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Guicciardini's  
ACCOUNT  
OF THE  
ANCIENT FLEMISH SCHOOL  
OF  
PAINTING.

TRANSLATED  
FROM HIS DESCRIPTION OF THE NETHER-  
LANDS, PUBLISHED IN ITALIAN  
AT ANTWERP, 1567.

WITH  
A PREFACE,  
BY THE TRANSLATOR.

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1795.



## P R E F A C E.



**N**O object can be more interesting to the English Connoisseur, than the Ancient Flemish School; the only source, for a long time, of our art and artists.

**GUICCIARDINI's** is the most ancient detail yet given, Vermander writing about half a century after.

**But,**

But, from the nature of the Italian's work, it is almost unknown to writers on painting. Unhappily he does not give precise dates; but these have, in many instances, been supplied from other authorities. A more formal commentary would be a real service to the history of this engaging Art.

OUR learned Author supplies many names, and anecdotes, unknown to others. His omissions are few; such as I have observed being

ALBERT

PREFACE.      vii

ALBERT VAN OUWATER of  
Haerlem; born 1444, died 1515;  
history and portraits.

CORNELIUS ENGELBRECHT of  
Leyden; born 1468, died 1533;  
the same.

RICHARD AERTS; born 148-,  
died 1570; history.

AERTGEN of Leyden; born  
1498, died 1564; the same. Per-  
haps here, Martin of Holland.

FRANCIS

viii      PREFACE.

FRANCIS CREBBE (born 1475, died 1548; history) seems the Francis Mostard of Guicciardini: his John Bere seems the John of Holland of other authors: he places Lucas Van Leyden only as an engraver: Albert Durer, a German, born 1471, died 1528, was foreign to his plan; as was Albert's master, Wolgemuth, born 1434, died 1519.

OUR knowledge of the early Flemish School is extremely defective; and to our ignorance of  
the

the number of its artists, and to the similitude of their works, is it owing, that many portraits in England are unchronologically imputed to Mabuse, and a few other favourite names. Vermander, and later writers, are little to be trusted. Guicciardini does not mention Mabuse as a portrait painter, but as excelling in history and allegory, and a disciple of the Italian School; whereas our flattest old portraits are imputed to him. Hence Vertue unchronologically describes the

b painting



x            P R E F A C E .

painting of princes Arthur, Henry, and their sister Margaret, done about 1495, as being of Mabuse, who, by the best accounts, was born in 1496. But the quackery and errors concerning painters are infinite.

SUCH is the similitude of the style of the early Flemish artists, a style allied to the miniatures in MSS. that where there is no mark put by the artist, it seems mere idleness to attempt to distinguish a loose picture, of which no history

tory

tory remains. But Albert Durer, Mabuse, &c. are lords of the manor; and to them all strays must belong.

GUICCIARDINI himself has been misled, in a most important point, by his countryman Vasari. It was indeed believed, till lately, that John Van Eyck was the inventor of oil-painting; but Mr. Raspe, in his work on the subject, London, 1781, 4to. has demonstrated, that it was practised long before Van Eyck, who probably only  
b 2            improved

xii            P R E F A C E .

improved it, by substituting nut-oil for linseed. This appears from several paintings; and from the book of Theophilus, called *Tractatus Lombardicus*, written about A. D. 1000, which gives directions for oil-painting.

ERACLIUS, another old author, also published by Raspe, evinces its use anterior to Van Eyck. Vafari, who wrote about 1550, is indeed the fountain of the error.

If the Translator may hazard  
a con-

PREFACE.      xiii

a conjecture, oil-painting, as applied to pictures (for the ancients were no strangers to painting doors, &c. with oil) was invented in the Byzantine empire, where many sparks of ancient art remained, about the year 800. For a long time Constantinople furnished all Europe with art, and artists, through the medium of Venice; and to this city the art of oil-painting seems soon to have passed: hence its progress to Lombardy; and the name of *Tractatus Lumbardicus*, given to a book on the arts, published in that country.

country. Theofilus, the author, was apparently a Grecian monk ; but as he wrote in Lombardy, his style is full of Teutonisms, the Lombards being a Teutonic nation.

The Translator hopes this pamphlet will not be unacceptable to the Connoisseur, especially since the excellent Anecdotes of Painting in England have excited such curiosity on the subject ; and there are several notices here, relative to the art in this country, unknown to that work,  
to

to which this may be regarded as a feeble supplement. A complete history, so far as materials can be found, of the Ancient Flemish School, is a work warmly to be recommended to some able hand. Dictionaries of painters have their use ; but a chronological arrangement is far preferable, as forming also a History of the Art. Painters of uncertain epochs might be thrown in at the most probable period, or in an alphabet at the end.



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**Guticiardini's**  
**A C C O U N T**  
OF THE  
ANCIENT FLEMISH SCHOOL.

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**B**ESIDES the societies already mentioned, there are at Antwerp three Poetical Colleges. The first is styled *De Violiere*, or of the Violet; the second *De Goud-bloem*, or of the Marigold; the third *Den Oliif-tack*, or of the Olive Branch. The intention of their institu-

A

tion



tion is to represent in public, after the Greek and Roman manner, at certain times of the year, and on other solemn occasions, comedies, and other moral and political dramas, for the instruction and entertainment of the people. The chief, and most ancient, is the College of the Violet; most of the members of which are painters, who, in all the dramas, display their talents.

BUT as painting is not only useful and delightful, but an art of the highest importance; and not only flourishes more at Antwerp, and Mechlin, than any where else, but spreads all over the Netherlands; it will be far from foreign to the nature of this Work, if I give  
some

some account of the artists, who have contributed most to its propagation and celebrity.

In the first place then, it must not be forgotten, that there are in the Netherlands more painters of all denominations, than in many other countries put together: and as the number of artists is so great, and their exercise of the art so industrious, it necessarily followed, that many have gained an exalted reputation, both for skill and invention. Among the most industrious, the following may be enumerated.

JOHN VAN EYCK was, according to George Vasari of Arezzo, in his beautiful

A 2

work

work on the Lives of the Painters, the first inventor of the art of mixing colours in oil, about the year 1410. A glorious and highly important invention, for it renders the colours almost eternal; nor is there any reason to suppose that it had been ever before known. John Van Eyck sent some of his works to Italy, my native country; to the great Alfonso, King of Naples; to the Duke of Urbino, and other princes: and, being highly valued, the great Lorenzo of Medici afterwards bought a part. Among others of his works in this country, there is at Ghent, in the church of St. Bavo, that famous picture representing the triumph of the Agnus Dei; though some improperly style it the Adam and Eve.

Eve. This piece is so admirable, that Philip King of Spain, having an eager wish to possess it, but not daring to take it from the church, lately ordered it to be copied by the celebrated Michael Cocks; who, after employing two years in the labour, and completing it to the King's satisfaction, besides other presents, received, as the mere price, by the award of four artists, the sum of two thousand ducats; and Cocks not being even then satisfied, a further reward was given. But to return to Van Eyck: at Bruges, in the church of St. Donatian, there is a most beautiful painting by him, representing the Holy Virgin, and other saints; and at Yperen, or Ypres, there is another of his works, eminently  
skilful

skilful and memorable. John Van Eyck chiefly resided at Bruges, then the chief city of Flanders; where he died in the highest reputation.<sup>1</sup>

HUBERT VAN EYCK, his brother, was of equal fame; and assisted John in many of his productions.<sup>2</sup>

To their skill, and praise, succeeded Roger Vander Weyde of Brussels;<sup>3</sup> who, among other pieces, painted those four wonderful historical pictures, yet to be seen in the court of justice at Brussels.

<sup>1</sup> Died, 1426.      <sup>3</sup> Born, 1415.

WEYDE was followed by Haufs his scholar, who painted some subjects for the Duke of Florence, and family of Medici.

HIS successors were Ludovick of Louvain, Peter Crist, Martin of Holland, and Just of Ghent, who painted, for the Duke of Urbino, that excellent picture of Christ and his Apostles at the Last Supper.

NEXT was Hugh of Antwerp,<sup>1</sup> whose work that painting is, at Florence, in the church of St. Maria Nova.

<sup>1</sup> Vander Goes.

LET me now add, at random, some other celebrated deceased artists.

AND in the first place, Dirick or Theodore of Louvain ; and Quintin [Matfys] of the same place, famous for his figures, and among others for the exquisite picture of our Saviour, in the church of the Virgin at Antwerp.

JODOC<sup>1</sup> of Clives, a citizen of Antwerp, was celebrated for his colouring, and still more for the likenesses of his portraits ; so that Francis I. having sent for an artist, Jodoc was chosen ; and proceeding to the court of that monarch,

<sup>1</sup> Or Juste.

he

he painted portraits of Francis, his queen, and other great persons, to his own great praise and emolument.

JEROM BOSCH, of Bois le-Duc, was of wonderful invention in facetious and fantastic subjects.<sup>1</sup>

BERNARD of Bruffels;<sup>2</sup> John Bere; Matthew Cock of Antwerp; John Hemfen, near that city.

SIMON BENNING, an exquisite painter in miniature,

GERARD, a celebrated illuminator.

<sup>1</sup> Died, 1500.

<sup>2</sup> Died, 1540.

B LANCELOT,



LANCELOT, admirable in delineating conflagrations; that of Troy for instance: these three were of Bruges.

JOHN MABUSE, he who first brought from Italy to these countries the art of properly drawing, and colouring, naked figures, in historic and poetical fictions.<sup>1</sup> His, among others, is that famous picture which is shewn in the great abbey of Middelburgh.

JOHN CORNELITZ of Amsterdam, a great artist.

LAMBERT, also of Amsterdam.

<sup>1</sup> By the best accounts, born 1499, died 1562.

JOHN SCOREL, canon of Utrecht, the painter of Pope Hadrian VI. and a famous architect; who also imported from Italy not a few inventions, and new modes of painting.<sup>1</sup>

SIMON of Marignon, who resided at Valenciennes, celebrated both for painting and literature.

JOACHIM PATENER of Bovines.<sup>2</sup>

HENRY of Dinant; John Bellagamb of Douay; Theodore of Haerlem;<sup>3</sup> and Francis Mostard, of the same city, eminent in landscape.

<sup>1</sup> Died, 1562.

<sup>2</sup> Born, 1487.

<sup>3</sup> Born 1410, died, 1470.

PETER COUCQ of Alost, great in cartoons, or designs for tapestry; and who has the peculiar praise of first bringing from Italy the canon of architecture; and who translated into Flemish the work of Sebastian Serlio of Bologna, to the great advantage of the Netherlands.

JOHN of Calcker, who died while he was in Italy.

CHARLES of Yperen; Marin of Zierikzee; Lucas Hurembout of Ghent, a celebrated painter and illuminator.

NOR are the women without their share of praise in this department; but  
I shall

I shall content myself with mentioning three.

THE first is Sufanna Hurembout, sister of the above named Lucas, who excelled in all painting, in miniature, and illumining; and was invited by Henry.VIII to England, where she lived many years, in universal favour; and at length died, loaded with wealth and honour.

THE second is Clara Skeyfers, also of Ghent, exquisite in painting, and illumining, who passed eighty years in strict virginity.

THE third, Ann, daughter of Seghers,  
a phy-

a physician, and originally from Breda, though residing at Antwerp.—She died lately; and was eminent in piety and virtue.

I now proceed to living artists; among which first occurs Francis Florence, a painter not to be surpassed in invention and design; not only a singular artist, but a man of benevolence, and elegant manners. It is his praise to have first brought from Italy the art of expressing to the life, and with wonderful dexterity, the muscles and skin of the human body.<sup>1</sup>

<sup>1</sup> Florence, or Floris, died 1570.

NEXT

NEXT is William Kay of Breda,<sup>†</sup> a citizen of Antwerp, an admirable painter of history, but still more excellent in portrait: a sober serene man, and of acute genius. His nephew, Adrian Thomas Kay, is so happy in his art, that, in my opinion, he surpasses his uncle in expression.

JOHN QUINTIN, son of the above-mentioned Quintin of Louvain.\*

<sup>†</sup> Died, 1568.

\* The first edition, 1567, folio, has here, "Jerom Cock, an inventor, and a great publisher in plates of the works of Jerome Bosch, and other excellent painters; thus deserving well of the art."

MARTIN VOSS, wonderfully happy  
in colouring, invention, and portrait.<sup>1</sup>\*

ANTONY WINGARD, and James  
Grimmer; great painters of views.<sup>2</sup>  
All these are of Antwerp.

GILES COIGNETTE; Michael Cocks,  
abovementioned, a rare and good artist,  
whose works are in universal esteem.

JOHN BOLLE, eminent in landscape.<sup>3</sup>

<sup>1</sup> Died, 1604.

\* Ed. I. inserts " Louis Van Hort, happy in  
" painting many subjects."

<sup>2</sup> Born, 1510.

<sup>3</sup> Died, 1593.

**CRISPINIAN** and **Henry Paludan**,\* the disciple of Francis Florence, a youth of great genius, who after having resided some time at Florence, went to Rome. All these of Mechlin.

**ANTONY MORE** of Utrecht, painter to King Philip, a most celebrated and excellent artist, chiefly in portrait, which he executes with such speed and life, that he excites admiration; and he is endowed with many other qualities.<sup>†</sup>

**LAMBERT LOMBARD** of Liege, a man of great character, learned, and of exact judgment; not only an exquisite

\* Palidamo, Ed. I.

† Died, 1575.



painter, but an eminent architect, and formerly the master of the abovenamed Francis Florence, and William Kay. He is an admirer of ancient coins, of which he has a great collection, daily increasing.<sup>1</sup>

PETER BRUGEL of Breda, a sedulous imitator of the fancies of Jerome Bosch, whence he is commonly called the second Jerome Bosch.<sup>2</sup>

PETER AERTZEN, surnamed Lang, of Amsterdam, an artist of great merit and fame; and who painted the noted picture, in the church of the Virgin in that

<sup>1</sup> Died, 1568.

<sup>2</sup> Died, 1570.

city,

city, which, with the ornaments, cost nearly two thousand crowns.

MARTIN HEMSKERK of Holland, the disciple of John Scorel.<sup>1</sup>

LAMBERT VAN HORDT of Amersfort, an excellent painter and architect.

GILES MOSTARD, brother of the above Francis.<sup>2</sup>

PETER POURBUSS;<sup>3</sup> whose son, the disciple of Francis Florence, though young, is of great expectation.

<sup>1</sup> Died, 1574. <sup>2</sup> Died, 1601. <sup>3</sup> Died, 1583.

GEORGE HOFNAGLE, a youth, but exquisite in miniature, nor a mean artist in portrait; so that he is treated with much favour by the Duke of Bavaria.

JOHN VREDEMAN of Friseland: and many others, so that a volume would be required to name them.

As to the living female artists, I shall mention only four.

THE first is Lævina, the daughter of Mr. Simon Bruges, who, like her father, is excellent in miniature; so that Henry VIII also invited her to his court, with high rewards; where she was afterwards splendidly married, and continued

nued in high favour with Mary, and is now in equal esteem with Elizabeth.

ANOTHER is Catharine Hemfen, daughter of the above John, and wife of Christian the famous musician. This couple the Queen of Hungary took with her to Spain; and, before she died, bequeathed a sufficient maintenance.

THE third is Mary Bessemer, of Mechlin, widow of the abovenamed Peter Coucq.

THE fourth is Ann Smiter, of Ghent, exquisite in painting, and illumination.

THE works of these painters are not  
only

only spread through the Netherlands, but in most parts of the world; and merchants derive no small profit from the exportation.

BUT it is also proper to mention some eminent artists in encaustic, or painting on glass, inasmuch as this department has also its pretensions to importance; and Vafari has observed, that the Flemings have brought it to perfection. For, not to dwell on the beauty and vivacity of the colours, they invented the mode of burning them into the glass, so as to be safe from the corrosion of water, wind, or even time; which was not the case, when they were only tempered with gum, and some other mixture. And the Flemings

mings also invented the manner of making leaden casements.

THE first eminent painters on glafs, were

ARNOLD VAN HORDT of Nimmegen, and a citizen of Antwerp; a great imitator of the Italian school, and the first inventor of the art of burning colours into cryftalline glafs.

THEODORE JACOBS FELAET, an artist of eminent invention.

THEODORE STASS of Campen.

JOHN ACK of Antwerp, who executed

cuted the windows in St. Gudola's church, and the chapel of the Sacrament, at Brussels.

CORNELIS of Bois-le-Duc.

THERE still flourish Cornelis Dale, who, with singular art, burns any colours, not only into glass, but into crystal, so that they appear like painting in oil; and his designs are elegant.

JODOC VEREG, a skilful artist, employed by the emperor.

JAMES FLORENCE. All of Antwerp.

JOHN STASS, son of the above Theodore,  
dore,

dore, and the heir of his father's talents.

JOHN ZELE of Utrecht.

NOR in Architecture, and Sculpture, have excellent artists been wanting in the Netherlands.

SUCH were Sebastian Oje, of Utrecht, the celebrated architect to Charles V. and afterwards to Philip his son. He, to his great praise, planned the fortifications of Hesdin,\* Charlmont, and Philipville, strong towns on the frontiers.

WILLIAM KEUR of Gouda, a good architect, a superior sculptor.

\* Edinfert, ed. 1.



JOHN DALE, a sculptor and poet.

LUCAS VAN LEYDEN, a celebrated engraver.<sup>1</sup>

WILLIAM of Antwerp, a famous architect.

THERE still flourish James Bruck, of St. Omers, a man of noble birth, and an excellent sculptor, and architect; who, while the Queen of Hungary governed the Netherlands, planned Bossu, and Marimont, and some grand buildings.

JOHN BOLOGNE of Douay, his dis-

<sup>1</sup> Born 1495, died 1533.

ciple ;

ciple; now employed by the Duke of Florence.

JOHN MINSHEEREN of Ghent, an excellent architect, and sculptor; whose son, Lucas, is an eminent painter, the inventor of many things, and excels in poetry.

MATTHEW MANDEMAKER of Antwerp, a famous sculptor; in the service of the King of the Romans.

CORNELIS FLORENCE, brother of Francis, an excellent sculptor, and architect; diligent and attentive; who has the praise of first bringing from Italy the art of accurately rendering the in-

tides of caves, called by the Italians *grotescas*.\*

HENRY PASCHEN of Antwerp, an excellent architect, who designed the palace and office of the Hanse towns in Antwerp ; and was afterwards called to London, to plan the exchange.

LAMBERT SUAF of Liege, a good architect and engraver.

JAMES LONGELING of Antwerp, an excellent sculptor, and statuary ; who lately made those wonderful brass statues of the seven planets, and Bacchus, which

\* So the Latin. The Italian bears " *contrafare* " " *le grottesche al naturale.* "

the

the magistrates of Antwerp presented to the Prince of Parma.

WILLIAM PALUDAN, brother of the above Henry, a great and accurate sculptor; whose son, Raphael, is also of high repute.

JOHN SART of Nimmegen, an excellent sculptor; as are Simon of Delft, and Jodoc Janfon of Amsterdam, George Robins of Yperen.

THEODORE VOLCART CORNHERT, and Philip Galle, both of Haerlem; exquisite engravers.

THE others it would be prolix to enumerate.

MOST


MOST of these painters, and other artists, visit Italy, with a view of improvement, seeing ancient monuments, and forming an acquaintance with great artists; and some in hopes of fame, and making their fortune. From that country they return with more skill and repute, some loaded with wealth and honour, to this their native country; which diffuses its artists through Britain and Germany; but chiefly to Denmark, Sweden, Norway, Poland, and other northern regions, even to Muscovy; not to repeat the mention of those who, allured by honours and rewards, visit France, Spain, and Portugal.

# INDEX

OF

## NAMES OF ARTISTS

RANGED ACCORDING TO THE TIMES  
IN WHICH THEY LIVED.



<b>J</b> OHN VAN EYCK,	-	-	-	-	p. 3
Hubert Van Eyck,	-	-	-	-	6
Roger Vander Weyde,	-	-	-	-	ib.
Haufs,	-	-	-	-	7
Ludovick of Louvain,	-	-	-	-	ib.
Peter Crift,	-	-	-	-	ib.
Martin of Holland,	-	-	-	-	ib.
Just of Ghent,	-	-	-	-	ib.
Hugh of Antwerp,	-	-	-	-	ib.

Dirick

Dirick or Theodore of Louvain,	-	p: 8
Quintin (Matfys) of Louvain,	-	ib.
Jodoc of Clives,	- - -	ib.
Jerom Bosch,	- - - -	9
Bernard of Bruffels,	- - -	ib.
John Bere,	- - - -	ib.
Matthew Cock,	- - -	ib.
John Hemsfen,	- - - -	ib.
Simon Benning,	- - -	ib.
Gerard, an Illuminator,	- -	ib.
Lancelot,	- - - -	10
John Mabuse,	- - - -	ib.
John Cornelitz,	- - - -	ib.
Lambert of Amsterdam,	- -	ib.
John Scorel,	- - - -	11
Simon of Marignon,	- - -	ib.
Joachim Patener,	- - -	ib.
Henry of Dinant,	- - -	ib.
John Bellagamb of Douay,	-	ib.
Theodore of Haerlem,	- - -	ib.

Francis

INDEX.

33

Francis Mostard,	-	-	-	-	p. 11
Peter Coucq,	-	-	-	-	12
John of Calcker,	-	-	-	-	ib.
Charles of Yperen,	-	-	-	-	ib.
Marin of Zierikzee,	-	-	-	-	ib.
Lucas Hurembout,	-	-	-	-	ib.
Sufanna Hurembout,	-	-	-	-	13
Clara Skeyfers,	-	-	-	-	ib.
Ann, daughter of Seghers,	-	-	-	-	ib.
Francis Florence,	-	-	-	-	14
William Kay of Breda,	-	-	-	-	15
Adrian Thomas Kay,	-	-	-	-	ib.
John Quintin,	-	-	-	-	ib.
Martin Vofs,	-	-	-	-	16
Antony Wingard,	-	-	-	-	ib.
James Grimmer,	-	-	-	-	ib.
Giles Coignette,	-	-	-	-	ib.
Michael Cocks,	-	-	-	-	ib.
John Bolle,	-	-	-	-	ib.
Crispinian Paludan,	-	-	-	-	17
E					Henry



Henry Paludan,	-	-	-	-	p. 17
Antony More,	-	-	-	-	ib.
Lambert Lombard,	-	-	-	-	ib.
Peter Brugel,	-	-	-	-	18
Peter Aertzen,	-	-	-	-	ib.
Martin Hemskerck,	-	-	-	-	19
Lambert Van Hordt,	-	-	-	-	ib.
Giles Mostard,	-	-	-	-	ib.
Peter Pourbus,	-	-	-	-	ib.
George Hofnagle,	-	-	-	-	20
John Vredeman,	-	-	-	-	ib.
Lævina, daughter of Simon Bruges,					ib.
Catharine Hemfen,	-	-	-	-	21
Mary Bessemer,	-	-	-	-	ib.
Ann Smiter,	-	-	-	-	ib.
Arnold Van Hordt,	-	-	-	-	23
Theodore Jacobs Felaet,	-	-	-	-	ib.
Theodore Stafs,	-	-	-	-	ib.
John Ack of Antwerp,	-	-	-	-	ib.
Cornelis of Bois-le-Duc,	-	-	-	-	24
					Cornelis

INDEX.

35

Cornelis Dale, - - - -	p. 24
Jodoc Vereg, - - - -	ib.
James-Florence, - - - -	ib.
John Stafs, - - - -	ib.
John Zele, - - - -	25
Sebastian Oje of Utrecht, - - - -	ib.
William Keur, - - - -	ib.
John Dale, - - - -	26
Lucas Van Leyden, - - - -	ib.
William of Antwerp, - - - -	ib.
James Bruck, - - - -	ib.
John Bologne of Douay, - - - -	ib.
John Minsheeren, - - - -	27
Lucas Minsheeren, - - - -	ib.
Matthew Mandemaker, - - - -	ib.
Cornelis Florence, - - - -	ib.
Henry Paschen, - - - -	28
Lambert Suaf, - - - -	ib.
James Iongeling, - - - -	ib.
William Paludan, - - - -	29
	Raphael

Raphael Paludan,	- - -	p. 29
John Sart,	- - - -	ib.
Simon of Delft,	- - - -	ib.
Jodoc Janson,	- - - -	ib.
George Robins,	- - - -	ib.
Theodore Volcart Cornhert,	-	ib.
Philip Galle,	- - - -	ib.

F I N I S.

