, Sir William Hamilton (1730–1803).<sup>34</sup> In order to reduce the cost of the publication of his second collection so that it might be available to artists of limited means, the vases were illustrated with simple outline engravings whereby Tischbein chose in general only to depict the main figured scene and omitted the ornamentation, shape or reverse decoration of a vase. The majority of the engravings were prepared by Angelo Clener, Tischbein's most able student, who wilfully set about correcting and refining the painted figures, his academic corrections reducing them to a cold and fraudulent imitation of beauty (fig. 24).<sup>35</sup> The commentaries were prepared by Sir William Hamilton and Andrei Yakovlevich Italinski, the Russian ambassador to the court of Naples, who were interested primarily in the iconography of the vases.

Two volumes published in Paris<sup>36</sup> continued the style of Tischbein's publication, with the vase engravings again made by the hand of Clener. Its editor, Charles-Marie Dubois-Maisonneuve, explained that the omission of the majority of the vases' decorative ornament was to give priority to the figures, »à ces restes précieux de l'ancien dessin grec [...]«, and commended his draughtsman's technique, declaring that: »M. Clener s'est efforcé de reproduire avec fidélité ces dessins antiques, dans les cent cinquante-cinq planches [...]«. <sup>37</sup> Clener's fidelity to the image

was also praised in a review of this work; it appeared in the »*Mercur de France, Littéraire et Politique*« on 1 April 1809 and noted that the draughtsman had renounced his earlier embellishments of the figures' hands and feet as he had perhaps realized that to correct and »improve« the originals was to deprive them of their character and simply discredited the resulting images.<sup>38</sup> Aubin-Louis Millin, the author of the work's accompanying text, had less confidence in the accuracy of Clener's engravings, although the work had, he believed, fewer faults than the Tischbein series.<sup>39</sup> The volumes included vases that had been engraved for the anticipated publication of Tôchon's collection.<sup>40</sup> It is instructive to compare the plates that were made from the same vase: a Lucanian vessel attributed to the Brooklyn-Budapest Painter, no. 88 in Tôchon's monochrome series (fig. 25), and plate 70 in the 1810 volume of Dubois-Maisonneuve (fig. 26), the latter engraved by Clener. The overall impression of the painted scene as presented in Tôchon's album leads immediately to its attribution as a Lucanian vase by the Brooklyn-Budapest Painter, the figures being remarkably representative of his stock types. By contrast, Clener has carried out a number of »improvements«: the standing figures have been elongated to make them more statuesque or classical, the awkward pose of the standing nude male has been corrected, and the musculature of the two male figures has been enhanced to make the torsos more in line with the classical canon. In consequence, his changes have removed those characteristics that make attribution to a specific vase painter possible. The accuracy of Clener's burin is guided by his personal reception of the painted vases in his hands; his inclination towards the fine, flowing contour results in a similarity that pervades the majority of his engravings. His goal as an artist is to produce an object of beauty, which is totally at odds with the restrained and unimpassioned approach required for objective analysis; he is incapable of accurately depicting a painted vase. By contrast, Tôchon, with a wider appreciation of ceramology, insisted that his draughtsmen represent as accurately as possible the individual style of an artist or workshop, thereby facilitating any comparative studies of vase imagery.

34 Sir William Hamilton's second vase collection was published in four volumes between 1791 and 1798 and entitled »Collection Of Engravings From Ancient Vases Mostly Of Pure Greek Workmanship Discovered In Sepulchres In The Kingdom Of The Two Sicilies But Chiefly In The Neighbourhood Of Naples During The Course Of The Years MDCCLXXXIX. And MDCCLXXX. Now In The Possession Of Sir Wm. Hamilton His Britannic Majesty's Envoy Extra. And Plenipotentiary At The Court Of Naples: With Remarks On Each Vase By The Collector«. It was edited by the artist, Johann Heinrich Wilhelm Tischbein (1751–1829), who was director of the Academy of Art in Naples between 1789 and 1799. See also note 1.

35 See Salomon Reinach (ed.), *Peintures de vases antiques recueillies par Millin (1808) et Millingen (1813)*, Paris 1891, p. viii.

36 Dubois-Maisonneuve 1808–1810, as note 7.

37 *Ibid.*, vol. 1, preface.

38 I have translated the following extract from the »*Mercur*«: »[...] Le nouvel ouvrage [Dubois-Maisonneuve 1808–1810] prouve qu'il [Clener] est formé à ce genre: il a renoncé, et nous l'en félicitons, au soin minutieux de trop finir les extrémités [sic] des figures, persuadé sans doute qu'embellir et corriger les originaux, c'est leur ôter leur caractère et frapper de discrédit la description où ils sont ainsi altérés«, see *Mercur de France: Journal Politique, Littéraire et Dramatique*, 17 June 1809, p. 581.

39 Letter dated 5 October–8/9 November 1809 addressed to Carl August Böttiger, in: *Genève Espagne, Bénédicte Savoy* (eds.), *Aubin-Louis Millin et l'Allemagne*, Hildesheim 2005, p. 478.

40 Volume 1 includes no. 4 (pl. 63), and volume 2 no. 47 (pl. 9), no. 10 (pl. 12), nos. 36 and 37 (pl. 57) and no. 88 (pl. 70).



27 Campanian red-figure bail amphora, from the Malmaison collection; 1815 Durand; 1825 Paris, musée du Louvre, département des Antiquités grecques, étrusques et romaines, K 311



28 Nicolas Xavier Willemin, Campanian red-figure bail amphora, engravings for Lenoir's *Peintures, Vases et Bronzes Antiques de Malmaison*, Paris 1810, fol. IX v, Deutsches Archäologisches Institut, Abteilung Rom, photo archive, P 1800 gr. Fol Rara

With Clener's engravings appearing to be of little value for the scientific study of vases, it is surprising that Salomon Reinach elected to reissue Dubois-Maisonneuve's volumes in 1891; their merit was, however, iconographical: Clener, with only a few exceptions, never distorted the compositions he reproduced.<sup>41</sup> The volumes remain even today a valuable tool for researching the history of vase collections that were assembled towards the close of the eighteenth century – as, in fact, this article demonstrates.

Dubois-Maisonneuve's vase publications also include a considerable number of vases from the collection of Her Majesty the Empress Joséphine that were then on display in her gallery at Malmaison.<sup>42</sup> Alexandre Lenoir (1762–1839), the administrator of the Musée des Monuments français and keeper of the empress's collection of antiques, was at that time preparing to publish a selection of her vases.<sup>43</sup> In the publication's prospectus, Lenoir assured his readers that:

Ce choix n'offre dans son ensemble ni imperfections, ni contrefaçons, aussi n'avons-nous d'autres vœux à former, dans cette entreprise, que celui de rendre les Monumens [sic] dans leur intégrité et avec la plus sévère exactitude; nous ajouterons seulement qu'en confiant l'exécution de cet important Ouvrage à M. Willemin, graveur déjà connu par ses succès

dans ce genre, c'est rassurer les Amateurs sur la vérité de l'imitation et sur la pureté de l'exécution.<sup>44</sup>

Comparing the engravings with those vases now housed in the Louvre reveals that Lenoir's claims of the perfection of their execution do not appear to be exaggerated. For example, the bail-amphora, Louvre inv. no. K 311 (fig. 27), is reproduced so competently in Willemin's engraving, pl. IX (fig. 28), that it is perfectly possible to make an attribution, based on connoisseurship, to the Campanian Whiteface Painter.

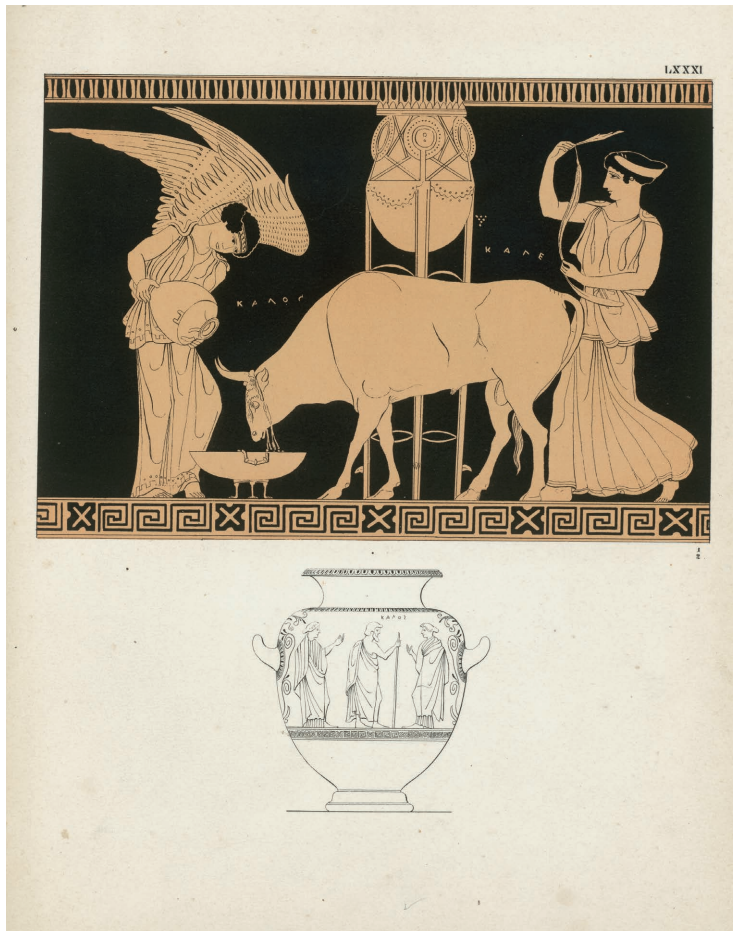
To achieve such perfection was, I believe, the aim of the engravings that Tôchon envisaged for his own vase publication. It is striking that Willemin's method of illustrating the empress's vases is so similar to

41 Reinach 1891, as note 35, pp. xii–xiii.

42 Dubois-Maisonneuve, 1808–1810, as note 7, vol. 1, p. xix, note 386.

43 The work, entitled «Peintures, vases et bronzes antiques de la Malmaison, décrits et publiés par M. Alexandre Lenoir ... Gravés par M. N.-X. Willemin» was planned as a series of 144 plates; each of the 24 projected issues were to include six plates, but only two were published in 1810.

44 *Ibid.*, pp. 1–2.



29 Athenian red-figure stamnos with Nike sacrificing, two engravings for Eduard Gerhard's *Auserlesene Vasenbilder*, Berlin 1843, vol. 2, pl. 81, Staatliche Museen zu Berlin, Archäologische Bibliothek



30 Lucanian red-figure bell-krater, engraving for Tôchon's *Recueil de vases grecs*, fol. 30, IV, 400 × 290 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek

that used for the Tôchon album, with his vase profiles drawn in reduced scale frequently including their subsidiary ornamentation and accompanied by an engraving of the main subject with the same dimensions as the original but presented flattened and frieze-like. Every detail is depicted, making the need for physical contact with the vessel itself superfluous. Also, for both Lenoir and Tôchon, the typology of a vase was as significant as its iconography. The need for objectivity in the description of a vase as recognized by Lenoir and Tôchon exemplifies their works as landmarks for the scientific study of ceramics at the onset of the nineteenth century.

It is significant that Eduard Gerhard (1795–1867), one of the founders of the *Istituto di Corrispondenza Archeologica* in Rome in 1829, chose to illustrate his own vase publications in a style closely resembling the engravings made for Lenoir's and Tôchon's albums, for example, the red-figure stamnos illustrated in »*Auserlesene Vasenbilder*« vol. II, pl. LXXXI (fig. 29): the main painted scene of an »Opfernde Nike« is framed by patterned bands that are directly derived from the vase decoration and occupies the upper half of the sheet, beneath which is the vase profile, which includes both the figures and the subsidiary ornamentation of the reverse.<sup>45</sup> This style of representation was commonly used by Tôchon, for example in nos. 24,I and 30,I (fig. 30).

Over the 40 years between Tôchon first conceiving the notion of publishing his vases as a collection of accurate engravings and Gerhard's scholarly vase publications illustrated with lithographs, very few new ideas on how to reproduce such artefacts had developed –confirmation in itself that the original methodology was appropriate to the object. Its roots can be traced to d'Hancarville's publication of Sir William Hamilton's first collection of vases, a compilation that became the point of departure for a vision of antiquity that captured the imagination of an époque.<sup>46</sup> That Tôchon himself was able to recognize the status of this work and adapt it for his own vases to create a most remarkable collection of engravings marks him as one of the pioneer archaeologists of the early nineteenth century.

45 In his introduction to the series of four volumes, Gerhard lists the characteristics of his collection that make it altogether superior to earlier works: »dass die Zeichnungen, mässig verkleinert, nur bequemer, nicht ungetreuer geworden sind; dass ihre durchgängige Färbung den Eindruck des Urbilds anschaulicher macht, die Gefässform beigefügt, Lücken ergänzt zu sein pflegen.« See vol. 1, p. xii.

46 Alain Schnapp, *La pratique de la collection et ses conséquences sur l'histoire de l'Antiquité. Le chevalier d'Hancarville*, in: Annie-France Laurens, Krzysztof Pomian (eds.), *L'antiquomanie. La collection d'antiquités aux XVIII<sup>e</sup> et XIX<sup>e</sup> siècles (Civilisations et sociétés LXXXVI)*, Paris 1992, p. 210.



31 Chalcidian black-figure column-krater, from the collection of Frederick William III of Prussia, Staatliche Museen zu Berlin, Antikensammlung, Inv.-Nr. F 2137

### Provenance

After extensive archival research, any conclusions on the provenance of the album must remain hypothetical. Nevertheless, several important factors relating to it have emerged, the most significant of which is a number of dateable provenances for several vases in the collections of the Staatliche Museen zu Berlin that were previously designated simply as items from the »Alte königliche Sammlung«. <sup>47</sup> However, before elaborating on these particular vases, the following overview of the formation, reproduction and fate of Tôchon's vase collection presents the currently available information on the history of the album.

The plates were prepared and coloured between 1800 and 1818. In 1800 Tôchon settled in Paris after touring Egypt and Italy, the countries where he had assembled his collection of antiques; in 1818 he gifted the vases to the Louvre together with the corresponding copper plates that had been engraved for the publication of his collection. As has been noted, only two exemplars of the album seem to have been produced, one of which is held by the Institut national d'histoire de l'art in Paris, the other being the Berlin volume. But how and why did one of these albums end up in Berlin? To answer these questions, the status of the royal cabinet of antiquities in Berlin at the onset of the nineteenth century provides a key, as do the diplomatic relations that existed between Paris and Prussia at that time.

The early nineteenth century marked the advent of public museums in Germany. In Prussia, Aloys Hirt initiated a plan to once again



32 Chalcidian black-figure column-krater, engraving for Tôchon's *Recueil de vases grecs*, fol. 2,lv, 398 × 336mm, Staatliche Museen zu Berlin, Archäologische Bibliothek

unite the royal collections in Berlin and make them accessible to the public. <sup>48</sup> Following acceptance of this plan by the king, Frederick William III, in 1798, <sup>49</sup> the *Sammlung der Medaillen und Antiken* opened its doors in 1800. <sup>50</sup> Custodian of the royal *Kunstammer* since 1794, the French preacher Jean Henry set about expanding the collections, now that they were to be placed on public view. <sup>51</sup> He felt that the cabinet failed to reflect the status of the Prussian monarchy and that the collection of »Etruscan« vases in particular, with »nur einen [sic] einzigen Vase, und diese ohne Zeichnung«, needed developing. <sup>52</sup> To that end, he proposed acquiring a collection of »Etruscan« vases from the Parisian antique dealer Michel Hennin; however, believing the price of

<sup>47</sup> I have identified eight vases from the Berlin collection in Tôchon's album with the aid of descriptions in Adolf Furtwängler, *Beschreibung der Vasensammlung im Antiquarium*, Berlin 1885.

<sup>48</sup> For a detailed account of Hirt's conception for their unification, see Paul Seidel, *Zur Vorgeschichte der Berliner Museen; der erste Plan von 1797*, in: *Jahrbuch Der Preussischen Kunstsammlungen* 49, 1928, pp. 57–64.

<sup>49</sup> Gerald Heres, *Die Anfänge der Berliner Antiken-Sammlung: zur Geschichte des Antikenkabinetts 1640–1830*, in: *Forschungen und Berichte, Staatliche Museen zu Berlin*, Berlin Ost, 18, 1977, p. 113.

<sup>50</sup> *Ibid.*, pp. 113–114.

<sup>51</sup> On Henry and his goal to recreate »eine Wissenschaftliche Anstalt für Kenner und Liebhaber der Münz- und Antikenkunde«, see Heres 1977, as note 49, pp. 112–114.

<sup>52</sup> GStA PK, I. HA Rep. 96A Geheimes Zivilkabinett, IE, fol. 81–82: a letter dated 29 November 1804 and addressed to the king's Privy Councillor.



33 Lucanian red-figure lebes gamikos from the collection of Frederick William III of Prussia, Staatliche Museen zu Berlin, Antikensammlung, Inv.-Nr. F 3197



34 Lucanian red-figure lebes gamikos engraving for Töchon's *Recueil de vases grecs*, fol. 34, Iv, 192 × 293 mm, Staatliche Museen zu Berlin, Archäologische Bibliothek

24,000 livres to be exorbitant, he suggested that, should the king wish to consider its purchase, it ought first to be assessed by a number of experts.<sup>53</sup> Having received permission to proceed, Henry handed the following commission to Alexander von Humboldt, chamberlain at the Prussian court:<sup>54</sup> »diese Sam[m]lung mit etlichen Kennern als Visconti, Denon, Cousinery zu besichtigen, zu taxiren, und wegen des Preises derselben zu unterhandeln.«<sup>55</sup> That the director of the royal *Kunst-kammer* should consider the explorer Humboldt suitable for such a mission can be explained in part by the absence of any appropriate contact in Paris.<sup>56</sup> Humboldt himself felt unequal to the task and handed the valuation over to two of the foremost antiquarians of the time, Enrico Visconti and M. E. M. Cousinéry, from whom he obtained an assessment of 18,000–20,000 livres.<sup>57</sup> After further negotiations with Humboldt and a Prussian agent in Paris by the name of de Bohm, Hennin accepted their offer of 15,600 livres for the 333 vases, of which only 129 were decorated.<sup>58</sup> The vases entered the Prussian royal collection in 1805 and were described briefly by its director, Jean Henry, in his guide entitled »Allgemeines Verzeichniss des Königlichen Kunst-, Naturhistorischen und Antiken-Museums«.<sup>59</sup>

Töchon chose the finest vases from the Hennin purchase for inclusion in his own album,<sup>60</sup> two of which had been highlighted and described by Visconti:<sup>61</sup> a black-figure Chalcidian column-krater, Berlin F 2137 (figs. 31 and 32), and a Lucanian red-figure lebes gamikos, Berlin F 3197 (figs. 33 and 34). Their engravings in the Töchon album, nos. 2, I and 34, I respectively, are annotated to indicate that these particular vases are in the king's cabinet.<sup>62</sup> There are at least six further vases that entered the royal collection in 1805 which Töchon had engraved for his album.<sup>63</sup>

Returning to the problem of the inclusion of the Berlin vases in Töchon's album – with a collection of 574, he surely had enough to produce an album that illustrated just a hundred examples from his

53 Ibid.

54 On Humboldt's appointment in 1805 and its *raison d'être*, see David Blankenstein, *Auftrag und Aufgabe. Alexander von Humboldt als Künstlerförderer in Paris*, in: Anna Busch, Nana Hengelhaupt, Alix Winter (eds.), *Französisch-deutsche Kulturräume um 1800: Bildungsnetzwerke, Vermittlerpersönlichkeiten, Wissenstransfer*, Berlin 2012, pp. 154–155.

55 GStA PK, I. HA Rep. 96A, Geheimes Zivilkabinett, IE, fol. 89: letter dated 5 April 1805 addressed to the king's Privy Councillor.

56 See Bénédicte Savoy, *Tatkräftiges Mitmischen. Alexander von Humboldt und die Museen in Paris und Berlin*, in: David Blankenstein et al. (eds.), »Mein zweites Vaterland«: Alexander von Humboldt und Frankreich, Berlin 2015, pp. 240–241. His commission, Savoy argues, was based on the network that Humboldt had established within both the intellectual and museal circles of Paris, and »dass er sich je nach Bedarf den Ratschlag des einen oder anderen »wirklichen« Experten holen konnte.«

57 GStA PK, I. HA Rep. 96A, Geheimes Zivilkabinett, IE, fol. 91: »Extrait de la lettre du Mr. A. de Humboldt. Paris du 1<sup>e</sup> May 1805« (copy in Henry's hand).

58 GStA PK, I. HA Rep. 96A, Geheimes Zivilkabinett, IE, fol. 105: letter from Henry to Frederick William III, dated 29 June 1805.

59 Heres 1977, as note 49, pp. 114–115, note 129. Heres states that, for his study, Henry's guide was untraceable; a copy exists in the Geheimes Staatsarchiv Preussischer Kulturbesitz with the shelf-mark I HA Rep. 76, Kultusministerium Ve Sekt. 1 Abt. XV Nr. 31 Bd. 1.

60 See here note 16.

61 GStA PK, I. HA Rep. 96A, Geheimes Zivilkabinett, IE, fol. 92, dated 20 February 1805: »Dans la première [sic] Classe les deux morceaux suivants m'ont paru les plus remarquables. Un Vase à figures noires, de fabrique Sicilienne. Deux fables y sont représentées [sic]. L'un des cotés [sic] offre Thésée assommant à coup de massue le Taureau de Marathon: l'autre Bellérophon domptant le Pégase. Ces peintures sont de la | plus haute Antiquité, et probablement antérieures [sic] à Polygnote: le style en est savant et hardi quoique les proportions suivant la manière [sic] de cette époque [sic], et soient un peu lourdes. Le faire de ce Vase tient beaucoup de celui publié pour Hancarville, et représentant [sic] la chasse de Polyphates. Un autre Vase plus petit et d'un très joli vernis représente [sic] une figure de Minerve appuyée sur un petit pilastre, sur lequel on lit en beaux caracteres [sic] le nom Grec ΣΟΦΩΝ *Sophon*. Je pense que *Sophon* est ici un nom propre, et que Minerve déesse de la sagesse (*sophias*) a été choisie pour la décoration [sic] de ce vase par l'allusion au nom du propriétaire.«

62 See note 15.

63 See note 16; the more precise provenance »Hennin, Paris 1805« may now be assigned to these vases, rather than Furtwängler's more wide-ranging »Alte königliche Sammlung«.

own collection. Did he have in mind the possibility of selling his valuable collection to the Prussian monarch and was he hoping to arouse Frederick William III's interest in such a purchase by gifting an album to the king that included images of vases from the royal collection as well as those from his own?

Just as Alexander von Humboldt had acted as an intermediary in the sale of the Hennin collection, he may also have been involved in the transmission of Tôchon's album from Paris to Berlin. That Tôchon might be offering more than a gift to the king is supported by the inventory of his complete vase collection that collates with the album, which is also housed today in the Archäologische Bibliothek der Staatlichen Museen zu Berlin. Tôchon, knowing that Etruscan vases remained under-represented in the Prussian cabinet, even after the Hennin collection was acquired, must have considered Frederick William III as a potential buyer. However, there is no evidence today that any negotiations took place, and the album, together with the vase inventory, remain the sole indication of any such exchange between Paris and Berlin in the early nineteenth century.

If the above thesis is correct, the album must have entered the king's cabinet early in the nineteenth century. A note on the flyleaf inside the front cover of the album – »Archäol Appar[a]t II no 15«<sup>64</sup> – attests that it was in the Berlin collections in 1835 or earlier.<sup>65</sup> The entry in the Haus-Inventarium of 1835 refers to a »systematisches Inventarium«<sup>66</sup> where the Tôchon album is located in Section II, together with the other engravings of the apparatus; there, it is recorded under no. 15 as »Collection de vases Grecs« ein Band fliegender Blätter, 179 an der Zahl« – an exact description of the album held today in the Archäologische Bibliothek der Staatlichen Museen zu Berlin. As the album is not included in the apparatus inventory of 1886 (inv. 87),<sup>67</sup> one might assume that it was moved at some point between 1836 and 1886 to the museum's library,<sup>68</sup> where it was incorrectly catalogued as Tischbein's sixth volume of vase engravings, an error that remained undetected for almost 200 years.

## Afterword

In 1818 Tôchon gifted his vases to the Louvre; as there were insufficient funds available for their purchase, he accepted Napoleonic artefacts in exchange for his collection. Today the vases continue to be regarded as one of the core collections of this great public institution. That Tôchon was prepared to accept very little in exchange for his valuable collection may have been due to his desire to keep the collection intact and his name associated with it for posterity; thanks to his philanthropic donation, his name is inscribed in the archives of the Louvre.<sup>69</sup>

## Abbreviations

ANT • Antikensammlung, Staatliche Museen zu Berlin, Archiv  
GStA PK • Geheimes Staatsarchiv Preußischer Kulturbesitz  
SMB-ZA • Zentralarchiv, Staatliche Museen zu Berlin

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64 The annotation refers to the »Gerhard'scher Apparat« that was initially an assemblage of drawings of unpublished monuments: »[...] für die Zwecke des neuen Museums zu erweitern [...]« as stated in: GStA PK, I. HA Rep. 76, Kultusministerium, Ve. Sekt. 15 Abt. VI, Nr. 6 Bd. 2, p. 9, a copy of a letter dated 5 October 1829 from Eduard Gerhard in Rome to the state minister Altenstein. For a detailed account of Gerhard's archaeological apparatus, see Ursula Kästner, *Le Gerhard'scher Apparat: Un fonds documentaire rassemblé par Eduard Gerhard à l'Altes Museum de Berlin*, in: Cécile Colonna, Laurent Haumesser (eds.), *Dessiner l'Antique. Les recueils de Jean-Baptiste Muret et de Jean-Charles Geslin*, Paris 2019, pp. 176–197 and, in particular, pp. 182–187.

65 The album is included in the »Hausinventarium des archäologischen Apparates der königlichen Museen, geführt durch den Professor Dr. Gerhard (angelegt d. 1. Januar 1835)«, in: GStA PK, I. HA Rep. 137, Generaldirektion der Museen, II G Nr. 4. Its entry on p. 6, no. 31 reads: »Collection des vases grecs. Kupferband in folio, 94 blatt«; it is accompanied on p. 7 by the following remarks: »Vorher im Verzeichniß [sic] der Bibliothek des Museums. Im systematische [sic] Inventarium Vol. XXI.«; this inventory number, XXI, is inserted on the spine of the album.

66 ANT, Rep. 1, Abt. A, Inv. 86: Systematisches Inventar des Archäologischen Apparates des Königlichen Museums. Angelegt von Eduard Gerhard 13.1.1836.

67 ANT, Rep. 1, Abt. A, Inv. 87: Inventar des Archäologischen Apparats der Königlichen Museen (Gerhard'scher Apparat). Angelegt 26.7.1886.

68 Inventory no. 1134 on p. 214 of the »Verzeichnis der Bibliothek der Königlichen Museen« (1859) perhaps refers to the Tôchon album: »Ein Vol. Vasen Abbildungen ohne Titel u. Text. 1 Vol. fol.«; in SMB-ZA, I/MB 120.

69 On the gifting of private collections to public museums in this period, see Ting Chang, *Le don échangé: L'entrée des collections privées dans les musées publics au XIX<sup>e</sup> siècle*, in: Monica PretiHamard, Philippe Sénéchal (eds.), *Collections et Marché de l'art en France 1789–1848*, Rennes 2005, pp. 87–95, in particular p. 92.



ANHANG I  
Töchon's »Recueil de Vases Grecs«: the Vases Described and Classified

Plate no. after Töchon*	Vase inv. no.	Chalcogr. no.	Catalogue description (after Töchon)	Vase Typology				Notes
				fabric and shape	technique	date	attribution	
1. (missing)	Louvre: LL 77; E 612 bis; N 3094	1380C	Vase le plus rare de la Collection & peut-être des Vases connus. Sujet chasse au Sanglier. Gravé Suotoutes [sur tout] Surfaçes au N° 1.	middle Corinthian round aryballos	black-figure	c. -580	Painter of the boar hunt	D-M 1817, Pl. 61, 14; Amyx, Cor VP, p. 163. Vase engraving = actual size of aryballos.
2.	Berlin F 2137	-	[Töchon compares the style of Berlin F 2137 with the black-figure amphora, LL 37, in his own collection.]: Style du vase pareil à celui qui est gravé dans l'ouvrage N° 2.	Chalcidian column-krater	black-figure	-550 to -500	Inscription Painter ?	Visconti 1805; D-M 1817, Pls. 34; 55,4; Furtwängler, Antiquarium I, p. 471. Krater engraving ¼ actual size.
3.	Louvre: LL 38; K 127; N 2817	1381C	1 Grand Vase, forme de Médicis, représentant Jason apportant la Toison d'or à Pelias, vase d'un très beau style et d'un grand Prix. Gravé dans l'ouvrage N° 3.	Apulian calyx-krater	red-figure	-340 to -330	Underworld Painter	Vase initially in collection of Ferdinand IV, King of Naples and drawn in Tischbein's Neapolitan workshop by A. Clener who also engraved the vase for Millingen's publication of 1813, Pl.7.
4.	Louvre: LL 66; M 50; N 3436	1382C; 1383C	[Vase à deux anses représentant Hercule pygmée combattant les grues, gravé au N° 4]	Athenian pelike	red-figure	-375 to -350	Kerch style	Millin I 1808, Pl. 63. Vase engraving = actual size of pelike.
5.	Louvre: LL 40; G 493; N 2654	1384C	Campane représentant une Victoire Couronnant un Vainqueur à la Course: vase du plus beau Style. Gravée au N° 5	Apulian bell-krater	red-figure	c. -420	Sisyphus Painter	D-M 1817, Pl.88; CVA France 38, Louvre 25, Pl. 38; fig. 8, pp. 47-48. Vase engraving in same proportions as original.
6.	Louvre: LL 250; G 640; N 3291	1385C	1 Belle Urne, terre très fine, Sujet au tour du Vase Gravé au N° 6.	Athenian stemless cup	red-figure	-375 to -350	Q Painter (Beazley)	BAPD no. 231096 Vase engraving = actual size of cup.
7.	Louvre: LL176; K363; N 3422	1386C	1 Belle Patère, Gravée au N° 7. Pâte extrêmement fine de Nola. Satyre.	Paestan stemless cup	red-figure	-360 to -350	Python	D-M 1817, Pl.73; RVP, 2/376.
8.	Louvre: LL81; F 368; N 2541	1387C	... Vase précieux figures noires Sur fond blanc. les aruspices. grave au N° 8	Athenian lekythos	black-figure	c. -480	Athena Painter (Haspels)	D-M 1817, Pl. 77,8; BAPD no. 16187 Vase engraving in same proportions as original.
9.	Louvre: LL 47; G 543; N 3395	1388C	1 Vase, représentant une Scène lyrique. Pâte fine de Nola. Gravé au N° 9.	Athenian pelike	red-figure	c. -440	Group of Polygnotos (Beazley)	BAPD no. 213761 Vase engraving in same proportions as original.

Plate no. after Tôchon*	Vase inv. no.	Chalcogr. no.	Catalogue description (after Tôchon)	Vase Typology				Notes
				fabric and shape	technique	date	attribution	
10. (verso)	Louvre: LL 50; K 239; N 2847	1389C 1390C	[Campane], Gravée aux N <sup>os</sup> 10 et 11. double sujet. Femme enlevée sur un Taureau.	Campanian bell-krater	red-figure	c. -350	Parrish Painter	Millin II 1810, Pl. 12, engraved by Clener; LCS, C2/150. Vase initially in Aubourg collection. Vase represented as half its original size.
11. (recto)								
12.	Louvre: LL 44; K 5; N 2633	1391C; 1392C	1 Campanie representante Thésée invoquant Neptune contre son fils Hippolyte, vase extrêm <sup>e</sup> curieux grave au N <sup>o</sup> 12	Campanian bell-krater	red-figure	c. -330 to -320	Painter of the Sacrifice of the Louvre	Millingen 1813, Pls. 12, 13 who states the vase belonged to M. Durand [but later pur- chased from him by Tôchon?]; LCS, C2/228.
13.	Louvre: LL 123; K 168; N 2762	1393C	4 Vases d'une forme élégante, dont deux sont Gravés aux N <sup>os</sup> 42 [LL 124] & 43 [13; LL 123]. de <i>Grandeur Naturelle</i>	Apulian kantharos	red-figure	-350 to -325	Menzies Group	RVAp II, 26/393 Vase engraving = actual size of kantharos.
14.	Louvre: LL 74; K 496; N 3443	1394C	1 Belle Patere, représentant Thétis portant les armes à Achille, Gravée au N <sup>o</sup> 14.	Lucanian?; Campanian? kylix	red-figure	-375 to -350	Painter of the BM F162 (Trendall)	D-M 1817, Pl. 36, 1 by a differ- ent and less accurate engraver; LCS, Lucanian 1/407.
15. (missing)	Louvre: LL 76; F 324; N 3387	1395C	1 Vase très précieux, figure Noire, repre- sentant une Nymphe puisant de l'eau à une fontaine. Inscription. Gravée au N <sup>o</sup> 15.	Athenian olpe	black-figure	-520 to -510	cf. Leagros Group (Fournier)	Millin II 1810, p. 82, n. 3; D-M 1817, Pl. 70, 2, p. 35; BAPD no. 41414 Olpe reduced by 50 % for the engraving; vase painting is actual size.
16. (verso)	Louvre: LL 112; K 404; N 2771	1397C 1396C	1 Belle Campanie à deux Sujets d'un côté Iphigénie introduisant Oreste et Pilade dans le Temple de Diane dans les tauride, Pour enlever la Statue de la déesse; de l'autre, des initiés portant candalabres et Instruments Mystiques. Vase du plus Grand mérite. Sujet inédit. Gravé aux N <sup>os</sup> 16 & 17.	Campanian bell-krater (Capua)	red-figure	-330 to -320	Painter of the BM F63	Laborde 1813, p. 15, vignette; D-M 1817, Pl. 59, p. 30; LCS, C2/702. Engraving of krater propor- tionally correct.
17. (recto)								
18.	Louvre: LL 51; K 525; N 2964	1398C	[Campane] gravée au N <sup>o</sup> 18. Satyre, Jouant avec une Chèvre.	Lucanian bell-krater (Basilicata)	red-figure	-370 to -360	Painter of the BM F162	D-M 1817, Pl. 91, p. 44; LCS, 1/405. Krater engraving approx- imately in proportion: the painting is size of original.
19.	Louvre: LL 48; K 244; N 2681	1399C	1 Campanie à deux Sujets, Figure masquée Gravée au N <sup>o</sup> 19.	Paestan bell- krater	red-figure	-360 to -350	Python	RVP, 2/306

Plate no. after Tôchon*	Vase inv. no.	Chalcogr. no.	Catalogue description (after Tôchon)	Vase Typology				Notes
				fabric and shape	technique	date	attribution	
20.	Louvre: LL 85; G 580; N 3339	1400C	1 Vase Nasiterne, représentant un enfant à cheval, renversant la borne en la Franchisant. Gravé au N° 20.	Athenian oenochoe, type 2	red-figure	-400 to -300		D-M 1817, Pl. 49,2; Pottier, Vases antiques du Louvre, 1922, p. 293. Vase engraving = actual size of oenochoe.
21.	Louvre: LL 138; K 56; N 3421	1401C	1 Belle Patere à deux anses. homme & oiseau Gravé au N° 21.	Campanian cup (Capua)	red-figure	c. -350	Painter of the Louvre K 491	LCS, C2/46. Exterior inaccurately engraved; interior of cup = actual size.
22.	Louvre: LL 86; S 1581;	1402C	1 Vase Balsamine très précieux, représentant Thétis portant les armes d'Achille, avec une inscription. Gravé au N° 22. les lettres composant l'inscription Thétis mère d'Achille ont une forme Particulière	Campanian?; Paestan? lekythos	black-figure	-350 to -325	Pagenstecher Class	D-M 1817, Pl. 47, p. 25. Engraving of lekythos proportionally correct.
23.	Louvre: LL 45; K 6; N 2767	1403C	1 Campane representante Paris et Hélène, Gravée au N° 23.	Apulian bell-krater	red-figure	c. -380	Painter of Stockholm 1999 (Trendall) Successor of the Sisyphus Painter (Denoyelle)	D-M 1817, Pl. 80. CVA France 38, Louvre 25, Pl. 57; 58, 1-2, pp. 67-68. Engraving of krater proportionally correct
24.	Louvre: LL 49; K 8; N 2845	1404C	[Campane] Gravée au N° 24. représentant une Bachante portant un bouclier et un casque, sujet intéressant et inconnu. il paraît que c'est une bacchante guerrière allant faire consacrer ses armes.	Lucanian bell krater (Basilicata)	red-figure	c. -400	near the Group of Schwerin (Denoyelle)	Lenormant, de Witte 1861, Pl. 31; CVA France 38, Louvre 25, Pl. 16, pp. 27-28. Engraving of krater proportionally correct
25.	Louvre: LL 54; K 142; N 2615	1405C	[Vase à trois anses] Gravé au N° 25 avec inscription Grecque.	Apulian hydria	red-figure	-340 to -330	Circle of Darius and Underworld Painters	D-M 1817, Pl. 47; RVAp II, 19/70. Hydria engraving approximately in proportion
26.	Louvre: LL 55; K 22; N 2597	1406C; 1407C	[Vase à trois anses] enfant sur un Autel, avec deux figures, grave au N° 26.	Apulian hydria	red-figure	-380 to -370	»R.S.« Painter	D-M, 1817, Pl. 80. CVA France 38, Louvre 25, Pl. 40, 2-3; 41,1, pp. 53-54. Hydria engraving ¼ original
27.	Louvre: LL 148; K 226; N 2181	1408C	1 Vase forme Bouteille, Femme tenant un miroir. figure Peinte en blanc sur un fond noir. Vase Gravé au N° 27.	Apulian squat lekythos	red-figure	-400 to -350	Gnathian ware	Lekythos engraving ½ original size; vase painting actual size
28. (lower)	Louvre: LL 177; K 187; N 2985	1410C	3 Pateres, Gravées aux N° 28 & 58.	Apulian plate	red-figure	-340 to -330	Painter of Zürich 2660	D-M 1817, Pl. 74; RVAp II, 22/389.

Plate no. after Tôchon*	Vase inv. no.	Chalcogr. no.	Catalogue description (after Tôchon)	Vase Typology				Notes
				fabric and shape	technique	date	attribution	
28. (upper)	Louvre: LL 178; K 188; N 2983	1409C		Apulian plate	red-figure	-350 to -325	vase links Amphora Group to Ganymede Painter Associates	RVAp II, 24/282.
29.	Louvre: LL 83; N 3179	1411C	1 Vase à deux Anses, représentant une danse primitive, ornement Neuf. Gravé au N° 29.	Athenian neck-amphora	black-figure	-525 to -500	Hyblaea Class (Willard)	D-M 1817, Pl. 60, p. 30; BAPD no. 340147 Amphora engraving 1/3 actual size; belly motifs = size of original
30.	Louvre: LL 41; K 17; N 2614	1412C	Campane représentant Hélène recevant Menelas et Paris. Gravée au N° 30.	Lucanian bell-krater (Basilicata)	red-figure	c. -390	Dolon Painter	D-M 1817, Pl. 77: 7, 9. CVA France 38, Louvre 25, Pl. 24, pp. 34-35.
31.	Louvre: LL 73; K 132; N 2918	1413C	1 Campana, double Sujet Gravée au N° 31.	Apulian bell-krater	red-figure	c. -335 to -330	Chevron Group	Heydemann, H., Pariser Antiken in Hallisches Winckelmannsprogramm 12, 1887, pp. 55-56; RVAp II, 22/28.
32. (verso)	Louvre: LL 43; K 19; N 2785	1414C	1 Vase, forme Médicis, sujet une bacchante et deux satyres, vase grave en deux Planches aux N°s 32 et 33 absolument de même forme que le vase qui est au Cabinet de Berlin et donc le sujet est gravé ici aux N°s 80 et 81 mais la pâte beaucoup plus fine. cf. inventory description for vase LL 382: <i>1 Vase de Forme gravée au N° 34, un petit plus petit</i>	Apulian calyx-krater	red-figure	c. -380 to -370	Adolphseck Painter	CVA France 38, Louvre 25, Pl. 42, p. 55.
33. (recto)		1415C						
34.	Berlin F 3197	-		Lucanian lebes gamikos	red-figure	c. -400	Intermediate Group: Group of Minitti (Cassimatis)	Visconti 1805; D-M 1817, Pl. 82, p. 42; Furtwängler, Antiquarium II, p. 885; LCS, 365; Cassimatis, H., Le Lébes à Anses dressées Italtote, 1993, pp. 9395. Lebes engraving = actual size

Plate no. after Tôchon*	Vase inv. no.	Chalcogr. no.	Catalogue description (after Tôchon)	Vase Typology				Notes
				fabric and shape	technique	date	attribution	
35. drinking vessels	Berlin F 3425	1416C		Apulian rhyton: head of Maltese lapdog, bowl shape III	red-figure	-350 to -400		D-M 1817, Pl. 79,3; Furtwängler, Antiquarium II, p. 946; Hoffmann, Rhyta, no. 255, p. 44 (unclassified as unseen by Hoffmann). Engraving c. actual size
	Berlin F 3624			S. Italian plastic vase: guttus	red-figure			Furtwängler, Antiquarium II, p. 964, cf. Louvre H 170 Engraving c. actual size.
	Louvre: LL 493		2 Rhytons, terre grise, gravée au N° 35 a la fin de la planche	Apulian plastic vases, rhyta: cow head; horse head: series F, no.6	unglazed	-325 to -300 (prototype)		
36. (profile; interior) 37. (exterior: faces A and B)	Lille 761; Louvre: LL 494; N4554				unglazed			Hoffmann, Rhyta, no. 27, p. 9; CVA Lille pp. 66-67, Pl. 28.1 BAPD no. 9028512
	Berlin F 3346	-	[...] Grande Patere du Cabinet de Berlin	Apulian patera with knobbed handles	red-figure	-330 to -320	Darius- Under-world Circle: Group of New York 28.57.10	Millin II 1810, Pl. 57, engraved by Clener; Furtwängler, Antiquarium II, p. 937; Schneider-Herrmann 1977, no.92, pp. 77-78. Patera profile engraving ½ actual size; Pl. 37 = size of original.
38.	Louvre: LL 98; F 434; N3224	1417C	[Vase] figures noires têtes et bras blancs, sujet grave au N° 38.	Athenian lekythos	black-figure	c. -500	Gela Painter (Haspels)	CVA France 42, Louvre 28, p. 56, Pl. 48.1-3.
39.	Louvre: LL 46; G 349; N 2607	1419C	1 Vase à double Sujet, Gravé aux N°s : 29 [39] et 30 [40]. Vernis Verd. Vase curieux sous le rapport de la fabrication des vases et du dessin	Athenian column-krater	red-figure	c. -470	Syracuse Painter (Beazley)	BAPD no. 205811 Krater engraving ¼ size of original.
40.		1418C						
41.	Louvre: LL 181; K 94; N 2773	1420C	1 Grand Vase, forme du fruit du Pavot, les anses élevées, orné de deux rosettes. Gravé au N° 41.	Apulian nestoris (type I)	red-figure	-310 to -300	Forli Painter	RVAp II, 20/375. Vase engraving = size of original.
42.	Louvre: LL 124?	1422C	4 Vases d'une forme Élégante, dont deux sont Gravés aux N°s 42 & 43 [13: LL 123]	Apulian kantharos	red-figure		Group of Menzies?	
	Louvre: LL 129; H 59; N 2502		4 jolie Vases, formées par des têtes en relief dont l'un est gravé au N° 42.	Athenian plastic head vase: oino-choe	red-figure	c. -470	Class N: Cook Class (Beazley)	BAPD no. 218461 Vase engraving = size of original.

Plate no. after Tôchon*	Vase inv. no.	Chalcogr. no.	Catalogue description (after Tôchon)	Vase Typology				Notes
				fabric and shape	technique	date	attribution	
43. lekythoi	Louvre: LL 307; N 3956	1451C	19 [18] Petits Vases, Peints, [LL 304 – LL 321] sujets varies, forme gravée au N° 43. et où quelques uns y sont gravés, représentant, des têtes, des figures, des animaux, plusieurs de la belle terre de Nola.	Apulian miniature squat lekythos	red-figure	-350 to -300		
	Louvre: LL 310; K 564; N 2553			Apulian miniature squat lekythos	red-figure	-350 to -325		Engraving = actual size of lekythos.
	Louvre: LL 315; K 376; N 2759			Apulian miniature squat lekythos	red-figure	-350 to -300		Engraving = actual size of lekythos.
	Louvre: LL 320; N 2504			Campanian miniature squat lekythos	red-figure	-350 to -325		Engraving = actual size of lekythos.
	-			Southern Italian squat lekythos	red-figure			
44.	-			Southern Italian squat lekythos	red-figure			
	Berlin F 2549	-	[...] cette patera [LL 113] est apeupres de même forme et grandeur que la Jolie Patera, en terre de Nola, qui se trouve au Cabinet de Berlin Gravée ici au N° [44]. 1 Jolie Patère, [LL 187] tone noire, à deux anses de la forme de celle du N° 44.	Athenian cup C	red-figure	-450 to -400		Furtwängler, Antiquarium II, pp. 724725; BAPD no. 3407 Patera engraving (exterior) = actual size of vase.
45.	Louvre: LL 233; E 442; N 3095	1423C	Vase (joli) fond blanchâtes, figures d'ani- maux; gravé au N° 45.	Middle Corinthian amphoriskos	black-figure	-600 to -575	Ampersand Painter (Payne); Painter of the Louvre Amphoriskoi (Amyx)	D-M 1817, Pl. 52,2; Amyx, CorVP, p. 222. Amphoriskos engraving = size of original; shoulder decora- tion engraving also c. size of original.
	Louvre: LL 69; K 49; N 3284	1426C 1425C	[...] deux Femmes se purifiant dans un Vase; Dessin Correct, avec Sujet au revers. Gravée aux N°s. 46 et 47.	Apulian skyphos	red-figure	-380 to -370 (Denoyelle)	Felton Painter	Millin II 1810, Pl. 9, engraved by Clener; CVA France 38, Louvre 25, Pl. 60. Skyphos engraving ¼ actual size; vase painting = actual size.
46. (recto)								
47. (verso)								
48.	Louvre: LL 68; G 553 bis; N 3454	1427C	2 [Pelikes] sujet Combat des Arimaspes & des Gryphens. Gravée aux N°s. 13 [53] et 48.	Athenian pelike, Kerch style	red-figure	-375 to -350	Group G (Beazley)	D-M 1817, Pl. 75,1; BAPD no. 230237; Langner, CVA Beiheft 7, 2016, p. 139.
49.	Louvre: LL 39; G 507; N 2776	1429C	1 Belle Campana représentant une Bachanalle Gravée au N° 49	Athenian bell- krater	red-figure	-400 to -375		BAPD no. 10867

Plate no. after Tôchon*	Vase inv. no.	Chalcogr. no.	Catalogue description (after Tôchon)	Vase Typology				Notes
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50.	Louvre: LL 82; G 565; N 3276	1430C	1 Vase: dessin très Correct, Forme du Vase gravée au N° 50 représentant Orphée, double Sujet. Pâte très fine De Nola.	Athenian skyphos	red-figure	-460 to -450	Near Group of Ferrara T 981 (Beazley)	BAPD no. 213321
51.	Louvre: LL 122; K 178; N 2891	1431C	2 autres Pateres [LL 121; LL 122]. deux sujets différente dont l'un est gravé au N° 51. toutes deux Placées également Sur deux trépieds d'accajou.	Apulian patera with knobbed handles	red-figure	c. -330	Stoke-on-Trent Painter	D-M 1817, Pl. 64; Schneider-Herrmann 1977, no. 147, p. 94; RVAp II, 27/245. Patera engraving = actual size.
52.	Louvre: LL 94	1432C; 1433C	1 Vase à figures noires, représentant Hercule chez le Centaure Phollus, ouvrant le Tonneau des Centaures, Sujet inconnu sur les Vases entièrement neuf, Gravé au N° 25 [52].	Athenian lekythos	black-figure			untraceable
53. (see record no. 48)	Louvre: LL 67; G 553; N 3453	1428C	[...] sujet Combat des Armaspes & des Gryphens	Athenian pelike, Kerch style	red-figure	-350 to -330	Amazon Painter (Beazley)	BAPD no. 230458
54.	Louvre: LL 180; G 447; N 3333	1434C; 1435C	1 Vase d'une forme particulière de la plus belle Terre de Nola. Sujet, la Chimère & Pegase. Gravé au N° 54.	Athenian two-spouted askos	red-figure	-425 to -400		D-M 1817, Pl. 52, 1; BAPD no. 6005 Askos engraving = actual size of vase.
55.	Louvre: LL 64; G 509; N 2973	1436C	1 autre [Campane] Gravée au N° 55.	Athenian bell-krater	red-figure	-400 to -375		BAPD no. 10879
56.	Louvre: LL 84; K 212; N 2713	1437C	1 Vase forme Bouteille à une anse, de la pâte la plus fine Gravé au N° 56.	Apulian squat lekythos	red-figure	-350 to -325		Lekythos engraving c. ½ size of vase.
57: small vases	Louvre: LL 193; K 207; N 2826 Louvre: LL 213; K 578; N 2830 Louvre: LL 216; K 62; N 3711 Louvre: LL 217 [?] Louvre: LL 208/ LL 209 [?]	1421C	2 Petites Urnes, à deux anses, dont l'une est peinte [LL 193], l'autre toute noire [LL 192] celle qui est peinte, est la première Gravée au N° 57. [Vase peinte Forme d'une outre] 3 Petits Vases, dont deux gravés sur deux faces au centre de la Planche N° 57. tous trois de même grandeur.	Apulian stamnos	red-figure	-350 to -325	T.P.S. Group	RVAp II, 22/179. Stannos engraving c. actual size.
58.	Louvre: LL 179	1439C	3 Pateres, Gravées aux N°s. 28 & 58.	Athenian askos	red-figure	-350 to -325		D-M 1817, Pl. 55,2 Askos engraving c. actual size.
			2 Vases, à anses nouées, donc l'un se trouve Gravé sur deux faces a la fin de la planche N° 57.	Athenian askos	red-figure	-425 to -400		Askos engraving = actual size of vase.
				Athenian askos	red-figure			
				Apulian oino-choe	red-figure	-340 to -310	Menzies Group	cf. B.M. inv. no. 1856,1226.86
				Apulian plate	red-figure	-350 to -325	T.P.S. Group	







Plate no. after Tôchon*	Vase inv. no.	Chalcogr. no.	Catalogue description (after Tôchon)	Vase Typology				Notes
				fabric and shape	technique	date	attribution	
79.	Louvre: LL 151; E 449; N 3088	1460C	1 Petit Vase à deux anses, avec figures noires d'animaux Gravé au N° 79.	Middle Corinthian amphoriskos	black-figure	-600 to -575		The amphoriskos, E 449, is catalogued in neither Payne nor Amyx. Engraving profile scale is 1:1 with the vase.
80.	Berlin F 3298	-	1 Vase, forme Médici [...] grave en deux Planches aux N°s 32 et 33 absolument de meme forme que le vase qui est au Cabinet de berlin et donc le sujet est gravée ici aux N°s 80 et 81 [...] mais la pâte beaucoup plus fine.	Apulian bell-krater	red-figure	-380 to -365	Dijon Painter (Trendall)	D-M 1817, Pl. 90; Furtwängler, Antiquarium II, p. 929; RVAP I, 6/114
81.		-		Athenian	red-figure	-340 to -330	Kerch style: cf. St. Petersburg, State Hermitage Museum, ST 1791	Tôchon is mistaken in his description of these vases: No. 80 is a bell-krater; no. 81, unidentifiable, but not in Berlin, and unrelated to no. 80.
82.	Louvre: LL 150; G 616; N 2548	1461C	1 Vase forme Tasse Gravé au N° 82.	Athenian skyphos: Corinthian shape	red-figure	c. -450		Skyphos engraving = actual size of vase.
83.		-	[motif of grypomachie also features in Pls. 48 and 53]	Athenian column-krater?	black-figure			The griffins bear no resemblance to those painted on Campanian or Apulian vases; the marine life decorating the vase lip is also unique — is the vase a pastiche?
84.		-	[motif of pygmy attacking crane also features in Pls. 4 and 85]	Athenian cupskyphos	black-figure	-500 to -475		D-M 1817, Pl. 78,3.
85,1	Louvre TH 16 (Comte de Pourtalès-Gorgier; 1865 M. Thiers; 1881 Louvre)	-		Athenian squat lekythos	red-figure	-450 to -425		D-M 1817, Pl. 92; Panofka, Pourtalès-Gorgier, Pl. VIII; Blanc, C., Collection Thiers, 1884, no. 16.
85,2	Oxford, Ashmolean Museum V539	-		Athenian askos (Nolan)	red-figure	-430 to -420		D-M 1817, Pl. 92; Panofka, Pourtalès-Gorgier, Pl. XXIX,3; BAPD no. 5746
86.		-		Campanian?	red-figure			hippokamp
86. 2. series		-		Lucanian nestoris	red-figure			
87. 2. series	Paris?	-		Apulian hydria	red-figure	-370 to -350	Iliupersis Painter	D-M 1817, Pl. 86, p. 43, no. 4: »Vase du Musée royal.«.

Plate no. after Tôchon*	Vase inv. no.	Chalcogr. no.	Catalogue description (after Tôchon)	Vase Typology				Notes
				fabric and shape	technique	date	attribution	
88. 2. series	Berlin?	-		Lucanian	red-figure	c. -380	Brooklyn-Budapest Painter	Millin II Pl. 70, p. 113, no. 2: »Le vase d'où cette peinture est tiré appartient à Sa Majesté le Roi de Prusse«.
89. 2. series	Louvre: LL 62; H 339; N 2103	1462C	1 Vase canellé noir, avec un petit ornement rouge, forme la plus élégante Gravé au N° 89. Seulement au trait.	Apulian? hydria	black-gloss	-350 to -300		D-M 1817, Pl. 49.
90. 2. series		1463C	6 figures en terre cuite, Gravées au N° 90.					Six terracotta figurines/ figurine fragments: LL 495 - LL 500.
91. 2. series		1464C	[LL 501-LL504] 4 Bustes de licorne ou demy figures de cheval, avec une corne sur la tête faisant pendant Gravés au N° 91 [LL 502]; 1 Sphynx, et une figure de Boeuf avec le disque entre les cornes Gravés au N° 91.					Three terracotta figurines: LL 502; LL 505; LL 506.
92. 2. series		1466C	27 Guttus, de forme et Grandeur différentes dont la plupart sont Gravés & développés aux N°s 92 & 93.					
93. 2. series		1465C						
94. 2. series: see 86.I								

\* The vases in the album have been identified with the aid of Tôchon's vase inventory; I refer to the engravings throughout using the numismat's assigned enumeration.

## Abbreviations

- Amyx, CorVP • Darrell Arlynn Amyx, Corinthian vase painting of the Archaic period, Berkeley 1988  
 BAPD • Beazley Archive Pottery Database [http://www.beazley.ox.ac.uk/carc/pottery]  
 B.M. • British Museum, London  
 CVA • Corpus Vasorum Antiquorum  
 D-M 1817 • A. Dubois-Maisonneuve, Introduction à l'étude des vases antiques d'argile peints, vulgairement appelés Etrusques ..., Paris 1817  
 Furtwängler, Antiquarium • Adolf Furtwängler, Beschreibung der Vasensammlung im Antiquarium, vols. 1 and 2, Berlin 1885  
 Hayes 1984 • John W. Hayes, Greek and Italian black-gloss wares and related wares in the Royal Ontario Museum, Toronto 1984  
 Hoffmann, Rhyta • Herbert Hoffmann, Tarentine Rhyta, Mainz 1966  
 Laborde 1813 • Alexandre de Laborde, Collection de vases grecs de Mr. le Comte de Lamberg, vol. 1, Paris 1813  
 LCS • Arthur Dale Trendall, The red-figured vases of Lucania, Campania and Sicily, Oxford 1967  
 Lenormant, de Witte 1861 • Charles Lenormant and Jean de Witte, Élite des monuments céramographiques, vol. 4, Paris 1861  
 Millin I 1808; Millin II 1810 • A. Dubois-Maisonneuve (ed.), Peintures de vases antiques, vulgairement appelés étrusques, vol. 1 (1808), vol. 2 (1810), Paris  
 Millingen 1813 • James V. Millingen, Peintures antiques et inédites de vases grecs tirées de diverses collections avec des explications, Rome 1813  
 Panofka, Pourtales-Gorgier • Theodor Sigismund Panofka, Antiques du cabinet du Comte de Pourtales-Gorgier, Paris 1834  
 PhV<sup>2</sup> • Arthur Dale Trendall, Phiyax Vases, Bulletin of the Institute of Classical Studies of the University of London: Supplementary papers, 19, London 1967  
 RV/Ap • Arthur Dale Trendall and Alexander Cambitoglou, The red-figured vases of Apulia, i Early and Middle Apulian (Oxford 1978), ii Late Apulian (Oxford 1982)  
 RYP • Arthur Dale Trendall, The red-figured vases of Paestum, London 1987  
 Schneider-Herrmann 1977 • Gisela Schneider-Herrmann, Apulian red-figured paterae with flat or knobbed handles, Bulletin of the Institute of Classical Studies of the University of London: Supplementary papers, 34, London 1977  
 Visconti 1805 • Geheimes Staatsarchiv Preussischer Kulturbesitz, I. HA Rep. 96A, Geheimes Zivilkabinett, IE, fol. 92, Paris 20, Février 1805