

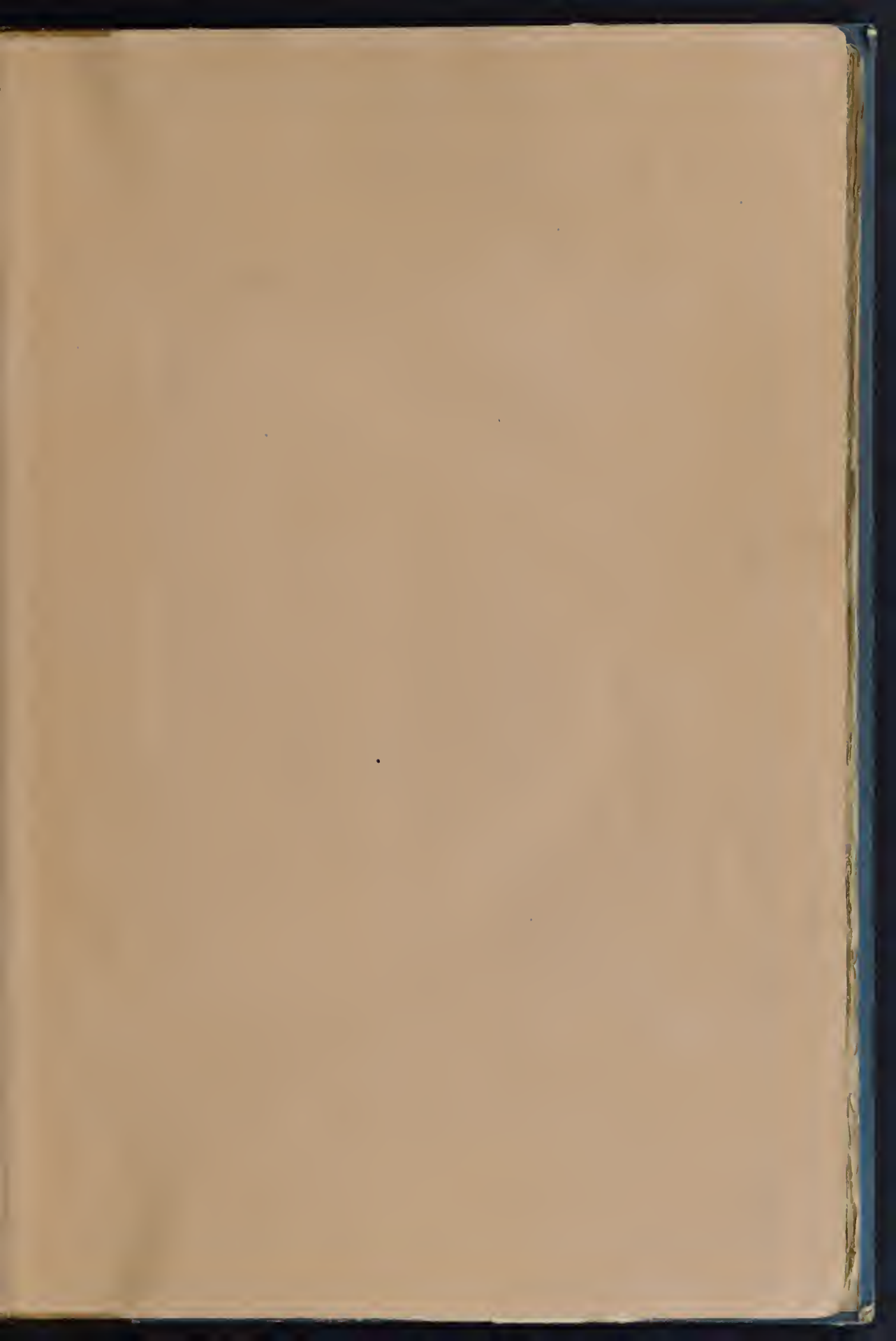


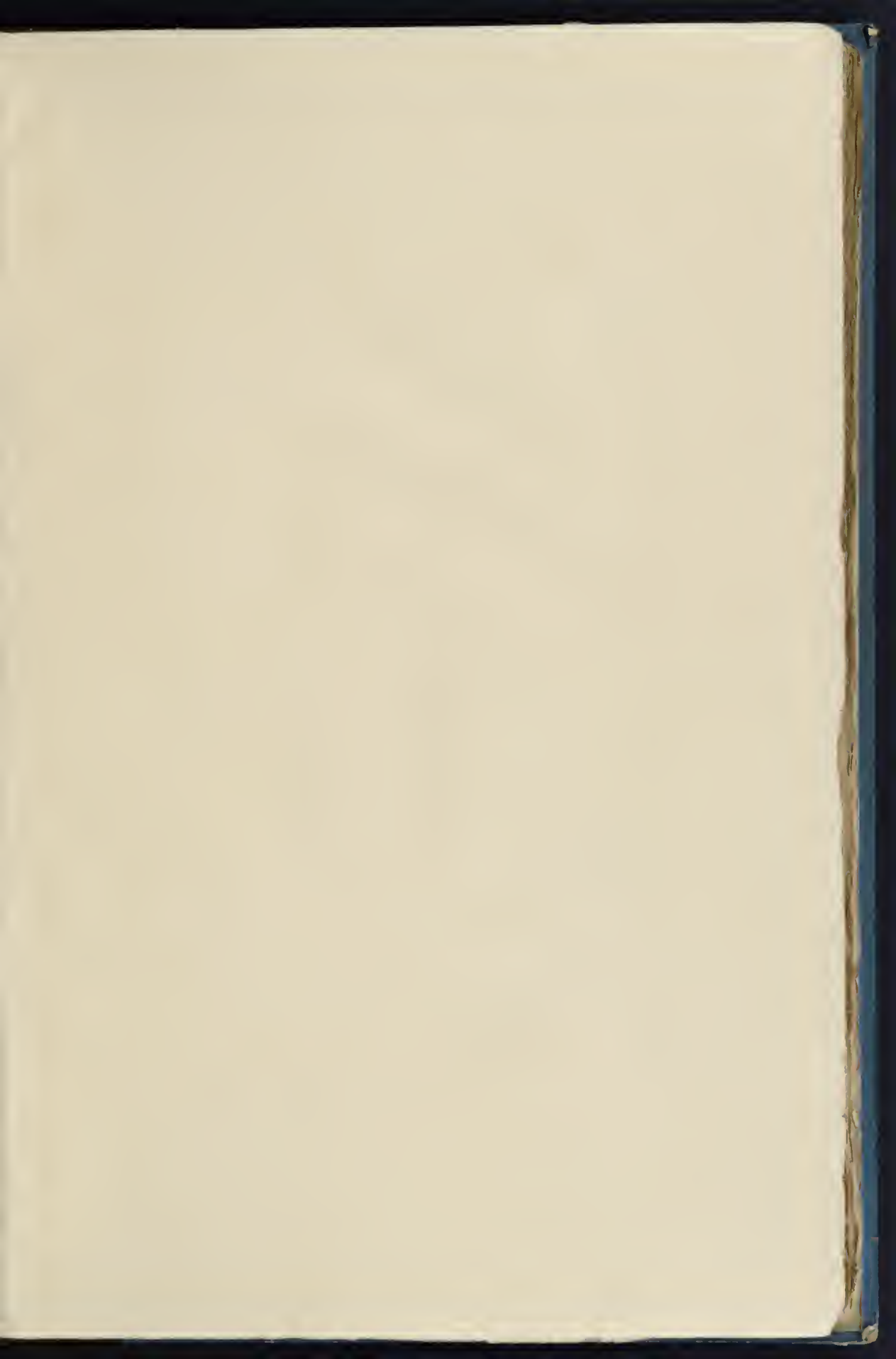
THE BLENHEIM COLLECTION.

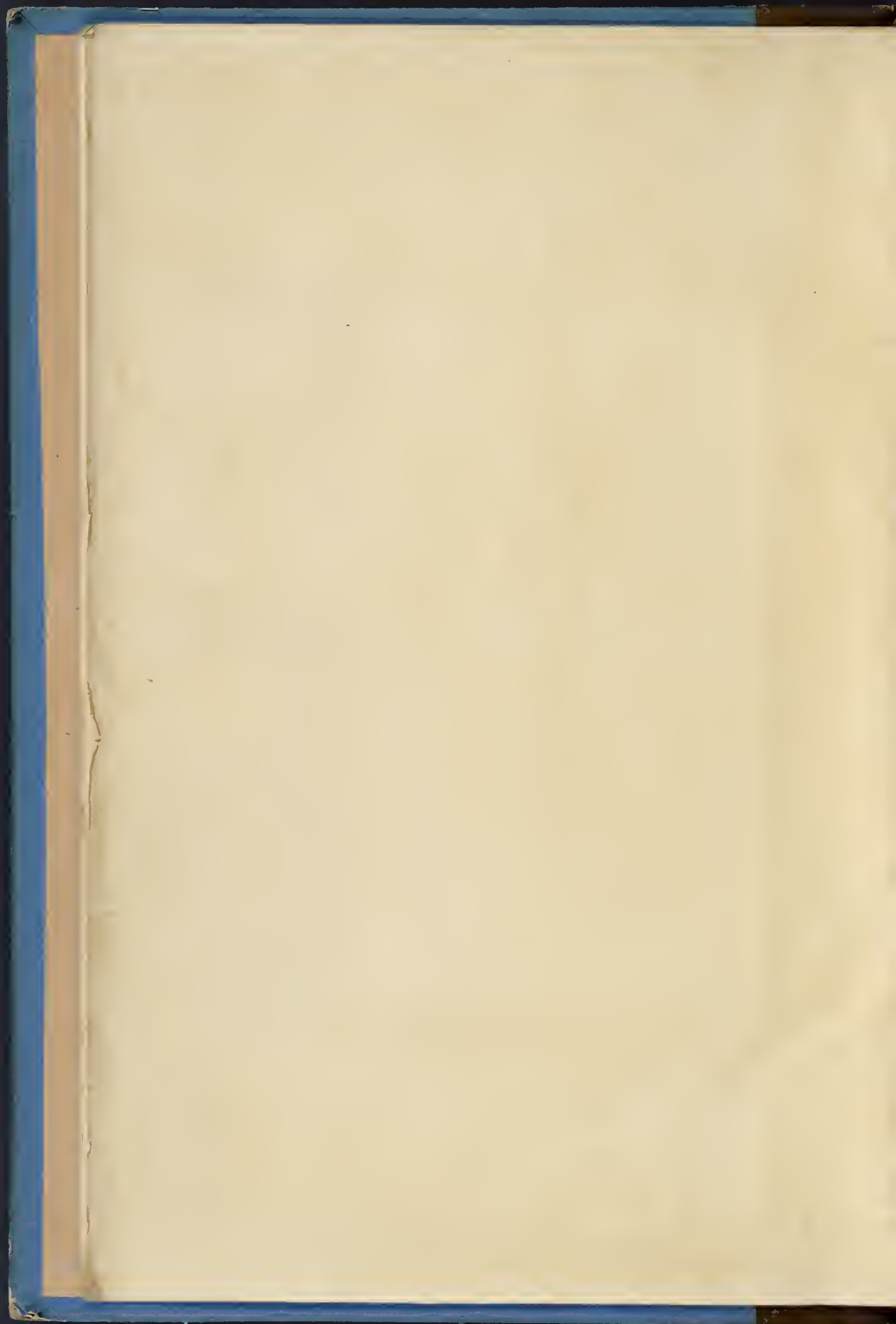
The Teniers Gallery, as it is called, consisting of 130 miniatures copied by Teniers of the pictures by such great masters as Titian, Giorgione, the two Palma's, Correggio, and others of the Italian school, with some of the Flemish painters, had been exhibited for some months at Mr. Davis's rooms, in Bond street, the intention being to dispose of these pictures en bloc. No one, however, seemed to appreciate this part of the Marlborough collection to that extent, and the curious little copies, which were all more like Teniers than the great idealistic painters he attempted to translate, were sold one by one, this week, and at prices which were certainly as high as their merits, some bringing small sums of three or four guineas, others selling for 30 or 50, and a few of the more successful ones for 100 guineas or little more, the whole realising £2,001. They were hung round the billiard room at Blenheim, where they served as good decorations and afforded amusement as 'travesties of the grand conceptions of the giants of old in an art of which Teniers himself was a master of a sort. The great originals, which adorned the Archduke Leopold William's gallery, where Teniers dwelt as art major-domo, are now the ornaments of the famous Belvedere Gallery at Vienna, having been removed from Brussels when the Archduke retired from the government of the Netherlands. Teniers painted a capital picture of the gallery with the pictures on the walls, with a group of portraits of the Archduke pointing to the pictures, in conversation with the artist, and other figures. Copies and copies of this picture, which is in the Belvedere, are often met with, one of which was quite recently sold at Christie's.

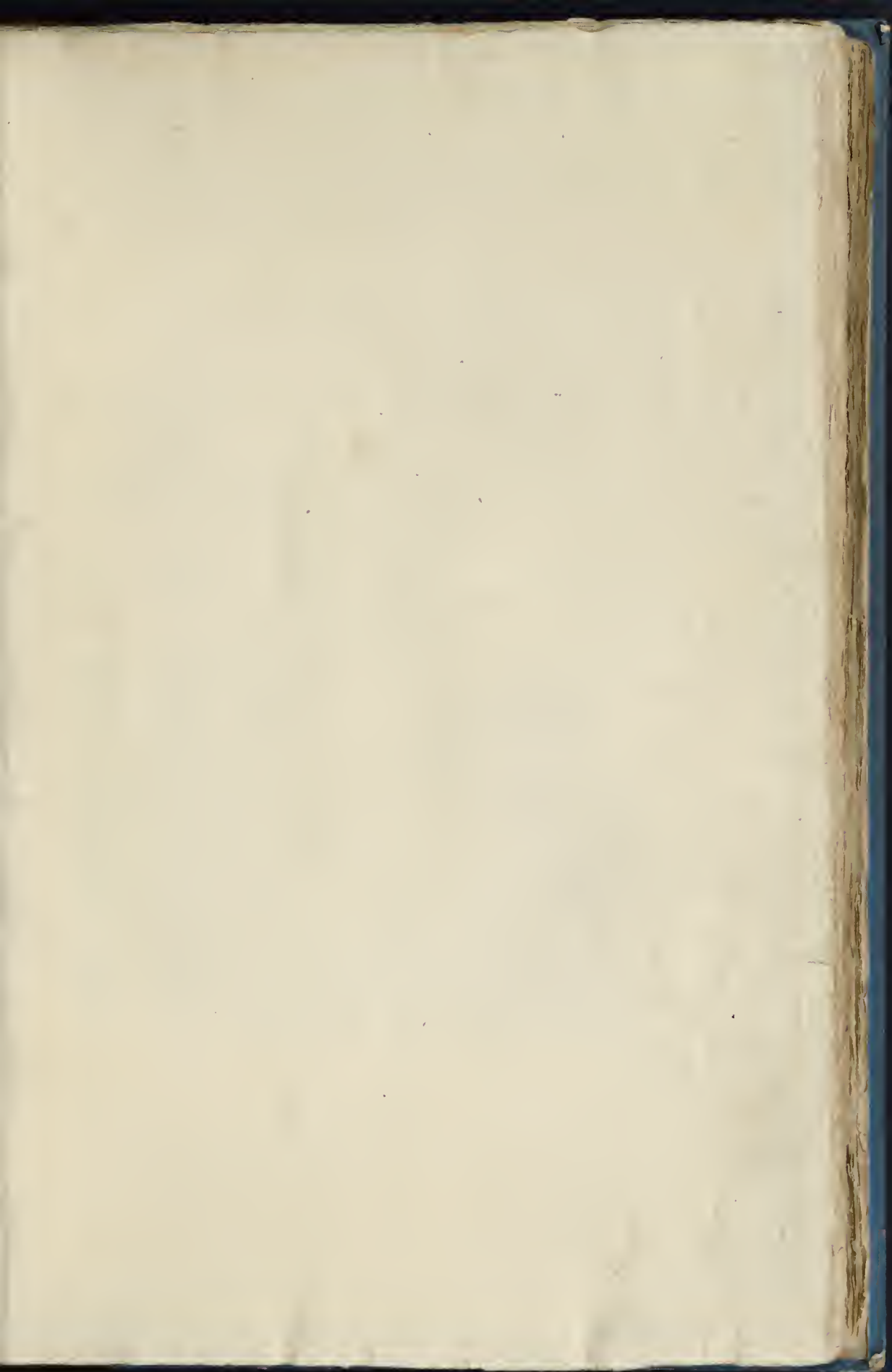
The whole set was engraved in the "Theatrum Pictorium," the first edition of which was published in 1690, with a frontispiece and a portrait of Teniers, and a dedication dated 1650, and the age of the painter, "Aet. 42." The original of the frontispiece was the first lot in the present sale, giving a portrait of the Archduke, surrounded with emblems of art, and on the pedestal two favourite pictures of the Archduke's—a lady by Palma Vecchio, and a picture still in the Belvedere, by Giorgione, described by Ridolfi when at Venice, 1648. This picture appears to be No. 29 in the Blenheim catalogue, size 24. 4/8 by 24. 1/8 in., Viennese measure, the foot of which is 316 millimètres, described as "un jeune homme couronné de fleurs est attaqué traittreusement par un soldat; il se retire et saisi son épée." It is not among those now sold, however, so probably was not copied for the engraver, though it is considered a *chef-d'œuvre* in the Belvedere collection. This frontispiece design sold for £110 10s. (Davis). Europa, after Giorgione—£53 11s. (Agnew)—corresponds in size with the Europa by Titian, which sold for £27 6s. (Agnew). Three Kings in a landscape, by Giorgione—£32 11s.; portrait of Titian by himself—£18 15s.; portrait of a young lady, Titian—£35 11s.; Jesus addressing the woman on His way to the house of Jairus, after Paul Veronese—£105; Esther approaching Ahasuerus, Paul Veronese—£110 10s.; Adoration of the Shepherds, after Schiavone—£20 8s.; landscape with sheep and goats, after Bassano—£24 12s.; The Good Samaritan, by the same—£10 8s.; Holy Family, after Palma Giovane—£32 2s. (Talbot); portrait of Violante, the beautiful fair-haired daughter of Palma Vecchio, and the love of Titian, whom he painted in his famous picture of "Sacred and Profane Love," in the Doge's Gallery, Rome—£16 11s. This is the picture introduced in the frontispiece. Virgin and Child with Saints, after Palma Vecchio—£22 1s. (Agnew); Venus and Cupid, after Erizi Sorbani—£22 1s. (Davis); The Triumph of Galatea, after Domenico Pelli—£26 11s. (Davis); St. Jerome in his Cell, after Dono Doni, noticeable for the punning device by which the painter expressed his name with a bone thrust through the letter D in the foreground—£14 3s. 6d.; portrait of an ecclesiastic, after Vincenzo Catena, the original of which is nearly life-size—£9 7s. (Agnew).

From the Library of
Frank Simpson









ONE HUNDRED AND TWENTY PICTURES
BY TENIERS.

The gradual process of dismantling which Blenheim Palace is undergoing has now proceeded so far that the Duke of Marlborough is offering for sale the famous "Teniers Gallery," to give the artist's own name to the collection of 120 small pictures which used to adorn the billiard-room. These are now on view at Mr. Davis's Galleries, 147, New Bond-street, and we understand that they are to be sold *en bloc* to any purchaser who chooses to pay the high price that is asked for them. The pictures have an undoubted history, and although they have changed hands at least once since they were painted they have always been kept together. When the Archduke Leopold William (1604-1632) was Governor of the Low Countries he formed in his palace at Brussels a very fine collection of pictures by Italian and other artists, including works by all the great Venetian masters, especially Titian, many of which he had purchased at the sale of the collection of King Charles I. The Archduke made Teniers his *Hofneder*, and superintendent of his gallery, and moreover gave him the commission to copy 120 of the pictures on a uniform scale of perhaps one-fifth (linear) of the natural size. The skilful Flemish painter set to work, and accomplished the imitations so much to his own and the Archduke's satisfaction that he had them engraved by Boel, the younger Versterman, and others, and published them under the name of "Theatrum Pictorium Davidis Teniers." This book of engravings is well known, and, as we have said, the originals, wonderfully brilliant and fresh in condition, are now to be seen in Mr. Davis's rooms. It would be easy to fill a column with a description of them, and with a discussion of the question whether Teniers has really, as his contemporaries said, adopted different styles so successfully as to be called "the Proteus of painting." In truth, it is not very difficult to see the Flemish hand and the Flemish eye in all his handwork, especially in his attempts to render the sumptuous beauties of Paul Veronese. Still, there is no denying the great interest of the collection, or the brilliancy of the painting, while in his imitations of Titian's men (see especially the "Portrait of a Nobleman," No. 80) he has given us work that does no injustice to the great master.

DAVIDIS TENIERS
ANTVERPIENSIS,
PICTORIS, ET A CUBICVLIS
SER^{MIS}. PRINCIPIBVS
LEOPOLDO GVIL. ARCHIDVCI,
ET
IOANNI AVSTRIACO
THEATRVM PICTORIVM.

In quo exhibentur ipsius manu delineatæ, eiusque curâ in æs incisæ Picturæ
Archetipæ Italicæ, quas ipse Ser^{MUS}. Archidux in Pinacothecam
suam Bruxellis collegit.

EIDEM SER^{MO}. PRINCIPI
LEOPOLDO GVIL. ARCHIDVCI, &c.
AB AVCTORE DEDICATVM.



BRVXELLÆ
SVMP^TIBVS AVCTORIS, ANNO M. DC. LX.
Cum Privilegio Regio.

Antuerpiæ, Exstant apud Henricum Aertssens, Typogrâphum.

DAVIDSON
PUBLISHED BY
WILLIAM B. EERDMANS
1950



David Teniers Antuerpianus Sereniss^{is} Leopoldo Archiduci, & Ioanni Austriaco
Belgy Gubernatoribus Pictor familiaris, & Viriq^{ue} à Cubiculis. A.M.D.C.LIX. Ætate 49.

*Herous faciles aditus in limina Regum
Sanguis habet. Faciles fecit Oliua tibi,
Artificesque, oleo ducti, fecere colores;
Nec tamen in dubio fiat tua fama loco.
Sors metuenda alyis. Osea Pax gaudet amica
Pax Oleo semper gaudeat illa tuo.*

Sic amico uos it G.D.H.

Abraham Teniers excudit.

Lucas Vesterin: Iun. sculpsit



SPECTATORI SALVTEM.



Abulæ Archetypæ, quarum imitationes hic vides, non eiusdem formæ aut magnitudinis omnes sunt; omnes tamen reuocari oportuit ad eandem, vt majori concinnitate se tibi sisterent in hoc libro; Qualis & quanta sit vnaqueque Tabula Archetypa, si quem scire iuuat, palmos vnicuique adscriptos, & palmi hic in margine appositam magnitudinem metiatur. Si quem verò delectet videre numerum Tabularum totiusque Pinacothecæ Serenissimæ suæ Celsitudinis, vt iam Viennæ erecta est, constitutionem, sequentes paginas reuoluat, in quibus reperiet quanti operis fuisset repræsentare omnia; Immensi vtique laboris, & temporis consideratio, in iam vtcumque etiam pro-
vecta ætate & (quæ causa omnium maxima) Clementissimi Domini & Mæcenatis mei in Germaniam discessus opus abruptit: vt verò simul Italicæ omnes Tabulæ hoc in Theatro repræsententur, libuit & sequentem addere Schemam, quæ & multas etiam comprehendet, quæ antehàc Viennæ collectæ fuerant, nec ad meam notitiam nisi per literas singularis amici deuenerant. Earum litararum de hoc argumento agentium partis exemplum hisce subjungo studioso Lectori considerandum: ibi Statuarum, Tabularum, & quæ eiusmodi, ipsorumque Artificum nomina & numerus indicantur. Vale, & fruire labore meò quando & ego velim fauore tuò.

D. T.

A 2

EXEM-

Exemplum partis Literarum de quo supra.



AD Pinacothecam autem quod attinet, illius copiam ac diuersitatem idoneè satis explicare perdifficile; proinde suffecerit breuiter tantùm, loci, seu Porticum faciem, Tabularumque dispositionem repræsentrare. Ingrediendi locum ipsum tres se primùm oblongæ Porticus seu Pergulæ offerunt, in quarum cæco seu non fenestrato latere visuntur dispositæ Tabulæ seu Picturæ, in opposito autem eoque fenestris instructo, Statuæ Basibus altioribus impositæ cum Ornamentis suis, grandiores pleræque & prisce operis, pone quas appensæ parietibus sub fenestris iuxtaque pictæ Tabulæ. Porrò inter alias multas ante-hîc tibi non conspectas fenæ cernuntur hîc Senioris Bugelij manu deformatæ totidem Mensium varietates mirâ colorum viuacitate ac proportione, eâque penicilli licentiâ, artificio, industriâ accuratissimè elaboratæ, adeo sanè ad viuum repræsentrantes, vt spectantium oculos fallere queant, res ipsas, non figuras earum apparere arbitrantium. Has aliæ subsequuntur cuiusque generis & argumenti. Numerum omnium & Auëtorum nomina Syllabus litteris hisce meis adjunctus indicabit. Subsequuntur Hortensium (vt ita loquar) rerum simulacra, Floræ hortorumque diuitias quascumque & delicias repræsentrantia. Inde tum ad interiores & speciosiores Officinas pergitur, cariore ac rariores omne genus Tabulas exhibentes, iucundissimo simul ac deliciosissimo oculorum & animi peritorum pabulo; vt mensium, nedum hebdomadum morâ opus habeant vniuersa singulaque pro dignitate atque ad satiem intueri, considerare, cupidi. Duæ
alix

aliæ Pergulæ hinc digredientes excipiunt : minor vna, & Conclauē quoddam potius quàm Porticus dicenda, quæ varias tam Italicas quam Belgicas celebriorum Pictorum Delineationes Autographas pennâ factas ordinatè ornateque dispositas repræsentat: major altera, majores etiam Tabulas pro loci proportione exhibens. Succedit spatiosior non jam Porticus aut vestibulum aliquod, sed ipsa Mineruæ doctioris Atrium vel Aula; pedum non minus centum & viginti longitudine; latitudine triginta; Hic videas ampliores quascumque Tabulas artificiosè Belgarum plerorumque manu depictas, qui nupero, aut hoc ipso sæculo floruerunt: Quintini puta, Ioannis Massisij, Ioannis Malbodij, Francisci Flori, P. P. Rubenij, Antonij van Dijck, & aliorum insuper plurimorum, quos longum nimis hic recensere. Ac ne diutius in hoc Atrio (strictim enim tantummodo ac veluti percurrendo hæc ipsa refero tibi) subsistamus, Bibliothecam huic Atrio contiguam, cum eaque, angulum facientem ingrediamur; Nec in ea tabernaculum (quod minimè mihi promptum aut propositum, fixuri.) Recens illa quidem & adhuc in cunis; memorabilium tamen Librorum penu: vt etiam nimio & ad vsque tædium prolixiorē fore me verear, si vel eorum dumtaxat Librorum qui Artis nostræ rem aut rationem tractant, numerum, nomina, inscriptiones, argumenta commemorare instituam. Ibi plurimorum Delineationes, eorum qui æreis ligneisue sculpendis laminis excelluere quæuis artificia: tum illorum quoque qui miniatura (vt vulgò dicimus) seu aqueis coloribus pingendo nomen obtinere, diuersa opera. Claudit agmen spatiosissima omnium Italica Officina, jam-jam à te (vt intelligo) omnibus aperienda, tuoque Pictorio in Theatro studiosis Spectatoribus particulariter repræsentanda. Hic subsisto & taceo, auidissimèque eius à te viuam jucundissimamque repræsentationem exopto.

præ-

præsentes has adjungens Imagines meliori quâ potuere manu
hîc delineatas & in æs incisas, quarum vna dispositionem Por-
ticuum exteriorum cum Statuis repræsented; addi potuissent
plures, si id temporis breuitas permisisset, colligere hinc me-
lius quàm ex meis literis poteris quales Tabulæ antiquis Ita-
licis accreuerint. Vale.



CATALOGVS

NOMINVM

PICTORVM.

A.

Albertus Durer.
 -- *Ampringer.*
 -- *Aldegravius.*
Antonius Moro.
Antonius van Dijck.
Ambrosius Boschaert.
Adriaen Brouwer.
Andreas van Artvelt.
A. Marienhoff.
Ambrosius van Vinnen.
Adriaen van Ostaeden.
Alexander Veronese.
Adriaen van Vuytrecht.
Alienlo di Venetia.
Andreo Benedetti.
Anthonijs Goeban.

B.

Bernardus van Orlay.
Bonaventura Peeters.
 -- *Brandiel.*
Bartholomeus Spranger.

C.

Christianus Coninx.
Caspar van Hoeck.
Cristoffel Swarts.
Cornelis Cort.
Caspar de Craeyer.
Cornelius de VVael.
Cornelius de Vos.
Cornelius Poetenborch.
 -- *Chinetta.*
Cornelius Schut.
Cavalier Calabrese.
Cavalier Iosepino.
Cavalier Libero.
Cornelius Saechtleyen.
Caspar van Eyck.

D.

David Teniers.
Daniel Seghers.
Daniel van Heil.
 -- *De Vrom.*
 -- *De Vriese.*
Dirick van Delen.
 -- *De Lain.*
David Beck.
David Ryckart.

E.

Erasmus Quilinus.
Egidius Bacareel.
Egidius Nijts.
Egbert vanden Poel.

F.

-- *Fustenbergh.*
Franciscus Snyders.
Franciscus Leuy.
Franciscus Franck.
Franciscus Floris.
Franciscus Pourbus.
Franciscus Eyckens.
Fredericus van Valken-
burgh.
Franciscus de VVete.
Franciscus VVouters.

G.

Gilis Mostaert.
Giorgius Lot.
Giorgius Pens.
Gerardus Seghers.
Gerardus Dan.
Gonzales de Kock.
G. de la Tour.

H.

Heronymus Nipho.
Hoefnagel Senior.
Hoefnagel Iunior.
Hieronymus Bosch.
Hans Holbeen.
 -- *Hemskercken.*
Hendrick de Clerck.
Henricus Bles.
Hermannus Hermit.
Hieschen Merten.
 -- *Hofman.*
Herman Sastleuen.
Hendrick Steenwijck.
Hendrick van Balen.
Heronymus Galle.

I.

Ioannes van Hoeck.
Ioannes van Aeken.
Ioannes Saneri.
Ioannes Bol.
Ioannes Breughel.
Ioannes Rottenhamer.
Ioannes Masseys.
Ioannes vanden Heck.
Ioannes de Maubeuge.
Ioannes van Eyck.
Ioseph de Momper.
Ioannes Lieuens.
Ioannes Bapt. van Hiel.
Ioannes Antonius vander
Baren.
Ioannes VVildens.
Ioannes Bockhorst.
Ioannes de Heem.
Ioannes Fijt.
Iustus van Egmont.
Ioannes Hembisen.

Ioannes

Ioannes Lis.
Ioannes Offenbeck.
Ioannes van Kessel.
Ioannes Bot.
Jaques Iordaens.
Ioannes Thomas.
Ioannes van Tielen.
Ioannes Tilens.
Ioannes Cossiers.
Ioos Crasbeck.
 -- *Immeltraet.*
Iacobus Astichen.
Iacobus Pesser.
Iacobus Foncquel.
Ioannes Sanderat.
Ioachim Pattenier.
Ioannes Marel.
Ioannes Breughel Iunior.
Iacobus Frell.
Ioannes Baldung.
Ioannes Percelis.
Ioris Vlegel.

L.

Lucas van Leyden.
Lucas van Valkenbourg.
Lucas Craniger.
Langen Peer.
 -- *Lelienbergh.*
Leo van Heil.
Lenardus Bremer.
Lucas van Vden.
Leonardus de Corona.

M.

Magdalena VVoutiers.
Madonna Fitta de Milano.
Martinus de Vos.
Martinus van Cleef.
 -- *Montaigne.*
 -- *Meriaen.*
Martinus Gerardi van Langhen-houe.

N.

Nicolas van Hoy.

P.

Peeter Breughel.
Peeter Pauwels Rubens.
Paulus Briel.
Peeter Thys.
Peeter van Lint.
Peeter Snaders.
Peeter Quast.
Peeter du Puis.
Peeter van Haelen.
Peeter Neef.
Peeter vanden Bofch.
Peeter vander Borcht.
Philippus de Champagne.
Philippus vander Baren.
Philippus VVouwerman.
Peeter de la Vecchia.
Peeter Boel.
Peeter Segher.
Peeter van Auont.

Q.

Quintinus Maffeys.

R.

Roulandus Sanery.
 -- *Regaels.*
Rogorius VVagenaer.
Rhinbrant van Uijn.
Robertus van Hoeck.
Rogier. --

S.

Sebastianus Vrancx.
 -- *Schorel.*
 -- *Speckaert.*

T.

Theodorus van Loon.
Theodorus van Tulden.
Thomas VVilleborts.

V.

Vincent Malo.
Vitus Richaret.
 -- *van Hoerde.*
 -- *van Dalen.*
 -- *Voet.*

VV.

VVilhelmus Baur.
VVilhelmus Key,
VVilhelmus Fistulater.
 -- *VVoutiers.*



LE THEATRE DES PEINTVRES
DE
DAVID TENIERS,
NATIF D'ANVERS,
PEINTRE, ET AYDE DE CHAMBRE
DES SERENISSIMES PRINCES
LEOPOLDE GVIL. ARCHIDVC,
&
DON IEAN d'AVSTRICHE:

AVQVEL SONT REPRESENTEZ

Les desseins tracés de sa main, & gravés en cuiure par ses soins,
sur les Originaux Italiens, que le Ser^{me}. Archiduc à assemblé
en son Cabinet de la Cour de Bruffelles.

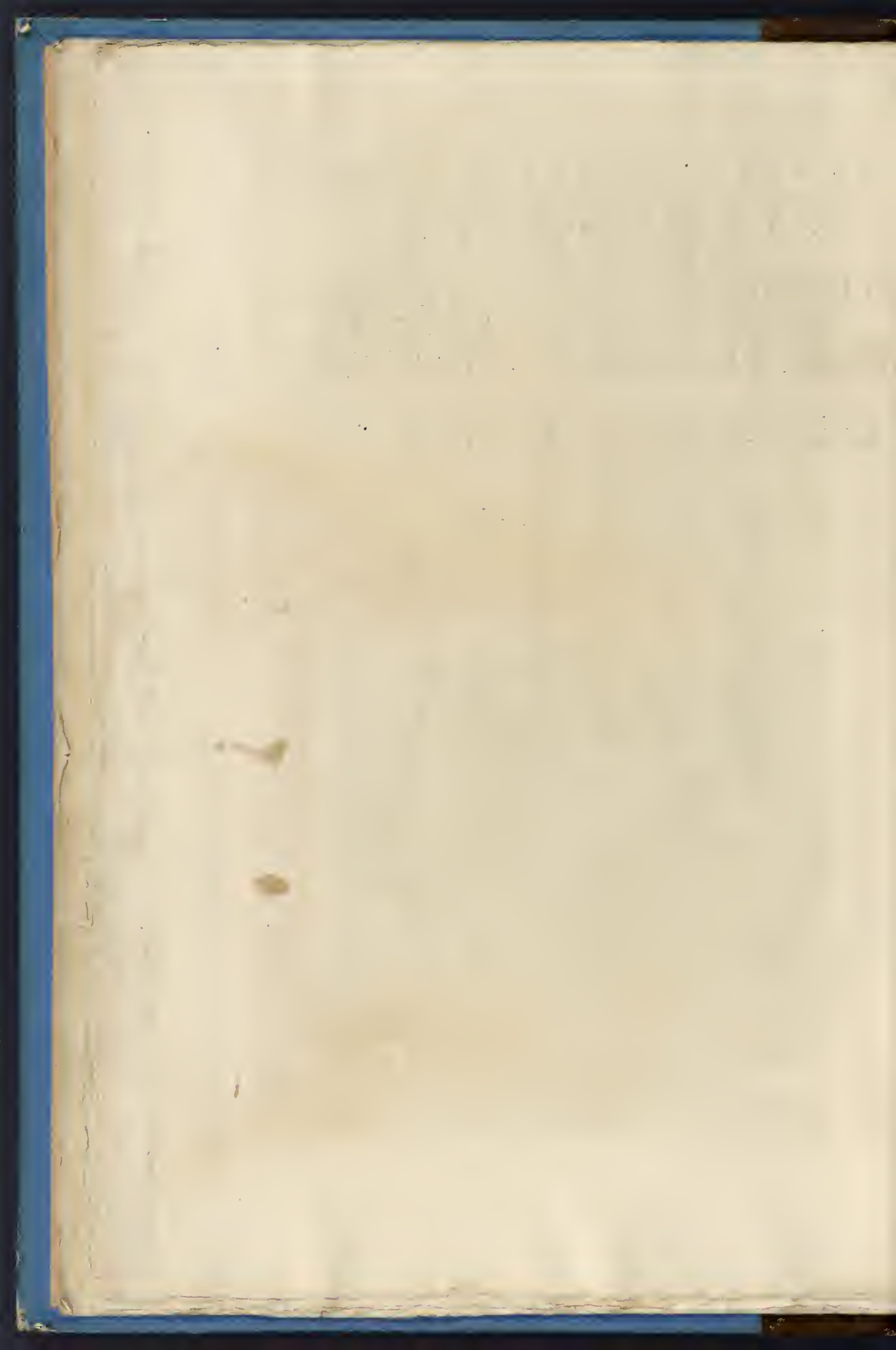
DEDIE AVDIT PRINCE SER^{ME}.

LEOPOLDE GVIL. ARCHIDVC, &c.



A BRUXELLES
AVX DESPENS DE L'AVTHEVR, ANNO M. DC. LX.
Avec Privilège du Roy.

a Anvers, On les vend chez Henry Aertssens, Imprimeur.



AVX ADMIRATEVRS DE L'ART SALVT.



Es Tableaux Originels, dont vous voyez icy les Dessesins, ne sont point tous d'une mesme forme, ni de pareille grandeur; pour cela il nous a esté necessaire de les égaler, pour les reduire a la mesure des feuillets de ce Volume,

& affin de vous les représenter soubz vne plus conuenable façon. Si quelqu'un desire de connoître la proportion des Originaux, il pourra la compasser en conformité des pieds ou paulmes, qui sont marquées aux marges. Les Curieux de scavoir l'estat & la constitution du Cabinet, que S. A. Ser^{me}. at dressé à Vienne, avec le nombre des Peintures qui y sont, liront les pages suiuanes, & remarqueront le grand traual & la longueur du temps que m'auroit costé de vous les toutes représenter; outre que desja ie suis assez chargé d'années. Mais la retraite de mon tres-clement Seigneur & Mecenas en Allemagne m'at principalement empesché de poursuiure mon œuure plus auant. Or pour vous donner a connoître en ce Theatre aucunes pieces d'Italie, qui ont esté cy-deuant assemblées dans ledit Cabinet de Vienne (lesquelles ne me sont venuës a la cognoissance que par la lettre d'un mien amy) ie vous en ay voulu icy joindre le Catalogue, qui vous enseignera le nombre quoté a chacune piece, le nom des Maîtres, avec celui des Statues, &c. Adieu, & ioüyssés de mes labeurs aussy fauorablement comme ie vous les offre de bon cœur, & souhaitte que vous les receuies de bon gré.

D. T.

A 2

EX-

Extrait de la Lettre cy-devant
mentionnée.



Vant aux Peintures & Raretez de S. A. Ser^{me}.
ce me seroit chose assez difficile de vous en des-
crire l'abondance & la diuersité; c'est pourquoy
il me suffira de vous représenter succintement la
forme des Galeries, & la disposition tant des Tableaux
que des Statues qui y sont arangés. En entrant, on ren-
contre deux longues Galeries, ou du long de la muraille,
qui est sans fenestres, les Tableaux sont penduz en bel or-
dre: a l'opposite, du costé des fenestres, on admire plu-
sieurs grandes Statues, la plus-part Antiques, assises sur des
hautes Bases, avec leurs Ornemens; par derriere, soubz &
entre les fenestres, sont posées autres Peintures, plusieurs des-
quelles vous sont incognuës. Entre icelles sont six pieces
de l'ancien Breugel, qui representent la diuersité des douze
Mois de l'Année, avec vn artifice admirable du pinceau,
viuacité des couleurs, & ordonnance industrieuse des po-
stures. Celles-cy sont suiues d'autres en grand nombre,
trauillées par differens grans Maîtres, les noms desquels
i'ay annoté en la Table suiuate. Passant plus outre, les yeux
des Curieux se repaissent de la beauté des Payfages, Fleurs,
Fruits, & Richesses, que l'Agriculture & la Terre produisent,
representez en Tableaux exquis. L'on passe de la en d'au-
tres Sales, Chambres, & Cabinets, ou les Pieces plus rares &
de haute estime font monstre des plus subtils chef-d'œu-
ures du pinceau, avec vn merueilleux rauissement des Es-
pris bien-entendus; en sorte que les personnes desireuses de
contempler a souhait tant de gentilleses, auroient besoing
d'vn loisir de plusieurs semaines, voire mesme de beau-
coup

coup de mois pour les bien examiner selon qu'elles meritent. En sortant d'icy, on entre en deux autres Galeries, dont la moindre comprend les principaux Dessains des plus fameux Maîtres Italiens & Flamans, crayonnez & elabourez à la plume; mais en la plus grande sont estallées les Pieces plus grandes, selon la proportion du lieu. A celles-cy suit vne Sale plus spatieuse, digne d'estre nommée le Palais de Minerue, longue de cent & vingt pieds, large de trente, ou vous pourries veoir les Tableaux d'extraordinaire grandeur, & de plus somptueuse magnificence, peints pour la plus grande partie par les Peintres du Pays-Bas, qui ont esté en renommée tant au siecle passé, que de nôtre temps, tels qu'ont esté Maître Quintin, Jan Masseys, Ian de Maubeuge, François Floris, Pierre Paul Rubens, Antoine van Dijck, & plusieurs autres. Et pour ne me pas trop arrester en cette Sale (car ie ne vous déchifre tout cecy qu'en passant) nous entrerons dans la Bibliotheque contiguë, & bastie au bout d'icelle, ou nous ne ferons que passer, sans nous y arrester non plus. Elle est encores nouvellement construite, mais si admirable en abondance & richesse de Liures, que mesmes i'aurois crainte d'estre par trop prolix, en vous specifiant tant seulement le nombre, les noms, les tiltres, & les argumens de ceux qui traittent de nostre art. Il y a plusieurs Volumes de Dessains crayonnez par les plus fameux Graueurs, tant en bois, qu'en cuiure, & grand nombre de curieuses Miniatures, ou Pieces enluminées a l'eau. Mais pour la fin, & pour le plus rare de tout, se presente le Cabinet des Pieces d'Italie, lequel (selon que i'entens) vous ferés bien-tost veoir a tout le Monde, & mettrés en lumiere sur vôtre industrieux & superbe Theatre des Peintures. Icy ie m'arreste & me tais, avec vn grand desir & souhait de contempler en bref la pompe

de votre estude si laborieuse , & d'auoir le contentement
d'admirer la nouvelle vie que vôtre Art donnera a ces Pein-
tures. P'accompagne la presente des Pourtraits icy joints ,
esbauchez par la plus habile main qui se trouue , & grauées
en cuiure , l'vn desquels represente la structure & disposi-
tion des Galeries au dehors , avec les Statuës ; i'en aurois ad-
jouté quelques autres , si la briueté du temps me l'auroit
permis ; d'ou vous auries peu remarquer , beaucoup mieux
que par ma lettre , la qualité des Pieces Italiennes , dont est
augmenté le nombre de celles que S. A. Ser^{me}. auoit aupa-
rauant. Adieu.



CATALOGVE

DES NOMS

DES PEINTRES.

A.

Albertus Durer.
-- *Ampringer.*
-- *Aldegravius.*
Antonius Moro.
Antonius van Dijck.
Ambrosius Boschaert.
Adriaen Brouwer.
Andreas van Artvelt.
A. Marienhoff.
Ambrosius van Vinnen.
Adriaen van Ostaeden.
Alexander Veronese.
Adriaen van Vuytrecht.
Alienlo di Venetia.
Andreo Benedetti.
Anthonius Goebau.

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Bonaventura Peeters.
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Bartholomeus Spranger.

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David Beck.
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Erasmus Quilinus.
Egidius Bacareel.
Egidius Nijs.
Egbert wanden Poel.

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-- *Fustenbergh.*
Franciscus Snijders.
Franciscus Leuy.
Franciscus Franck.
Franciscus Floris.
Franciscus Pourbus.
Franciscus Eyckens.
Fredericus van Valcken-
burgh.
Franciscus de VVete.
Franciscus VVonters.

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Hendrick de Clerck.
Henricus Bles.
Hermannus Hermit.
Hiepschen Merten.
-- *Holsman.*
Herman Sastleuen.
Hendrick Steemvijck.
Hendrick van Balen.
Heronymus Galle.

I.

Ioannes van Hoeck.
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Ioannes Maffey.
Ioannes wanden Heck.
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Ioseph de Momper.
Ioannes Lieuens.
Ioannes Bapt. van Hiel.
Ioannes Antonius vander
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 -- *Immelraet.*
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Peeter Neef.
Peeter vanden Bosch.
Peeter vander Borch.
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Philippus vander Baren.
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Peeter de la Vecchia.
Peeter Boel.
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Robertus van Hoeck.
Rogier. --

S.

Sebastianus Vrancx.
 -- *Schorel.*
 -- *Speeckaert.*

T.

Theodorus van Loon.
Theodorus van Tuldén.
Thomas VVilleborts.

V.

Vincent Malo.
Vitus Richaret.
 -- *van Hoerde.*
 -- *van Dalen.*
 -- *Voet.*

VV.

VVilhelmus Baur.
VVilhelmus Key.
VVilhelmus Fistulater.
 -- *VVoutiers.*



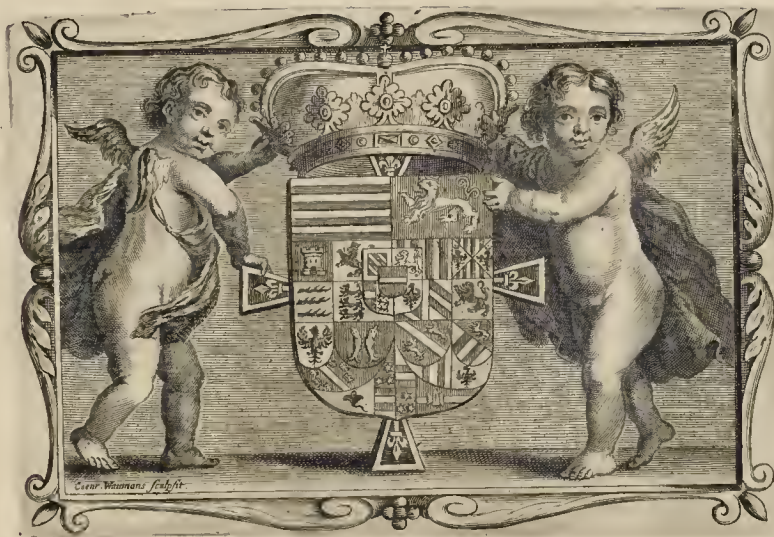
EL TEATRO DE PINTVRAS
DE
DAVID TENIERS,
NATVRAL DE AMBERES,
PINTOR. Y AYVDA DE CAMARA
DE LOS SER^{MO}S. PRINCIPES
LEOPOL. GVIL. ARCHIDVQVE
Y.
DON IVAN DE AVSTRIA.

EN EL QVAL SE REPRESENTAN

Bosquejados por su mano, y esculpidos por su cuenta, los Originales Italianos
que recogió el Serenissimo Archiduque en su Sala de Pinturas
en la Corte de Brusselas.

DEDICADO AL DICHO PRINCIPE SER^{MO}.

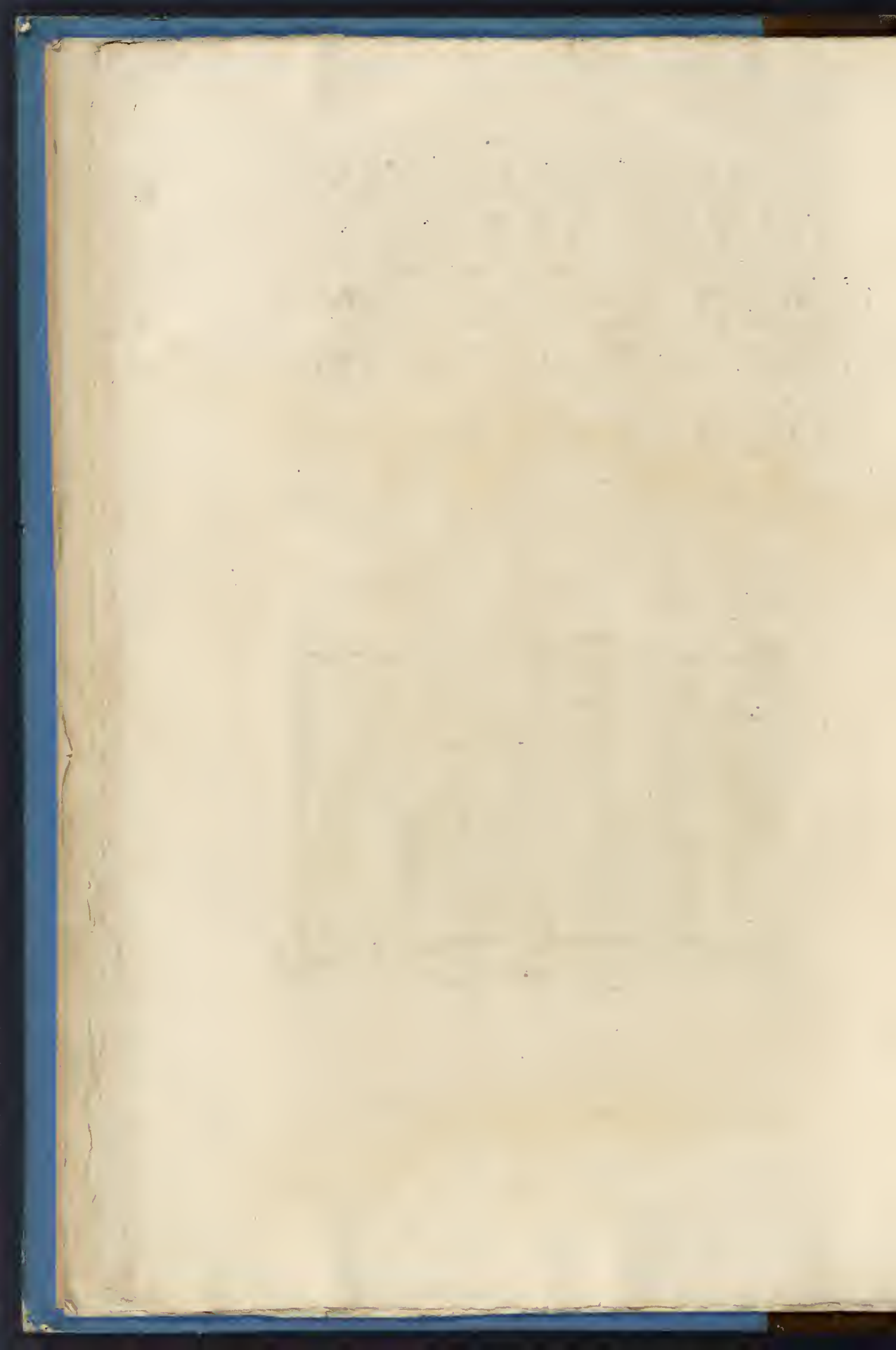
LEOPOLDO GVIL. ARCHIDVQVE.



EN BRVSSELAS
A COSTAS DEL AVCTOR; ANNO M. DC. LX.

Con Privilegio de su Mag^{td}.

En Amberes, vendense en casa de Henrique Aertssens, Imprimidor.



A LOS CVRIOSOS EN EL ARTE.



Os Retablos Originales, cuyos Dibuxos aqui seos representan, no son todos de vna misma forma ni tamaño; por esso fuenos menester ygualarlos, y mas conueniblemente ajustarlos a la medida destas planas. Si alguno quiere

faber la proporcion de qualquier Original, el podrá compassarla sobre los pies o palmos señalados en margenes. Los que tienen gana de conocer el estado, constitucion, o compostura de las Salas, Cabinetes, Galerias, y lugares en Viena, adonde fu A. Serenissima recogió sus Pinturas, con el numero dellas, lean las hojas siguientes, y echaran de ver quanto tiempo y trabajo me vbiera costado el dibuxarlas todas, mas en mi edad, ya cargado de años que foy. Sobre los demas estoruos, la partida de mi Clementissimo Señor y Mecenas por Alemania, me quitò la ocasion de perficionar y acabar mi intento. Para daros pues en esse Theatro tantica informacion de algunas Pieças de Italia, que antes ya ajuntaron en los dichos Cabinetes de Viena, y que no llegaron a mi noticia fino por cartas de vn particular amigo mio, aqui he añadido la Lista dellas, con el numero señalado a cada qual, los appellidos de Maestros, los nombres de Estatuas, &c. Quedense con Dios nuestro Senor, y gozen desta obra aprouechandose della con el fauor que merecen mis traauajos.

D. T.

A 2

Tra-

Trafunto de la Carta sobrementada.



Vanto a las Pinturas y otras Raridades de S. A. Serenissima, me feria deficultoso el relataros la multitud, y variedad dellas. Me bastarà referir en pocas palabras la forma de las Galerias, y la disposicion de tantos Retablos y Estatuas alli puestas en orden. Al entrar encontramos dos Galerias, adonde por lo largo de la muralla que es sin ventanas, cuelgan lindamente dispuestos los Retablos; al oposito, donde estan las ventanas; veese gran numero de Estatuas, por la mayor parte antiguas, sentadas sobre Pedestales altos, con sus Ornamentos; atras dellas entre y abaxo de las ventanas, estan puestas otras Pinturas. Entre ellas ay muchas Flamencas que V.S. no ha aun visto, quales son las seys Pieças del Antiguo Breughel, que representan la variedad de otros tantos Meses del Año, con admirable artificio del pincel, viuacidad de colores y concierto de personajes muy industrioso; a ellas figuen otras muchissimas, pintadas por diferentes Maestros famosos, cuyos nombres hallareys en la Tabla siguiente. Passando mas adelante, no se hartan los ojos curiosos admirando la hermosura ricamente pintada de los Payfajes, Flores, Frutas, y Regalos que nos suele produzir la Tierra. De aqui van en otros Aposentos, Salas, y Cabinetes, donde parece que se agregaron los mas raros y ricos Retablos del Mundo, cuya perficion tanto a lo natural acabada tiene atonitos y suspensos los ingenios mas futiles en el Arte, a quien no bastarian muchas semanas, ni aun meses; para faciarfe en la atenta especulacion que merecen tantas gentilezas. En saliendo de aca, se entra
en

en otras dos Galerias ; la menor dellas contiene los mas esquisitos Dibuxos de famosos Maestros Italianos y Flamencos , bosquejados y labrados con la pluma. En la mayor estan compuestas las Pieças mayores , segun la proporcion del lugar. A esta sigue vna Sala de mayor capacidad , que se puede dezir Palacio de la Diosa Minerua , larga de ciento y veinte pies , ancha de treynta , adonde parecen los Retablos de tamaño extraordinario , y de magnificencia mas sumtuosa , los mas dellos pintados por Flamencos , que tuuieron fama en los siglos passados , y en el nuestro , como fueron el Maestro Quintin , Juan Malleys , Juan de Mabuge , Francisco Floris , Petro Paulo Rubens , Antonio van Dijck , y muchissimos otros : y para no detenerme demasiado en esta Sala (pues no refiero todas essas cosas sino passando con priessa) entraremos en la Bibliotheca pegada , edificada al cabo de dichas Galerias , adonde no nos detendremos tampoco ; poco ha que la edificaron , però tan admirable , y tan rica de Libros estimados , que yo temiera ser prolixo en relatar solamente los nombres , el numero , los titulos , y argumentos de los Tomos que tratan de nuestra Arte. Alli se hallan muchos Libros de Dibuxos , bosquejados de la mano y pluma de los mas famosos Escultores en madera y laminas de cobre , con grandissimo numero de Pieças iluminadas al agua. Al cabo , y por lo mas raro de todo , se ofrece la Sala de los Retablos Italianos , cuya riqueza , segun oygo , saldrà presto a luz en Vuestro magnifico y hermoso Theatro de Pinturas. No passo mas adelante , y callo , con desseos de ver presto las grandezas de vuestro trabajo , y de admirar los alientos de nueva vida , que V. S. dara a essas Pinturas. Juntamente a esta embio esos Retratos , bosquejados por la mas abil mano que se puede hallar , y esculpidos en laminas ; el vno dellos repre-

senta la situacion, y el edificio de afuera de las Galerias, con sus Estatuas. Añadiria otros, si la brevedad del tiempo me diera lugar; con estos podría V. S. ver mucho mas a lo claro, que no con mis cartas, la calidad de las Pieças Italianas nuevamente cobradas por su A. Serenissima. Adios.



LISTA DE LOS MAESTROS PINTORES.

A.

Albertus Durer.
-- *Ampringer.*
-- *Aldegravius.*
Antonius Moro.
Antonius van Dijck.
Ambrosius Boschaert.
Adriaen Brouwer.
Andreas van Artvelt.
A. Marienhoff.
Ambrosius van Vinmen.
Adriaen van Ostaeden.
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Paulus Briel.
Peeter Thys.
Peeter van Lint.
Peeter Snaders.
Peeter Quast.
Peeter du Puis.
Peeter van Haalen.
Peeter Neef.
Peeter vanden Bosch.
Peeter vander Borcht.
Philippus de Champagne.
Philippus vander Baren.
Philippus VVouwerman.
Peeter de la Vecchia.
Peeter Boel.
Peeter Segher.
Peeter van Auont.

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Quintinus Masseys.

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Roulandus Sanery.
 -- *Regaels.*
Rogorius VVagenae.
Rhinbrant van Uijn.
Robertus van Hoeck.
Rogier. --

S.

Sebastianus Vrancx.
 -- *Schorel.*
 -- *Speeckaert.*

T.

Theodorus van Loon.
Theodorus van Tulden.
Thomas VVilleborts.

V.

Vincent Malo.
Vitus Richaret.
 -- *van Hoerde.*
 -- *van Dalen.*
 -- *Voet.*

VV.

VVilhelmus Baur.
VVilhelmus Key,
VVilhelmus Fislulater.
 -- *VVoutiers.*



Groete aenden Aenschouwer.

DE principaale Stucken vvelcker copijen ghy hier aenschout en sijn alle niet van eender groote ofte ghedaente; vvas nochtans van noode dat sy alop eender maniere ende grootte hier in desen boeck souden gebrocht vworden, op dat sy haeraen u met meerderen schick souden vertoonen. Soo iemand vveten vvilt hoedaenich ende groot dat is ieder principael, dat hy een ieder afmete naer den Palm ofte Voet, hier beneffens in't groot, en by ieder Copije in't cleyn afgheteeckent. Maer soo iemand ghenoege te verstaen het getal van alle de stucken, ende ghesteltenisse vande geheele Schilder-Camer van sijne Doorluchstichste Hoogheyt, ghelijckse nu tot Weenen opgerecht is, mach het naervolgende schrift doorlesen. Den grooten aerbeyt, ende tijdt daer toe van noode, ende mijne afgaende jaeren, ende boven al het vertreck naer Duytslandt van mijnen genadichsten Heere en Conts-Vooght hebben dit mijn vverck onderbroken. Niet te min op dat, oock in dit Schilder Thooneel, u souden voorgestelt vworden ten minsten in't schrift alle Italiaensche stucken vande voorseyde Schilder-Camer tot Weenen, vvelcke eerstmael aldaer vergaedert, tot mijne vvetenschap niet en sijn ghecomen dan door brieven van eenen bysonderen vriend, stell'ick hier onder Copije der selve, tot aenmerkinghe vanden Leser; inde vvelcke hem sullen aenghevvesen vworden t'getal ende Meesters-naemen van ieder stuck ende statué. Vaert vvel, ende ghebruyckt desen mijnen aerbeyt, ghelijck ick vvensche uvve goetgunsticheyt te ghenieten.

D. T.

A 2

Copie

Copije eens-deels vanden voorghemelden Brief.



Oo veel belanght de Schilder-Camer van sijne Doorluchtichste hoogheyt, swaer soude t'vvesen de verscheydenheyt der selve, ende menichvuldicheyt uyt te drucken; t'sal my ghenoech sijn in t'cort voor ooghen te stellen de ghesteltenisse der Galerijen en den schick der Stucken in de selve. Daer vertoonen haer eerst in t'incommen dry lanckvverpe Galerijen; op vvelcker blinde muren sietmen hanghen de Schilderijen; teghen over dese tusschen de vensters sijn gheplant op hooghe Pedestalen met haere Cieraten groote, meest Antike staende Beelden; achter-vvaert tusschen de vvelcke, onder en tusschen de vensters noch andere Schilderijen sijn ghehecht; onder de vvelcke (meest V. E. onbekent) sijnder ses vanden ouden Breughel seer aerdich uyt-druckende ses maenden vanden jaere met hunnen byhanck van verscheyde actien ende figuren. Naer dese volgender meer andere van verscheyde Meesters vvelcker namen ende ghetal inde megaende tafel aengevvesen vvort. Voorts sietmen vervolghens de Blomstucken ende Landschappen seer aerdich uyt-druckende alle Bloetselen ende Aensichten der aerde, Van daer dan gaetmen naer andere binne-saletten, in vvelcke noch costelijckere ende selfamere Stucken haer vertoonen; vvelcke men al op veele vveken jae maenden niet en soude connen genoechfamelijck doorsien naer eysch van vveerdicheyt ende conste der selve, naer dese volghen tvvee andere Galerijen van vvelcke de minste begrijpt de principale Teeckeninghen vande voor-naemste
Schil-

Schilders van Italiën ende Nederlandt, met de penne ghemaeckt. Maer de grootste vertoont oock grooter Stucken van Schilderijen. Door dese comtmen in een groote Sale, vveerdigh om genoemt te vvorden het hof van Pallas Goddinne der Consten, midts dat sy groot vvesende van 120. voeten in lenghde ende 30. in breede heeft overgroote constighe Stucken, 't meesten-deel van Neder-landsche Schilders van dese ende de voorgaende Eeuwve, als sijn van Quinten, Ian Mafseys, Jan Maubeuge, Frans Floris, Pet. P. Rubens, Antonis van Dijck ende meer andere. Ende om hierniet langher te blijven mits ick alleenlijck dit al overloope, comme ick inde Boeck-Camer, aen dese Sale inden haeck ghebaut, inde vvelcke ick oock niet blijven en sal. Dese is noch nieu in't vergaderen der boecken; soude nochtans gheen eynde vinden, vvilde ick de selve bysonderlijck aen V. E. beschrijven. In dese sietmen menighe teeckeningen vande vermaerste haut en kopere plaet-snijders, alderhande constighe maeckfels, verscheyde aerdighe miniatuer stuckskens. Maer voor het leste ende het beste volght de Italiaensche Schilder-Camer, vvelcke ick verstaen, dat van uvve constige handt geteeckent ende in copet doen snijden, met den eersten int licht comen sal. Eynde met den vvensch ende begheerte van dese haest te moghen aenschouven met ghenoghen ende vervvonderen van't leven datse vveder van uvve Conste heeft ghekreghen. Hier by voeghende dese Beelden al-hier op't beste dat moghelijck vvas, gheteckent ende in't Coper ghesneden, van vvelcker een, verthoont de buyten ghesteltenis der Galerijen met haere staende Beelden; Meerdere soude ick daer by hebben ghevoeght, hadde my den tijdt toeghelaeten de selve te vergaderen, uyt welcke V. E. beter

als uyt dese mijne brieven soude hebben kunnen bespeuren
hoedanighe stucken, aende antike Italiaensche by ghe-
komen zijn. Vaert wel.



TAFEL VAN DE NAEMEN DER SCHILDERS.

A.

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Leo van Heil.
Leonardus Bremer.
Lucas van Vden.
Leonardus de Corona.

M.

Magdalena VVoutiers.
Madonna Fitta de Milano.
Martinus de Vos.
Martinus van Cleef.
 -- *Montaigne.*
 -- *Meriaen.*
Martinus Gerardi van Langhen-houe.

N.

Nicolas van Hoy.

P.

Peeter Breughel.
Peeter Pauwels Rubens.
Paulus Briel.
Peeter Thys.
Peeter van Lint.
Peeter Snaders.
Peeter Quast.
Peeter du Puis.
Peeter van Haelen.
Peeter Neef.
Peeter vanden Bosch.
Peeter vander Borcht.
Philippus de Champagne.
Philippus vander Baren.
Philippus VVouwerman.
Peeter de la Vecchia.
Peeter Boel.
Peeter Segher.
Peeter van Auont.

Q.

Quintinus Masseys.
 R.
Ronlandus Sanery.
 -- *Regaels.*
Rogorius VVagenaer.
Rhinbrant van Uyn.
Robertus van Hoeck.
Rogier. --

S.

Sebastianus Vrancx.
 -- *Schorel.*
 -- *Speeckaert.*

T.

Theodorus van Loon.
Theodorus van Tulden.
Thomas VVilleborts.

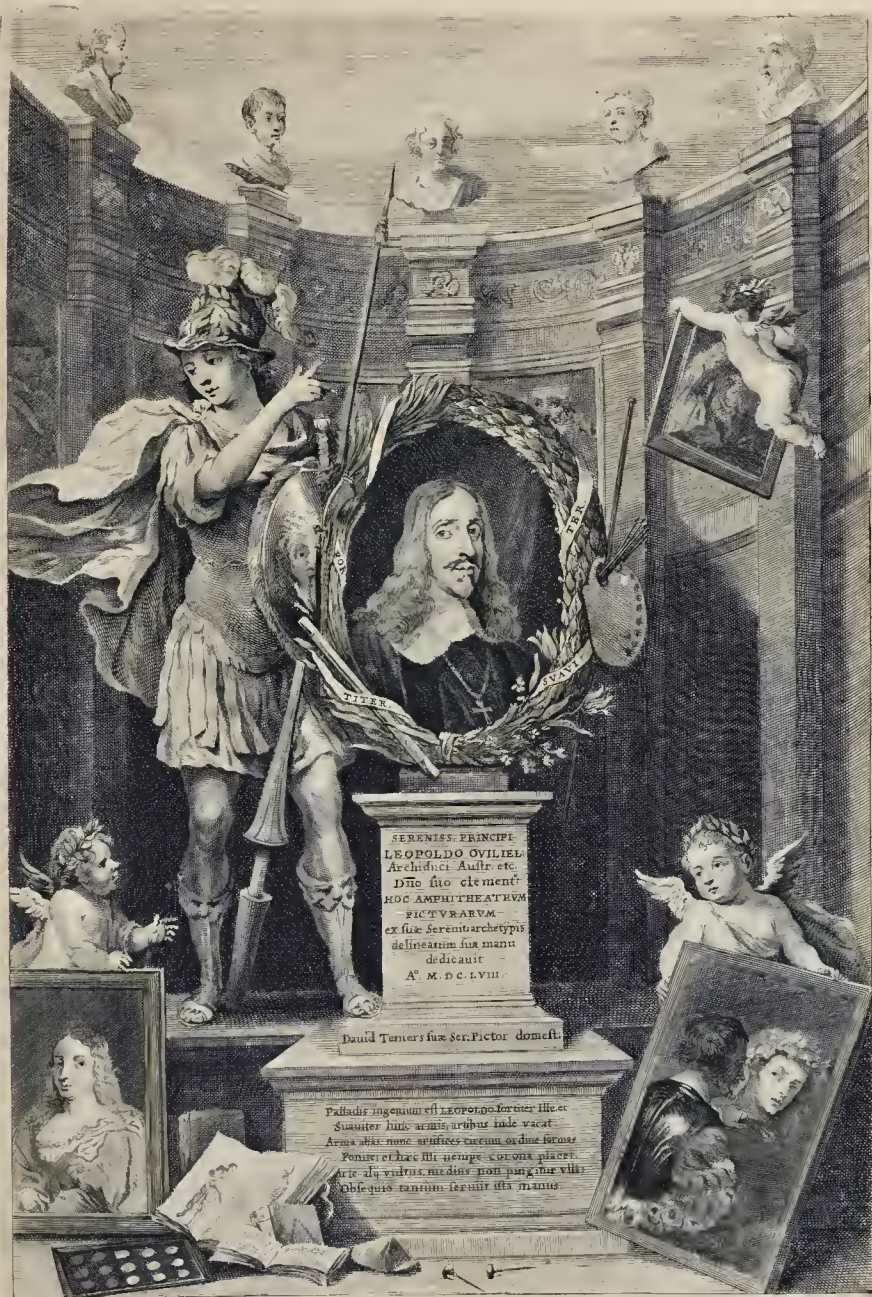
V.

Vincent Malo.
Vitus Richaret.
 -- *van Hoerde.*
 -- *van Dalen.*
 -- *Voet.*

VV.

VVilhelmus Baur.
VVilhelmus Key.
VVilhelmus Fistulater.
 -- *VVoutiers.*





SERENISS. PRINCIPI
LEOPOLDO OVILIEI
Archiduci Austr. etc.
Dño suo clement'
HOC AMPHITHEATRUM
- PICTURAEVUM
ex fide Sereniss. archetypis
desineatum sua manu
dedicauit
A. M. D. C. LVIII.

David Teniers fux Ser. Pictor. domest.

Palladis ingenium est Leopoldo formae ille et
Sua ueteri hinc armis, aribus inde uacat
Aenas abas nunc aruifice caecum ordine foras
Ponit et haec illi uenpe coram placet
Arte dñi vultus, modis non pingitur vili
Oblectus tantum seruit illa manus

David Teniers pinxit.

1

Ioannes Treyn sculpsit.

MEN VINT DEES PRINT BOECKEN TE COOP T'ANTVERTEN BY ABRAHAM TENIERS.
On troue a vendre en Anvers, ces liures de taille douce, chez Abraham Teniers.
HI LIBRI SVNT VENALES ANTVERPIÆ, IN EDIBVS ABRAHAMI TENIERS.
Aquellos libros se hallan a vender en Amberes en casa di Abraham Teniers.

anvers 1658



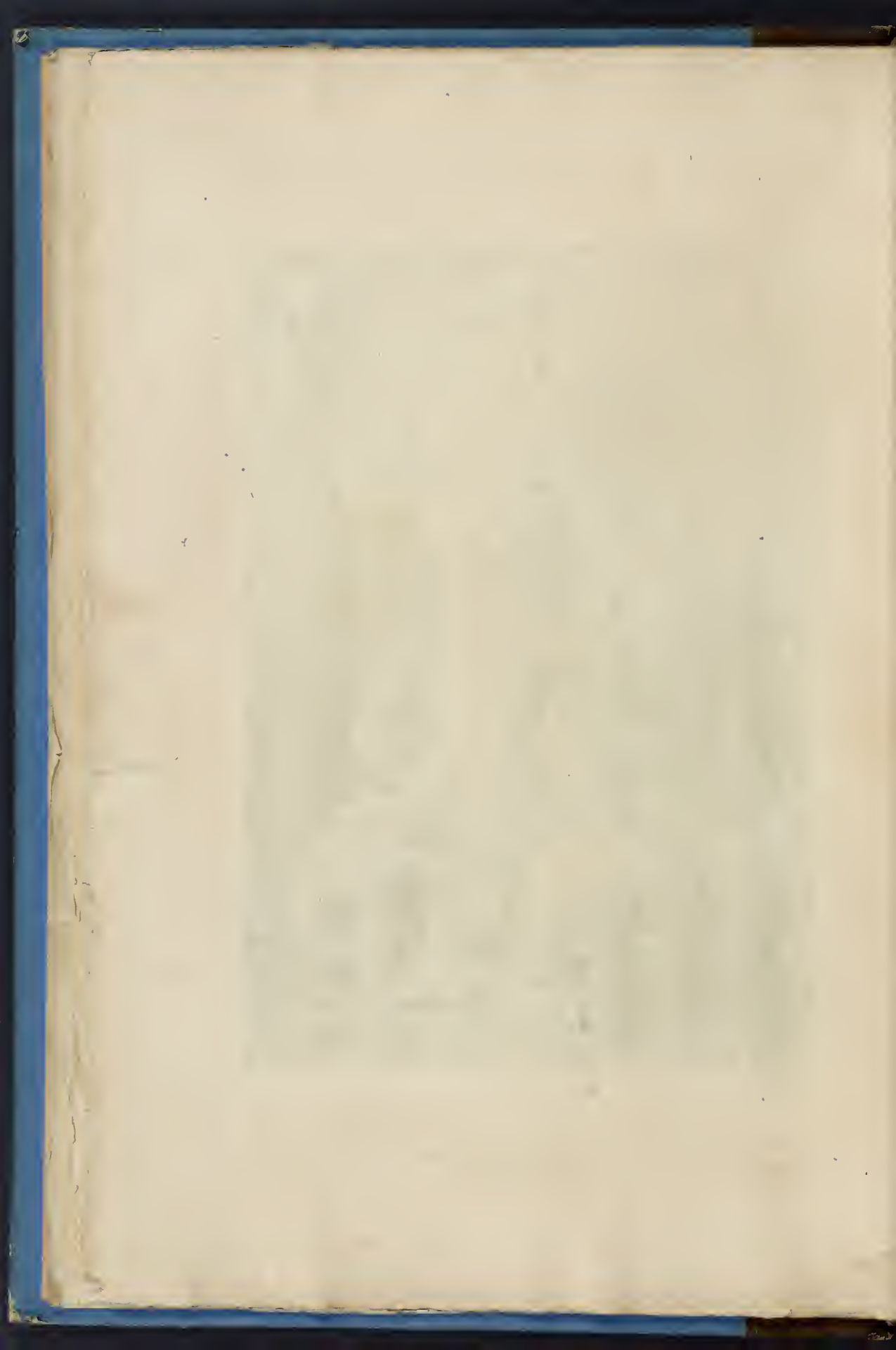
Raphael Verbin p.

2

12. Alt. 6 L. am.

J. Freygen f.

S. Margaret





Rapha^{el} P.

3

Altay Lata.

v. Hoij d. et f.

The Samaritan Woman of Samaria

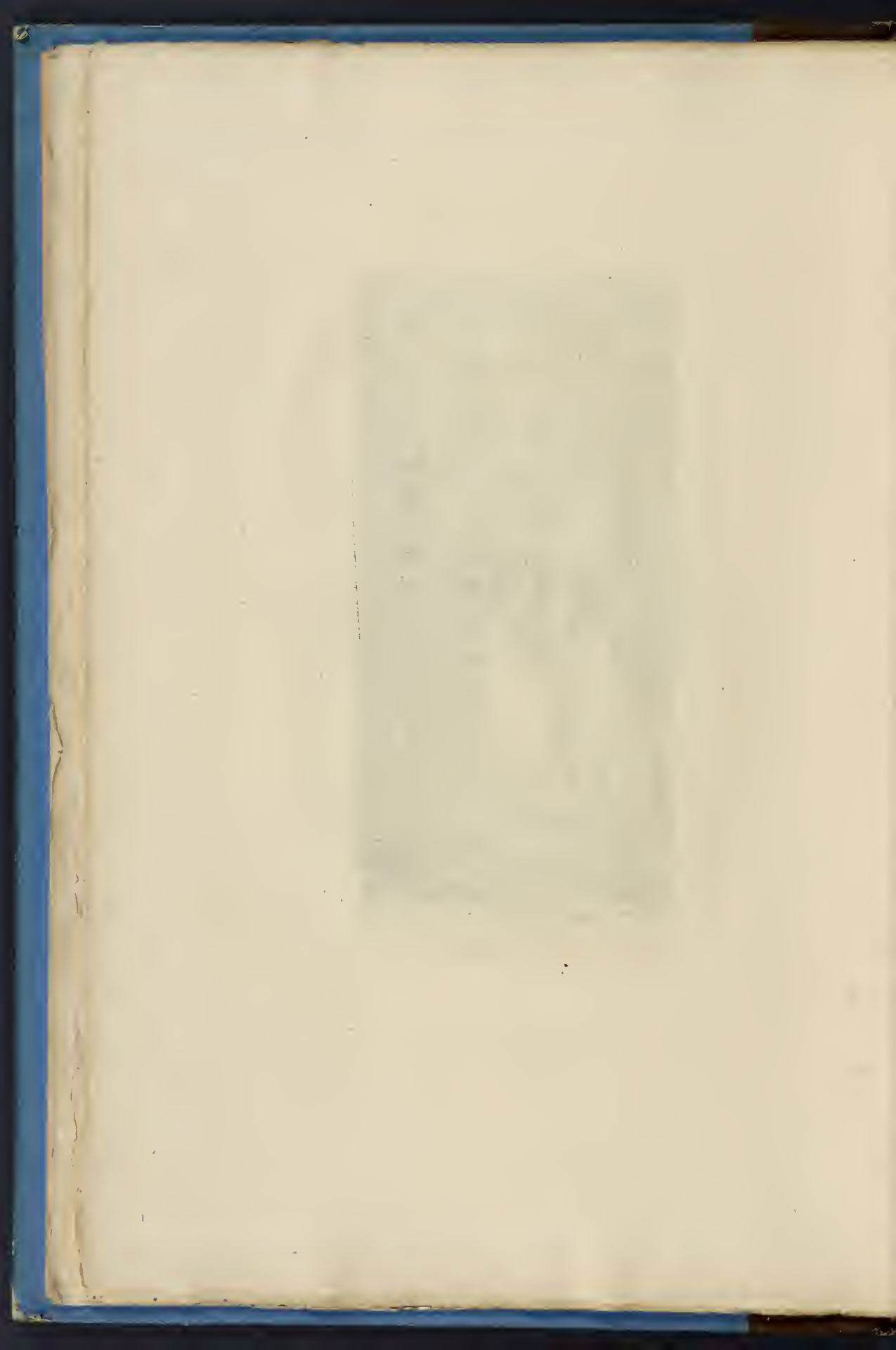


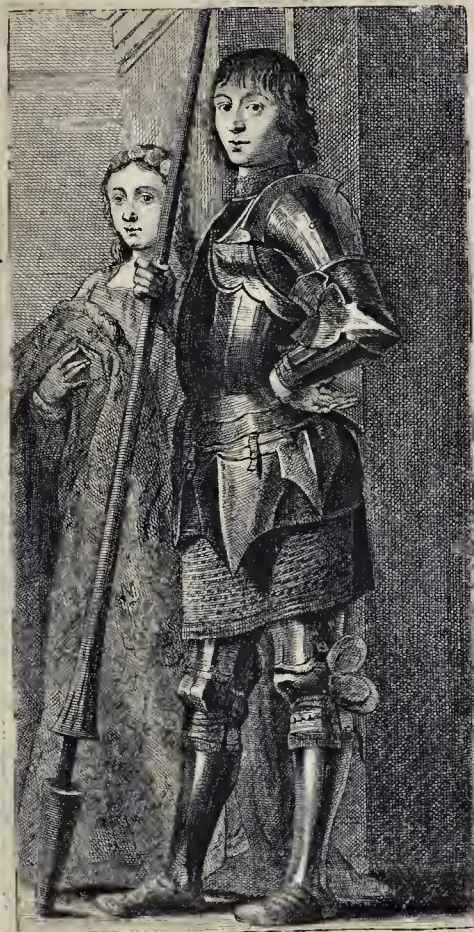
2(4) in catalogue

S. Nicholas & a female saint

figure of Moses with aspe-
3 gold nails c. 16. 2







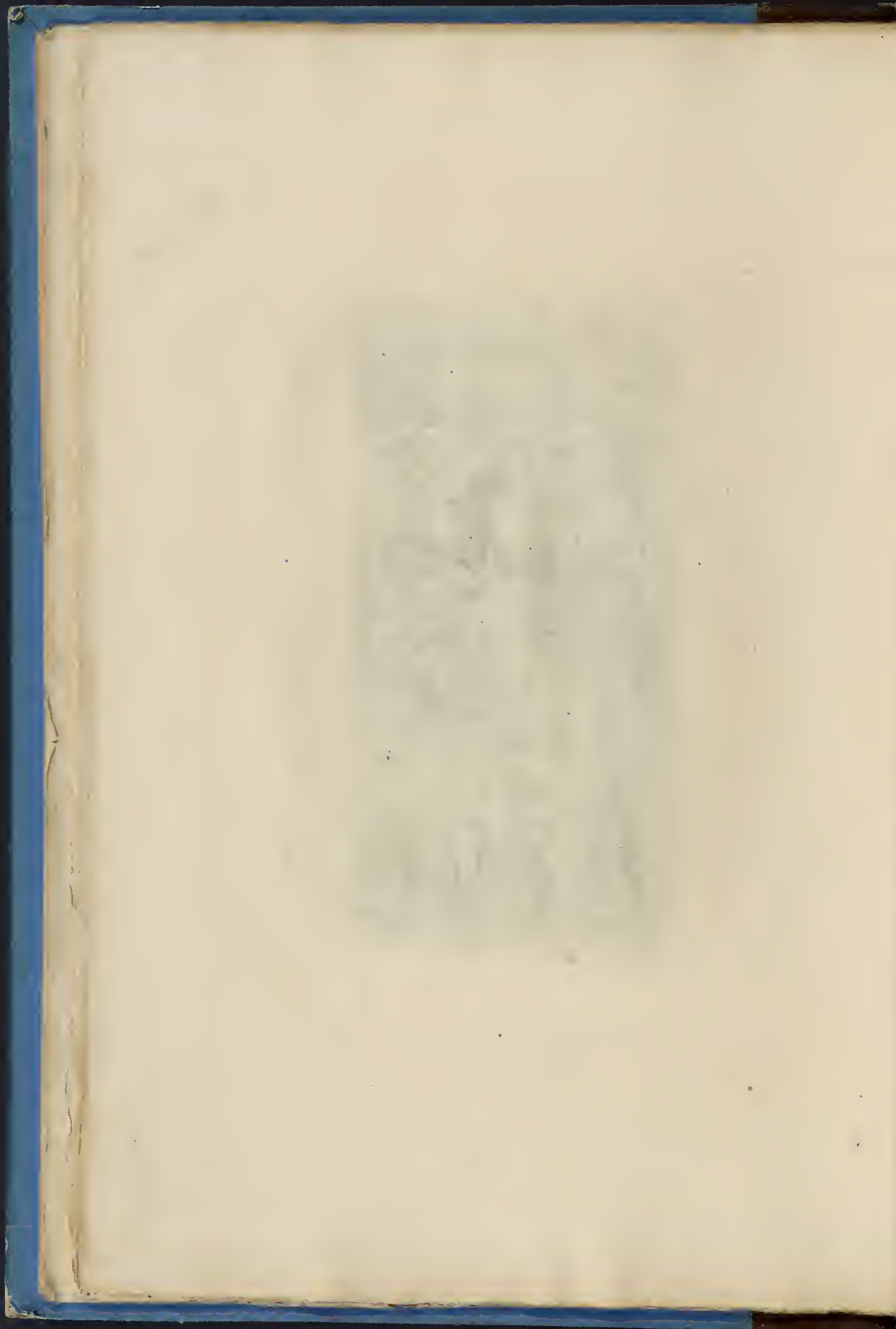
L. Bellino P.

♂

8. Alta. 5 L. etc.

I. P. 1661 J.

man in armor
& lady





M. A. Bonarroti p

J

5 - Alta. & Lava

L. Bisi

Gary w. de -



M. Angelus Bona:

10

S. Alta & Lata.

v. Hög d. v. Ströms, S.C.M.

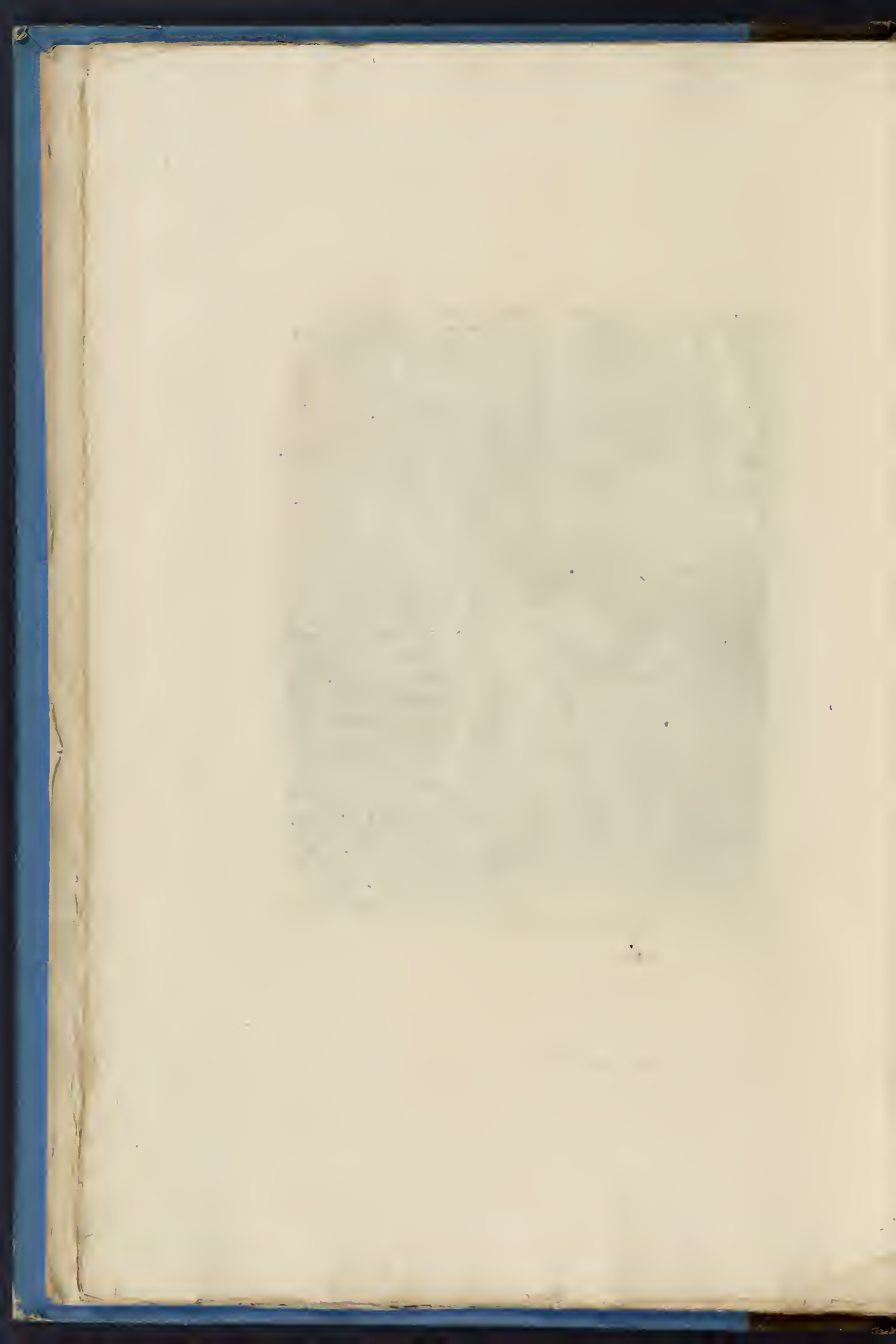


A. da Correggio p.

3. Alta. 2. Lasta.

T. van Kijff. G.

13 (30) 13 in cataloigne
Toilet of Venus





A da Corregio p

3. Alca 2. Lala

9. Etel f

14

14(31) ~~14~~ in carta topica

An incantation of a witch.



Georgione p.

15

4. Alta & Lata.

T. van Kessel f.

Resurrection



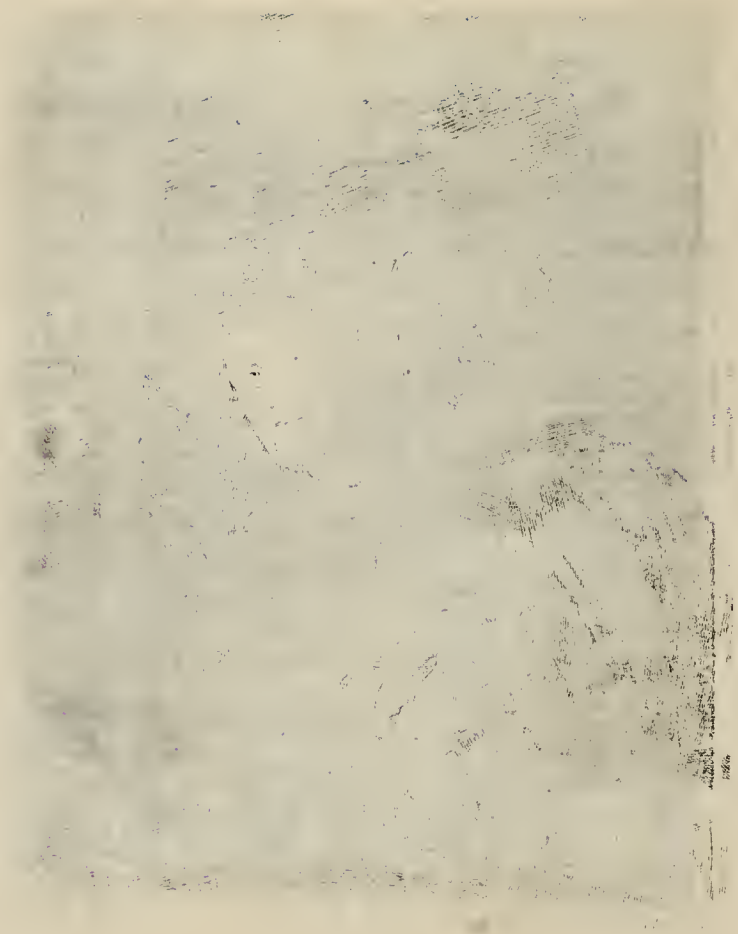
Giorgione da Castel Franco.

16

5 Alta. 4 Lata.

I. Troyen sc.

Plotius apophrisius Lucius
~~Plotius apophrisius Lucius~~ (see no. 1.)
described p. 3 of Catalogue
(pictura ad Roma)





Giorgione p.

17

5. Alta. 4. Lata.

L. Versterman uncer. f.

Head of ^{Christ} John the Baptist





Giorgione p

18

Alta. 4. Lata.

I. Troyen. f.

old man & warrior





Georgius F. 19 s. Alta & Lora I. Trogen. f.

19
 s. Alta & Lora
 I. Trogen. f.
 Man with scroll



Georgius F. 19 s. Alta & Lora I. Trogen. f.

19
 s. Alta & Lora
 I. Trogen. f.
 Woman's head



Gregorius P. 20. 2. Alta & Luca. Amphibian natur.

7 (15) in Carthago
 S. Petrus



Gregorius P. 21. 2. Alta & Luca. Amphibian natur.

8 (16) in Carthago
 S. Petrus



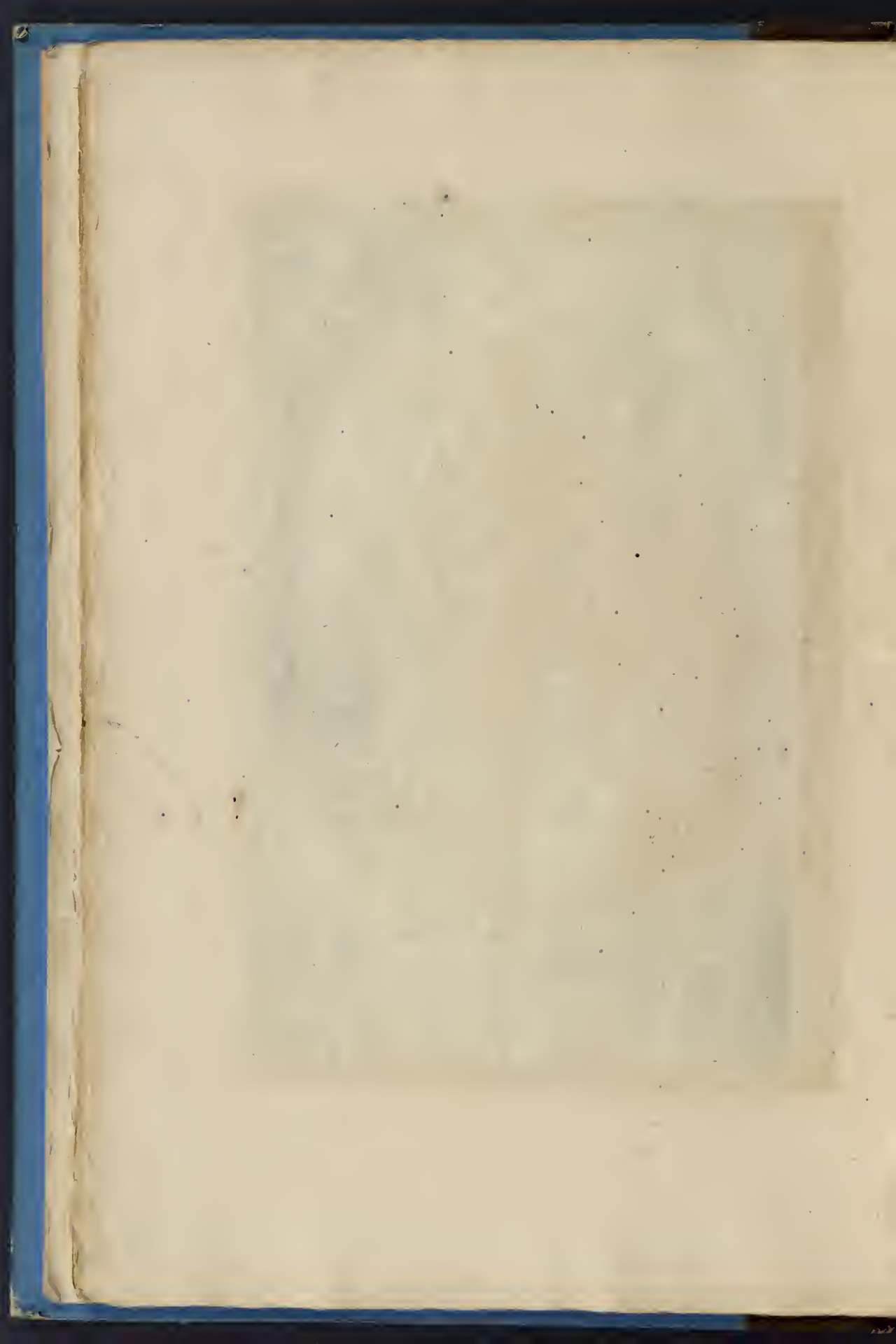
T. van Kessel f.

2. Atlas 4. Latta.

22

Virgine. P.

9 (18) - C. G. G. G. G.
Europa





G. van der Grinten del.

4. Ann. 6. Luca.

23

W. G. G. G.

Mary Magdalene



T. van Kijfel J.

8 Alta II. 1. 1. 1.

24

Georgius P.



T. L. Gherini sculp

2. Alta. 3. Latta.

26

And. il Carate p. no.

Pietà



Carati p.

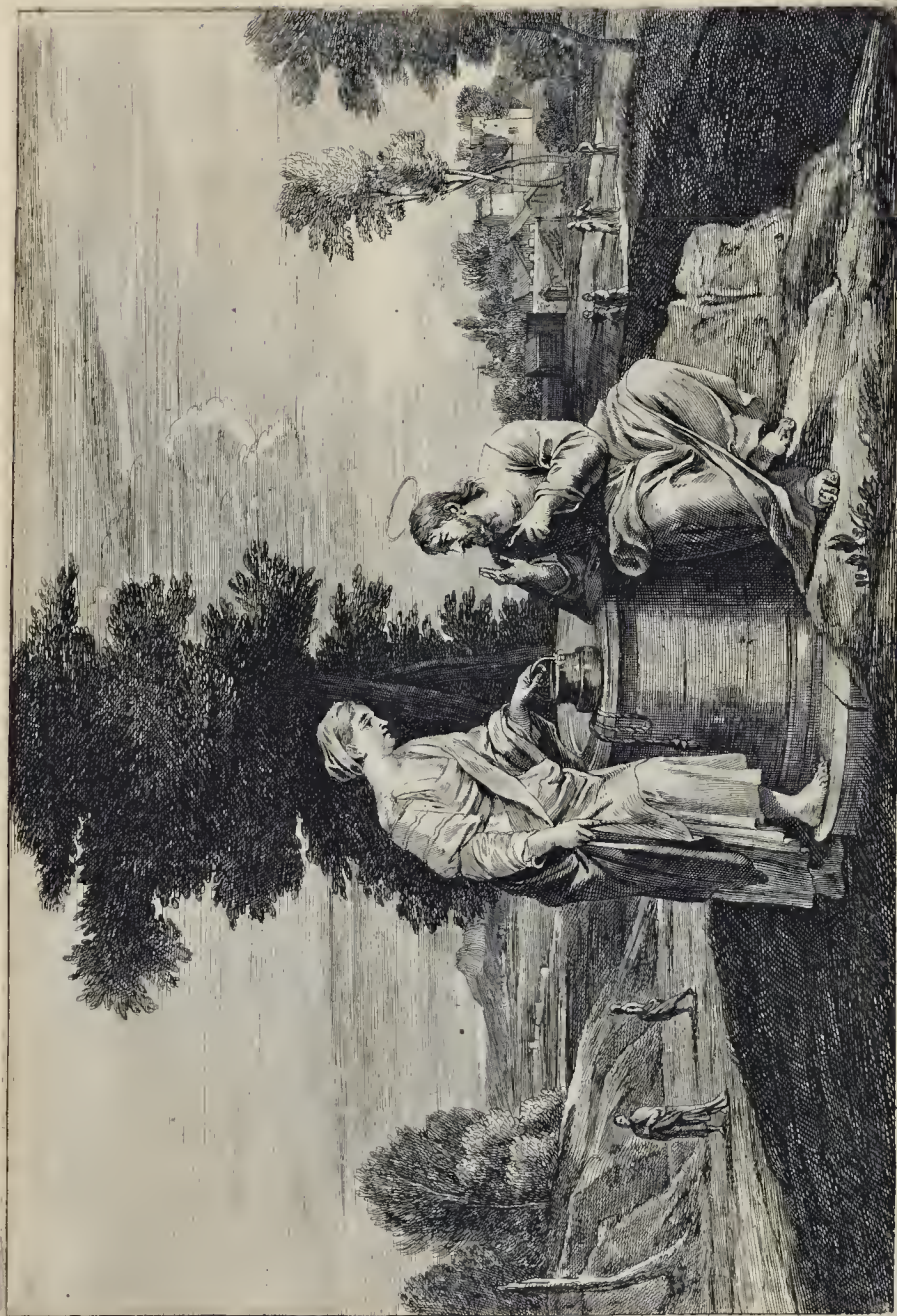
27

3. Alta. 2. Lata.

I. Troyen. f.

10/41 in catal. de p. 7

Cupid & Pan



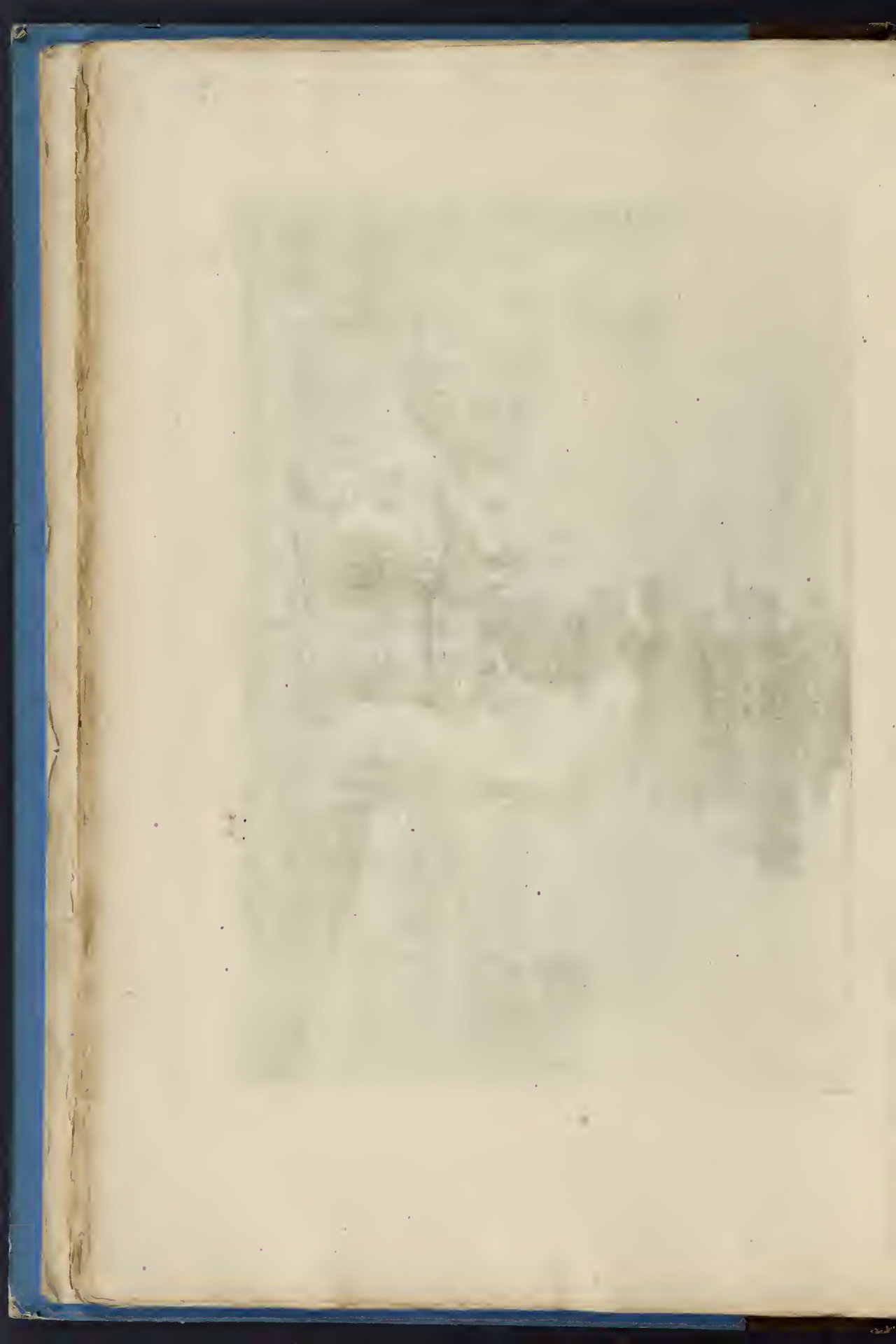
T. van Kesterf.

4. Alta 8. Lata.

28

Caritas P.

Resurrection of Christ





Carato P.

29

4. Mm. 8. Lata.

T. van Kesterf

Christ & the apostles before the Last Supper



C. Venetiano p.

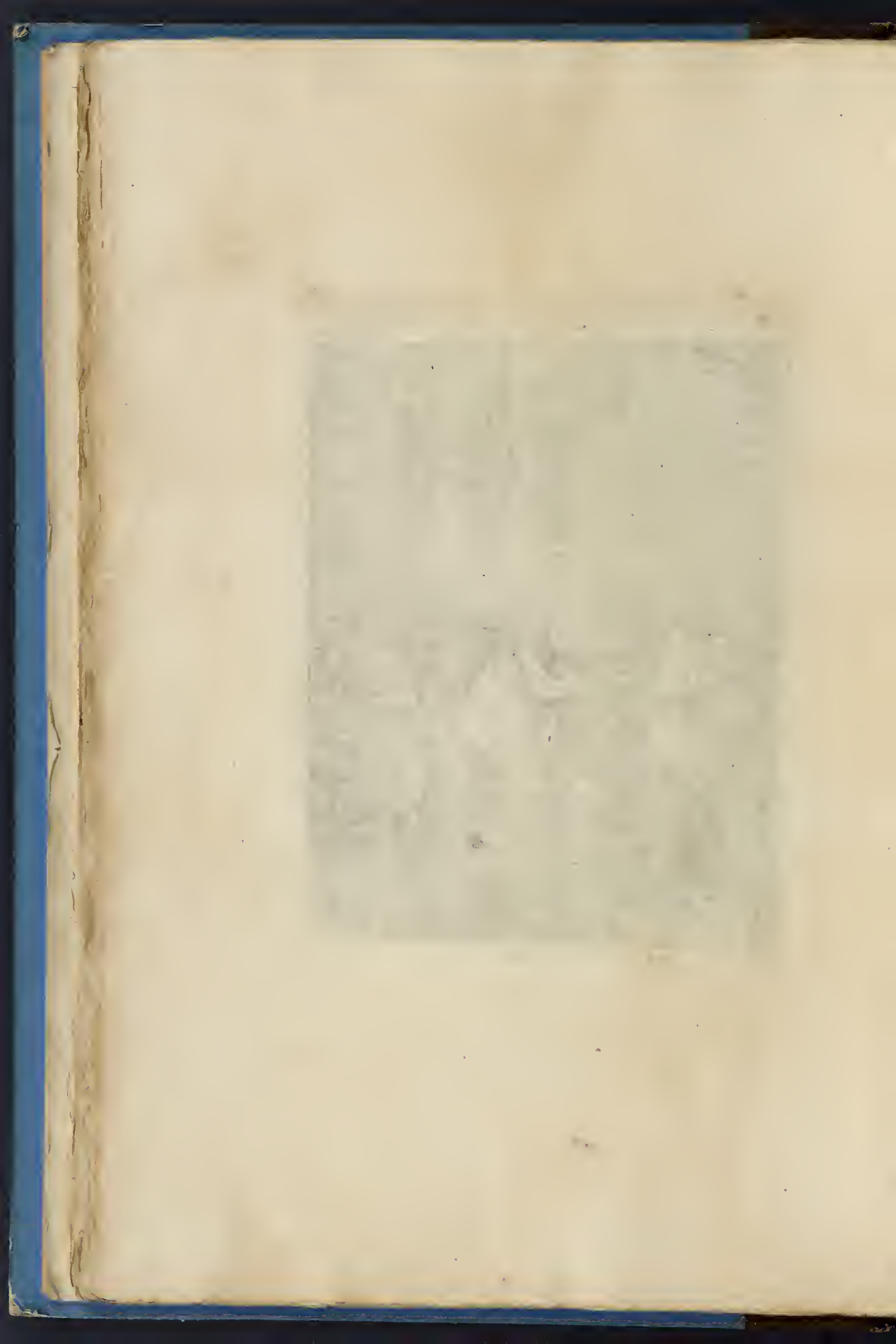
32

G. Alta. 5 Lata.

I. Freyde. f.

(17) 39

Hendras
india ...





Primatucci f.

33

8. Alta & Lora.

Plyetenus f.

16 (30) in Catalana

Moses striking the rock





And. del saxto P.

34

Alta 6 Lata

v. Hoyj d. v. Sticcof. S.C.M.

Holy Family



Peculino P.

35

42/177 1/2 Lata.

D. Clajons f. et d.

Handwritten signature



Barotius P.

36

Alto 6 Lata

v. Hoij d. et f

Holy Family



Palmer P.

Alta 6 1/2 Lata

Hay d. Offenbeck f.

77

Aeneas



F. Mannus f

38

S. Alu. & Lata

I. Frey f

Veronica



Polidor de Venise f.

39

3 Alta 2 Lata

P. Lijebertius f.

Holy Family



Figliuoli

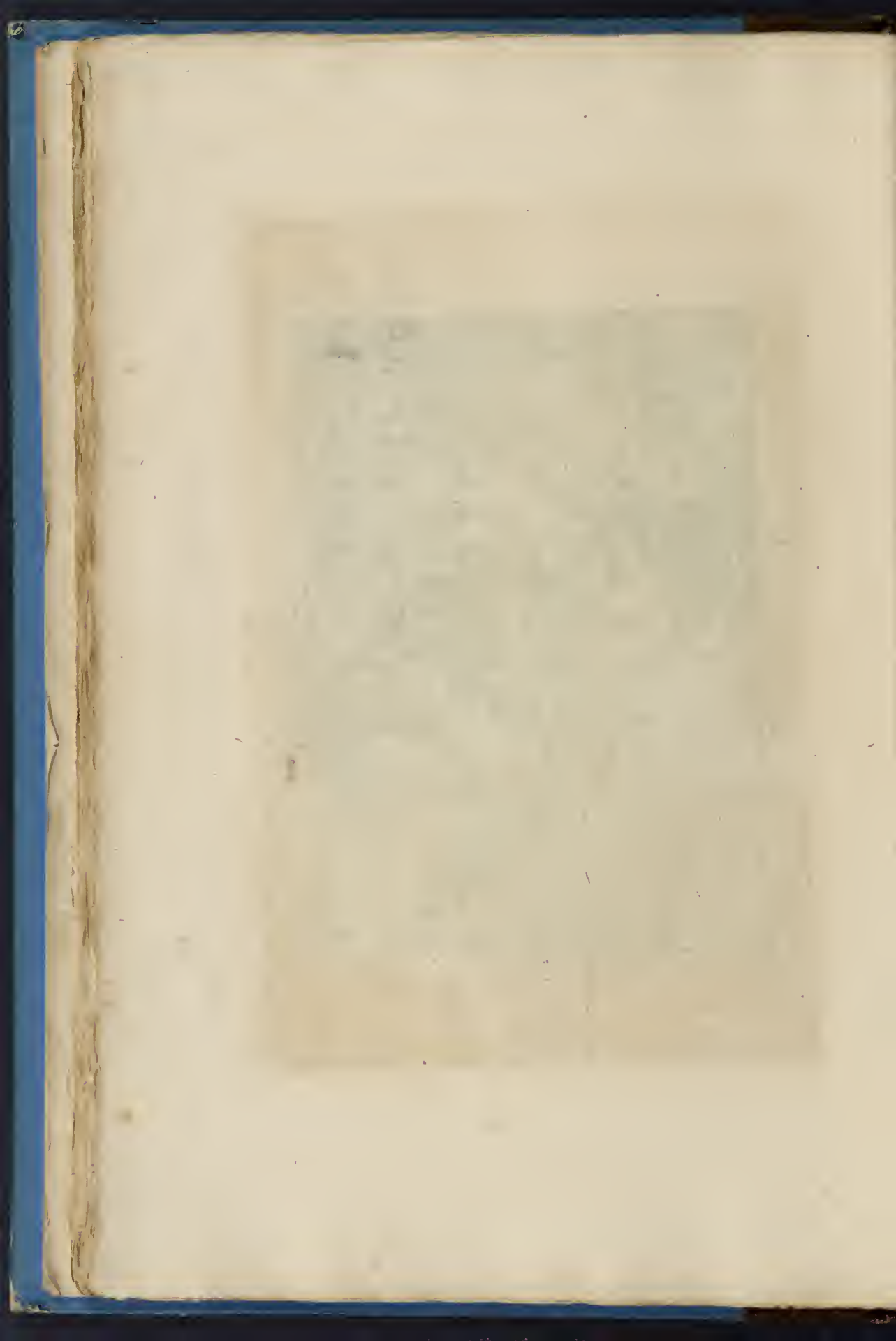
4. Ma. S. Jan.

40

Trattato de' Vergini P.

19/40

Il Bambino Gesù che si nutre col latte
di S. Giovanni Battista





F. de Wit sculp.

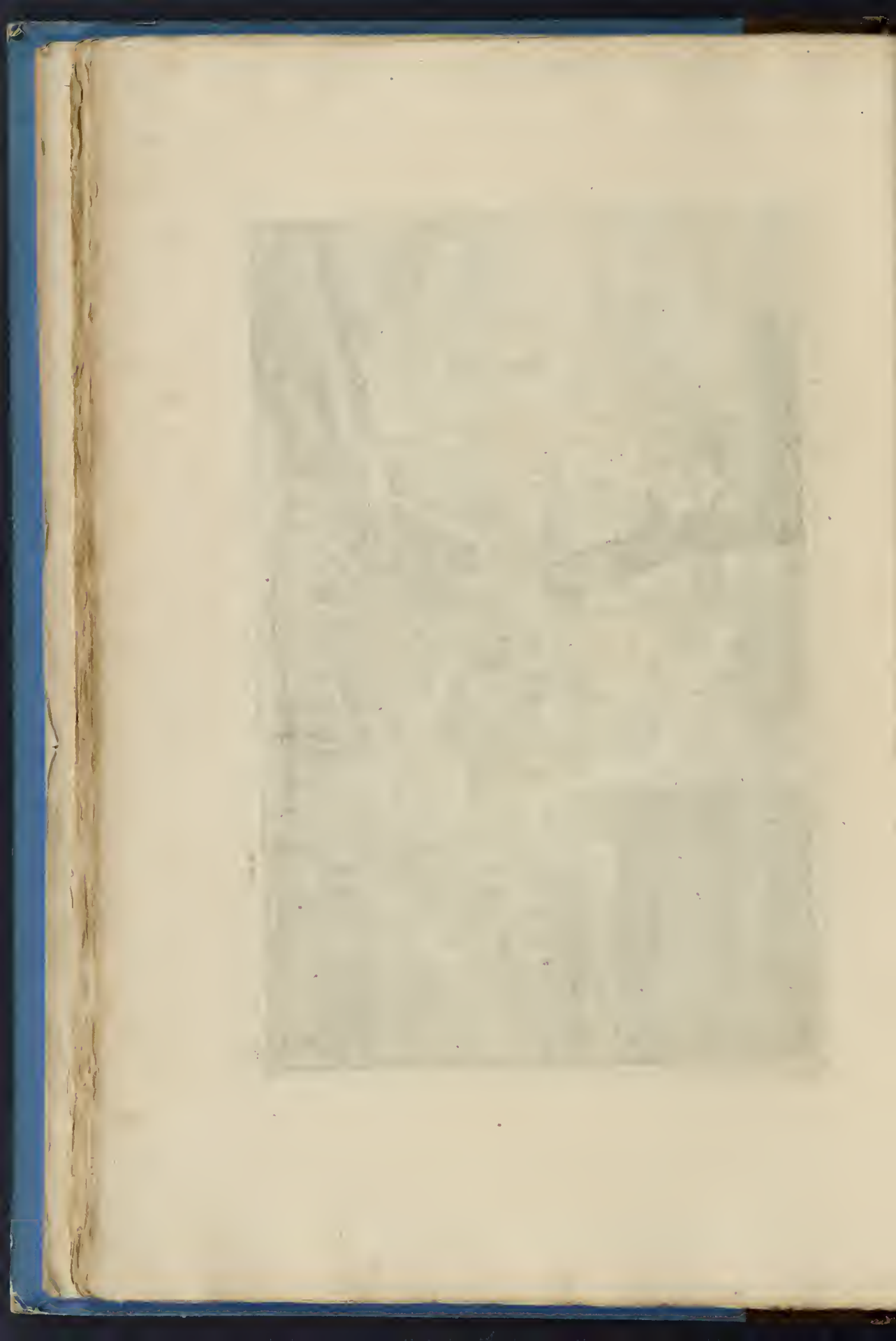
A. de W. 6 Lam.

20/1471

Holy Family

4-1

F. de Wit sculp.





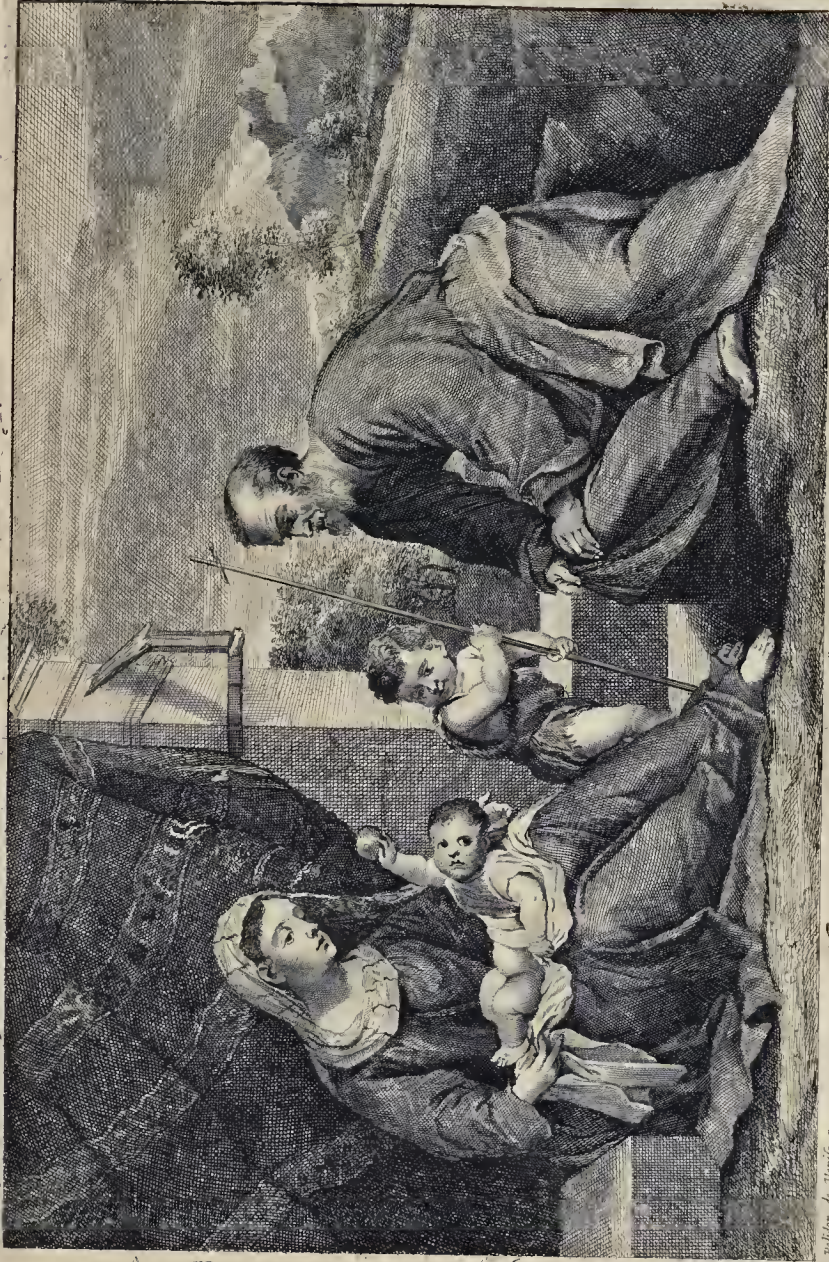
Engraver de Versailles P.

A. Macabé Invenit

P. J. Schenkens f.

42

21 (48)
copy number



L. Tragen f.

8. Nov. 7. Letta

43

Polster de Venise P.

Holy Family



L. V. Hoffmann, J.

4. Atlas 3/ Lucia.

4 4

T. H. P.

23 (1, 2)

T. H. P.
des den v. Hoffmann

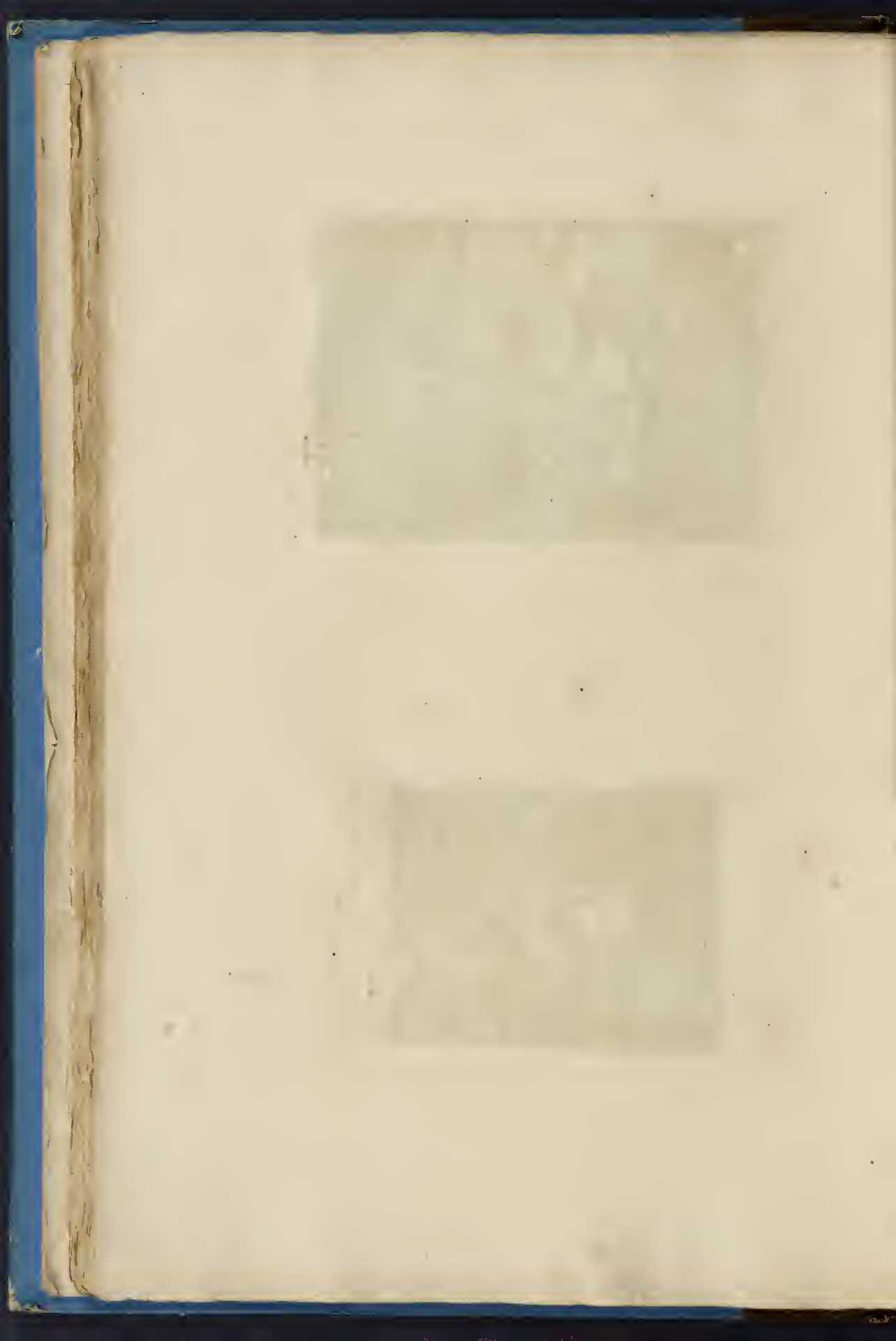


v. Hoffmann, J.

34. Atlas 3/ Lucia

4 4

T. H. P.





J. Thoms. P. 45 I. Vogelmann J. 5. Ma. 3. L. 1811.



J. Thoms. P. 45 I. Vogelmann J. 6 Ma 3 L 1811.

22 (51)

1811



L. Trovati

S. An. & L. An.

46

25 (181)

Portrait



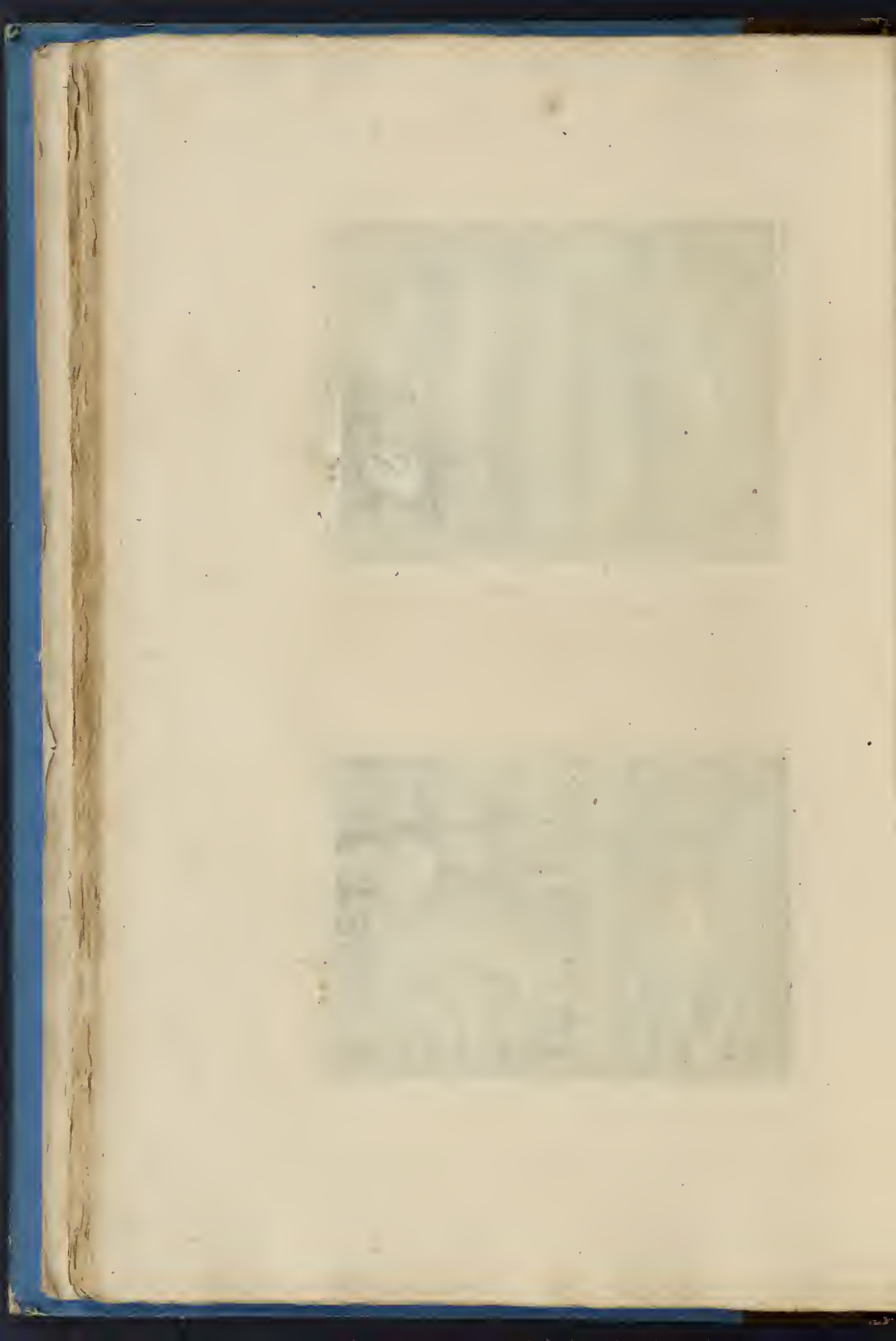
L. Hoffmann

J. An. & L. An.

47

24 (181)

Portrait





J. Tupper.

5. Aln. & Lam.

47

27 (57)

St. Paul

William, 1674 & 1680



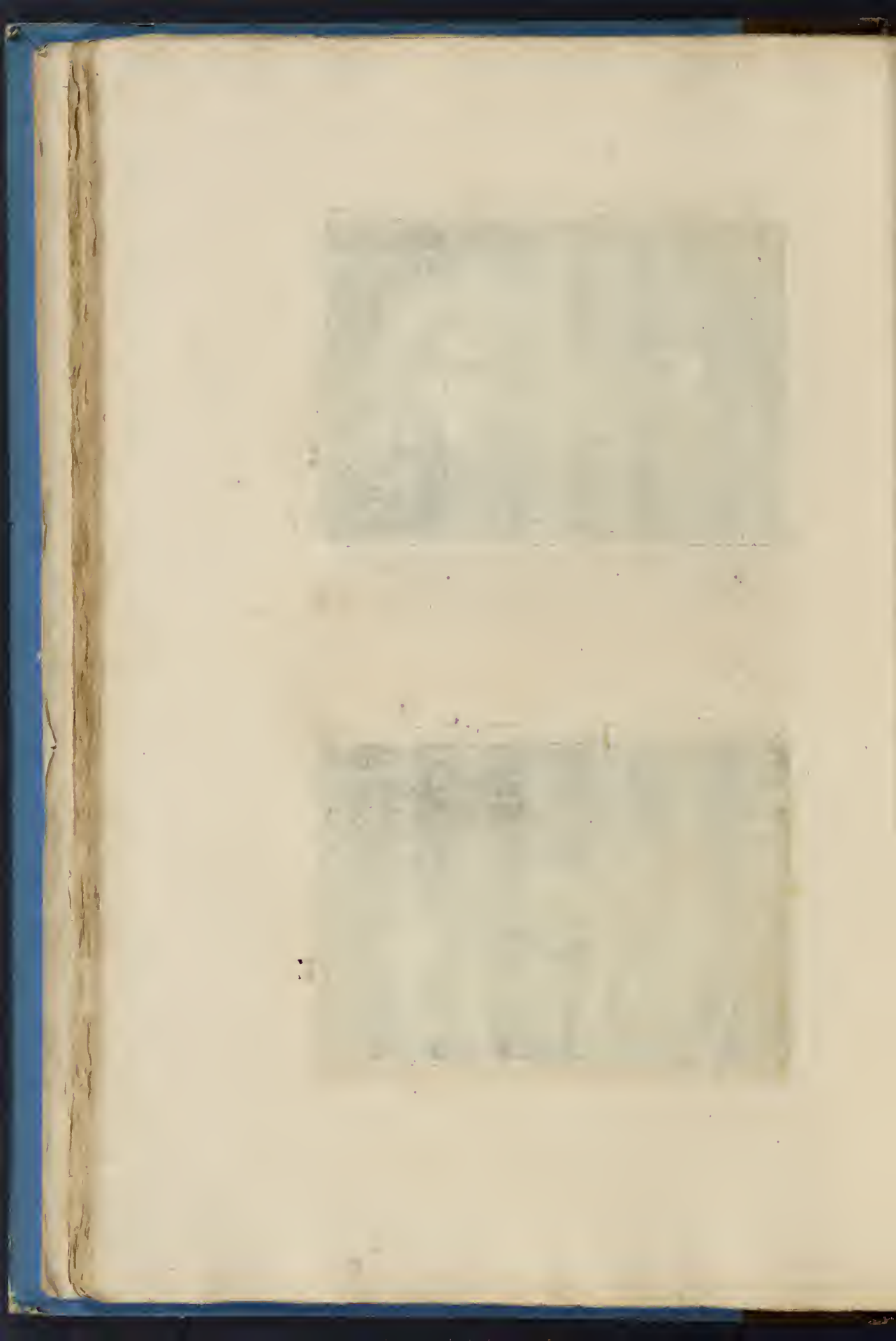
J. Tupper.

5. Aln. & Lam.

48

26 (56)

Portrait





L. Titoni f.

48

7. Ma. 5. Jan.

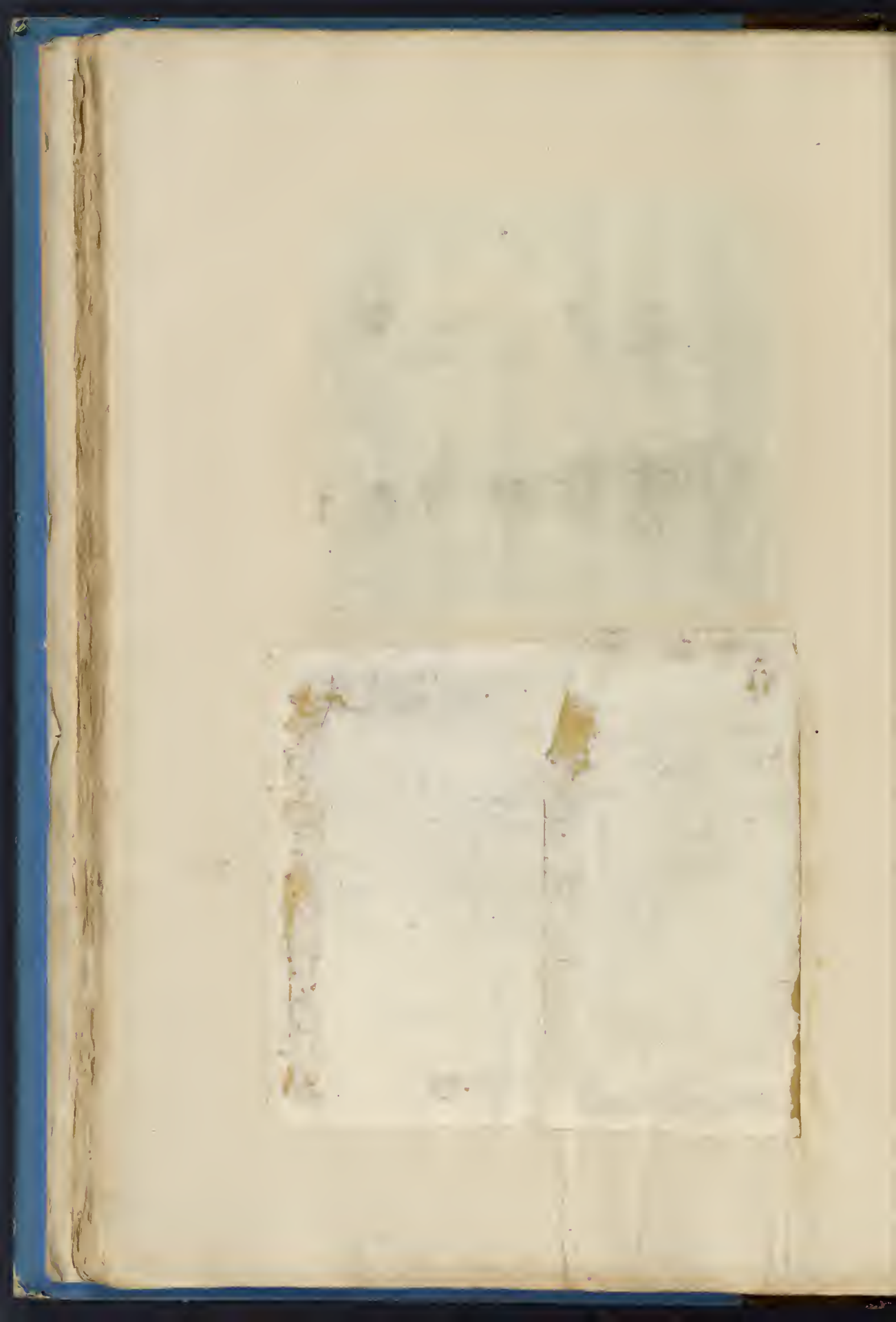
L. Vogelstein hinc. f.

29 5
S. (unintelligible)



48

29 5
S. (unintelligible)





P. Piffetius, J.

7. Alta in Lano.

49

I. Titian, p.

200



Tullius P. 4. Alta. 5. Lata. v. Huj. d. v. Sicut. S. C. M.

50

*Holy Family
see the picture (yours) the last one
p. 128*



L. Chan. F.

5 - Mrs J. Lee

51

30/62

Holy Trinity

Joseph & Family



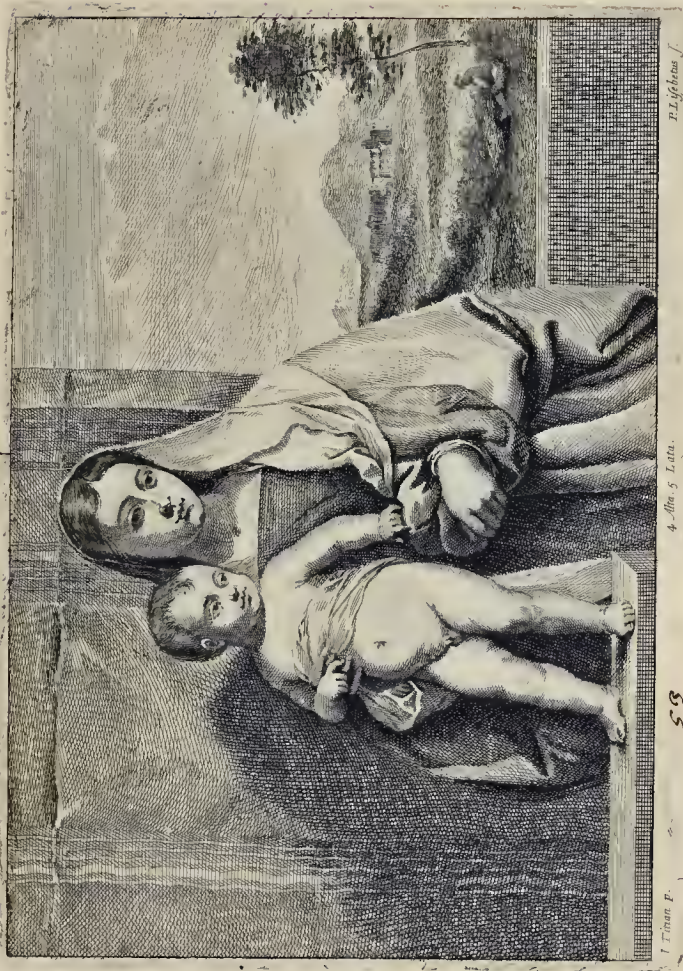
T. van Kuffel f.

3. Alia 4. Lata.

52

L. Duan. P.

Handwritten note: 11-12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100



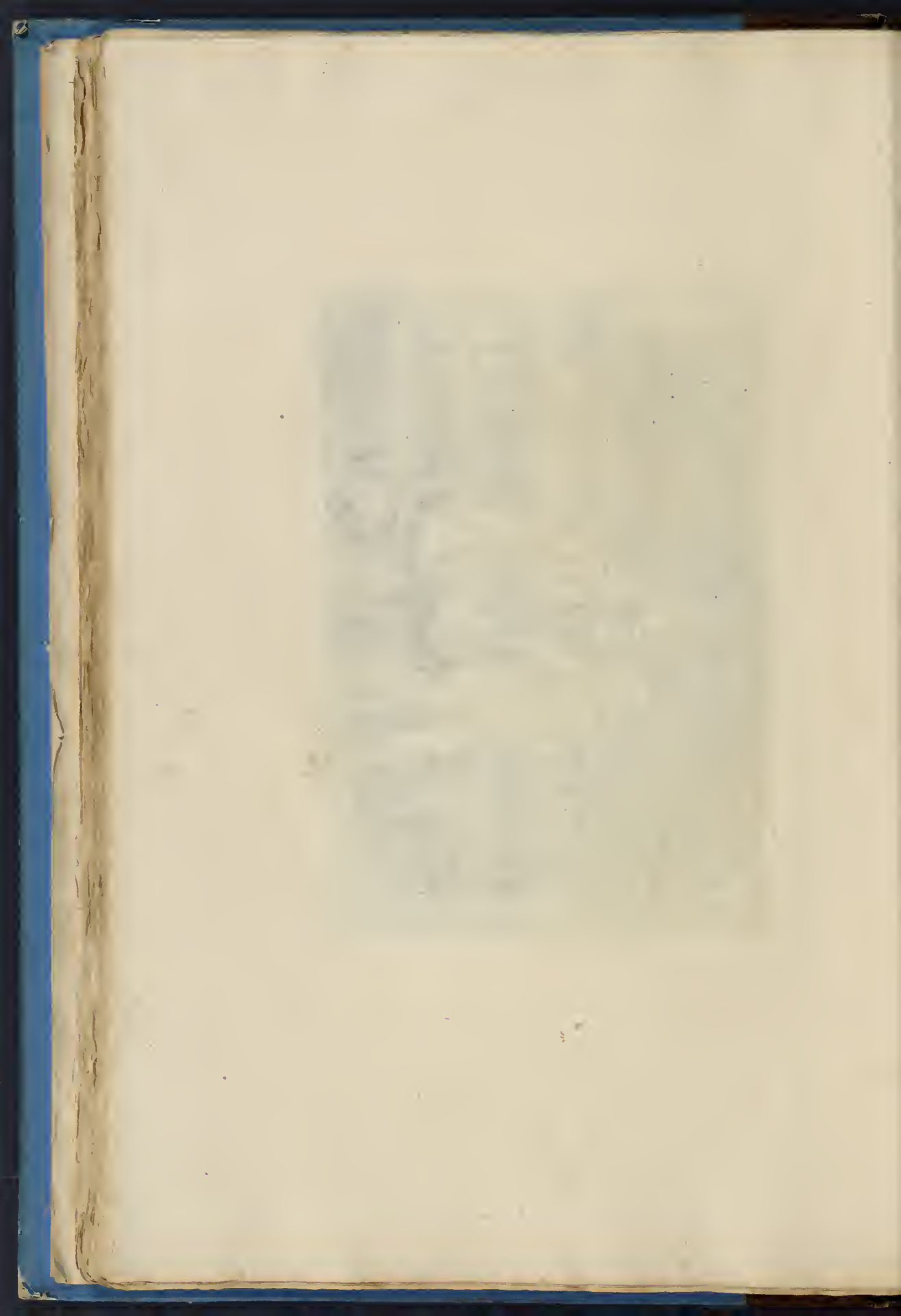
R. A. Felton J.

4. 1/2 in. 5. 1/2 in.

J. T. Moore P.

58

Holy Family



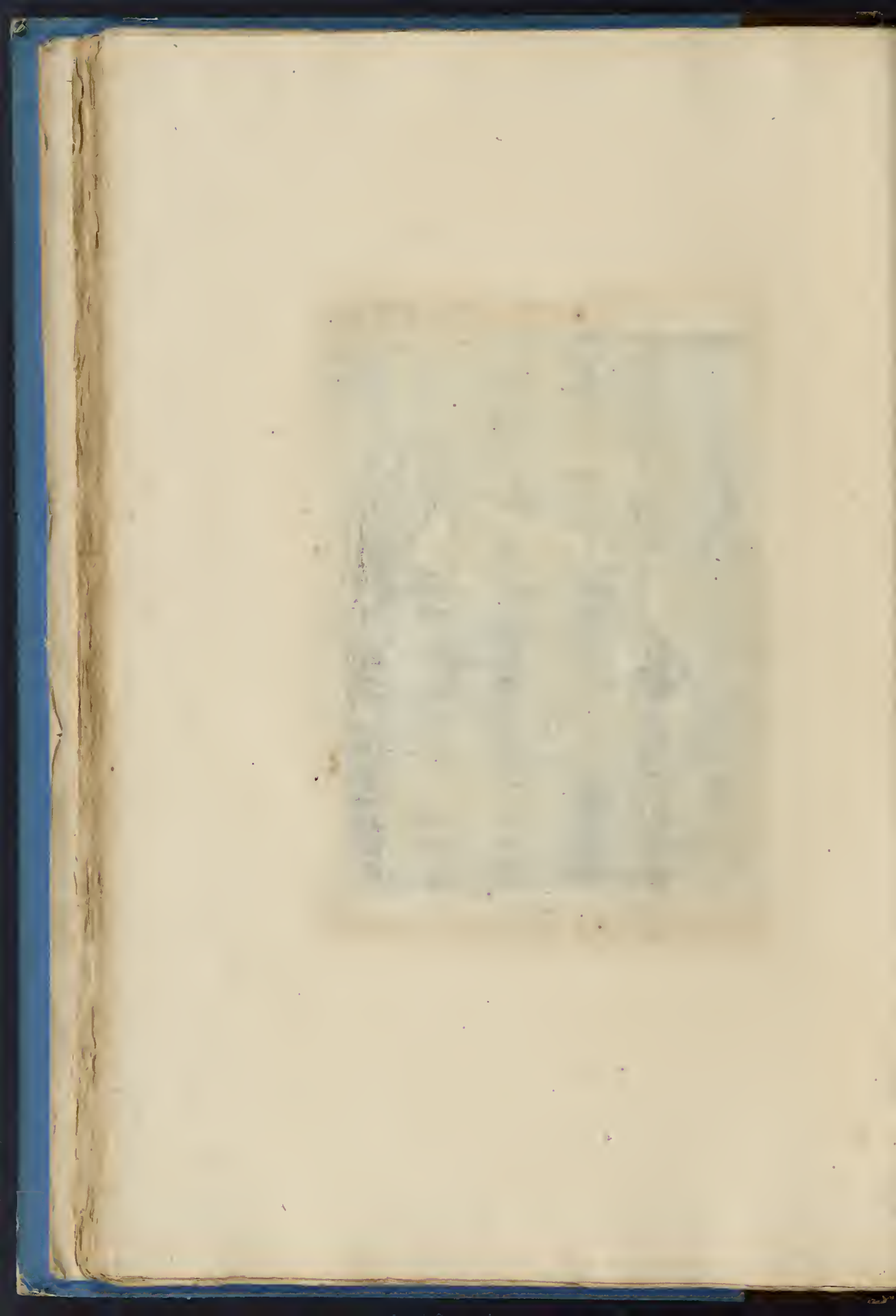


P. J. Schiavone f.

L. P. Thom p.

54

Holy Family





L. Visscher pinx. unius sc.

a. Alla 3 L. a. z.

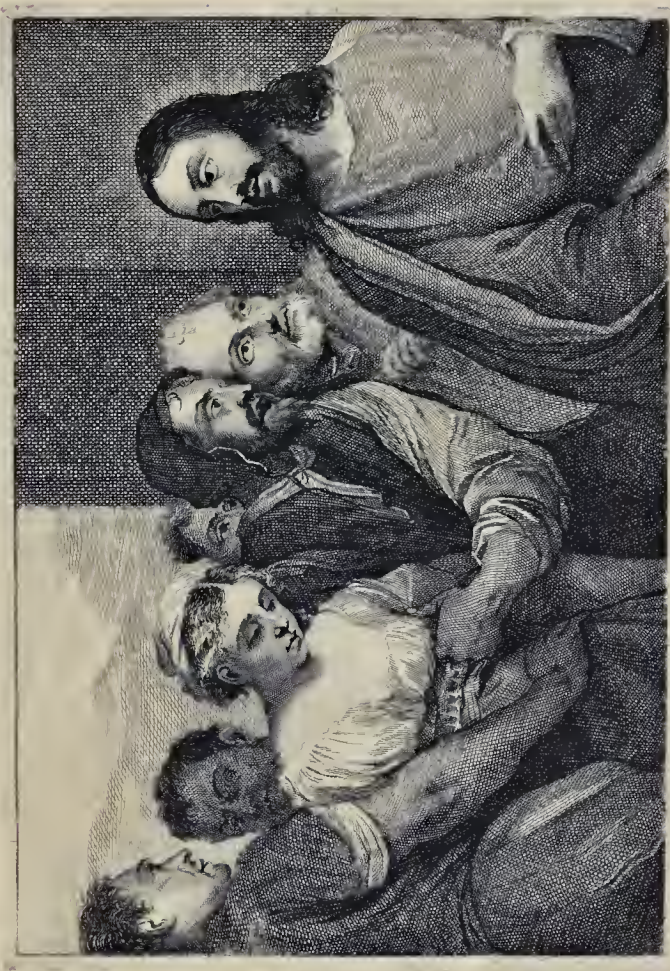
J. Dixon f.

55

31. (66)

Virgin & St. Lawrence





I. Froyen. J.

5. Alta. J. Lata

56

I. Titian. P.

German. Physik. in. 1687. 1688.



J. Titian F.

58

4. Mo. 6. 1. 1. 1.

B. Boet. f.

32 (69)

Essex p. 100



L. Boeck

4. Maria & Lucia

59

I. Tinnon P.

Adoration of the Shepherds



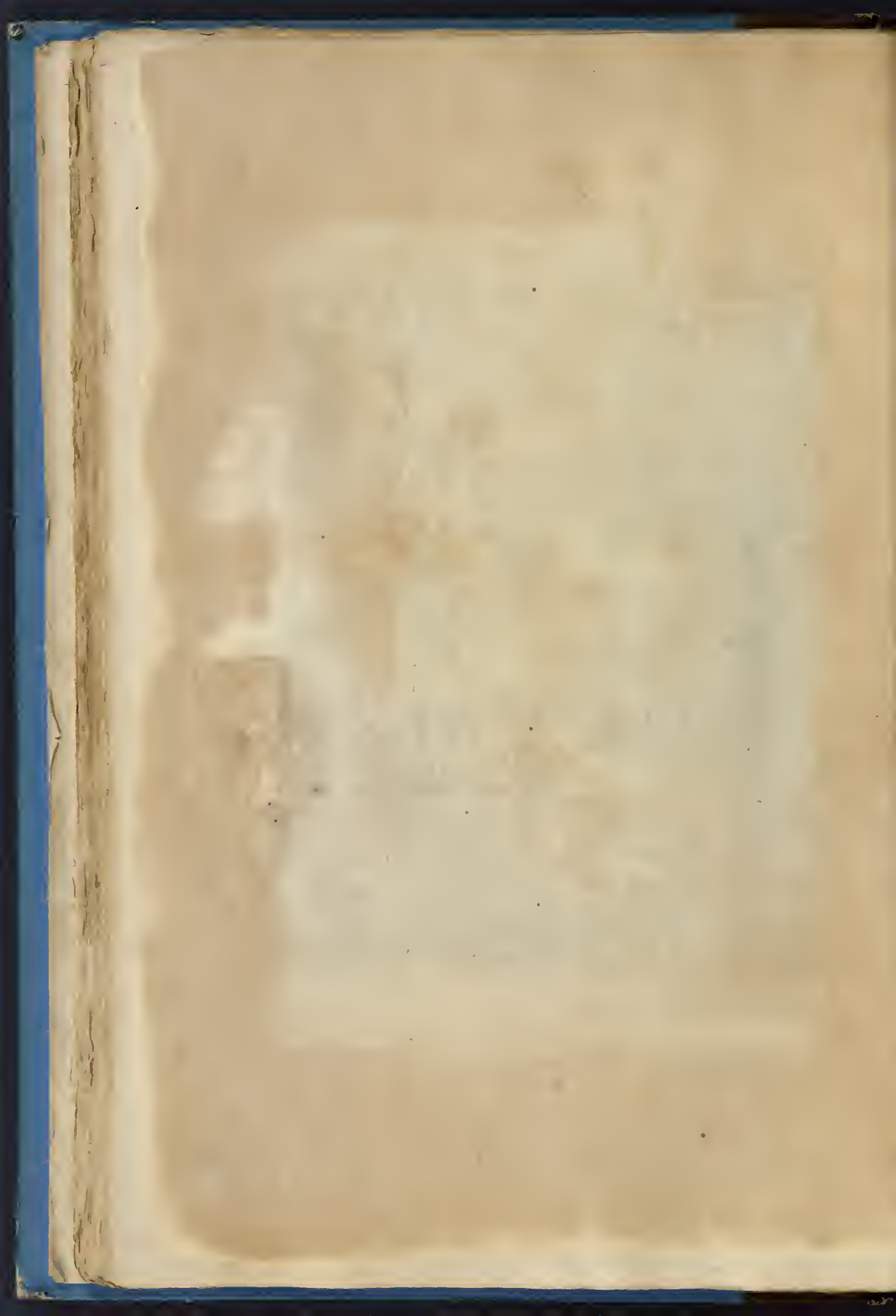
FL. Schellius f.

S. An. 10. L. 1. 1. 1.

60

J. J. J. J.

Handwritten signature





W. Strumpf, S.C.M.

Hoy d

+ Altar de Lata

61

Tijuan P

Holy Family



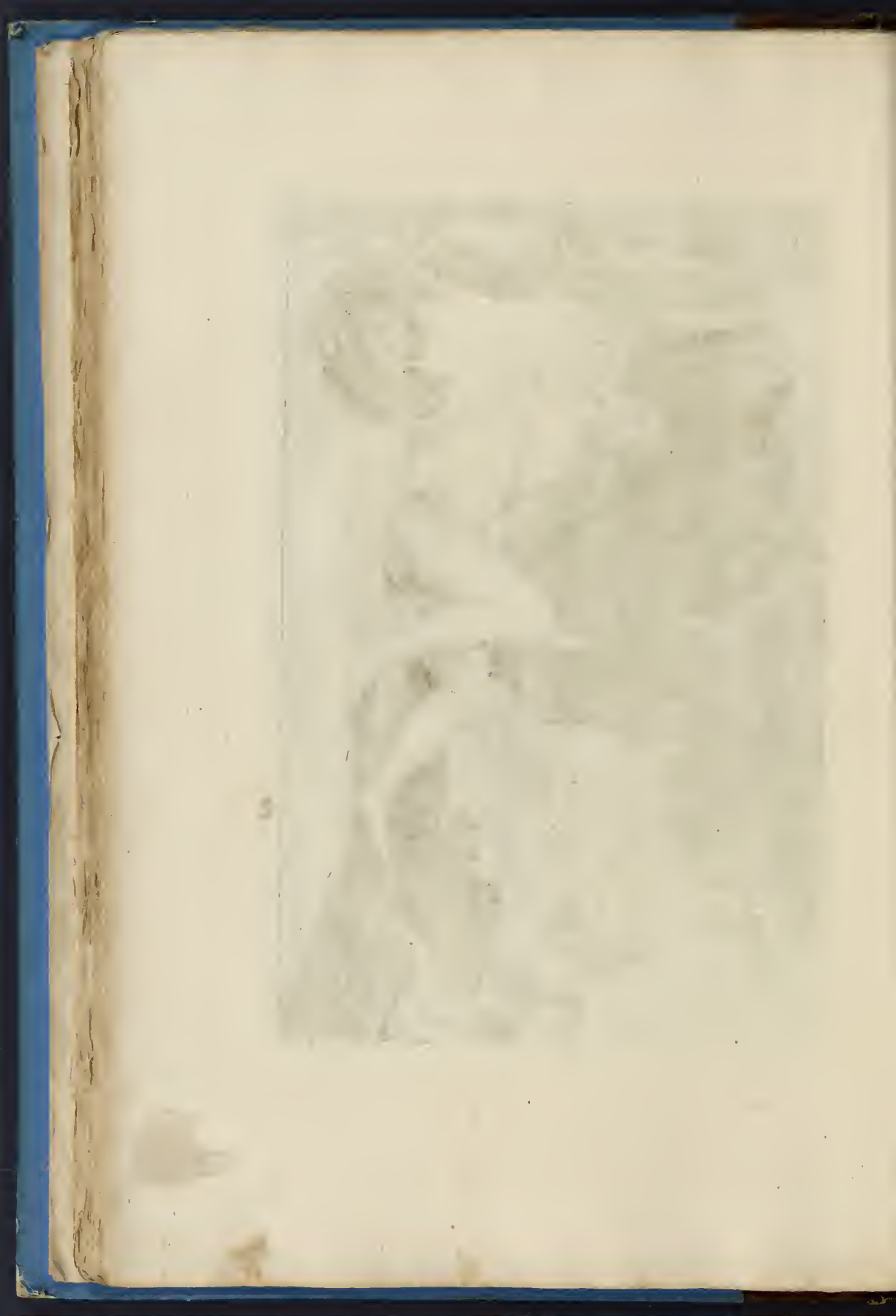
F. Tassin sculp.

6. Ann. 10. L. an.

63

33 (741

Argina





Tinan P.

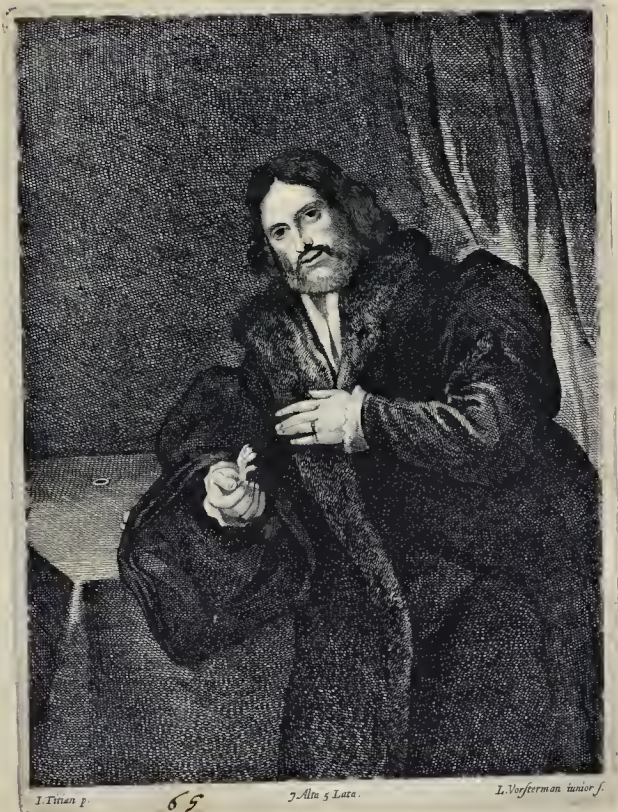
64

Alta y Lata

v. Hoy d. v. S. Juan 1688

Portrait of
Lady





34 (76)

Wijze Albrechts

de fabel natuurbest

van de Tolken fincest portier

de degenen





I. Titian p.

68

J. Altes Lum.

I. Vofferman sculp. f.

35 (77)

Lady with pearls



I. Titian p.

67

4. Alta. 3. Lara.

T. van Kessel f.

Image

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COMPARATIVE ZOOLOGY
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1280 DIVISION STREET
CAMBRIDGE, MASSACHUSETTS 02138
U.S.A.



J. Wilson p.

68

5. Alta. 4. L. ita.

I. Troyen f.

que Homo





I. Titian p.

69

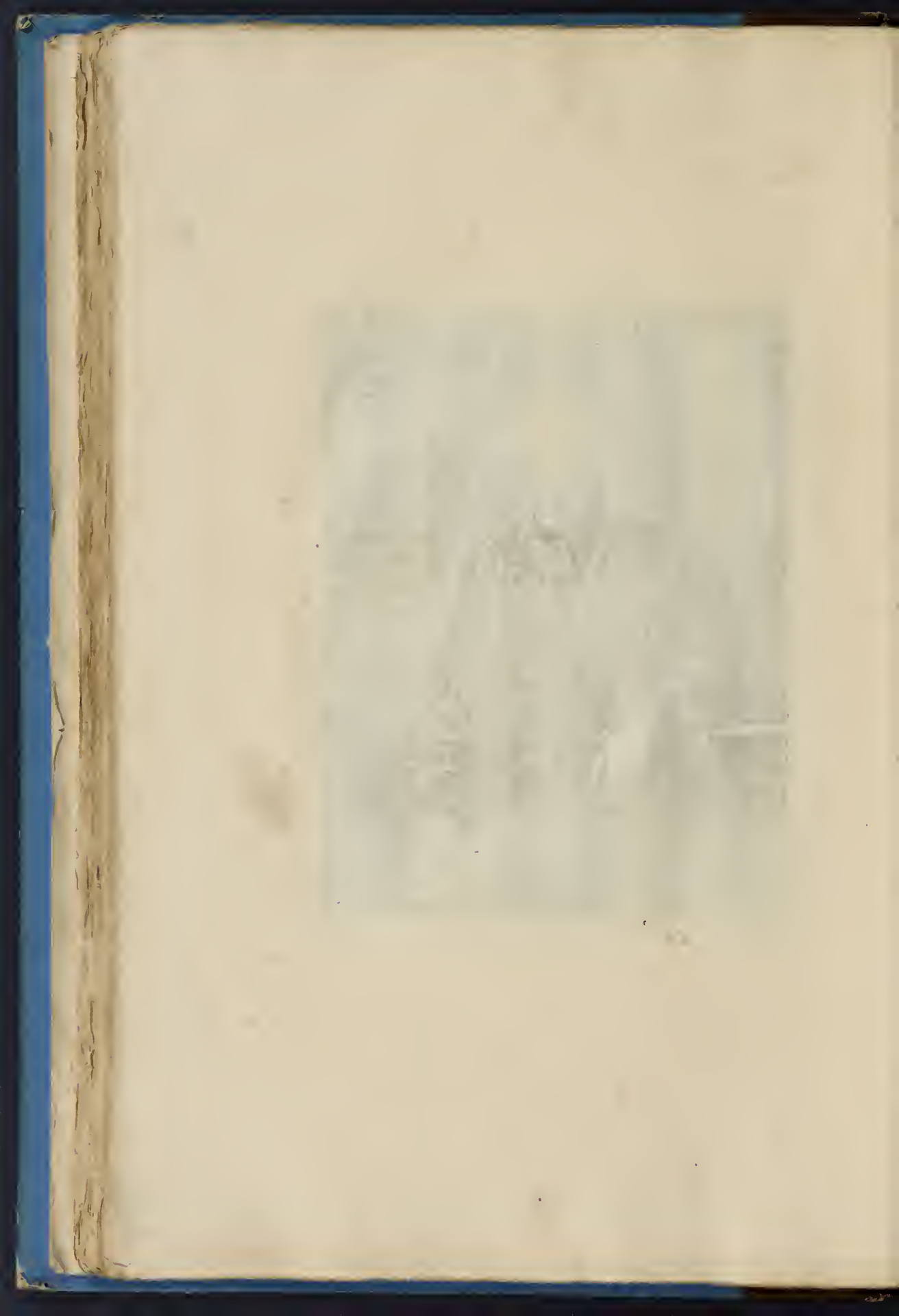
7. Alla. 5. Lata.

L. Versterman sculp. f.

43109

Benedetto Varchi, (the historian)

Portrait





A. Titian p.

70

J. Alz. s. Latia.

L. Versterm an. incut. f.

not out

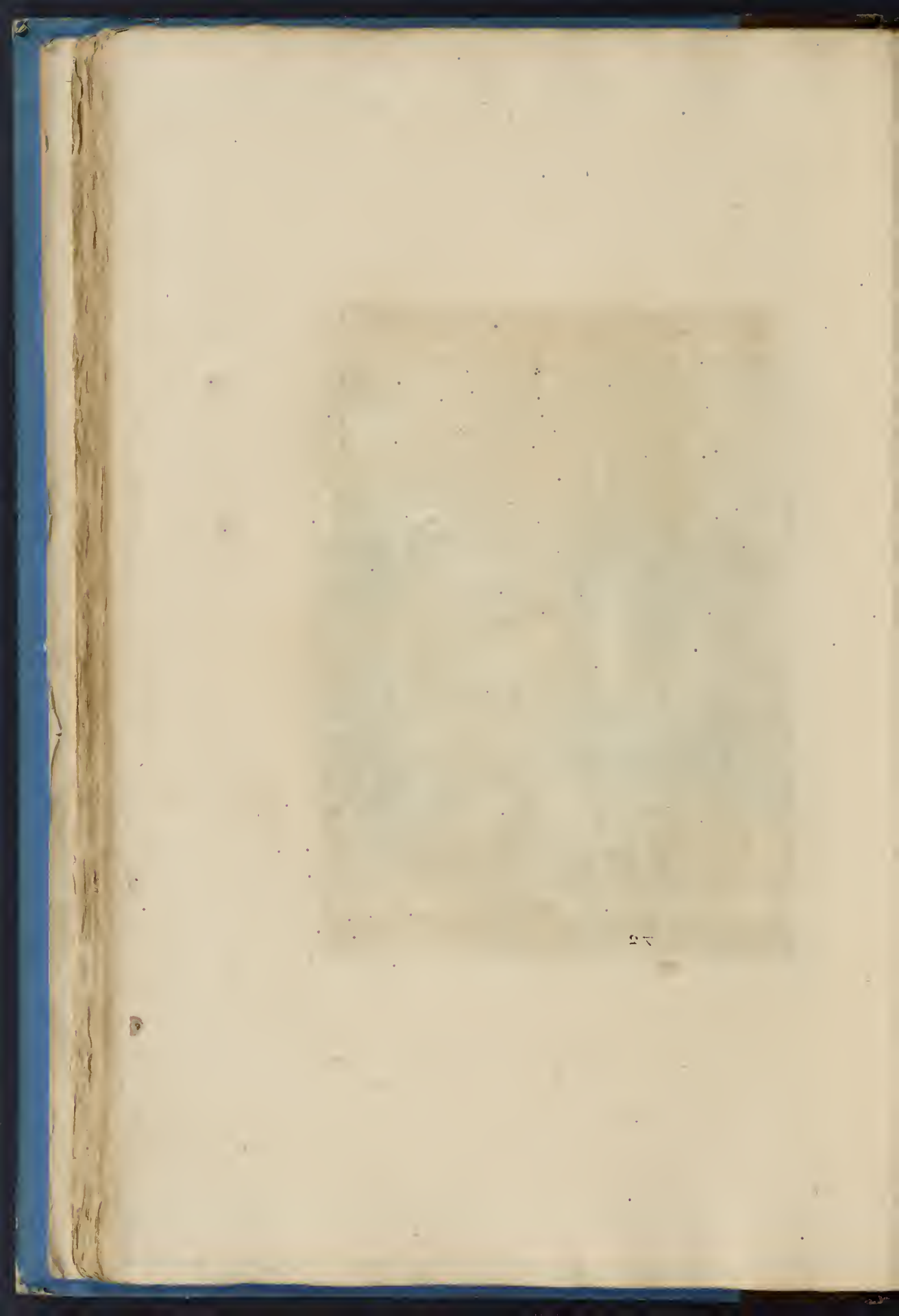


L. Titian p.

71

A. M. 3. Lata.

P. Lyschenus f.





I. Titian p.

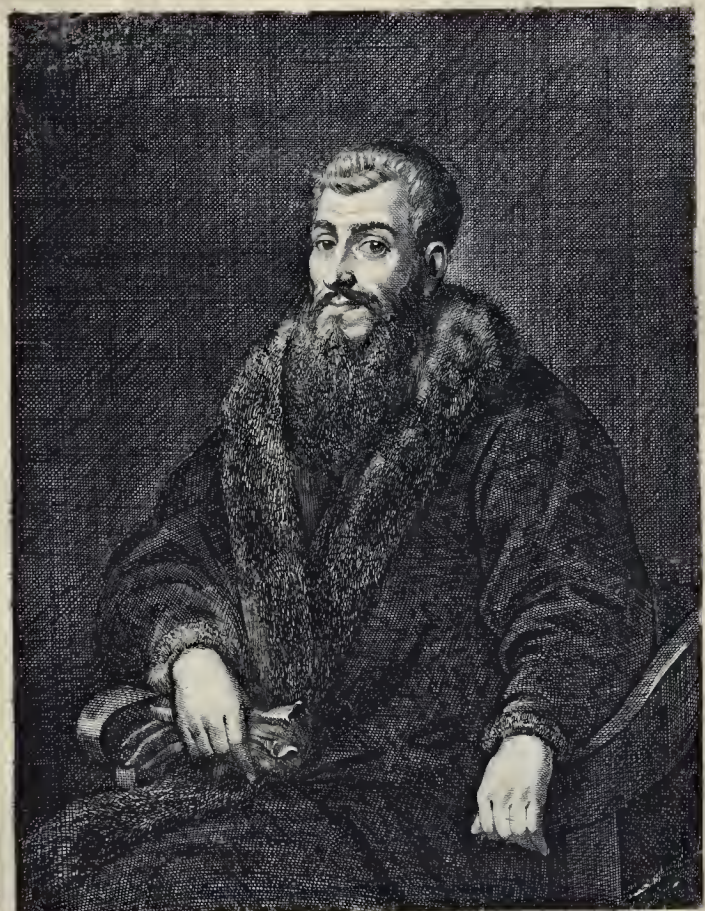
72

• 8 Alta y Lata.

J. Trogan f.

36. (81)

S. Alouin Grogoga de Jernit



I. Titian. f.

79

J. M. & L. sculpsit.

L. Verelsteden invitor. f.

44 (94)

John Frederick de la Roche
Horticulturist



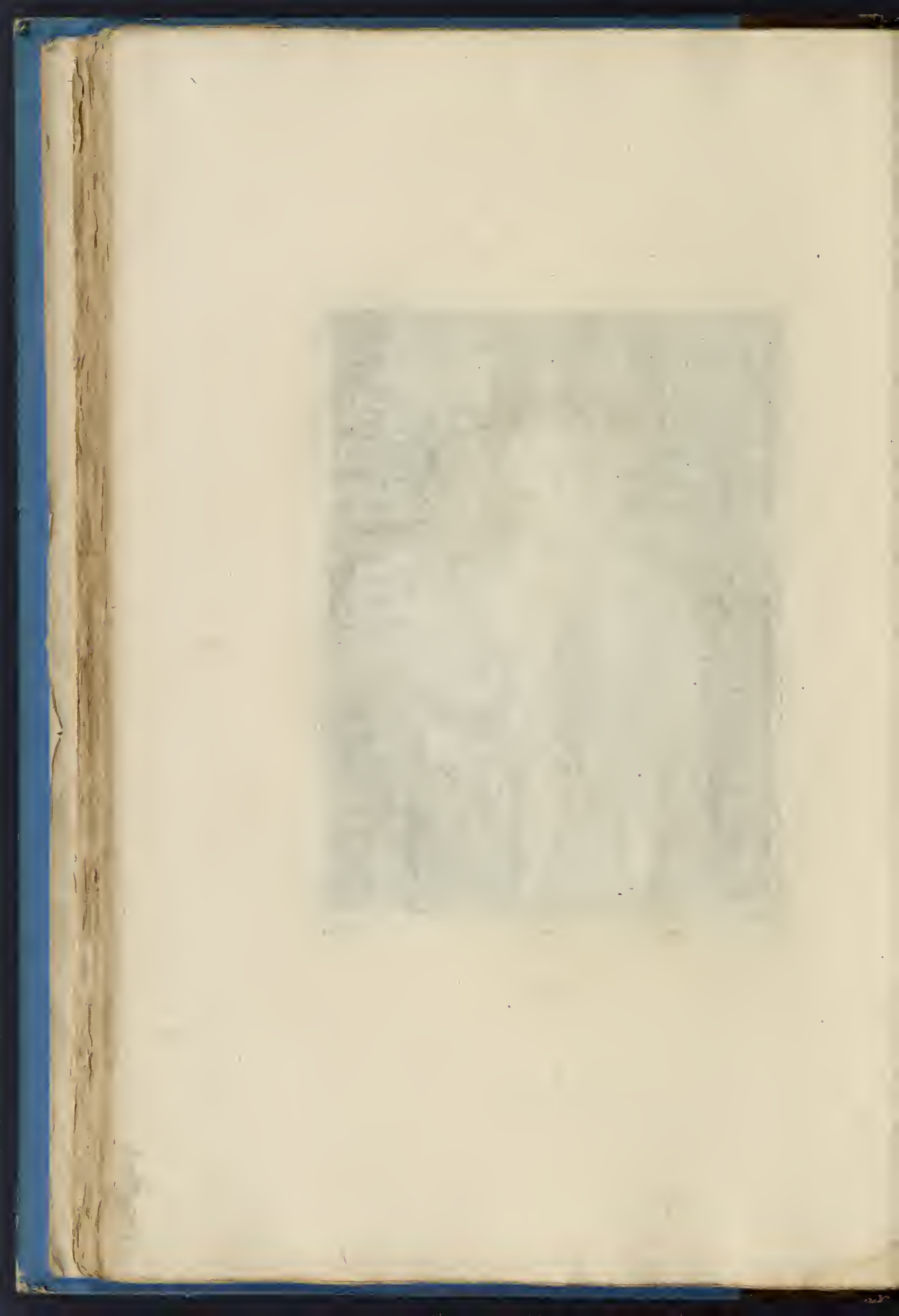
J. Trin. p.

74.

J. Alla. s. Lata.

J. Trova. f.

Portrait





I. Titian p.

75

6. Alta. 5. Lata.

I. Popel f.

37 (32)

Gaudium Angel



I Titan f.

76

J. Alta. 5. L. a. a.

L. Versterman inv. sc.

J. 1793

30 (00)

A. holliman



J. I. Goussier p.

77

s. Alta & Lant.

J. Troyen f.

39 (04)

Lancetta



I. Titian p.

78

4. Alta 3. L. atu.

L. Vorsterman minor. f.

40(85)

St James the Greater



I. Titian p.

7. Mra. & Lata.

L. Vuyfsterman unius f.

79

65 (93)

La Venus qui se mira
f. 79



T. Tukan p.

80

7. Alu & Lata.

L. Vorsterman inuic. f.

41 (85)

Philips II



I Titian p.

81

7 Alta. 5 Lata.

L. Versterman incisit.

see #29 (179) in catalogue.
Portrait of a sealster





I. Tinan p.

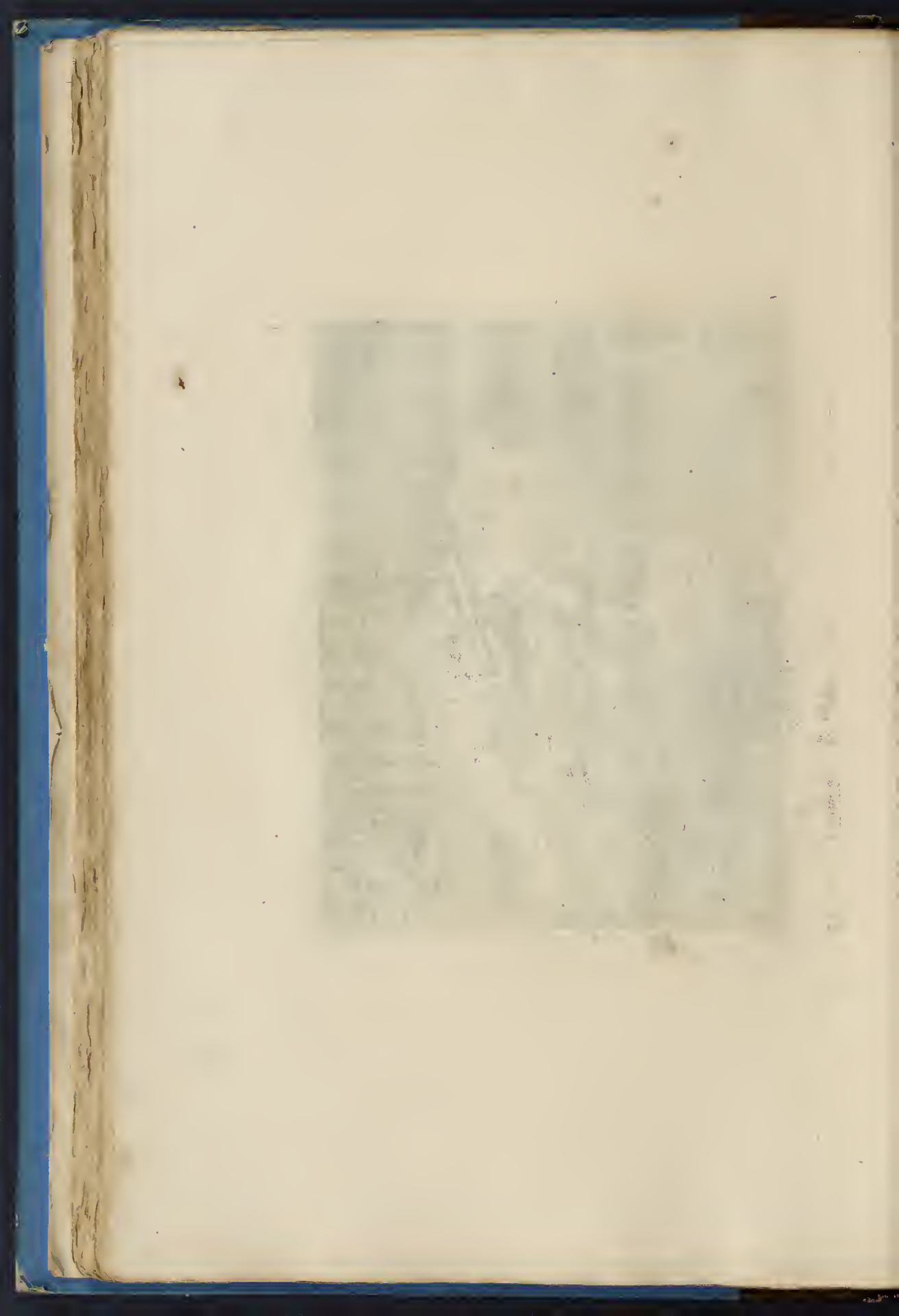
82

J. Alla. s. L. a. t. a.

I. Vofflerman inv. r. f.

42 (87)

Diana





I. Tinan p.

S. Alta. & I. ata

L. Vorsterman umor. f.

83

46 (94)

Lady & White Memorial
in negro



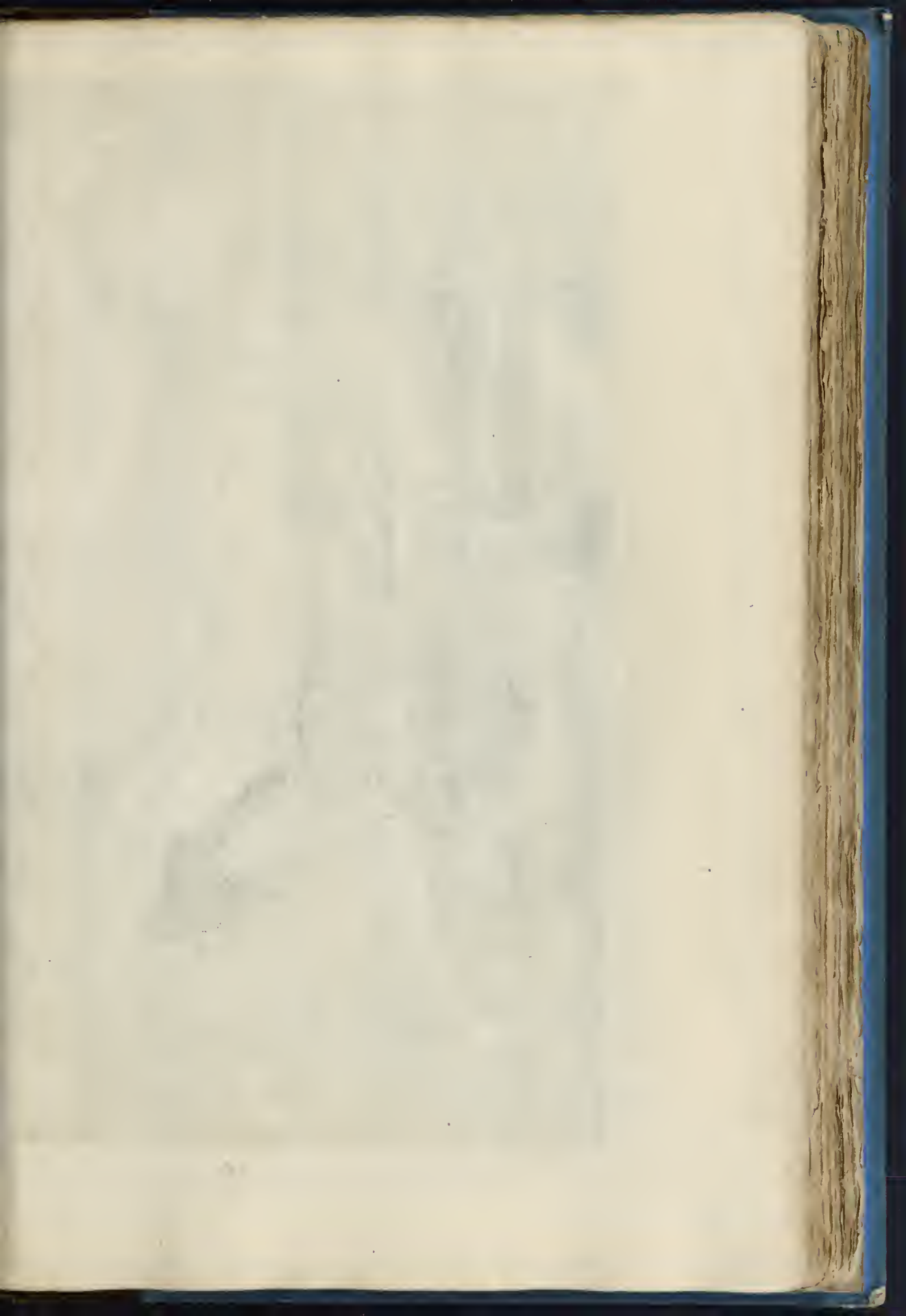
I. Titian p.

84

7. Alta. G. Lata.

L. Voffsternm. sculp. f.

Portrait





J. Tilian pinxit.



a 12 L. atz.

T. van Kessel fecit

J. van



I. Pinxte p.

E. Ma. & L. van.

I. Weyferman univ. f.

86

50/1031

Weyferman univ. f.

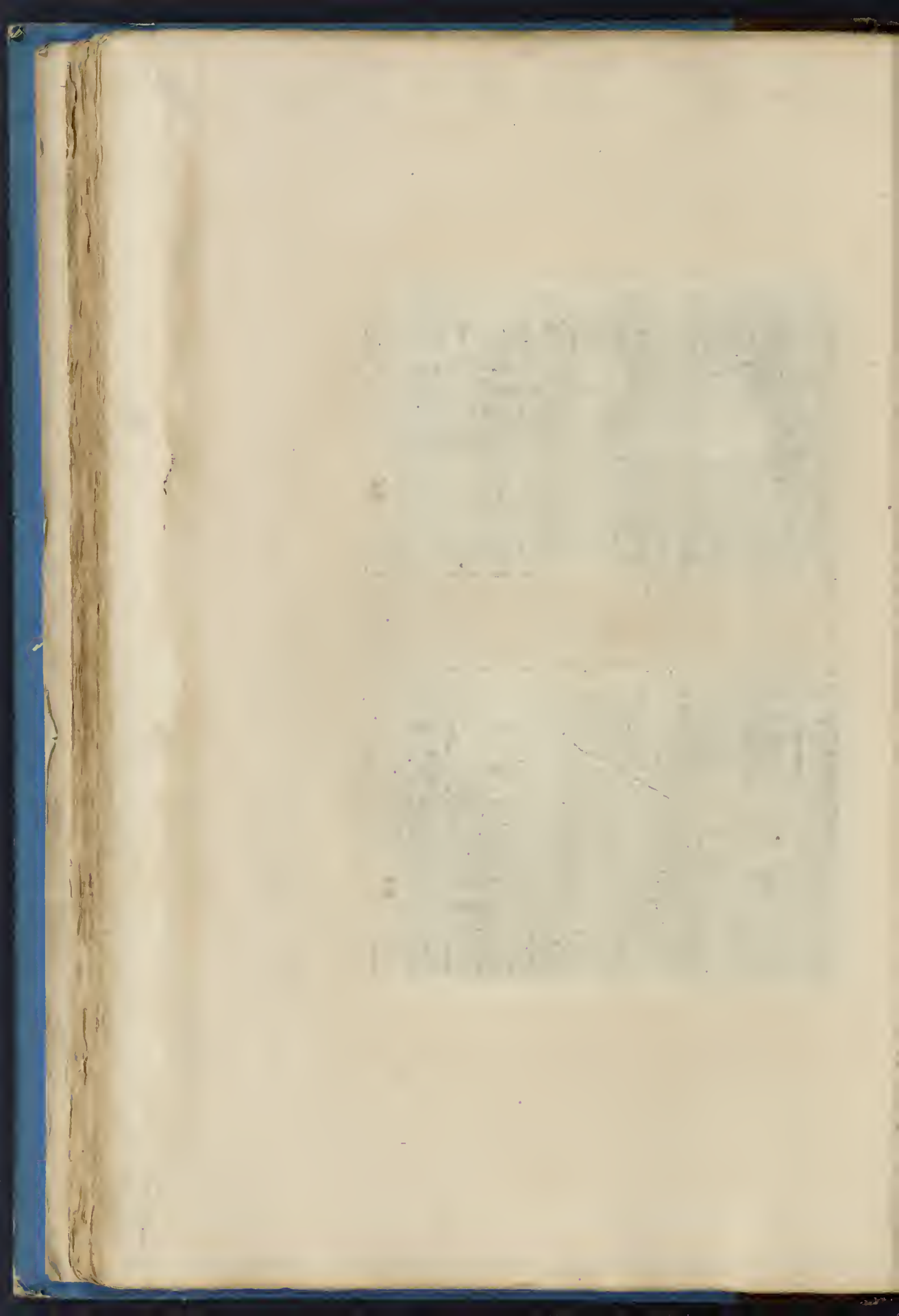


I. Pinxte p.

E. Ma. & L. van.

I. Weyferman univ. f.

86





T. van Kessel f.

5. Atlas 8 L. n. n.

007

I. Dumet. P.

5/1001

Carton de la Laiterie



v. Hogij de et f

3 1/2 Alta 5 1/2 Lata.

CP 80

T. Pirret P.

21 1/2



G. Kneller del.

54. Min. 10 L. 12.

89

Mason



Tinteret P.

90

Alta B. Lata.

v. Hoij d. s. offenbeck f.

Handwritten note:
Holy Family
Joseph & Mary



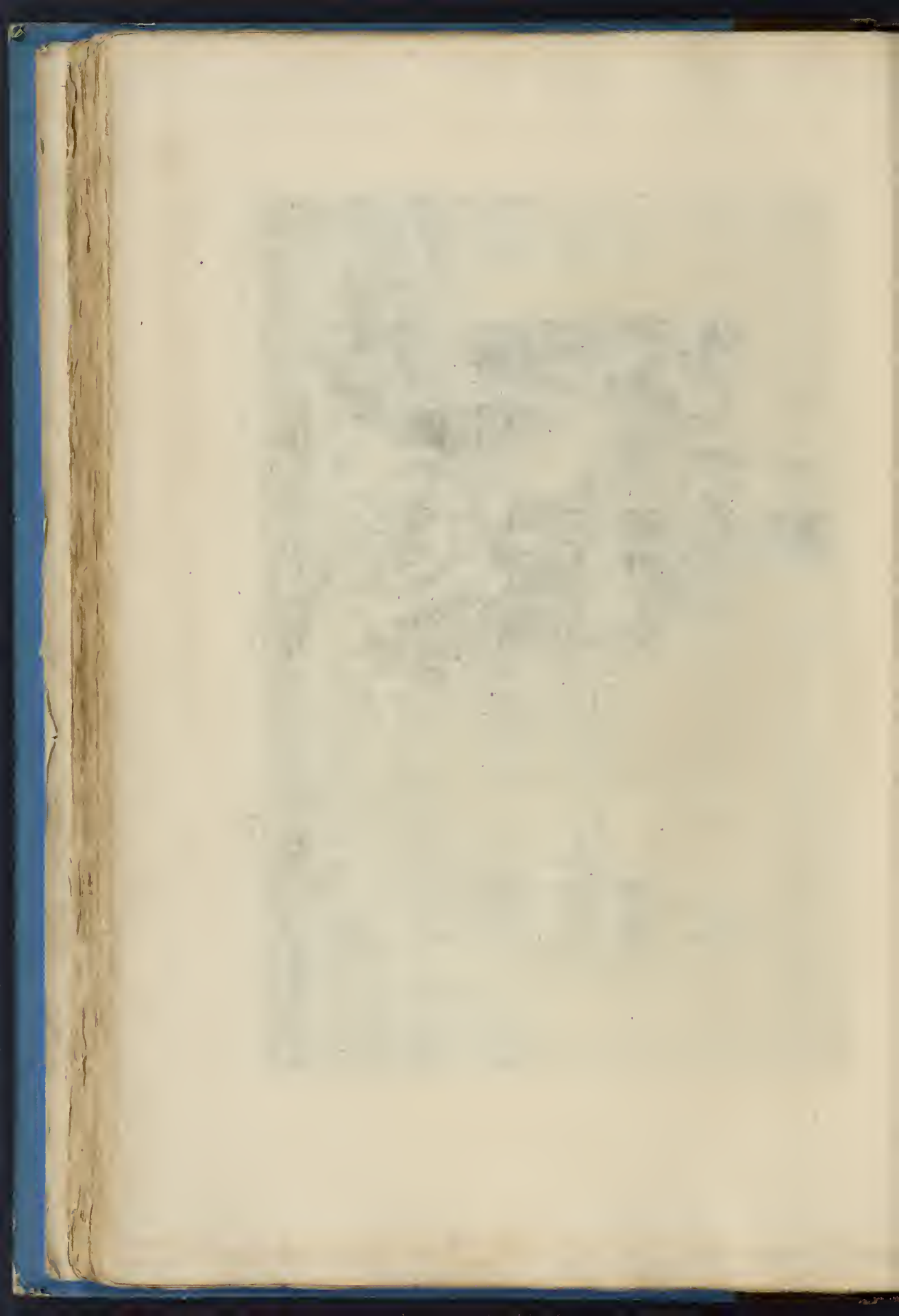
J. Finnet p.

91

5. Rue 7. Letz.

M. J. G. f.

Finnet p. 91





L. Finore p.

92

6. Alla 4. Letta.

L. Vofferman sculp.

47 (97)

Doge Niccolò da Ponte.



I. Tinotres p.

93

J. M. 5. Lata.

L. Voffsternan sculp. f.

Venedian Senator



J. Goussier p.

94

7. Alex & Lata.

J. Trejter f.

Portrait



I. Tintoret p.

99 = 130.

6 Alta. 3 Lata.

L. Versterman unist.

49 (104)

Old man & boy



96

S. Maria & Luca

P. J. Schobertus f.

48 191

The Resurrection - The angel sitting on the stone





J. Vigar et p.

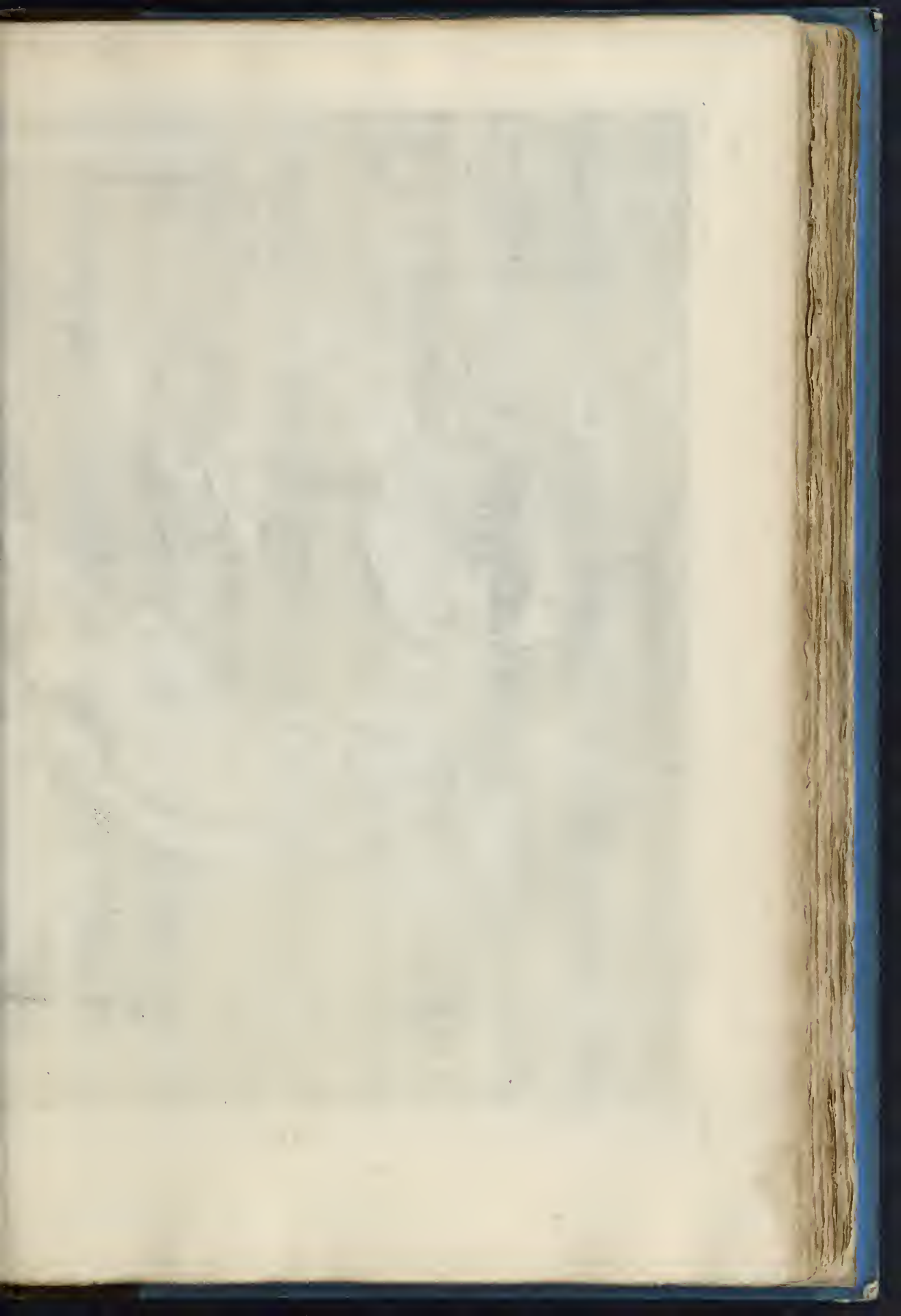
97

8. Alta. 5. Lata.

P. Lefebvre f.

The Resurrection in the Garden





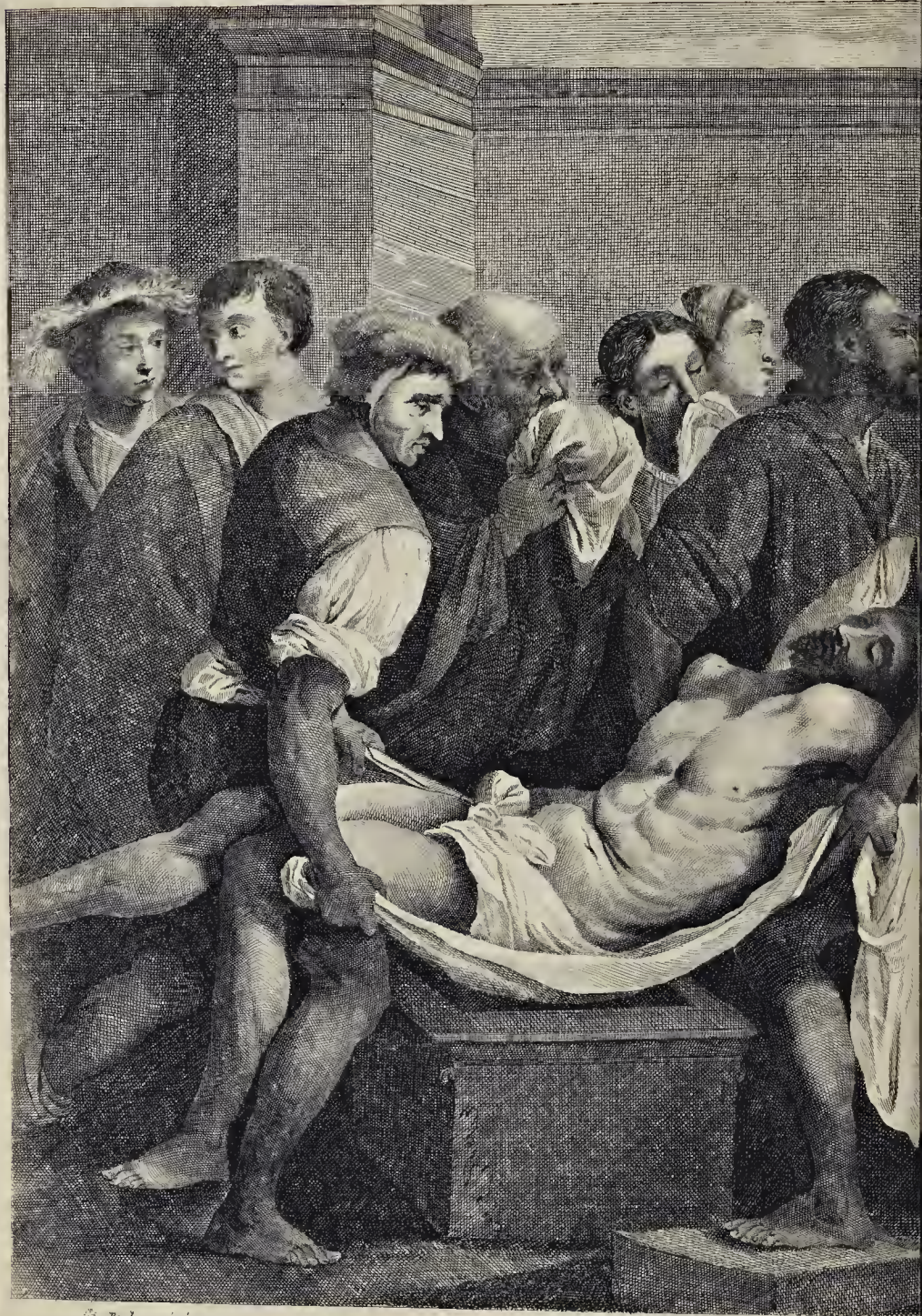


Fig. - Torloni pinxit

10 Alti

98

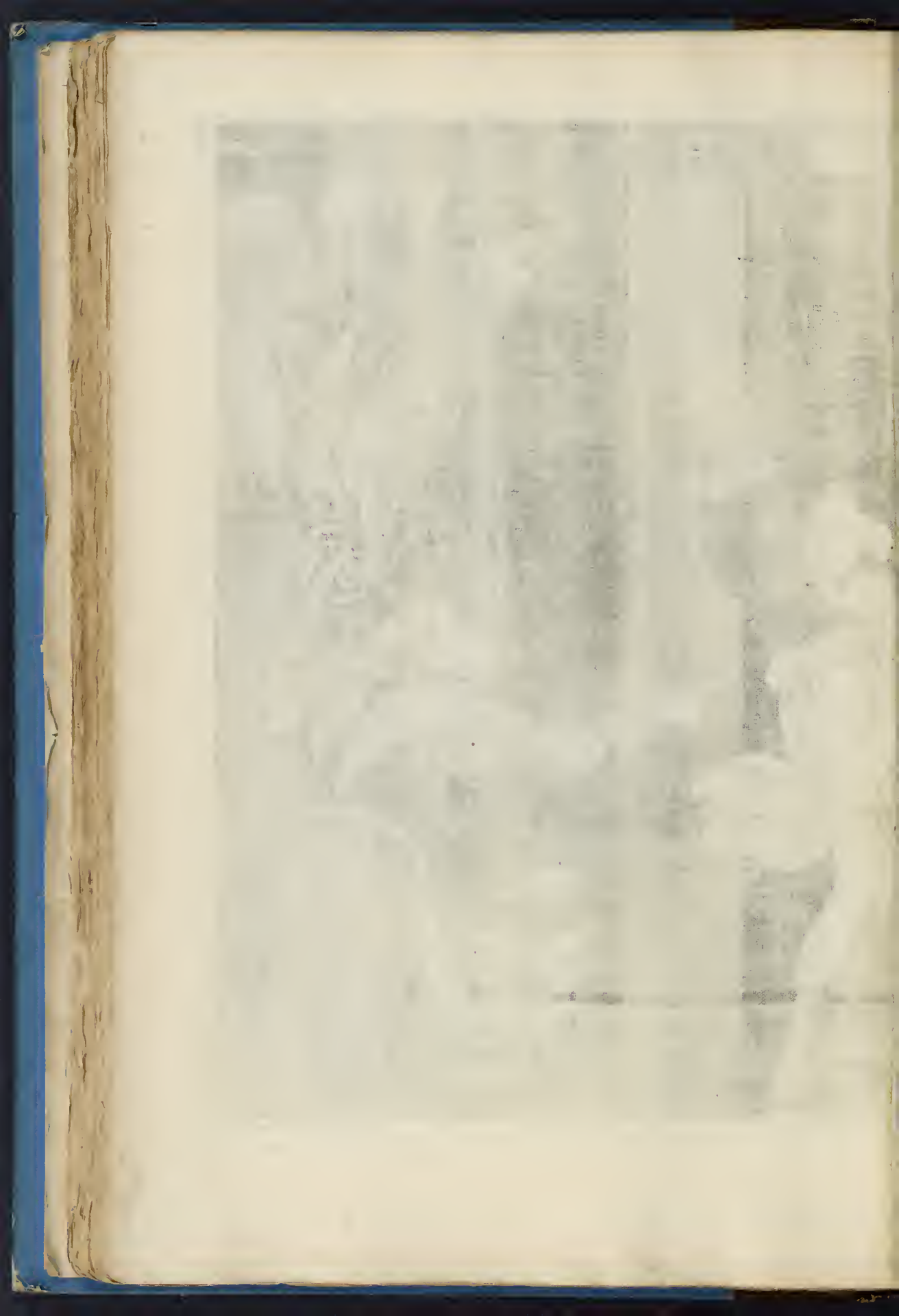
52 (1.0)

Logans removed from the table



I Troyen sculpsit.

Rembrandt del. C. Kneller sculp.





El Verones y

99

8 Alta 4 Lata.

T. J. Felicio f.

S. Nicholas



54 (112)

St. John the Baptist



P. Veronesi P.

401

62 Alta 6 Lata

v. Hoy d. a f.

Herodias



P. Veronis p.

002

7. Alta. & Lata

T. van Kessel f.

S. Schöcher



P. Verones p

009

4. Alta 3 Lata

2. Boelf

.Centauri



P. Verones p.

104

4. Alta 3. Lata.

I. van Kessel f.

55 (116)

Venus & Adonis



P. Veronesi p.

005

8. An. 5. Luta

P. Isichenus f.

56 (1171)

In Resurrectionem



L. Troyon.

7. Atlas. 10. Latit.

405

F. Veronesi F.

57 (118)

Adam & Eve after the expulsion



P. Appert del.

7. Am. 10. 1. Am.

107

50 (111)
Sample of Stone



F. I. Schabus f.

4. Sin 5. Lun

108.

F. Veritas F.

See 108 (222)
Marriage of St. Catherine
Raphael



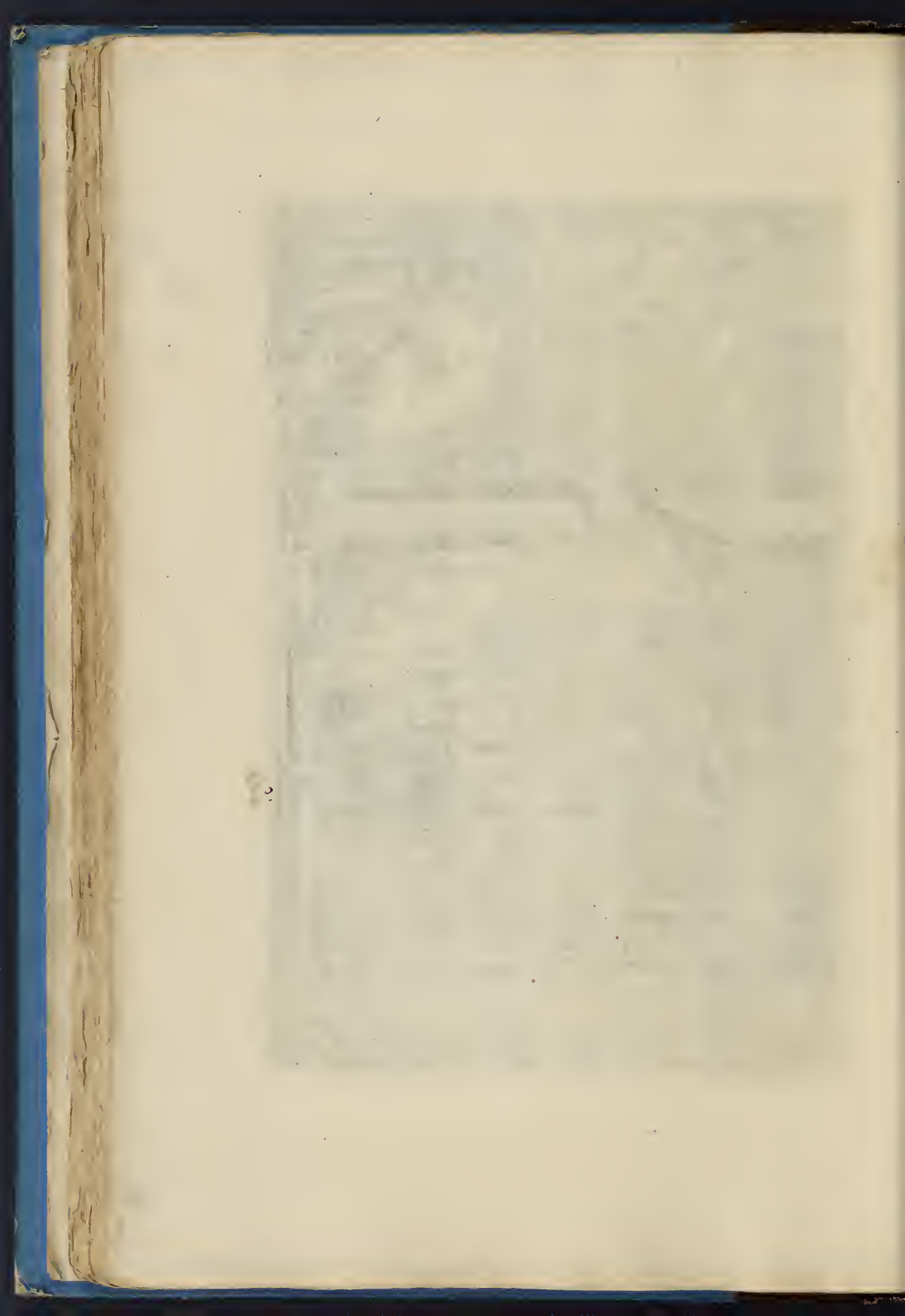
E. von Keffel

J. Alth. no. 1. 1. 1.

809

P. Vermeas F.

The Suffering of the Prisoners





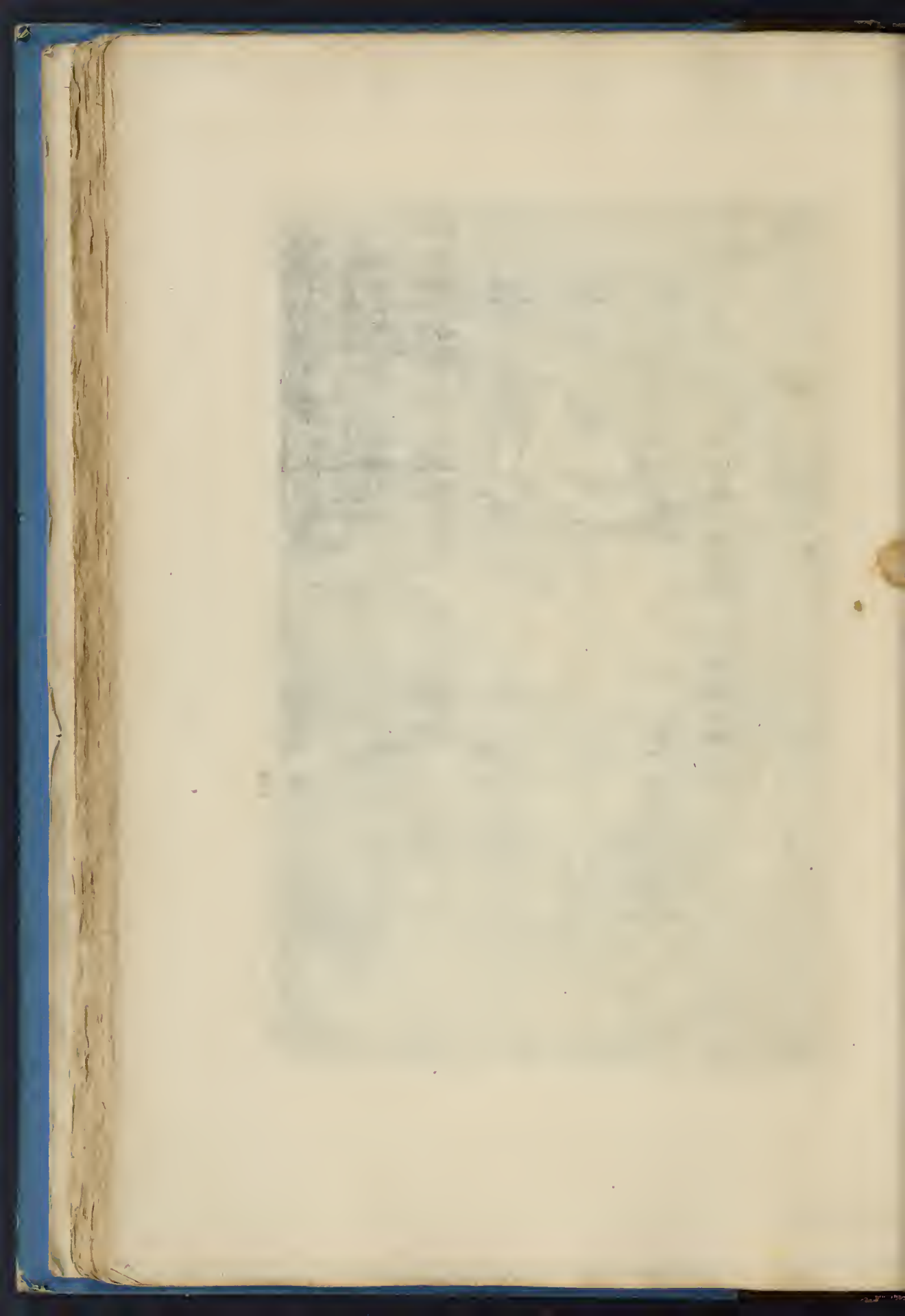
I. Troyen f.

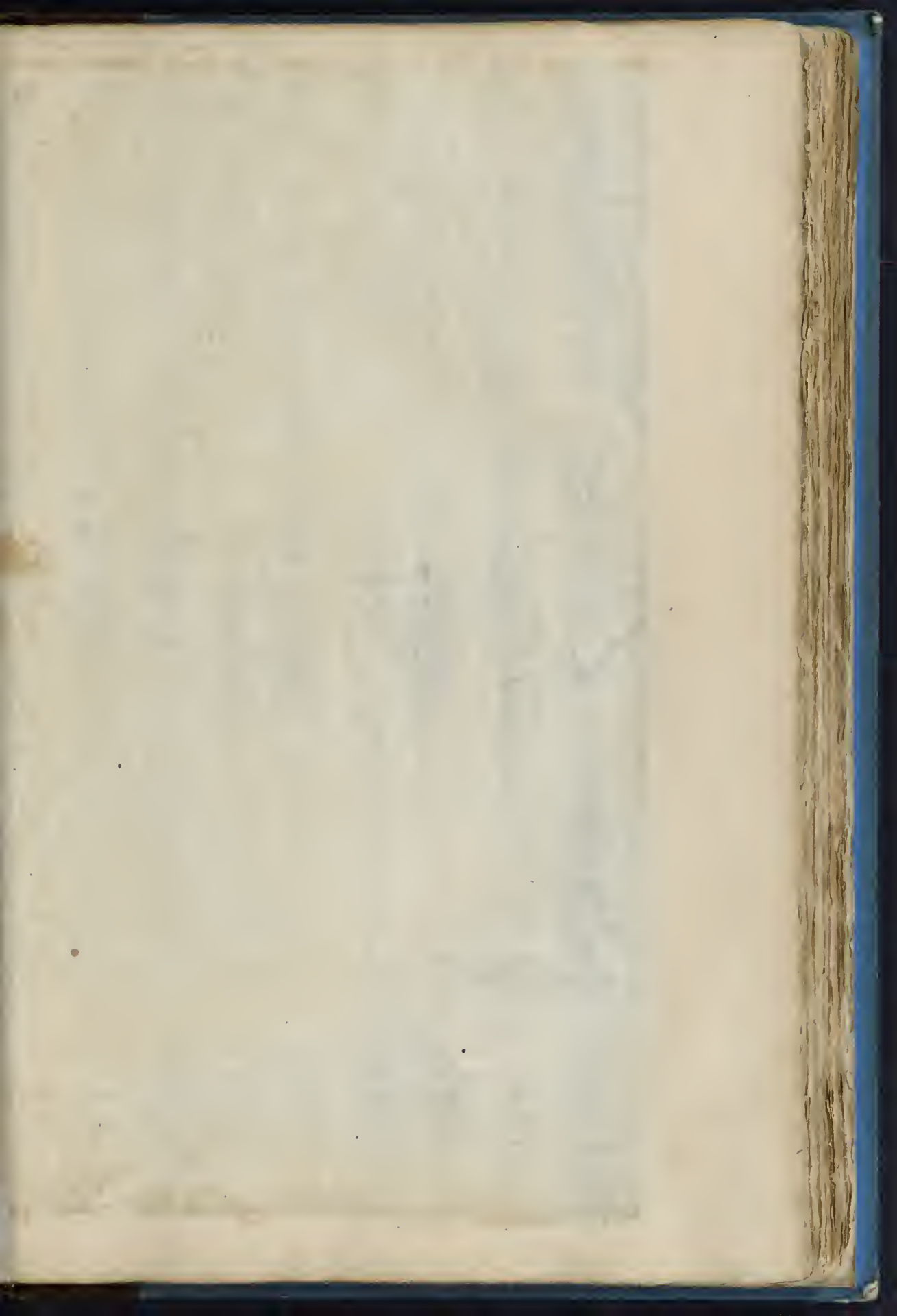
4. März 1899.

110

J. Veronesi f.

See 97 1899!
Kupfer aus Christ und Maria
Abbildung von Veronesi
J. Veronesi









W. Bellini fecit

60 (171)
Est. 1717



A. Schiavone p.

114

2. Alta. 1. Latu.

T. van Kessel f.

(2.120)

Inu infaney .- Jupiter



A. Schiavone p.

119

2. Alta. 1. I. stis

T. van Kessel f.

Metamorphosis of Daphne



A. Schianone p.

116

s. Alca & Laila

C. Louvers.

64 (131)

Escape of Queen



A. Schiavone p.

117

4. Alti & Laca.

T. van Kessel f.

65 (132)

Allegorical Subject



63 (1301)

Holy Family



A. Schiavone p.

119

2. Alta. 1. Late

T. von Kefel f.

Shepherd & Cherub



A. Michauxe. p.

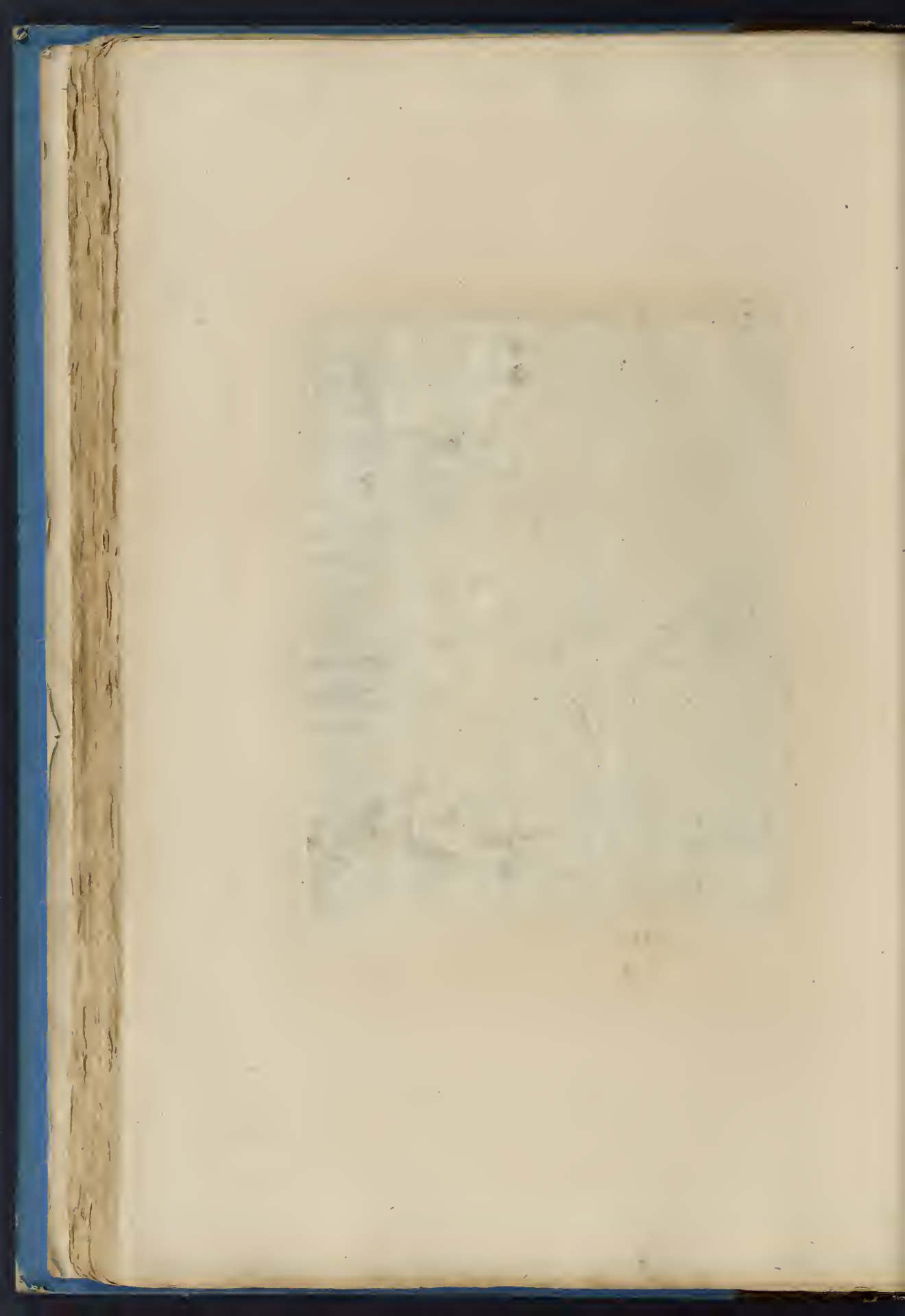
120

S. M. & L. L. L.

E. Dore. f.

61. (127)

Venus endeavours to detain Adam from the Tree
of Knowledge (paradise)





121

Resurrection of Jesus



A. Schüone p.

122

6 Alt. 4 Latz.

G. Buehl.

66 (134)

Adoration of the Kings

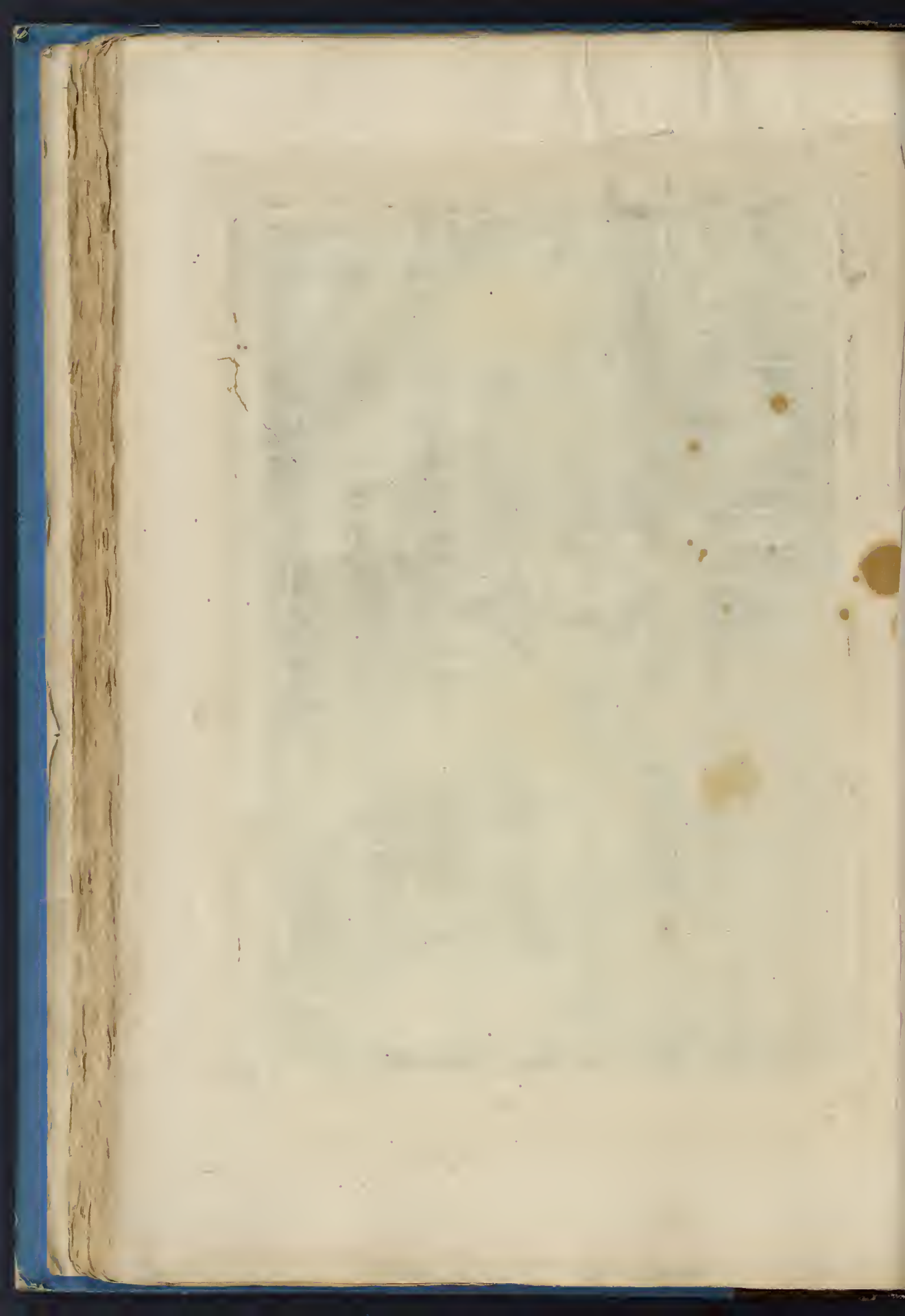


J. Veronesi p

123

Talka 10 (64)

L. Targen f.





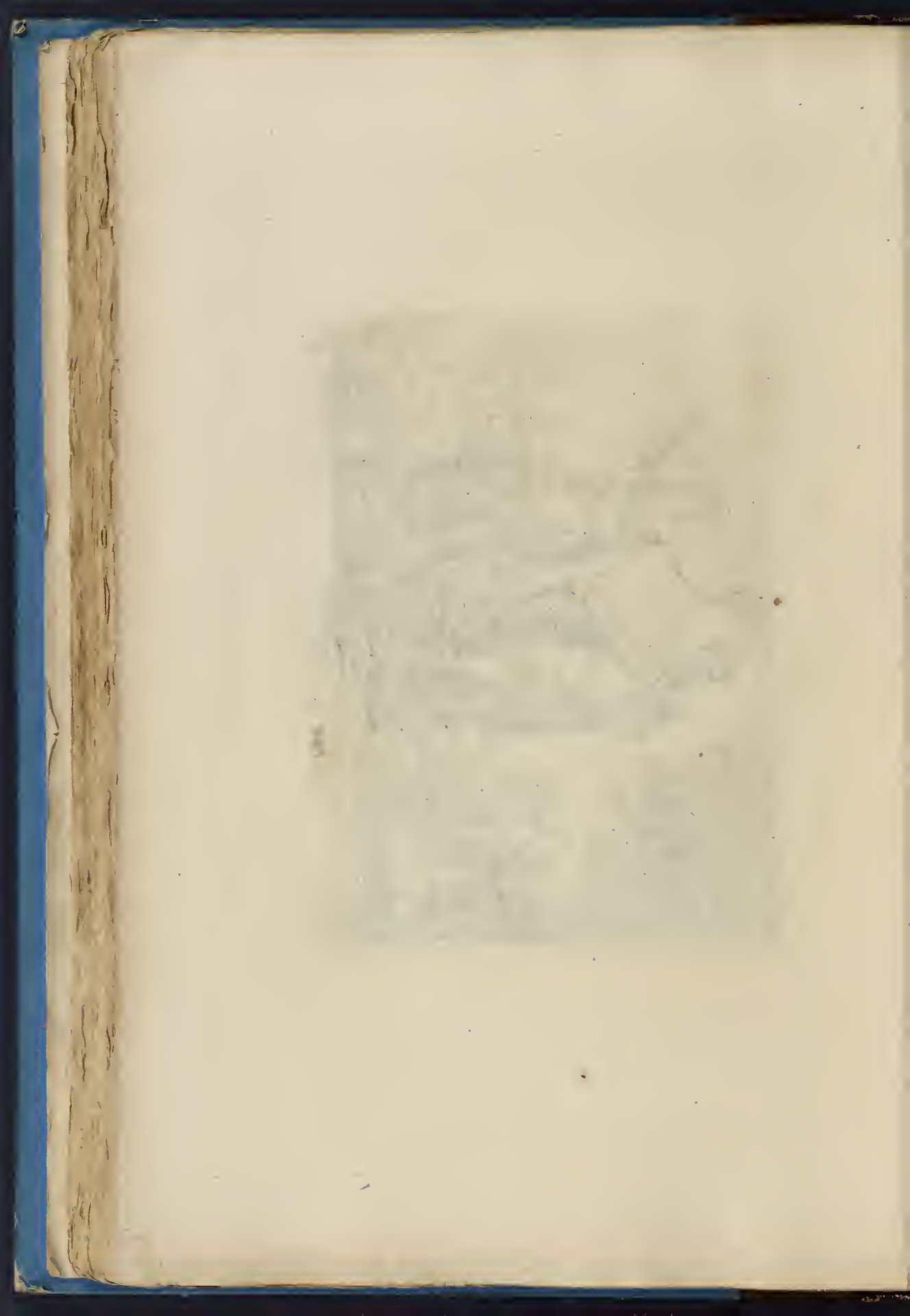
B. Diez f.

3. Ma. 6. 1840.

124

A. Schwanke f.

See 69 (135)
Faint handwritten text, possibly a library or collection reference.





A. Schwaner F.

126

3. Altes. 6. Lat.

2. Boel. f.

no 68 (186)

Curios. Dantons



I. Trogner f.

4. Alta 6. Lina.

127

A. Schwanke P.

69 (131)

Christ umgeben seiner Jünger



P. Ingelmann f.

6 Mrs. & Liza

128

A. Schwaner f.

Holy Family



L'Espagne p.

130

7. Alu. 5. I. ata.

L. Verferman sculp.



Bassan P.

191

St. Alti + i Lora

v. Høj d. Offenbeck f.

S. Sebastian



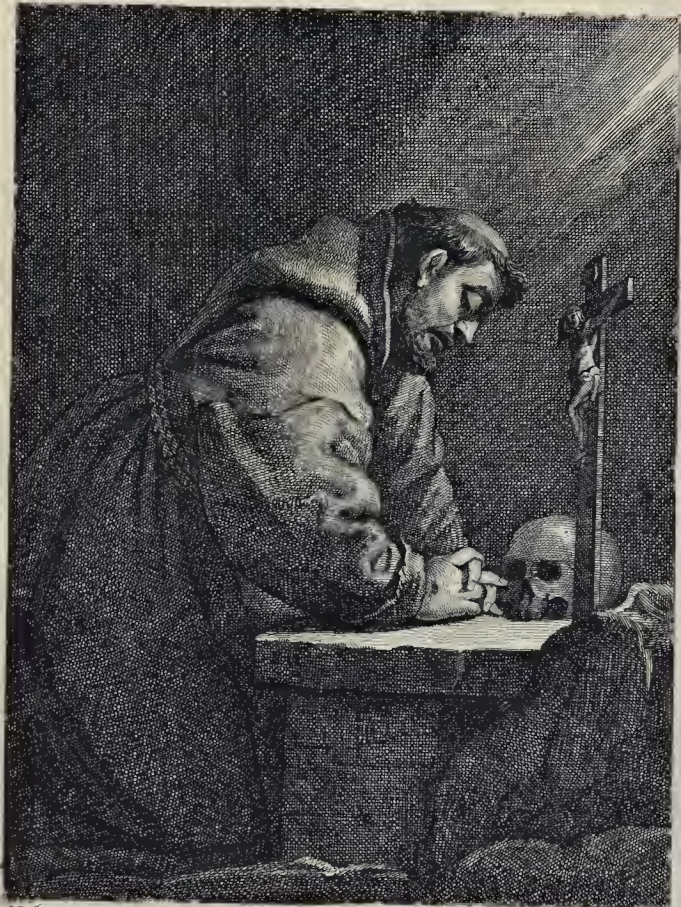
I Bassa p.

192

6. Alta. 5. Lata.

L. Verferman minor f.

S. Veronica



J. B. Giffen p.

193

J. Alta & L. an.

L. Verferman uxor f.

A monk





L. E. Hoffmann sculp.

194

7. Alta. 5. Lata.

L. Verferman inv. sculp.

Handwritten note: *in Coll. 29. 60. 120*

Handwritten note: *die Krippe d. Krippe*



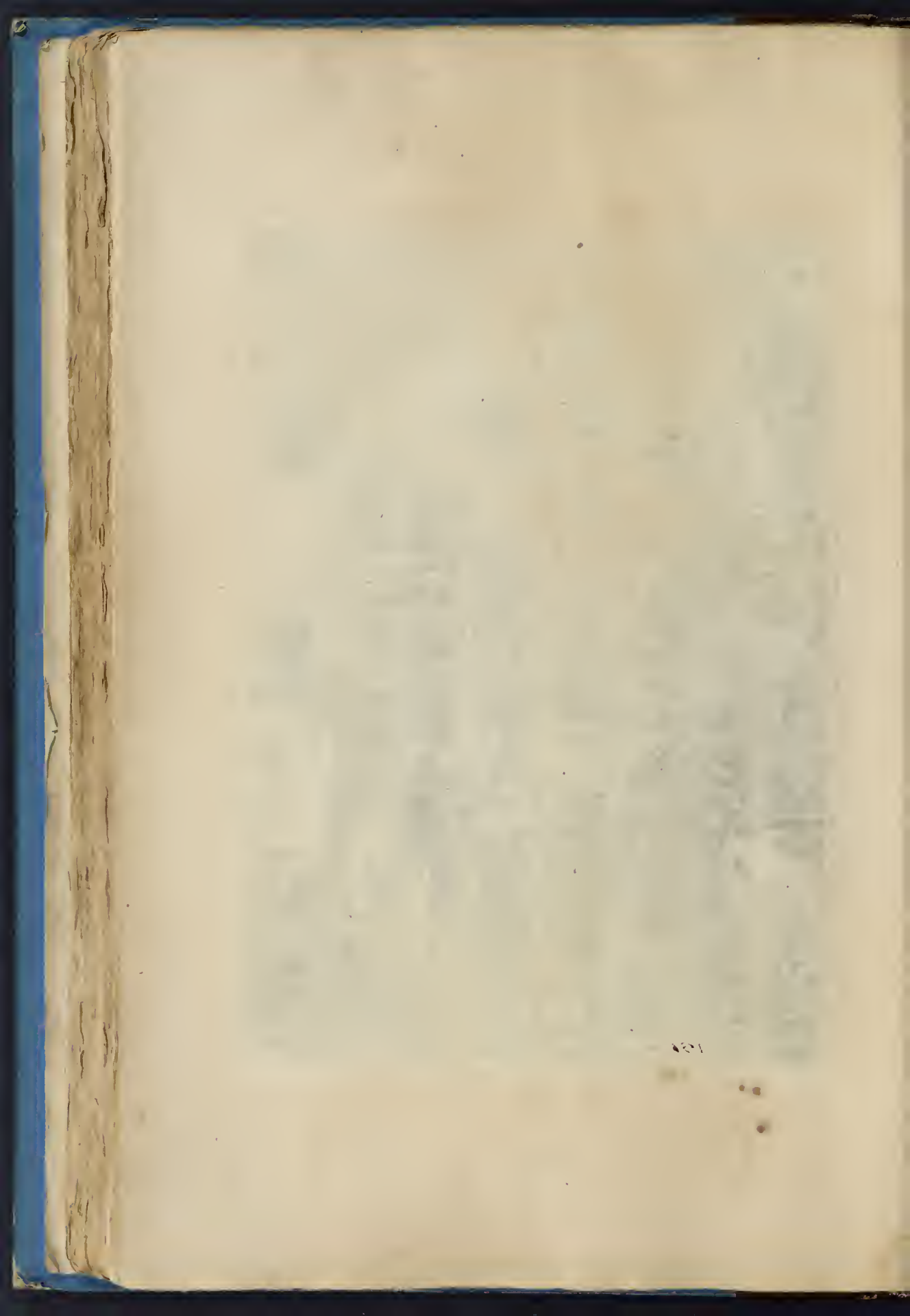
Bogdan junior p.

195

9 Alla & Lata

T. van der Gelf

The Ascension





Bagnan invenit p

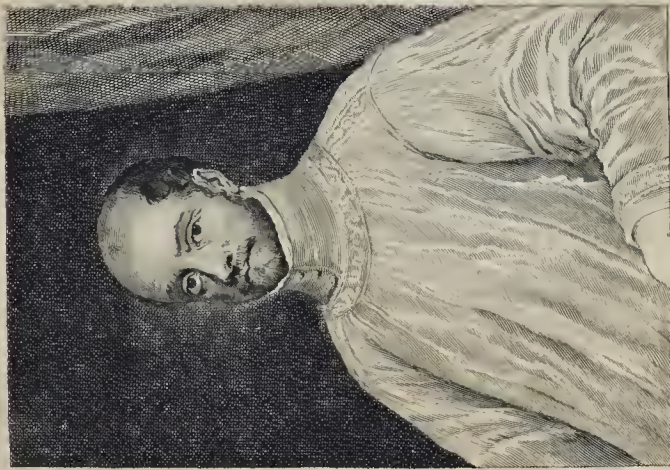
136

8. Alta 5 Lata

J. Troyen f.

70 (140)

9a Occurro



187

4. Ill. 3. Lem.

I. Tropez

711/1241

Am. rock...

138

72 (150)

Phyche...





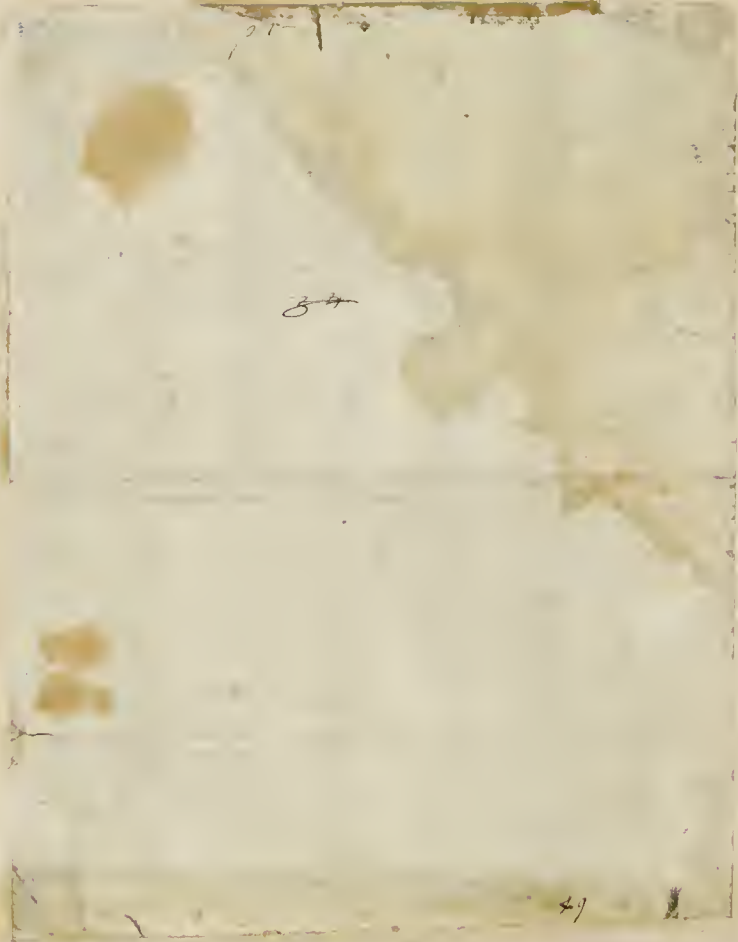
I. Tinnet p.

S. Alla 3 Luta.

f. vasterman ungar. f.

138^x

Same as 95.





G. Bock J.

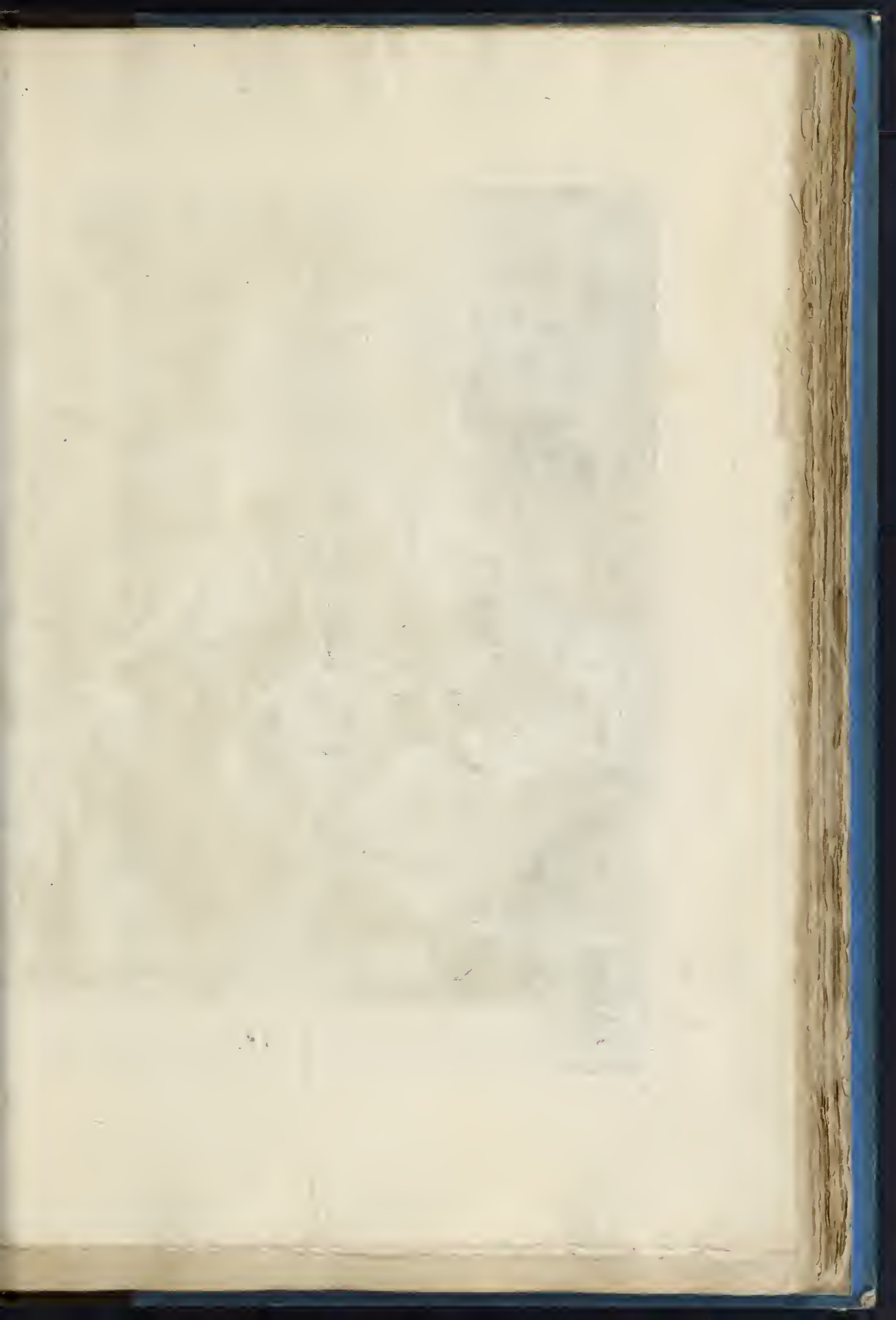
4. Atlas 6. Letztes

139

I. Buffon F.

74 (172)

Handwritten note in cursive script, possibly reading 'Handwritten note'.





I Carians punit.



L. att.

Q. Boel fecit.

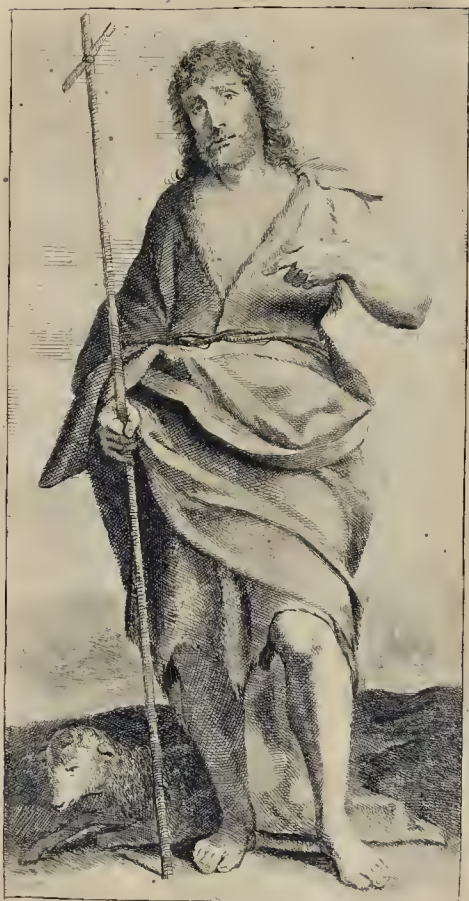
S. Veronica



I Palma Senior p. 154 J. Alaz Lam. I Pyele f.

77.1724

S. Sebastian



I. Palma Senior p.

155

s. Alta 3. Lat.

I. Popels.

St. John

St. John in the Wilderness



I. Poling Senior p 150 s. Alta. & Lata. I. P. P.

S. J. ia



1. Palma minor p.

157

5. Alta. 4. Lata.

R. Boel f

75. (170)

St. Jerome



1. Palma iunior p.

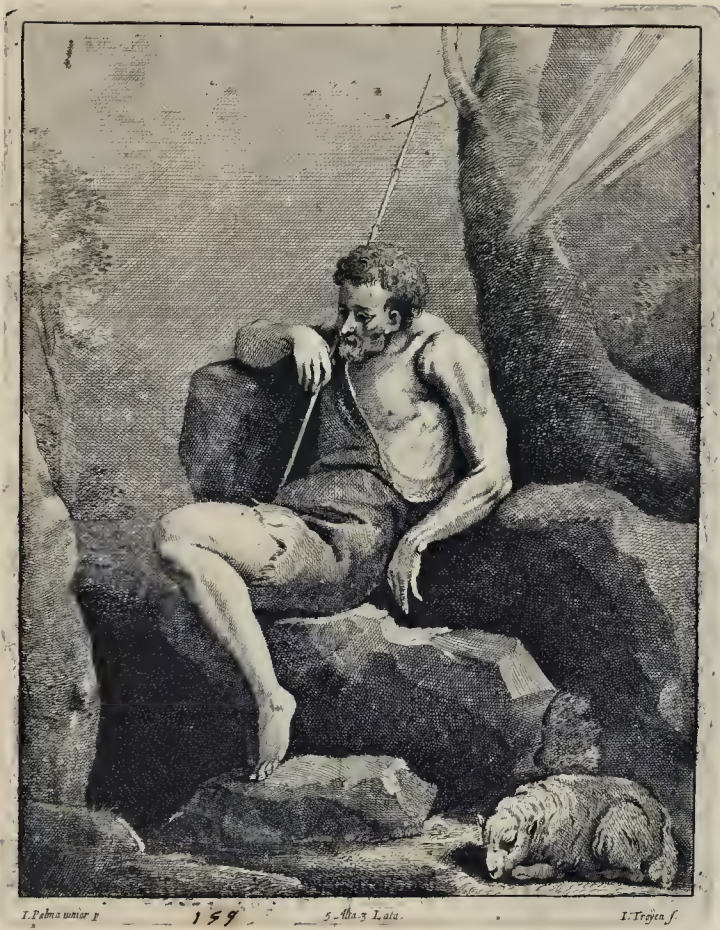
158

3. Alro. 2. J. ata.

T. van Kijfel.

o (174)

Die Hingedane dyng in den Wildernis.



L. Palma sculpit

159

S. Alcaz. L. ala.

L. Trejo f.

77 (74)

S. Alcaz. L. ala.



I Palma untor p.

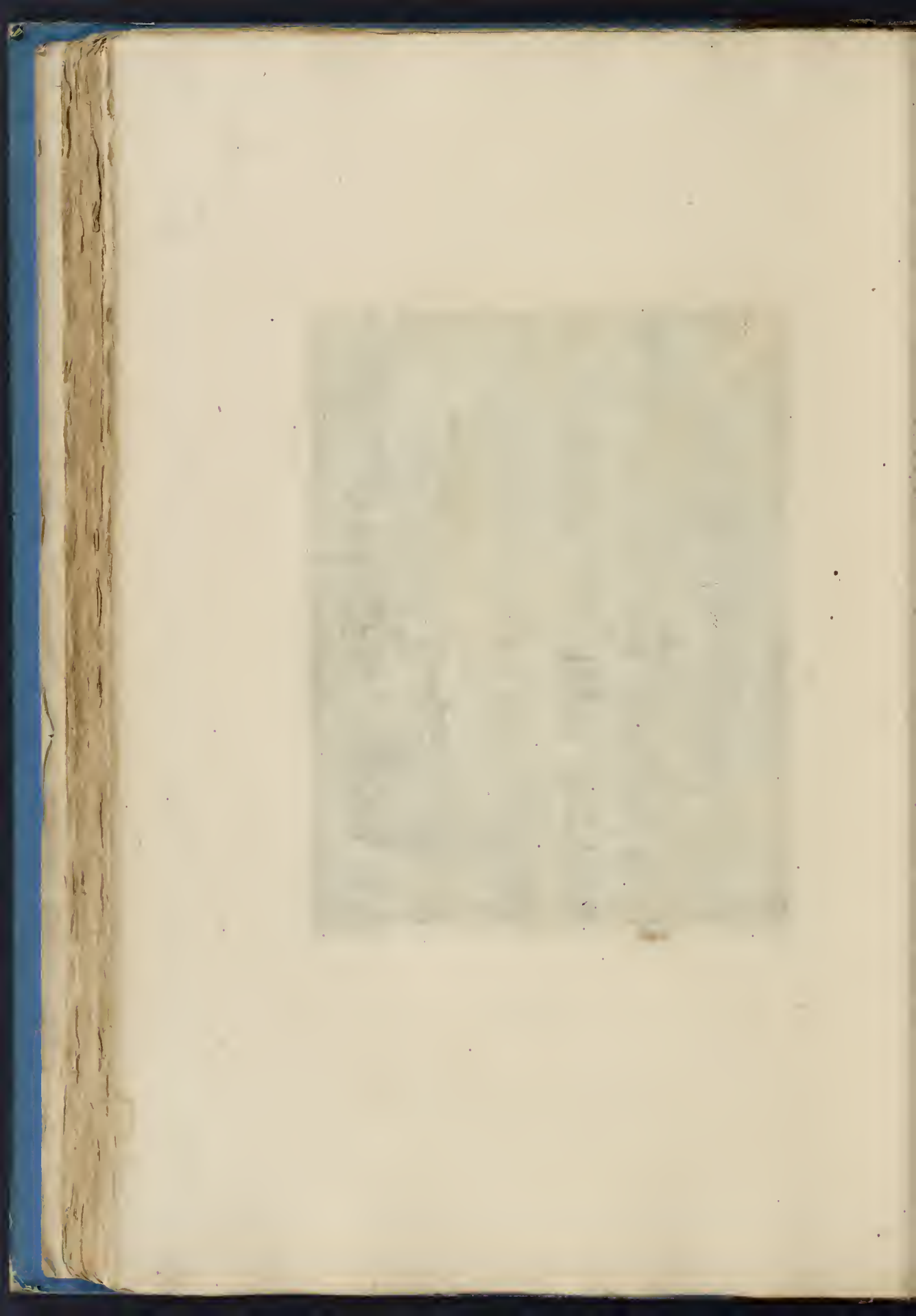
240

3 Alta 2 Lati.

F. Lyebatus fecit.

78 (173)

S. Mary of Egypt dy.





I. Palma Senior p

161

B. Alta. s. Lata.

P. Evankovici f.

79 174

100 avium uscu fura 10. 100



Angel supporting the Body.



1. Palma incisor p.

163

3. Alta. 2. Lact.

P. L. J. f.

82 (177)

1/2 2/3



I. Palma sculpsit p

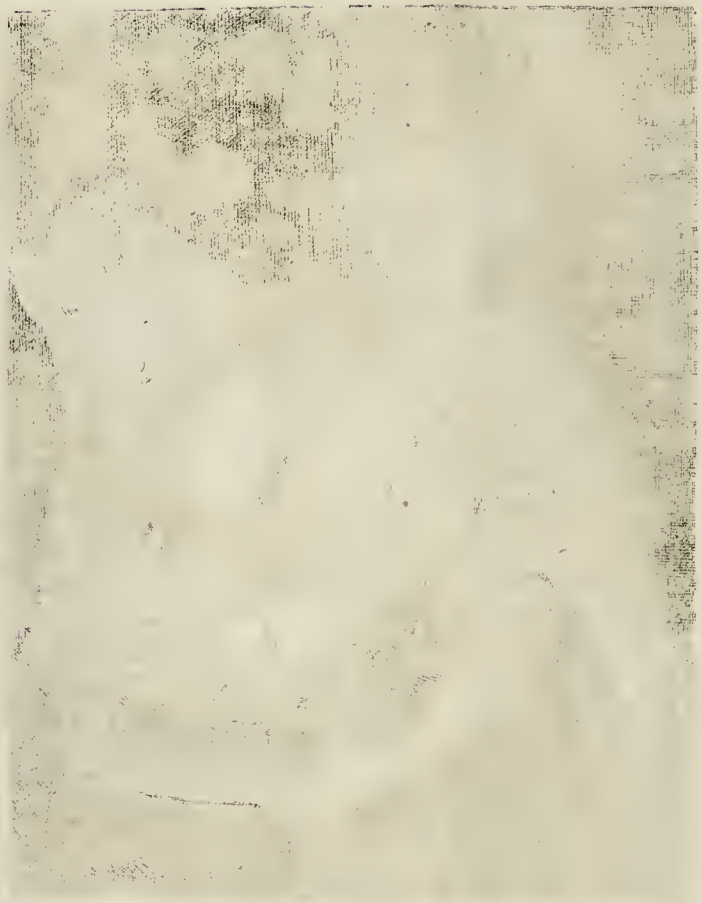
164

8. Alta 6 Lata.

I. Frey sculpsit

(81) 176

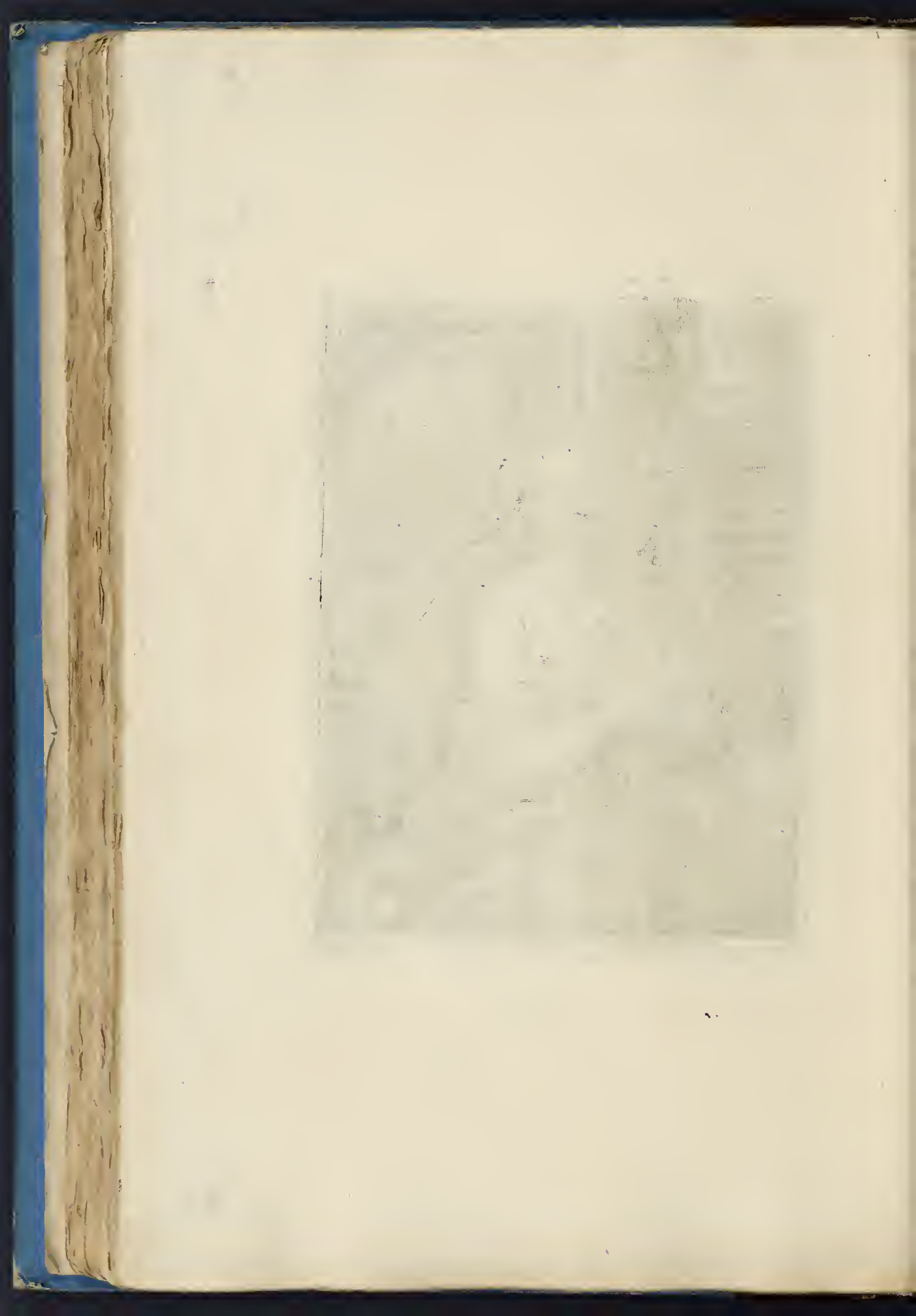
Il. John H. Cooper





39 (1971)

S. Justinae of Padua





L. Palma Senior p.

169

J. Alla. & Lina.

L. Vorsterman sculp.

87 (184)

Portrait of a young lady





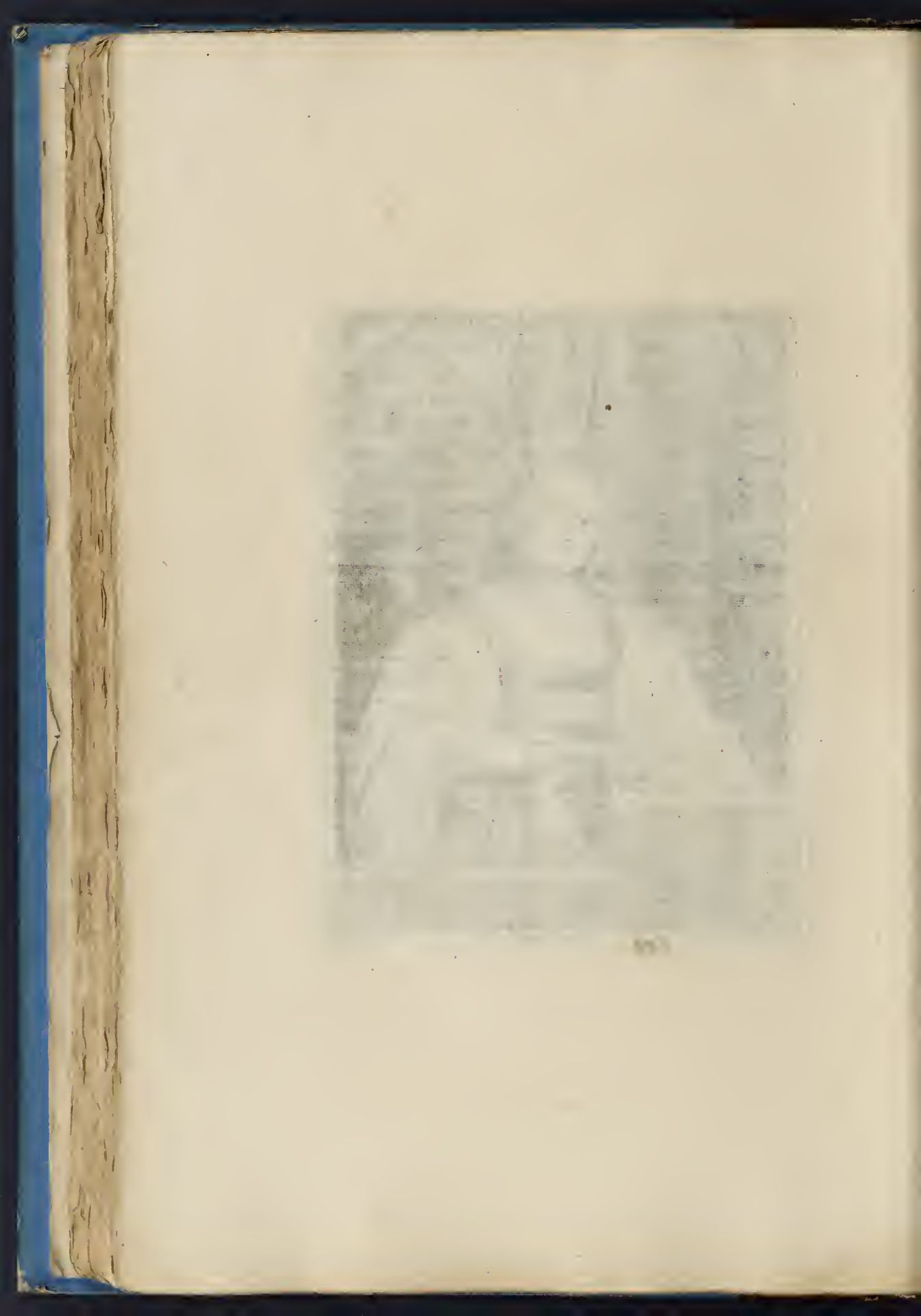
I. Palma Sculp. p.

170

5 Alta. 4 Lata

I. Troggen f.

Portrait of a young lady





I. Palma iunior p.

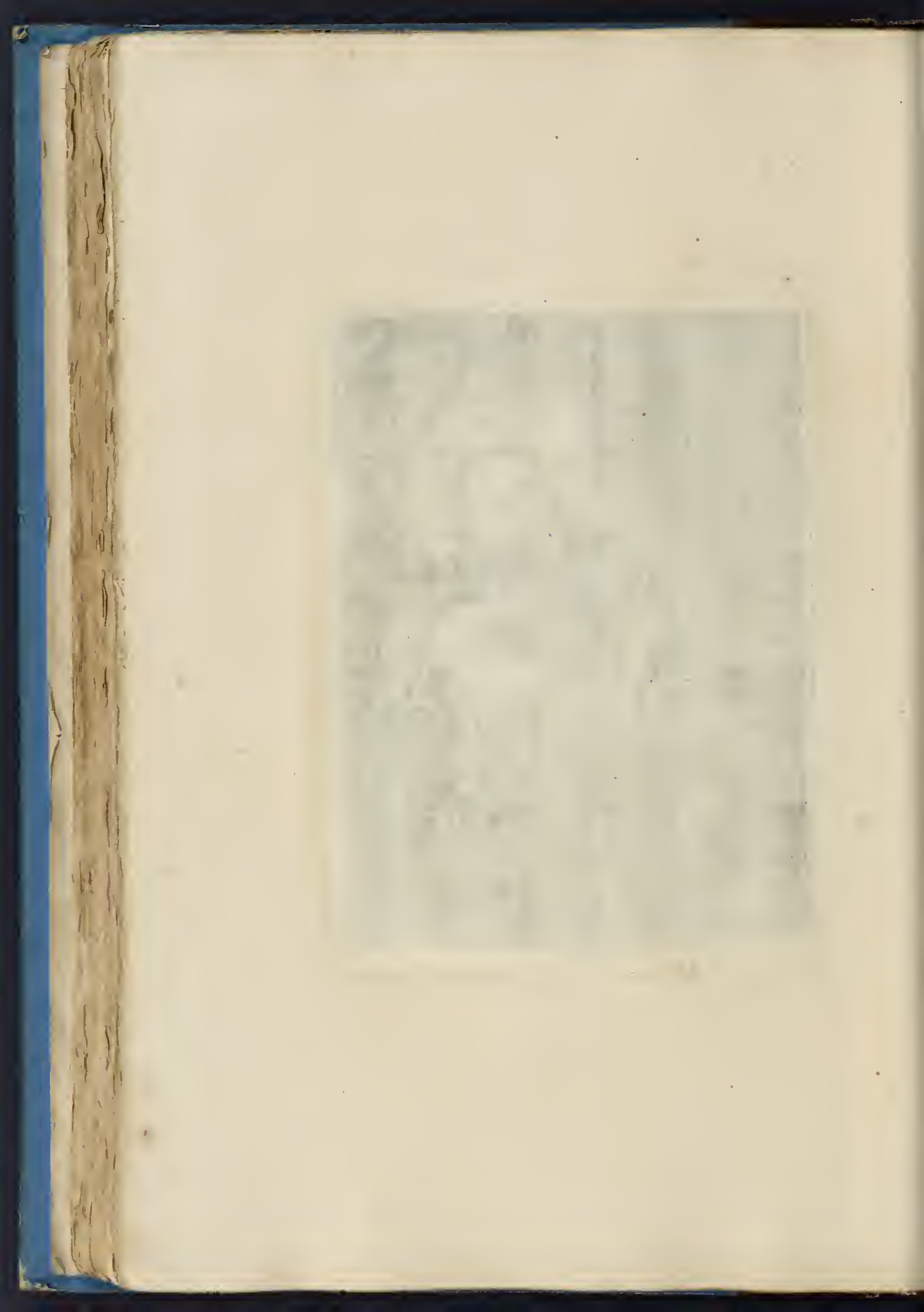
171

J. Alti & Lata.

I. Troyen f.

04 (180)

Salvator mundi





J. Palma iunior p.

172

J. Alta & Lata.

L. Vorsterman iunior f.

25 (100)

S. Petrus





I. Palma iunior p.

179

7. Alta. 8. Lata

L. Vorsterman iunior f.

86 (102)

S. Paul





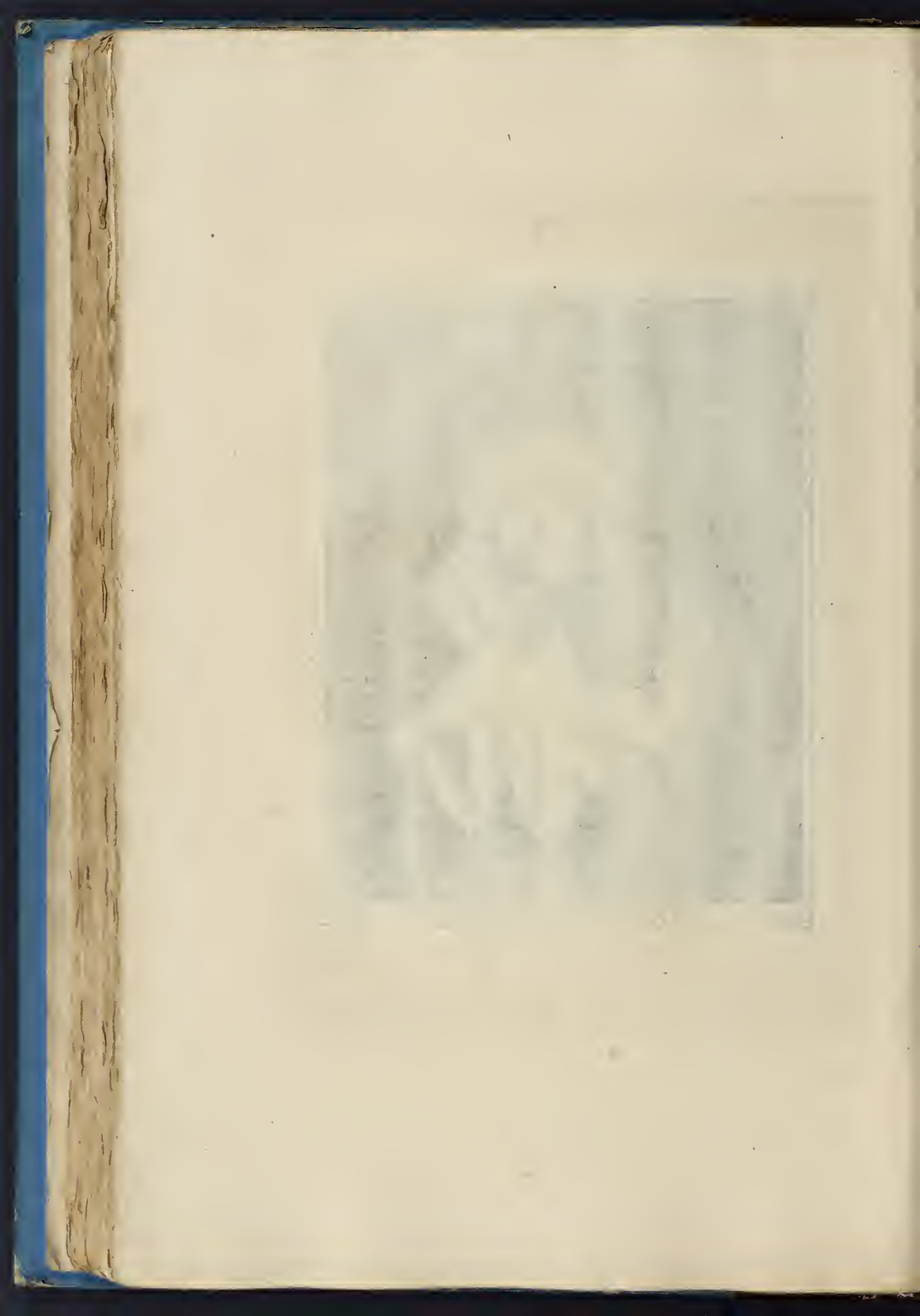
I. Palma uncor p.

174

4. Alta 3. Lata.

I. Frey f.

Infant Jesus





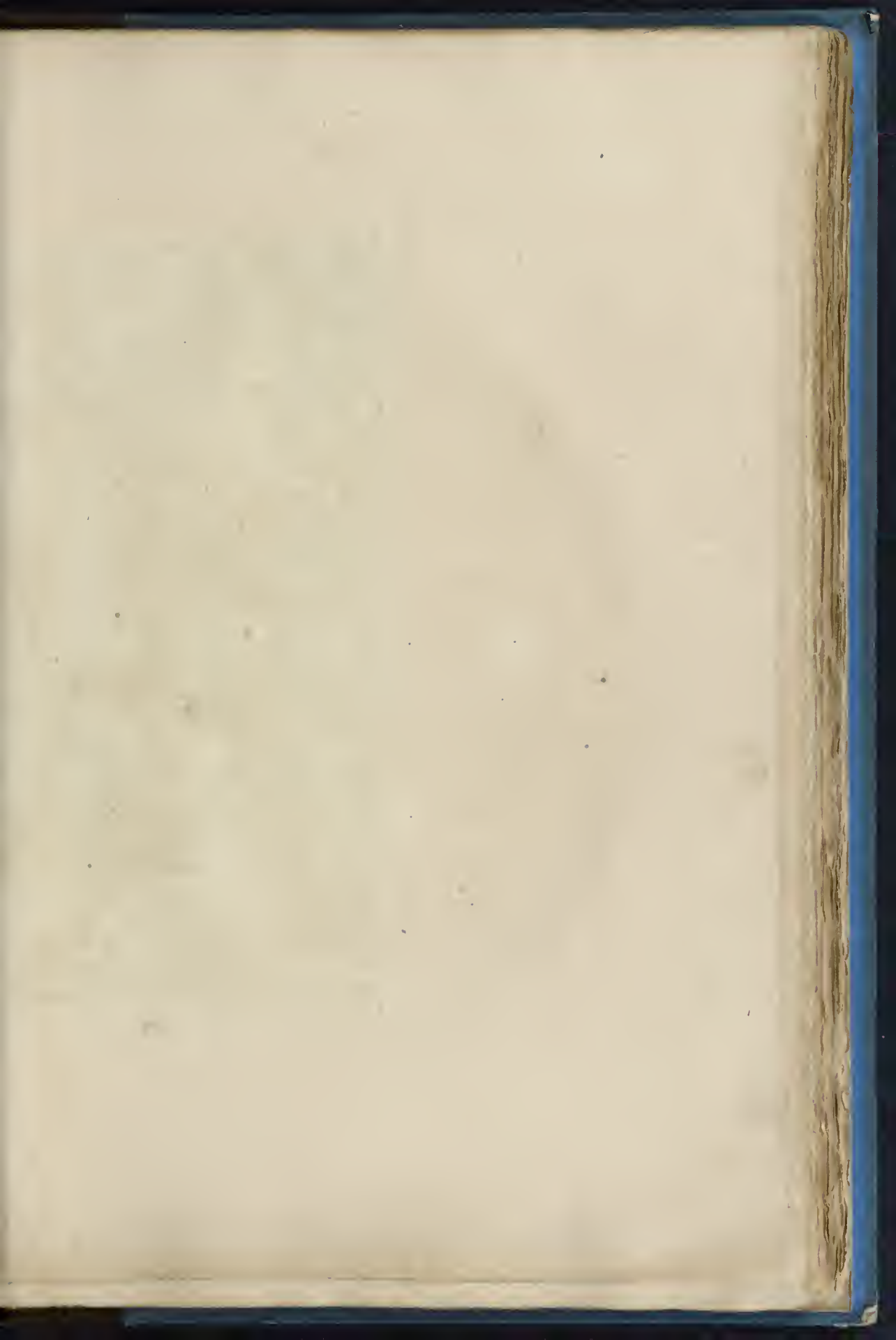
I Padre Señor p.

175

8 Alta. e Lata.

D. Boel. N.

agosto





J. Palma P

176

13 Alta 4 2



v. Heyd. Offenbeck f.



I. Palma Smar. F. 178 4. Abt. 3. Lant. I. Hoffmann. J.

91192

Engel in Gebet



I. Palma Smar. F. 178 4. Abt. 3. Lant. I. Hoffmann. J.

92143

Engel in Gebet



1. Palma Senior F. 179 4. Alta. 3. Lata. II. Peyer. f.

90 (179)

Arundel's old man



1. Palma Senior F. 179 5. Alta. 3. Lata. I. Hoffmann. f.



J. Palma Sculp. F. 180 4. Alt. 3 L. am. J. Wolfgramm Sc.

95 (1761)

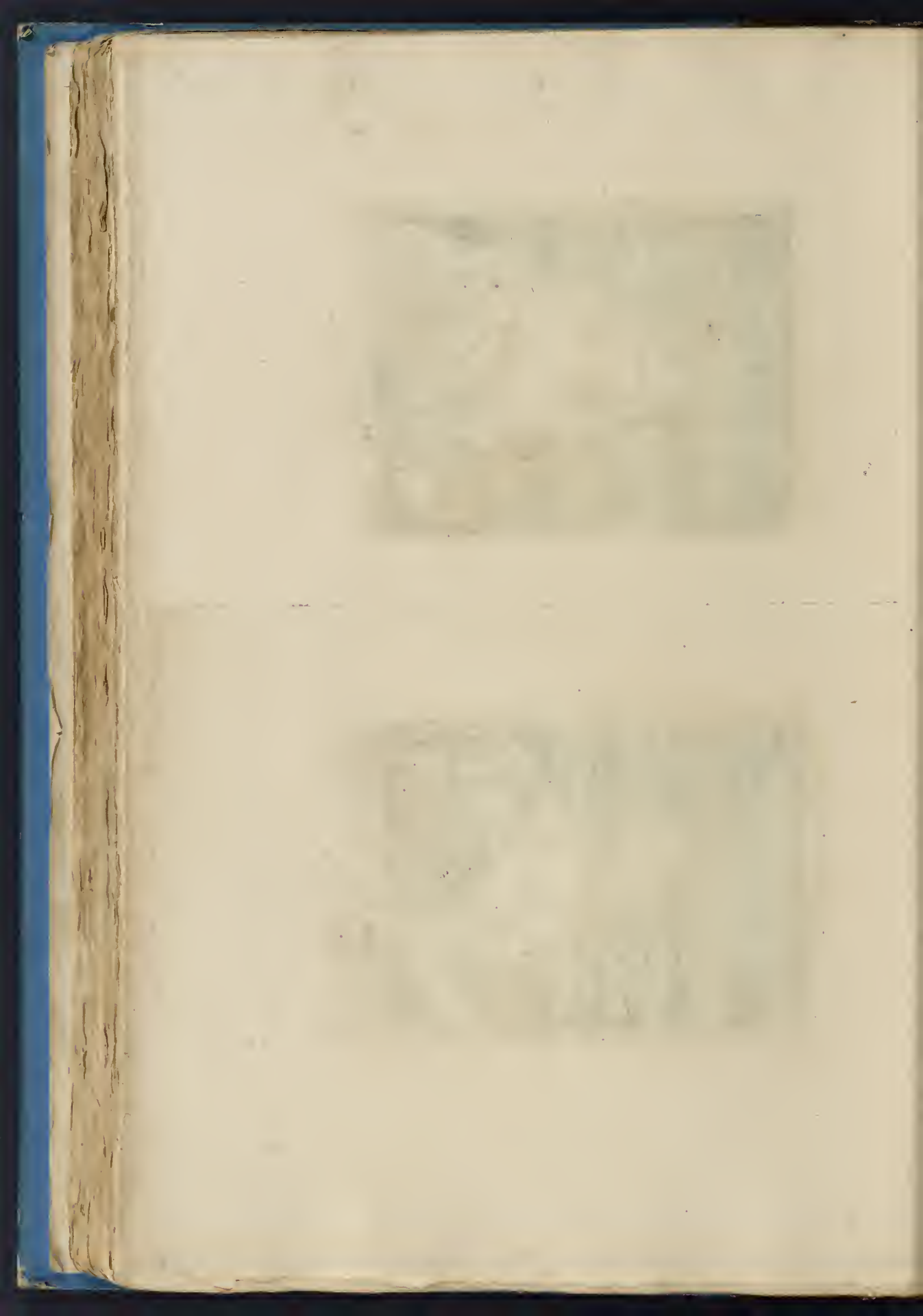
Charlotte & Young bar.



J. Palma Sculp. F. 180 4. Alt. 3 L. am. J. Wolfgramm Sc.

95 (1761)

Victoria the painter's daughter





J. Coyne / 5. Alta. 4. Latta. / 181

96 (197)

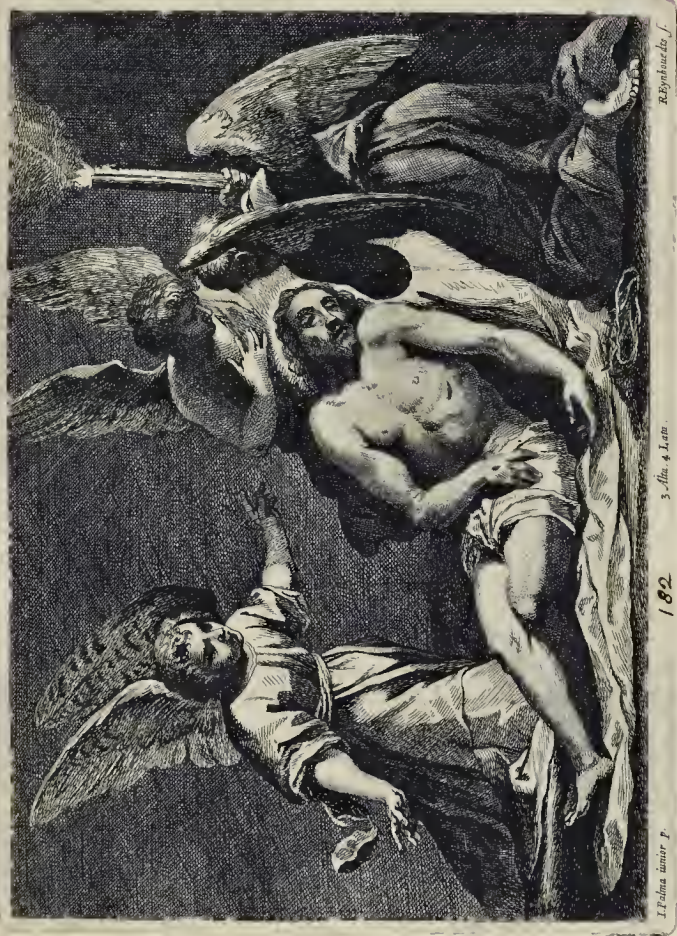
Naked Female



J. Westerman del. / 4. Alta. 3. Latta. / 182

94 (195)

Portrait of young lady



E. H. B. del.

3. Ma. 4. Jan.

182

H. P. del. f.

in loco...



I. Poppe, f.

3. Aln 5 Latn.

183

I. Palma, auct. P.

Holy Family



F. Lightfoot /

4. 1/2 in. 6 L. in.

184

V. P. H. in. in. r.

9.8 (2007)

By the Hon. Mr. Stanger



T. von Keffel

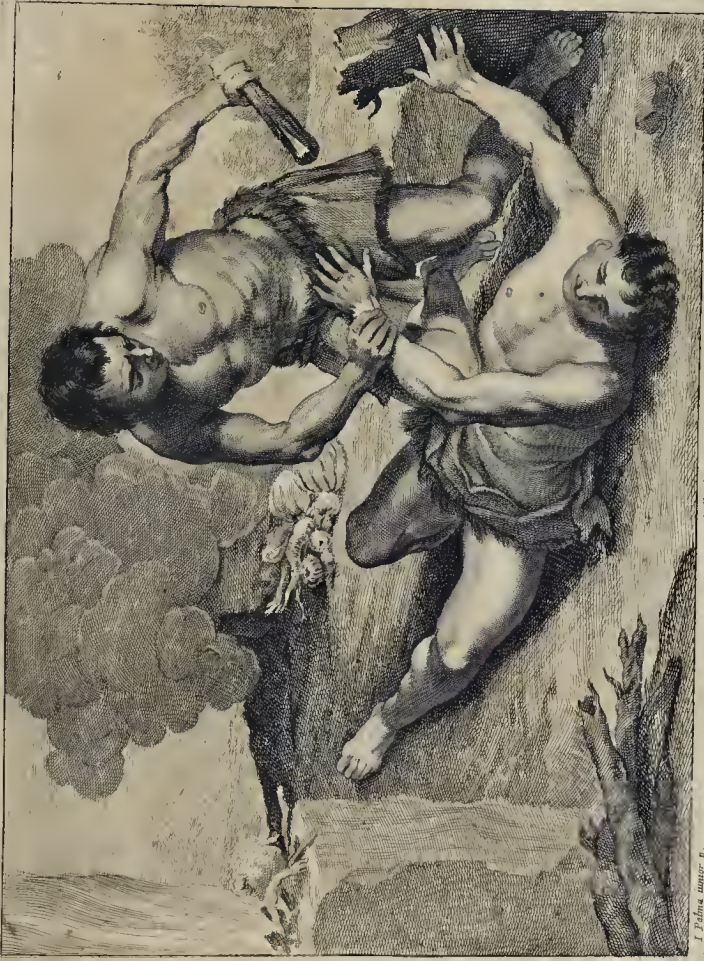
4. Alt. 6. Late.

185

I. Tabu. in der F.

99.12.16

Handwritten note, possibly a date or reference.



P. Pfeiffer sculp.

G. Alt & Laro.

186

83 (178)

Two men of the



P. Delpechere fecit.

5. Atlas 9. Lame.

187

Revue de France



J. Palma Sculp.

190

6. Ann. 7. Lata.

1664 Anno 21



T. Kippenhus f.

12. Lat. 8. Alta

191

S. Anna

S. Maria

101 (203)

101 (203)



L. Briel

6. Ann. p. Lina.

192

I. Palma Sattori P.

2000-100

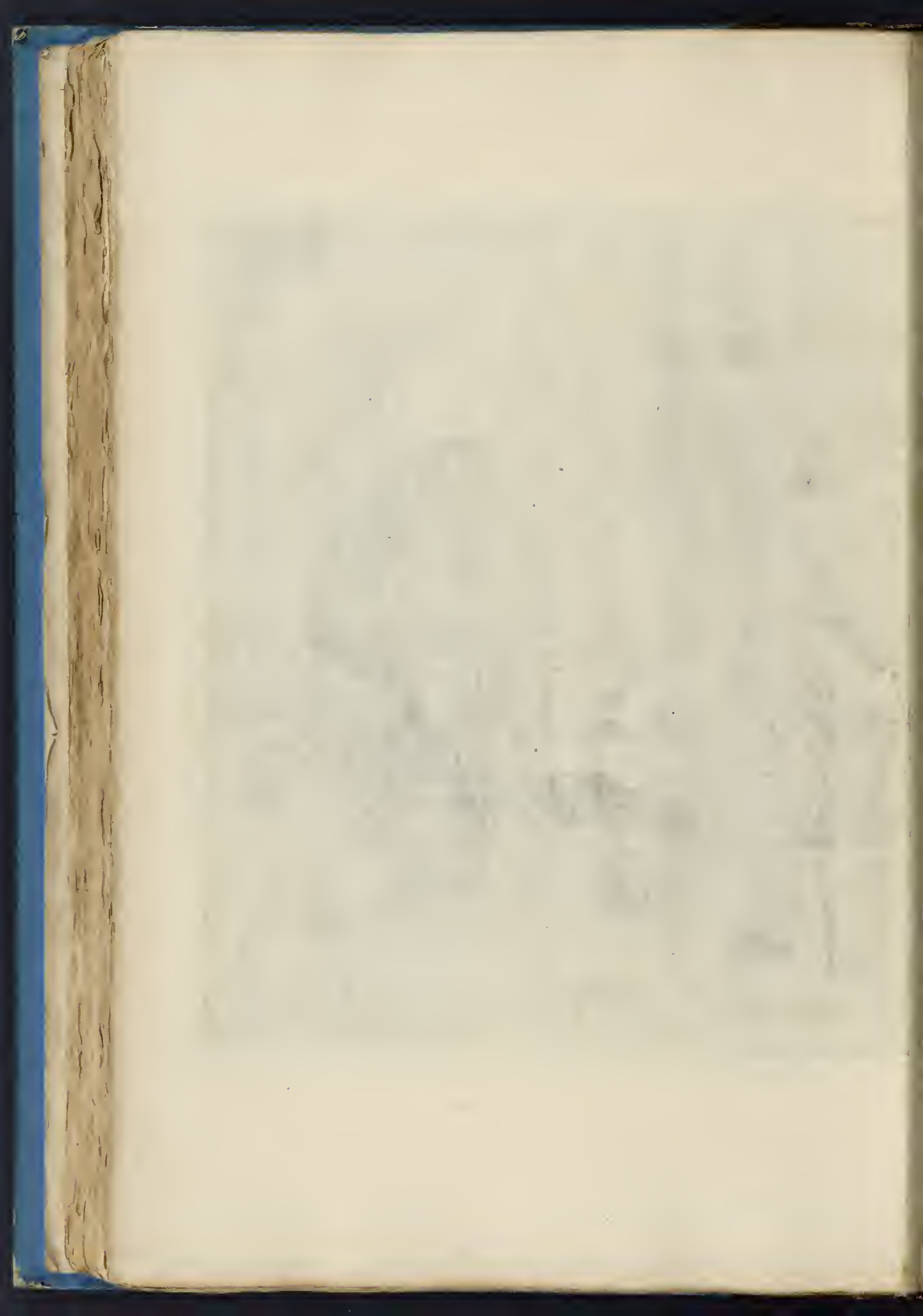


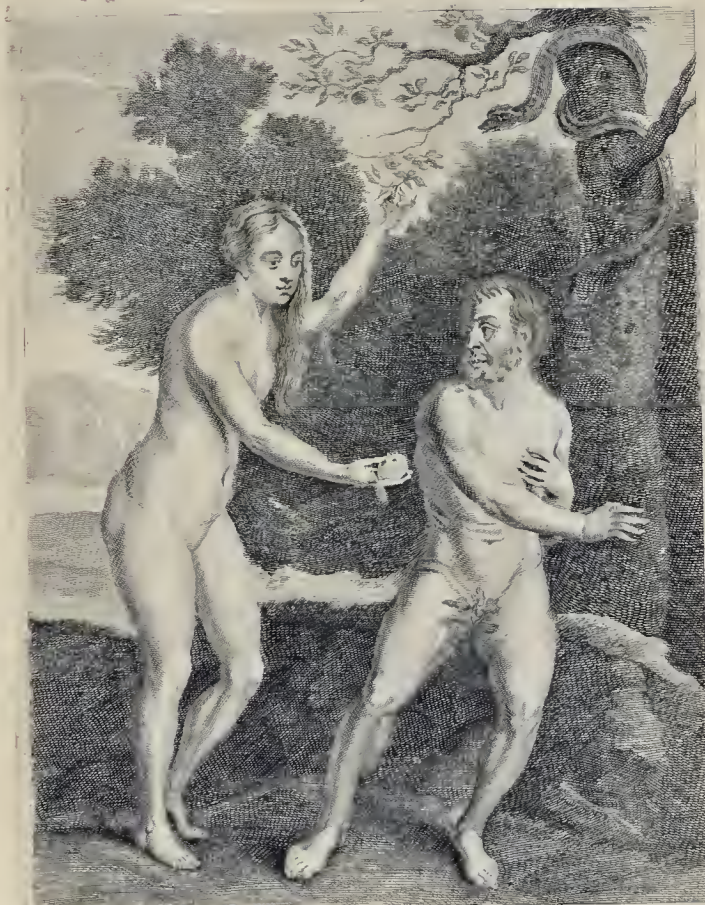


* I. Palma Senior p.

193

20. Altav. 10





Paris Bordon p.

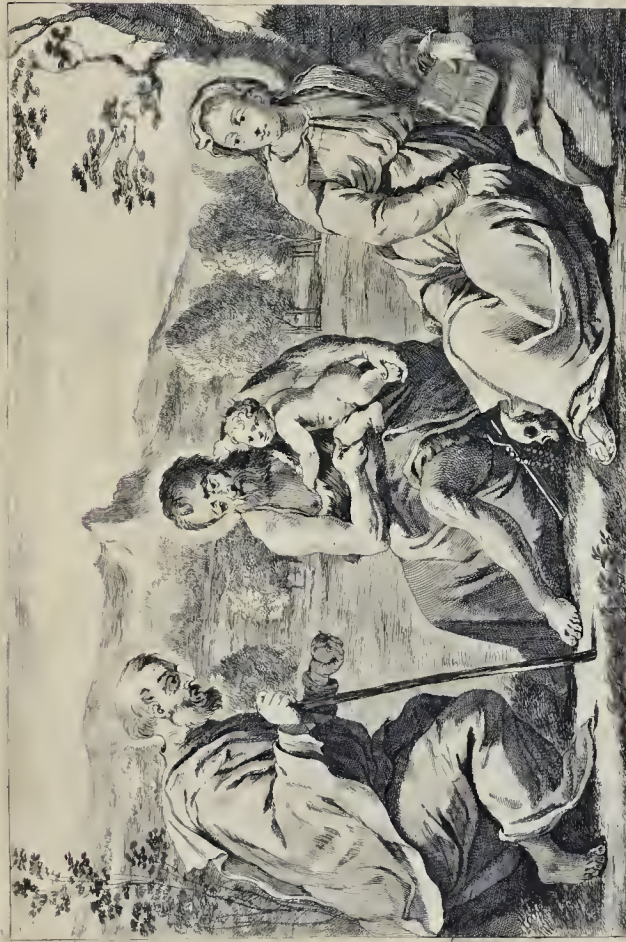
194

6. Alta. & L. ata.

P. Lybetius f.

1026 25/

See Text



T. van Keffel J.

A. Bordeu F.

199

Holy Family



P. Delpechais f.

5. Ma. 7. Lat.

P. Delpechais f.

196

103 (211)

Venus & Cupid



F. Lefebvre sculp.

5. Alla S. Iana.

Paris Borden P.

197

Antonia



L. Trupia. sc.

8. 4th. 10. Latin.

198

C. Dypuni. F.

117 (226)

Angels leaving the body of S. Ludovici



pubbl. per M. G. M.

in Reg. di

178. Al. di L. A.

199

A. Mortarini del. P.

Annuaire de la ville de Paris



G. Bart. f.

4 Alta 5 L. am.

200

D. de Pezaro F.

112 / 232

St. Jerome by Debu Debu



I. B. R. O. F.

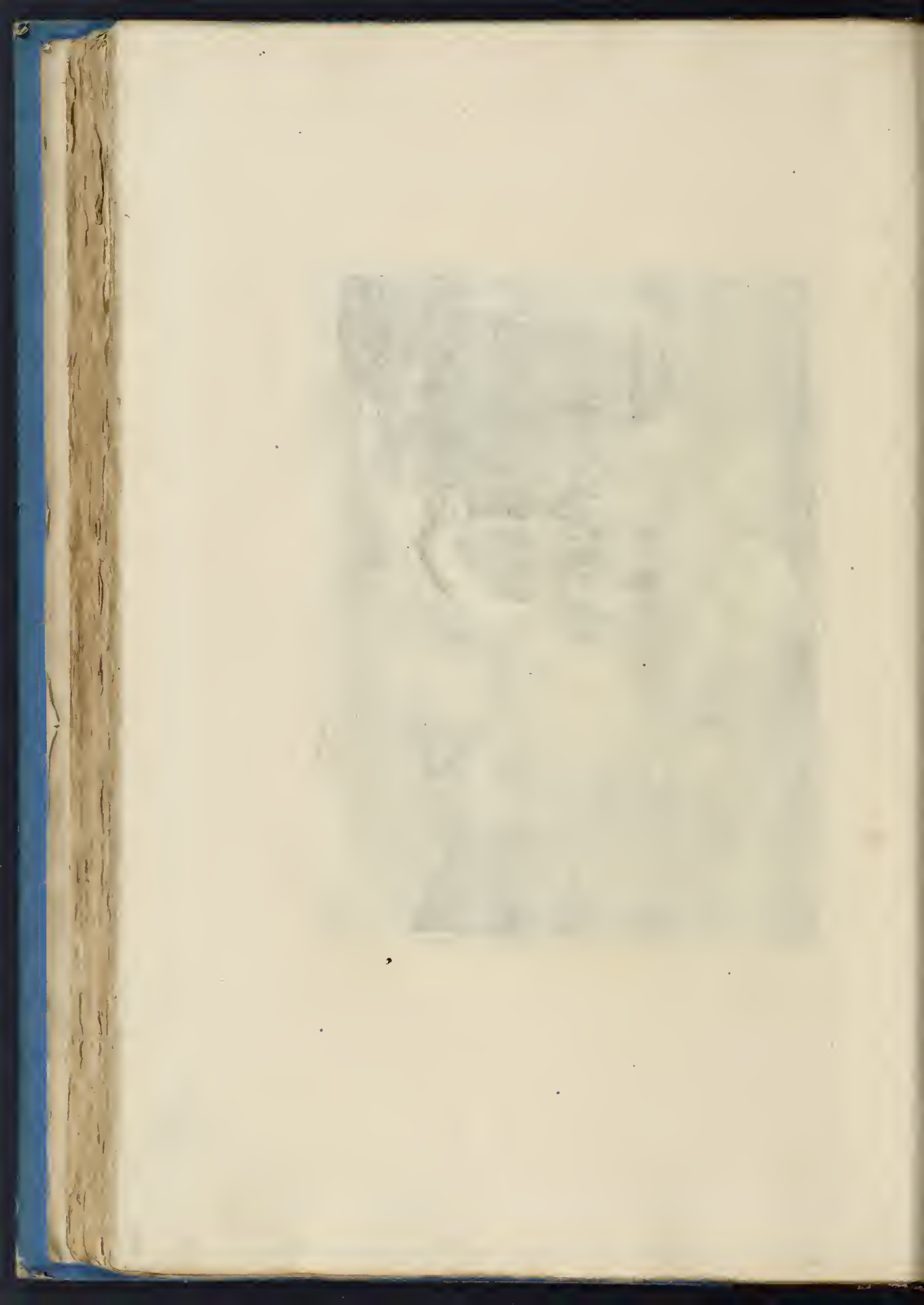
201

6. Alto y Lam.

P. Ligetius sc.

111 / 2351

See above





(109) 225

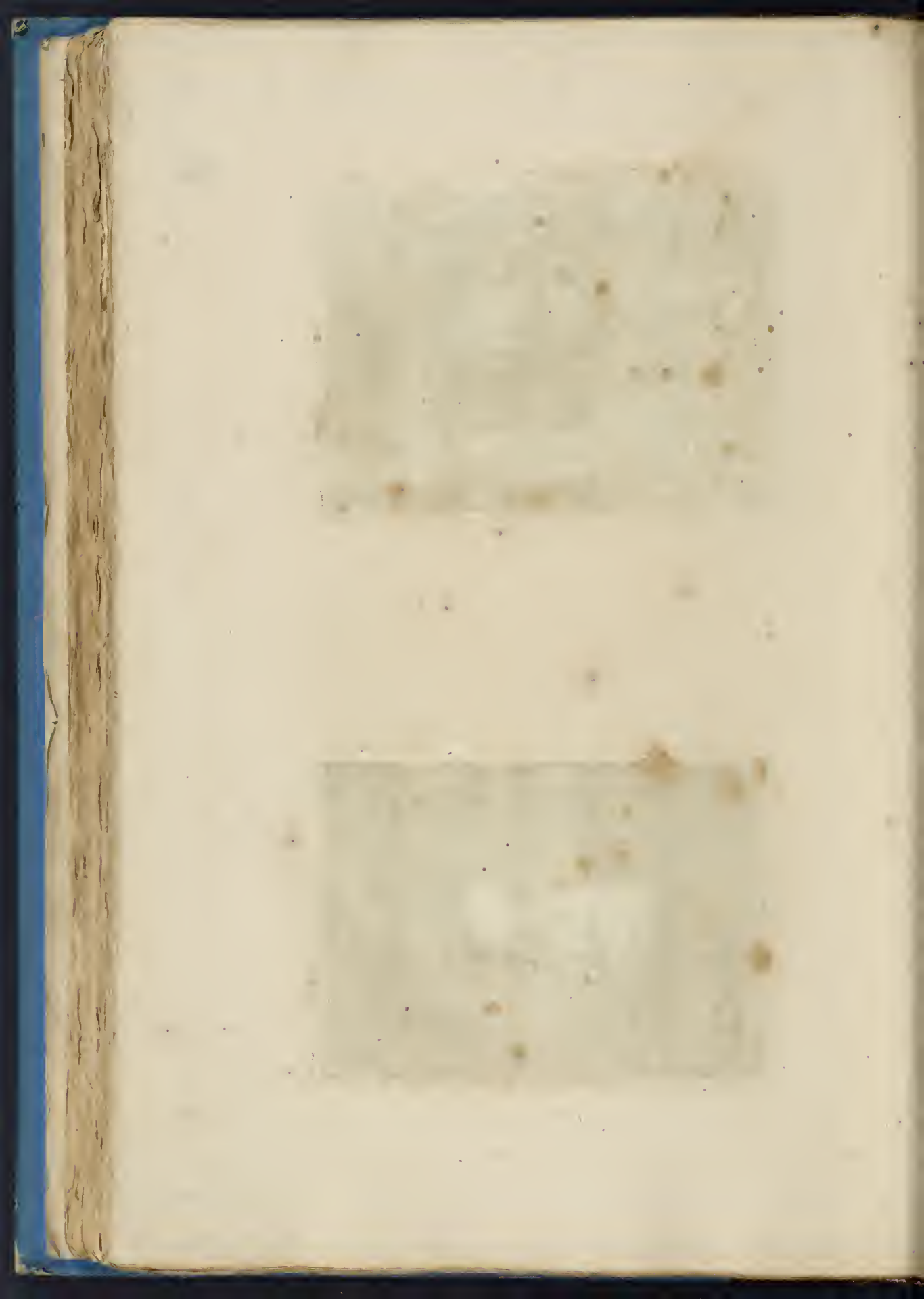
S. Pietro in Orto



Von Kaker F. 203 5. Alt. 4. Lat. T. P. 1791.



Leopoldina F. 203 4. Alt. 4. Lat. T. P. 1791.

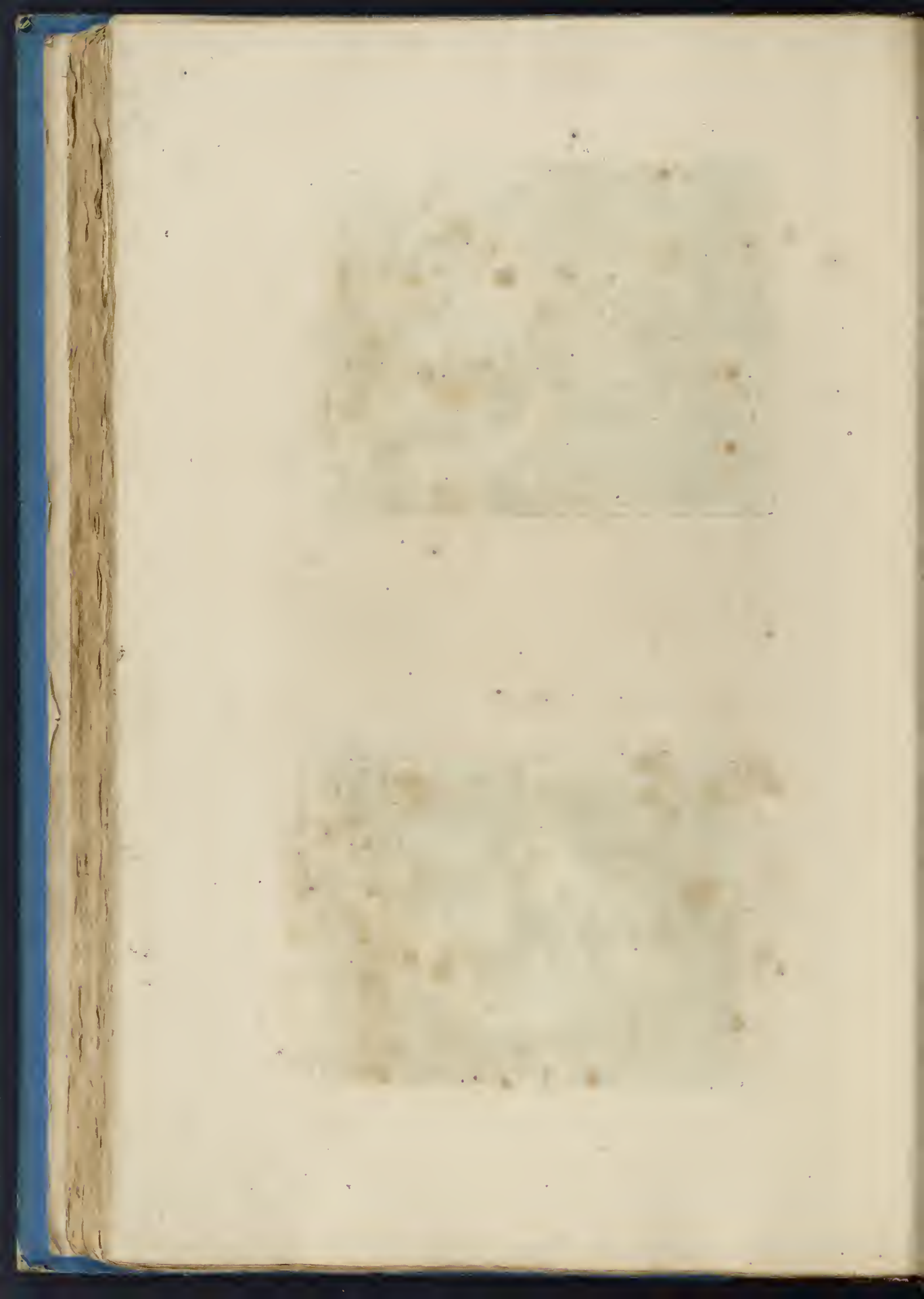




Guido Reni P.
v. Hry d. v. Strien f.
+ Alta + Late



Alte P. Late.
v. Hry d. v. Strien f. C. M.
L. France P.





T. van Egged. f.

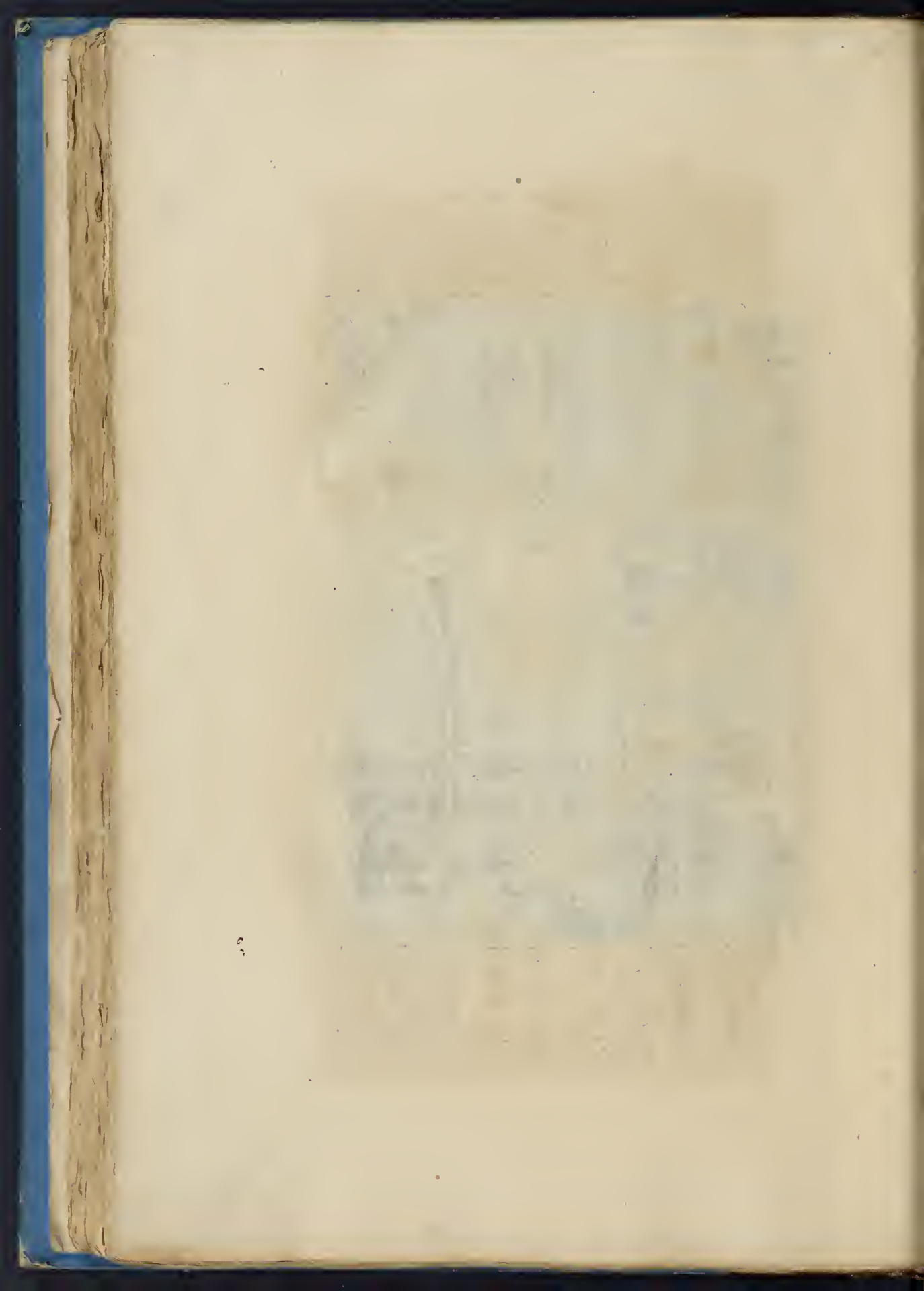
4. Atlas 5. Lata.

204

G. Reno P.

11012271

Susanna





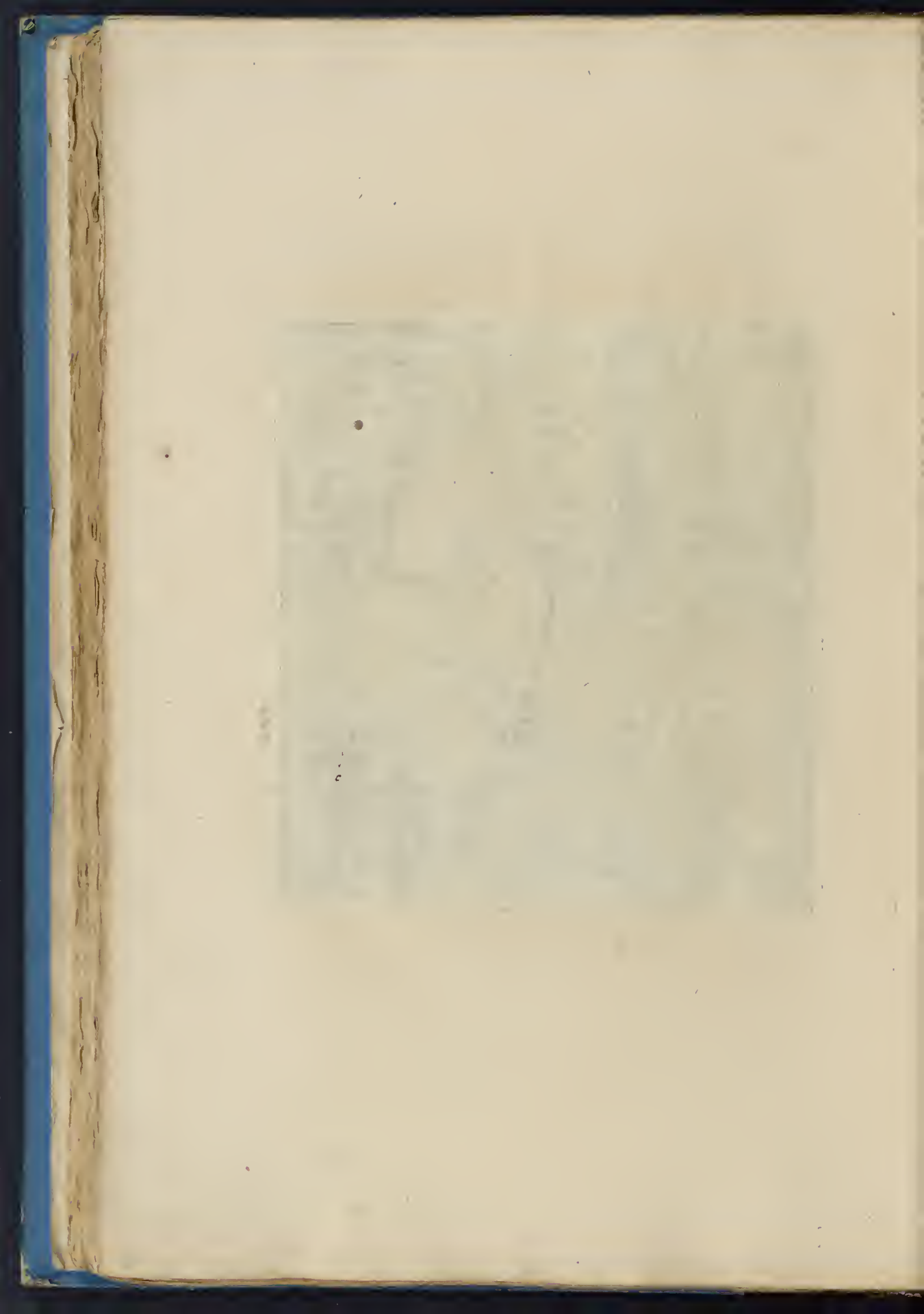
P. G. P.

7. Alta. sp. Ita.

205

M. G. P.

Die Lantzen & Helms





W. H. & G. Schickel f.

Altes Late.

206

Felt. P.

January 1844



D. Feil. f.

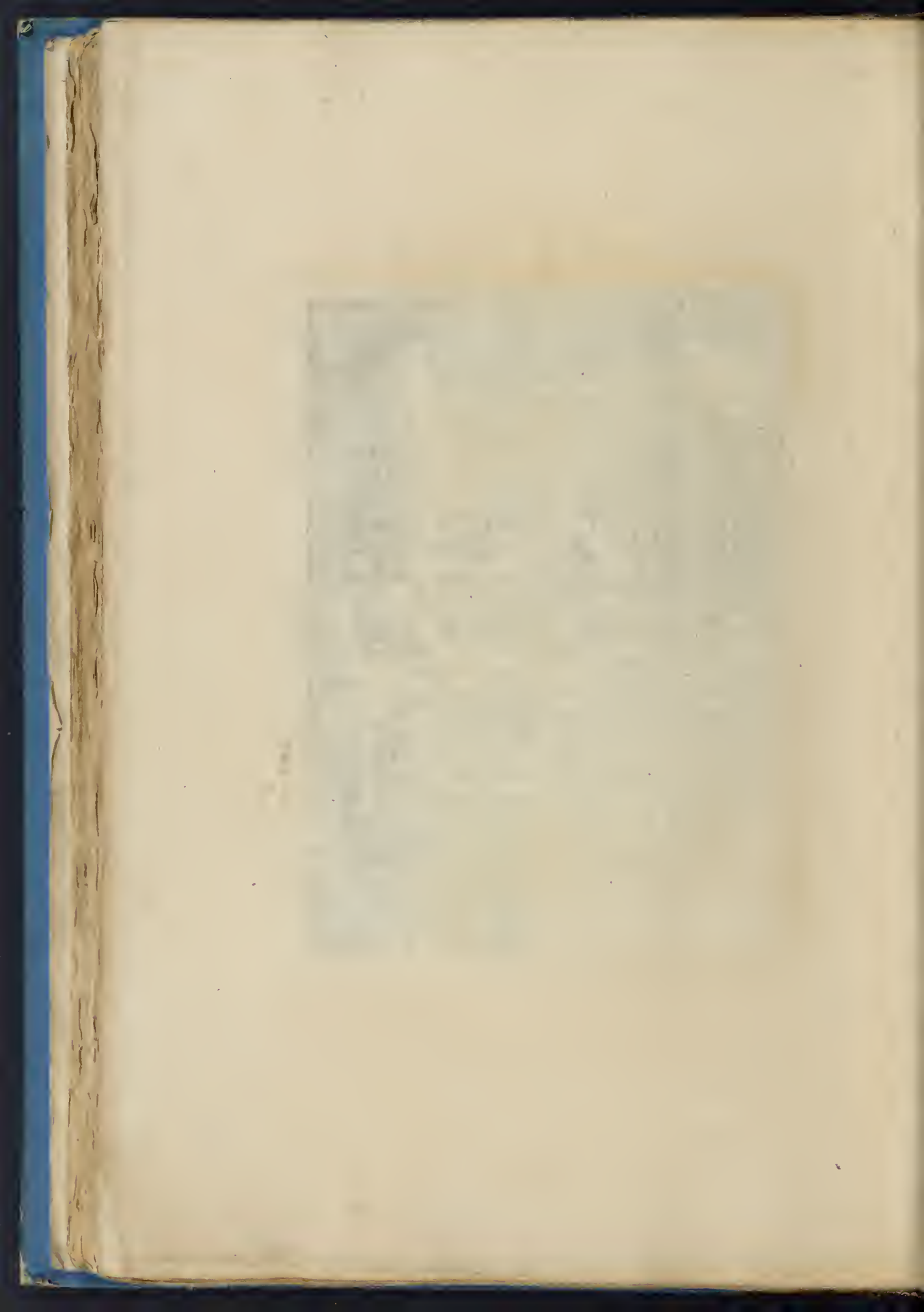
3. - 4. 4. Letz.

E. Wolf. f.

207

104 (211)

Blind leading the Blind





v. Hög. d. et f.

4. d. Almy, Lasa

200

F. P.

Dr. G. J. Brown



T. van Kesteren

3 Atlas 5 Lata.

211

D. T. van P.

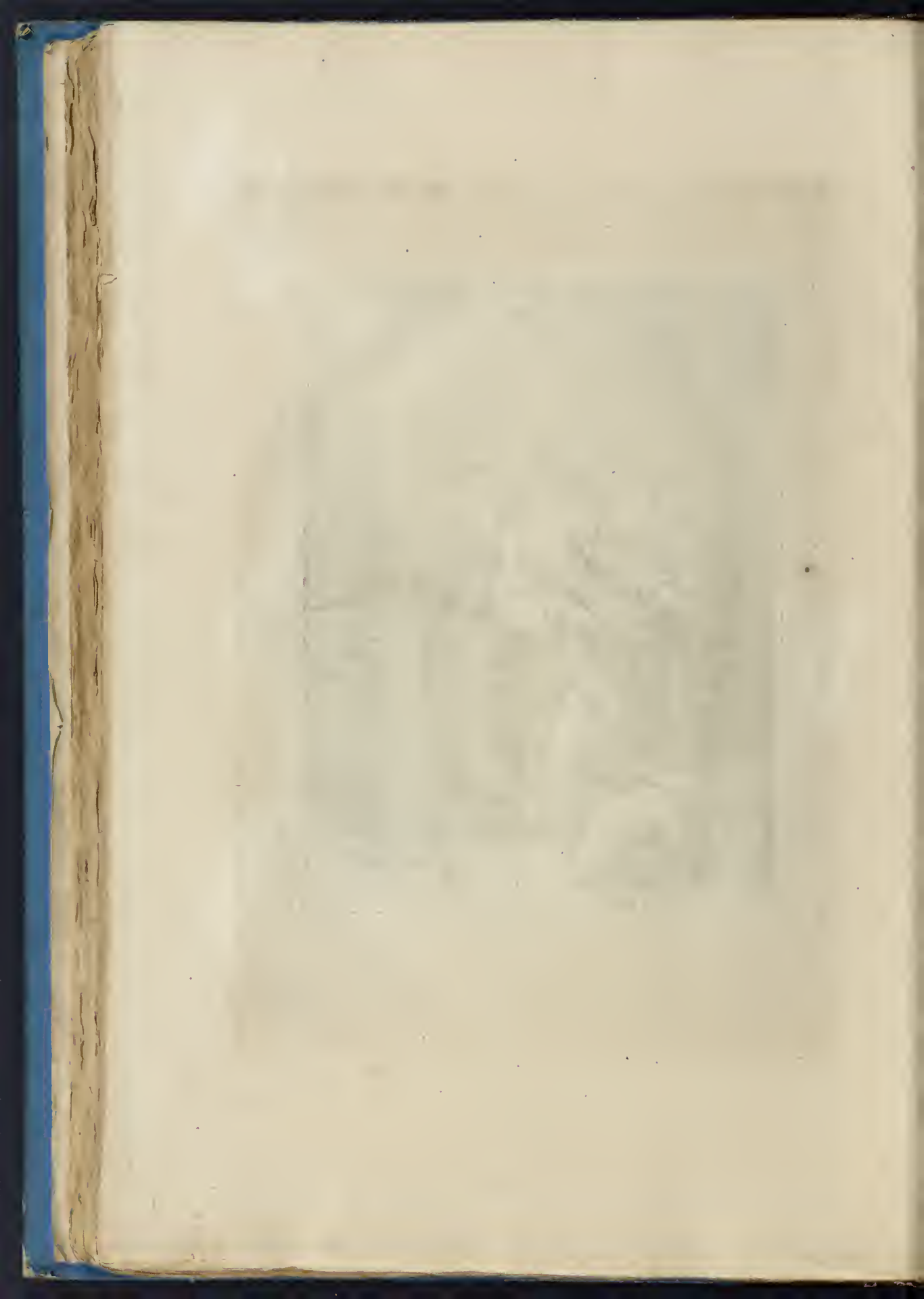
106 (220) Hero & Leucippe
Trapezoides & Sordanus

2
3



107 (221)

S. Margaret returns over sea





D. Fetti p.

215

14. Alta. 8. Lora.

F. Tylbema f.

Orta inuaty

Domine

(222)

Holy Family





F. Vecchio p.

216

S. Alta y Lata.

L. Vofferman delinor. f.

Handwritten signature or mark





P. Marretti p.

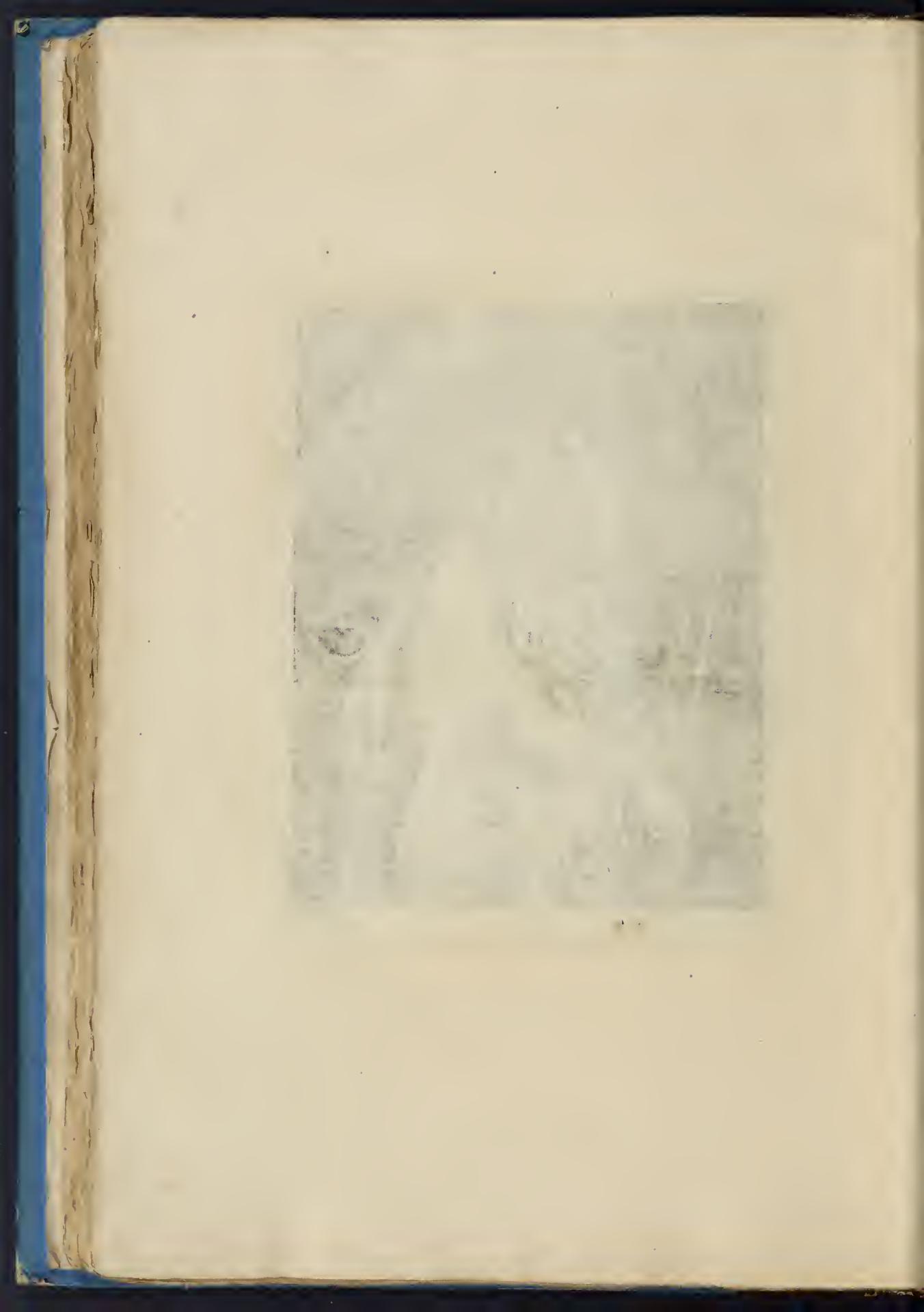
218

5. Alta 4. Lata.

I. Troyet sc.

114 1201

See also





P. Marqueti p.

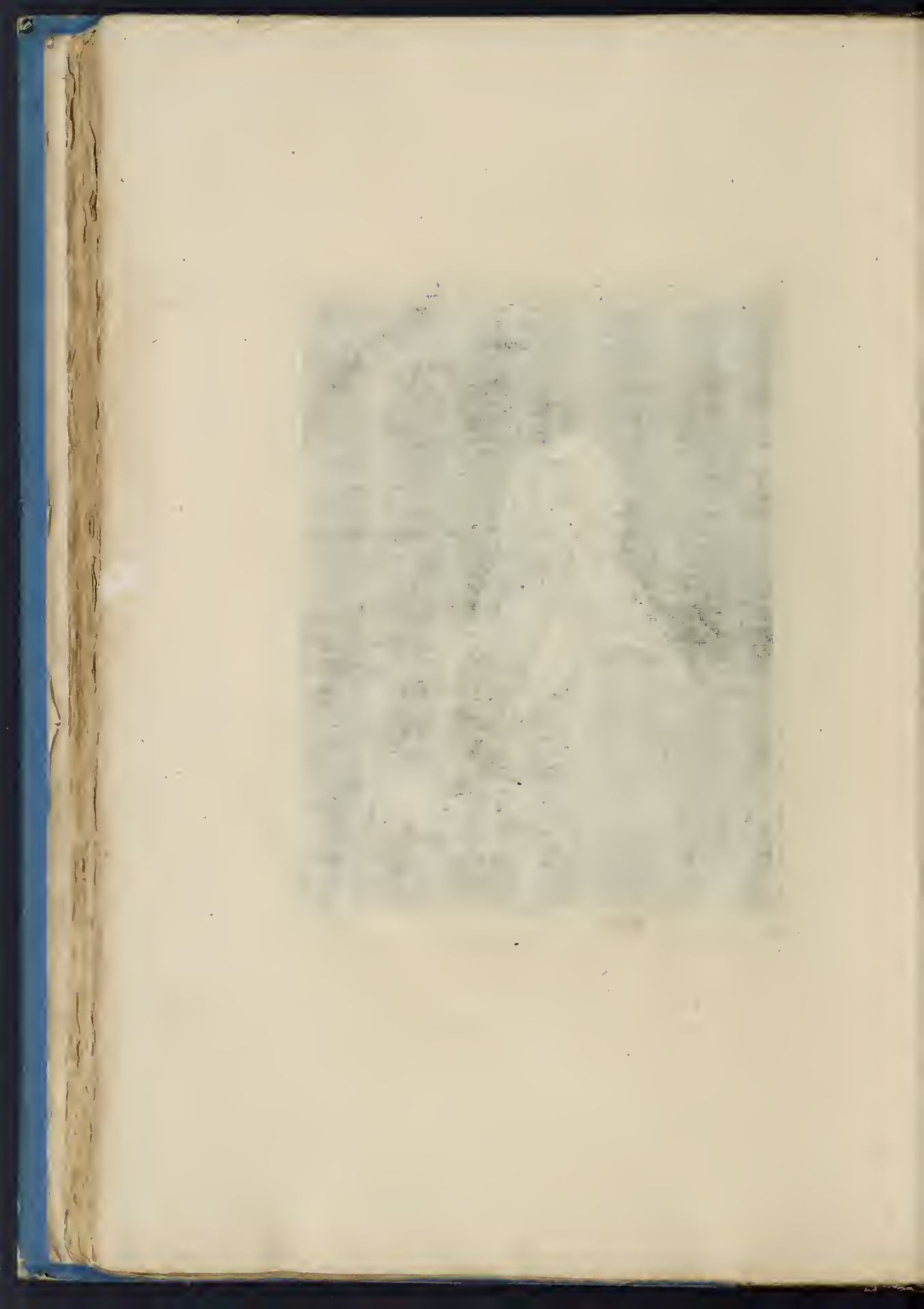
219

S. Anna 3. Lata

I. Freyden f.

115/1397

Mater dolorosa





F. L. G. p.

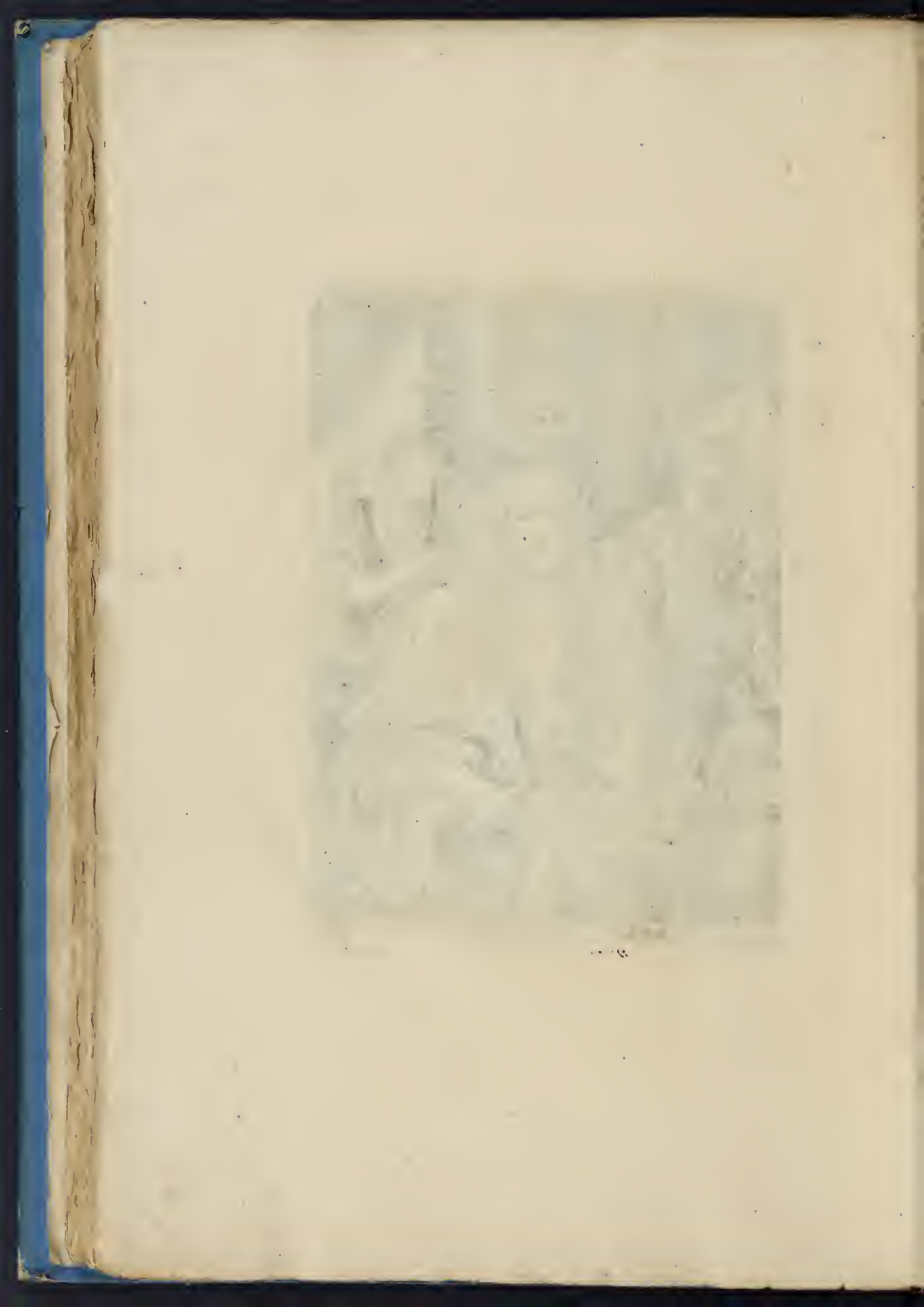
222

10. Alu. 7. Lata.

I. Troyen, f.

115/241 in catalogue

Martin employs her sister Mary Magdalene Fabanon her servant





M. Valentinus p.

223

10. Alta. 6. Late.

Platinius f.

M. Val.



V. Cattena p.

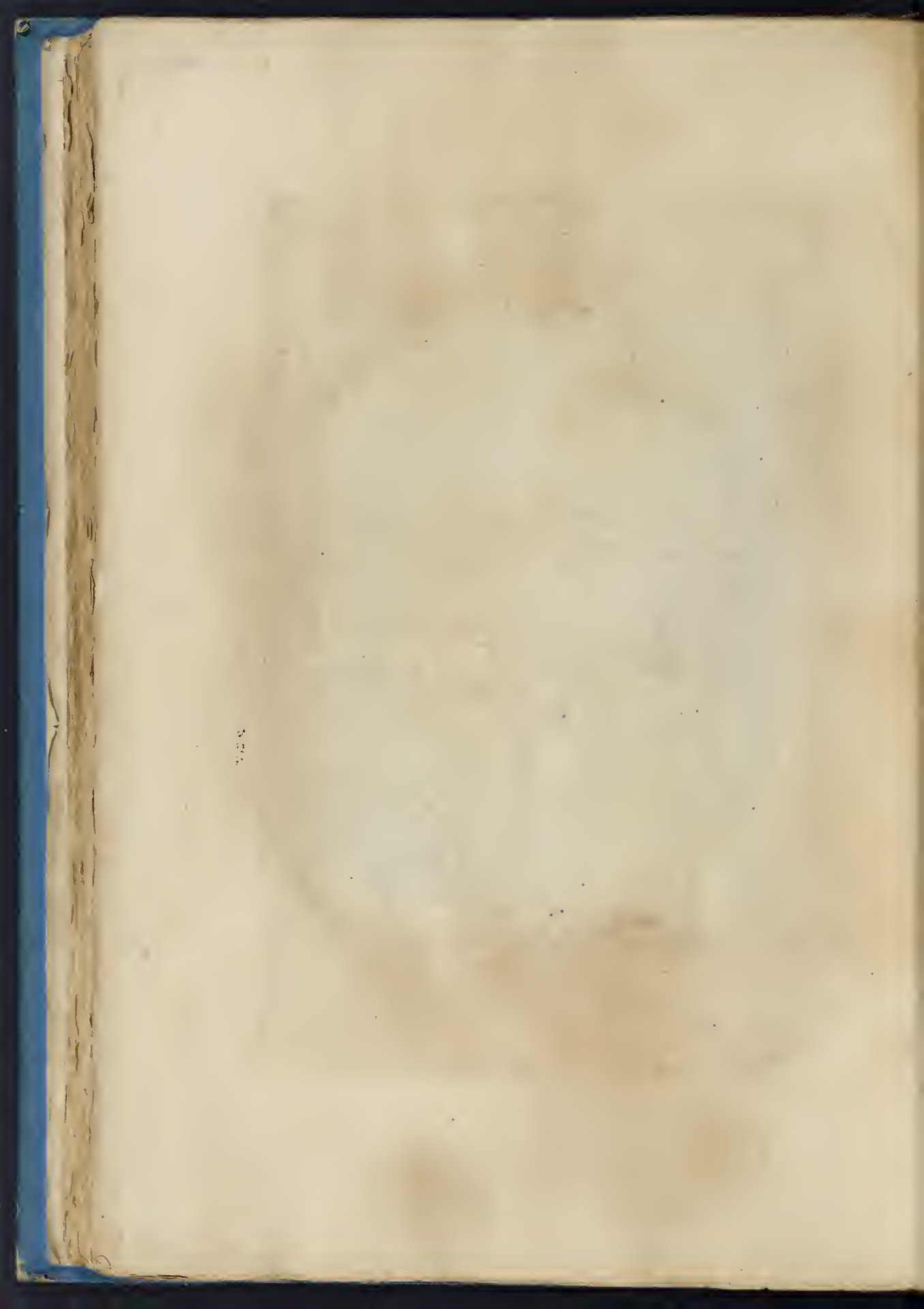
224

5. Alt. 4. Lat.

L. Versterman ianuv. f.

117, 242/

An. de Sc. m. 12. a





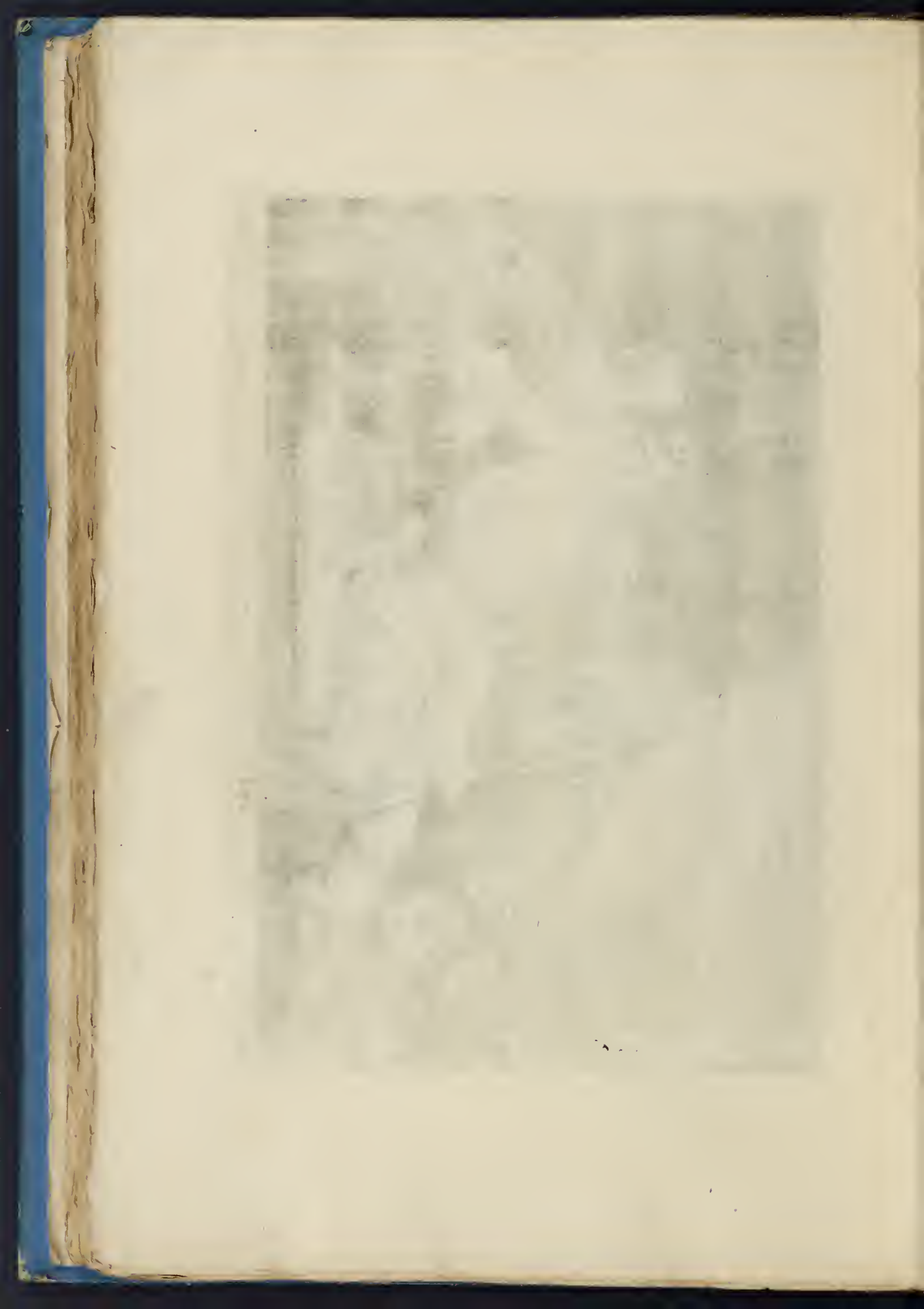
ITroyen f.

4. Alu. 7. Latt.

229

L. Lott. F.

R. M.



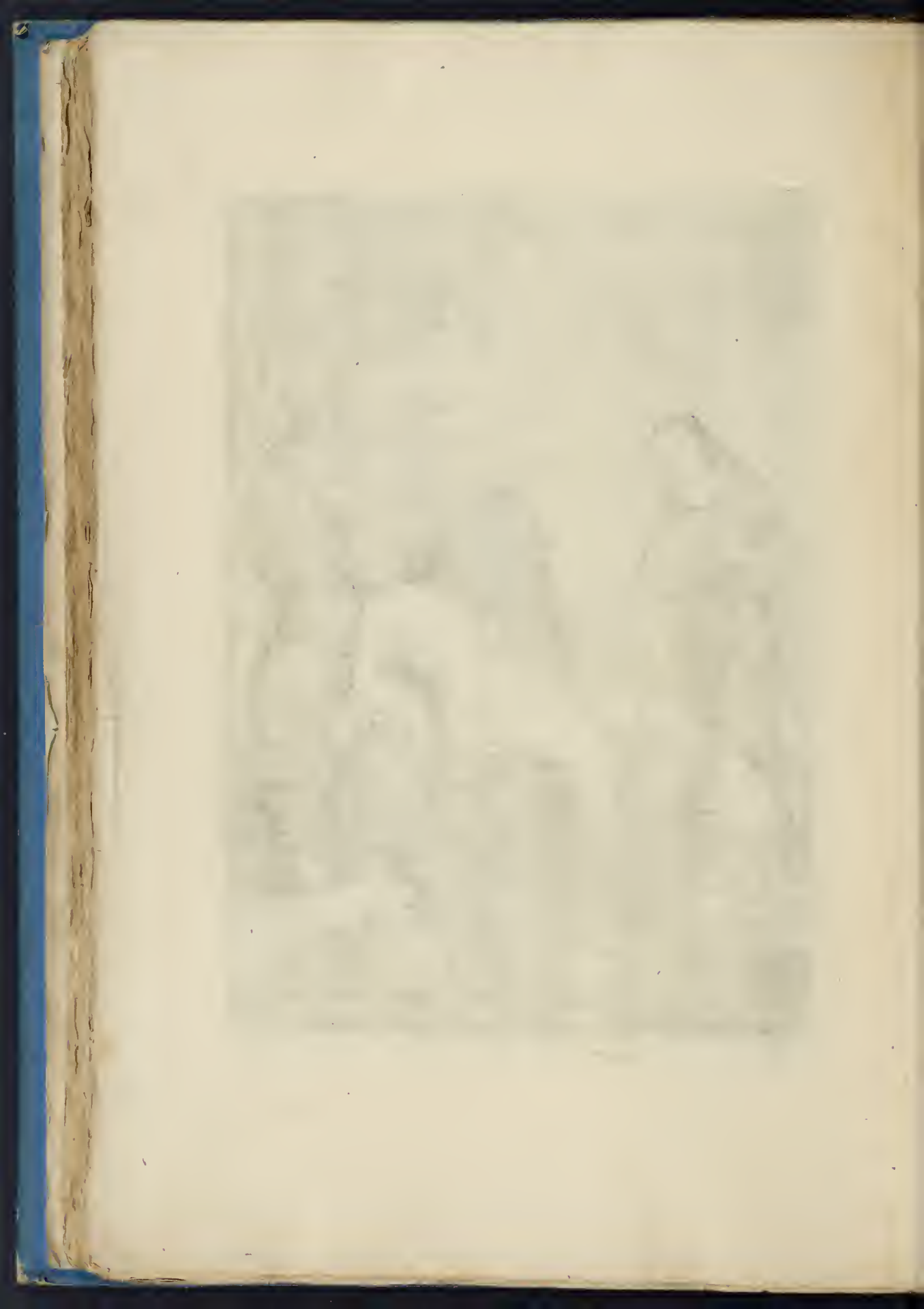


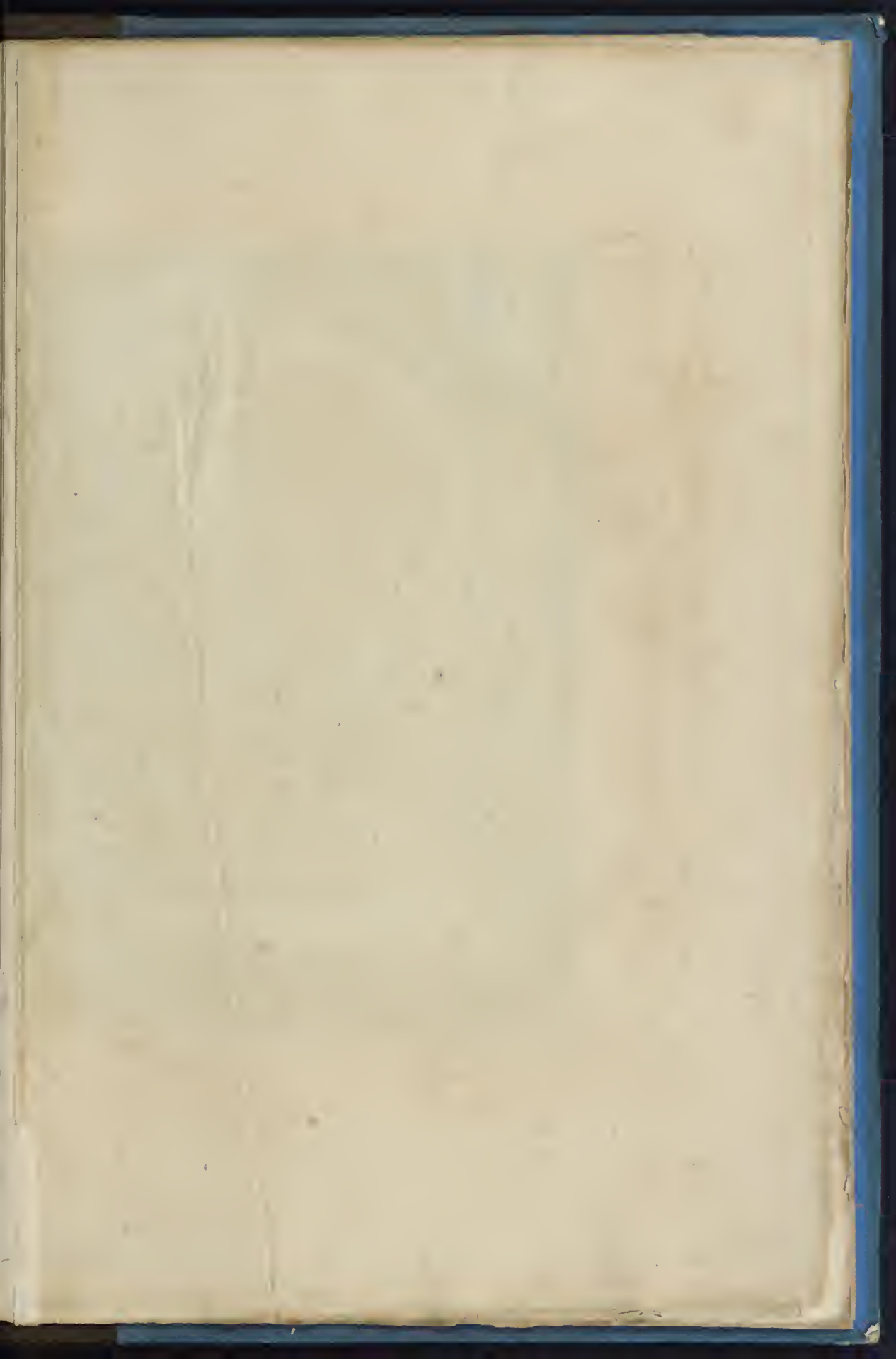
L. Loti p.

226

J. Alta. o. Lam.

I. Trojen sc.







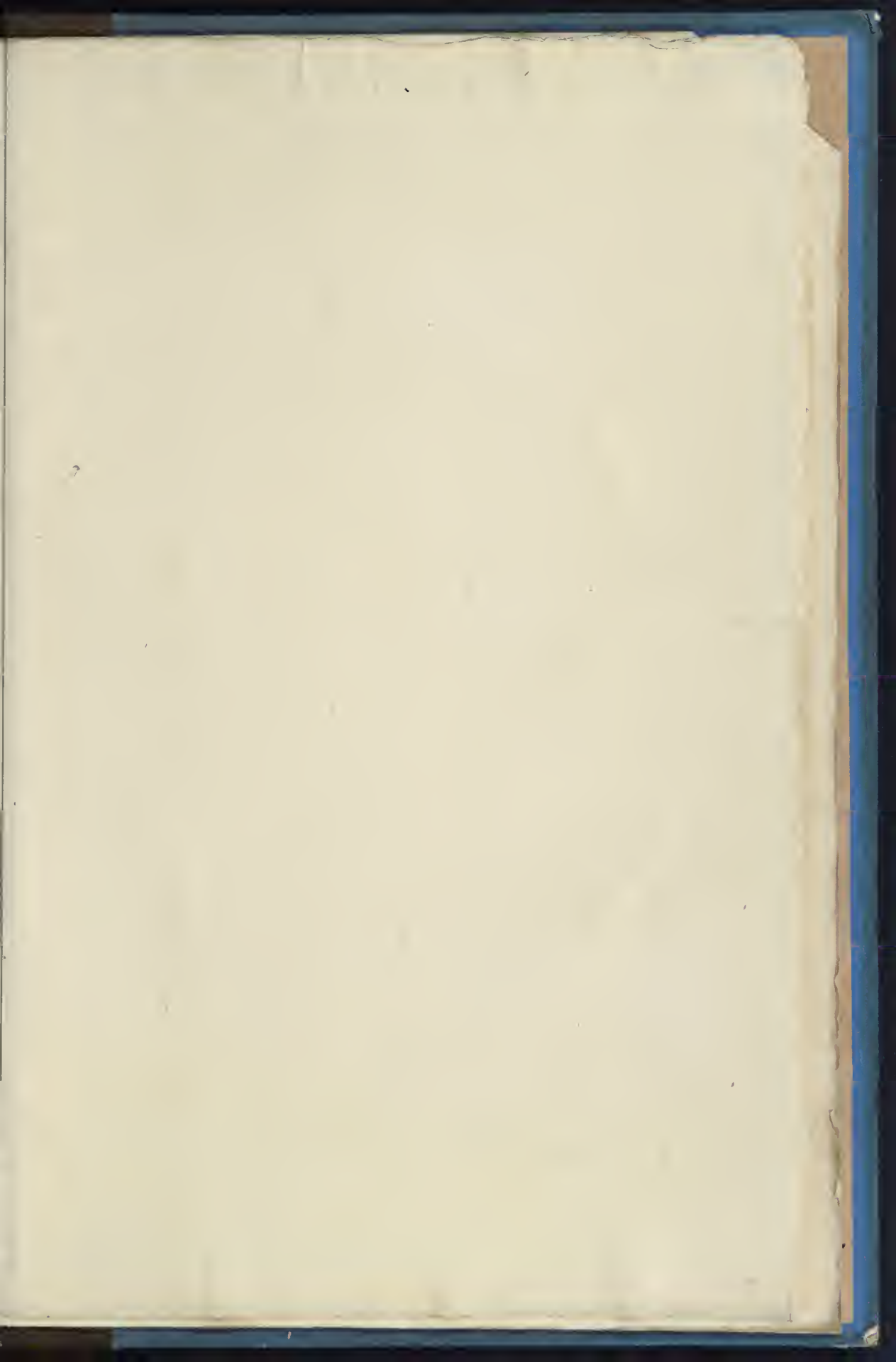
Sunt tres porticus fere æquales longitud. palmor. scilicet 188 latitud. 17. sic correspondent tres officine majores lo
227

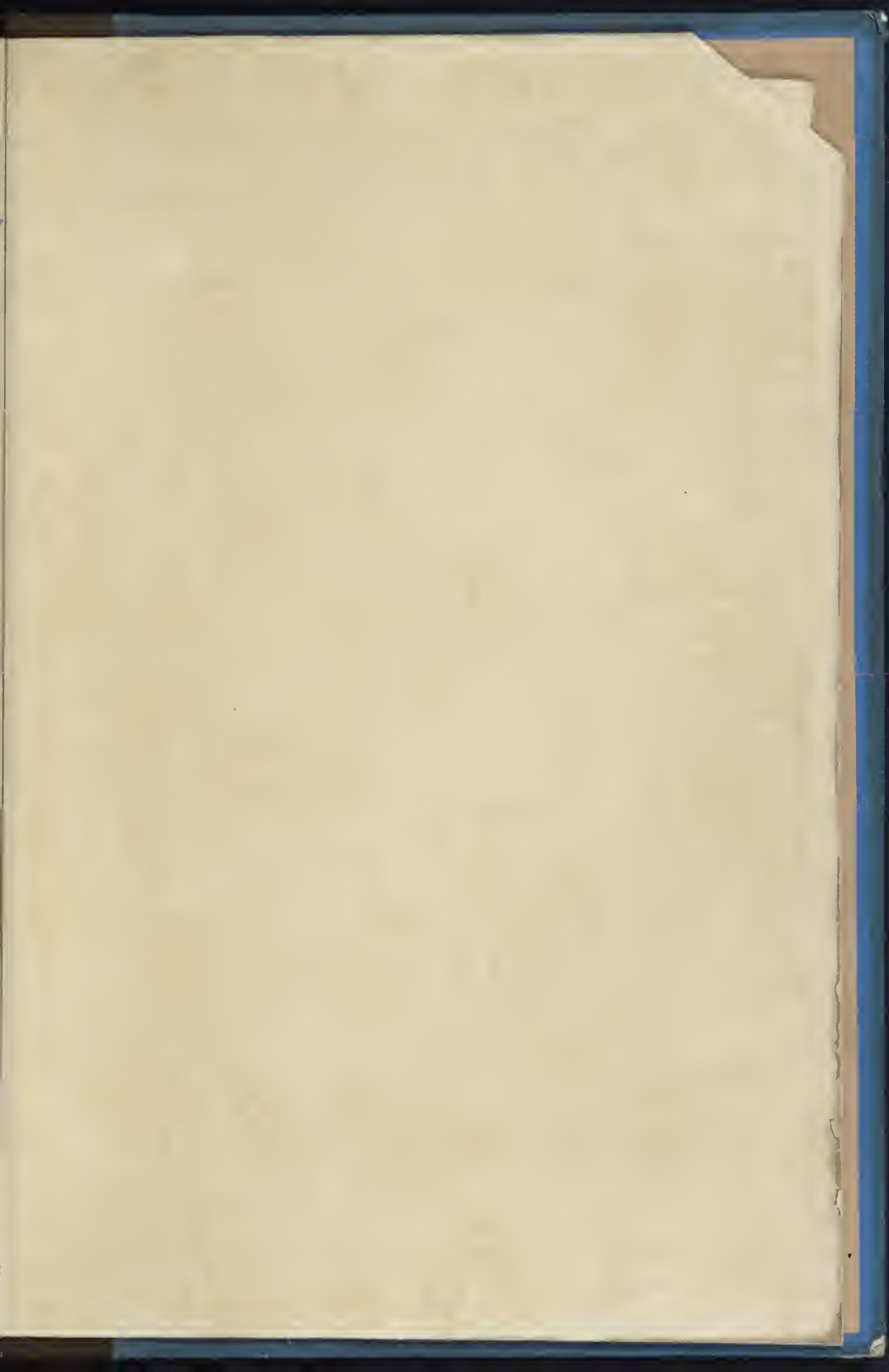
prospectus .

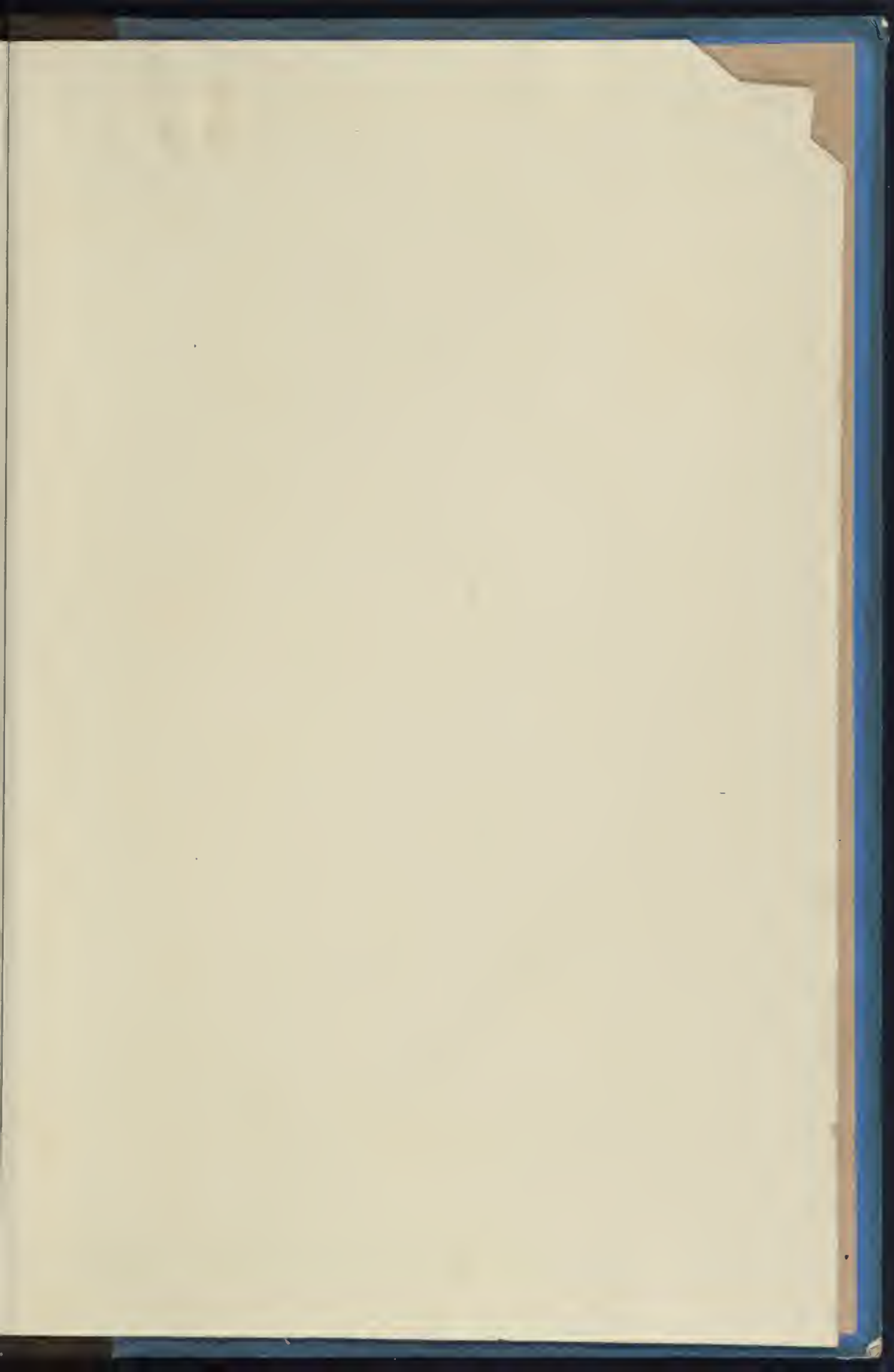


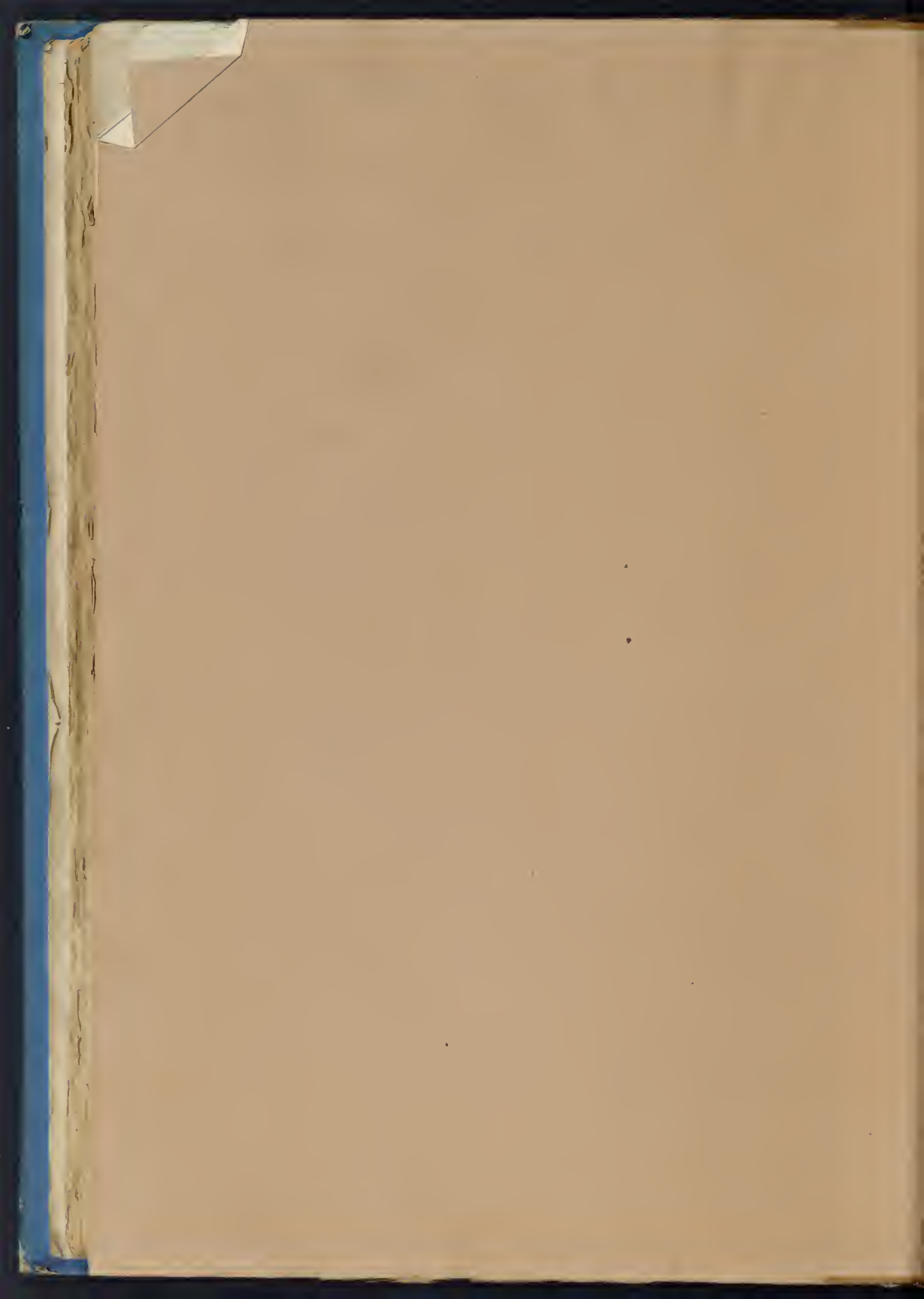
ad eundem, latitud +6, insuper duz mediocres longitud. et latitud +6, et duz minores tabulae, in unum sum sunt 1500. status 268
N. v. Hoj del. F. vande Steen S. C. M. sculp.

The Gallery









So. a 86-B
No. 21709
-2

