



Art Treasures from the Vienna Collections

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ART TREASURES

from the Vienna Collections

LENT BY THE AUSTRIAN GOVERNMENT

NATIONAL GALLERY OF ART
WASHINGTON, D. C.

METROPOLITAN MUSEUM OF ART
NEW YORK, N. Y.

THE ART INSTITUTE OF CHICAGO
CHICAGO, ILLINOIS

M. H. DE YOUNG MEMORIAL MUSEUM
SAN FRANCISCO, CAL.

1949-1950

Foreword

ONE OF THE MOST INTERESTING ASPECTS of the postwar period has been the interchange of works of art between countries. Since 1946 the American public have had an opportunity to see many wonderful masterpieces which heretofore have been available only to those fortunate enough to travel, or through photographs and color reproductions. The paintings, drawings and water colors by the three British masters Hogarth, Constable and Turner were shown through the generosity of H. M. the King and the co-operation of the art galleries of London. His Holiness Pope Pius XII sent to the Metropolitan the celebrated statue of the Good Shepherd, an Early Christian work of the fourth century. The Italian Government has likewise permitted famous sculptures by Michelangelo to travel to New York and Washington. The French Government celebrated the resumption of cultural relations with the glorious exhibition in New York and Chicago of its most precious tapestries. Last year the climax would seem to have been reached when, through the happy intervention of Senator Fulbright, the Army allowed the Berlin pictures which had been stored for safety in this country to be circulated before their return to Germany.

The present exhibition of Art Treasures from the Vienna Collections is another of those epoch-making events whose memory will be cherished by all students and art lovers. It comprises many of the greatest possessions of the Hapsburg family, who, possibly after the Medici in Florence, were the most inveterate and consistent collectors of art in history. From 1273 until 1918 they ruled as emperors, kings and princes in every part of Europe, allying themselves by marriage with the houses of Saxony and the Wittelsbach in Bavaria, as well as with the reigning dynasties of France and Spain. At their apogee their dominions stretched from the Baltic to the Mediterranean and from Gibraltar to the Indies and America. During the sixteenth and seventeenth centuries they were masters of more than half of the western world, and to them fell by patronage and by right of conquest the lion's share of the creative splendor of Europe. The Prado in Madrid and the galleries of Holland and Belgium stand as mute witnesses to their taste and discrimination. The Louvre, the National Gallery in London and the museums of Italy must always acknowledge the debt owed to one or another son or daughter of the Hapsburgs. But it is in Vienna, where the succession of emperors, prelates, cardinals and princes was unbroken until the First World War, that we find the most pro-

digious concentration of their activity as collectors and art patrons.

The current exhibition is, save for the Golden Fleece ornaments of the Mass and a few perishable pictures on wood panels, virtually the exhibition presented during the past year in the European capitals. It was assembled by a committee representing the Austrian Government and, in America, the four institutes responsible for bringing it to the United States: the National Gallery of Art, Washington, the Art Institute of Chicago, the M. H. De Young Museum, San Francisco, and The Metropolitan Museum of Art, New York.

To Dr. Ernst Buschbeck, Curator of Paintings at the Kunsthistorisches Museum, and Theodore Rousseau, Jr., Curator of Paintings at the Metropolitan, is due the credit for the successful realization of this project through two years of patient negotiation. The Committee also wish to express their deep appreciation to the Chancellor of Austria and to the members of his Government for their willingness to permit these works of art to cross the ocean. Moreover, without the enthusiasm and constant encouragement of the Austrian Minister in Washington, His Excellency Dr. Ludwig Kleinwaechter, and of the American Minister in Vienna, The Honorable John G. Erhardt, the decision might never have been taken. Many courtesies have been extended by the staffs of both legations as well as by the Department of State in Washington. Finally, to Admiral Denfeld, Chief of Naval Operations, Admiral McLean, and Admiral Conolly, Commander, U. S. Naval Forces, London, we owe the arrangements for the transportation of the collection in the safe custody of the officers and men of the *U. S. S. Malabar*.

FRANCIS HENRY TAYLOR, *Director*
The Metropolitan Museum of Art

August 22, 1949

Introduction

THE WORKS OF ART which on the invitation of the American exhibitors the Austrian Government is presenting to the public of the United States are a selection, and a necessarily very limited one, from a much greater whole. Indeed, the art treasures assembled in Vienna in the Kunsthistorisches Museum, the former Imperial Museum, are one of the greatest and most venerable art collections of Europe; in wealth, excellence, and historical interest they compare only with those great collections, of old standing, the Louvre, the Prado, and the Vatican.

Our collections came into existence through no conscious planning of any single individual. No premeditated, logical scheme shaped their formation. Rather, their growth could be compared with some sort of natural process, like that of an old tree. To be more exact, they should be described as the product of the entire life of a great race whose heads for four centuries occupied the first throne of Christendom. They reflect the destiny, the tastes, the love of splendor of this race and, above all, its deep love and understanding of the arts.

Let us look closer at the circumstances under which this great treasure was assembled, and in so doing we shall gain an insight into the development of taste, and generally into the history of ideas, in Europe.

Towards the end of the Middle Ages, the house of Habsburg, like other sovereign families, owned a considerable number of precious objects, goldsmiths' work, vessels, illuminated manuscripts, and painted panels. But this property still had the character of the furnishings of a princely household, serving on occasion practical purposes. It was still 'chattels'. Nobody as yet thought of it as part of a 'collection'. It is only towards the middle of the sixteenth century, when the spirit of the Renaissance was permeating the countries north of the Alps, that the first signs of a new conception began to appear which in the course of time was to produce the most portentous consequences. Emperor Ferdinand I, the brother of Charles V, laid it down in his will that his precious things, vessels, sculptures, ornaments, and his '*collection of pagan pennies*', that is, of Greek and Roman coins, should remain undivided, the property of the first-born of his house; he emphasized the great trouble he had taken in assembling this collection 'which in such completeness could scarcely be found anywhere else'. It is significant that the word and the notion *collection* should have appeared for the first

time in connection with objects from ancient Rome. Ferdinand's will, creating an entail for the family treasures, thus became what could be styled 'the charter' of the future Imperial Collections. At the same period, in the middle of the sixteenth century, an Imperial Armory was in existence in Vienna.

Among Emperor Ferdinand's sons we come across a real collector of considerable stature. Archduke Ferdinand, the Regent of the Tyrol and husband of the fair Philippine Welser, formed in his castle of Ambras, near Innsbruck, a large collection 'in honor and in remembrance', as he himself put it, 'of the great warriors and heroes of our days and of the past'. It was real historical interest which inspired such an undertaking. The Ambras Collection consisted mainly of arms and armor the original bearers of which, both living and dead, could be identified. The Archduke's correspondence gives a clear picture of the manner in which he asked famous soldiers to give him their armor as presents or in exchange for other valuable objects and of the way in which he acquired them from their heirs. It is worth noting that Ferdinand's activity as a collector produced the first illustrated catalogue (1602). In addition to his historical armory Ferdinand also formed a vast collection of painted portraits, of slight artistic merit, but of the greatest iconographic interest and value. Like every princely household of that period, Ambras Castle also contained a large number of valuable and fine works of decorative art. Among these, special mention should be made of the precious French goldsmiths' work which King Charles IX of France presented to the Archduke when the latter served as proxy to the king on the occasion of his marriage in 1570 with Ferdinand's niece, Elizabeth of Austria. Since so much French goldsmiths' work was destroyed in the storms of the French Revolution, these objects, which include Cellini's famous salt cellar, are of immeasurable value for the history of this art.

In the next generation, Ferdinand's nephew, Emperor Rudolph II, formed a vast collection, the largest of his time, in his palace on the Hradshin in Prague. To modern eyes, this collection would have presented a somewhat bewildering sight. It consisted not only of sculptures, medals, paintings and works of precious metals, stones and rock crystal, but also of rare plants, animals and minerals and especially freak formations of every kind; it also included objects related to astrological, alchemistic and other superstitious ideas. For instance, the inventory mentions a 'jawbone of a sea nymph' and a 'horn of a unicorn'. It is worth noting how in this age of discovery the consequent interest in the variety of natural objects was reflected in this early period of collecting. But it was, above all, the

rare and uncommon thing, the object difficult to execute and requiring special skill, that attracted this collector's interest. This applied also to the arts; here, too, he was fascinated by the subjective, even the bizarre, as well as by intrinsic merit. And this outlook may partly account for his admiration for Albrecht Dürer and Pieter Bruegel the elder, of whose paintings he owned a considerable number, which today are the pride of the Vienna Gallery. Rudolph also had a feeling for frivolity which is evident from the work of the painters whom he employed at his court, namely Hans von Aachen, Heinz and Spranger; but we also owe to it the acquisition of the two mythological masterpieces by Correggio. Another characteristic whim of Rudolph's was his delight in rare materials, especially precious stones. He appointed the Milanese family of Miseroni 'Stonecutters to the Court' and established a special workshop near the palace, from which came a profusion of the finest and most elaborate work of this kind. After Rudolph's death his huge collection was split. Many of the most important objects were taken to Vienna. But the bulk remained in Prague until they were dispersed when the Swedes pillaged the Hradshin Palace in 1648.

About the middle of the seventeenth century, Archduke Leopold Wilhelm, Bishop of Olmütz, Passau and Strassburg, Grand Master of the Teutonic Order, and Governor of the Spanish Netherlands, formed a great and choice picture gallery in his residence in Brussels. This was no longer a collection deriving from an interest in history and chivalry, as was Ferdinand's Ambras Collection, or inspired by Rudolph's both catholic and bizarre taste. It was a collection of a more modern type which had come into being a little earlier in the refined atmosphere of the Stuart court. The aesthetic value, the sense of beauty and of artistic merit proper, now ruled supreme. They have remained the paramount factors in the formation of art collections ever since.

Leopold Wilhelm had been brought up in Spain and had formed his taste among the paintings of Titian and of Tintoretto which his forebears Charles V and Philip II had collected in the Royal Palace in Madrid and in the Escorial. It is therefore the Venetian Renaissance to which the Archduke first and foremost addressed himself and which forms the nucleus of his activity, in which he was ably supported by such experts as David Teniers the younger and Canon van der Baren, as well as by a number of agents in Italy. Here lies the cause for the marked family likeness between the two galleries of the house of Habsburg, the Prado and the Vienna Gallery, which is so striking to all those who know them both. But Leopold Wilhelm's interest embraced Italian painting of his own period as well,

and as behooved a good ruler, he also bought paintings of all the important contemporary Flemish masters. What is more surprising, however, is that in the very middle of the seventeenth century he should have included a number of excellent works of an earlier age: pictures by Jan van Eyck and Rogier van der Weyden, by van der Goes, Memling and Geertgen tot Sint Jans. When Leopold Wilhelm relinquished his governorship and retired to Vienna in 1659, he took his collection with him and bequeathed it to his nephew, Emperor Leopold I. Leopold Wilhelm must be regarded as the real founder and father of the Vienna Gallery.

There was considerable activity at the court in Vienna between the middle of the seventeenth century and about 1720, that is, under Emperor Leopold I and his two sons, Joseph I and Charles VI. We owe to them, among other things, the acquisition of some of the fine portraits by van Dyck and above all the wonderful Rembrandts, which show how the taste and the interests of the collectors were widening all the time. But we do not know to which of the three above-named sovereigns these purchases are due.

In this connection mention should be made of Prince Eugène of Savoy, the conqueror of Belgrade and comrade-in-arms of Marlborough in the War of the Spanish Succession. He is in every respect the representative man of Austria about 1700: Italian by birth, educated at the court of France, Austrian by his own choice, he typifies that international society and that race of statesmen and soldiers which supported the Austrian monarchy at its zenith. His patronage of architecture, his rich library, which was later merged with the Imperial Library, his zoological garden, all testify to the width of his interests. In particular, the Imperial Library owes to him and his aide, Baron Holtzendorff, its incomparable wealth of illuminated French and Flemish manuscripts of the fifteenth century.

About 1718, Charles VI, the son and second successor to Leopold I, commissioned the Controller of the Imperial Buildings, Count Althann, to organize a 'gallery' that would satisfy the taste of the period. Althann made a survey of, and a selection from, all the pictures which during the preceding centuries had been brought together in the several Imperial castles and palaces, and added the best to the collection left by Leopold Wilhelm. The new gallery, commonly known as the 'Stallburg Gallery' because it was housed in the Stallburg wing of the Imperial Palace in Vienna, was set up according to the aesthetic principles of the baroque period, which required complete unity in the decoration of an interior. The pictures were thus disposed as *pendants* or in groups according to their size, composition and color, and set in the rich panelling of the

walls. Nobody, in this period, thought as yet of classifying or grouping them by Schools or masters; visual and decorative effects alone were sought. An engraved book, the *Prodromus*, and a kind of inventory, painted in gouache on vellum, in three large volumes give an exact view of each wall. We have therefore a very accurate idea of how this gallery looked.

In 1777-1778, Empress Maria Theresa and her great Chancellor, Prince Kaunitz, were able to profit from the dissolution of the Jesuit Order to acquire, in the Austrian Netherlands, a number of important altarpieces by Rubens. Added to the pictures by this master which the Imperial Gallery already possessed, they made it the most important Rubens collection, in which every aspect of that great painter's art can be studied at its best.

After the Empress's death, Kaunitz—himself a lover of art and no mean collector—proposed to Joseph II a complete reorganization of the Imperial Gallery. It was moved from the Stallburg to the Upper Belvedere Palace which Eugène of Savoy had built half a century before on one of the heights in the southern suburbs of Vienna. A new survey of the pictures in the Imperial palaces yielded some happy additions. But above all this reorganization completely altered the gallery's character and function. In Leopold Wilhelm's time, it had been the personal hobby of a great and art-loving collector; the Stallburg Gallery had served to enhance the splendor of the court for the benefit of the privileged few who were given access to it. Now the gallery became a public institution. It was opened to the general public; painters and art students were allowed to copy there. Following the rationalist leanings of the period, the gallery was arranged chronologically according to Schools and masters, though the decorative effect was not completely disregarded. The ideas that governed this work can be best gleaned from the introduction of the scientific catalogue which the engraver and expert Christian von Mechel, of Basle, was commissioned to compile, and which was published in 1783. 'The aim of all these endeavors,' he says, 'has been so to arrange the gallery that, in its entirety and its detail, it should be, as much as possible, a source of instruction and a visual history of art. A great public collection of this kind, aiming at educational purposes rather than at passing pleasure, can be likened to a rich library, where he who is thirsting for knowledge will be happy to find works of every kind and of all periods, not only things enjoyable and perfect, but varied contrasts, by the study and comparison of which he can become a connoisseur of art'. Here we truly find ourselves in the age of enlightenment.

Art collecting became very much the fashion among the noblemen of this period. Following the examples given in the early eighteenth century by the Princes of Liechtenstein and the Counts von Harrach, and a little later by the Princes Kaunitz and Eszterházy, Count Anton Lamberg-Sprinzenstein about 1800 formed an imposing collection of Italian, Flemish and Dutch pictures, together with some Italian primitives and German pictures. He bequeathed it in 1822 to the Academy of Fine Arts in Vienna, of which he was the president, thereby endowing Vienna with a second public gallery. He was followed in the early nineteenth century by Count Johann-Rudolf Czernin who assembled some 300 paintings, mainly Dutch, of an intimate character, but including some French, Flemish and Spanish pictures, as well as a portrait by Dürer. This collection and the Liechtenstein and the Harrach galleries are open to the public in normal times and are therefore regarded as public museums in Vienna.

Let us leave the paintings for a moment and turn to the other art treasures of the Imperial house. In the course of the eighteenth century, the old collection of 'pagan pennies' developed into a 'Cabinet of Coins, Medals and Antiquities' from which important learned publications were issued. The works of art and craft, of every kind, bronzes, etc., were kept in the Imperial Treasury, which for practical as well as for religious reasons was divided into a Secular and an Ecclesiastical Treasury. When the Tyrol was added to Bavaria during the Napoleonic wars, the Ambras Collection was transferred to Vienna and housed in the Lower Belvedere Palace. The transition from chattels, still occasionally serving practical purposes, or of ornaments, still used for divine service, to objects kept exclusively for their historical or artistic value was much slower and is more difficult to follow in the arts and crafts. As late as 1917, some of the finest vessels of the collection were still used at the Coronation in Hungary of Emperor Charles, and some of the ecclesiastical objects are still occasionally used at Mass. The same applies to the development of the institutional character of the collections. The requirements of princely pomp and splendor led to the assembly, in the course of centuries, of an enormous stock of tapestries, nearly 900. Some of these are among the finest and most precious specimens of the art of weaving. But nothing is known about the periods in, and occasions for, which these tapestries were ordered or acquired. Nor did this huge stock, up to the end of the monarchy in 1918, even achieve the status of a 'collection'. It continued to be treated and styled as a 'depot', from which tapestries were taken for the permanent or passing decoration of walls as occasions demanded.

After the middle of the nineteenth century Vienna underwent a great period of replanning. Part of the program was the breaking up of the fortifications that surrounded the inner city and the construction of that sumptuous boulevard known as the *Ringstrasse*. It was decided to concentrate all the Imperial art collections in a single large museum, to be erected on the Ringstrasse. The new museum, an imposing, but somewhat overdecorated structure, was inaugurated in 1891. It now contained: the Picture Gallery, the Collection of Sculpture and of Arts and Crafts, the Armory, the Collection of Coins and Medals, the Greek and Roman Antiquities, and, as a fairly recent addition, the Collection of Egyptian Antiquities. The Ecclesiastical Treasury, and the Secular Treasury—the latter now left with only the insignia of the Holy Roman Empire and of Austria, the Treasure of the Order of the Golden Fleece, the family jewels and a few objects of family character—were left outside this organization and remained in the Imperial Palace. The new museum was styled the *Kunsthistorisches Museum*, that is, the museum dedicated to, or concerned with, the history of art—a queer misnomer, for nothing was more alien to this vast and naturally grown treasure than to be regarded as a kind of illustrated textbook of the history of art. The new building was not a blessing in every respect. Its very proportions, militating against any more intimate effect, lent themselves to the indiscriminate display of enormous masses of objects. In the Picture Gallery the whole height of the walls was tightly filled with pictures, and the same principle of profusion reigned in the other collections.

After the dissolution of the Austro-Hungarian monarchy in 1918 and the abdication of the house of Habsburg, the family entail which the art collections had hitherto formed was broken and the collections were taken over by the Austrian State. This raised a number of difficult problems. First, the defense of the unity of the collections against the appetites of the Succession and some other allied States. These were, on the whole, successfully resisted. Second, a reorganization of the museums in view of the fact that the Austrian State possessed already two museums of its own, the 'Museum of Arts and Crafts' founded in the mid-nineteenth century on the model of the South Kensington Museum, and a 'State Gallery' created in the beginning of the twentieth century mainly with an eye on contemporary art. Moreover, the two beautiful Belvedere Palaces were now again available for museum purposes.

As a result, all pictures of the nineteenth and twentieth centuries and the Austrian pictures and sculptures of the eighteenth century were concentrated in the Belvedere Museum. This took the name of

'Austrian Gallery' and included three sections: the 'Baroque Museum', for Austrian eighteenth-century art in the Lower Belvedere, where the original interior decoration of Prince Eugène's time provided a delightful framework, the 'Gallery of the Nineteenth Century' in the Upper Belvedere, and the 'Gallery of the Twentieth Century' in the Orangerie.

Even before the First World War, it was felt that the presentation of the Imperial Gallery no longer satisfied the taste of the period, which had been considerably refined, especially through the technique of the exhibitions of modern art about 1900. A thorough regrouping was therefore begun in 1912. The Gallery was divided into a 'Primary' Gallery, of about 1,100 paintings, for the general public, a 'Secondary' Gallery visible on application, and a depot. Although the scientific principle of grouping by Schools and masters was maintained, great pains were taken to present the individual work to its best advantage by careful hanging and choice of frames and wall colors. This reorganization, proceeding in four stages, was completed in 1928. It was followed, from 1934 to 1936, by a complete regrouping of the Collection of Sculpture and Arts and Crafts and of the Armory, which followed this same principle of isolation of the individual object.

The economic upheaval following the First World War had strong repercussions upon the entire artistic heritage of Europe. The Picture Gallery and, to a lesser extent, the other collections were therefore able to make very considerable additions to their stock, some of them of high importance. The best known of them was the acquisition of an unknown portrait by Albrecht Dürer. Moreover, an almost completely new section of Austrian paintings of the fifteenth and early sixteenth centuries was added to the Gallery. These purchases were largely financed by the disposal of material from the depot.

The recent war has, on the whole, dealt mercifully with the contents of the Vienna museums. Measures of safeguarding and evacuation (especially to the salt mines of Upper Austria) generally proved adequate; only the 'Gallery of the Twentieth Century' and the Army Museum suffered some serious losses, the Academy Gallery and the Museum of Arts and Crafts some minor ones. But the buildings were badly damaged: the Kunsthistorisches Museum alone was hit by ten bombs, a whole wing of the Albertina Palace was destroyed, and both Belvedere Palaces, especially the lower one, suffered grievously. In view of the dire shortage of funds, materials and manpower obtaining in Austria, complete restoration will take considerable time. A beginning, however, has been made:

the first collection to be rearranged and to reopen its doors was the Academy Gallery; in the Kunsthistorisches Museum, the Egyptian and part of the Greek and Roman collections are accessible to the public, and recently it was possible to open the Collection of Coins and seven large galleries with a mixed exhibition of pictures, sculptures, and arts and crafts. Moreover, changing selections from the Picture Gallery and the Belvedere have been on view ever since December 1945 in an apartment of the Imperial Palace.

We should like to add a few words on the principles that have guided us in the selection of the present exhibition. This was severely limited by considerations regarding the preservation of the works of art, which after all is the first duty of a museum Keeper. These reasons prevented us from bringing over the regalia of the Holy Roman Empire, the ornaments for the Mass of the Order of the Golden Fleece, or the feather crown and shield of Montezuma which Cortez had sent to Charles V as a token of his sovereignty over Mexico. Other works had necessarily to be omitted because of their unsatisfactory state of preservation or for reasons of safety.

Within these limits, we have endeavored to present as representative as possible a survey of our collections and an indication of its particular riches; we have consciously played from our strong suit.

Finally, we wish to express our gratitude to the Dowager Countess von Harrach, to the heiresses of the late Count Clam-Gallas, and to our colleagues K. Garzarolli-Thurnlackh, Director of the Austrian Gallery, and L. Münz, Director of the Academy Gallery, who have entrusted us with some of their treasures. Above all, our most sincere thanks go to our friends, the members of the American committee for the exhibition, and especially to Mr. Theodore Rousseau, Jr., Curator of Paintings of The Metropolitan Museum of Art, who has borne the brunt of the negotiations. Theirs was the initiative, and their unfailing co-operation alone made it possible to realize the venture.

Ultimately, we wish to register our indebtedness to The Honorable John G. Erhardt, U. S. Minister to Vienna, for his ready interest and assistance, and to the U. S. Navy, and particularly to Admiral Conolly, Commander, U. S. Naval Forces, London, and to Commander Keith Merrill, U.S.N.R., for their generous co-operation in facilitating the transportation of the works of art.

ERNST H. BUSCHBECK, *Curator of the Picture Gallery*
ERICH V. STROHMER, *Curator of Sculpture and Objets d'Art*
Kunsthistorisches Museum

In general, the text of the catalogue entries has been adapted and abbreviated from that of Art Treasures from Vienna, the catalogue of the exhibition of the Vienna Collections at the Tate Gallery, London. For a few pieces not included there, information has been drawn from the sources noted in the list of references (p. 62).

In the categories of Paintings and Renaissance Bronzes the entries are placed under the names of the artists, which are arranged alphabetically. The artist's nationality, the school or schools with which the works represented are associated, and the artist's dates are also recorded. In all other categories the entries are arranged chronologically.

Paintings

JACOPO BASSANO (JACOPO DA PONTE). *Italian, Venetian, 1510(?) - 1592*

1. THE ADORATION OF THE MAGI

In Archduke Leopold Wilhelm's collection: 'Von dem jungen Bassan Original'.
Canvas, 37 x 46 $\frac{1}{4}$ in.; cut down on all sides.

GIUSEPPE BAZZANI. *North Italian, about 1690-1769*

2. THE ANNUNCIATION

From the H. von Hofmannsthal Collection; acquired in 1929.
Canvas, 62 $\frac{1}{4}$ x 43 $\frac{1}{8}$ in.; rounded top.

BERNARDO BELLOTTO. *Italian, Venetian, 1720-1780*

3. VIENNA FROM THE BELVEDERE

In the left foreground the Schwarzenberg Gardens, to the right the Belvedere Gardens; in the middle distance, left, the Karlskirche, center, the Schwarzenberg Palace and the Lower Belvedere, and right, the Salesianerkirche. In the distance the inner town. This painting and no. 4 are part of a series of thirteen views of Vienna, probably commissioned by the Empress Maria Theresa, which have remained Imperial property since they were painted in 1759-1760.
Canvas, 53 $\frac{1}{2}$ x 84 $\frac{1}{4}$ in.

4. THE SCHLOSSHOF PALACE FROM THE COURTYARD

plate The Imperial pleasure palace in Lower Austria seen from the west. In the
xxiii background the River March, to the right the ruins of Theben. For history of this painting, see no. 3.
Canvas, 54 $\frac{3}{8}$ x 101 $\frac{1}{4}$ in.

PARIS BORDONE (PARIS PASCHALINUS). *Italian, Venetian, 1500-1571*

5. ALLEGORY

A marriage picture of an elegant couple masquerading as Mars and Venus, painted about 1550. In the collection by 1783 as by Bordone.
Canvas, 43 $\frac{7}{8}$ x 68 $\frac{3}{4}$ in.; 1 $\frac{1}{2}$ in. added at top.

JAN BRUEGHEL THE ELDER (CALLED VELVET BRUEGHEL).
Flemish, 1568-1625

6. THE ADORATION OF THE MAGI

Freely derived from the Epiphany by Hieronymus Bosch in the Prado. Acquired in 1806.
Signed and dated, lower left: BRVEGHEL 1598. Copper, 13 x 18 $\frac{7}{8}$ in.

JAN BRUEGHEL THE ELDER continued

7. THE ROAD TO MARKET

Companion to no. 8. Acquired in 1918 from the Hollitscher Collection, Berlin.

Signed and dated, lower left: BRUEGHEL 1603. Copper, $7\frac{1}{4}$ x 10 in.

8. THE VILLAGE STREET

Companion to no. 7.

Copper, $7\frac{1}{8}$ x 10 in.

9. A VISIT TO A FARMHOUSE

plate In the Imperial Secular Treasury by 1773.
v

Copper, $10\frac{5}{8}$ x $14\frac{1}{8}$ in.

JAN BRUEGHEL THE ELDER. Flemish 1568-1625

with figures by

HENDRIK DE CLERCK. Flemish, 1570-1629

10. THE GIFTS OF EARTH AND WATER

Returned from Pressburg in 1781.

Signed and dated, lower left center: BRUEGHEL. 1604. Copper, $16\frac{1}{2}$ x 28 in.

GIOVANNI BATTISTA CARACCILO (CALLED BATTISTELLO). Italian, Neapolitan, about 1570-1637

11. CHRIST CARRYING THE CROSS

According to a recent suggestion, perhaps an early work by Caravaggio. Acquired in 1800 from the Albani Gallery, Rome. Canvas, $54\frac{1}{2}$ x $68\frac{1}{8}$ in.

12. THE MADONNA AND CHILD WITH SAINT ANNE

In Archduke Leopold Wilhelm's collection: 'man hält's von Michel Angel Carauacia. Original'. Painted about 1631-1637. Canvas, $47\frac{1}{4}$ x $59\frac{7}{8}$ in.

MICHELANGELO MERISI DA CARAVAGGIO. Italian, Roman, 1573-1610

13. THE MADONNA OF THE ROSARIES

plate Painted in the summer of 1607, probably in Naples; bought by a number
xix of painters, including Rubens, Jan Brueghel the elder and Hendrik van Balen, and presented to the Dominican Church in Antwerp; acquired for the Imperial Gallery by Joseph II in 1781, and in 1786 removed to Vienna.
Canvas, $143\frac{3}{8}$ x 98 in.

ANNIBALE CARRACCI. Italian, Bolognese and Roman, 1560-1609

14. CHRIST AND THE WOMAN OF SAMARIA AT JACOB'S WELL
(John 4: 7-29)

Painted about 1605. In Archduke Leopold Wilhelm's collection: 'von Hani-bal Caraz Original'. Canvas, $23\frac{3}{4}$ x $57\frac{1}{2}$ in.

JUAN CARREÑO DE MIRANDA. Spanish, 1614-1685

15. CHARLES II, KING OF SPAIN (1661-1700)

Charles II, son of Philip IV and his second wife, Maria Anna of Austria, was the last of the Spanish Habsburgs. He commissioned this portrait, with no. 16, for presentation to the Ambassador to Spain, Count Ferdinand Bonaventura von Harrach. Canvas, 85 x 55 $\frac{1}{8}$ in.

Lent by the Dowager Countess von Harrach, Vienna.

16. MARIA ANNA, DOWAGER QUEEN OF SPAIN (1634-1696)

Maria Anna of Austria, sister of the Emperor Leopold I, married King Philip IV of Spain in 1649, after the death of his son Baltasar Carlos, to whom she had been affianced. For history of this painting, see no. 15.

Canvas, 81 $\frac{7}{8}$ x 55 $\frac{7}{8}$ in.

Lent by the Dowager Countess von Harrach, Vienna.

BERNARDO CAVALLINO. Italian, Neapolitan, 1622(?) - 1654

17. DAVID PLAYING BEFORE SAUL (I Samuel 19:9)

Painted about 1645. Formerly in the Gallery of the Counts von Harrach; presented by the von Harrach family in 1931. Canvas, 25 $\frac{5}{8}$ x 41 $\frac{3}{8}$ in.

MATEO CEREZO. Spanish, 1635-1675

18. THE ASSUMPTION OF THE VIRGIN

Acquired in Spain in 1676 by Count Ferdinand Bonaventura von Harrach.

Canvas, 19 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in.

Lent by the Dowager Countess von Harrach, Vienna.

FRANCOIS CLOUET. French, before 1522-1572

19. CHARLES IX OF FRANCE (1550-1574)

plate Charles IX became king in 1560; he married the Archduchess Elizabeth,
ii daughter of Maximilian II, in 1570. From the Ambras Collection (the founder of which, Archduke Ferdinand of Tyrol, stood proxy for Charles at the latter's marriage with his niece).

Below, on the stone floor, is the inscription: CHARLES VIII TRES CHRESTIEN ROY DE FRANCE, EN L'AAGE DE XX ANS. PEINCT AV VIF IANNET 1563. This can hardly have been written by the artist himself. The last figure has probably been altered from a 9 (1569). Canvas, 87 $\frac{1}{8}$ x 45 $\frac{1}{4}$ in.

ALONSO SANCHEZ COËLLO (COËLHO). Spanish, active from 1542-died 1590

20. ELISABETH OF VALOIS, QUEEN OF SPAIN (1545-1568)

Elisabeth of Valois, daughter of Henri II of France and Catherine de' Medici, was betrothed to the Infante Don Carlos but was married to his

ALONSO SANCHEZ COELLO continued

father, Philip II, in 1559. On her pearl coif is a monogram formed of the letters Y (Ysabelle, Ysabeau) and F (France). This portrait is old Imperial property. Canvas, $64\frac{1}{8}$ x 36 in.; cut down slightly on all sides.

CORREGGIO (ANTONIO ALLEGRI). Italian, Parmese, 1489(?)–1534

21. THE RAPE OF GANYMEDE

This painting and no. 22, together with the Leda in Berlin and the Danaë in the Borghese Gallery, Rome—four subjects illustrating the loves of Jupiter—were intended for the decoration of a room in the Castle at Mantua. Correggio was doubtless assisted by a pupil in the execution of this work. The Ganymede was in the collection of the Spanish Secretary of State Antonio Perez in 1583 and was acquired by Rudolph II in 1603.

Canvas, $64\frac{3}{8}$ x $27\frac{3}{4}$ in.

22. JUPITER AND IO

plate See no. 21. In 1585 this painting was in the possession of the sculptor
xxi Leone Leoni, whose son Pompeo Leoni sold it to Rudolph II in 1601, stating that it had come from the collection of Charles V. Painted about 1530.

Canvas, $64\frac{3}{8}$ x $29\frac{1}{8}$ in.; $\frac{3}{4}$ in. added at left and right (now beneath the frame).

GIOVANNI BATTISTA CRESPI (CALLED CERANO). Italian, Lombard, 1575/80–1633

23. CHRIST APPEARING TO THE APOSTLES PETER AND PAUL

In the background Christ appears to the two apostles as they are escaping from the Roman prison. At lower left, a coat of arms. Painted about 1623–1633.

Canvas, $107\frac{7}{8}$ x $72\frac{3}{8}$ in.

*GIUSEPPE MARIA CRESPI (LO SPAGNUOLO). Italian, Bolognese, 1665–1747*24. AENEAS, THE SIBYL AND CHARON (Virgil *Aeneid* VI 298–304)

Painted for Prince Eugène of Savoy about 1700, with a companion piece, The Centaur Chiron Teaching the Young Achilles to Shoot, also in Vienna.

Canvas, $49\frac{1}{4}$ x $48\frac{7}{8}$ in.

DOSSO DOSSI (GIOVANNI DE' LUTERI). Italian, Ferrarese, 1489/90–1542

25. SAINT JEROME

Painted about 1520.

Signed, lower right, with a monogram formed from a D and a bone (*osso*).
Canvas, $19\frac{3}{4}$ x $29\frac{1}{4}$ in.; small additions at top and bottom (now beneath the frame).

JOSÈPHE-SIFRÈDE DUPLESSIS. French, 1725-1802

26. THE COMPOSER GLUCK AT THE PIANOFORTE

Christoph Willibald Gluck (1714-1787). The picture has been in the Gallery since 1824.

Signed: *J. S. Duplessis pinx. paris 1775.*

Canvas, 39 x 31½ in.

ALBRECHT DÜRER. German, Nuremberg, 1471-1528

27. THE MARTYRDOM OF THE TEN THOUSAND CHRISTIANS
UNDER KING SAPOR OF PERSIA

plate Dürer and his friend Willibald Pirckheimer, the humanist, are portrayed
iii in the center of this scene. Painted for the Elector Frederick the Wise of Saxony; then in the collection of Cardinal Granvella in Besançon, from whose nephew, Count Cantecroy, it was acquired in 1600 by the Emperor Rudolph II.

Signed on the paper banner held by Dürer with his monogram and the inscription: *Iste faciebat año domini 1508 albertus Dürer aleman.*

Transferred from wood to canvas, 39 x 34¼ in.

SIR ANTHONY VAN DYCK. Flemish, 1599-1641

28. STUDY OF THE HEAD OF A WOMAN LOOKING UPWARDS

A study for one of the women in van Dyck's Brazen Serpent in the Prado. Painted about 1620-1622. In Archduke Leopold Wilhelm's collection: 'Original von von Deyck'.

Paper on oak panel, 19¼ x 18 in.; 2⅜ in. added at right.

29. PORTRAIT OF A YOUNG KNIGHT IN GILDED ARMOR

plate Perhaps a portrait of Ferdinando I of Mantua (1587-1626), son of Vin-
vii cenzo Gonzaga. Painted about 1624 in Italy. Canvas, 45½ x 41½ in.

30. SAMSON AND DELILAH (Judges 16)

Painted about 1628. In the collection of Archduke Leopold Wilhelm: 'Original von von Deyck'. Canvas, 57½ x 100 in.; 2 in. added at top.

31. THE BLESSED HERMANN JOSEPH ADORING THE VIRGIN

The Blessed Hermann Joseph, who was born in Cologne and died there in 1226, was a member of the Premonstratensian Order. Painted in 1630 for the Brotherhood of Bachelors at Antwerp, of which van Dyck was a member. Bought in 1776 from the Jesuit Congregation at Antwerp.

Canvas, 63 x 50⅜ in.

32. PRINCE KARL LUDWIG OF THE PALATINATE (1617-1680)

Karl Ludwig, son of the Winter King of Bohemia, Frederick V, and Elizabeth, daughter of James I of England, became Elector Palatine in 1650. Painted about 1630-1632, with a companion, no. 33.

Canvas, 68⅞ x 38 in.; 5⅞ in. added at top.

SIR ANTHONY VAN DYCK continued

33. PRINCE RUPERT OF THE PALATINATE (1619-1682)

Rupert, younger brother of Prince Karl Ludwig, became a General and Vice-Admiral in the service of his uncle Charles I and his cousin Charles II. Painted about 1630-1632; companion to no. 32.

Canvas, $68\frac{7}{8}$ x $37\frac{5}{8}$ in.; $2\frac{3}{8}$ in. added at top.

34. PORTRAIT OF A MAN, PERHAPS NICHOLAS LANIER (1588-1665)

Nicholas Lanier was active in London as composer, singer, painter and engraver; he was also a collector of drawings. In 1626 he became Master of the King's Musick to Charles I, who occasionally commissioned him to purchase pictures. After the death of Cromwell he regained the royal patronage and became Master of the Musick to Charles II. Painted about 1630-1632.

Canvas, $43\frac{7}{8}$ x $33\frac{7}{8}$ in.

35. VENUS IN THE FORGE OF VULCAN

Painted about 1630-1632. In Archduke Leopold Wilhelm's collection: 'Original von von Deyckh'.

Canvas, $45\frac{7}{8}$ x $61\frac{3}{8}$ in.; $2\frac{3}{4}$ in. added at top, $6\frac{1}{4}$ in. at right.

36. JACOMO DE CACHIOPIN (1578-1642)

Jacomo de Cachiopin was an Antwerp collector and amateur of the arts, and a friend of van Dyck. Probably painted in Antwerp between 1634 and 1635.

Canvas, $43\frac{3}{4}$ x $33\frac{1}{4}$ in.

GIOVANNI ANTONIO FASOLO. Italian, Venetian, 1530-1572

37. PORTRAIT OF A WOMAN

Canvas, $48\frac{3}{4}$ x $32\frac{1}{4}$ in.; sides cut down and upper corners made up.

DOMENICO FETI (FETTI). Italian, Roman, about 1589-1624

38. MOSES AND THE BURNING BUSH (Exodus 3: 2)

Painted before 1614. In Archduke Leopold Wilhelm's collection: 'von Fetti Original'.

Canvas, $66\frac{1}{8}$ x $44\frac{1}{2}$ in.

GIORGIONE (GIORGIO DA CASTELFRANCO). Italian, Venetian, about 1477-1510

39. PORTRAIT OF A YOUNG WOMAN

On the back is the very faint contemporary inscription: *1506. adj. primo zugno fo fatto questo de m̃a de maistro zorzi da chastel fra [ncho]/cholega de maistro vizenzo chaena ad istanzia de mis giac^{mo}. . . .* (On the first of June 1506 this was finished by the hand of Master Giorgio of Castelfranco, colleague of Master Vincenzo Catena on the instructions of Messire Giacomo. . . .)

GIORGIONE *continued*

The picture appears in the Teniers painting in the Prado of Archduke Leopold Wilhelm's gallery, and is there labelled as by Giorgione. In the inventory of Archduke Leopold Wilhelm's collection it was entered as: 'Von einem unbekandten Mahler'.

Canvas mounted on pine panel, 16¼ x 13¼ in.; corners made up.

FRANCESCO GUARDI. *Italian, Venetian, 1712-1793*

40. A DOMINICAN SAINT RESCUING PILGRIMS AT THE COLLAPSE OF A BRIDGE

From the perspective of the picture it would appear to have been painted to hang in a sloping position. It was once larger and shaped like a cartouche; the present rectangular shape was achieved by the addition of wedge-shaped strips and the bottom left corner. Formerly in the Count Andrassy Collection; acquired in 1931. Canvas, 47¼ x 68½ in.

41. THE ENTRANCE TO THE ARSENAL IN VENICE

Painted in the 1780's. Companion to no. 42. Bought in 1912.

Canvas, 11⅜ x 17¾ in.

42. THE PIAZZA DI SAN MARCO IN VENICE

plate xxiv The Piazza is shown with the wooden structures put up annually during the eighteenth century for the seven-day carnival held at the Feast of the Ascension. The elliptical building shown here was designed in 1776 by the architect Maruzzi; it was subsequently erected each year until the end of the Republic. In the background is the Church of San Giacomo, pulled down in Napoleon's time. Companion to no. 41. Bought in 1912. A preparatory drawing is in the Phillips Gallery, Washington. Canvas, 11⅝ x 17¾ in.

FRANS HALS. *Dutch, about 1580-1666*

43. PORTRAIT OF A MEMBER OF THE ROOSTERMAN FAMILY

plate x Formerly in the collections of Baron Nathaniel von Rothschild and Baron Alfons von Rothschild, Vienna; presented to the Gallery in 1947 by Baroness Alfons von Rothschild in memory of her husband.

Inscribed, upper right, under a coat of arms: AETAT SUAE 36 ANº 1634.

Canvas, 46 x 34¼ in.

NICHOLAS HILLIARD. *British, about 1547-1619*

44. SIR FRANCIS DRAKE (1539-1596)

Painted to the order of Archduke Ferdinand of the Tyrol for his collection of portraits of famous men. From the Ambras Collection.

Inscribed around the frame: D. FRAN. DRAK. EQVES. OCEANI. INDICI. VTRIVSQUE. EXPLORATOR. MAGNVS.; and: *Aetatis Suae 42. Anno Dni. 1581.*

Miniature, tempera on paper, 2⅜ x 1⅞ in.

NICHOLAS HILLIARD continued

45. SIR WALTER RALEIGH (1552-1618)

For history, see no. 44. Miniature, tempera on paper, $1\frac{1}{8} \times 1\frac{7}{8}$ in

PIETER DE HOOCH. Dutch, 1629-1683

46. A FAMILY GROUP

In the background is the tower of the Nieuwe Kerk in Delft. Painted about 1655-1665. From the collection of Count Anton Lamberg-Sprinzenstein; presented to the Academy in 1821. Canvas, $44\frac{7}{8} \times 33\frac{1}{8}$ in.

Lent by the Academy of Fine Arts, Vienna.

JACOB JORDAENS. Flemish, 1593-1678

47. THE FEAST OF THE BEAN

Whoever finds the bean in the cake baked for the Feast of the Three Kings is king of the feast. On the cartouche in the background is the proverb: NIL SIMILIVS INSANO QVAM EBRIVS. In Archduke Leopold Wilhelm's collection: 'Original von Jaques Jordans'. Canvas, $95\frac{1}{4} \times 118\frac{1}{8}$ in.

NICOLAS DE LARGILLIÈRE. French, 1656-1746

48. BOUCHER D'ORSAY

Mayor of Paris from 1700. Acquired in 1807 from the collection of H. von Reith, Vienna. Canvas, $54\frac{1}{2} \times 41\frac{3}{4}$ in.

ANDREA DE LIONE. Italian, Neapolitan, died after 1677

49. THE DEPARTURE OF JACOB

Presented in 1931 as by G. B. Castiglione.

On the pot in the center is the monogram C A D L. Canvas, $44\frac{1}{2} \times 57$ in.

LORENZO LOTTO. Italian, Venetian, about 1480-1556

50. THE VIRGIN AND CHILD WITH SAINTS CATHERINE AND JAMES THE GREAT

Painted about 1627-1628. Described as being in the Imperial Collection in Vienna by Marco Boschini in 1660. Canvas, $44\frac{3}{4} \times 59\frac{7}{8}$ in.

ANTON FRANZ MAULPERTSCH (MAULBERTSCH). Austrian, 1724-1796

51. THE VIRGIN AND CHILD WITH SAINT ANNE

Painted about 1750. Acquired in 1876.

Canvas, $50 \times 35\frac{1}{2}$ in
Lent by the Baroque Museum, Austrian Gallery, Vienna.

ANTON FRANZ MAULPERTSCH *continued*

52. THE VICTORY OF SAINT JAMES THE GREAT OVER THE SARACENS AT THE BATTLE OF CLAVIGO IN 849

Sketch for the ceiling fresco painted in 1764 for the Parish Church at Schwechat near Vienna. This was destroyed during the late war.

Pasteboard, 12½ x 18½ in.

Lent by the Baroque Museum, Austrian Gallery, Vienna.

53. ALLEGORY

Study for the middle part of a fresco, now destroyed, painted in 1765 for the summer refectory of the Klosterbruck Monastery near Znaim. Acquired in 1913.

Pasteboard, 13⅜ x 17⅜ in.

Lent by the Baroque Museum, Austrian Gallery, Vienna.

54. PORTRAIT OF THE ARTIST

Painted about 1790. Acquired in 1930.

Canvas, 46⅞ x 36⅝ in.

Lent by the Baroque Museum, Austrian Gallery, Vienna.

JUAN BAUTISTA MARTINEZ DEL MAZO. *Spanish, about 1612-1667*

55. THE FAMILY OF THE ARTIST

plate At the upper left is a shield with a mailed arm holding a clapper (in *xii* Spanish, *Mazo*). On the wall at the back hangs a portrait of Philip IV, and in the right background an artist is painting the portrait of one of the Infantas. Painted between 1652 and 1658. Brought from Italy in 1800.

Canvas, 59 x 67¼ in.

FRANS VAN MIERIS THE ELDER. *Dutch, 1635-1681*

56. THE DOCTOR'S VISIT

Signed and dated, lower right: *F. van Mieris 1657*. Copper, 13⅜ x 10⅝ in.

ANTHONIS MOR VAN DASHORST (ANTONIO MORO). *Flemish, 1517/20-1576/77*

57. ANNE OF HABSBURG, QUEEN OF SPAIN (1549-1580)

plate Anne of Habsburg was a daughter of Maximilian II; she became the *i* fourth wife of Philip II of Spain in 1570. This painting was brought to the Picture Gallery from Schönbrunn Castle in 1905.

Signed and dated on the arm of the chair: *Antonius Morus faciebat a° 157*. (probably 1570).

Canvas, 63⅜ x 43¼ in.

58. A MALTESE KNIGHT (FERDINAND OF TOLEDO?)

Ferdinand of Toledo, Grand Prior of Castile, was a natural son of the Duke of Alba.

Canvas, 47¼ x 38¼ in.

MORETTO DA BRESCIA (ALESSANDRO BONVICINO). Italian, Brescian, about 1498-1554

59. PORTRAIT OF A LADY

Painted about 1535.

Canvas, 39½ x 32¼ in.

GIOVANNI BATTISTA MORONI. Italian, Bergamask, about 1525-1578

60. PORTRAIT OF A SCULPTOR

In Archduke Leopold Wilhelm's collection: 'von Titiano Original'.

Canvas, 34½ x 27½ in.; slight additions (now beneath the frame).

NEAPOLITAN OR GENOESE MASTER. Italian, early XVII century

61. THE SUPPER AT EMMAUS

Brought from the Kunstkammer at Graz in 1765. Canvas, 61⅜ x 78⅜ in.

AERT VAN DER NEER. Dutch, 1603/04-1677

62. FISHING BY MOONLIGHT

Formerly in the collections of Louis Viardot (1861) and Pereire (1872), Paris. Acquired in 1924.

Signed twice (in the lower right corner and by the nets) with his monogram.

Canvas, 26½ x 34 in.

PALMA VECCHIO (JACOPO D'ANTONIO NEGRETTI). Italian, Venetian, 1480(?) - 1528

63. THE BATH OF DIANA

The standing figure at the right may be intended to represent Callisto. Engraved by David Teniers in the *Theatrum Pictorium*, 1660, and described as by: 'Palma Senior'. From the Imperial Palace, Vienna, 1930.

Canvas (later mounted on oak), 30½ x 48⅞ in.;
about 1½ in. cut off at top.

PALMA VECCHIO(?)

64. THE ASSASSINATION (THE SO-CALLED 'BRAVO')

Painted about 1520-1525. Mentioned in 1648 by Ridolfi in Venice as by Giorgione. According to him, the subject represents the attack by the military tribune Claudius upon Coelius Plotius (Valerius Maximus VI 12). In Archduke Leopold Wilhelm's collection: 'Original von dem Giorgione'.

Canvas, 29½ x 26⅜ in.

JUAN PANTOJA DE LA CRUZ. Spanish, Madrid, 1551-1609

65. THE INFANTE PHILIP OF SPAIN (1578-1621)

The Infante Philip was the son of Philip II and succeeded him as Philip

JUAN PANTOJA DE LA CRUZ continued

III in 1598. This portrait dates from about 1590-1592. There is a signed and dated (1594) repetition, in which the Prince appears slightly older, in the Gallery depot. Canvas, 59 x 29 $\frac{3}{8}$ in.

REMBRANDT HARMENSZ. VAN RIJN. Dutch, 1606-1669

66. PORTRAIT OF THE ARTIST

plate Signed and dated, lower left: . . .dt f. 1652.

ix Canvas, 44 x 32 $\frac{1}{8}$ in.; cut down at left by at least 3 in., and at right by considerably less; perhaps also reduced at the bottom.

67. A YOUTH READING: REMBRANDT'S SON TITUS (1641-1668)

Painted about 1656. Canvas, 27 $\frac{3}{4}$ x 25 $\frac{1}{4}$ in.; slightly cut down at right.

GUIDO RENI. Italian, Bolognese, 1575-1642

68. THE BAPTISM OF CHRIST

plate Probably painted in 1623. In the collection of the Duke of Buckingham
xx until 1648; then about 23 $\frac{5}{8}$ inches wider than it is now.

Canvas, 103 $\frac{3}{4}$ x 73 $\frac{3}{8}$ in.

JUSEPE DE RIBERA (LO SPAGNOLETTO). Spanish, 1591-1652

69. CHRIST AMONG THE DOCTORS

In Archduke Leopold Wilhelm's collection: 'Original von Espagnoletto'.

Painted about 1630.

Canvas, 50 $\frac{3}{4}$ x 68 $\frac{7}{8}$ in.

SEBASTIANO RICCI. Italian, Venetian, 1659-1734

70. THE ECSTASY OF SAINT THERESA OF AVILA

The small version of Ricci's altarpiece in San Marco in Vicenza, painted in 1725. Formerly in the von Rho Collection, Vienna; presented in 1922 by C. Castiglioni.

Canvas, 28 $\frac{1}{8}$ x 14 $\frac{1}{2}$ in.

HYACINTHE RIGAUD. French, 1659-1743

71. COUNT SINZENDORF (1671-1742)

Philipp Ludwig Wenzel, Count Sinzendorf, Envoy Extraordinary to France from 1699 to 1701, was made a Knight of the Order of the Golden Fleece in 1712. On the balustrade at the left are his coat of arms, surrounded by the chain of the Golden Fleece, and the motto: AGITAT CLARESCIT. From the collection of Baron Alfons von Rothschild, Vienna; presented to the Gallery in his memory by his widow in 1947.

Signature false.

Canvas, 65 $\frac{3}{8}$ x 52 in.

SALVATOR ROSA. Italian, Neapolitan, 1615-1675

72. **ASTRAEA, THE GODDESS OF JUSTICE, FLEEING TO THE COUNTRY PEOPLE** (Ovid *Metamorphoses* I 150)

Painted about 1640-1648; according to Baldinucci, for Gian Carlo de' Medici. Obtained by exchange with Florence in 1792.

Signed, lower right, on the saddle: ROSA.

Canvas, $54\frac{3}{8}$ x $82\frac{1}{4}$ in.

SIR PETER PAUL RUBENS. Flemish, 1577-1640

73. **FRANCESCO IV GONZAGA, PRINCE OF MANTUA** (1586-1612)

In 1604-1605 Rubens painted for the Jesuit Church in Mantua a large altarpiece of the Holy Trinity adored by the Gonzaga family. This was cut up in 1797; the two main parts are now in the Palazzo Ducale, Mantua, and other fragments are known. This portrait is a fragment from the group of donors at the left of the altarpiece. Acquired in 1908.

Canvas, $26\frac{3}{8}$ x $20\frac{1}{4}$ in.; right-hand upper corner made up.

74. **THE CIRCUMCISION**

Study for the altarpiece commissioned by the Marchese Niccolo Pallavicini, banker to the Duke of Mantua, for the Church of Sant' Ambrogio at Genoa. Painted in 1606. Mentioned in the inventory of Rubens's estate, 1640. In Archduke Leopold Wilhelm's collection.

Canvas mounted on oak panel, $41\frac{3}{4}$ x $29\frac{1}{8}$ in.

Lent by the Academy of Fine Arts, Vienna.

75. **THE VIRGIN WITH ANGELS**

Study for an altarpiece painted about 1608 for the Church of Santa Maria in Vallicella, Rome.

Canvas, $33\frac{7}{8}$ x $22\frac{1}{2}$ in.

Lent by the Academy of Fine Arts, Vienna.

76. **THE ANNUNCIATION**

Painted for the Jesuit Brotherhood in Antwerp immediately after Rubens's return from Italy (1608). There is a small study for this picture in the Ashmolean Museum, Oxford. Bought in 1776 from the House of the Jesuit Order in Antwerp.

Canvas, $88\frac{1}{4}$ x $78\frac{3}{4}$ in.

77. **THE FOUR CONTINENTS**

At the back, left, the allegorical figure of Europe with the river god Danube; in front Africa, as a Negress, with the Nile and a crocodile; right, America with the River Amazon and Asia with the Ganges and at her feet a tigress. Probably the companion piece to the Neptune and Amphitrite in Berlin and no doubt originally the same size ($90\frac{1}{2}$ x $118\frac{3}{8}$ in.). Painted about 1612-1614.

Canvas, $82\frac{1}{4}$ x $111\frac{3}{4}$ in.; cut down on all four sides.

SIR PETER PAUL RUBENS continued

78. CIMON FINDING THE SLEEPING IPHIGENIA (Boccaccio, *Decameron*, fifth day, first story)

Painted about 1616-1618. The fruit and animals by Frans Snyders, and the landscape by Jan Wildens. In the collection of the Duke of Buckingham until 1648. Canvas, $81\frac{7}{8}$ x 111 in.; cut down on all sides, most on the left.

79. THE FEAST OF VENUS

Inspired by the painting of this subject by Titian in the Prado, which Rubens also copied (Nationalmuseum, Stockholm). The subject is taken from the description of a picture by the classical writer Philostratos the elder (*Eikones* I 6). Painted between 1630-1637.

Canvas, $85\frac{1}{2}$ x $137\frac{3}{4}$ in.

80. PORTRAIT OF THE ARTIST

plate Painted about 1638-1640.

viii Left, on the column, the later inscription: P. P. RUBINS.

Canvas, $43\frac{1}{8}$ x $33\frac{1}{2}$ in.

WORKSHOP OF PETER PAUL RUBENS

81. PORTRAIT OF A MAN ON HORSEBACK

Canvas, $98\frac{1}{2}$ x 71 in.

Lent by the heiresses of Count Clam-Gallas, Vienna.

JAKOB ISAACKSZ. VAN RUISDAEL. Dutch, 1628/29-1682

82. THE GREAT WOOD

Painted about 1655-1660. Acquired from the Mannheim dealer Artaria in 1806.

Signed, lower right: *J v Ruysdael* (the JvR joined).

Canvas, $54\frac{7}{8}$ x $70\frac{7}{8}$ in.

CARLO SARACENI (CARLO VENEZIANO). Italian, Venetian, 1585-1620

83. JUDITH WITH THE HEAD OF HOLOFERNES

In Archduke Leopold Wilhelm's collection: 'Vom Carlos Venetiano Original'.

Canvas, $35\frac{3}{8}$ x $31\frac{1}{8}$ in.

ROELANDT SAVERY. Flemish, 1576-1639

84. A LANDSCAPE WITH BIRDS

Signed and dated, lower center: ROELANDT SAVERY FE 1628.

Copper, $16\frac{1}{2}$ x $22\frac{1}{2}$ in.

ROELANDT SAVERY continued

85. PARADISE

Signed and dated, lower left: ROELANDT. SAVERY. FE. 1628.

Copper, 16½ x 22½ in.

SEBASTIANO DEL PIOMBO (SEBASTIANO DI FRANCESCO LUCIANI). Italian, Venetian, 1484/85-1547

86. CARDINAL RODOLFO PIO OF CARPI

Painted about 1535-1540.

Canvas, 28½ x 22½ in.

JAKOB SEISENEGGER. Austrian, 1505-1567

87. THE EMPEROR CHARLES V (1500-1558)

Charles V was the son of Philip the Fair and Joanna of Spain. He became King of Spain in 1516 and Emperor of the Holy Roman Empire in 1519. Signed, lower right, with the artist's monogram and dated 1532. Painted in Bologna.

Canvas, 80¾ x 48¾ in.

FRANCESCO SOLIMENA. Italian, Neapolitan, 1657-1747

88. JUDITH WITH THE HEAD OF HOLOFERNES

Formerly in the collection of Count Alois Thomas Raimund von Harrach, Viceroy of Naples (1728-1733); then in the Gallery of the Counts von Harrach in Vienna. Presented by the von Harrach family in 1935.

Canvas, 41¾ x 51½ in.

BARTHOLOMAUS SPRANGER. Flemish, 1546-1611

89. HERCULES AND OMPHALE (Apollodorus II 6, 3)

Companion to no. 90. Imperial property by 1619.

Signed, lower left, on the stool: BAR. SPRANGERS. ANT. FESIT.

Copper, 9½ x 7½ in.

90. VULCAN AND MAJA (Macrobius I 12)

Companion to no. 89.

Copper, 9 x 7½ in.

JAN STEEN. Dutch, 1626-1679

91. THE WORLD UPSIDE DOWN

plate vi Formerly in the Bertels Collection, Brussels (1779); then in the estate of Duke Charles of Lorraine, Governor of the Austrian Netherlands. Acquired in 1780.

Only the remains of the signature and date are visible on the barrel to

JAN STEEN continued

the left: the joined letters JS and the figures 16. . . On the board, bottom right, is written: IN WEELDE SIET TOE (When you lead the good life, be prudent). Perhaps painted in 1663. Canvas, 41 $\frac{3}{8}$ x 57 in.

BERNARDO STROZZI (IL CAPPUCCINO OR IL PRETE GENOVESE). Italian, Genoese and Venetian, 1581-1644

92. SALOME WITH THE HEAD OF SAINT JOHN THE BAPTIST

Probably painted during the artist's Genoese period.

Canvas, 50 $\frac{3}{4}$ x 40 $\frac{1}{2}$ in.

93. SAINT JOHN THE BAPTIST EXPLAINING HIS MISSION TO THE DOCTORS

Canvas, 52 x 48 $\frac{1}{2}$ in.

94. THE LUTE-PLAYER

plate From the artist's Venetian period. In Archduke Leopold Wilhelm's collection: 'von einem Pater Capuziner'. Canvas, 36 $\frac{1}{4}$ x 30 in.

DAVID TENIERS THE YOUNGER. Flemish, 1610-1690

95. THE ARCHDUKE LEOPOLD WILHELM INSPECTING THE PICTURES IN HIS GALLERY IN BRUSSELS

plate In the foreground the Archduke is being shown various pictures by *xi* Teniers, the director of his gallery; with them are several artists, among them Canon van der Baren, the dwarf. On the walls are a large number of paintings, the majority of which are still in the Gallery and several of which are included in this exhibition. Most of them are labelled with the name of the painter to whom they were at that time ascribed.

There are other representations by Teniers of Archduke Leopold Wilhelm's gallery in the Alte Pinakothek, Munich (four pictures), in the Prado, Madrid, in the Brussels Museum, and in the Alfons von Rothschild Collection, Vienna (recently presented to the Vienna Gallery by his widow). Copies by Teniers of individual pictures in the gallery are in various collections; they served him as a basis for his engravings, published in the *Theatrum Pictorium*. Canvas, 48 $\frac{1}{2}$ x 64 $\frac{1}{8}$ in.

GERARD TERBORCH. Dutch, 1617-1681

96. THE APPLE-PEELER

Canvas mounted on wood, 14 $\frac{1}{4}$ x 12 $\frac{1}{8}$ in.

GIOVANNI BATTISTA TIEPOLO. Italian, Venetian, 1696-1770

97. HANNIBAL WITH THE HEAD OF HASDRUBAL

plate One of a series of ten pictures illustrating Roman history, painted for the *xxii* Cà Dolfin in Venice about 1725-1728. Formerly in the collection of Miller

GIOVANNI BATTISTA TIEPOLO *continued*

von Aichholz, Vienna; then in the Castiglioni Collection, Vienna. Acquired, with a companion painting, in 1930.

Inscribed, above: AGNOSCO INFELICITATAEM CARTHAGINIS.

Canvas, 156¼ x 71¼ in.

TINTORETTO (JACOPO ROBUSTI). *Italian, Venetian, 1518-1594*

98. PORTRAIT OF AN OLD MAN AND A BOY

In Archduke Leopold Wilhelm's collection: 'Original von Tintoretto'.

Inscribed to the left of the chair, the first figure covered by the frame: 65 M 3 (or z?), probably the age of the man, 65 years 3 months.

Canvas, 40½ x 32½ in.

99. PORTRAIT OF A MAN STANDING BEFORE A TABLE, PERHAPS LORENZO SORANZO (1519-1575)

Traceable in the Vienna Gallery since 1824.

Lower left, the date MDLIII, and the age of the sitter: ANN. XXXV; between these figures, the monogram LS and a star.

Canvas, 45⅞ x 39⅜ in.; narrow strips added under the frame.

100. PORTRAIT OF A MAN IN ARMOR

Painted about 1556-1560. In Archduke Leopold Wilhelm's collection: 'Von Tintoretto Original'.

Inscribed at the foot of the column: ANOR XXX, the age of the sitter.

Canvas, 45⅞ x 38⅞ in.

101. SUSANNA AND THE ELDERS

plate Painted about 1560-1562. Perhaps a companion piece to the Narcissus in
xvi the Colonna Gallery, Rome, which is the same size and closely related in style and composition. According to Ridolfi the Susanna was in the possession of the painter Nicolo Renier in Venice in 1648. Traceable in the Vienna Gallery since 1824.

Canvas, 57¾ x 76¼ in.

102. PORTRAIT OF AN OLD MAN WITH A WHITE BEARD

Painted about 1570. In Archduke Leopold's collection: 'Original von Tintoretto'.

Canvas, 36⅜ x 23⅜ in.; slightly cut down at right and left (compare the engraving in the *Theatrum Pictorium*).

103. SEBASTIANO VENIER (D. 1578)

Sebastiano Venier, victor of the battle of Lepanto (1571), became Doge of Venice in 1577. This painting is a studio replica of a lost original painted about 1571-1577. Ridolfi refers in 1648 to a portrait of Venier 'in habito

TINTORETTO continued

di Generale' in the house of the Barbarighi in Venice. In Archduke Leopold Wilhelm's collection: 'Von Tintoretto Original'.

Canvas, $41\frac{1}{8}$ x $32\frac{7}{8}$ in.

104. THE FLAGELLATION OF CHRIST

This composition, a late work, served as a model to Domenico Tintoretto for a painting representing the Revelation of Saint Bridget in the Capitoline Gallery, Rome. Acquired in 1923.

Canvas, $46\frac{5}{8}$ x $41\frac{3}{4}$ in.; cut down at left and at the bottom.

TITIAN (TIZIANO VECELLI). Italian, Venetian, 1477(?) - 1576

105. ISABELLA D'ESTE, MARCHIONESS OF MANTUA (1474-1539)

plate xviii Isabella d'Este was the daughter of Duke Ercole I of Ferrara and Eleonora of Aragon; she married Francesco Gonzaga in 1490. From a letter of Isabella's of March 6, 1534, we learn that the then sixty-year old Duchess commissioned Titian to copy a portrait of her painted in her youth by Francesco Francia. (This also, dating from 1511-1512, was not painted from life.) Titian delivered his copy, which is the present picture, in 1536. As was to be expected from his style at that period, Titian painted a very free adaptation of his model. He also painted Isabella from life, but the picture has disappeared; a copy of it by Rubens is in the Vienna Gallery. In Archduke Leopold Wilhelm's collection: 'Von Titiano Original'.

Canvas, $40\frac{1}{8}$ x $25\frac{1}{4}$ in.; cut down at right and left (compare the engraving in Teniers's *Theatrum Pictorium*).

106. A WOMAN IN A FUR

Painted about 1536-1540.

Canvas, $37\frac{3}{8}$ x $24\frac{3}{4}$ in.; cut down at right and left.

107. POPE PAUL III FARNESE (1468-1549)

plate xvii Paul III became Pope in 1534. Painted about 1545-1549.

Canvas, 35 x $30\frac{3}{4}$ in.

108. JOHANN FRIEDRICH, ELECTOR OF SAXONY (1503-1554)

Johann Friedrich, called the Magnanimous, was the son of John the Steadfast and his first wife, Sophie of Mecklenburg; he succeeded his father as Elector in 1532. The scar shown under his left eye was due to a wound received at the Battle of Mühlberg in 1547, when he was taken prisoner by the Emperor Charles V. Painted at Augsburg in 1550-1551.

Canvas, $40\frac{3}{4}$ x $32\frac{5}{8}$ in.

109. PORTRAIT OF A MAN WITH A BOOK (BENEDETTO VARCHI?)

In spite of close resemblances with established portraits of the historian Benedetto Varchi (1502-1565), the identification of this picture as a por-

TITIAN continued

trait of him cannot be maintained as the age of the sitter does not fit in with the limited period during which, on stylistic grounds, this picture must have been painted, about 1552-1554. In Archduke Leopold Wilhelm's collection.

Signed on the column: *Titianus. F.*

Canvas, 46 x 35 $\frac{7}{8}$ in.

110. DANAË

A free studio repetition of a picture sent by Titian in 1554 to Philip II in Madrid (Prado no. 425). Mentioned in 1648 by Ridolfi as being in the Imperial Collection at Prague.

Inscribed, bottom right: TITIANVS. AEQES. CAES. Canvas, 54 $\frac{3}{8}$ x 59 $\frac{7}{8}$ in.

111. FABRIZIO SALVARESIO

In Archduke Leopold Wilhelm's collection.

Inscribed and signed, at upper left: MDLVIII. FABRICIVS SALVARESIVS ANNV AGENS L. TITIANI OPVS. Canvas, 44 $\frac{1}{8}$ x 34 $\frac{5}{8}$ in.; slightly cut down at right and bottom (compare the engraving in Teniers's *Theatrum Pictorium*).

112. TITIAN'S DAUGHTER LAVINIA

Painted about 1560. Lavinia, born between 1525 and 1530, was married in 1555 to Cornelio Sarcinelli. In Archduke Leopold Wilhelm's collection: 'Original von Tintoreto'. Correctly identified as by Titian in the engraving in Teniers's *Theatrum Pictorium*.

Canvas, 43 $\frac{1}{2}$ x 35 $\frac{1}{2}$ in.

113. DIANA AND CALLISTO

A repetition, with variations, of a painting sent by Titian to Philip II in Madrid in 1559 (now in the Ellesmere Collection). Painted about 1559-1562. In Archduke Leopold Wilhelm's collection. Engraved in the *Theatrum Pictorium*. Canvas, 71 $\frac{3}{8}$ x 79 $\frac{1}{8}$ in.; cut down slightly on all sides (compare Teniers's picture in the Prado of Leopold Wilhelm's gallery).

114. JACOPO DE STRADA (1507-1588)

Jacopo de Strada, a painter from Mantua, was court antiquary in the Bavarian and Austrian service from the middle of the sixteenth century. Painted about 1567-1568. In the collection of Archduke Leopold Wilhelm. Signed, at upper left: TITIANVS. F. On the letter is written: *A^l Mag^{co} il Sig^{or} Titian[o] Vecellio . . . Venezia*. At the upper right is a cartouche, added later, with the inscription: IACOBVS DE STRADA. CIVIS. ROMANVS. CAESS: ANTIQVARIVS. ET. COM: BELIC: AN: AETAT: LI: ET C/M.D.LXVI.

Canvas, 49 $\frac{1}{4}$ x 37 $\frac{3}{8}$ in.

115. A NYMPH AND A SHEPHERD

In Archduke Leopold Wilhelm's collection: 'Von Titiano Original'.

Canvas, 58 $\frac{7}{8}$ x 73 $\frac{3}{8}$ in.; at the top a strip about 3 in. deep, which was

TITIAN continued

turned over the stretcher, was let out in 1937; to the left an addition of about 6½ in. is hidden by the frame.

116. TARQUIN AND LUCRETIA

Formerly in the Schroff Collection. Acquired in 1907.

Canvas, 44⅞ x 39⅜ in.

Lent by the Academy of Fine Arts, Vienna.

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ. Spanish, 1599-1660

117. THE INFANTE BALTASAR CARLOS (1629-1646)

Baltasar Carlos was the son of Philip IV of Spain and his first wife, Isabella of France; he was affianced when very young to the Archduchess Maria Anna, daughter of the Emperor Ferdinand III, who, after his death, married his father. Painted about 1639. Probably a present from the Spanish Court to the Imperial family. In the Gallery since 1816.

Canvas, 50⅝ x 39 in.

118. THE INFANTA MARIA TERESA (1638-1683)

Maria Teresa was the daughter of Philip IV of Spain and his first wife, Isabella of France. In 1660 she married Louis XIV of France. Painted about 1654. Old Imperial property; exhibited since 1824.

Canvas, 50 x 38¾ in.; cut down at the bottom and perhaps also at the top; originally probably a full length.

119. THE INFANTA MARGARETA TERESA (1651-1673), AGED THREE, IN PINK

plate *xiii* Margaretta Teresa was a daughter of Philip IV of Spain and his second wife, Maria Anna of Austria; she was engaged in 1664 to the Emperor Leopold I and married him in 1666. Painted about 1654. Old Imperial property; exhibited since 1816.

Canvas, 50⅝ x 39⅜ in.

120. THE INFANTA MARGARETA TERESA, AGED ABOUT FIVE, IN WHITE

See no. 119. Painted about 1656. Old Imperial property.

Canvas, 41⅞ x 34⅞ in.

121. THE INFANTE PHILIP PROSPER (1657-1661)

Philip Prosper was the son of Philip IV of Spain and his second wife, Maria Anna of Austria. Painted in 1659 and presented by Philip IV to Leopold I. Later in the Treasury at Graz; transferred to Vienna in 1765; exhibited since 1816.

Canvas, 50⅝ x 39⅞ in.

122. PHILIP IV, KING OF SPAIN (1605-1665)

Philip was the son of Philip III and Margaret of Austria. He became King of Spain in 1621. He married Isabella of France in 1615; in 1649 he mar-

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ continued

ried Maria Anna of Austria (see no. 16). In the inventory of the Ambras Collection, 1663, no. 66: 'Ein Prustbild Philipi Quarti, Könige in Hispania'. Canvas, 18½ x 14¾ in.

VENETIAN MASTER, MID-XVI CENTURY

123. THE LITTLE TAMBOURINE-PLAYER

In Archduke Leopold Wilhelm's collection: 'Von Titiano Original'.

Canvas, 22 x 20 in.; at the top a strip 1½ in. wide, which was turned over the stretcher, was let out in 1936; to the left a narrow addition is covered by the frame.

JOHANNES VERMEER VAN DELFT. Dutch, 1632-1675

124. THE ARTIST IN HIS STUDIO

plate iv Painted about 1665-1670. The artist is painting a model representing Fame. The picture was listed in the inventory of the estate of Vermeer's widow. Acquired in 1813 by Count Johann-Rudolf Czernin as a work by Pieter de Hooch. In the collection of the Counts Czernin as a work by Vermeer.

Signed, center, on the map: I VER-MEER.

Canvas, 52½ x 43¼ in.

VERONESE (PAOLO CALIARI). Italian, Venetian, 1528-1588

125. CHRIST HEALING THE WOMAN WITH AN ISSUE OF BLOOD
(Matthew 9: 20-22)

Painted about 1570. In Archduke Leopold Wilhelm's collection: 'Original von Paulo Veronese'. Canvas, 40½ x 53½ in.

126. JUDITH WITH THE HEAD OF HOLOFERNES

Painted in the 1570's. In Archduke Leopold Wilhelm's collection: 'Von dem Paulo Vironese Original'. Canvas, 43¾ x 39½ in.

127. LUCRETIA

In Archduke Leopold Wilhelm's collection: 'Man halt es von Paulo Vironese Original'. Canvas, 42⅞ x 35⅝ in.

128. ADAM AND EVE AFTER THE EXPULSION FROM PARADISE

plate xv According to Ridolfi (1648) this was acquired in Venice by the English ambassador Viscount Basil Feilding. In Archduke Leopold Wilhelm's collection: 'Original von Paulo Veronese'. Canvas, 48⅞ x 68¾ in.

129. HERCULES, DEJANIRA AND THE CENTAUR NESSUS

Companion to no. 130. Both acquired by Viscount Basil Feilding (see no. 128). In Archduke Leopold Wilhelm's collection: 'Von Paulo Vironese Original'. Canvas, 26¾ x 20⅞ in.

VERONESE continued

130. VENUS AND ADONIS

Companion to no. 129.

Canvas, $26\frac{3}{4}$ x $20\frac{1}{2}$ in.

SIMON VOUET. French, 1590-1649

131. JUDITH WITH THE HEAD OF HOLOFERNES

In Archduke Leopold Wilhelm's collection: 'Original von Monsieur Voet'.
Exhibited since 1913.

Canvas, $45\frac{1}{4}$ x $33\frac{7}{8}$ in.

Renaissance Bronzes

ANTICO (PIER JACOPO ALARI-BONACOLSI). Italian, Umbrian, about 1460-1528

132. HERCULES AND ANTAEUS

After an antique group of Hercules and Antaeus in the courtyard of the Pitti Palace, Florence, which in Antico's time was in the Belvedere, Rome. Formerly in the possession of Isabella of Mantua, Charles I of England, and the Archduke Leopold Wilhelm.

Inscription, cast into underside of base: D/ISABEL/LA/ME MAR (Domina ISABELLA Mantuae MARCHIONISSA). Group. H. 16 $\frac{7}{8}$ in.

133. HERCULES WITH A CLUB

After an antique statue of Hercules on the stairway of the Pitti Palace, Florence. Hercules originally held in his left hand the apples of the Hesperides. Mentioned by 1496 in the inventory of the Gonzaga family and Isabella d'Este; later in the collections of Charles I of England and the Archduke Leopold Wilhelm. Statuette. H. 15 $\frac{7}{8}$ in.

134. VENUS FELIX

Hair and draperies gilded. Pupils of eyes inset in silver. Ten antique silver coins, gilded, are inserted into the wooden base, formerly also gilded. Free copy of one of a number of statues placed by Pope Julius II in the garden of the Belvedere, Rome. Statuette. H. 12 $\frac{5}{8}$ in.

135. MERCURY

Free copy of an antique marble statue of Mercury in the Uffizi, Florence, which in Antico's time was in the Belvedere courtyard of the Vatican. Mercury's right hand once held a Cupid whom the god was teaching to read; the Cupid was missing by 1659, when this statuette was in the collection of the Archduke Leopold Wilhelm. Statuette. H. 16 $\frac{1}{8}$ in.

136. BACCHUS

Free copy after the antique. Pendant to no. 137. Formerly in the collection of Archduke Leopold Wilhelm. Bust, partly gilded. H. 23 $\frac{1}{4}$ in.

137. ARIADNE

Free copy after the antique. Pendant to no. 136.

Bust, partly gilded. H. 19 $\frac{5}{8}$ in

BERTOLDO DI GIOVANNI. Italian, Florentine, 1420-1491

138. BELLEROPHON MASTERING PEGASUS

plate One of the most important of early Renaissance bronzes; inspired by antique sculptures, especially by the Horse Tamer on the Monte Cavallo, Rome. Bertoldo was a pupil of Donatello and a teacher of Michelangelo.

BERTOLDO DI GIOVANNI continued

Signed under the horse: EXPRESSIT ME BERTHOLDVS CONFLAVIT HADRIANUS. Adriano de Magistris, called Adriano Fiorentino, was the founder of the piece. Group. H. 12¾ in.

DANESE CATTANEO. Italian, Venetian, 1501-1573

139. LUNA

Probably a study for the projected Luna as Goddess of Silver which, with the Apollo as God of Gold, executed in 1545, should have flanked the fountain in the Zecca (the Mint) in Venice. Luna's head is framed in the disc of the moon. Formerly in the collection of Archduke Leopold Wilhelm. Statuette, cast in one piece. H. 20 in.

140. VENUS MARINA

Probably a study for a Venus as an allegory of copper projected for the Zecca (see no. 139). Statuette. H. 22 in.

141. PORTRAIT OF AN OLD MAN

plate xxxv Traditionally thought to represent the Veronese physician Girolamo Fracastoro (died 1553). Based on a death mask (note the sunken cheeks, the drawn mouth and the beard stubble). Wrongly stated by Venturi to be a late seventeenth-century forgery. Bust. H. 32⅜ in.

VINCENZO DANTI. Italian, Florentine, 1530-1576

142. THE YOUNG HERCULES (OR CAIN?)

Shape of base indicates that figure is intended to be seen from all sides. In its complicated movement the figure is closely related to the group Honesty Defeating Fraud by Danti in the Museo Nazionale, Florence. Mentioned in 1596 in the Ambras Castle inventory.

Statuette, cast solid. H. 12 in.

FRANCESCO DI GIORGIO MARTINI (?). Italian, Sienese, 1439-1502

143. A YOUNG FOLLOWER OF BACCHUS

The fact that the arms were omitted shows that the artist intended to imitate the antique. This work, now called Sienese, has also been attributed to both the Florentine and Venetian schools. Statuette. H. 10 in.

HUBERT GERHARD. Netherlandish, about 1540/50-1620

144. MARS, VENUS AND CUPID

Closely related to the large marble group with the same motif which Gerhard used as a center to the fountain in Schloss Kirchheim (later in the

HUBERT GERHARD continued

courtyard of the National Museum in Munich). Also attributed to Adriaen de Vries and Francavilla. Group. H. 16¼ in.

145. HERCULES, DEJANIRA AND THE CENTAUR

Hercules standing over the prostrate centaur, holding Dejanira in his arms. Group. H. 22¾ in.

GIOVANNI BOLOGNA. Netherlandish-Italian, Florentine, 1524-1608

146. VENUS AFTER THE BATH

Standing figure, a paraphrase of Raphael's Galatea. Original; many workshop replicas exist in varying sizes and materials. Commissioned for Maximilian II by the Grand Duke Cosimo de' Medici and sent to the Emperor by the artist before 1565.

Signed on the base: IOANNES BOLOGNA BELGA. Giovanni studied in Flanders and from 1554 worked in Italy. He was active in the service of the Medici in Bologna, Florence, Genoa and Lucca. Statuette. H. 10¾ in.

147. ASTRONOMY

Standing nude figure of a woman, an astrolabe at her feet.

Signed on the girdle: GIO BOLOGNE. Statuette, gilded. H. 15⅜ in.

148. THE RAPE OF THE SABINES

These two figures are based on the artist's sketch for his unfinished group of three figures, which was placed in the Loggia dei Lanzi, Florence, in 1583. A group closely related to this sketch was sent by the artist in 1579 to the Duke of Parma; it is now in the Museo Nazionale, Naples.

Group. H. 38½ in.

149. HERCULES CARRYING THE DEAD BOAR ON HIS SHOULDERS

One of a group of works by this artist representing the Labors of Hercules. Statuette. H. 17⅜ in.

LEONE LEONI. Italian, Lombard, 1509-1590

150. THE EMPEROR CHARLES V (1500-1558)

The cuirasse is an exact copy of the one, now in Madrid, worn by Charles V at the Battle of Mühlberg. The base is an eagle flanked by two supporting nude figures. According to a letter of the artist's, dated 1555, the bust was sent by him to Cardinal Granvella. Rudolph II bought it from Granvella's estate about 1600. Pendant to no. 163. A replica with slight variations is in Madrid. Bust. H. 44½ in.

151. QUEEN MARY OF HUNGARY (1505-1558)

Sister of the Emperor Charles V and wife of King Ludwig II of Hungary, who was killed at Mohács in 1526; shown as an elderly woman in widow's

LEONE LEONI continued

weeds. Base decorated with veiled harpies flanking a medallion containing an inscription. Like the bust of Charles V (no. 150), acquired by Rudolph II from Cardinal Granvella's estate about 1600.

Inscription on medallion, front center of base: D MAR/HVNG/REG.

Bust. H. 26 $\frac{3}{8}$ in.

152. A CAPTIVE BARBARIAN

Related to the Atlas figures on the façade of Leoni's house in Milan. The careful chiselling and highly wrought detail are characteristic of Leoni's goldsmith work.

Statuette. H. 3 $\frac{5}{8}$ in.

PADUAN MASTER. Italian, about 1500

153. A NEGRO SLAVE

Seated figure, the left foot shackled with a movable chain. Traces of old silvering. Closely related to work by Riccio; see his self-portrait (no. 154).

Statuette. H. 6 $\frac{1}{2}$ in.

RICCIO (ANDREA BRIOSCO). Italian, Paduan, 1470-1532

154. PORTRAIT OF THE ARTIST. About 1505

One of the earliest and very rare sculptured self-portraits of the Italian Renaissance. On reliefs by the same artist, especially in his chief work, the Paschal candlestick in the Santo, Padua (1507), there are similar self-portraits. All show the curly hair from which his nickname Riccio, or Crispus (Curly), was derived. Other examples of this bust are in the Louvre and in a Viennese private collection.

Bust. H. 1 $\frac{3}{4}$ in.

155. DOUBTING THOMAS

The only known relief in silver by Riccio. Silver, partly gilded. 5 $\frac{1}{2}$ x 5 in.

WORKSHOP OF RICCIO

156. BASIN. About 1500

The frieze of figures below the rim represents a bacchanal of sea centaurs and nereids. The serpents forming the handles are cast from nature, a practice common after Riccio. The masks on the handles are directly after the antique. Inside, a coat of arms with the motto: VNVS AMOR/VNA FIDES.

H. 10 $\frac{1}{4}$ in.; diam. 16 $\frac{5}{8}$ in.

NICOLO ROCCATAGLIATA. Italian, Venetian; active before 1593, died after 1636

157. PUTTO PLAYING A FLUTE

Pendant to no. 158. From a series of musical putti. Others play the violin and sing.

Statuette. H. 11 in

NICOLO ROCCATAGLIATA continued

158. PUTTO BEATING A DRUM AND PLAYING THE FIFE

Pendant to no. 157. From a larger series of musician angels, closely related to the putti on a candlestick made by Roccatagliata in 1598 for San Giorgio Maggiore, Venice. Statuette. H. 11 in.

SANSOVINO (JACOPO TATTI). Italian, Venetian, 1486-1570

159. JUPITER

Standing nude figure of the god holding thunderbolts in his right hand. Statuette, cast in one with the base plate. H. 16½ in.

JOHANN GREGOR VAN DER SCHARDT (?). Netherlandish, about 1530-after 1581

160. VENUS. About 1580

The nude goddess rests on a staff held in her left hand; in her right she holds a shell. Statuette. H. 19¼ in.

VENETIAN MASTER. Italian, end of the XVI century

161. ALFONSO II D'ESTE, DUKE OF FERRARA (D. 1597)

A middle-aged, bearded man wearing a high collar and a mantle. Possibly by Lodovico Lombardi (died 1574). Bust. H. 24 in.

ALESSANDRO VITTORIA. Italian, Venetian, 1525-1608

162. AN ALLEGORY OF WINTER

An old man wrapped in a long mantle. In movement and dress, a free adaptation of the antique statues of the so-called Dacians in the Boboli Gardens, Florence. Statuette. H. 13 in.

ADRIAEN DE VRIES. Netherlandish, about 1560-1627

163. THE EMPEROR RUDOLPH II (1552-1612)

plate xxxvi Half-length figure supported by an eagle flanked by figures of Jupiter and Mercury. Decorations on the cuirasse include reliefs of a griffin and a lion, emblems from the Emperor's horoscope. Commissioned by Rudolph II as a pendant to Leoni's bust of Charles V (see no. 150), which has a similar base. Removed from Prague by the Swedes in 1648; bought back from Stockholm for the Imperial Collection in 1806. Bust. H. 44 in.

Inscribed on plates at ends of arms: on right, RVD: II. ROM: IMP: CAES: AVG.; on left, AET. SVAE LI. ANNO 1603.

Signed on base, at back: ADRIANVS FRIES HAGIEN FECIT 1603. Vries worked in Prague from 1601 to 1612 as court sculptor for Rudolph II.

Greek and Roman Antiquities

164. BRONZE DISCUS. From Gela, Sicily. Greek, about 500 B.C.
Originally inset with a dolphin in another material, perhaps silver.
Diam. 11 in. Weight as preserved, 8 lb. 5 oz.
165. ONYX CAMEO. Hellenistic, III century B.C.
A Ptolemaic king and queen, perhaps Ptolemy II and Arsinoe. H. $4\frac{1}{2}$ in.
166. ONYX CAMEO. Roman, end of the I century B.C.
Eagle with garland of oak leaves and palm branches. Presumably related to the Corona Civica conferred on Augustus in 27 B.C. In the sixteenth century the portrait of Augustus was engraved on the reverse. The setting is Milanese, of the third quarter of the sixteenth century.
Diam. $8\frac{5}{8}$ in., with setting $10\frac{1}{2}$ in.
167. ONYX CAMEO, THE SO-CALLED 'GEMMA AUGUSTEA'. Roman, about A.D. 1
plate Tiberius is leaving his chariot, in the presence of Augustus and Roma.
xxv At the right, divinities, Oecumene, Oceanus and Tellus; below, warriors erecting a trophy, and prisoners. Presumably refers to the Triumph of Tiberius over the Germans in 7 B.C.; according to others the Triumph of A.D. 12. $7\frac{1}{2}$ x 9 in.
168. CHALCEDONY CAMEO. Roman, about A.D. 1
Augustus and Roma. Early seventeenth-century setting of enamelled gold from the Imperial Court Workshop (see p. 50). H. $4\frac{3}{8}$ in.
169. ONYX CAMEO. Roman, middle of the I century A.D.
plate Four busts with cornucopiae: Claudius with the younger Agrippina facing
xxvi Germanicus with the elder Agrippina. An eagle between the busts, and pieces of armor below. $4\frac{3}{4}$ x $5\frac{7}{8}$ in.

Ivories

170. CONSULAR DIPTYCH. Alexandrian(?), about A.D. 470
plate Relief; with figures personifying Rome, left, and Constantinople, right.
xxvii Probably made for a consul in Rome. The figure of Constantinople has the attributes of a bride and may refer to the wedding of an Emperor's daughter. Consular diptychs were presented to the senators by a consul when he took office at the beginning of a new year. This diptych was probably once used as a book cover. In 1753 it was recorded as in the Riccardi collection in Florence. 10 $\frac{7}{8}$ x 9 in.
171. AN EMPRESS ENTHRONED. East Christian, about A.D. 500
 Relief; the central plaque of the leaf of an imperial diptych, made for a consul at Constantinople and perhaps representing the Empress Ariadne (died 515), consort of Anastasius. Formerly in the Riccardi collection, Florence, and probably the Cabinet des Médailles, Bibliothèque Nationale, Paris. 10 $\frac{1}{4}$ x 5 in.
172. CASKET. V-VI century A.D.
 Bacchus and Ariadne enthroned; Bacchus fighting the Indi. Related pieces are frequently ascribed to the Alexandrian school. H. 4 $\frac{1}{2}$ in.
173. SAINT GREGORY WITH THREE SCRIBES. West German, IX-X century
plate Relief; originally part of a book cover. Later used as the wing of a diptych
xxviii (when the metal frame was added). Saint Gregory is writing the opening words of the Mass, inspired by the Holy Spirit in the form of a dove. From the collection at Heiligenkreuz Monastery in Lower Austria. 8 x 4 $\frac{7}{8}$ in.
174. THE ASCENSION. German, IX-X century
 Relief from a book cover. (A seventeenth-century carving, signed IS over T, is on the back.) Its mate, depicting the Crucifixion, decorates the Missal, in the State Library, Munich, which Henry II gave to Bamberg Cathedral before 1014. However, the two plaques were probably made for an earlier book. 8 $\frac{1}{2}$ x 5 $\frac{3}{4}$ in.
175. SAINTS ANDREW AND PETER. Byzantine, X-XI century
 Icon in relief, forming a pair with another icon in the Museo Archeologico, Venice. The inscription refers to an Emperor Constantine—Constantine VII (A.D. 912-959) or possibly a later Constantine. 9 $\frac{5}{8}$ x 5 $\frac{1}{8}$ in.
176. OLIPHANT, OR HUNTING HORN. Western European, XI-XII century (?)
 Hunting scenes and vine decoration carved in bands. An inscription, added later, mentions Rudolph of Habsburg's grandfather, the Landgrave

Albert III, the Rich (died 1199). Believed to have come from the Muri Monastery, Aargau, Switzerland. L. $20\frac{3}{8}$ in.

177. THE DEATH OF THE VIRGIN (KOIMESIS). Byzantine, XII century Relief; originally the central plaque of a triptych. An unusual type, the chief example of which is an ivory in the State Library, Munich.
Soapstone; $5\frac{1}{8}$ x $4\frac{1}{2}$ in.

Ornamental Objects *in Precious and Semiprecious Materials*

178. THE CRUCIFIXION. Salzburg, mid-XI century

Gilt-bronze relief. From the treasury of Salzburg Cathedral. $6\frac{1}{4} \times 5\frac{1}{2}$ in.

179. THE WILTEN CHALICE, PATEN AND STRAWS, OF SILVER-GILT WITH NIELLO. German, about 1160

plates One of the few surviving medieval eucharistic services, another of which
xxx, is at The Cloisters. The straws were used at the Mass for the sacramental
xxix wine, the paten for the sacramental bread. On the foot of the chalice: Old Testament scenes and the four cardinal virtues; on the knob: the four rivers of Paradise; on the bowl: New Testament scenes. On the top of the paten: the three Maries at the sepulcher, surrounded by scenes of the appearances of Christ after the Passion; on the underside: the Crucifixion with symbols of the four Evangelists, surrounded by other scenes. The inscription on the foot of the chalice mentions the donor BERTOLDUS. A Count Berthold of Andechs acquired from Abbot Heinrich von Wilten part of the territory of his monastery to found the city of Innsbruck. The chalice was probably given to the monastery on this occasion.

H. $6\frac{1}{2}$ in.

180. AQUAMANILE OF BRONZE, WITH GILDING, SILVER INLAY AND NIELLO. Lotharingian, School of Verdun, late XII century

In the form of a dragon with a griffin's head, the wings and body decorated with geometric patterns. Aquamaniles were ewers used in washing the hands. This vessel could be filled by raising a hinged palmette cover at the top of the tail; the water could be poured from the mouth. H. $6\frac{5}{8}$ in.

181. RELIQUARY BUST OF COPPER-GILT. South Tyrolese, late XIV century

Hammered and engraved. Represents Saint Cassianus, Bishop of Brixen. From Dreikirchen Monastery, near Waidbruck, belonging to the See of Brixen; later in the Figdor Collection, Vienna. H. $17\frac{3}{4}$ in.

182. THE BURGUNDIAN COURT GOBLET. Netherlandish, about 1425-1450

plate Rock crystal with gold mounts, enriched with jewels, pearls and enamelled
xl decoration, including emblems of the Order of the Golden Fleece. The goblet belonged to the founder of the order, Philip the Good (1396-1457), Duke of Burgundy, and later to Maximilian I (1459-1519), to whom it probably came through his wife, Mary of Burgundy. H. 18 in.

183. GOLD BROOCH, WITH ENAMEL AND PEARLS. Netherlandish, about 1450

Two figures, probably lovers. From the estate of Mary of Burgundy (1457-1482). Diam. 2 in.

184. GOLD RING. Burgundian, XV century

With an M in diamonds, surmounted by the letters CHI. Said to have been the betrothal ring of Mary of Burgundy, daughter of Duke Charles the Bold and wife of Maximilian I. From her estate. Diam. $\frac{7}{8}$ in.

185. ROCK CRYSTAL BOWL. Burgundian (previously called Fatimid), XV century

Cut in broad facets, with two handles. $3\frac{7}{8} \times 7\frac{3}{4}$ in.

186. ROCK CRYSTAL JUG. Burgundian (previously called Fatimid), XV century

Cut in broad facets with a handle which may be due to later reworking. Mount missing. H. $10\frac{1}{4}$ in.

187. ROCK CRYSTAL VASE WITH SILVER-GILT MOUNT. Burgundian (previously called Fatimid), XV century

Cut in broad facets with two handles. The veins of the crystal are visible on the sides. The piece came into the Habsburg Collection through the marriage of the Infanta Margareta Teresa with the Emperor Leopold I in 1666. H. $16\frac{1}{8}$ in.

188. THE DURER GOBLET, OF SILVER-GILT. German, Nuremberg, about 1500

This covered goblet was made by an unknown goldsmith probably after a design by Albrecht Dürer. There are similar designs in Dürer's Dresden Sketchbook. The cover is surmounted by a wild man bearing a shield with the arms, in enamel, of Count Montfort-Werdenberg, who probably once owned the goblet. It was in the collection of the Archduke Ferdinand of Tyrol at Ambras Castle in 1596. H. $18\frac{7}{8}$ in.

189. THE MAXIMILIAN GOBLET, OF SILVER, PARTLY GILT. German, Nuremberg, about 1510

Decorated with pears and leaves. Cover surmounted by a thistle. On the inside of the cover are the Imperial arms in enamel. Probably once belonged to Maximilian I. In the royal collection at Ambras Castle in 1596. H. 22 in.

190. SILVER GOBLET AND COVER, PARTLY GILT. German, about 1530

Made by Ludwig Krug the younger (active in Nuremberg from 1514; died 1532). Cover surmounted by a figure of a woman at a well. H. $17\frac{3}{8}$ in.

191. THE MICHAEL GOBLET, OF GOLD, JEWELS AND ENAMEL. French, 1530-1540

On the cover, Satan vanquished by the Archangel Michael, his armor set with black diamonds. The significance of the scenes on the cup is not clear. Given by Charles IX of France in 1570 to Archduke Ferdinand of Tyrol, together with nos. 192 and 193. H. $20\frac{3}{8}$ in.

192. GOLD SALT. About 1540-1543

Made by Benvenuto Cellini (1500-1572).

plate Cast, chased and partly enamelled. Ebony base on balls, enabling the
xxxviii piece to be moved easily. The two main figures represent Tellus and Neptune. Cellini recorded in his writings his conception of the gods as enthroned on the gifts of Earth and Sea, their intertwined feet symbolizing the union of the two elements. The salt cellar itself is boat-shaped. The pepper box, on the opposite side near Tellus, is in the form of a triumphal arch; on its sides appear the arms of France, and the crown, letter F, and device (a salamander surrounded by flames) of Francis I. On the base are personifications of the four winds and the four times of day.

10¼ x 13⅞ in.

Cellini, a sculptor, goldsmith and medallist, worked in Florence, Rome and Paris. This salt cellar is his earliest known sculpture and the only work in gold unquestionably made by him. According to his autobiography, the model for the salt was made in 1539 for Cardinal Ippolito d'Este, who was advised in this commission by Florentine humanists. The artist, however, disregarded the humanists' advice and expressed his own ideas. The work was finished in Paris between 1540 and 1543 by Cellini and some assistants after Francis I had approved the model. In 1562 the salt cellar was ordered to be melted down together with other objects from the Royal Treasury but was saved by the Treasurer, Sieur de Gonnort. In 1570 it was given, together with nos. 191 and 193, to Archduke Ferdinand of Tyrol by Charles IX of France. Thus it reached the Ambras Collection. Cellini is first mentioned as its maker in the manuscript inventory of the Ambras Collection prepared in 1788 by the custodian Alois Primisser.

193. ONYX JUG. French, about 1550-1575

plate Gold and enamel mounts, set with jewels. Given by Charles IX of France
xli to Archduke Ferdinand of Tyrol, with Cellini's salt cellar (no. 192).

H. 10⅝ in.

194. PORTRAIT HEAD OF PHILIP II OF SPAIN (1527-1598). About 1556-1557

Cast in silver and enamelled in natural colors.

Made by Pompeo Leoni (born about 1533; died about 1608), an Italian sculptor, medallist and goldsmith active in Milan and Spain. Judging from the age of the sitter, the portrait was probably executed soon after Leoni's arrival in Spain. In 1753 painted terracotta shoulders were added by the sculptor Balthasar Moll.

H. with bust, 24⅛ in.

195. ROCK CRYSTAL CUP WITH SCROLL HANDLE. Italian, about 1525-1550.

Sides engraved with swags of fruit; foot mounted in gold and enamel, set with rubies.

H. 8⅜ in.

196. ROCK CRYSTAL JUG AND COVER. Italian, Milanese, second half of the XVI century

From the Saracchi Workshop.

Gold and enamel mounts set with rubies. Handle in the form of a siren.

H. $9\frac{3}{4}$ in.

Giovanni Ambrogio, Simone and Michele Saracchi, three of the five brothers whose workshop specialized in the production of costly rock crystal vessels at the end of the sixteenth century, are especially distinguished for their versatile talent. They worked for the Visconti Court in Milan, and for contemporary collectors such as the Emperor Maximilian II and his sons, the Emperor Rudolph II and Archduke Ernst.

197. ROCK CRYSTAL PLATE. Italian, Milanese, second half of the XVI century

From the Saracchi Workshop (see no. 196).

Engraved with personifications of the four seasons and three scenes from the Trojan War: the Rape of Helen (after an engraving by Marc Antonio Raimondi), the Trojan Horse, and Aeneas and Anchises. $11\frac{3}{4} \times 9\frac{1}{2}$ in.

198. ROCK CRYSTAL VESSEL IN THE FORM OF A BIRD. Italian, Milanese, second half of the XVI century

From the Saracchi Workshop (see no. 196).

Gold mounts enamelled and set with emeralds and contemporary cameos. Vessels in fantastic animal shapes were highly prized; there were many in the Medici collection.

H. $9\frac{3}{8}$ in.

199. ROCK CRYSTAL BOWL WITH BAIL HANDLE. Italian, Milanese(?), second half of the XVI century

Engraved with scenes of Perseus and Andromeda, Neptune, and sea creatures. Handle and foot mounted in gold and enamel, set with precious stones.

$5\frac{1}{2} \times 10$ in.

200. LAPIS LAZULI BOWL WITH BAIL HANDLE. Italian, Florentine, about 1580

From the Medici Workshop.

Foot and handle set in gold and enamel. The handle closely resembles that of no. 199 and is probably Milanese in style.

$3\frac{3}{8} \times 8\frac{1}{8}$ in.

201. LAPIS LAZULI CUP. Italian, Florentine, about 1580

From the Medici Workshop; mounts probably by Giacomo Delfe.

The boat-shaped bowl, dragon handle, stem and foot are mounted in gold and enamel and set with jewels.

$6\frac{5}{8} \times 7\frac{1}{2}$ in.

202. TWO-HANDLED CUP AND COVER OF PRASE. Italian, Florentine, about 1580

Mounts of gold and enamel, set with jewels. Handles in the form of grotesque figures. Finial set with three sardonyx cameos. Prase is a variety of green quartz. $7\frac{5}{8} \times 6\frac{3}{4}$ in.

203. GOLD GOBLET AND COVER. German (?), second half of the XVI century

Ornamental bands enamelled and set with precious stones. Finial, a figure of Mercury supporting a ring set with a large emerald. H. $14\frac{1}{8}$ in.

204. SILVER-GILT EWER AND BASIN, MOUNTED WITH MOTHER-OF-PEARL. German, late XVI or early XVII century

Made by Nikolaus Schmidt (active in Nuremberg from 1582; died 1609). Ewer decorated with female grotesques, basin with water deities.

H. ewer, $21\frac{1}{4}$ in.; diam. basin, $31\frac{1}{2}$ in.

205. COVERED JUG OF PALM NUT, MOUNTED IN SILVER-GILT. Beginning of the XVII century

plate Made by Anton Schweinberger, an Augsburg goldsmith who worked in
xliii Prague for Rudolph II between 1587 and 1603.

Decorated with figures of Neptune on a hippocamp, tritons, nereids and other sea creatures. This very rare nut comes from a palm in the Seychelles Islands in the Indian Ocean and was given by the Prince of Bantam in Java in 1602 to the Dutch admiral Wolfer Hermannszen, from whom the Emperor Rudolph acquired it for 4,000 guilders.

Signed under the foot: *A. Schweinberger f.* H. $15\frac{1}{8}$ in.

206. COVERED GOBLET OF RHINOCEROS HORN, MOUNTED IN SILVER-GILT. About 1600

Made by Anton Schweinberger (see no. 205).

Decoration of masks, tree branches, reptiles and insects. Cover mounted with tusks of the tiger boar, a now extinct species. H. $19\frac{1}{2}$ in.

207. AGATE DOUBLE GOBLET. South German, about 1600

Gold and enamel mounts. Finial, a figure of Pomona. H. $8\frac{3}{8}$ in.

208. SILVER TABLE CLOCK. Early XVII century

Made by David Altenstetter (about 1547-1617).

Richly decorated with translucent enamels. The clock shows solar and lunar time, eclipses, phases of the moon, a calendar with signs of the zodiac, etc., and has an alarm mechanism. H. $8\frac{3}{8}$ in.

Signed with the monogram *D. A. Altenstetter* (or *Attemstätter*) of Colmar and Augsburg became court goldsmith to Rudolph II in 1610.

209. SILVER-GILT EWER AND BASIN, PARTLY ENAMELLED. German, Nuremberg, about 1603

Made by Christoph Jamnitzer (1563-1618).

plate On the sides of the ewer, reliefs symbolizing the Triumphs of Time,
xxix Truth, Death and Fame. On the cover, Leda and the swan. Inside the basin, a relief of the Triumph of Cupid with the Nine Good Heroes. On the border, four putti representing the continents and four reliefs with allegories of the elements. These vessels, intended solely for ornament, are Jamnitzer's chief works. He probably made them for Rudolph II about 1603.

Signed on the back of the basin: *Christophoro Jamnitzer fecit*, over the Nuremberg hallmark and the maker's mark. Christoph was an important member of a family of goldsmiths famous for several generations in Vienna and Nuremberg.

H. ewer, 17½ in.; L. basin, 25½ in.

210. LAPIS LAZULI BOWL. French, first half of the XVII century

Boat-shaped, on a high foot; gold and enamel mount. On one side, a winged siren; on the other, a winged figure, its body a baroque pearl.

7¼ x 7 in.

211. JASPER TANKARD. Early XVII century

plate Gold mounts made by Paulus van Vianen (about 1555-1613/14); jasper
xlii cut possibly by Ottavio Miseroni (see no. 212).

On the cover, a figure of a nereid; on the base, reliefs representing Jupiter, Juno, Pluto and Amphitrite, possibly symbolizing the four elements. Between the reliefs are rams' heads, the device of Rudolph II, which suggest that he commissioned the piece.

Engraved on the base: P.D.V.F. 1608 (Paulus de Vianen fecit). Vianen, originally from Utrecht, was active in Rome, Munich and Prague.

H. 15½ in.

212. EMERALD UNGUENT JAR. About 1642

Made by Dionysio Miseroni (active about 1620; died 1661).

Cut from a very large emerald (2,680 carats). Gold and enamel mounts.

H. 4 in.

Dionysio Miseroni was a member of the famous Milanese family of gem-engravers, three generations of which worked successively for the Imperial court, reaching the peak of their artistic and technical achievement in Dionysio. He is recorded as working for Ferdinand II from 1623, and succeeded his father Ottavio as custodian of the Imperial Treasures in 1624. In the portrait of the Miseroni family, painted about 1653 by K. Skreta, in the Rudolphinum in Prague, Dionysio holds this ointment jar in his hand.

213. ROCK CRYSTAL GOBLET AND COVER. Probably second quarter of the XVII century

Engraved by Dionysio Miseroni (see no. 212).

The engraved arms with the double eagle suggest that the cup was made for the Emperor Ferdinand II.

Silver-gilt and enamel mounts with the mark: P. B. (possibly Bartholomäus Pfister, a Nuremberg master, about 1650-1695). H. 18½ in.

214. AGATE CUP AND COVER. South German, late XVII century

Gold and enamel mounts, set with jewels. Cover surmounted by a phoenix. H. 9 in.

VESSELS FROM THE IMPERIAL COURT WORKSHOP (NOS. 215-229)

Emperor Rudolph II's taste for fine handicrafts—cameo-cutting, works in semiprecious stones and all kinds of goldsmith's work, especially gold decorated with enamel—attracted many famous craftsmen to the court in Prague. Two of the most important, Jan Vermeyen, probably the maker of Rudolph II's crown, and Andreas Osenbruck, maker of the Emperor Matthias's scepter, founded, by the beginning of the seventeenth century, a permanent workshop called the 'Imperial Court Workshop'. The numerous and versatile craftsmen who were attached to this workshop in Prague, and towards the end of the century in Vienna, are rarely known by name. This workshop is notable for its use of precious materials, its high standard of craftsmanship and artistic quality and the unique co-operation of its craftsmen. The international nature of the workshop led to the development of the 'Rudolfine' style, which characterizes all its output.

215. THE NARWHAL BEAKER. About 1600

Possibly by Jan Vermeyen (died before 1606).

Beaker and cover of narwhal horn with elaborate mounts of gold and enamel, set with jewels. Serpent handles, foot entwined with dolphins, finial set with two late sixteenth-century Italian cameos. The richness of the mounting is explained by the value placed on narwhal horn which was identified with the horn of the unicorn, believed to be a powerful safeguard against poisons. H. 8¾ in.

216. GOBLET AND COVER OF BEZOAR. About 1600

Possibly by Jan Vermeyen (died before 1606).

Cover, rim, straps and foot of gold with designs in translucent enamel on an opaque white ground. Bowl of bezoar, a substance found in the alimentary tract of certain ruminants and prized for its medicinal properties, especially as an antidote for poisons. H. 5¾ in.

217. HELIOTROPE BOWL. About 1600

Cut with volutes; foot mounted in gold and enamel. 'Heliotrope' is another name for bloodstone. 3½ x 4¾ in.

218. ONYX JUG AND COVER. About 1600

In the enamelled gold mount above the handle, a small siren. On the cover, a cameo showing a man with a chariot and two horses. H. 5½ in.

219. ONYX BOWL. About 1600
Mounted in enamelled gold. $1\frac{1}{4} \times 4\frac{3}{8}$ in.
220. AGATE BOWL. About 1600
Enamelled gold foot. H. $2\frac{7}{8}$ in.
221. JASPER BOWL AND COVER. About 1600
Foot, rim and knob of cover mounted in enamelled gold; serpent handle.
 $5\frac{1}{2} \times 4\frac{3}{4}$ in.
222. CHALCEDONY BOWL. Beginning of the XVII century
Enamelled gold mounts on rim, foot and serpentine handle. $3\frac{1}{4} \times 4\frac{7}{8}$ in.
223. CHALCEDONY BOWL. Beginning of the XVII century
The gold mounts on the foot and handle are enamelled and set with jewels.
H. $2\frac{5}{8}$ in.
224. JADE BOWL. Beginning of the XVII century
Mounted in enamelled gold. Handles decorated with sirens. The work-
manship is possibly East Asian. $3\frac{1}{8} \times 4\frac{3}{4}$ in.
225. GREEN JADE CUP. Beginning of the XVII century
Bowl, stem and foot mounted in enamelled gold and set with garnets. On
the rim of the bowl, hunting scenes in champlevé enamel. $4\frac{1}{8} \times 6\frac{3}{8}$ in.
226. AMETHYST BOWL. Beginning of the XVII century
Silver-gilt rim and foot decorated with flowers in champlevé enamel and
set with garnets. Scrolled handles with female grotesques. $3\frac{1}{4} \times 8\frac{3}{8}$ in.
227. AGATE BOWL. Beginning of the XVII century
Enamelled gold mounts. The handles are formed of blue enamel serpents
twined around white enamel branches. 6×11 in.
228. ROCK CRYSTAL JUG. 1655
Enamelled gold mounts, set with rubies. Sides cut with landscapes and a
hunting scene; below, tritons and sea nymphs. Cover in the form of a
phoenix rising from the flames. On the handle, under the Imperial
crown: F. III (Ferdinand III). Said to have been made in Prague in 1655
for the Emperor from a single piece of crystal found in Switzerland in
1652. H. 20 in.
229. ONYX JUG. Late XVII century
Enamelled gold mounts. Handle in the form of a winged dragon.
H. $9\frac{3}{8}$ in.

Arms and Armor

230. HORSE ARMOR MADE FOR FREDERICK III (1415-1493) AND MAXIMILIAN I (1459-1519). German, Augsburg, 1477, and Austrian, Innsbruck, 1514

Made by Lorenz Colman (1445-1516) and Konrad Seusenhofer (1450-1517).

Associated. The peytral, or poitrel, in the form of an embossed angel, bridle plates bearing Frederick's coat of arms, saddle, and crupper plates with an embossed dragon and Imperial double eagles were made by Colman in 1477. The chamfron and the crinet, with emblems of the Golden Fleece, were made for Maximilian by Seusenhofer in 1514. From the Ambras Armory.

Both Colman and Seusenhofer were imperial court armorers. Lorenz Colman was active in Augsburg and worked for the German Emperors Frederick III and Maximilian I and for the courts of Mantua and Urbino. Seusenhofer was the most renowned Innsbruck armorer.

231. FIELD ARMOR OF MAXIMILIAN I (1459-1519). Gauntlet dated 1511

Associated; recorded in this combination in the Ambras Inventory of 1593. The helmet, gorget, with the collar of the Golden Fleece, and pauldrons are in the style of Lorenz Colman; the cuirass bears the mark of Jacques Voys (?), court armorer in Brussels; the arm defenses and legs are in the style of Seusenhofer. A knight's sword, with a gilded brass hilt and leather sheath (German, 1490), is shown with this suit.

232. THREE-QUARTERS ARMOR OF WILHELM VON ROGENDORF (1481-1541), IMPERIAL COMMANDER IN CHIEF. German, Augsburg, about 1515-1520

Made by Koloman Colman (1471-1532).

From the Ambras Armory. The puffs and slashes imitate the costume of a German *Landsknecht*. Koloman Colman, son of Lorenz Colman, was imperial court armorer for Maximilian I and Charles V; he also worked for the courts of Mantua, Urbino and Prussia.

233. FIELD ARMOR OF OTTO HEINRICH (1502-1559), ELECTOR AND COUNT PALATINE OF THE RHINE. German, Augsburg, dated 1523

Made by Koloman Colman (see no. 232).

Fluted and etched in bands. In style and construction this armor is similar to the plain-surfaced harness of Andreas von Sonnenburg, which bears the mark of Koloman Colman. The saddle belonging to the Elector's harness is etched with the numerals XXIII for the date 1523. The etching is in the style of the Hopfers of Augsburg; the initials *H* and *M* may be those of the etcher. From the Ambras Armory.

234. TONLET ARMOR OF THE ARCHDUKE MAXIMILIAN (1527-1576), LATER THE EMPEROR MAXIMILIAN II. German, Augsburg, 1550

Made by Matthäus Frauenpreiss the elder (active 1530-1549), with etched and gilded decoration, dated 1550, by Jörg Sorg (active 1548-1563).

Tonlet armor, so called from its broad skirt, or *tonnelet*, was designed for foot combat in the lists. The present example is stamped with the marks of Frauenpreiss and is illustrated in Sorg's pattern book. From the Imperial Armory. This tonlet armor, a field armor and other elements in Vienna, and still other elements in the Metropolitan Museum and elsewhere belong to the same suite.

Frauenpreiss worked for Charles V and the Electors of Saxony, as well as for Maximilian II. Maximilian was the eldest son of Ferdinand I, whom he succeeded as Emperor of Germany in 1564. Soon after his accession he fought against the Turkish sultan Solymán the Great.

235. PARADE ARMOR OF MAXIMILIAN II (1527-1576). South German, about 1550

plate Blued and enriched with applied gilded bronze ornament, including the
xxxiii collar of the Order of the Golden Fleece on the breastplate. From the Imperial Armory. Other elements of this armor are in Vienna and Dresden. The coat of arms on the chamfron in Dresden identifies the owner as the Emperor Maximilian II, who was King of Bohemia at the time the suit was made. The exchange helmet (morion-cabasset) in Vienna is represented in a painting, *The Armorer*, by David Teniers the younger.

236. PARADE ARMOR OF MAXIMILIAN II (1527-1576). About 1560-1565

plate Embossed and damascened with the Labors of Hercules, with allegorical
xxxiv figures in the style of Étienne Delaune (1519-1583). The embossing has recently been attributed to Eliseus Libaerts, a goldsmith who worked in Antwerp and Copenhagen between 1557 and 1567. From the Imperial Armory.

237. PAGEANT SHIELD. About 1560-1565

Steel, embossed with captured slaves, trophies and masks; applied medallions with battle scenes and gold damascened bands. A shield of similar design and workmanship is in Skokloster Castle in Sweden. Both shields have recently been attributed to the goldsmith Eliseus Libaerts of Antwerp.

238. TONLET ARMOR MADE FOR FERDINAND I (1503-1564). German, after 1558

Attributed to Franz Grosschedel (about 1520-1581).

Tonlet armor was used for the old German type of foot combat in the lists. The present example, known from its etched pattern as the 'rose-leaf suit', bears the Imperial arms, which indicate a date after 1558. From

the Imperial Armory. This harness belongs to one of the most complete suites of armor in existence. Four other harnesses and a horse armor are in Vienna; additional elements are in Vienna, London, Paris and private collections.

Grosschedel was a Landshut armorer who worked for the Austrian, Bavarian, Saxon and Spanish courts.

239. TILTING ARMOR OF AN AUSTRIAN ARCHDUKE. German, Augsburg, about 1575

Made by Anton Pfeffenhauser (1525-1603).

From the Imperial Armory. Part of a suite of six harnesses and two saddles in Vienna; additional elements are in Cleveland, Leningrad and Paris.

Pfeffenhauser was a celebrated Augsburg armorer who worked for the Austrian, Bavarian, Saxon and Spanish courts.

240. HELMET AND SHIELD OF THE ARCHDUKE FERDINAND OF
241. TYROL (1529-1595). Italian, Milanese, about 1575

Embossed, damascened, gilded and silvered. On the helmet, dragon masks, Neptune and Venus. On the shield, medallions showing Hercules, Samson, David and Goliath, with trophies. The shield is attributed to the Milanese armorer Giovanni Battista Serabaglio (active 1560). Its lining was probably embroidered by Catarina Leuca Cantona (active 1560-1605), a Milanese embroideress at the Tyrolean court. Shield 13 x 23 $\frac{5}{8}$ in.

242. PARADE HELMET OF ALESSANDRO FARNESE (1544-1594), DUKE OF PARMA AND PIACENZA. Italian, Milanese, about 1570

Made by Lucio Piccinino (active about 1554-1595).

Of steel, embossed with masks and allegorical figures and damascened in gold and silver. Belongs to the embossed and damascened parade armor of Alessandro Farnese in Vienna, which was made by the distinguished Milanese armorer Lucio Piccinino. Lucio was the son of the bladesmith Antonio Piccinino who made the blade of a sword (no. 245) in this exhibition.

Farnese, a soldier and statesman, was a grandson of Charles V and a nephew of Don John of Austria under whom he took part in the great naval victory of Lepanto over the Turks. In 1578 he was made Governor of the Netherlands.

243. PARADE HALF-ARMOR BELIEVED TO HAVE BELONGED TO THE EMPEROR MATTHIAS (1557-1619). Italian, about 1590

Embossed with mythological and fantastic figures and gilded. From the Imperial Armory. The embossed armor in Dresden which was presented to Christian I, Elector of Saxony, in 1588 by Charles Emmanuel I, Duke of Savoy, is by the same unidentified master.

244. THE UNICORN SWORD (AINKHÜRN SCHWERT). Burgundian, second half of the XV century

Grip and scabbard of narwhal horn, once supposed to be unicorn horn and, as such, held in great veneration as a talisman. Mounting in silver-gilt. The hilt is decorated with firestones, which are also used in the collar of the Golden Fleece. The top of the hilt is set with an uncut ruby, six pearls and enamelled representations of Christ crucified (in front) and the Virgin (on the back). Belonged to Charles the Bold (died 1477). From the estate of his daughter, Mary of Burgundy, wife of Maximilian I. From the Secular Treasury. L. 41¾ in.

245. COURT RAPIER. XVI century

Blade signed by the celebrated Milanese bladesmith Antonio Piccinino (1509-1589).

The ornamentation of the hilt, of massive gold, includes flower wreaths and angels' heads, decorated with multicolored enamels. The goldsmith who made the hilt and the original owner are unknown. First mentioned in the Ambras Inventory of 1596, in the possession of the Archduke Ferdinand of Tyrol. L. 48¾ in.

246. SWORD AND SCABBARD. Italian, Milanese, 1560-1570

Hilt, blade and scabbard mountings richly chiselled with satyrs, trophies and strapwork. L. 39¾ in.

247. SWORD. Italian, Milanese, about 1570

Hilt chiselled with Moors' heads and inlaid with gold and enamel. L. 36½ in.

248. WHEELLOCK PISTOLS OF THE ARCHDUKE FERDINAND OF TY-
249. ROL (1529-1595). German, Leipzig, 1555

Stocks covered with embossed silver representing hunting scenes, the Holy Trinity and the Crucifixion. On the barrel of the longer pistol, the smith's mark: H. S., and the date 1555; on the stock, an unidentified silversmith's mark and the Leipzig hallmark. L. 27½ and 19⅝ in.

250. WHEELLOCK RIFLE OF SIGISMUND III (1566-1632), KING OF SWEDEN AND POLAND. German, about 1590

Lock engraved. Stock enriched with engraved staghorn representing Cupid, amorini and allegorical figures of the Virtues and Vices with symbolical animals. On the butt, the arms of the King. Stock engraved with the monogram H.L.F. (H. L. Fecit). L. 47¼ in.

251. WHEELLOCK RIFLE AND POWDER FLASK OF THE EMPEROR
252. RUDOLPH II (1552-1612). German, about 1605

Steel mountings by Daniel Sadeler (died 1632); enamelled silver plaques by David Altenstetter (about 1547-1617).

On the barrel, lock and stock, mountings of steel with fabulous beasts, flowers and fruits chiselled on a blued and gilded ground. Their maker, Daniel Sadeler, worked in Prague from 1603 to 1610 at the court of Rudolph II and later in Munich.

On the stock and powder flask, multicolored enamelled silver plaques representing mythological scenes, trophies, animals and flowers. One enamelled silver plaque is signed: *D. A. F.* (David Altenstetter Fecit). Altenstetter was born in Colmar but worked in Augsburg from 1570. He was a master in the Guild in 1573 and became court goldsmith to Rudolph II in 1610.

L. of rifle $44\frac{7}{8}$ in.; h. of flask $8\frac{1}{4}$ in.

253. WHEELLOCK RIFLE AND POWDER FLASK OF THE ARCHDUKE
254. LEOPOLD V OF TYROL (1586-1632). German, dated 1628

Lock chased and engraved; barrel blued. Stock finely inlaid with silver depicting hunting scenes, etc. It bears the Archduke's titles and the date 1628; also a shield of arms and the initials HSGH, which may be those of the silversmith. The high quality of the decoration makes this one of the finest rifles of its date in existence. On the powder flask is a portrait of the Prince.

L. of rifle $47\frac{1}{2}$ in.

255. PAIR OF SNAPHAUNCE PISTOLS. German, Düsseldorf, 1690

256. Made by Armand Bongarde (1678-1727).

Locks of chiselled iron. Mountings on barrels and stocks blued and gilded. Stocks inlaid with silver. Inscribed on barrels and locks: *Bongarde a Dusseldorp*.

L. 22 in.

Tapestries

THE TRIUMPHS OF PETRARCH. French, Tours (?), early XVI century
Two from a series of six tapestries representing the 'Triumphs' of Petrarch, six poems describing the states of Man as the Triumphs of Love, Chastity, Death, Fame, Time and Eternity. The cartoons for the series may have been made from a series of wood engravings now lost. Parts of two tapestries from another set of the Triumphs are in the Metropolitan Museum.

257. THE TRIUMPH OF FAME OVER DEATH

Fame enthroned on a car drawn by elephants. The Fates are crushed beneath the wheels. Charlemagne, Plato, Alexander, Virgil and other famous men accompany the car.

Inscription: DE TERRE VIENT LA HAULTE RENOMMEE./POUR ATROPOS ET SES DEUX SEURS RENGIER/CAR CHASTETE ELLE A VOULU VENGIER./PAR SON POUVOIR COMME DAME ESTIMEE. 169¼ x 222 in.

258. THE TRIUMPH OF ETERNITY OVER TIME

The Holy Trinity enthroned on a car drawn by the symbols of the Four Evangelists. The Fathers of the Church help to turn the wheels, beneath which Cupid, Chastity, the Fates, Fame and Time are crushed.

Inscription: SOULZ LE POUOIR DES PUISSANCES ENCLOSES./TROIS INDIVIS PAR DIVIRE UNITE./REGNANT LA HAULT AU LIEU DE LA TRINITE./MECTENT A FIN ET DOMPTENT TOUTES CHOSSES. 163 x 222½ in.

SCENES FROM THE LIFE OF SAINT PAUL. Flemish, Brussels (?), about 1525-1550

Two from a series of four tapestries, after cartoons by Pieter Coecke van Aelst (1502-1550).

259. SAINT PAUL ARRESTED IN THE TEMPLE AT JERUSALEM (Acts 21)

Inscription: TRIBVNVS PAVLVM E MANIBVS FVRENTIVM IVDAEORVM/PER MILITES EREPTVM IN CASTRA ABDVCI IVBET. 164½ x 161½ in.

260. SAINT PAUL DEFENDS HIMSELF BEFORE KING AGRIPPA, QUEEN BERENICE AND THE PREFECT FESTUS AGAINST THE ACCUSATIONS OF THE JEWS (Acts 25)

A drawing for this work, signed by Pieter van Aelst, is in the Albertina Collection.

Inscription: PAVLVS CORAM PRAESIDE FESTO ET REGE AGRIPPA, ET BERNICE, /APPELLAT CAESAREM, ET QVAE SIBI CONTIGERINT, ENARRAT. 164½ x 173¼ in.

VERDURE TAPESTRIES WITH THE ARMS OF THE EMPEROR CHARLES V (1500-1558). *Flemish, Brussels, second quarter of the XVI century*

Six from a series of eight tapestries, each with the double-headed eagle of the Holy Roman Empire and the arms of the Emperor Charles V against a ground of foliage and flowers. The series was woven by Willem Pannemaker and bears his signature and the Brussels mark.

261. VERDURE	78¾ x 165¾ in.
262. VERDURE	78¾ x 110¼ in.
263. VERDURE	78¾ x 107⅞ in.
264. VERDURE	78¾ x 220½ in.
265. VERDURE	78¾ x 48¾ in.
266. VERDURE	78¾ x 48½ in.

SCENES FROM THE LIFE OF ABRAHAM. *Flemish, Brussels, about 1550*

Two tapestries from a series of ten. The style suggests Bernart van Orley (1492-1542) as the designer. On the upper right and left of each tapestry were later added the arms of Duke Charles of Lorraine-Vaudémont (died 1587) with the collector's mark of a cardinal's hat. Two of the weavers' marks may be those of Pieter van Aelst and Willem Pannemaker. Incomplete series are also in Madrid (seven pieces), Hampton Court (eight pieces) and Munich (six pieces). In the Vienna Collection there is another series on the same theme, consisting of ten seventeenth-century tapestries.

267. ABRAHAM LEAVES HIS NATIVE LAND AND AT GOD'S BIDDING GOES TO EGYPT (Genesis 12)

plate On the border are allegorical figures: LATRIA (Veneration), EXILIVM
xxxi (Exile), ANIMI PROMTITVDO (Spiritual Vigilance), SIMPLITAS (Simplicity), INNOCENTIA (Innocence), OBEDIENTIA (Obedience), BENEDICTIO (Benediction), APPARITIO (Vision), ANIMI PRO[M]TITVDO (Spiritual Vigilance), DEBONARITAS (Mildness), and SVETVDO (Custom).

Inscription: APPARET DEVS ABRAHAE • IS DEI/IVSSV RELINQVIT PATRIAM/
AEDIFICAT ARAM • ADORAT DEV[M].

Brussels mark and two weavers' marks.

193 x 313 in.

268. THE DIVISION OF LAND BETWEEN ABRAHAM AND LOT (Genesis 13)

On the border are allegorical figures: CONTENTIO (Strife), INVOCATIO (Invocation), AMICITIA (Friendship), REQVIES (Rest), PAX (Peace), HABON-

DANTIA (Abundance), DISCRETIO (Discord), DIVITIO (Wealth), SEPARATIO (Separation), and CONCORDE (Concord).

Inscription: AD VITANDA IVRGIA • / ABRAHĀ DEDIT LOTH ELIGERE / LOCŪ MAN-
SIONIS ABRAHĀ HABITAT / IN CANANEĀ LOTH PERGIT AD SODOMA.

Brussels mark and two weavers' marks.

193 x 321 in.

VERTUMNUS AND POMONA. Flemish, Brussels, middle of the XVI century

Four tapestries from a series of nine representing the story of Vertumnus and Pomona from Ovid's Metamorphoses XIV 623-771. Vertumnus, worshipped in ancient times as god of the changing seasons, assumed various disguises in his wooing of Pomona, the goddess of fruits. Finally, dressed as an old woman, he told her a story of unrequited love, and won her in the form of a handsome youth. Other stories of the loves of the gods are represented in the small medallions.

*This series was made from cartoons in the style of Étienne Delaune (1519-1583). Recently Jan Cornelisz. Vermeyen (about 1500-1559) was thought to be the designer. Four other sets of six pieces each are in Madrid. One, acquired by Charles V, shows the Brussels mark and the same weaver's mark as the Viennese set. Two other sets were made by Willem Panne-
maker for Philip II. The weaver's marks on the Viennese set have not yet been identified.*

269. VERTUMNUS, DISGUISED AS A HAYMAKER, APPROACHES POMONA

In the medallion below, Danaë.

Inscription: FOENISECA TRVCATO GRAMINE.

165¼ x 236¼ in.

270. VERTUMNUS, DISGUISED AS A VINTAGER, APPROACHES POMONA

In the medallion below, Jupiter and Antiope.

Inscription: SVMPTA FIT FALCE PVTATOR.

165¾ x 195¾ in.

271. VERTUMNUS, DISGUISED AS A SOLDIER, APPROACHES POMONA

Inscription: FIT MILES GLADIO.

165¼ x 185 in.

272. VERTUMNUS, DISGUISED AS AN OLD WOMAN, APPROACHES POMONA AND TELLS HER THE STORY OF IPHIS AND ANAXARETE

In the medallion below, Jupiter and Callisto.

Inscription: POSTREMO FIT ANVS FALLAX.

165¼ x 236¼ in.

CANOPY AND HANGINGS FOR A THRONE. *Flemish, Brussels, 1566*

273. PLUTO AND PROSERPINA

Figures seated in an architectural setting; in the corners are medallions, each with a scene from the story of Proserpina, symbolizing one of the four seasons. The style is influenced by the younger generation of Raphael's pupils, but the cartoon seems to have been drawn by a Netherlands Romanist. The style of the large figures recalls that of Michiel van Coxie (1499-1592). The designs for the architecture and ornamentation are by Hans Vredeman de Vries (1527-1604).

Inscription: SEX CUM CHARA HABITAT/MENSES PROSERPINA MATRE/SEX CUM DILECTO/CONIVGE DITE MANET.

Brussels mark and signature of Hans Vredeman de Vries. Dated left, *Anno*; right, 1566. Canopy, $65\frac{3}{4}$ x $112\frac{1}{4}$ in.; back, $163\frac{3}{8}$ x $102\frac{3}{4}$ in.

THE DEEDS OF JOÃO DE CASTRO (D. 1548), VICEROY OF PORTUGUESE INDIA. *Flemish, Brussels, early XVII century*

Six tapestries from a series of ten. The cartoons, from the circle of Bernart van Orley, are perhaps by Jan Cornelisz. Vermeyen. The weaver's mark has been identified as that of Henri de Nèves (born 1577) of Brussels.

274. THE LANDING OF THE PORTUGUESE FLEET $137\frac{7}{8}$ x $151\frac{1}{2}$ in.

275. THE ARMY TAKING UP POSITIONS $137\frac{7}{8}$ x $131\frac{3}{4}$ in.

276. THE VICTORY AT GOA

Inscription: HEC EST VICTORIA DN̄I IOĀNIS DE CASTRO 13 INDIE/GVBERNATORIS QVA REGIS PORTVGALIE NŌIE DE OPE CONTRA/VRBE EPOVO DE GOA VICTIS REGIS CĀBĀIE CAPITANIS OBTINVIT/1538. $135\frac{4}{5}$ x $208\frac{3}{4}$ in.

277. JOÃO DE CASTRO'S TRIUMPHAL PROCESSION THROUGH THE
plate STREETS OF GOA $139\frac{3}{4}$ x $155\frac{1}{8}$ in.
xxxi

278. THE TRIUMPHAL PROCESSION CONTINUED $136\frac{3}{4}$ x $128\frac{3}{4}$ in.

279. THE END OF THE TRIUMPHAL PROCESSION

Inscription, over the arched doorway of the building at the left: BEM AVEMTVRADO IMMORTAL/TREVMFO POR ALEI EROR/EL RE EPOR AGREI.
 137 x $208\frac{3}{4}$ in.

References

References

Reference is given only to the most important early inventories and catalogues related to the Vienna Collections and to the current catalogues. A key to the abbreviations used is given with each of the groups of entries to which they apply. The term 'Inventory number', corresponding to accession number, has been abbreviated throughout to 'Inv. no.'. For tapestries the Kunsthistorisches Museum's series numbers are given.

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12. Inventory 1659, no. 114; Cat. 1938, no. 486
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14. Inventory 1659, no. 398; Cat. 1938, no. 475
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20. Cat. 1938, no. 597
21. Vienna Inventory c. 1612-18, no. 26; Cat. 1938, no. 59
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24. Mechel 1783, p. 57, no. 27; Cat. 1938, no. 338
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34. Storffer I (1720), no. 118; Cat. 1938, no. 1032
35. Inventory 1659, no. 113; Cat. 1938, no. 1035
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123. Inventory 1659, no. 241; Cat. 1938, no. 181
125. Inventory 1659, no. 76; Cat. 1938, no. 396
126. Inventory 1659, no. 178; Cat. 1938, no. 391
127. Inventory 1659, no. 122; Cat. 1938, no. 390
128. Inventory 1659, no. 84; Cat. 1938, no. 388
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| 134. Inv. no. 5726; Bronzepl. no. 100, ill. | 150. Inv. no. 5504; Bronzepl. no. 222, ill. |
| 135. Inv. no. 5525; Bronzepl. no. 102, ill. | 151. Inv. no. 5496; Bronzepl. no. 225, ill. |
| 136. Inv. no. 5987; Bronzepl. no. 104, ill. | 152. Inv. no. 5866; Bronzepl. no. 226, ill. |
| 137. Inv. no. 5991; Bronzepl. no. 105, ill. | 153. Inv. no. 5811; Bronzepl. no. 15, ill. |
| 138. Inv. no. 5596; Bronzepl. no. 3, ill. | 154. Inv. no. 5516; Bronzepl. no. 27, ill. |
| 139. Inv. no. 5511; Bronzepl. no. 163, ill. | 155. Inv. no. 8918 |
| 140. Inv. no. 5885; Bronzepl. no. 162, ill. | 156. Inv. no. 5501; Bronzepl. no. 58, ill. |
| 141. Inv. no. 5442; Bronzepl. no. 165, ill. | 157. Inv. no. 7578; Est. Kunst. no. 217, ill. |
| 142. Inv. no. 5658; Bronzepl. no. 233, ill. | 158. Inv. no. 7579; Est. Kunst. no. 218, ill. |
| 143. Inv. no. 5593; Bronzepl. no. 4, ill. | 159. Inv. no. 5655; Bronzepl. no. 152, ill. |
| 144. Inv. no. 5848; Bronzepl. no. 326, ill. | 160. Inv. no. 5850; Bronzepl. no. 324, ill. |
| 145. Inv. no. 5979; Bronzepl. no. 327, ill. | 161. Inv. no. 7572; Est. Kunst. no. 211, ill. |
| 146. Inv. no. 5874; Bronzepl. no. 249, ill. | 162. Inv. no. 5664; Bronzepl. no. 177, ill. |
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| 180. Inv. no. 83 | 201. Inv. no. 1851 |
| 181. Inv. no. 8867 | 202. Inv. no. 2014 |
| 182. Inv. no. 27 | 203. Inv. no. 1095; Kris G no. 34, ill. |
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| 184. Inv. no. 131 | 205. Inv. no. 6872; Kris G no. 79, ill. |
| 185. Inv. no. 2306 | 206. Inv. no. 3709; Kris G no. 80, ill. |
| 186. Inv. no. 2272; Strohmer no. 2; 200 Meisterwerke p. 72, ill. (left) | 207. Inv. no. 1968 |
| 187. Inv. no. 2316; Strohmer no. 1, ill. | 208. Inv. no. 1121; 200 Meisterwerke pl. 90 |
| 188. Inv. no. 109; Kris G no. 17, ill. | 209. Inv. nos. 1104, 1128; Kris G nos. 87, 88, ill. |
| 189. Inv. no. 110; Kris G no. 18, ill. | 210. Inv. no. 1817 |
| 190. Inv. no. 898; Kris G no. 20, ill. | 211. Inv. no. 1866; Kris G no. 90, ill.; Kris St no. 629, ill. |
| 191. Inv. no. 1120; Kris G no. 33, ill. | 212. Inv. no. 2048; Klapsia, pp. 302 (in Skreta painting), 306-307, ill. |
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| 196. Inv. no. 1509; Strohmer, no. 21, ill.; Kris St no. 459, ill. | |
| 197. Inv. no. 2242; Strohmer no. 18, ill.; Kris St no. 509, ill. | |
| 198. Inv. no. 2231 | |

216. Inv. no. 3259
 217. Inv. no. 6866
 218. Inv. no. 1767
 219. Inv. no. 1761
 220. Inv. no. 1765
 221. Inv. no. 1985
 222. Inv. no. 1665

223. Inv. no. 1810
 224. Inv. no. 2022
 225. Inv. no. 1727
 226. Inv. no. 1974
 227. Inv. no. 1692
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36 | 238. Cat. 1936, III, 22 |
| 232. Schrenck 1601, ill.; Cat. 1936, II,
11 | 239. Cat. 1936, V, 33 |
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ill. |
| 259. Series III, no. 2; WG I, no. 18, ill. | 273. Series XLV, nos. 1-8; WG II, nos.
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| 260. Series III, no. 3; WG I, no. 19, ill. | 274. Series XXII, no. 1; WG I, no.
91, ill. |
| 261. Series XXXIII, no. 1; WG I, no. 62,
ill. | 275. Series XXII, no. 2; WG I, no. 92,
ill. |
| 262. Series XXXIII, no. 2 | 276. Series XXII, no. 4; WG I, no. 94,
ill. |
| 263. Series XXXIII, no. 3; WG I, no.
63, ill. | 277. Series XXII, no. 7; WG I, no. 97,
ill. |
| 264. Series XXXIII, no. 4 | 278. Series XXII, no. 8; WG I, no. 98,
ill. |
| 265. Series XXXIII, no. 7 | 279. Series XXII, no. 10; WG I, no.
100, ill. |
| 266. Series XXXIII, no. 8 | |
| 267. Series II, no. 1; WG I, no. 21, ill. | |
| 268. Series II, no. 3; WG I, no. 23, ill. | |
| 269. Series XX, no. 2; WG II, no. 147,
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| 270. Series XX, no. 4; WG II, no. 149,
ill. | |

Plates



NO. 57. MOR. ANNE OF HABSBURG, QUEEN OF SPAIN



NO. 19. CLOUET. CHARLES IX OF FRANCE



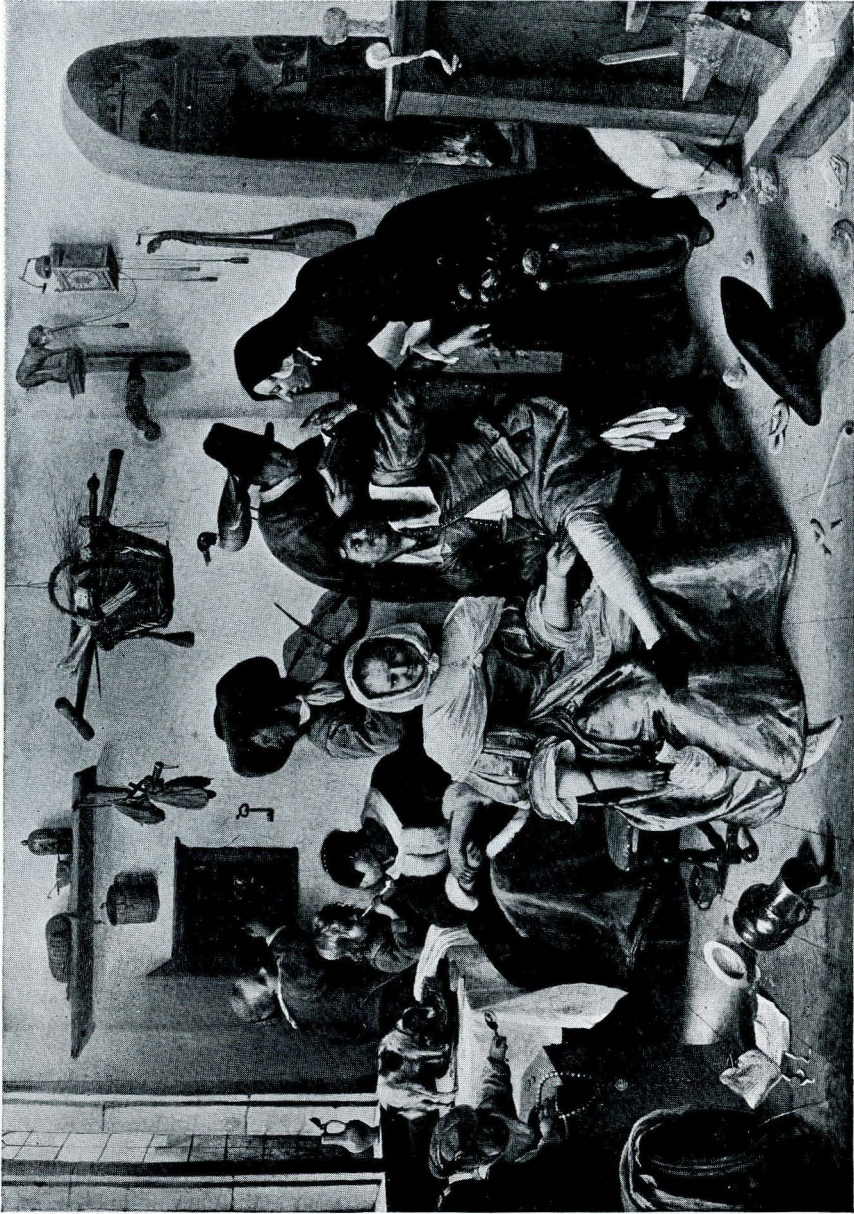
NO. 27. DÜRER. THE MARTYRDOM OF THE TEN THOUSAND CHRISTIANS



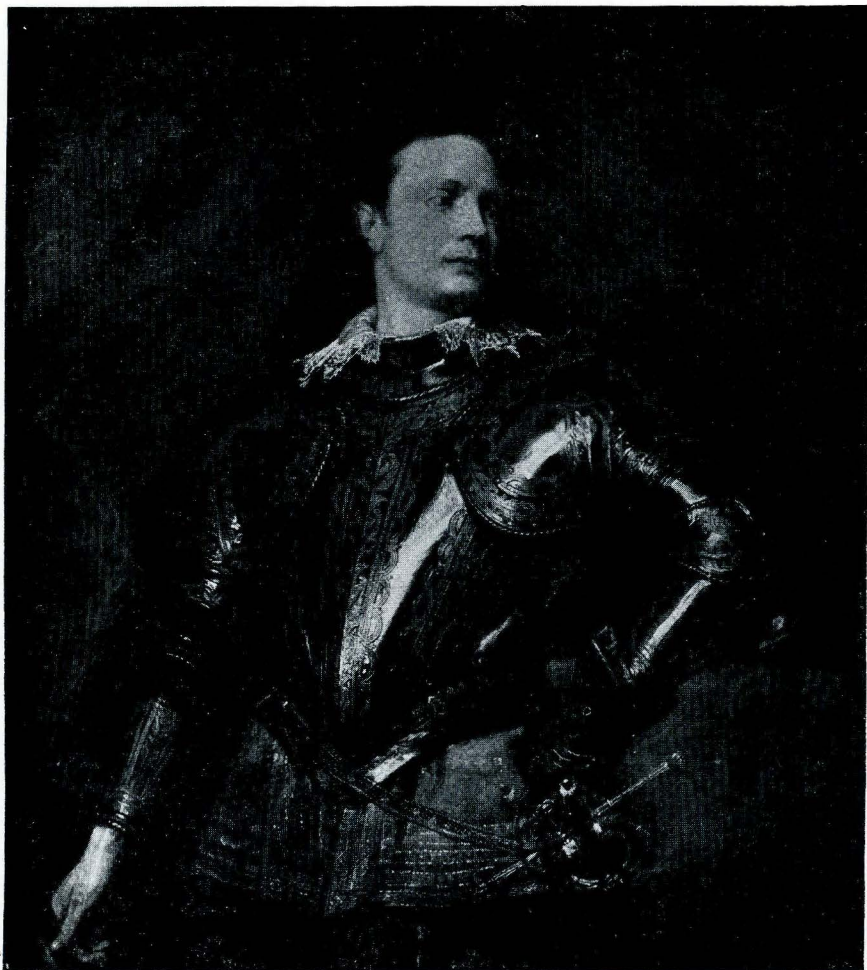
NO. 124. VERMEER. THE ARTIST IN HIS STUDIO



NO. 9. BRUEGHEL THE ELDER. A VISIT TO A FARMHOUSE



NO. 91. STEEN. THE WORLD UPSIDE DOWN



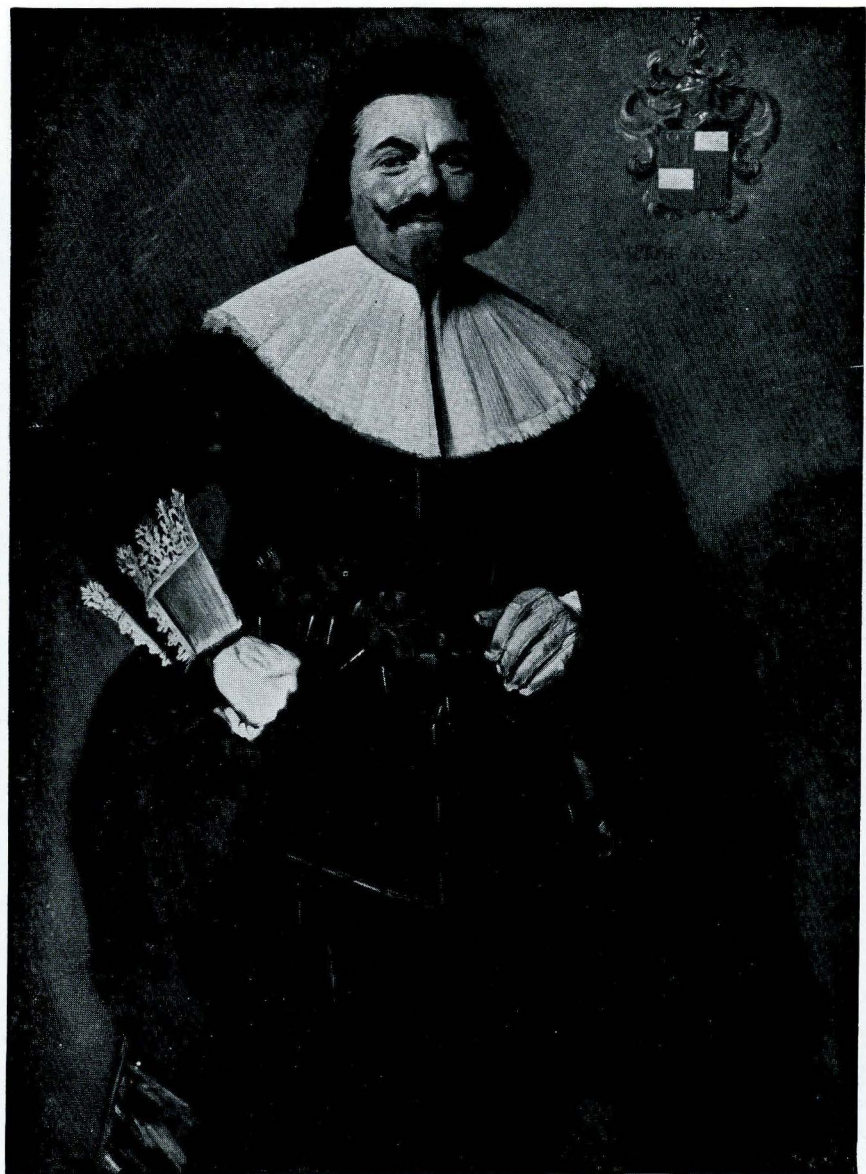
NO. 29. VAN DYCK. PORTRAIT OF A YOUNG KNIGHT IN GILDED ARMOR



NO. 80. RUBENS. PORTRAIT OF THE ARTIST



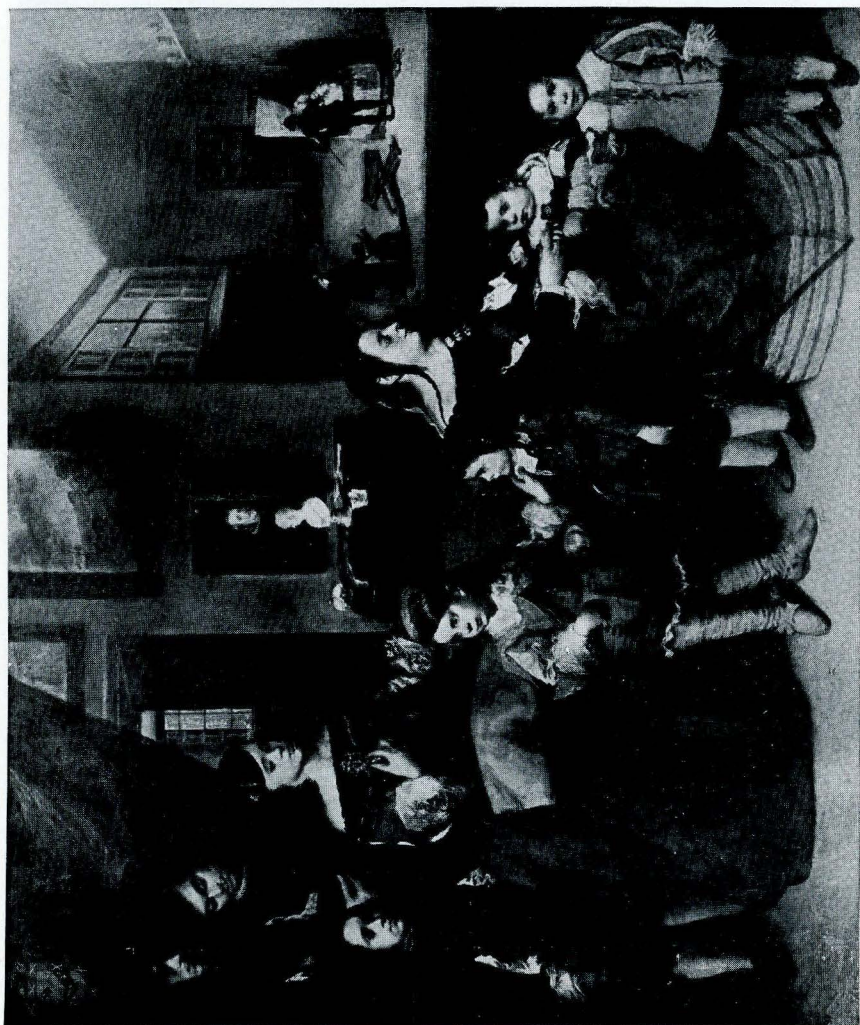
NO. 66. REMBRANDT. PORTRAIT OF THE ARTIST



NO. 43. HALS. PORTRAIT OF A MEMBER OF THE ROOSTERMAN FAMILY



NO. 95. TENIERS THE YOUNGER. THE ARCHDUKE LEOPOLD WILHELM IN HIS GALLERY IN BRUSSELS



NO. 55. MAZO. THE FAMILY OF THE ARTIST



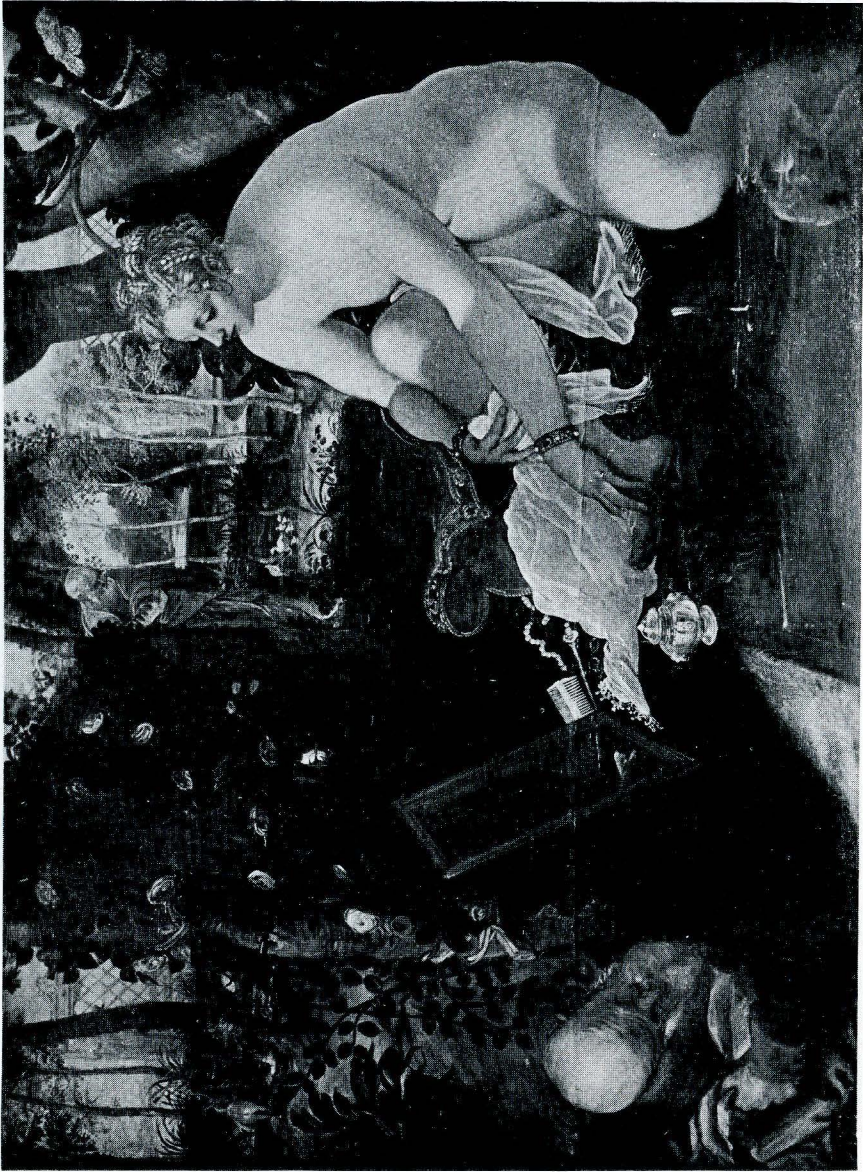
NO. 119. VELAZQUEZ. THE INFANTA MARGARETA TERESA IN PINK



NO. 94. STROZZI. THE LUTE-PLAYER



NO. 128. VERONESE. ADAM AND EVE AFTER THE EXPULSION FROM PARADISE



NO. 101. TINTORETTO. SUSANNA AND THE ELDERS



NO. 107. TITIAN. POPE PAUL III FARNESE



NO. 105. TITIAN. ISABELLA D'ESTE, MARCHIONESS OF MANTUA



NO. 13. CARAVAGGIO. THE MADONNA OF THE ROSARIES



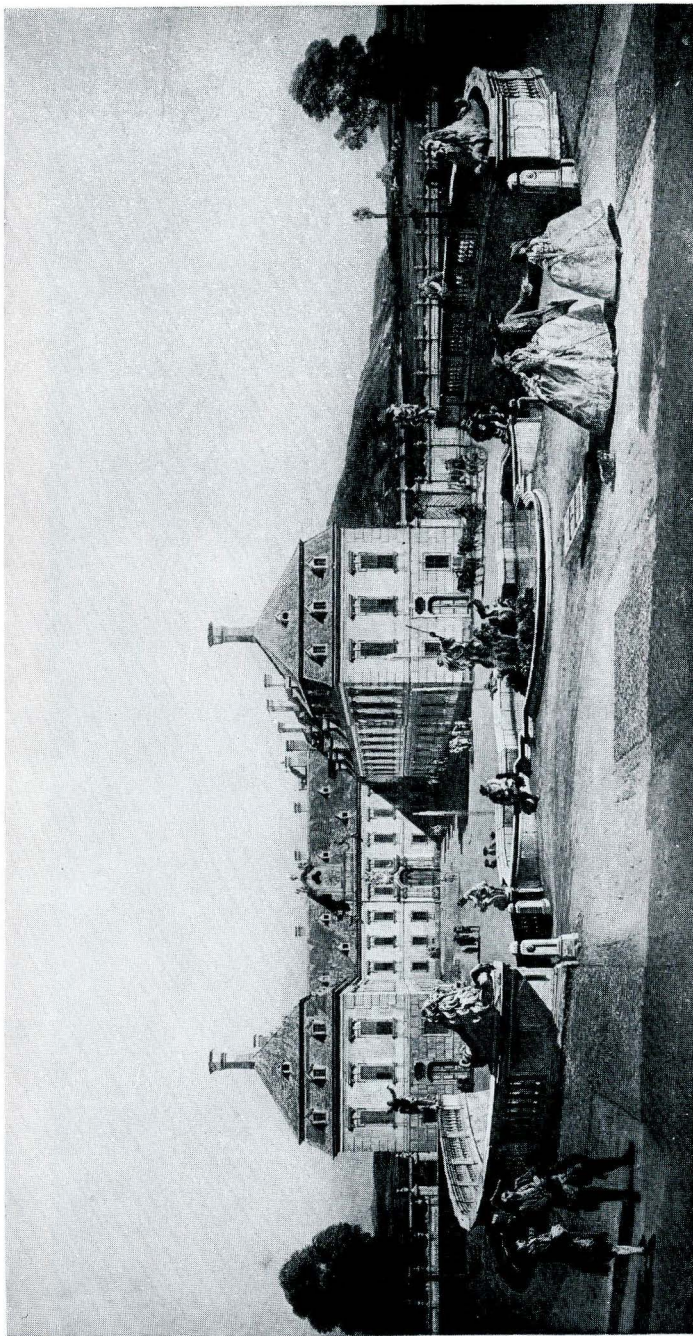
NO. 68. RENI. THE BAPTISM OF CHRIST



NO. 22. CORREGGIO. JUPITER AND IO



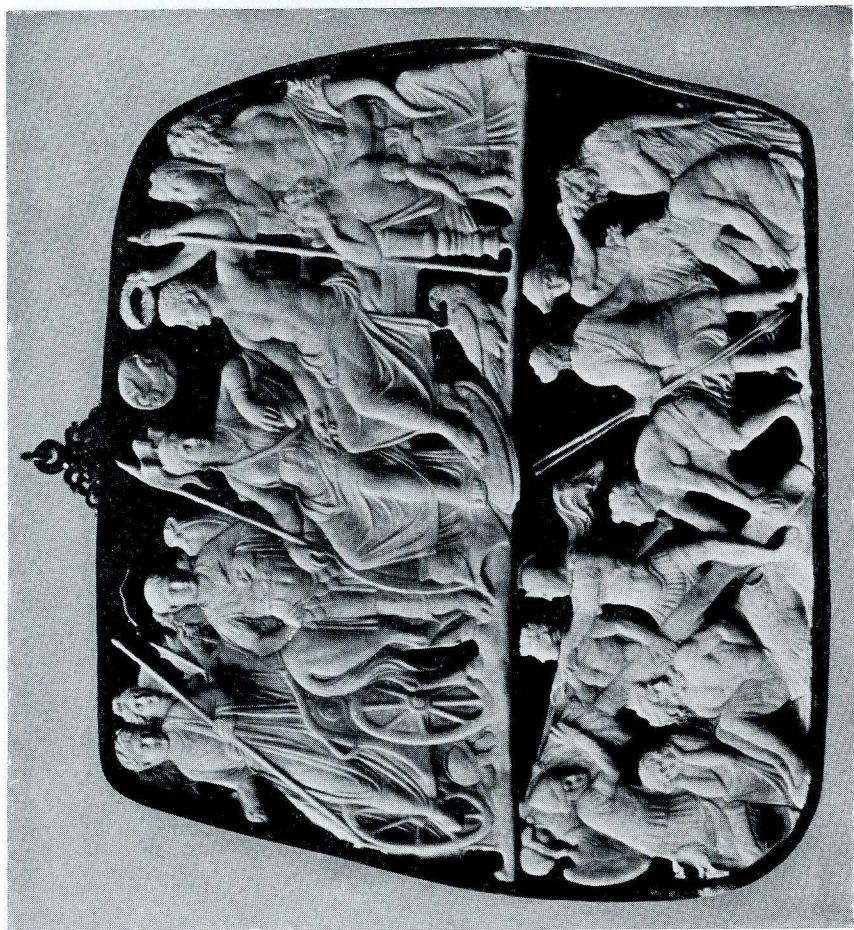
NO. 97. TIEPOLO. HANNIBAL WITH HASDRUBAL'S HEAD



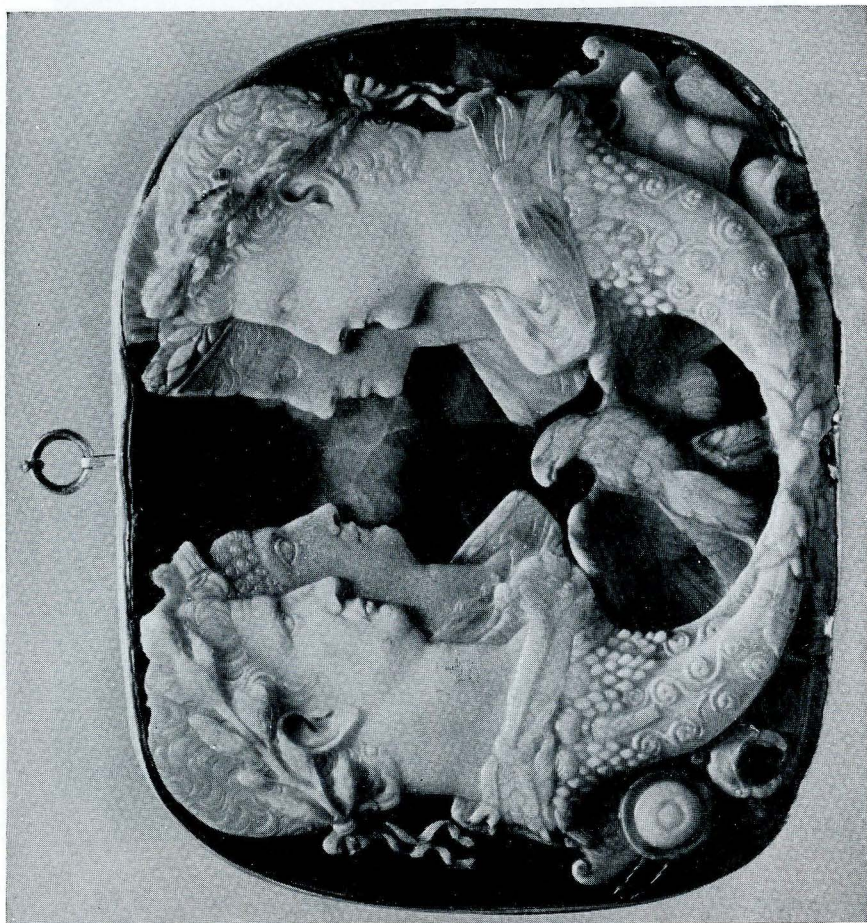
NO. 4. BELLOTTO. THE SCHLOSSHOF PALACE FROM THE COURTYARD



NO. 42. GUARDI. THE PIAZZA DI SAN MARCO IN VENICE



NO. 167. ONYX CAMEO, THE SO-CALLED 'GEMMA AUGUSTA'. ROMAN, ABOUT A.D. 1



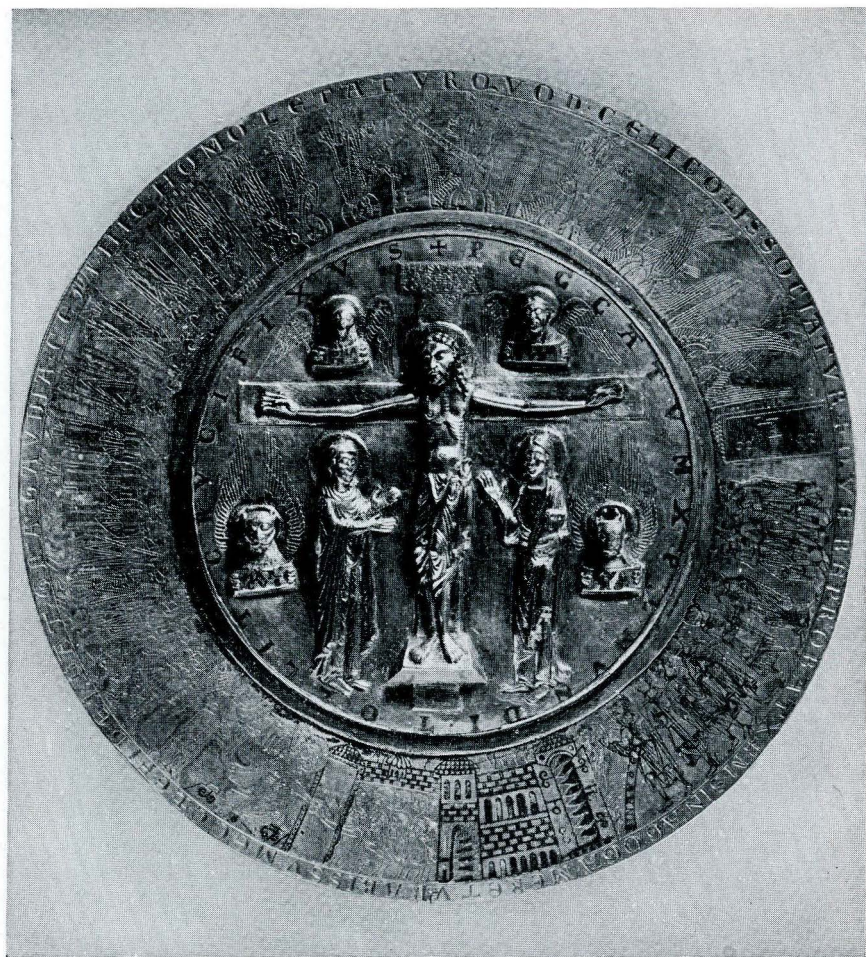
NO. 169. ONYX CAMEO. ROMAN, MIDDLE OF THE I CENTURY A.D.



NO. 170. CONSULAR DIPTYCH. ALEXANDRIAN (?), ABOUT A.D. 470



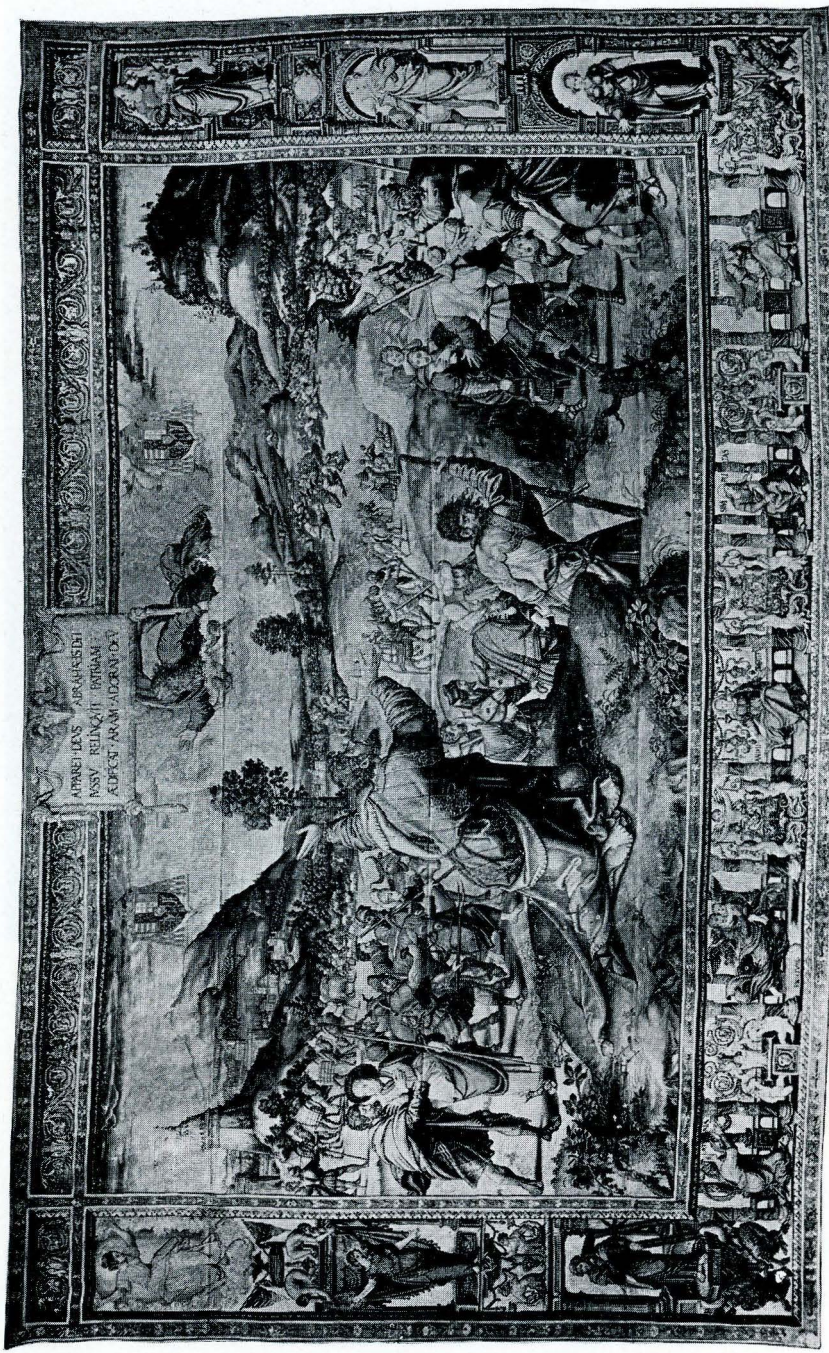
NO. 173. SAINT GREGORY WITH THREE SCRIBES. WEST GERMAN, IX-X CENTURY



NO. 179. PATEN FOR THE WILTEN CHALICE



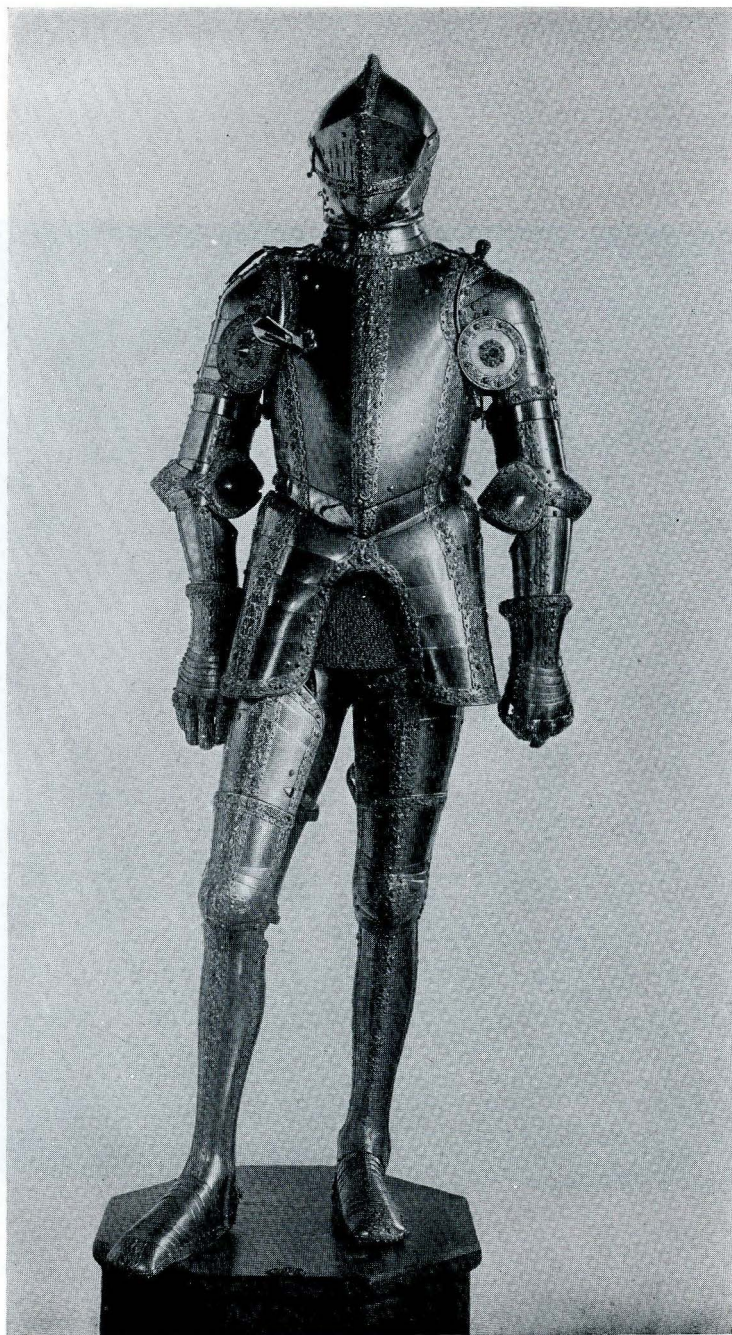
NO. 179. THE WILTEN CHALICE. GERMAN, ABOUT 1160



NO. 267. ABRAHAM LEAVES HIS NATIVE LAND FOR EGYPT. BRUSSELS, ABOUT 1550



NO. 277. THE TRIUMPHAL PROCESSION OF JOÃO DE CASTRO. BRUSSELS, EARLY XVII CENTURY



NO. 235. PARADE ARMOR OF MAXIMILIAN II. SOUTH GERMAN, ABOUT 1550



NO. 236. PARADE ARMOR OF MAXIMILIAN II. ABOUT 1560-1565



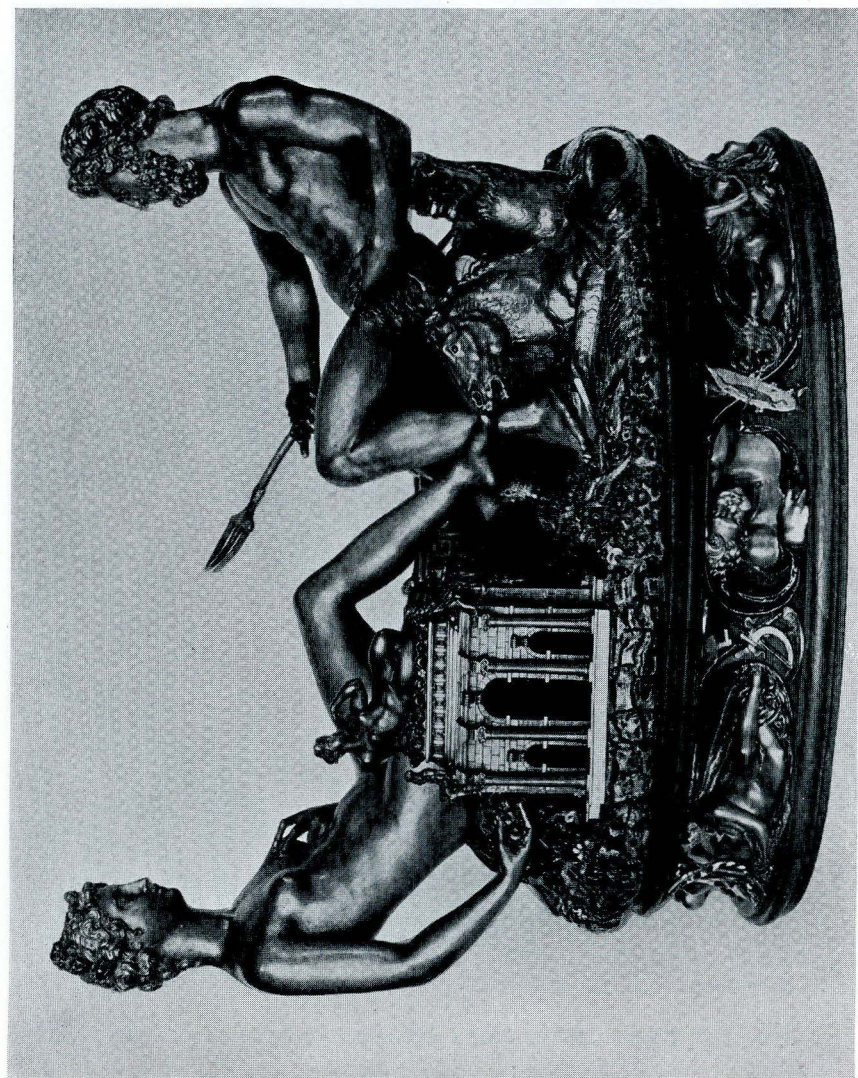
NO. 141. CATTANEO. PORTRAIT OF AN OLD MAN



NO. 163. DE VRIES. THE EMPEROR RUDOLPH II



NO. 138. BERTOLDO. BELLEROPHON MASTERING PEGASUS



NO. 192. CELLINI. GOLD SALT. ABOUT 1540-1543



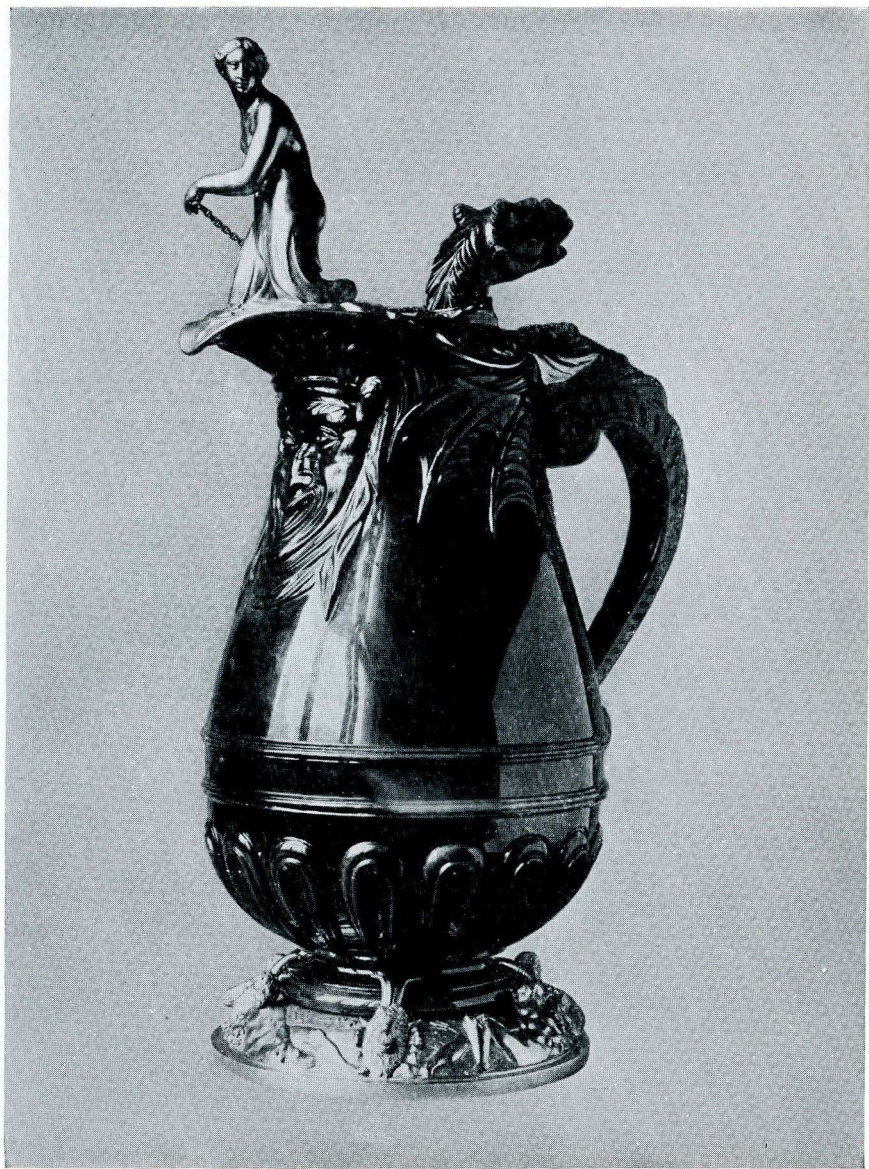
NO. 209. JAMNITZER. SILVER-GILT EWER AND BASIN. GERMAN, ABOUT 1603



NO. 182. THE BURGUNDIAN COURT GOBLET. NETHERLANDISH, ABOUT 1425-1450



NO. 193. ONYX JUG. FRENCH, ABOUT 1550-1575



NO. 211. JASPER TANKARD. EARLY XVII CENTURY



NO. 205. SCHWEINBERGER. JUG OF PALM NUT. ABOUT 1602



