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ENGLISH GUIDE

TO THE
PRINCES LIECHTENSTEIN'S
GALLERY
VIENNA



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The Picture Gallery of Prince Liechtenstein in Vienna.

First Floor.

Prince Charles Eusebius is supposed to be the founder of the gallery (1611—1684). His son Prince Adam Andreas (1662—1712) began to build in 1691 the garden-palace in the Rossau after the plans of the garden architect Domenico Martinelli. It was finished in 1703, decorated with paintings in fresco by Rottmayer and Andrea del Pozzo and ceiling-pieces by Bellucci and Franceschini and in this summerpalace the works of art were set up in 1807 under Prince John I. and have remained there to the present day. The present reigning prince John II. of Liechtenstein, a great lover of art, is working untiringly for the extension of the collection which as a private collection is almost unrivalled.

Entering the staircase we see some remarkable pictures. The hunting pieces, painted by Franz Snyders and Jan Fyt are very impressive and full of life and movement.

The picture 313 on the next landing on the left is painted by John Kupetzky and is called „the Smoker“.

On the upper landing there is a wonderful gobelin „Doomed to Death“ out of the cycle Decius Mus, Bruxelles work of the 17th century. Besides this gobelin there are three further ones, also of the Decius series, on the walls of the first room. The ceiling-piece in the staircase is a mythological representation by Antonio Bellucci 1654—1726.

The entrance hall or marble hall is in its dimensions and its accomplishment one of the most beautiful halls in the grotesque style in Vienna. The combination of the colours red and white and the gold ornaments on the walls give a wonderful impression. The ceiling piece is painted in a cupola by the Italian Jesuit priest Andrea del Pozzo. It represents in its upper part the legends of the labours of Hercules and the middle part is the opened Olympus. The pictures on the wall opposite the windows are by Franceschini, those on the other walls by a pupil of Pozzo.

LANTERNS AND MEDICAL LANTERN SLIDE

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The Persian carpets, called Polish carpets are of remarkable beauty, they show rich designs of silk, gold and silver and are a piece of finest workmanship of the 16th century.

Room I contains chiefly works of applied art. Besides the before mentioned gobelins of the Decius cycle there are works of Lucca and Andrea della Robbia coloured glazed pottery (chiefly in the colours blue and white). In a gorgeous tarsia case with a glass show case there are six Limoges enamels (enamel on copper), well preserved French work of the 16th century by P. Cortys, representing the Trojan War.

Notice a goblet made out of one piece of yellow Brazilian smoke-quartz, mounted with bronze and enamelled, a curiosity as to its size; then an ivory bumper, also worked out of one piece by Mathias Rauchmiller 1670, on the lid the „victory of genius over love“ in delicate figures and the „Rape of Lucrece“ round the goblet. A little bronze figure on a soap stone base by Giovanni di Bertoldo: Herkules with the bludgeon.

In the lowest part of the case there are a number of excellent bronze plaquettes, on the upper shelves a selection of antiques Venetian glasses of the 16th and 17th century.

A second tarsia case contains valuable rare specimens of majolica of Italian, Spanish and Moorish origin. Those with metallic shine are the most valuable ones. On the case is a claybust of St. Franciscus, by Donatello.

Room II contains Italian paintings of the 15th and 16th century. The chief works in this room are on the wall to the right. We are attracted by a Virgin by Sandro Boticelli. The melancholy expression in her eyes and the serious looking child seem to suggest an anticipation of future pains. Below this a „Madonna with the child and little John“ by Luini. To the left Nro. 32 a work of the great Leonardo da Vinci. The bust of a simply clad maid contrasts from dark pinetrees. Her eyes looking vaguely into the distance, her pale cheeks, her closed mouth, her hair curling on her temples suggest feminine tenderness and firm resolution and selfcontrol. At the back there are branches of juniper and laurel and a palmleaf and underneath are the words „Virtutem forma decorat — beauty heightens the splendour of virtue“. Bode assumes the year 1472—1473 as the date of the origin of this portrait of Genevra de Benci that formerly had been attributed to Raphael. Nro. 36 which likewise had once borne Raphael's name is a worthy counterpart of the former portrait, it was painted by Francesco Franci, and represents a cleanshaven man with a red cap in front of a river scenery.

Nro. 20 on the wall to the right of the window represents the virgin Mary worshipping the Child, painted by Perugino.

Nro. 12, a picture by the greatest Florentine artist, Andrea del Sarto „St. John“. Underneath it two miniature portraits by Antonello da Messina Nro. 734.

Nro. 7 is a very interesting picture by Titian, the Virgin with the Child, turning to St. Catherine. It is representing the early period of the artist's work.

On the opposite wall there are Italian paintings of the 14th and 15th century, two pictures by Piero della Francesca, a nun and a monk on goldground, then a picture of a rare artist Marco Zoppo: the suffering Christ in grey clothes with a rope round his neck, a counterpart to it the picture of one of the rarest artists of the period, Naddus Ceccarelli „Christ“. Note especially two little pictures by Lippi Filippino representations of the Bible of the legend of Esther. A picture ascribed to Giotto to the right, of the case, also a scene of the Bible: the „Crucifixion“. Between the door there are two glass cases; in one of them delightful Tanagra figures, Greco Roman excavations, most of them of the 4th century B. C. The second case contains vases, bowls and little bottles of Etruscan origin, also 4th century B. C.

Room III contains mostly later Italian paintings. The chief pictures in this room are: Nro. 31 the „Lute-player“ by Michel Angelo da Caravaggio very harmonious and gay. Nro. 23 Sassoferrato's „Madonna“, called the „Blue Madonna“. Underneath it Nro. 32 a portrait of a man and his son, a signed work by Domenico Tintoretto. Several famous works of Guido Reni must be mentioned, Nro. 45 John the Evangelist, Nro. 2 St. Jerome and on the opposite wall the colossal work „Adoration of the Shepherds“. Nro. 40, To the left the „Wedding of St. Catherine“. Nro. 229 by Paolo Veronese.

Room IV contains a series of masterpieces of Peter Paul Rubens, the legend of the famous Roman general Decius Mus. These pictures were painted to order of the Genuese merchants in 1617—1618 as models for gobelins which were to be copied from them. Rubens based his compositions on the records of Livius, who tells how Decius Mus relates his dream to the chiefs of the army during the war against the Samnites. Nro. 47 „the Prophecy of the Dream“ the army whose leader would be killed, was going to be victorious. The priests inquire after the will of the gods by inspecting the entrails of the victims and they learn that Decius Mus is meant. Nro. 48 represents the „Inspection of the victims“. Before the battle the hero is consecrated to death. Nro. 49. The „Dismissal of the Lictors“ is Nro. 50,

he takes leave of the victors and mounts his steed which takes him to the fight where he is killed. „Battle and Death“ Nro. 51. The last picture of this series is the gorgeous „Burial of the Hero“ Nro. 52. According to the purpose of these pictures of serving as patterns for the gobelins, all the persons represented are lefthanded. Another series of these tapestries are at Schoenbrunn and were formerly the property of the imperial family. On the window-wall of this room there are 4 big mythological pictures painted by M. A. Franceschini, the „Birth of Adonis“ Nro. 100, „Diana and Actaon“ Nro. 101, „Lathona and Lykian peasants“ Nro. 102 and the „Death of Actaon“ Nro. 103.

Room V. To the left on the door wall is the most famous picture of the gallery by Franz Hals Nro. 75 the Portrait of William van Huythuysen, Burgomaster of Haarlem, a unique work of this artist in its magnificent expressiveness. Several portraits by Van Dyck. One of the prettiest and best known is hung on the opposite wall, Maria Louise of Tassis Nro. 58 in rich clothes beautifully ornamented with lace. The portrait of Don Livio Odescalchi Nro. 61 is known by the name of Wallenstein. Among Van Dyck's pictures notice specially Nro. 62 „Interment of Christ“ with excellent perspective and Nro. 67 „Madonna with the Child“.

Room VI contains most of Rubens' works. In the middle of the door wall the portrait of his two sons Nro. 114. To the right the double portrait „Tiberius and Agrippina“ Nro. 115, to the left the head of a man „Portrait of the painter Rombouts“ (?) Nro. 113. Above it a work of Rubens, a representation of the mythological legend „The daughters of Checrops and the little Erechtonius“ Nro. 111. On the window wall „The toilette of Venus“ Nro. 120, Rubens' second wife, Helen Fourment. On the next wall a colossal painting of the master, the „Assumption of Mary“ Nro. 80. To the right and to the left of this picture a selection of the most beautiful works of Rembrandt. A mythological representation „Diana and Endymion“ Nro. 83. Nro. 84 is a Selfportrait with a featherbarret and embroidered coat, dating from the year 1635. Nro. 82 is a portrait of the master from a later date 1656, to the right of Rubens' Assumption. Next to it Rembrandt's sister at her toilette and lastly the portrait of his wife Saskia. On the last wall there are two striking pictures, the life sized portraits by Van Dyck Nro. 94 the Duke of Nassau in armour and to the right Nro. 98 the Infanta Isabelle Eugenie in nun's dress. In the middle of the wall there is a small picture by Rubens, the head of a child Nro. 105.

Room VII. On the window wall there is a picture

by Jacob Jordaens Nro. 118. „The porridge eater.“ On the next wall two portraits by Christian Seybold Nro. 130, his selfportrait and the portrait of his daughter Nro. 132, both masterpieces of delicate painting. Above it and in the middle several paintings of still-life by Snyders, D. de Heem and a picture by Rubens, a representation of Greek history: Nro. 122 „Ajax and Kassandra“. On the opposite wall there are two pictures of Rubens' early period, Nro. 136 and 139 „Playing angels“ on the front side and a figure painted in gray on the reverse side.

On the wall opposite the window there are two hunting pieces by Tamm Nro. 798 and 800. The picture in the middle is by J. van Schuppen Nro. 151 Self-portrait, Nro. 705 is one of the nicest pictures by de Heems „Lobsterlunch“.

Upper Floor.

Room I, Wall 1. Nro. 825, L. Backhuysen: „Sea-storm“ and two stilllives; Nro. 612, A. Mignon: „Fruits“; Nro. 837, Ph. van Thielen: „Flowers“; a picture by Nic. Poussin: „The Holy Family“ Nro. 21.

Wall 2. Two landscapes by Artois, Nro. 358 and 360; a stilllife by Van Streck Nr. 797: „Breakfast“. Notice on this wall the picture Nro. 131 by Dank: „Mother and daughter“ and one by Jakob Ochterveld.

Wall 3. Two pictures by P. G. Batoni, Nro. 161: „Hercules at the crossway“ and Nro. 163: „Romulus and the Virtues“; Nro. 250 a picture by a very rare artist Alessandro Magnasco: „A Carthusian funeral“. Nro. 215 is an interesting picture by Canaletto, a „View of Pirna“.

Wall 4. Beautiful huntingpieces by Weenix Nro. 805: „Dead poultry“; Nro. 788: „Dead animals“, and David de Koninck, Nr. 786: „Different animals“; Nro. 790: „Two dogs in a landscape“. Two representations of the bible and one of the mythology by F. Francken jun., Nro. 747: „The destroying angel“, Nro. 750: „The Crucifixion of Christ“, Nro. 570: „Apoll and the Muses“.

Room II, Wall 1. A wonderful collection of porcelain, two big cases with Chinese porcelain of the XVIIth and XVIIIth century with painting in blue, decorated with figures, flowers and ornamental designs. In the corner a case with Old Vienna porcelain, kingblue ground, goldlattices and gay flowerbouquets.

Wall 2. Four glass cases with plates, dishes, vases and bottles of Japanese and Chinese origin of the XVIIth and XVIIIth century.

Wall 3. A delightful collection of landscapes by Antonio Canale. The two views of the Liechtenstein Gardenpalace in the Rossau, the present building of the gallery, are of interest, painted by Canaletto. In the middle there is an Italian landscape by Guardi.

Wall 4. A big glass case with porcelain of Delft, Berlin and Meissen of the XVIIth and XVIIIth century.

Room VI, Wall 1. Four pictures by the French painter Jean Baptiste Chardin Nro. 369: „A cook“, Nro. 376 the same standing, Nro. 379 with a lemon, Nro. 371: „Before going to school“, in the middle of the wall the portrait of Miss Carr by J. Copley. Above it the portrait of the Prince Wenzel von und zu Liechten-

stein in armour, by H. Rigaud. To both sides of it two portraits by English painters. To the left Gainsborough: „Portraits of Thomas Linley“, to the right George Romney: „John I., Count of Sheffield“.

Wall 2. Some very fine landscapes by Dutch artists, Nro. 301 Jan Wynants „Landscape with hills“, in the middle of the wall M. Hobbema „A boat on the water“, Nro. 392, Dirk Maas: „Horsemarket in a village“, to the right a landscape by A. v. d. Neer; Nro. 950 A. Coster and Nro. 531 M. J. Geerarts „A painter“.

Wall 3. In the middle a wonderful landscape by Hobbema, to the left a lovely picture by M. Maas „The lace maker“, a landscape by Salomon Ruysdael, Nro. 510 G. Terburg „A Gentleman in black clothes“. Nro. 412 Rubens „Landscape“, and Nro. 414 S. de Vlieger „Landscape“.

Wall 4. A painting by G. Honthorst Nro. 415 „The dentist“, with excellent distribution of light.

Room VII, Wall 1. A series of excellent pictures of Dutch origin from left to right: Nro. 335 Dusaert „Peasant scenes before a house“, Nro. 430 Phil. Wouwerman's „Robber's attack“, below it a „Family scene“ by Gonzales Coques; Nro. 486 P. v. Slingeland „At the money-changer's“, Nro. 447 J. M. Molenaer „The bean-festival“, next to it a picture by Van Steen „Tavern-scene“ and the last one in this row Nro. 525 D. Teniers „A peasant playing the lute“. In the middle of this wall Nro. 794 Weenix „Dead game“.

Wall 2. Small pictures by A. Ostade: Nro. 491 „Peasant's room“, Nro. 483 „Peasants and peasant-women playing cards“. Nro. 518 David Teniers „Landscape“. Nro. 474 „A laughing peasant“. Nro. 480 „Pilgrims“. Nro. 481 „A peasant with a glass of wine“. E. v. d. Neer Nro. 475 „A lady“, two pictures by Schalken Nro. 584 „A gentleman“, and Nro. 588 „A lady“. Nro. 465 John Baptist Lampi: „Portrait of the Fieldmarshall John Liechtenstein“. Two interesting pictures by A. Brouwer Nro. 469 „An old man“ and Nro. 470 „An old man at a table“, and the pictures by Craesbecke Nro. 476 „A Luteplayer“, Nro. 478 „Way home by night“. Two small landscapes by J. Breughel Nro. 477 „Landscape“ and Nro. 492 „Landscape with figures“.

Wall 3. In the middle of the wall a masterpiece of Ostade „A Hermit“, to the left of it A. v. d. Neer: „Landscape in moonlight“, next to it „A landscape in winter“ by J. v. Goyen. Above it a pretty picture by Anton Steevaerts Palamedes: „Guard's room“, to the right Nro. 611 Niclas Molenaer „Landscape in winter“;

in the upper right corner an excellent picture by Brekelenkam: „Reading the bible“.

Room VIII, Wall 1. In the middle Nro. 534 a picture by Wouverman „Battle“ to the left and to the right two pictures „Flowers“ by J. van Huysum Nro. 540 and 543. Notice on this wall Nro. 539 Brouwer „Dentist“, above it a small landscape by J. Ruysdael, Nro. 1005 dtto. Nro. 553 David Teniers „Stable“, Nro. 541 „Two peasants playing cards“, Nro. 542 „Tavern-scene“, Nro. 557 „Landscape“, Nro. 555 a lovely picture by Steevaerts Palamedes „A Guards' room, Nro. 631 Cuyp „Landscape“.

Wall 2. From left to right Brekelenkam „Domestic scene“, Nro. 585 Pieter Quast „Peasant's room“, Nro. 816 Simon de Vlieger: „Sea piece“ Nro. 342 Jan van Molenaer „Peasant's room“, Nro. 587 Jost. Cornelius Droogsloot „Peasant festival in the street“, Nro. 428 Brekelenkam „A gentleman and a lady playing cards“.

Wall 3. Nro. 316 Janssen Jeroom „Family scene“. Nro. 348 Van der Meulen „Theatricals on the market place“. Nro. 598 and 602 „Flowers“ by R. Ruysch, in the middle of the wall a wonderful landscape by J. Ruysdael, next to it a „Woodscenery with waterfall“ by Everdingen.

Wall 4. A. 231 P. P. Rubens „Bacchantic scene“.

Room IX, Wall 1. Nro. 291 Pieter de Bloot „Peasants entertainment“. Nro. 329 A. Cuyp „Sea piece“, in the middle of the wall a „Landscape with a cow“ Nro. 627 by Jacques Artois, Nro. 596 A. v. Ostade „Country dance“. Nro. 648 Benj. Cuyp „Guards' room with soldiers“. Nro. 472 and 577 Pieter de Neefs the elder „Interior of a Gothic church“, Nro. 453 Ph. Wouverman „Watering horses“, and Nro. 524 Hendrik van Limborch „Musical party“.

Wall 2. On this wall there are quite a number of good pictures among which the following are to be specially noticed: Nro. 663, P. Bloot: „Christ with Martha“, Nro. 669, Pieter Codde: „Musical party“, Nro. 679: „Robbers“, Nro. 670, Hyacinthe Rigaud: „Prince Wenzel Liechtenstein“ and in the upper right corner Nro. 661, Dirk Hals: „a game of Trictrac“.

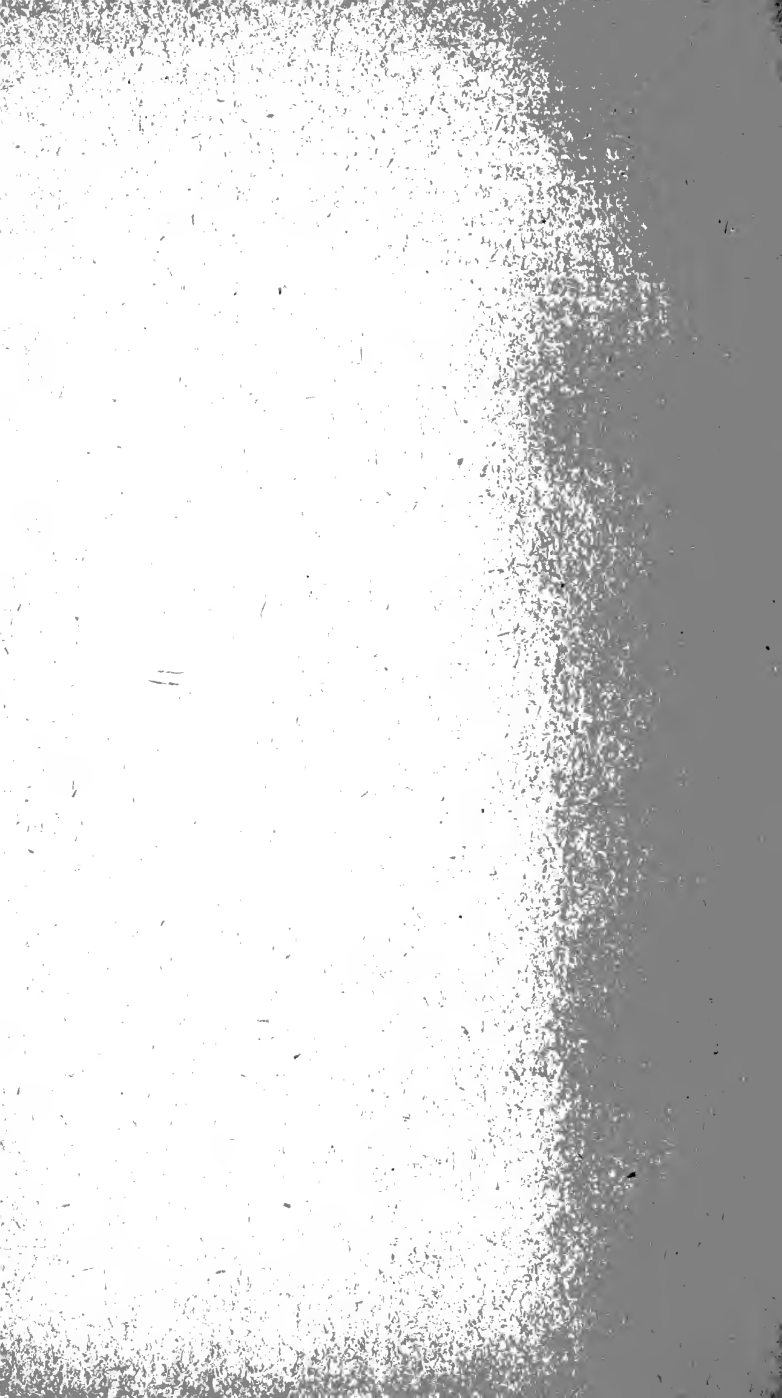
Wall 3. To the left of the door two representations of a fire. by E. v. d. Poel Nro. 535 and 533. In the middle of the wall a beautiful landscape with waterfall by J. Ruysdael. To the left of it Nro. 696 a „Sea piece“ that formerly was ascribed to Rembrandt, but was probably painted by S. de Vlieger. On the right side of Ruysdael a beautiful „Sea piece with ships“ by J. v. d. Capelle. In the middle a „Sea battle“ by L. Verschuür

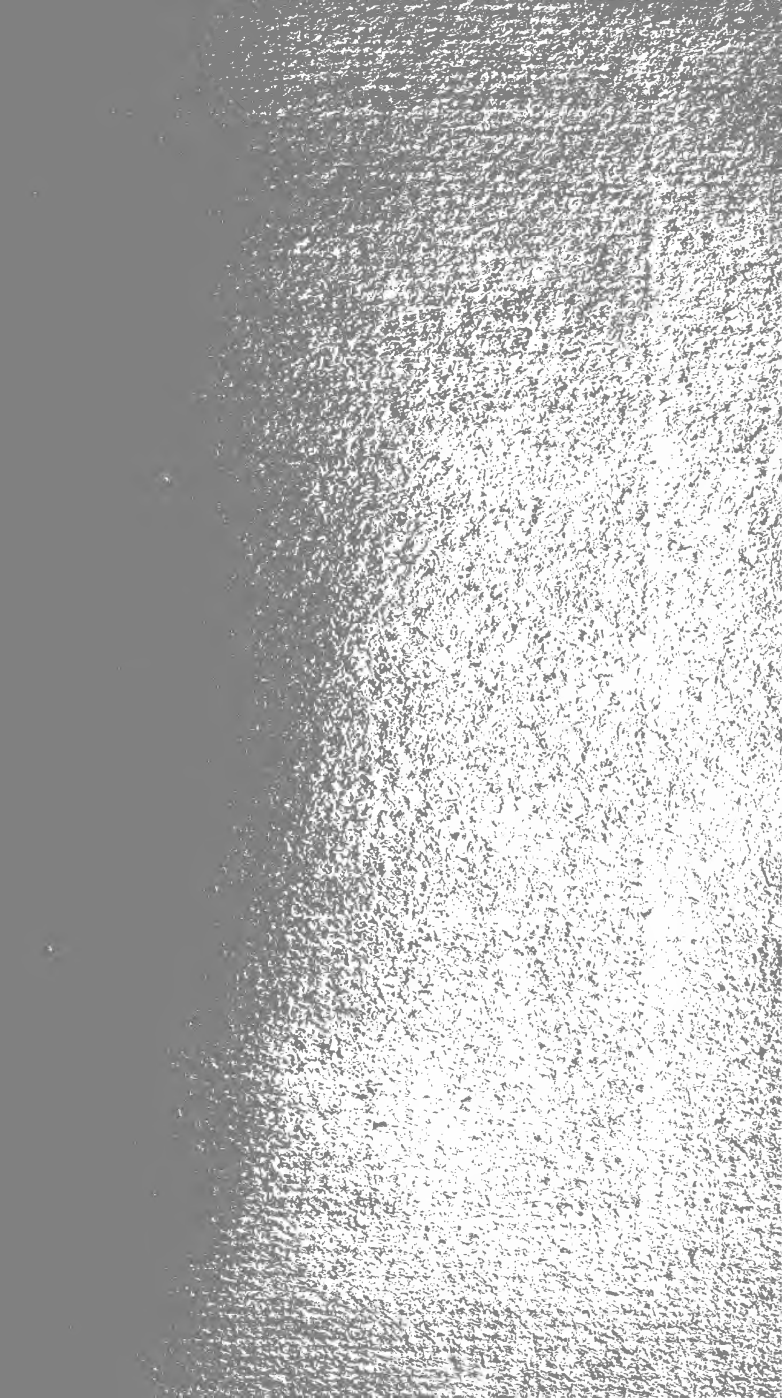
Nro. 694, K. Molenaer Landscape"; Nro. 359, Glauber and Lairesse: „Classical landscape“.

Room X, Wall 1, A. 1062, Pieter Breughel: „The Sermon on the Mount“; Nro. 733, H. Memling „Mary with the Child“. Two pictures by the master of the „Death of Mary“; Nro. 704: „Male portrait“; Nro. 707: „Female portrait“; Nro. 699, H. Aldegrever: „Male portrait“. Two biblical representations by Lucas van Leyden, Nro: 710: „A Hermit in the desert“; and Nro. 716: „The victorious David“. In the middle of the wall, Nro. 713: „A Portrait“ of the Master of the female half figure, above it a masterpiece of Barth. Zeitblom: „St. Niclas“. Two pictures by Striegel Nro. 712: „Male portrait“ and Nro. 714: „Female portrait with veil“. The masterpiece of this wall is the picture of Quintin Matsys „Portrait of a clergyman“. The two portraits by Barthel Beham deserve notice.

Wall 2. Two pictures by Breughel Nro. 720: „Census in Bethlehem“ and Nro. A. 1134: „The Triumph of death“. Nro. 725, Hans Memling: „The Virgin with the Child and Donors“; Nro. 724 and 726 two pictures by B. v. Orley; Nro. 723 and 727 two pictures by Jan Claessens. In the same row to the right a „Virgin with the Child“ by Maitre du Saint-Sang (the master of the holy blood). In the bottom row from left to right Nro. 730, J. Patenier: „Christ on the Cross“. Nro. 731, Jacob of Amsterdam: „Death of the Virgin Mary“. Nro 732, Patenier: „A Hermit in the desert“. Nro. 729: Jean Fouquet 1476, a portrait by one of the rarest and most valuable masters of the period; Nro. 736, 735 and 737 a little triptych by Hugo van der Goes, in the middle „The birth of Jesus“, on both sidepieces „The adoration of the Magi“, two pictures by unknown artists; Nro. 740, Netherlandish school: „The Virgin with the Child“; Nro. 741, Frankish school: „The birth of Christ“.

Wall 3. Above the doors two Breughels, Nro. A 1068: „Robbers“, Nro. A 1064: „Five blind people led by a drunken man“; Nro. 749, Henry de Bles: „Landscape“; Nro. 422, Daniel v. Alsloot: „Winterlandscape“; in the middle of the wall a picture by Jacob Corn. of Amsterdam: „The Crucifixion of Christ“. Round this pictures four landscapes, Nro. 748 by Momper and the one by John Goedaert are of special interest; Nro. 706 in the corner near the window Hans Mielich: „Portrait“ and under it A. 1115 a: „Martyr,“ Elsacian school.





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