

CORPUS RUBENIANUM
LUDWIG BURCHARD

~~1776~~

PART XXI

**BOOK ILLUSTRATIONS
AND TITLE-PAGES**

VOLUME II

J. RICHARD JUDSON
CARL VAN DE VELDE

CORPUS RUBENIANUM LUDWIG BURCHARD

AN ILLUSTRATED CATALOGUE RAISONNÉ
OF THE WORK OF PETER PAUL RUBENS
BASED ON THE MATERIAL ASSEMBLED
BY THE LATE DR. LUDWIG BURCHARD
IN TWENTY-SIX PARTS

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BOOK ILLUSTRATIONS AND TITLE - PAGES

VOLUME II

J. RICHARD JUDSON
CARL VAN DE VELDE

HARVEY MILLER - HEYDEN & SON
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VOOR DE PLASTISCHE KUNSTEN
VAN DE 16e EN DE 17e EEUW

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**BOOK ILLUSTRATIONS
AND TITLE-PAGES**

VOLUME II

APPENDIX I

Excerpts from correspondence regarding title-pages and book illustrations after Rubens's designs

The following documents fall into three groups: letters from and to Rubens ([1] – [4]), from and to the directors of the Plantin Press, Jan and Balthasar Moretus I and II, Jan van Meurs ([5] – [156]), and letters from Nicolaas Rockox to Jacob de Bie ([157] – [160]). They are arranged alphabetically for each group. Every quotation is followed by a reference to the source, a bibliography and an English translation. Most of the correspondence quoted is preserved in the Archives of the Plantin-Moretus Museum, Antwerp (indicated as: *Archives*).

CORRESPONDENCE OF RUBENS

[1] MARCH 10, 1623 – N. DE PEIRESC, PARIS, TO P.P. RUBENS, ANTWERP

Qui habbiamo alcuni curiosi d'antiquita che compatiscono alla mala sorte del S^r De Bie, et che l'aiuterebbono volontieri accio potesse vsnire da facende et venir a lauorare dela sua vactione. Se V.S. potesse trattarne seco ella farebbe gran carita.

Egli diceua hauer comprato li libri di disegni delle medaglie di Golzio non stampati. Cioe vn libro di medaglie imperiali datogli dal Duca d'Arscot et da luy lasciato in prestido o in pegno appresso il S^r V^o Coberger, vn altro delle medaglie della Grecia comprato 800 libre et gli altri volumi delli dieci Cesari restante complemento del numero di XII, comprati altre 800 libre.

Vorressimo pregarla d'informarsi della verita se sonna in essere veramente detti libri et in suo potere o no et se si potrebbero comprare, o desimpegnare per farlo venir qua ad attendere all' editione di esse.

Carpentras, Bibliothèque et Musée Inguimbert, Minutes et copies de lettres de Peiresc, v, f^o 693^v; Rooses-Ruelens, III, pp. 139, 140.

We have here some amateurs of antiquities who pity the misfortune of Sieur De Bie and would gladly help him to get out of trouble and to resume his work again. If Your Lordship could negotiate with him about this matter, you would do him a great favour.

He has said that he had bought the books of the unprinted drawings of the medals by Goltzius, namely one book with Imperial medals given to him by the Duke of Aerschot and left as a loan or as a pledge to Sieur Coeberger, another one with the medals of Greece, bought for 800 pounds, and the other volumes of the ten Emperors which complete the number of twelve, also bought for 800 pounds.

We would like to ask you to try and find out whether these books are really in his possession and whether we could buy or redeem them and have them sent over here in order to publish them.

[2] MARCH 23, 1623 – N. DE PEIRESC, PARIS, TO P.P. RUBENS, ANTWERP

Le rendo mille gratie del cortese officio passato col Sr. Roccox et della speranza che mi lascia di voler trattare di disegni de Golzio col Sr. Bie.

Carpentras, Bibliothèque et Musée Inguibert, Minutes et copies des lettres de Peiresc, v, f° 695; Rooses-Ruelens, III, p. 147.

I thank you a thousand times for the amiable service you have rendered me with Sieur Rockox and for your promise to negotiate with Sieur De Bie about the drawings of Goltzius.

[3] DECEMBER 18, 1634 – P.P. RUBENS, ANTWERP, TO N. DE PEIRESC, AIX-EN-PROVENCE

Perchio mi trovo tanto imbarazzato col apparato del nostro Triumfo per l'intrata del Infante card^l (che sara al fine di questo mese) chio non ho tempo di vivere non che di scrivere; ... per haver questo magistrato cargato sopra le mie spalle tutto il peso di questa festa che penso per linvention e varietà di concetti novita di disegni e proprieta della applicatione non dispiaccerebbe a V.S. e potra essere chella un giorno gli vederà in luce adornati di bellissime *Inscriptioni et Epigrammi del nostro S^r Gevartio* (che baccia a V.S. di vero affetto le mani).

Paris, Bibliothèque Nationale, Manuscripts, Fonds Dupuy, No. 688; Rooses-Ruelens, VI, p. 82; R.S. Magurn, The Letters of Peter Paul Rubens, Cambridge, Mass., 1955, p. 393 (English translation).

Today I am so overburdened with the preparations for the triumphal entry of the Cardinal Infante (which takes place at the end of this month), that I have time neither to live nor to write. ... The magistrates of this city have laid upon my shoulders the entire burden of this festival, and I believe you would not be displeased at the invention and variety of subjects, the novelty of the designs and the fitness of their application. Perhaps some day you will see them published, adorned with the beautiful inscriptions and verses of our friend Gevartius (who sends you affectionate greetings).¹

[4] DECEMBER 12, 1624 – P.P. RUBENS, ANTWERP, TO P. DE VALAVEZ, PARIS

J'ay tout prest le livre du P^e Scribanus intitulé *Politico Christianus*, auquel j'ay fait le desseing du frontispice.

The Hague, Royal Library, Manuscripts, No. 71 D 60; *Rooses-Ruelens*, III, pp. 309, 310; R.S. Magurn, *The Letters of Peter Paul Rubens*, Cambridge, Mass., 1955, p. 98 (English translation).

I have ready the book by Father Scribani entitled *Politico Christianus*, for which I have designed the frontispiece.

CORRESPONDENCE OF THE PLANTIN-MORETUS PRESS

[5] MARCH 5, 1615 – B. MORETUS, ANTWERP, TO H. AUDEJANS, BRUGES

Annaeus Seneca à poſtremâ LIPSI του μακαριſτου manu, iam tandem prodiit, duplici Philoſophi imagine, et ſapientiffimi Interpretis effigie, à Petro Rubenio quam accuratiſſimè expreſſa, inſignitus.

Archives, No. 135, p. 240; *Rooses, Rubens-Moretus*, 1882–83, II, p. 60; *Rooses, Rubens-Moretus*, 1884, p. 55; *Rooses*, V, p. 121.

Annaeus Seneca, in the laſt revision of the bleſſed Lipſius, is coming out at laſt, decorated with a double portrait of the Philoſopher and a likeneſſ of the moſt learned interpreter, repreſented as accurately aſ poſſible by Peter Rubens.

¹ Translation taken over from R.S. Magurn, *loc. cit.*

- [6] DECEMBER 19, 1635 – B. MORETUS, ANTWERP, TO H. BARENTSEN, AMSTERDAM

Par faulte van pampier hebbe moeten ophouden van te drucken Brevier in 8°, Concordantias Bibliorum in folio, Historiam Terrae Sanctae Francisci Quaresmij ende Caesares Goltzij, de welcke reſterden om vol te maecken de Opera Goltzij, vandewelck de vier ſtucken door Jacobum Biaum uitgegeven gecocht hebbe. Opera Lipsij hope te voleynden tegen het eyndt van toecomenden Januarius.

Archives, No. 147, p. 11.

Through lack of paper, I have had to ſtop printing the Breviarium in 8°, the Concordances of the Bibles in folio, the Hiſtory of the Holy Land by Franciscus Quaresmius and the Emperors of Goltzius, which remain to complete the Opera of Goltzius, of which I had bought the four pieces which Jacob de Bie had published. I hope to finish the Opera of Lipsius towards the end of next January.

- [7] JULY 15, 1617 – B. MORETUS, ANTWERP, TO B. BAUHUIS, LOUVAIN

Epigrammata iam deesse nobis coeperunt; et novam eorum editionem meditamus circa Octobrem, absolutis ijs quae ad proximas nundinas paramus.

Archives, No. 136, p. 127.

We are already running short of the Epigrams and are thinking of a new edition of them around October, when the books which we prepare for the coming Book Fair will be finished.

- [8] AUGUST 1, 1617 – B. BAUHUIS, LOUVAIN, TO B. MORETUS, ANTWERP

De recudendis meis, bene ſtatuis; ſic enim necesse eſt, nam et hic vulgo petuntur, quotidieque ut audio desiderantur. Ego interim limam in manum sumo, video an alicubi eâ usurus ſim; certe erit nonnullibus, mutandum, tollendum, addendum quippiam. Ante nundinas etſi excudere non poſſint, excuſa tamen erunt uti ſpero ante nundinarum finem, ut merito et uere, in Catalogo Francofurtensi recuſa Epigrammata Lectori profiteri poſſint.

In fronte libri, mi Morete, plures ſunt, qui iconem aliquam desiderent. (Ita enim paſſim iam fieri videmus. Ita Heinsij prodeunt, ita nuper P. Surij carmina Atrebatî prodierunt. Ita quoque vos ipſi feciſtis in meditationibus R.P. Provin-

cialis nostri alijsque libris.) Mire enim lectorem recreat, Emtorem allicit, librum ornat, neque pretium multum auget. Et libelli nostri pretium tantum patiamur crescere, est enim satis exiguum. D. Rubenus divino illo ingenio suo inueniet scio aliquid appositurum et lauro meae conveniens, et ordini in quo sum, et Pietati.

Archives, No. 76, p. 485; *Rooses, Rubens-Moretus*, 1882-83, II, pp. 75, 76 (dated August 1, 1615); *Rooses, Rubens-Moretus*, 1884, pp. 70, 71 (dated August 1, 1615); *Rooses*, v, p. 48 (dated April 1, 1615); *Rooses-Ruelens*, II, pp. 112, 113; *Bouchery-Van den Wijngaert*, p. 140.

You decide rightly about the reprinting of my book. This is indeed necessary, because here, too, it is commonly asked for and, as I hear, desired daily. In the meantime I take in hand the file and see if I have to use it in some place. There surely will be something to change, to omit or to add. Even if the Epigrams cannot be printed before the Book Fair, they will be printed, I hope, before the end of the Fair, so that they can rightly and truly be put in the Frankfort catalogue to profit the reader.

At the beginning of the book, my dear Moretus, many people would like to see some engraving. (We have seen this happen here and there before. In that way, Heinsius was published and recently the Poems of Father Surius in Arras. You have also done the same yourself in the Meditations of our Father Provincial and in other books.) It amuses the reader wonderfully, it attracts the buyer, it decorates the book and it does not add much to the price. And we could permit the price of our booklet to increase a little, since it is small enough. M. Rubens with his divine gifts will invent something to be put on it which befits my poetry, the Order to which I belong, and the Faith.

[9] OCTOBER 12, 1617 - B. BAUHUIS, LOUVAIN, TO B. MORETUS, ANTWERP

Coram etiam de frontispicio agemus; explicabo clarè quid uelim fieri (nam R^o P^{ri} Viceprouinciali placet pulcram aliquam libro frontem praeponi). Exco-
gitauit Parnassum sacrum, Musas, Mnemosynem, Apollinem, omnia sacra, etc.

Archives, No. 76, p. 497; *Rooses, Rubens-Moretus*, 1882-83, II, p. 76 (dated October 12, 1615); *Rooses, Rubens-Moretus*, 1884, p. 71 (dated October 12, 1615); *Rooses*, v, p. 48; *Rooses-Ruelens*, II, p. 114; *Bouchery-Van den Wijngaert*, p. 140.

Let us presently talk about the frontispiece; I shall explain clearly what I want (for the Reverend Father Viceprovincial would like the book to have a beautiful title-page). I have in mind the holy Parnass, the Muses, Mnemosyne, Apollo, all sacred things, etc.

[10] OCTOBER 12, 1618 – B. MORETUS, ANTWERP, TO B. BAUHUIS, LOUVAIN

De novâ Epigrammatum veſtrorum editione cogitabo, ubi exemplar auçtum et emendatum accepero.

Archives, No. 136, p. 194.

I shall think about a new edition of your Epigrams when I receive an enlarged and corrected copy.

[11] OCTOBER 25, 1614 – G. BOSIO, ROME, TO B. MORETUS, ANTWERP

Joannes Antonius Gabutius, ..., qui tecum per epistolâs egit de typis cudendo Tractatu de triumphante et gloriosa Cruce, iamdudum Italico idiomate à me edito; nunc uero in tuâ et caeterarum quoque Nationum gratiam, in Latinum conuerso, mihi retulit te generoso planè animo, prouinciâ hanc suscepisse. Quamobrem, statim ut id accepi, in Operis exemplari parando totus incubui. Atque nunc tandem, ..., id ipsum conspicuis characteribus transcriptum, et qua potui diligentia correctum, ... unâ cum figurarum formis, tum aereis, tum ligneis, tibi transmittendum dedi.

Archives, No. 77, p. 513.

Joannes Antonius Gabutius, ..., who has corresponded with you about the printing of the Book of the Triumphant and Glorious Cross, which I have published a long time ago in Italian, now translated into Latin for the benefit of your country and others, has told me that you had accepted this in a generous spirit. Therefore, as soon as I had heard this, I have devoted myself totally to the preparation of a copy of the work. And now at last, I have transmitted it to you, written in clear characters and corrected as carefully as I could, together with the engravings in copper and wood.

[12] MARCH 6, 1615 – B. MORETUS, ANTWERP, TO G. BOSIO, ROME

Crucem triumphantem et gloriosam, unà cum Imaginibus, tandem accepi. ... et tituli isthic sculpti imago ampliorem editionis formam desiderat.

Archives, No. 135, p. 245.

I have received at last the Triumphant and Glorious Cross, together with the illustrations. ... The engraving of the title should have the larger format of the edition.

[13] DECEMBER 21, 1615 – B. MORETUS, ANTWERP, TO G. BOSIO, MILAN

Ipsam verò triumphantem Crucem proximo mense praelis cum bono deo committam. ... Interea chartam Cruci cudendae paravi; et nouam frontispicij, ut vocant, imaginem incidi curo; nam quam Romae sculptam accepi, commodioris folij formae parum aptum reperi.

Archives, No. 136, p. 11.

God willing, I shall put on the press the Triumphant Cross next month. ... In the meantime I have purchased the paper for the printing of the Cross, and I am arranging for a new illustration of the frontispiece, as they call it, to be engraved; because I find that the one engraved in Rome, which I received, is not well adapted to the more convenient format of the page.

[14] MAY 22, 1617 – B. MORETUS, ANTWERP, TO G. BOSIO, ROME

Tandem (Deo gratia esto) de Triumphante et Gloriosa Cruce libros absolvimus.

Archives, No. 136, p. 105.

At last (thanks to God), we have finished the books on the Triumphant and Glorious Cross.

[15] JANUARY 9, 1634 – B. MORETUS, ANTWERP, TO A. BROGIOTTO, ROME

Reliqua iam folia excusa mitto; et Operis editionem differre statuo, donec de omnibus et singulis Summi Auctoris sententiam intelligam.

Archives, No. 146, p. 41.

I send the rest of the pages which have already been printed; and I plan to postpone the publication of the work until I have received the judgment of the exalted author on the entire book and its details.

- [16] NOVEMBER 21, 1633 – B. MORETUS, ANTWERP, TO G.B. BROGIOTTO TIMANTINO, ROME

Meas ad eum litteras Illuſtri D. Auunculo tuo commendo; ad quem folia aliquot Sant^{mi} D.N. Poematum mitto; de quibus Summi Auſtoris iudicium prius exſpectabo, quam abſoluam, et diuulgem.

Archives, No. 146, p. 27.

I recommend my letters to him [i.e. to Cardinal Barberini] to your Illuſtrious Uncle. I ſent him ſome pages of the Poems of His Holineſſ. I ſhall await the judgment of the exalted author on them, before I finiſh the work and publiſh it.

- [17] JUNE 15, 1623 – B. MORETUS, ANTWERP, TO PH. CHIFFLET, BRUSSELS

Ipsius (quod mireris) ſapientiae et litterarum quondam Antīſtitis, IUSTI inquam LIPSI, opera enim non niſi à pauciſſimis emuntur. Itaque deinceps Maecenatis alicuius auxilium adesse oportet, ne typographus omnem ſolus iacturam in libris illis cudendis ſuſtineat. Ita Auguſtini Mascardi Silvas non tam meo quam Auſtoris aere excudi, qui quingenta earum exemplaria aſſumpſit.

Archives, No. 138, p. III.

Even the works (you will be ſurpriſed) of that former Leader of wiſdom and literature, I mean Juſtus Lipſius, are only bought by a ſmall number of people. Therefore, there ought to be the help of ſome Maecenas, ſo that the printer does not have to ſuſtain alone all the riſks of ſuch an edition. Thus I have printed the *Silvae* of Agoſtino Mascardi, not ſo much with my money as with the author's, ſince he bought 500 copies of the book.

- [18] JANUARY 23, 1634 – B. MORETUS, ANTWERP, TO PH. CHIFFLET, BRUSSELS

Obsidionem Oſtendae e Bibliothecâ meâ mitto, Addo Gallicam Triſtani Piſturam, quam tuo elogio approbaſti. Imago in eadem eſt Ser^{mae} atque Aeter-

nae Memoriae Principis, cum ingenioso accuratissimi Rubenij emblemate. Nulla opus aliâ imagine quae tuo Elogio praefigatur: tantum delendus titulus Picturae et Elogij tui substituendus.

Archives, No. 146, p. 46; *Rooses, Rubens-Moretus*, 1882-83, II, p. 77; *Rooses, Rubens-Moretus*, 1884, p. 72; *Rooses*, V, p. 124; *Rooses-Ruelens*, VI, p. 60.

I send you the Siege of Ostend from my library ... I add the Peinture in French by Tristan, which you praised in your Eulogy. The portrait in it is that of the Most Serene and Eternally Remembered Princess, with ingenious emblems by the most precise Rubens. There is no need for another illustration to put in front of your Eulogy: we only have to take out the title of the Peinture and substitute that of your Eulogy.

[19] JANUARY 29, 1634 – B. MORETUS, ANTWERP, TO PH. CHIFFLET, BRUSSELS

Imaginem Ser^{mae} Principis, cum Tristani libello inseruierit, Bruxellas tuo arbitratu à Corn. Galleo refingendam mittam. D. Rubenius Zodiaci signum, sub quo nata esset Ser^{ma} supra caput eius collocari desiderarat, et Tristano mandaram, ut abs te vel Expert^{mo} D. Fratre tuo horoscopium eius inquireret; an inquisierit ignoro. Porro ingeniosum est imaginis parergon. Hesperus capiti pientissimae Principis imminens, patriam eius Hispaniam indicat; numismata connexa Prosapiae seriem. A dextrâ, Corona Caesarea, laurea, sceptrum, palma, illam Philippi II. filiam, Caroli V. neptem et tot Austriacae domus Imperatorum proneptem designant: Lilia ab alterâ parte supremum Valesiorum sanguinem in illam deriuari testantur. Genij vtrimque Bellum et Pacem, quod sustinuit, et quam procurauit, fulmine et caduceo exprimunt. Medio moles Ara Salutis est cum anguibus, vt in numis Romanorum apparet. Turtur viduitatis symbolum Gubernaculo et Globo insidens, Salutem Belgij ab eius regimine dependisse significat.

Archives, No. 146, pp. 48, 49; *Rooses, Rubens-Moretus*, 1882-83, II, p. 78; *Rooses, Rubens-Moretus*, 1884, p. 73; *Rooses*, V, p. 125; *Rooses-Ruelens*, VI, pp. 61, 62; *Bouchery-Van den Wijngaert*, p. 143.

After the image of the Most Serene Princess will have served for the booklet of Tristan, I shall send it to Brussels to have it changed by Cornelis Galle according to your judgment. Rubens had wished to put the sign of the zodiac under

which she was born above the head of the Most Serene, and I had commissioned Tristan to ask for her horoscope from you or from your most expert brother; I do not know whether he has made that inquiry. The decoration of the image is without doubt ingenious. The evening star above the head of the most pious princess indicates her fatherland, Spain; the linked coins indicate the series of her forefathers. To the right, the Imperial Crown, the laurel branches, the scepter and the palm mean that she is the daughter of Philip II, the granddaughter of Charles V and the descendant of so many emperors of the house of Austria. The lilies on the other side show that the supreme blood of the Valois has flowed into her. The genii on either side with the lightning and the caduceus represent War and Peace, which she sustained and procured. The mass in the centre is the altar of Welfare, with the snakes, as it appears in coins of the Romans. The dove, symbol of widowhood, which sits on the rudder and the globe, means that the welfare of Belgium depended upon her rule.

[20] DECEMBER 28, 1637 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

J'ay mis à ce soir entre les mains de Monsieur de Saint-Germain, pour uous l'enuoyer, le siège de Dole, escrit par le docte et judicieux Monsieur Boyvin. C'est un des plus beaux ourrages qui soit sorti de nos iours, et auquel, outre l'honneur, il y a moyen d'en faire son proffit, m'assurant que uous en uoudrez un tresgrand nombre, et que uous le r'imprimerez plus d'une fois, car c'est un ouvrage immortel.

Archives, No. 78, p. 343.

Tonight I have put in the hands of Monsieur de Saint-Germain, in order to send it to you, the Siege of Dole, written by the learned and judicious Monsieur Boyvin. It is one of the most beautiful works which have been published in our days. Apart from the honour, one can make a profit from it, since I am sure that you will want to have a great number of copies and that you will reprint it more than once, for it is an immortal book.

[21] JANUARY 17, 1638 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

Quand à la forme elle ne sera pas bien in fol^o a cause qu'elle n'est pas remplie de planches et figures; elle seroit trop petite in-8^o, mais S.A.R. agréé le format in-4^o. Un frontispice de Monsieur Rubens l'orneroit grandement.

Archives, No. 78, p. 347; *Rooses, Rubens-Moretus*, 1882-83, II, p. 133; *Rooses, Rubens-Moretus*, 1884, p. 83; *Rooses*, V, p. 56; *Rooses-Ruelens*, VI, p. 190.

As to the size, it would not be good in folio because it is not filled with plates and figures. In octavo it would be too small, but Her Royal Highness accepts the format in quarto. A frontispiece by Monsieur Rubens would be a great ornament for it.

[22] FEBRUARY 1, 1638 – B. MORETUS, ANTWERP, TO PH. CHIFFLET, BRUSSELS

J'ay parlé à Mons^r Rubbens pour le frontispice. Il désire que V.R. luy donne le subiect. Il dit qu'il faudroit mettre au frontispice Coronam obsidionalem: sed cui deferenda sit, haeret.

Archives, No. 147, p. 152; *Rooses, Rubens-Moretus*, 1882-83, II, p. 133; *Rooses, Rubens-Moretus*, 1884, p. 83; *Rooses*, V, p. 56; *Rooses-Ruelens*, VI, p. 194; *Bouchery-Van den Wijngaert*, p. 144.

I have talked to Monsieur Rubens concerning the frontispiece. He wishes that Your Reverence would give him the subject. He says that one should put the obsidional crown in the frontispiece; but he hesitates to whom it should be given.

[23] FEBRUARY 1, 1638 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

Quand au Frontispice, ce que je vous en puis dire est, qu'il sera de bonne grace et conforme au subiect, que la couronne obsidionale soit présentée au Roy par la uille de Dole, laquelle uille pourra estre figurée par une femme ayant un heaume en teste, offrant de la droite la couronne au Roy, ou plustost la lui mettant sur la teste; et reposant la gauche sur un bouclier, sur lequel seront gravées les armoiries de ladite uille de Dole; et à ses pieds un chien qui est le hyerogliphe de la fidelité. Je vous enuoye dans un papier séparé les armoiries de la uille de Dole et sa devise. Le reste despendra de l'inuention de Monsieur Rubens, qui scaura donner la grace a toutes choses.

Archives, No. 78, p. 355; *Rooses, Rubens-Moretus*, 1882-83, II, p. 133; *Rooses, Rubens-Moretus*, 1884, p. 83; *Rooses*, V, pp. 56, 57; *Rooses-Ruelens*, VI, pp. 194, 195; *Bouchery-Van den Wijngaert*, p. 144.

As to the frontispiece, what I can tell is this, that it will be elegant and in keeping with the subject, that the obsidional crown would be presented to the King by the city of Dole. This city can be represented by a woman with a helmet on her head, offering the crown with her right hand to the King, or rather putting it on his head, and resting her left hand on a shield, on which will be engraved the coat-of-arms of the said city of Dole; and at her feet a dog, which is the hieroglyph of fidelity. On a separate piece of paper I send you the coat-of-arms of the city of Dole and its device. The rest will depend upon the invention of Monsieur Rubens, who will know how to give elegance to everything.

[24] FEBRUARY 11, 1638 – B. MORETUS, ANTWERP, TO PH. CHIFFLET, BRUSSELS

Quand au frontispice de Dole, Mons^r Rubbens trouue bon que la couronne obsidionale soit offerte au Roy, et non pas mise sur la teste; n'ayant loisir de fair luy mesme le dessein, donnera ordre à vn autre peintre pour le faire.

Archives, No. 147, p. 154; *Rooses*, v, p. 57; *Rooses-Ruelens*, vi, p. 125; *Bouchery-Van den Wijngaert*, p. 144.

As to the frontispiece of Dole, Monsieur Rubens likes the obsidional crown to be presented to the King and not put on his head; since he has no time to make the drawing himself, he will order another painter to make it.

[25] FEBRUARY 13, 1638 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

Je suis bien aise que Mr. Rubbens ayt uoulu le soin de diriger le frontispice du Siege de Dole: encore qu'un autre peintre le desseigne, il suffit que ce soit par la direction de sa main, delaquelle il ne sort rien qui ne soit digne d'admiration.

Archives, No. 78, pp. 363, 364; *Rooses, Rubens-Moretus*, 1882-83, II, p. 133; *Rooses, Rubens-Moretus*, 1884, p. 83; *Rooses*, v, p. 57; *Rooses-Ruelens*, vi, p. 195; *Bouchery-Van den Wijngaert*, pp. 144, 145.

I am pleased that Monsieur Rubens has agreed to take care of supervising the frontispiece of the Siege of Dole. Even if another painter draws it, it is sufficient that it should be under the direction of his hand, out of which nothing comes that is not worthy of admiration.

[26] MARCH 9, 1638 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

Hyer le Sr. Cornele de Galle me mit en main le frontispice, dont l'inuention, et la disposition sont tresbien; mais le plant de la figure du Roy ne m'a pas semblé tant bien assis; ledit Sieur de Galle a dit qu'il luy donneroit plus de grace, et que demain il commenceroit d'y mettre la main.

Archives, No. 78, p. 385; *Rooses*, v, p. 57; *Bouchery-Van den Wijngaert*, p. 145.

Yesterday Sieur Cornelis Galle handed me the frontispiece, the invention and composition of which are very good; but the area of the King's figure did not seem to me to have come off too well. Sieur Galle has said that he would give it more elegance and that he would put his hand to it starting tomorrow.

[27] APRIL 27, 1638 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

Je treuve tresbien le frontispice, hormis que le Roy paraist trop âgé, et que la Couronne doit estre a iour, et non avec un bourlet dedans.

Archives, No. 78, p. 421.

I find the frontispiece very good except that the King looks too old, and that the crown must be in open-work and not with a padding in it.

[28] MAY 5, 1638 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

J'enuoyerai dès ce soir le Frontispice au Sr Corele [*sic*] de Galle. Il a fait le uisage du Roy trop âgé; et la couronne Ducale. En une heure il remediera à l'un et à l'autre, puis ie vous r'enuoyerai la planche pour ne point perdre de temps.

Archives, No. 78, p. 431.

By tonight I shall send the Frontispiece to Sieur Cornelis Galle. He has made the King's face too old and the crown that of a duke. In one hour, he will correct both and then I shall return the plate to you so that no time is lost.

[29] MAY 7, 1638 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

Monsieur, J'ay fait reformer dans la planche le uisage du Roy, pour le faire

paraître moins severe, et plus ieune. J'ay fait aussi adiouster des rayons ou cercles aux couronnes, scavoir à celle qui est sur la teste de S. M. et à celle qui est sur l'Escu de ses armes: ainsy elles ne sont plus Royales. C'est pour la mesme raison que i'ay fait faire lesdites couronnes a iour, suiuant l'art heraldique; car elles estoient avec des bourrelets comme des couronnes Ducales. Je uous r'enuoye ladite planche; uous pourrez faire sortir le liure quand il uous plaira.

Archives, no. 78, p. 435.

Monsieur, I have had the face of the King changed in the plate, to make it look less severe and more youthful. I have also had rays or circles added to the crowns, namely to the one on the head of His Majesty and to that on his coat-of-arms: like this, they are no longer royal. For the same reason I have had these crowns made in open-work, following the heraldic art; for they were with pads, like ducal crowns. I am returning this plate to you. You can now publish the book whenever you wish.

[30] SEPTEMBER 23, 1638 — PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

Si vous faites un frontispice au Concile, les Images des Empereurs Charles V et Ferdinande son Pere, y viendroient bien à propos, pour le soin qu'ils ont pris à le procurer. Celle de St Charles Borromée mériteroit d'estre au dessus. Mais tout cela ie le laisse à vostre discretion, et à l'inuention de Monsieur Rubens. Les Elzevires excellent auiourdhuy en ces petits enrichissemens, qui donnent beaucoup de grace à leur éditions.

Archives, No. 78, p. 638; *Rooses, Rubens-Moretus*, 1882-83, II, p. 136; *Rooses, Rubens-Moretus*, 1884, p. 87; *Rooses*, v, p. 67; *Rooses-Ruelens*, VI, p. 225; *Bouchery-Van den Wijngaert*, p. 145.

If you make a frontispiece for the Council, the portraits of the Emperors Charles V and Ferdinand, his father, would be appropriate because of the care they have taken to arrange the Council. The portrait of St. Charles Borromeo would deserve to be placed on top. But all this I leave to your discretion and to the invention of Monsieur Rubens. The Elzevirs are excellent today in these small embellishments, which add much grace to their editions.

[31] NOVEMBER 9, 1639 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

Si la thiare Pontificale, qui est au dessus du roc de Trente, uous semble trop grande, le graueur la pourra reformer et la faire plus petite. Les armoiries qui sont au dessous de l'Embleme, et entierement separées d'iceluy, ce sont les miennes.

Archives, No. 79, p. 365.

If the Papal tiara, which is above the rock of Trent, seems too large to you, the engraver could correct it and make it smaller. The coat-of-arms which is below the emblem and entirely separated from it is mine.

[32] NOVEMBER 20, 1639 – B. MORETUS, ANTWERP, TO PH. CHIFFLET, BRUSSELS

Quod ad Praefationem tuam ad Concilium, eam probo, non item illud emblema, quod R.V. desiderat in secundâ folij primi paginâ apponi. Nam pictor ille speciose quidem, sed non perité aut ex arte illud pinxit; quae non mea solum, sed D. Rubenij, quem consului, est sententia. Tiara illa Pontifica monti imposita, ipsum montem adaequat, si optices rationem sequamur. Insignia item infra opposita, nemo diuinet ea esse R.V. sed credat esse Episcopi Tridentini.

Archives, No. 146, pp. 430, 431.

As to your Preface to the Council, I approve it, but not the emblem which Your Reverence would like to put on the second page of the first folio. For this painter has painted it handsomely but neither knowledgeably nor skillfully. This is not only my own opinion, but also that of M. Rubens, whom I consulted. That Papal tiara above the mountain resembles the mountain itself, if we follow the rules of perspective. Nobody would guess that the coat-of-arms below is that of Your Reverence: everybody would believe it was that of the Bishop of Trent.

[33] NOVEMBER 23, 1639 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

L'Embleme de Trente, qui represente aussi l'Eglise, a esté desseigné pour être taillé en bois. Quant à la Thiare, c'est celle de l'Eglise, représentée *per firmam Petram*, et pource elle a deu être proportionnée au roc; que si elle uous semble trop grande, uous pouuez la faire reformer par le tailleur. Les armoiries de

l'Euecque de Trente seraient timbrées d'un chapeau d'Euecque et non d'une mitre. Au surplus, il m'importe peu que mes armoiries y soient, ne m'estant laissé aller à cela que par l'aduis d'un personnage de grands mérites, qui a contribué à l'inuention de l'emblème; de sorte que si le tailleur trouue de la peine à cela, ie suis content qu'on les obmette.

Archives, No. 79, p. 397.

The emblem of Trent, which also represents the Church, was designed to be cut in wood. The tiara is that of the Church, represented *per firmam Petram* and therefore had to be proportioned to the rock; but if it seems too large to you, you could have it redrawn by the engraver. The arms of the Bishop of Trent would have a bishop's hat above them, not a mitre. Moreover, it is not important to me that my arms are there. I have only indulged in this on the advice of a person of great merit who has contributed to the invention of the emblem. Consequently, if the engraver finds difficulty in this, I agree to its being omitted.

[34] DECEMBER 12, 1639 — B. MORETUS, ANTWERP, TO PH. CHIFFLET, BRUSSELS

De Emblemate ante Praefationem apponendo deliberaui: nec satis placet; malim aliquid pro Frontispicio excogitari: et totum retineri possit, praeter vestra Insignia; quorum loco ipse Concilij Titulus subiungendus. Quod ad Tiaram, à duobus Angelis in aere sustineri poterit, ne aduersus optices rationem peccetur. R.V. sententiam exspectabo, et deinde non nisi Dno. Rubenio consulto agam.

Archives, No. 146, p. 433; *Rooses, Rubens-Moretus*, 1882-83, II, p. 137; *Rooses, Rubens-Moretus*, 1884, p. 87; *Rooses*, v, p. 68; *Rooses-Ruelens*, VI, p. 246; *Bouchery-Van den Wijngaert*, p. 107.

I have thought about the emblem before the Preface; it is not satisfactory. I would prefer that something should be thought out for a frontispiece; also, everything could be retained except for your coat-of-arms, in place of which the title of the Council itself should be added. As to the tiara, it could be supported in the air by two angels so that the rules of optics are not infringed. I shall await the opinion of Your Reverence and afterwards I shall only act on the advice of M. Rubens.

[35] DECEMBER 15, 1639 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

Quant à l'embleme du concile, puisque uous trouuez a propos de le faire servir a un frontispice, i'en suis content, et que mesme pour mieux trouuer uostre place uous ostiez mes armes, qui n'y avoient esté mises qu'à la suasion des miens. Tout ce que uous en ordonnez avec Monsieur Rubens ie le tiens a fait, et vous en fais les maîtres; en effect un frontispice aura plus d'esclat et ne sera pas un petit enrichissement à la pièce. Si l'embleme ne uous agrée pas, uous me ferez plesir de faire au lieu d'iceluy un frontispice à uostre mode, tel que le Docte Monsieur Rubens l'ordonnera, preferant son inuention, et uostre iugement à mes pensées.

Archives, No. 79, p. 410; *Rooses, Rubens-Moretus*, 1882–83, II, p. 137; *Rooses, Rubens-Moretus*, 1884, p. 87; *Rooses-Ruelens*, VI, p. 247.

As to the emblem of the Council, since you find it appropriate to have it serve as a frontispice, I am content with this, and I also agree that in order to have more space, you take out my arms, which had only been put there on the advice of my people. I am satisfied with everything that you and Monsieur Rubens will decide and make you the masters of it. Indeed, a frontispice will make more impact and will not be a small embellishment to the piece. If you do not like the emblem, you would please me by making instead of it a frontispice in your own way, such as the learned Monsieur Rubens will design, since I prefer his invention and your judgment to my ideas.

[36] DECEMBER 24, 1639 – B. MORETUS, ANTWERP, TO PH. CHIFFLET, BRUSSELS

De Imagine frontispicij D. Rubenius tempus aliquod petijt cogitandi, quod et his festis ipsi opportunius erit.

Archives, No. 146, p. 435.

M. Rubens has asked for some time to think about the illustration of the frontispice, which he will be able to do more easily during these feast days.

[37] DECEMBER 27, 1639 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

L'Inuention de Monsieur Rubens ne peut estre que belle et agreable, ni uostre iugement que tressolide: ainsy tel que uous ferez le frontispice il ne peut estre aussi recu qu'avec tout applaudissement.

Archives, No. 79, p. 429; *Rooses, Rubens-Moretus*, 1882-83, II, p. 137; *Rooses, Rubens-Moretus*, 1884, p. 87; *Rooses*, v, p. 68; *Rooses-Ruelens*, VI, p. 247; *Bouchery-Van den Wijngaert*, p. 145.

The invention of Monsieur Rubens cannot be other than beautiful and agreeable, nor your judgement other than very solid. Consequently, whatever frontispiece you make cannot but be received with every applause.

[38] JANUARY 12, 1640 – B. MORETUS, ANTWERP, TO PH. CHIFFLET, BRUSSELS

Variè his diebus occupator, ad non vnas tuas distuli responsum; sed et parergon Tituli Concilij expectaui, vt ex Rubenij praescripto à Quellinio delineatum vnà mitterem. Quod si R.V. haud displiceat, tradet meo nomine isthic Cornelio Gallaeo, vnà cum aere in quo incidat. Remitto emblema, a vestro isthic vander Horst elaboratum.

Archives, No. 146, p. 438; *Rooses, Rubens-Moretus*, 1882-83, II, p. 137; *Rooses, Rubens-Moretus*, 1884, p. 87; *Rooses*, v, p. 68; *Rooses-Ruelens*, VI, p. 249.

These days I have been busy with various things and have postponed the answer to your letters; but I have also been waiting for the decoration of the title of the Council to send it along at the same time, drawn by Quellin, from directions by Rubens. If it does not displease Your Reverence, he will hand it in my name to Cornelis Galle over there together with the copper in which he should cut it. I return the emblem elaborated by your Van der Horst over there.

[39] JANUARY 14, 1640 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

Puisque le frontispice du Concile, inuenté par Monsieur Rubens, vous agréé, je le ferai mettre aussitost entre les mains du Sieur de Galle, qui a uéritablement un burin fort hardi; mais je doute s'il le pourra ou voudra captiuer à la mignardise de tant de petits personages; ie uous le scaurai a dire incontinent.

Archives, No. 79, p. 441; *Rooses, Rubens-Moretus*, 1882-83, II, p. 137; *Rooses, Rubens-Moretus*, 1884, p. 88; *Bouchery-Van den Wijngaert*, pp. 106, 107.

Since the frontispiece of the Council invented by Monsieur Rubens pleases you, I shall immediately have it handed to Sieur Galle, who has really a very bold

burin; however, I doubt that he will be able or willing to devote it to the smallness of so many tiny figures. I shall let you know immediately.

[40] FEBRUARY 8, 1640 – B. MORETUS, ANTWERP, TO PH. CHIFFLET, BRUSSELS

Addo et imaginem Frontispicij à Gallaeo incisam, quae mihi haud displicet: R.V. videat, numquid mutari velit?

Archives, No. 146, p. 440.

I enclose also the engraving of the frontispiece by Galle, which does not displease me. Would Your Reverence see whether he would like to have something changed?

[41] MARCH 1, 1640 – B. MORETUS, ANTWERP, TO PH. CHIFFLET, BRUSSELS

Concilij frontispicium iam plenè incisum mitto, et suos R.V. titulos plenius incisos leget: nam illud *etc.* aegrè in titulis admitto.

Archives, No. 146, p. 443.

I send you the frontispiece of the Council fully engraved and Your Reverence will read his titles more fully engraved; I do not like to admit this *etc.* in titles.

[42] MARCH 3, 1640 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

J'ay receu a ce matin le frontispice du Concile, qui est fort bien; mon frère aussi l'a trouué beau.

Archives, No. 79, p. 511; *Rooses, Rubens-Moretus*, 1882–83, II, p. 137; *Rooses, Rubens-Moretus*, 1884, p. 88.

This morning I have received the frontispiece of the Council, which is very good. My brother has also found it beautiful.

[43] JUNE 6, 1640 – PH. CHIFFLET, BRUSSELS, TO B. MORETUS, ANTWERP

Le frontispice sera trouué beau à Rome. Je pense que c'est le dernier dessein du Sr. Rubens, que Dieu ait en gloire. Nous pouuons dire, pour sa memoire, qu'il a esté le plus scauant peintre du monde.

Archives, No. 79, p. 610; *Roses, Rubens-Moretus*, 1882-83, I, p. 218; II, p. 138; *Roses, Rubens-Moretus*, 1884, pp. 16, 88; *Roses*, v, p. 68; *Roses-Ruelens*, vi, p. 303; *Bouchery-Van den Wijngaert*, pp. 107, 146.

The frontispiece will be found beautiful in Rome. I think it is the last design of Sieur Rubens, whom God may have in glory. We can say, for his memory, that he has been the most learned painter in the world.

[44] NOVEMBER 28, 1628 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Ceterum quae in litteris ad R.P. Heribertum monuit, serius intellexi, frontispiciis omnibus iam impressis Veritatem, quam nudam finxit, satis se texisse arbitratus est Rubenius. In Insignibus Caesareis quid displiceat, nescimus; sculptor quod hic nancisci potuit exemplar, expressit. Titulum R.V. vt mallet, conceperam; sed R.P. Schottus sic sculpi inhibebat, si forte isthic improbari contingeret.

Archives, No. 144, p. 24; *Roses, Rubens-Moretus*, 1882-83, II, p. 69; *Roses, Rubens-Moretus*, 1884, p. 64; *Roses*, v, p. 69; *Bouchery-Van den Wijngaert*, p. 138.

Moreover, I have well understood what you have remarked in your letter to Father Heribertus; Rubens thinks that in all the frontispieces which have already been printed Truth, which he has represented naked, has been covered enough. We do not know what displeases you in the Imperial Arms. The engraver has copied the image which he has been able to procure here. I had conceived the title as Your Reverence preferred; but Father Schotte has forbidden to engrave it in that way, in case it may perhaps meet with disapproval.

[45] JUNE 16, 1629 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Catenam tuam in Joannem hoc vespere a R.P. Heriberto accepi.

Archives, No. 144, p. 46.

I received your Catena in Joannem this evening from Father Heribertus.

[46] DECEMBER 21, 1629 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Posset, si non ipsum Opus, saltem Praefatio cum Titulo ad nuptias Regis praeparari, et offerri. Sed de Titulo, vt aeneâ imagine illustretur, fieri item haud

potest, D. Rubenio iamdudum in Angliâ Legati Regij vicem obeunti; nec opus est, vnus cuiusque Libri Titulum aliquâ imagunculâ, et non potius typis augustioribus exornari.

Archives, No. 144, p. 74; *Roeses-Ruelens*, v, p. 258.

One could prepare, if not the work itself, at least the Preface with the title for the wedding of the King and offer it. But for the title, it is not possible to illustrate it with a copper engraving, since M. Rubens has been serving as the King's ambassador in England for a long time. Moreover, it is not necessary to decorate the title of every book with some image rather than with more noble lettering.

[47] FEBRUARY 22, 1630 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Frontispicij Inscriptio minio distincta est, maioris elegantiae ergô. Locus vero imagini vacat, siue D. Joannem Euangelistam, siue Jesu nomen, siue Regis insignia malit. ... Catenae in Lucam excudi mille quingenta exemplaria: supersunt mille; in Joannem excudo septingenta quinquaginta.

Archives, No. 144, p. 85.

The inscription of the frontispiece stands out in red and is consequently more elegant. The space for the image is still vacant, be it that John the Evangelist is chosen or the name of Jesus or the King's coat-of-arms. ... I have printed 1500 copies of the Catena in Lucam: there are a thousand left; of the Catena in Ioannem I am printing 750 copies.

[48] APRIL 15, 1630 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Binas a R.V. accepi, alteras cum Philoponi specimine, alteras cum Insignibus Regis. Illud nec culpo, nec laudo, atque aliorum potius iudicio committo: haec incidi curabo, vt Catenae in S. Joannem frontispicium illustrent.

Archives, No. 144, p. 93.

I received two letters from Your Reverence. One with an example of Philoponus, the other with the coat-of-arms of the King. I neither blame nor praise the former and leave it to the judgment of others; I will see to it that the latter is engraved in order to illustrate the frontispiece of the Catena in S. Joannem.

[49] MAY 3, 1630 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Priuilegium Caesareum pro Catenis accepi.

Archives, No. 144, p. 98.

I have received the Imperial Privilege for the Catenae.

[50] JULY 5, 1630 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Dnus. Rubenius huc redijt: Arma Regis, quae titulum exornent, ipsi parergo aliquo illustranda commisi; promisit se intra paucos dies curaturum; incisio deinde mihi cura.

Archives, No. 144, p. 106; *Rooses, Rubens-Moretus*, 1882–83, II, p. 69; *Rooses, Rubens-Moretus*, 1884, p. 64; *Rooses*, V, p. 71; *Rooses-Ruelens*, V, p. 301.

M. Rubens returned here. I have given him the King's coat-of-arms, which is to decorate the title, to be illustrated with some ornamentation; he promised to do it within a few days. The engraving will be my concern afterwards.

[51] AUGUST 2, 1630 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Illa [i.e. the *Catena*] hodie absolutus [*sic*] praeter Praefationes, quas omitto, donec de Titulo Regis R.V. significet; cuius Arma nuptiali parergo aevi nostri Appelles Rubenius illustrauit, quae in aes iam incidenda, in frontispicio apponentur.

Archives, No. 144, p. 116; *Rooses, Rubens-Moretus*, 1882–83, II, p. 70; *Rooses, Rubens-Moretus*, 1884, p. 65; *Rooses*, V, p. 71; *Rooses-Ruelens*, V, pp. 305, 306; *Bouchery-Van den Wijngaert*, p. 141.

The *Catena* is finished today, except for the Prefaces, which I leave until Your Reverence has informed me about the title of the King. His arms, which our Appelles Rubens has illustrated with nuptial decorations, have still to be engraved and will appear on the frontispiece.

[52] AUGUST 29, 1630 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Itaque operi finem imposui: nec tamen plenum primi duernionis numerum

impressi, ut si fortè Regis electio praeter opinionem succedat, titulus in frontispicio Catenae ac Praefatione suppleatur.

Archives, No. 144, pp. 120, 121.

I have finished the work, but I have not printed the full number of copies of the first section, so that the title in the frontispiece and in the Preface of the Catena could be added, if by chance the election of the king should take place against expectation.

[53] SEPTEMBER 13, 1630 — B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Theses Theologicas accepi, quas eleganter et cito excusas curabo. At de imaginibus laboro qui absoluantur. Rubenius delineare eas recusat, nisi ad trimestre delineatio differri possit. Et solet fere a me praemoneri six mensibus, ut titulum aliquem meditetur, et describat cum plenissimo otio, et diebus fere sacris: nam profanos operi tali haud impendit; aut centum florenos pro vnica delineatione exigeret. Itaque per alium delineari curabo: sed haecenus veram Ferdinandi Regis imaginem haud vidimus, si isthic exstet vel picta vel sculpta, opera pretium sit eam transmitti. Dionysium nondum aggredior ob chartae inopiam, quae ex Lotharingâ non adfertur, deficientibus aurigis qui aduehant. Sed et chartae opifices minus operantur, à militibus diuexati.

Archives, No. 144, p. 124, 125; *Rooses, Rubens-Moretus*, 1882-83, II, p. 140; *Rooses, Rubens-Moretus*, 1884, p. 90; *Rooses*, v, p. 73; *Rooses-Ruelens*, v, pp. 335, 336; *Bouchery-Van den Wijngaert*, p. 85.

I have received the theological theses, and I shall see that they are printed nicely and quickly. I wonder, however, how the illustrations will be got ready. Rubens refuses to design them, if the design cannot be postponed for three months. I usually warn him six months in advance, so that he can think about a title and work it out fully in his free time and during sacred days. For he spends no working days on such work, or he would have to charge 100 guilders for one drawing. So I shall have it designed by someone else. Until now we have not seen a true likeness of King Ferdinand; if one exists there, painted or in sculpture, it would be worth while sending it. I have not started yet on the Dionysius, because of the scarcity of the paper, which does not arrive from Lorraine, because there are no wagoners to bring it. Also the paper-makers work less: they have been harassed by the soldiers.

[54] JANUARY 24, 1631 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Ego titulum et Praefationem S. Dionysij mitto.

Archives, No. 144, p. 155; *Rooses, Rubens-Moretus*, 1882–83, II, p. 74; *Rooses, Rubens-Moretus*, 1884, p. 69.

I send you the title and the Preface of the St. Dionysius.

[55] APRIL 30, 1631 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

Imaginem S. Dionysij sculpi curabo ad exemplar editum a R.P. Lansselio. Sed an ex fide nomen Sancti absurdis nimium characteribus exprimitur ?

Archives, No. 144, p. 188.

I shall see that the portrait of St. Dionysius is engraved from the version published by Father Lansselius. But is the name of the Saint expressed rightly by the too extravagant letters?

[56] MAY 23, 1631 – B. MORETUS, ANTWERP, TO B. CORDIER, VIENNA

S. Dionysii intermissi caussam addidi: quae modo cessat; atque adeo iam mitto primum folio, typis elegantioribus recusum.

Archives, No. 144, p. 193.

I have given the reason for the interruption of the St. Dionysius. It ceases now. So I am sending the first sheet, printed in more elegant characters.

[57] MAY 30, 1635 – B. MORETUS, ANTWERP, TO A. DESSELMANS AND F. LAMBERT, LISBON

Sullen V.L. verstaen hebben wt myne twee voorgaende dat ick den boeck van heer Edoardo Lobo wel ontfanghen hebbe, den welcken soude begoft hebben te drucken, waert dat ick eenigh pampier daer toe bequaem kost bekomen, dwelck de oorloghe in Loreynen grootelycks belet; ende nu principalyck, als de koninck van Vranckryck verboden heeft te trafikeren aen syne ondersaten van onsen koninck.

Archives, No. 147, p. 1.

You will have understood from my two previous letters that I have received the book of M. Edoardo Lobo. I would have started to print it, if I could easily obtain any paper, which is largely impossible because of the war in Lorraine, especially now that the King of France has forbidden any trade with the subjects of our King.

[58] JULY 14, 1637 — B. MORETUS, ANTWERP, TO C. GALLE, BRUSSELS

Ick sende V.L. hier eenen titel te snyden beneffens het coper: soo V.L. iet twyfelt aengaende de teekeninghe, sal V.L. aldaer believen te vraeghen Mons^r Verdier, oft Monseig^r St. Germain, want het is eenen titel voor syne boecken die hy gemaect heeft voor La Roynne Mere teghen den Cardinal Richelieu. Soo haest V.L. voleyndt hebben sal, sal u.l. de plate ende teckeninghe aen my senden, ende sal V.L. de betaelinghe besorghene.

Archives, No. 147, p. 109.

I am sending you here a title to cut, with the copper. If you have any doubts about the drawing, would you please ask over there Monsieur du Verdier or Monseigneur de St.-Germain, because it is a title for his books which he has made for the Queen Mother against Cardinal Richelieu. As soon as you have finished it, send the plate and the drawing to me, and I shall pay you.

[59] JULY 22, 1637 — C. GALLE, BRUSSELS, TO B. MORETUS, ANTWERP

Ich heb V.L. schrijven vanden 14 Julij met de teekeninghe ende plaet wel ontfanghen ende sal die metten eersten af maecken (believet Godt). Ick hebbe Mons^r St. Germain gesproken en heeft mij wat geseyt daer ick aen t'wijfelde.

Archives, No. 82, p. 285.

I have received your letter of July 14th with the drawing and the plate. I shall make it immediately (with God's help). I have talked with Monseigneur de St.-Germain and he has told me something about which I had doubts.

[60] AUGUST 18, 1637 – C. GALLE, BRUSSELS, TO B. MORETUS, ANTWERP

Ick sende V.L. nu desen tittel gedaen; Mons^r S. Germain heeft hem gesien en seijt dat wel is. Aengaende de letteren ofte woorden die hier en daer moeten comen, V.L. sal die wel ende genoegelijck naer sijnen sin ordonneren. Als daer eenen druck op gemaect is moeght die den inuenteur laeten sien ende ist dat daer eenighe fauten in zijn, sal die geerne retoucheren.

Archives, No. 82, p. 287.

I send you this finished title. Monseigneur de St.-Germain has seen it and says it is all right. As to the letters or words that have to be added here and there, you will give your orders according to your wish. When a print of it has been made, you can show it to the inventor; if there are any mistakes in it, I shall be glad to retouch them.

[61] SEPTEMBER 6, 1637 – C. GALLE, BRUSSELS, TO B. MORETUS, ANTWERP

V.L. schrijuen vanden 29 Augusti met de plaete tittel heb ick wel ontfangen. Ick hebse hier ende daer wat gecorrigeert, oock hebbe Mo^r St. Germain getoont de letteren, die wel zijn, ende mijn soon heeft die gesneden; wenschte wel datse V.L. behaechden, den prijs vande letteren soude zijn 3 gulden ... Ick hebbe oock al wel ontfanghen de plaeten vanden brevier ende den tittel van Lipsius.

Archives, No. 82, p. 289.

I have received your letter of August 29th with the title plate. I have corrected it here and there and I have also shown the letters to Monseigneur de St.-Germain; they are all right and have been cut by my son. I would wish that they please you; the price of the letters would be 3 guilders. ... I have also received the plates of the Breviarium and the title of Lipsius.

[62] SEPTEMBER 10, 1637 – C. GALLE, BRUSSELS, TO B. MORETUS, ANTWERP

Over weijnich daeghen heb ick V.L. gesonden de plaete den tittel van M^r Sint germain gecorrigeert ende letteren aengesneden; ick hope datse V.L. wel ontfanghen heeft. Nu van daeghe heeft bij mij geweest M^r Verdier, broeder van

Mo^r. St. Germain ende hadde geerne eenen druck gesien om te weten hoe de letteren toonden ende sijn broeder te laeten sien, maer ick en had geen want ick geenen druck heb laeten maecken naer dat de letteren daer aen gesneden sijn om oorsaek dat men hier niet en druckt dat deucht. Soo heeft hij op mij begeert dat ick V.L. soude schrijven ende een ontbieden, soo ist dat V.L. gelegen is wilt mij 2 drucken metten eersten senden die wel gedrukt sijn ick sal den eenen voor mij houden ende den anderen geven aen Mo^r. S. Germain.

Archives, No. 82, p. 291.

A few days ago I sent you the plate with the title of Monseigneur de St.-Germain corrected and with the letters cut. I hope you have received it. Today Monsieur du Verdier, the brother of Monseigneur de St.-Germain, visited me and he would have liked to see a print, to know how the letters looked and to show to his brother. But I had none since I have not had a print made after the letters were cut in the plate, because here they do not print anything which is good. So he asked me to write you and send for one; so if you please will you send me immediately two prints well printed; I shall keep one myself and give the other to Monseigneur de St.-Germain.

[63] MARCH 5, 1638 – B. MORETUS, ANTWERP, TO C. GALLE, BRUSSELS

Ick sende V.L. hier eenen nieuwen titel die voor alle d'ander titels moet gesneden worden: V.L. sal den selven aen myn heer Chifflet Capellaen van Syne Hoogheid toonen, eer dat ghy denselven beghint. De tronie van Syne Coninghlycke Maiesteyt moet soo seer naer 't leven gemaect worden alst moghelyck is: waer in myn heer Chifflet oock sal konnen helpen, ende een contrefeytsel naer 't leven besorghen.

Archives, No. 147, p. 160; *Rooses*, v, p. 57; *Bouchery-Van den Wijngaert*, p. 145.

I am sending you herewith a new title which has to be cut before all the others. You will show it to Mijnheer Chifflet, Chaplain of His Highness, before you start on it. The head of His Royal Majesty must be made as much after the life as possible; in this, Mijnheer Chifflet will also be able to help and provide a portrait after life.

[64] MARCH 10, 1638 – C. GALLE, BRUSSELS, TO B. MORETUS, ANTWERP

V.L. schrijven vanden 5 Martij met de plaete ende teekeninghe van Dole heb ick al wel ontfanghen. ... Ick heb de teekeninghe aen mijnheer Chifflet getoont, heeft een weijnich aen het schrift verandert ende oock den Coninck moet wat verandert wesen, dan sullen dat hier wel doen, is niet van noode t' Antwerpen te senden. ... Ick hebbe van daeghe den titel van Dole begoſt, sal hem achtereen afmaecken.

Archives, No. 82, p. 305.

I have received your letter of March 5th with the plate and the drawing of Dole. ... I have shown the drawing to Mijnheer Chifflet. He has slightly changed the inscriptions. Also the King has to be changed somewhat. We shall do that here, it is not necessary to send it to Antwerp. ... Today I have started the title of Dole and I shall finish it without interruption.

[65] APRIL 9, 1638 – C. GALLE, BRUSSELS, TO B. MORETUS, ANTWERP

Soo sende ick V.L. den tittel van Dole gedaen, saemen met de teekeninghe. Ick heb den Coninck van Hispanien ende de letteren een weijnich verandert naer order van mijn heer Sifletius ende Mr. Sint Germain. ... Aengaende den prijs met de letteren ende al samen 5 pont ofte 30 gulden, dock ick ſtelt in V.L. discretie.

Archives, No. 82, p. 309bis.

So I send you the finished title of Dole, together with the drawing. I have slightly changed the King of Spain and the letters by order of Mijnheer Chifflet and Monseigneur de St.-Germain. ... As to the price, with the letters and all, 5 pounds or 30 guilders, but I leave it to your discretion.

[66] SEPTEMBER 9, 1638 – C. GALLE, BRUSSELS, TO B. MORETUS, ANTWERP

Ick sende V.L. nu desen tittel gedaen met de teekeninghe, die wat langhe onderhanden heeft geweest door mijn sieckte, want ick 5 ofte 6 weken met een tertiaen of derdendaechse coortse gequelt ben geweest, dan is nu wat beter (godt lof), maer ben noch wat debiel, soo dat desen titel wat met siecke leden

is voleijnt geweest; maer laet den inuenteur een proeue sien, sal hem naer u beliefte corrigeren, moeght oock de letters daer in ordonneren.

Archives, No. 82, p. 325; *Rooses*, v, p. 80; *Bouchery-Van den Wijngaert*, p. 92.

I send you now this finished title with the drawing; it has taken rather a long time because of my illness, for I have been harassed by a tertian or third-day fever, which now, thanks to God, is a little better. However, I am still somewhat feeble, so that this title has been finished with slightly sick limbs. But if you show a proof to the inventor, I shall correct it according to your wish; you may then also order the letters.

[67] SEPTEMBER 14, 1638 – C. GALLE, BRUSSELS, TO B. MORETUS, ANTWERP

Ick hebbe V.L. voorleden donderdach gesonden den tytel vande Keyzers vol-daen.

Archives, No. 82, p. 327.

Last Thursday I have sent you the finished title of the Emperors.

[68] SEPTEMBER 28, 1638 – B. MORETUS, ANTWERP, TO C. GALLE, BRUSSELS

V.L. aengename vanden 9 ende 14 deser zijn mij wel behandicht ..., mitsgaders oock den titel vande keyzers. ... Ordonnere aen Sr. Jan Lenaert V.L. te tellen ... 60 [*guilders*] voor den titel vanden keyzers, den welcken sal doen oversien door Quellinus, ende V.L. dan wederom senden.

Archives, No. 147, p. 210.

Your agreeable letters of September 9th and 14th have been handed to me, as well as the title of the Emperors. ... I charge Sieur Jan Lenaert to pay you ... 60 guilders for the title of the Emperors, which I shall have checked by Quellin and then returned to you.

[69] MARCH 9, 1639 – B. MORETUS, ANTWERP, TO C. GALLE, BRUSSELS

Aengaende den titel van P. Bartholomaeo de los Rios, is voor eenen boeck die voor syne Eerw. onderhanden hebbe; 't ghene niet en wilt betaelen sal aen V.L.

suppleren. Maer soude de teeckeninghe willen sien eer V.L. soude beghinnen te snyden.

Archives, No. 147, p. 240.

As to the title of Father Bartholomeus de los Rios, it is for a book on which I am working for His Reverence; I shall make up what he does not want to pay. But I would like to see the drawing before you start cutting it.

[70] MARCH 18, 1639 – C. GALLE, BRUSSELS, TO B. MORETUS, ANTWERP

Aengaende den titel van P. de los Rios, ick en heb die noch niet maer P. Rios seijt dat Rubbens die heeft voor hem gemaect (want hy heeft die gesien), ende bidt V.L. die aan Rubbens te willen eischen ende dan hier oversenden.

Archives, No. 82, p. 345; *Rooses*, v, p. 112, 113.

Concerning the title of Father de los Rios, I do not have it yet, but Father Rios says that Rubens has made it for him, because he has seen it, and he begs Your Lordship to demand it from Rubens and send it over here.

[71] APRIL 11, 1639 – B. MORETUS, ANTWERP, TO C. GALLE, BRUSSELS

Den titel van P. Bartholomeus de los Rios, heeft myn heer Rubens geïnventeert; E. Quellinus sal die teeckenen, ende daer naer sal aen V.L. gesonden worden.

Archives, No. 147, p. 245; *Rooses, Rubens-Moretus*, 1882-83, II, p. 135; *Rooses, Rubens-Moretus*, 1884, pp. 85, 86; *Rooses*, v, p. 113; *Rooses-Ruelens*, VI, p. 231.

Mijnheer Rubens has invented the title of Father Bartholomeus de los Rios; E. Quellin will draw it and afterwards it will be sent to you.

[72] MAY 8, 1639 – B. MORETUS, ANTWERP, TO C. GALLE, BRUSSELS

Ick sende V.L. de teeckeninghe voor het boeck van P. Bartholomeus de los Rios, de welcke V.L. aen syne Eerw. sal toonen eer die beghint te snyden, waer voor aen V.L. het coper hiermede sende.

Archives, No. 147, p. 253.

I am sending you the drawing for the book of Father Bartholomeus de los Rios, which you will show to His Reverence before you start cutting it, for which I herewith send you the copper.

[73] MAY 15, 1639 – C. GALLE, BRUSSELS, TO B. MORETUS, ANTWERP

Ick heb V.L. schrijven vanden 8 maj wel ontfanghen en oock de teekeninghe met de plaete voor P. Rios ende Philippus 2 den titel, V.L. van alles bedanckende. Den tittel van Quellinus staet mij wel aen, maer P. Rios seijt dat hij hem niet wel aen en staet, doch hij en verstaet die const niet, en is daer in onverstandich.

Archives, No. 82, p. 351; *Rooses*, v, p. 113.

I have received your letter of May 8th and also the drawing with the plate for Father Rios and Philip II, the title. I thank you for everything. The title of Quellin rather pleases me, but Father Rios says that it does not please him. However, he does not understand this art and is not knowledgeable about it.

[74] JANUARY 12, 1640 – B. MORETUS, ANTWERP, TO C. GALLE, BRUSSELS

Ouersulcx sende V.L. hier twee plaetkens met den eersten te verhelpen. ... D'andere twee plaetkens zyn om te snijden de figure vande medaille, ende vande lampe die V.L. sende; de welcke lampe magh gesneden worden gelyck sy in Spagnie beteeckent is, behalven t'Cruys met de letter P die V.L. sal stellen volgens de teekeninghe van Quellinus hier gedaen. Dese twee figuerkens moeten oock met den eersten gesneden worden, ende daer en tusschen sal V.L. ophouden inde tronie van el Conde Duque d'Olivares, want sy dienen voor het selve boeck. ... Ick sende aen Mijn heer Chifflet den titel van Concilium Tridentinum geteeckent van Quellinus, om aen V.L. te leveren naer dat hy de selven sal oversien hebben: desen sal moeten gesneden worden naer dat de vier voorgaende sullen voleyndt wesen. Aengaende de platen van P. Bartholomeus de los Rios, ich dencke dat hy de teecken en gesien ende goedt gevonden heeft. Hadde belooft soo het teecken als het snijden te betaelen, maer ick ben evenwel den man om V.L. voorder te betaelen, by soo verre hy van selfs niet en betaelt.

Archives, No. 147, p. 295; *Rooses, Rubens-Moretus*, 1882-83, II, p. 137; *Rooses, Rubens-Moretus*, 1884, p. 87; *Rooses-Ruelens*, VI, p. 248.

I am sending you two small plates to correct immediately. ... The other two small plates are to cut the figure of the medal and of the lamp which I send you. This lamp can be cut as it has been drawn in Spain, except for the Cross with the letter P, which you are to place according to the drawing made here by Quellin. These two small figures have to be cut immediately, and in the meantime you are to stop with the head of Count Duke of Olivares, because they serve for the same book. ... I am sending to Mijnheer Chifflet the title of the Council of Trent drawn by Quellin to deliver it to you after he has checked it. This will have to be cut after the four previous plates are finished. Concerning the plates of Father Bartholomeus de los Rios, I think he has seen and approved the drawings. He had promised to pay for the drawing and for the cutting; if he does not do this of his own accord, I am the man to pay you.

[75] JANUARY 17, 1640 – C. GALLE THE YOUNGER, BRUSSELS, TO B. MORETUS, ANTWERP

Het tytelken Concilij Tridentini door myn heer Chifflet is my oock wel behandicht, dwelck daernaer oock sal in 't werck leggen. P. de los Rios heeft alle de teekeningen van sijn boeck gesien, wiſt daer niet op te seggen. Tot noch toe heeft niet geſeyt vande plaeten te betalen. Oock soude monpere noode met syn Eerweerdicheyt te doen hebben.

Archives, No. 82, p. 363.

The small title of the Council of Trent has been handed to me by Mijnheer Chifflet. I shall start working on it afterwards. Father de los Rios has seen all the drawings of his book, and had no comments. Until now he has not said that he would pay for the plates. Also, my father would not like to treat with His Reverence.

[76] JANUARY 28, 1640 – C. GALLE THE YOUNGER, BRUSSELS, TO B. MORETUS, ANTWERP

Nu sende het Frontispicium van 't Concilie van Trenten, soo daer yet aen te verbeteren is sult mij beliuën te commanderen; den prijs daer van 18 guldens

want het heeft in zijn kleynte groote moeyte ghehat... Nu gaen ick voort met het conterfeytzel van el conde d'Olivares d'welck oock haest zal gedaen sijn; monpere heeft oock bynaer een lieve vrouwe gedaen vanden boeck van P. de los Rios, sullen dese 2 plaeten dan te samen senden.

Archives, No. 82, p. 367.

I am sending you the frontispiece of the Council of Trent. If there is anything to correct, it will please you to order me to do so. The price thereof is 18 guilders because in its small size it has had great difficulties Now I continue with the Portrait of the Count of Olivares, which will be finished soon. My father also has nearly finished a Virgin of the book of Father de los Rios. We shall send these two plates together.

[77] FEBRUARY 12, 1640 – C. GALLE THE YOUNGER, BRUSSELS, TO B. MORETUS, ANTWERP

Tegenwoordich sende Conde Duc de Oliuares voldae behalven den ondersten omtreck vande plaete, die ick niet en hebbe ghesneden omdat V.L. eerst soude ordonneren hoe veel spatie daer voor 't schrift moet ghelaten worden op den ondersten steen. ... Hier mede sende van weghe Monpere een plate vanden boeck van P. de los Rios. Den prijs van 50 guldens, d'welck monpere oock is stellende in V.L. discretie. ... Voor 't selve boeck heeft oock het Frontispicium te maken; ouermids volgens V.L. ordre de platen van P. de los Rios wat sullen rusten; dit heeft monpere mij belast V.L. te schrijven. Voor V.L. gaen ick nu in 't werck leggen den tijtel van Luitprandus.

Archives, No. 82, p. 369.

Presently I send the Count-Duke Olivare completed, except for the lower border of the plate, which I have not cut because you should first order how much space there must be on the lowest stone for the inscription. ... With this I send on behalf of my father a plate of the book of Father de los Rios. The price is 50 guilders, which my father is leaving to your discretion. ... For the same book he also has to make the frontispiece. In the meantime, according to your order, we shall stop working on the de los Rios plates; my father charged me to write you this. For you I am going to start working on the title of Liutprand.

[78] JANUARY 26, 1633 – B. MORETUS, ANTWERP, TO B. VAN HAEFTEN, AFFLIGEM

Imaginibus nouis pro Breviario nouo Urbani VIII. parandis occupatus, imaginum Viae Crucis delineationes distuli: atque eo magis quod chartae penuriâ laborarem, quae libro cudendo sit necessaria. Eadem est quâ S. Dionysii Opera excudo, quorum impressionem illius inopiâ quàm maximè inuitus cogor intermittere. Bellum Lotharingium hanc nobis inediam peperit. Nam molae chartaceae aliquot distructae sunt, et opifices profligati.

Archives, No. 144, p. 343.

Busy as I am preparing the new images for the new Breviary of Urban VIII, I have postponed the design of the images of the Via Crucis. The more so since I suffer from the scarcity of the paper that is needed to print the book. It is the same as that on which I print the Opera of St. Dionysius, and this shortage forces me, very much to my discontent, to stop printing them. The war in Lorraine has caused us this want. For some of the papermills have been destroyed, and the craftsmen killed.

[79] DECEMBER 16, 1633 – B. MORETUS, ANTWERP, TO B. VAN HAEFTEN, AFFLIGEM

Mitto Sarbieuij Lyrica (quorum pretium nouem asses) quae sola in lucem à praelis meis exiere, ex ijs quos R.V. postulauit libris. ... S. Dionysius vt dixi, sub initium anni noui; PP. Bernardi Bauhusij et Bal. Cabillau Epigrammata cum P. Malapertij Poematis, sub huius finem, eâdem formâ, quâ Sarbieuij Lyrica. Sub praelis item sunt Iusti Lipsij Opera in folio, ..., P. Bidermanni Heroum Epistolae, ..., denique P. Siluestri Petra Sancta Symbola Heroica.

Archives, No. 146, p. 34.

I am sending the lyrical poems of Sarbievski (its price is nine asses), the only book of those that Your Reverence has asked for which has come out. ... St. Dionysius will come out at the beginning of the New Year; the Epigrams of Father Bauhuis and Father Cabilliau with the poems of Malapert, in the same form as the lyrical poems of Sarbievski, at the end of this year. Also in the press are the Opera of Justus Lipsius in folio, ..., the Heroum Epistolae by Father Bidermann, ..., finally the Symbola Heroica by Father Silvester Pietrasanta.

[80] JUNE 8, 1634 – B. MORETUS, ANTWERP, TO B. VAN HAEFTEN, AFFLIGEM

Regia Via CRVCIS libros accepi; cudendi licentiam ab Aulâ iam postulabo, et mox cudendo Operi me accingam, in quo R.V. desiderio ac voto satisfacturum me confido; et ne in imaginibus minus fiat, curabo. Quae vbi sculptae omnes fuerint et pro sensu meo emendatae, R.V. iudicio denuo perpendendas mittam. D. Rubenium item monebo, tituli delineationem tempestiue vt paret.

Archives, No. 146, p. 81; *Rooses, Rubens-Moretus*, 1882–83, II, p. 79; *Rooses, Rubens-Moretus*, 1884, p. 74; *Rooses*, v, pp. 82, 83; *Rooses-Ruelens*, VI, p. 66.

I have received the books of the Regia Via Crucis. I shall immediately apply for the permission of the Court to print it and I shall soon start working; in this I am sure to satisfy the desire and the wish of Your Reverence. And I shall take care to do nothing less for the illustrations. When they all have been engraved and corrected to my satisfaction, I shall send them to have Your Reverence judge them again. Also I shall inform M. Rubens that he should prepare the drawing of the title without delay.

[81] JULY 11, 1634 – B. MORETUS, ANTWERP, TO B. VAN HAEFTEN, AFFLIGEM

Dnus. Rubenius frontispicij delineationem breui addixit.

Archives, No. 146, p. 93; *Rooses, Rubens-Moretus*, 1882–83, II, p. 79; *Rooses, Rubens-Moretus*, 1884, p. 74; *Rooses*, v, p. 83; *Rooses-Ruelens*, VI, p. 73.

M. Rubens has agreed to make the drawing for the frontispiece before long.

[82] AUGUST 16, 1634 – B. MORETUS, ANTWERP, TO B. VAN HAEFTEN, AFFLIGEM

Frontispicium Libri vestri à D. Rubenio depictum mitto, priusquam incidi curem, siquid forsan in eo minus R.V. placeret.

Archives, No. 146, p. 109; *Rooses, Rubens-Moretus*, 1882–83, II, p. 79; *Rooses, Rubens-Moretus*, 1884, p. 74; *Rooses*, v, p. 83; *Rooses-Ruelens*, VI, p. 76.

I send the frontispiece of your book, depicted by M. Rubens, before I have it engraved, in case something in it might not please Your Reverence.

[83] AUGUST 28, 1634 – B. MORETUS, ANTWERP, TO B. VAN HAEFTEN, AFFLIGEM

Tria denuo folia mitto, vltimamque imaginem incisam. Tres, quas remisit, emendari curabo: Titulum incidi à Corn. Gallaeo; cuius scilicet manu Rubenius delineationes suas sculpi in primis desiderat. Femina, bonâ eius veniâ ex R.V. voto amplius tegetur.

Archives, No. 146, p. 111; *Rooses, Rubens-Moretus*, 1882–83, II, p. 49; *Rooses, Rubens-Moretus*, 1884, p. 44; *Bouchery-Van den Wijngaert*, p. 77.

I send you three sheets and the last engraved image. The three which you have returned will be corrected. I shall have the title engraved by Cornelis Galle; because Rubens wishes specially to have his drawings engraved by his hand. With his permission, the woman will be covered more amply, according to the wish of Your Reverence.

[84] NOVEMBER 3, 1634 – B. MORETUS, ANTWERP, TO B. VAN HAEFTEN, AFFLIGEM

In prima primi folij pagellâ titulis typis cudetur, qui in imagine pariter incidendus: at nescio an non concinnius atque elegantius tamen titulus, REGIA CRVCIS VIA, sine vestro Auctoris nomine, quod in imagine deinde legetur. Aliter scio me in Opere B. Biueri fecisse. Sed huius titulus plurimis exprimi debuit, vt argumentum Lector perciperet.

Archives, No. 146, p. 133; *Rooses, Rubens-Moretus*, 1882–83, II, p. 79; *Rooses, Rubens-Moretus*, 1884, p. 74; *Rooses*, v, p. 84.

On the first page of the first sheet we shall print in letters the title which has to be engraved similarly in the image. But I do not know if the title REGIA CRVCIS VIA would not be more graceful and elegant without your author's name, which will be read further in the engraving. I know I have done this differently in the book of Father Biverius. But his title had to be put in many words in order that the reader could understand the subject.

[85] DECEMBER 7, 1634 – B. MORETUS, ANTWERP, TO B. VAN HAEFTEN, AFFLIGEM

Primum modò folium mitto, in quo frontispicij imaginem R.V. videbit, ab eleganti Cornelij Gallei manu. Ego, quidquid restat, ante anni noui Kalendas

facile absoluero. At vereor ne possit sculptor Carolus de Malery, omnia in imaginibus corrigere, quae ego ex decoro refingi desidero.

Archives, No. 146, p. 147; *Rooses*, v, p. 82.

I send you only the first sheet, in which Your Reverence will see the frontispiece by the elegant hand of Cornelis Galle. I shall easily finish the rest before the New Year. But I am afraid that the engraver Charles de Mallery will not be able to correct everything in the image which I wish for the sake of good taste to be remade.

[86] APRIL 2, 1622 – B. MORETUS, ANTWERP, TO F. VAN HAER, BREE

Magno enim meo incommodo Annales tuos iam à quinque mensibus intermitto, ob chartae inopiam, quae ob nimiam hiemem nulla confieri in Lotharingiâ potuit. ... Mitto interea terniones Annalium tuorum, quos mense Octobri exeunte absolui. ... De Epistolâ dedicatoria tempestive R.V. cogitet, itemque de Praefatione aliquâ Annalibus Tumultuum praefigendâ.

Archives, No. 138, p. 63.

To my great annoyance, I have postponed your Annales for five months already owing to the scarcity of paper, which because of the strong winter cannot be supplied from Lorraine. ... In the meantime I send the proofs of your Annales, which I finished last October. ... You should think soon about the dedication and about any Introduction which is to precede the Annales of the Struggles.

[87] MARCH 19, 1614 – B. MORETUS, ANTWERP, TO J. HASREY, MADRID

Het brevier in folio sal alleen met koperen figuren wesen, die daer toe nieuw van Petro Rubbenio hebbe doen inventeeren ende teecken en ende sullen desghelycks in het eerste ghesneden wesen.

Archives, No. 13, p. 217; *Rooses, Rubens-Moretus*, 1882-83, II, p. 56; *Rooses, Rubens-Moretus*, 1884, p. 51; *Rooses*, v, p. 64; *Rooses-Ruelens*, II, p. 66.

The Breviarium in folio will only have copper figures, which I have had newly designed and drawn by Peter Rubens. They will likewise be cut at once.

Nopende Francisci Haraei Annales, hebbe die nu eerst voleyndt te drucken, al hoe wel op voorraad die in den Catalogo van Francfordt doen stellen hadde. Maer door abus is Tomus Tertius apart gestelt, als een besonder boeck; dwelck niet en is, al hoe wel met eenen besonderen titel verciert, waer door Auſtor Catalogi verabuseert is geweest. Voor soo vele aangaet het werck ende des selven stil, versekere V.L. volcomelijcker te wesen als wel sommighe sullen verwachten, onpartydichlyck ende waerachtelyck geschreuen, soo wel tot voordeel als naerdeel van beyde de partijen. Hebbe selue den Auſteur, den welcken beuende inde historie van onse Landen genoegh geuerseert te wesen, tot het schryven van deze Annales met sekeren loon verweckt, ende necessaria Librorum adiumenta gesupeditert: ende daer naer de selve Annales met alle neerstigheydt selfs ouersien, op dat de waerheydt van beyde de partijen soude geseght worden, ende dat met sulcken maniere ende moderatie van woorden dat d'eene oft d'andere met redenen niet en souden geoffendert worden. Alsoo dat ick hope dat dese historie sal dienen om d'een ende d'andere kennisse van syne faulſten te brengen; den prys is seſthien guldens.

Archives, No. 139, pp. 122, 123.

As to the Annales of Franciscus van Haer, I have only now finished printing them, although I had put them in advance in the Frankfort Catalogue. But by mistake, the third volume has been described separately, as a book on its own; this is not right, although it is adorned by a special title, which is the reason for the cataloguer's error. As far as this work and its style are concerned, I assure you it is more perfect than some people will expect. It is written impartially and truthfully, for and against both parties. I have encouraged the author, by means of some remuneration, to write these Annales although he was afraid that he did not know enough about the history of our countries, and I have supplied him with the necessary books. Afterwards, I have carefully checked the Annales myself, to ensure that the truth about both parties had been told, in such a way and with so moderate words that neither could reasonably be offended. Therefore I hope that this history will serve to show to both where their faults lay. It costs 16 guilders.

[89] JULY 18, 1620 — B. MORETUS AND J. VAN MEURS, ANTWERP, TO J. HOMPES,
ROERMOND

Laus Deo. In Antwerpen den 18 Julij 1620.

Domine Hompes, ons is wel gheworden V.L. schrijven van 15 deser volgens
dien sejnden V.L.

1 Table de l'inconstance par langue que f. 3 — 0
Praxis Wilant en hebben nijet, bij desen gaen den meesten deel vande tijtels
ghedruet de rest sal noch desen avont ghedaen wesen om V.L. ten naesten keere
vanden voerman te sejnden; laet ons weten oft de coperen plate mede sullen
sejnden, hier onder gaet de rekeninge vande onkosten bedragende 103 gul.
14 st.; isser iet daer V.L. meer inne connen dienen en hebt ons maer te
comanderen, hier mede den almogenden beuolen ende van herten ghegroet.

V.L. dinstwillige
Balthasar Moretus
& Joannes Meursius.

aen het copen van de plate betalt	f. 2 — 4
aen teekenen vanden tijtel Rubenio bet.	f. 12 — 0
aen Hans Collart voor snijden	f. 65 — 0
aen de letteren te snijden	f. 2 — 0
aen het pappier	f. 4 — 10
aen het copen te drucken	f. 10 — 0
port van brieven besorgen etc.	f. 8 — 0
	f. 103 — 14

Maastricht, Rijksarchief in Limburg, Staten Overkwartier, nr. 211.

Laus Deo, In Antwerp, July 18, 1620.

Mr. Hompes, we have received your letter of the 15th, and consequently we
send you 1 Table de l'inconstance par langue que, 3 guilders. We do not have
Praxis Wilant. Most of the printed titles go herewith, the rest will be done
this evening, in order to be sent with the carrier next time. Let us know
whether we should send also the copper plate, below comes the account of the
expenses, totalling 103 guilders 14 stuivers; if there is anything more in which
we can serve you, just order it. With this, be recommended to the Almighty
and greeted heartily.

Your obedient,
Baltasar Moretus
and Joannes van Meurs.

Paid for the copper of the plate	2 guilders 4 stuivers
Paid to Rubens for drawing the title	12 guilders
To Hans Collaert for cutting	65 guilders
For cutting the letters	2 guilders
For the paper	4 guilders 10 stuivers
For printing the copper	10 guilders
For postage to deliver letters, etc.	8 guilders
	103 guilders 14 stuivers

[90] JANUARY 7, 1623 – B. MORETUS, ANTWERP, TO J. HONDIUS, AMSTERDAM

Parergon Ortelij dencke binnen drij oft vier maanden te voleynden; hebbe teghen mijnen danck daer in moeten ophouden, om de importuniteyt van sommige Auçteurs, wiens boecken hadde belouen te drucken, ende onder andere Annales Belgicos Francisci Haraei, die teghen d'eynde van Februarius dencke te voleynden.

Archives, No. 139, p. 108.

I think to finish the work for Ortelius within three or four months; against my will, I have had to stop it, because of the importunity of some authors, whose books I had promised to print, among others the *Annales Belgici* of Franciscus van Haer, which I expect to finish by the end of February.

[91] DECEMBER 18, 1625 – B. MORETUS, ANTWERP, TO H. HUGO, LOUVAIN

Frontem libri à Rubenio delineatam optime iſthic Corn. Gallaeus incidet: at velim prius vidisse, quam frontis formam seruarit; an eadem sit cum Annalium Haraei, cuius specimen mitto, licet multo minor esse possit, at nequaquam maior. Deinde et spatium titulo libri satis aptum relinqui decet.

Archives, No. 138, p. 237; *Rooses, Rubens-Moretus*, 1882–83, II, p. 66 (dated December 16, 1625); *Rooses, Rubens-Moretus*, 1884, p. 61 (dated December 16, 1625); *Rooses*, v, p. 86 (dated December 16, 1625); *Rooses-Ruelens*, III, p. 407.

Cornelis Galle will engrave excellently the frontispiece of the book which Rubens has designed: but I would like to first see which size of the frontispiece he will adopt; whether it is the same as in the *Annales* of Van Haer, of which I am sending a specimen; although it might be much smaller but on no account larger. Afterwards enough space should be left for the title of the book.

[92] DECEMBER 31, 1625 – B. MORETUS, ANTWERP, TO H. HUGO, LOUVAIN

D. Rubenius hæcenus haud adfuit, nec frontem libri vidi, quam iam tempus sit à Cornelio isthic Galleo inchoari, vt ad Kalendas Februarias absoluatur; circa quas spero finitum iri quatuor quae hic supersunt incidendae imagines.

Archives, No. 138, p. 239; *Rooses, Rubens-Moretus*, 1882–83, II, p. 66; *Rooses, Rubens-Moretus*, 1884, p. 61; *Rooses*, v, p. 86; *Rooses-Ruelens*, III, p. 408.

M. Rubens has not been here yet nor have I seen the frontispiece of the book, which it is time for Galle to start in order to be finished by the beginning of February. I hope that by that time the four illustrations which remain to be engraved will be completed.

[93] JANUARY 7, 1626 – B. MORETUS, ANTWERP, TO H. HUGO, LOUVAIN

Gaudeo tam diligentes isthic reperiri caelatores; tantum, vt facta dictis respondeant, exspecto. At vbi delituère, dum Ser^{mi} et aeternae mem. Principis Pompa funebris caelanda erat? Quae certè caelum in primis, non aquam requirebat; sed vultibus illud dumtaxat adhibitum, reliquis figuris isthaec, adeo vt nec ipse Operis titulus, praeterquam in Principis imagine et insignibus, caeli maiestatum praeferat. Aggeres, castella, et fossae (saluo meliori R.V. et aliorum isthic iudicio) nescio quid decorum etiam ab aquâ trahunt. At vero Titulum, vt Rubenius delinearit, à Corn. Galleo, qui isthic adest, omnino caelatum velim.

Archives, No. 138, p. 239; *Rooses, Rubens-Moretus*, 1882–83, II, p. 66; *Rooses, Rubens-Moretus*, 1884, p. 61; *Rooses*, v, p. 86; *Rooses-Ruelens*, VI, p. 408.

I am glad that there are such excellent engravers to be found there; but I wait to see whether the facts correspond with the words. But where did they hide when the Funeral Ceremonies of the most Serene Prince, of eternal memory, had to be engraved? This was certainly a work for engravers, not for etchers.

But the former, at least, is customary for the faces, the latter for the rest of the figures, so that not even the title of the work, except for the portrait and the decorations of the Prince, prefers the majesty of the engraver's burin. Walls, fortifications and ditches (allowing for the better judgment of Your Reverence and other people) receive some kind of proper rendering also from etching. But in any case I would like the title after Rubens's design to be engraved by Cornelis Galle, who is here at present.

[94] JANUARY 21, 1626 – B. MORETUS, ANTWERP, TO H. HUGO, LOUVAIN

Tituli delineationem iam nunc recipio, et remitto, vna cum laminâ, in quâ incidatur. Sed paullò maior est delineatio, redigenda ad formam lineis rubris in chartâ adiunctâ designatam.

Archives, No. 138, p. 243; *Rooses, Rubens-Moretus*, 1882–83, II, p. 67; *Rooses, Rubens-Moretus*, 1884, p. 62; *Rooses*, v, p. 86; *Rooses-Ruelens*, III, p. 408.

I just received the drawing of the title, and I send it back, together with the plate in which it should be engraved. But the drawing is a little too large and should be reduced to the size indicated by the red lines on the enclosed piece of paper.

[95] APRIL 1, 1632 – B. MORETUS, ANTWERP, TO J. LENAERT, BRUSSELS

Je suis le plus hasté pour le privilege de Blossius: lequel ie pensois avoir par-deuant de Sa Maïesté Catholique, comme ie l'ay de l'Empereur et du Roi Tres-chrestien: mais ie me suis abusé, et ie ne le treuve pas entre mes aultres privileges, aprez que ie suis au point d'acheuer le Livre.

Archives, No. 142, p. 247.

I am in the greatest hurry for the Privilege of Blossius, which I thought I had from His Catholic Majesty as I have it from the Emperor and the Very Christian King. But I was wrong, and I do not find it among my other privileges, now that I am at the point of finishing the book.

[96] FEBRUARY 4, 1617 – B. MORETUS, ANTWERP, TO L. LESSIUS, LOUVAIN

Operis de Iustitia editionem etiam nunc differo, dum Bosius ex Vrbe pro

Triumphanti et Gloriosâ suâ Cruce instat. ... De Justitia intra vnum atque alterum saltem mensem ordiemur; et additiunculam, quam nupperime transmisit, haud negligemus.

Archives, No. 136, p. 88.

I still postpone the publication of the book on Justice, since Bosio presses from Rome for his Triumphant and Glorious Cross. ... Between one and two months at least, we shall start the Justitia; and the small addition which you recently transmitted we shall not neglect.

[97] MAY 13, 1617 – B. MORETUS, ANTWERP, TO L. LESSIUS, LOUVAIN

In Opere De Justitiâ recudendo diligenter pergimus, vt saltem ad proximas nundinas exeat in lucem.

Archives, No. 136, p. 113.

We are working steadily on the reprint of the book on Justice, so that it can come out for the next Book Fair.

[98] JULY 15, 1617 – B. MORETUS, ANTWERP, TO L. LESSIUS, LOUVAIN

Pono Frontispicij imaginem, quia vetus iam attrita esset, ex Rubenij nostri ingenio nouam depingi curauî, quae postremam hanc editionem aliquatenus exornet.

Archives, No. 136, p. 126; *Rooses, Rubens-Moretus*, 1882–83, II, p. 61; *Rooses, Rubens-Moretus*, 1884, p. 56; *Rooses*, V, p. 90; *Rooses-Ruelens*, II, p. 110.

I send an image of the frontispiece since, as the old one was already worn out, I had a new one designed by our inventive Rubens, which could decorate this last edition.

[99] OCTOBER 12, 1617 – L. LESSIUS, LOUVAIN, TO B. MORETUS, ANTWERP

Frontispicium nouum placet, vtpote plenum Elegantiae et Ingenij.

Archives, No. 86, p. 365.

The new frontispiece pleases me, as it is full of elegance and ingenuity.

[100] NOVEMBER 4, 1621 – B. MORETUS, ANTWERP, TO F. LONGO A CORIOLANO, ROME

Elegi maiorem folij formam, quae Annalibus Baronianis respondeat, quibus velut auctarium coniungi meretur. ... Siquam etiam materiam, quae Libri Frontispicium et Tituli imaginem ornet, R.V. suggesserit, gratum mihi fecerit.

Archives, No. 138, p. 38.

I chose a larger size of page, which corresponds to the Annales of Baronius, with which it deserves to be associated as an addition. ... Your Reverence would do me a favour if you suggested some subject to decorate the frontispiece of the book and the image of the title.

[101] MARCH 4, 1622 – B. MORETUS, ANTWERP, TO F. LONGO A CORIOLANO, ROME

Binas tuas recte accepi, vnâ cum dedicatoriâ Epistolâ ad Sanct^m Pontificem, ad Lectorem Praefatione, et tribus Indicibus.

Archives, No. 138, p. 54.

I have received your two letters together with the dedication to the Holy Pope, the Preface to the reader and three indexes.

[102] AUGUST 4, 1614 – B. MORETUS, ANTWERP, TO F. LUCAS, ST. OMER

Senecam Philosophum, ex postremâ Lipsij recognitione, typis nostris absoluimus, et superioribus nundinis diuulgauimus. At restat etiamnum duplex Senecae imago, quae ex archetypis antiquis Rubenius nobis depinxit, incidenda, quae nouam hanc editionem deinceps illustret.

Archives, No. 135, p. 214; *Rooses, Rubens-Moretus*, 1882–83, II, p. 59; *Rooses, Rubens-Moretus*, 1884, p. 54; *Rooses*, V, p. 121.

We have finished on our press Seneca the Philosopher, from the last redaction by Lipsius, and we have published it in the recent Book Fair. But the double portrait of Seneca, which Rubens has depicted for us from antique archetypes, must still be engraved. It will afterwards illustrate this new edition.

[103] JUNE 20, 1631 – B. MORETUS, ANTWERP, TO M. MAIRHOFER, MUNICH

Librum vestrum contra Atheos recte accepi, vnà cum frontispicio in aes inciso: quod haud satis probo, cum τό πάρεργον tantum spatij occupet ut τῷ ἔργῳ vix locus relinquatur. Tituli ipsius verba, grandiusculis excusa litteris, ac decore disposita, eminere haud minus quam imagunculae debent; et proinde refingi frontispicium, et denuo incidi, ut decorum obseruetur.

Archives, No. 144, p. 203; *Rooses-Ruelens*, v, pp. 380, 381; *Bouchery-Van den Wijngaert*, p. 12.

I have well received your book against the Atheists, together with the frontispiece, engraved in copper. I am not quite satisfied with it, since the by-work takes up so much space that hardly any is left for the work itself. The words of the title, printed in large enough characters and properly arranged, must not be less prominent than the images. Therefore the frontispiece must be newly thought out and engraved for the sake of good taste.

[104] JULY 18, 1631 – B. MORETUS, ANTWERP, TO M. MAIRHOFER, MUNICH

Gaudeo nuperâ meâ responsione R.V. satisfactum ac mihi nondum de frontispicij imagine: nam praeter tituli quem requiro splendorem, maiorem Sapientiae maiestatem desidero: quae in veste muliebri, non virgineâ, apparet. Ego Palladem armatam velim, sed Christianam et diuinam, cum scuto fidei: atque ita mecum censet aevi nostri Apelles Rubenius. At vero de tota imagine deliberabo, an emendari et innouari haec possit, an nouam omnino incidi oporteat, pro Typographiae Plantinianaee decore: idque meis, non R.V. impensis.

Archives, No. 144, p. 207; *Rooses-Ruelens*, v, p. 394; *Bouchery-Van den Wijngaert*, p. 12.

I am glad that Your Reverence was satisfied with my recent answer. However, I am not satisfied yet with the frontispiece; for apart from the fact that I do not find the necessary splendour in the title, I would want greater majesty for the figure of Wisdom. She appears dressed as a woman rather than as a virgin. I would like to see Minerva armed, but Christian and divine, with the shield of Faith. Rubens, the Apelles of our century, shares my opinion. I shall really

consider the whole image, to decide whether this can be corrected and renewed or whether for the dignity of the Plantin Press, an entirely new one needs to be engraved: if so, at my expense, not that of Your Reverence.

[105] MARCH 6, 1638 – F. DE MARSELAER, BRUSSELS, TO B. MORETUS, ANTWERP

Frontispicium Nouo Legato nostro Il. Rubenius sesquipedali tabellâ sic expressit, ut utrum ingenio ac doctrinae, an vero curae et affectui, an denique artificio plus tribuendum sit, ambigere sanè liceat. Adeo uniuersa Legati, imago, dignitas, conditioque, ut breui sigillo, intuentium oculis delineata occurrit. Quam iconem dum triennio toto vix impetraui, memini modo responsi Petri Mathei quod ad haec increpationis Regiae verba (*en bonne foiij, vous escriuez long temps*) reposuit: *Ouij da, Monsieur, mais cest pour longtemps*.

Archives, No. 88, p. 253; *Rooses, Rubens-Moretus*, 1882–83, II, p. 129; *Rooses, Rubens-Moretus*, 1884, p. 79; *Rooses*, V, p. 100; *Rooses-Ruelens*, VI, p. 198; *Bouchery-Van den Wijngaert*, p. 152.

The Illustrious Rubens has designed on a half-foot panel the frontispiece of our new Legatus in such a manner that one can truly doubt what has to be more admired, the ingenuity and knowledge or the care and affection or finally the skill. All of the Ambassador, his likeness, his dignity, his condition, appears before the eyes of the spectators, as if in a small statuette. While I received this picture after nearly three full years, I remembered the answer that Pierre Mathieu gave, when the King reproached him "*en bonne foiij, vous escriuez long temps*" and he replied: "*Ouij da, Monsieur, mais cest pour longtemps*".

[106] SEPTEMBER 18, 1656 – B. MORETUS THE YOUNGER, ANTWERP,
TO F. DE MARSELAER, BRUSSELS

Ick en wete niet door wat Astrum dat ick soo ongheluckigh ben, dat tot twee ryssen wt de Stadt gheweest ben, als V. E. my de eere ghedaen heeft van tot mynen Huysen te comen om my van synen Legatus te spreken, ende te resoluieren tot de nieuwe editie desselfs. ... Nu teghenwoordigh become door brengher deses het Coper om op het selue te doen snyden het Frontispicium door myn Heer Rubbens saligher gheteckent, waer toe ick niemandt bequaemer en vinde om met eeren wt te voeren als Sr. Cornelis Galle, aendenwelcken morghen daerouer dencke te spreken ende V.E. van synen Eysch te verwittighen.

Archives, No. 299, p. 437; *Rooses*, v, pp. 100, 101.

I do not know through which constellation I am so unhappy that I have been out of town twice, when Your Reverence did me the honour to come to my house to talk about his Legatus and to decide about its new edition. ... Right now I receive from the bearer of this letter the copper to have engraved on it the Frontispiece drawn by the late Mijnheer Rubens. I find nobody more capable to execute this work than Sieur Cornelis Galle. I think that tomorrow I shall talk to him and inform you of his wish.

[107] OCTOBER 2, 1656 – B. MORETUS THE YOUNGER, ANTWERP,
TO F. DE MARSELAER, BRUSSELS

Alsoo Sr. Cornelis Galle my te kennen ghegheven hadde, dat hij aan V. E. gheschreuen hadde ouer den prys van het frontispicium te snyden, ende dat hy den seluen estimeerde op 28 lb. Vlaems; soo en hebbe V. E. ouer het selue subiect voor desen niet gheschreuen; maer nae dat V. E. brief van 27 leetleden ontfanghen hebbe, hebbe met hem ouer den seluen pryse ghesproken, ende met veele worden hebbe hem ghebrocht op de somme van 25 lb. vlaems.

Archives, No. 299, p. 443; *Rooses*, v, p. 101.

Since Sieur Cornelis Galle informed me that he had written to you about the price for cutting the frontispiece, which he estimated at 28 Flemish pounds, I have not written to you again on this subject. But now that I have received your letter of last 27th, I have talked with him about this price and I have talked him into reducing it to 25 Flemish pounds.

[108] DECEMBER 23, 1656 – B. MORETUS THE YOUNGER, ANTWERP,
TO F. DE MARSELAER, BRUSSELS

Terwijl V. E. syn werck van synen Legatus met staede is ouersiende, sal aen Sr. Cornelis Galle de eere ende sorghe van de plaeten recommanderen.

Archives, No. 299, p. 480; *Rooses*, v, p. 101.

While Your Honour is steadily looking over his work of the Legatus, I shall recommend to Sieur Cornelis Galle the honour and the care of the plates.

[109] FEBRUARY 10, 1637 — B. MORETUS, ANTWERP, TO M. DE MORGUES, BRUSSELS

J'ay parlé avec Mons^r vostre frere d'un frontispice qui se pourroit faire pour donner quelque lustre au tiltre de l'Oeuvre. J'attendray l'aduis de V.R., après Mons^r Rubens pourra contribuer au dessein.

Archives, No. 147, p. 69; *Rooses, Rubens-Moretus*, 1882-83, II, p. 131; *Rooses, Rubens-Moretus*, 1884, p. 81; *Rooses*, v, p. 106; *Rooses-Ruelens*, VI, p. 173.

I have talked with Monsieur your brother about a frontispiece which would be made in order to give some distinction to the title of the work. I shall await the advice of Your Reverence, afterwards Monsieur Rubens will be able to participate in the design.

[110] MAY 22, 1637 — B. MORETUS, ANTWERP, TO M. DE MORGUES, BRUSSELS

J'ay differé d'enuoyer les duernions, pour enuoyer plusieurs ensemble: lesquels vont accompagnez du frontispice crayonné; lequel s'il aggree à S. M. et à V. R. il pourra estre deliuré à Cornille Galle pour le tailler.

Archives, No. 147, p. 89.

I have postponed sending the proofs in order to send more of them together; they are accompanied by the frontispiece drawn in pencil. If it pleases Her Majesty and Your Reverence, it can be delivered to Cornelis Galle to be cut.

[111] JUNE 20, 1637 — B. MORETUS, ANTWERP, TO M. DE MORGUES, BRUSSELS

J'envoye les feuilles imprimees et ensemble le crayon du Frontispice corrigé selon vostre aduis. S'il est au contentement de V. R. elle pourra le faire deliurer par Mons^r son frere au tailleur Cornille Galle. Touchant les escritaux, quand le frontispice sera taillé, i'ordonneray comment ceulx là doiuent estre taillés.

Archives, No. 147, p. 101; *Rooses*, v, p. 106.

I send the printed sheets and with them the pencil drawing of the frontispiece corrected according to your advice. If Your Reverence is content with it, he will be able to have it delivered by Monsieur his brother to the engraver Cornelis Galle. Concerning the inscriptions, I shall arrange how these are to be cut when the frontispiece has been engraved.

[112] JUNE 24, 1637 — B. MORETUS, ANTWERP, TO M. DE MORGUES, BRUSSELS

Touchant les escriteaux du Frontispice, ie pensois de Communiquer avec V. R. estant present mon simple advis sur iceulx, qu'il me semble, de n'estre besoin de mettre les deuises, *Cum pace revertar*, et *Possem, sed nolo*; et depuis mettre les entiers vers *Defluet eluvio*, etc. et *Anguiculi viles*; car il faudroit mettre seulement ou les hemistiches, ou les entiers vers. Sur ce attendray le iugement de V. R. avec l'image de Frontispice: laquelle enuoyeray moy mesme à Cornille Galle, et feray tailler icy par vn aultre.

Archives, No. 147, p. 102.

Concerning the inscriptions of the frontispiece, I thought of communicating with Your Reverence; for the moment, my simple advice on these is that it does not seem necessary to me to put the mottoes, *Cum pace revertar* and *Possem, sed nolo*, and then to put the entire verses, *Defluet eluvio*, etc. and *Anguiculi viles*; for one should put either only the hemistichs or the entire verses. On this I shall await the judgment of Your Reverence with the image of the frontispiece. I shall send this myself to Cornelis Galle, and have it engraved here by somebody else.

[113] AUGUST 29, 1637 — B. MORETUS, ANTWERP, TO M. DE MORGUES, BRUSSELS

J'enuoye à V. R. les feuilles imprimées; et renuoye au Sr. Galle le Frontispice de vos Oeuures, auquel le peintre a remarqué quelque chose pour la corriger, et ay faiçt imprimer l'inscription et les sentences du tiltre, et attaché en leur places comme doiuent estre taillées: ce que son fils ou Sr. Mallery pourra faire.

Archives, No. 147, p. 115.

I send the printed sheets to Your Reverence; and I return to Sieur Galle the frontispiece of your Works, in which the painter has noted some correction to be made. Also I have had printed the inscription and the mottoes of the title and put in their places as they have to be cut. His son or Sieur Mallery will be able to do this.

[114] DECEMBER 13, 1637 — B. MORETUS, ANTWERP, TO M. DE MORGUES, BRUSSELS

J'ay donné aduis à V. R. il y a quelques iours, que l'Ouurage des diuerses pièces pour la défense de la Ma^{te} de la Royne Mere estoit paracheué. J'ay faiçt tirer

douze cents copies: et ie diray à V. R. qu'a cause de la charté du papier, et aussi pour la depense que i'ay faiçt pour le frontispice, ie ne peux bailler chasque copie à moins de douze florins. Ce que ne sera pas trouué estrange, lors qu'on verra vn Ourage si parfaict, et de plus de deux cents feuilles. Et parce que V. R. m'a asseuré par ses lettres et par la bouche de Mons^r Son frere, que Sa Ma^{te} retiendrait toutes les copies, ie me suis arresté à cela, et i'ay faiçt estat de recevoir mon payement tout à la fois, ayant desia destiné cette partie pour satisfaire à mes creditiers. V. R. scait que i'ay aduancé tous les frais; qu'il faut payer les ouuriers toutes les sepmaines, et que i'ay acheté bien cherement le papier. C'est pourquoy i'attens mon remboursement, et ay tant de creance en la parole que V.R. m'a donnée de la part de sa Ma^{te} que ie ne crois pas qu'il puisse estre retardé.

Archives, No. 147, p. 139.

I have notified Your Reverence a few days ago that the *Ouvrage* des diverses pièces pour la defense de la Majesté de la Royne Mere was finished. I have had 1,200 copies printed; and I must tell Your Reverence that because of the high price of the paper and also because of the payments I have made for the frontispiece, I cannot sell each copy for less than 12 guilders. This will not be found strange, when one sees a work so perfect and comprising more than 200 folios. And since Your Reverence has assured me by his letters and from the mouth of Monsieur his brother, that Her Majesty would retain all the copies, I have counted on that and I have looked forward to receiving my payment all at once, and have already allotted this sum to satisfy my creditors. Your Reverence knows that I have advanced all the costs, that one has to pay one's workers every week and that I have bought the paper at a very high price. For this reason I await being reimbursed and I have so much faith in the word which Your Reverence gave me on behalf of Her Majesty that I do not believe that the payment could be delayed.

[115] FEBRUARY 27, 1638 — B. MORETUS, ANTWERP, TO M. DE MORGUES, BRUSSELS

J'ay distribué icy des copies à vos amis selon l'ordre de Mons^r vostre frere, excepté le R^{me} d'Anvers a cause de son absence; ils ont promis de vous remercier par leur lettres. Mons^r Rubens m'a prié de vous remercier de son nom.

Archives, No. 147, p. 159.

I have distributed here the copies to your friends according to the order of Monsieur your brother, except to the Bishop of Antwerp because of his absence. They have promised to thank you in their letters. Monsieur Rubens has asked me to thank you in his name.

[116] MARCH 13, 1637 – B. MORETUS, ANTWERP, TO L. NONNIUS, ANTWERP

Amplissimi et Doctissimi Domini Ramirez de Prado Luitprandum intra sex abhinc menses cudendi opportunitatem exspecto.

Archives, No. 146, p. 290.

I expect an opportunity of printing the Liutprand of the most reverend and learned M. Ramirez de Prado within six months.

[117] APRIL 9, 1615 – B. MORETUS, ANTWERP, TO P. DE PERALTA, TOLEDO

Si verò R. V. amicus alibi operas conduxerit, quae viliori pretio ipsi operentur, minimè invidemus: imò libentes, qui undiquaque cudendis libris satis superque obruimur, ad alios typographos remittimus; eos maximè, qui pretij magis vilitatem quam operis praestantiam attendunt; atque eà in re elegantiores aliquem pictorem imitamur (qualem Antverpiae Rubenium habemus) qui imperitum artis aestimatorem, ad rudem, et proinde minoris pretij artificem, a se ablegat: neque enim ipsi desunt elegantissimae suae picturae, etsi alias carioris, emptores.

Archives, No. 135, p. 249; *Rooses-Ruelens*, II, pp. 78, 79; *Bouchery-Van den Wijngaert*, p. 13.

But if the friend of Your Reverence has hired labourers elsewhere that work at a lower price, we do not take it amiss. On the contrary, as we are snowed under with orders for book-printing, we gladly send people to some other printer, especially those who are more interested in a low price than in the quality of the work. In this matter we follow the example of some distinguished painter (such as Rubens here in Antwerp) who turns away the ignorant amateurs to some unskilled, and therefore cheaper artist. For he never lacks buyers for his own fine pictures, even if they are more expensive than others.

[118] FEBRUARY 17, 1640 – B. MORETUS, ANTWERP, TO L. RAMIREZ DE PRADO, MADRID

Mitto ... Excell^{mi} Comit^{is}-Ducis imaginem incisam: sed nullos Ducis titulos vel encomia addi curavi, dubius num eosdem titulos et versus velit qui in Imagine à Rubenio editâ. Pleniores tituli suprâ apponi possent, duabus lineis distincti; quibus lamina satis superque sufficit, amputanda deinde et polienda, cum necessarius a characteribus ornatus accesserit.

Archives, No. 146, p. 441, 442; *Roses-Ruelens*, VI, p. 253.

I send you the engraving of the excellent Count-Duke; but I have not had added any titles of the Duke or a eulogy, since I was in doubt whether you would want the same titles and verses as in the portrait published by Rubens. Fuller titles can be added above, separated in two lines. For this the plate is more than large enough, and afterwards it will have to be reduced and polished when the necessary ornament from the characters has been added.

[119] APRIL 30, 1640 – B. MORETUS, ANTWERP, TO L. RAMIREZ DE PRADO, MADRID

Simul etiam de frontispicii imagine, et Operum Luitprandi Inscriptione, responsum [exspectabo]: itemque omnes et singulos Excell^{mi} Comit^{is}-Ducis titulos, quos supra effigiem eius apponi desiderat. Quod ad Distichon infra effigiem apponendum quod misit, minoris est roboris et succi (bonâ A. T. veniâ dixerim) quam sit Hexastichon Geuartij; cui incidendo locum adaptari curabo.

Archives, No. 146, p. 452.

At the same time I await your answer concerning the illustration of the frontispiece and the inscription of the work of Liutprand; also, each and every title of the Most Excellent Count-Duke which you wish to have placed above his portrait. As to the distich which you have sent to put underneath the portrait, it had (if I may be permitted to say so) less strength and sap than the hexastich of Gevartius; I shall allow space for this to be engraved.

[120] AUGUST 25, 1640 – B. MORETUS, ANTWERP, TO L. RAMIREZ DE PRADO, MADRID

... et si qui noui Comit^{is}-Ducis sunt tituli, ad eius imaginem (modo proximo cursore eos accipiam) incidi curabo, vnâ cum disticho, quod A. T. submitit.

Archives, No. 146, p. 469.

And if there are some new titles of the Count-Duke, I shall have them engraved with his portrait (provided I receive them in the next mail) together with the distich which Your Reverence has provided.

[121] AUGUST 9, 1634 – B. MORETUS, ANTWERP, TO F. RAPHELENGIUS, DELFT

Nam etsi iam Quartus atque vltimus Operum Lipsij Tomus excusus; superest Fama eius Postuma, primo Tomo praefigenda: quam modo intermitto, donec papyrus aduehatur.

Archives, No. 146, p. 104.

For even if the Fourth and last Volume of the Opera of Lipsius has been printed, there still remains the Fama Postuma which must be placed in the front of the First Volume. I only interrupt it until the paper arrives.

[122] JANUARY 29, 1636 – B. MORETUS, ANTWERP, TO F. RAPHELENGIUS, DELFT

Ipsium Operum titulum his verbis exprimam: Iusti Lipsi Opera omnia; postremum ab ipso aucta et recensita; nunc primum copioso rerum Indice à viro erudito illustrata. Libens tuum de eo consilium intelligam.

Archives, No. 146, p. 222.

I would formulate the title of the work in these words: Iusti Lipsi Opera omnia; postremum ab ipso aucta et recensita; nunc primum copioso rerum Indice à viro erudito illustrata. I shall gladly hear your advice about this.

[123] JULY 12, 1636 – B. MORETUS, ANTWERP, TO F. RAPHELENGIUS, LEIDEN

Opera Lipsiana chartae inopia, quam inexpectatum cum Gallo bellum peperit, retardat. Desunt mihi circiter viginti rismi melioris chartae primis folijs cudendis. ... Et verò praeter Lipsij Opera, Concordantiae erant, quas praelo subiereram, Bibliorum; item Historia Terrae Sanctae Francisci Quaresmij, ac Goltzj Caesares: et haerent opera haec interrupta ob solam chartae inopiam. De Goltzj Caesaribus forsan mireris: at quia aliorum Operum Goltzj à Biaeo editorum vnà cum laminis à Petro Paulo Rubenio pictore compararam; vt

deinceps plena essent, Caesares, qui deerant, incidi curauit, et imprimere iam pridem coepit.

Archives, No. 146, pp. 245, 246.

The scarcity of paper which is caused by the unexpected war with France holds up the Opera Lipsiana. About twenty reams of the best paper are lacking to print the *First Volume*. ... And besides the Opera of Lipsius there were the Concordances of the Bible which I was going to print, and the History of the Holy Land by Franciscus Quaresmius, and the Emperors of Goltzius; and these works remain interrupted only because of the lack of paper. You may wonder about the Emperors of Goltzius; but since I have bought the works of Goltzius edited by De Bie together with the plates from the painter Peter Paul Rubens; in order to make them complete, I had the Emperors, which were missing, engraved and I have already started the printing.

[124] APRIL 8, 1637 — B. MORETUS, ANTWERP, TO F. RAPHELENGIUS, LEIDEN

De Christophoro Porreto cum D. Rubenio egi, haud peregi. Rationes haud iniquas allegat: vnum sibi sculptorem, quem habet, sufficere; quem nec planè occupare possit: *chiragrâ* subinde se impediri, vt pluribus imagunculis delineandis haud par sit; nec item, cum sculptor inciderit, refingendis. Porrò alios hic reperiri pictores, qui ipsius operâ vti possint, et quorum ipse instructione proficere valeat. At verò dubitem, num isthic commodius ab aliquo sculptore aut pictore instrui possit.

Archives, No. 146, p. 293; *Rooses, Rubens-Moretus*, 1882-83, I, p. 243; *Rooses, Rubens-Moretus*, 1884, p. 41; *Rooses-Ruelens*, VI, p. 174; *Bouchery-Van den Wijngaert*, p. 17.

About Christophe Porret I have talked with M. Rubens, but without result. He invokes reasonable arguments: the one engraver whom he has is sufficient for him; he cannot even occupy him full time. Moreover, the gout prevents him from designing numerous small images, and also from retouching the ones the engraver has cut. Furthermore, there are other painters here that could use his work, and from the instruction of whom he could profit. But I doubt whether he could more easily be instructed here by some sculptor or painter.

[125] FEBRUARY 23, 1638 – B. DE LOS RIOS, BRUSSELS, TO B. MORETUS, ANTWERP

Vnum rogo ne grauetur D. Rubenium de titulo delineando commonefacere, vt tempus sit sculptoribus laminam praeparandi.

Archives, No. 92, p. 579.

I ask you one thing, do not neglect to remind M. Rubens to design the title, so that the engravers have time to prepare the plate.

[126] MAY 7, 1638 – B. DE LOS RIOS, BRUSSELS, TO B. MORETUS, ANTWERP

Id ergo liceat fidenter petere. Vt scilicet Cl. Dñão V^{ra} agat cum D^{no} Rubens, vti libri frontispicium ea ratione delineet: vt prima fronte appareat Regem Hispaniae se et regna sua singula signatè expressa auxilio vel suasu Ordinis D. Augustini caelorum Reginae, imperiali coronâ redimitae, compedita mancipii obsequio offerre, Regibus omnibus idem faciendi exemplum dare, seu viam modumque ostendere. Haec est tota conceptus substantia: modum eum exprimendi viri admirabili ingenio permitto; modo aduertat valde desiderare me vt Rex illustri quadam ratione, et quam fieri potest magna et magnifica figura constitutatur.

Archives, No. 92, p. 585; *Rooses, Rubens-Moretus*, 1882–83, II, p. 135; *Rooses, Rubens-Moretus*, 1884, p. 85; *Rooses*, V, p. 111; *Rooses-Ruelens*, VI, p. 216; *Bouchery-Van den Wijngaert*, p. 147.

May it be permitted to ask you something in confidence: that Your Lordship should ask M. Rubens to design the frontispiece of the book in the following way: the foreground should show the King of Spain, helped or encouraged by the order of St. Augustine, offering himself and all his clearly delineated dominions, bound as submissive slaves, to the Queen of the heavens, who wears an imperial crown. Also it must appear that he sets the example to all Kings for doing the same, or shows them the way and manner to do so. This is the entire substance of the concept: I leave the manner of expressing it to the man's admirable ingenuity, if only you inform him that I strongly desire the King to be presented in some imposing way and with a figure as large and magnificent as possible.

[127] MAY 18, 1639 – B. MORETUS, ANTWERP, TO B. DE LOS RIOS, BRUSSEL

Ad Galleum his diebus misi frontispicij imaginem, quam Quellinus ex D. Rubenij praescripto delineavit. Monui vt R.V. iudicio submitteret. Mihi displicent mancipia humi sedentia, manibus et pedibus vincti: malim genu flectentia et Dominam Virginem adorantia. Nescio quid R.V. mandarit et in quem finem.

Archives, No. 146, p. 407; *Rooses*, v, p. 112; *Rooses-Ruelens*, vi, p. 231; *Bouchery-Van den Wijngaert*, p. 108.

Recently I have sent to Galle the image of the frontispiece which Quellin has drawn after the directives of Rubens. I have instructed him to submit it to Your Reverence's judgment. I do not like the slaves sitting on the ground, with their hands and feet bound; I would prefer them kneeling and adoring the Virgin Lady. I do not know what Your Reverence will order and to what purpose.

[128] MAY 23, 1639 – B. DE LOS RIOS, BRUSSELS, TO B. MORETUS, ANTWERP

Iam quod ad Frontispicium attinet: quae vobis humi in eodem sedentia displicent mancipia, nec mihi placent: itaque cum venero, tunc pictori mentem meam, quae toto caelo, quam mancipiorum delineatio, alia est, explicabo.

Archives, No. 92, p. 654.

Concerning the frontispiece: the slaves sitting on the ground which do not please you do not please me either. Therefore when I come, I shall explain to the painter my thoughts, which are entirely different as regards the drawing of the slaves.

[129] MAY 25, 1639 – B. MORETUS, ANTWERP, TO B. DE LOS RIOS, BRUSSELS

Quod ad frontispicij imaginem, R.V. aduentum expectabo, vt ea ex decoro, et R.V. desiderio innouetur.

Archives, No. 146, p. 407; *Rooses, Rubens-Moretus*, 1882–83, II, p. 135 (dated May 28, 1639); *Rooses, Rubens-Moretus*, 1884, p. 86.

As to the illustration of the frontispiece, I shall expect Your Reverence's arrival so that it may be changed as is proper and according to Your Reverence's desire.

[130] FEBRUARY 3, 1631 – B. MORETUS, ANTWERP, TO STEENHUYSE, BRUSSELS

Item alsoo gecocht hebbe alle de resterende exemplaria vande Opera Huberti Goltzij, mitsgaeders vierhondert ende vier copere platen daer toe dienende, de welcke Jacobus de Bie saliger heeft doen drucken met Privilegie aen hem eertyds verleent; soo ist dat ick desgelijck vande voorschreven Opera Huberti Goltzij Octroij versoecke.

Archives, No. 142, p. 171.

Also, since I have bought all the remaining copies of the Opera of Hubert Goltzius, together with 404 copper plates going with them, which the late Jacob de Bie has had printed with a Privilege granted to him earlier, I likewise ask for a Privilege for the above mentioned Opera of Hubert Goltzius.

[131] MARCH 23, 1632 – B. MORETUS, ANTWERP, TO STEENHUYSE, BRUSSELS

Mijn heer, Ick sende V.L. benefens desen eenighe titels van boecken, mitsgaders de namen van de Censeurs die de selve geapprobeert hebben, waer van de drie eerste Mijn Heer Raedt Malineus onlancks t' Antwerpen wesende oversien ende geexamineert heeft: d'andere zijn cleyn boeckskens, behalven Opera Blossij, ende en raecten niet materiam politicam; also dat sy geene examinatie ten hove van doen en hebben. Ick bidde V.L. met den eersten het Priuilegie voor de voorschreven boecken te procureren.

Archives, No. 142, p. 245.

I send you with this letter some titles of books with the names of the censors who have approved them. The first three have been examined recently by Mijnheer Councillor Malineus when he was in Antwerp. The others are small booklets, with the exception of the Opera of Blossius, and do not touch political matters, so that they do not need to be examined at the Court. I pray you to grant the Privilege for the above books at the first occasion.

[132] BETWEEN SEPTEMBER 2 AND 6, 1632 – B. MORETUS, ANTWERP, TO STEENHUYSE, BRUSSELS

Ick sende V.L. benefens desen den titel van een Boeck Mathiae Casimiri Sarchieuij, geapprobeert van mijn heer den Plebaen Estrickx, den welcken meynde

in eenigh voorgaende Oſtroij geinſerert te weſen: maer als nu voleyndende den voorchreven boeck te drucken, bevinde in alle voorgaende Oſtroijen vergheten te weſen. Ouersulcx bidde V.L. mij een beſonder Oſtroij voor den ſeluen boeck te procureren.

Archives, No. 142, p. 288.

I ſend you with this letter the title of a book by Mathias Caſimir Sarbievski approved by Mijnheer Plebanus Eſtrix, which I thought was inserted in a previous Privilege. But now that I have finiſhed the printing of the ſaid book, I diſcover it has been forgotten in all previous Privileges. Therefore I beg you to ſend me a ſpecial Privilege for this book.

[133] JANUARY 16, 1620 – B. MORETUS, ANTWERP, TO THOMAS A JESU, BRUSSELS

Spero cum bono Deo sub finem februarij absoluere.

Archives, No. 136, p. 249.

God willing, I hope to finiſh by the end of February.

[134] NOVEMBER 22, 1615 – B. MORETUS, ANTWERP, TO A. TORNIELLO, MILAN

R^{de} in Chriſto Pater, Litteras ex Vrbe a R^{do} P. Gabutio accepi, quibus mandat, ut R.T. certioſorem faciam, quid de Sacris Annalibus tuis edendis decreuiſſem, quos ante biennium praelis noſtris benigne obtulerat. Fateor animum fuiſſe, nec iam deeſſe Annales illos tuos edendi, ut Eccleſiaſticis Ill^{mi} Baronij velut coniungerem. At dum typographi Germani, qui eos prior excudit, conditionem attendo, utpote parum ſplendidam, vereor ne magnam ſibi a me iniuriam fieri exiſtimet, ſi nouam editionem parem, praesertim dum alteram breui ipſum meditari intelligam. Itaque abſtinere malo, ne dum publicè prodeſſe omnibus ſtudeo, priuatim nocere cuiquam videor.

Archives, No. 136, p. 11.

Reverend Father in Chriſt, I have received from Reverend Father Gabutius a letter from Rome, in which he requeſts me to inform you what I have decided about the publication of your Annales Sacri, which he had kindly

offered to our press two years ago. I admit that my intention was, and still is, to publish these *Annales* of yours, in order to add them, so to speak, to the *Annales Ecclesiastici* of the famous Baronius. But when I consider the condition, which is far from magnificent, of the German printer who has first printed them, I am afraid that he might think I did him great injustice by preparing a new edition, the more so since I hear that he has in mind to make a new one shortly himself. Therefore I prefer to abstain, in order not to give the impression that I do harm to someone in private while I endeavour to help everybody in public.

[135] AUGUST 5, 1616 – B. MORETUS, ANTWERP, TO A. TORNIELLO, MILAN

Post Nobilissimi et Doctissimi D. Bosij Triumphantem Crucem, vti nuper addixi, *Annalium tuorum* editionem aggrediemur.

Archives, No. 136, p. 57.

After the Triumphant Cross of the most noble and learned M. Bosio, we shall, as I have promised recently, start on the edition of your *Annales*.

[136] OCTOBER 27, 1616 – B. MORETUS, ANTWERP, TO A. TORNIELLO, MILAN

At laminae, vt satis tutae sunt, ita nec a perito artifice incisae; qui in litteris potissimum sculpendis a decore longius abiuit. Sed et imagines quaedam, libri formae decentius aptari potuissent. Itaque dispiciam quae emendari commode possint et quae omnino nouae parare debeant; in quarum numero tituli maxime imaginem pono.

Archives, No. 136, p. 70.

But the plates, although they are safe enough, have not been engraved by a capable artist; particularly in the engraving of the letters he has not shown good taste. Nevertheless, some images could decently be adapted to the format of the book. Therefore I shall see which plates can easily be improved and which ones will have to be made completely new; among the latter I certainly count the illustration of the title.

[137] AUGUST 17, 1618 – B. MORETUS, ANTWERP, TO A. TORNIELLO, MILAN

Laminas aeneas vt iam penitus inspexi, omnes satis ineptè incisas animaduerto, ut praeter vnam atque alteram quae emendationem aliquam admittant, ceterae nulli vsui futurae sint: quas nouas parari statui, et editionis formae adaptare.

Archives, No. 136, p. 188.

As I examined the copper plates closely I notice that all of them have been engraved rather unskilfully, so that with the exception of one or other, which may permit some correction, they are of no future use; I have decided to have new plates made, adapted to the format of the edition.

[138] DECEMBER 27, 1621 – J. VAN MEURS, ANTWERP, TO A. DE TORO, MADRID

Imprimo agora ... los [libros] siguientes: Summa Conciliorum omnium P. Coriolani, in folio, ..., Annales Brabantiae totiusque Belgij, cum Principum imaginibus per Franciscum Haraeum, in folio 2 tomis, ..., Augustini Mascardi Silvarum Libri quatuor.

Archives, No. 140, f^o 30^v.

I am printing now the following books: Summa Conciliorum omnium by Father Coriolano, in folio, ... Annales Brabantiae totiusque Belgij, with the portraits of the princes, by Franciscus van Haer, in folio, two volumes ... four books of Silvae by Agoſtino Mascardi.

[139] MARCH 21, 1637 – J. DU VERDIER, BRUSSELS, TO B. MORETUS, ANTWERP

Vous prendrez aussy la peyne de voir M. Rubens pour le frontispice.

Archives, No. 83, p. 49; *Rooses, Rubens-Moretus*, 1882–83, II, p. 131; *Rooses, Rubens-Moretus*, 1884, p. 81; *Rooses*, V, p. 106; *Rooses-Ruelens*, VI, p. 174.

You will also take the trouble to see M. Rubens regarding the frontispiece.

[140] APRIL 8, 1637 – B. MORETUS, ANTWERP, TO J. DU VERDIER, BRUSSELS

Mons^r Rubens a conceu le Frontispice, et a donné la charge à vn aultre maïstre de le delinier. Mais pour le mieulx faire, il faut sçavoir le vray tiltre que

Monseigneur vostre frere veult donner a ses Oeuures pour luy laisser assez de place audict Frontispice.

Archives, No. 147, p. 83; *Rooses, Rubens-Moretus*, 1882-83, II, p. 131; *Rooses, Rubens-Moretus*, 1884, p. 81; *Rooses*, v, p. 106; *Rooses-Ruelens*, VI, p. 174.

Monsieur Rubens has conceived the frontispiece and has charged another master to draw it. But to do this better, it is necessary to know the real title which Monseigneur your brother wants to give to his Works in order to leave enough space in the said frontispiece.

[141] APRIL 18, 1637 - J. DU VERDIER, BRUSSELS, TO B. MORETUS, ANTWERP

Cependant mondit Sr. [de Saint-Germain] vous prie de prendre la peyne de luy enuoyer par la premiere commodité le Craion du frontispice, affin qu'il le puisse faire voir auant son deppart a Sa Majesté.

Archives, No. 83, p. 61.

However, the aforesaid Monsieur de St.-Germain begs you to take the trouble to send him at the first convenience the pencil drawing of the frontispiece, so that he can show it to Her Majesty before her departure.

[142] APRIL 22, 1637 - B. MORETUS, ANTWERP, TO J. DU VERDIER, BRUSSELS

Mais touchant le craion de Frontispice, ne se peut faire deuant qu'on sçache quel espace on doit laisser pour le titres des Oeuures: ainsi il plaira à Monseigneur de m'enuoyer l'Inscription du titre, et procureray que le craion soit incontinent fait.

Archives, No. 147, p. 84.

But concerning the pencil drawing of the frontispiece, it cannot be made before one knows what space one must leave for the title of the book; therefore may it please Monseigneur to send me the wording of the title, and I shall take care that the pencil drawing is made immediately.

[143] MAY 2, 1637 – B. MORETUS, ANTWERP, TO J. DU VERDIER, BRUSSELS

J'ay donné ordre que le crayon du Frontispice soit fait deuant la fin de l'autre sepmaine.

Archives, No. 147, p. 87.

I have ordered that the pencil drawing of the frontispiece is to be made before the end of next week.

[144] MAY 7, 1637 – J. DU VERDIER, BRUSSELS, TO B. MORETUS, ANTWERP

[Monsieur de St.-Germain] ma commendé ... de vous prier de luy enuoyer le crayon du frontispice dez quil sera fait.

Archives, No. 83, p. 69.

Monsieur de St.-Germain has charged me to ask you to send him the pencil drawing of the frontispiece as soon as it is finished.

[145] MAY 20, 1637 – J. DU VERDIER, BRUSSELS, TO B. MORETUS, ANTWERP

Il y a trois sepmaines que nous n'auons point receu de vos nouuelles ... Nous vous supplions ... de continuer a nous enuoyer des feuilles de nostre ouurage, et les accompagner du frontispice crayonné.

Archives, No. 83, p. 73.

We have not had any news from you for three weeks. We beg you to continue sending us sheets of our book and to add the pencil drawing of the frontispiece.

[146] JUNE 15, 1637 – J. DU VERDIER, BRUSSELS, TO B. MORETUS, ANTWERP

Monsieur de Saint Germain ... m'a commendé de vous saluer de sa part et de vous prier ... de recommander au peintre qui crayonne le frontispice de se souuenir de loger les escriteaux en leur place et de mettre au nouveau Embleme que mondit Sieur a changé ou il y a vn grand soleil avec quelques nues legeres ces mots per nubila maior, sans le verbe apparet.

Archives, No. 83, p. 77.

Monsieur de St.-Germain has charged me to send you his greetings and to

ask you to recommend to the painter who draws the frontispiece to remember to put the inscriptions in their proper place and to add to the new emblem, which the aforesaid Sieur has changed, where there is a big sun with some light clouds these words: per nubila maior, without the word apparet.

[147] JUNE 23, 1637 – J. DU VERDIER, BRUSSELS, TO B. MORETUS, ANTWERP

Nous avons appris ... que vous desirez que Corneille Galle grave en cette ville le frontispice. Nous luy en parlerons; mais pourtant je serois d'aduis que le mesme homme fist la planche et les escriteaux, ce qui ne se peut faire que deuant vous qui scauez comme il les faut loger et aussi faire le prix a quoy nous n'entendons riens.

Archives, No. 83, p. 81.

We have heard that you wish Cornelis Galle in this town to engrave the frontispiece. We shall talk to him about this; however, I would suggest that the same man should make the plate and the inscriptions. This can only be done in your presence, for you know where they must be put and you can also fix the price, about which we know nothing.

[148] JULY 29, 1637 – J. DU VERDIER, BRUSSELS, TO B. MORETUS, ANTWERP

Nous auons baillé a Sr. Corneli Galle le frontispice. Il a promis qu'il y trauaille-
roit avec diligence.

Archives, No. 83, p. 85.

We have handed the frontispiece to Sieur Cornelis Galle. He has promised to execute it with care.

[149] AUGUST 28, 1637 – J. DU VERDIER, BRUSSELS, TO B. MORETUS, ANTWERP

La planche du frontispice est faite; ie veux croire que Mr. Galle la vous enuoyera aujourdhuy ou demain quand il y aura quelques feuilles imprimées.

Archives, No. 83, p. 89.

The plate of the frontispiece is finished; I believe Monsieur Galle will send it to you today or tomorrow, when some sheets will have been printed.

[150] APRIL 28, 1637 – B. MORETUS, ANTWERP, TO J. VAN VUGHT, MADRID

Syne Konincklycke Hoogheyt den Prince Cardinal is deze voorgaende weke t' Antwerpen geweest, ende heeft wederom myne Druckerye met syne presentie vereert. Hebbe aan haer gepresenteert Opera Lipsij te samen in folio nieuw gedruckt, dewelcke aen haer gedediceert hadde.

Archives, No. 147, p. 85.

His Royal Highness the Prince-Cardinal has been in Antwerp laßt week and has again honoured my printing workshop with his presence. I have presented him with the Opera of Lipsius newly printed in folio, which I had dedicated to him.

[151] OCTOBER 22, 1624 – B. MORETUS, ANTWERP, TO A. VAN WINGHE, LIESSIES

Insuper de R.P. Lessii Opusculis vno tomo (qui alteri de Justitiâ et Jure respondeat) simul imprimendis cogito; deinde de Commentario Morali in univrsium Euangelium, ex sexaginta Graeciae Patribus, plerisque ineditis, concinnato, et nunc primùm Luce et Latinitate donato, et Latinorum quoque Patrum explicationibus suppleto à Patre Balthasare Corderio Antuerpiano.

Archives, No. 138, p. 149.

Besides I am considering printing in one volume the Opuscula of Father Lessius (to correspond to the other volume, De Justitia et Jure); afterwards a moral commentary on the entire Gospel brought together from sixty Greek fathers, mostly unpublished, and now for the first time given light in Latin and supplemented with explanations by the Latin Fathers, by Father Balthasar Cordier of Antwerp.

[152] NOVEMBER 15, 1627 – B. MORETUS, ANTWERP, TO A. VAN WINGHE, LIESSIES

Pergo in excudendis P. Hamerij in Aduentum Concionibus; item in Catenâ LXV. Patrum Graecorum in S. Lucam, in Latinum a P. Corderio translâtâ. ... Blossius vester, vt paratus erit, suo ordine locum inueniet.

Archives, No. 138, p. 321.

I proceed with the printing of Father Hamerius's Sermons for Advent; also

of the Catena LXV. Patrum Graecorum in S. Lucam, translated into Latin by Father Cordier. ... Your Blossius, when it is ready, will find its place in the series.

[153] DECEMBER 8, 1627 – B. MORETUS, ANTWERP, TO A. VAN WINGHE, LIESSIES

Quas a duabus paene septimanis ad R.P.V. dedi, accepisse confido. Harum mihi materiam praebent litterae ad sororium meum Gallaeum scriptae de nouo Vitarum Patrum Titulo: quem non tantum R.P. Rosweyds, sed et R.P. ab Habbeck, R.P.V. nomine commendarunt, quasi vetus ipsi omnino displiceret. Memini commendantibus respondisse, mirari me, R.P.V. iam sublimibus Rubenij inuentionibus delectari, quae humiles aliorum praeferre olim consuevit: mihi verò veterem vel ideò probari, quod Operis Inscriptio Imaginis parergo meritò praeposenda, in hoc illustrior appareat: prout in adiuncto his exemplo R.P.V. agnoscet.

Archives, No. 138, p. 323; *Rooses, Rubens-Moretus*, 1882-83, II, p. 143; *Rooses, Rubens-Moretus*, 1884, p. 94; *Rooses*, V, p. 114; *Rooses-Ruelens*, IV, pp. 336, 337 (dated December 10, 1627); *Bouchery-Van den Wijngaert*, p. 154 (dated December 6, 1627).

I trust your Reverence will have received the letter I sent almost two weeks ago. The reason for the present one is the letter written to my brother-in-law Galle concerning the new title of the Vitae Patrum; which not only Father Rosweyde, but also Father van Habbeck had recommended in your Reverence's name, as if the old one displeased them completely. I remember having replied to those who recommended it that I was surprised that your Reverence, who used to prefer humble works by others, found pleasure in the sublime inventions of Rubens; to me the old one seemed appropriate because the inscription, which deserves to have preference over the subsidiary illustration, appeared to be clearer; this your Reverence will recognize in the enclosed example.

[154] SEPTEMBER 11, 1631 – B. MORETUS, ANTWERP, TO A. VAN WINGHE, LIESSIES

Errorrem quem in imagine frontispicij deprehendit, non sculptor Galleus, sed pictor Rubenius commisit: at hic haud fatebitur errorem, sed certâ ratione

et iudicio sic pinxisse: Jesum Christum [*sic*] sublimiori loco apparere, etsi Deipara à dextris eius, iuxta sacrae Scripturae legem: Adstitit Regina à dextris eius.

Archives, No. 144, p. 218; *Rooses, Rubens-Moretus*, 1882-83, II, p. 72; *Rooses, Rubens-Moretus*, 1884, p. 67; *Rooses*, v, p. 53; *Bouchery-Van den Wijngaert*, p. 139.

The mistake which you remark in the image of the frontispiece has not been made by the engraver Galle but by the painter Rubens. However, the latter will not admit that it is a mistake, but insists that he has painted this with good reason and judgment: Jesus Christ appears above, and the Mother of God at His right side, according to the text of the Holy Scripture: the Queen stood at His right side.

[155] DECEMBER 28, 1621 – B. MORETUS, ANTWERP, TO J. DE WITTE, BRUSSELS

Mijn Heer de Witte, Alsoo mijn Heer de Cancellier difficultejt maeckt van privilegie te gunnen sonder te sien ende doen visiteren de boecken, seynde voor den eersten Augustini Mascardi Siluarum Libros gedruckt, om die te oversien.

Archives, No. 139, p. 48.

Mijnheer de Witte, Since My Lord Chancellor makes difficulties in granting privileges without seeing the books and having them examined, I am sending in the first place Agostino Mascardi's Books of *Silvae* as printed, to be looked through.

[156] 1613 (?) – J. VAN DE WOUWER, ANTWERP (?), TO B. MORETUS, ANTWERP

Iterum fores tuas pulso, iterum molestus sum. Vitam B. SIMONIS VALENTINI, vt nuper indicaui, aliquot exemplaribus tantum, et meo omnino sumptu a te excudi velim. Si importunus sum, ignosce; amicus sum, sanè ex animo. Quem adfectum seriò scribo, nisi ἀδυνάτων mihi eripiet. Nunc dedicatorem ad te mitto, vt examines diligenter, et libere admodum iudicium tuum perscribas. Imago, quam nuper te comitante, Galleo tradideram, in manibus elegantissimi RUBENI nostri nunc est; inde spero ornatiori cultu et artificiosa magis positura exhibit, vt cum spectabili quoque arte in aes incidatur.

Archives, No. 94, p. 479; *Rooses*, v, pp. 120, 121; *Rooses-Ruelens*, II, pp. 67, 68.

Again I knock at your door, again I am a burden. As I have informed you recently, I would like you to print, in a small number of copies and all at my expense, the life of the Blessed Simon of Valencia. If I am a nuisance, forgive me. I am, with all my heart, your friend. This affection, I write seriously, will leave me only when I die. I send you now the dedication, so that you can examine it carefully and give me frankly your opinion. The portrait which I recently in your presence gave to Galle is now in the hands of our most graceful Rubens. I hope that it will come out of it with richer decoration and a more ingenious composition, so that it can also be engraved in copper with considerable art.

CORRESPONDENCE OF J. DE BIE

[157] JANUARY 3, 1611 (wrongly dated 1610 in the ms.) – N. ROCKOX, ANTWERP, TO J. DE BIE, BRUSSELS

... Je vous envoie icy ce que mons^r Rubens at conceu touchant le frontispice de vostre livre, ce que me plait fort; en cas que le trouvez bien il le metterat au net; cest la deesse Moneta.

Brussels, Royal Library, Manuscripts, No. 14-466, f^o 180; Rooses, v, p. 50; Rooses-Ruelens, II, p. 25.

I send you here what Monsieur Rubens has conceived for the frontispiece of your book : it pleases me much and in case you like it, he will make a neat drawing of it; it is the goddess Moneta.

[158] JANUARY 22, 1611 – N. ROCKOX, ANTWERP, TO J. DE BIE, BRUSSELS

Jay aussy delivre a Mons^r Rubens le frontispice de la Moneta pour le mettre a net.

Brussels, Royal Library, Manuscripts, No. 14-466, f^o 177^v; Rooses, v, p. 50; Rooses-Ruelens, II, p. 26.

I have also delivered to Monsieur Rubens the frontispiece of the Moneta to make a neat drawing of it.

[159] FEBRUARY 11, 1611 – N. ROCKOX, ANTWERP, TO J. DE BIE, BRUSSELS

Il vous plairat m'envoyer les printes pour faire les explications. Cependant feray que Mons^r Rubens acheve la dedicatoire et son frere la premiere page de Moneta.

Brussels, Royal Library, Manuscripts, No. 14-466, f^o 184; Rooses-Ruelens, II, p. 27.

Could you please send me the engravings, in order to make the explanations? In the meantime I shall see that Monsieur Rubens finishes the dedication and his brother the frontispiece of the Moneta.

[160] FEBRUARY 26, 1611 – N. ROCKOX, ANTWERP, TO J. DE BIE, BRUSSELS

Je vous envoie icy ce que mons^r Rubens at deseigne pour le premier feullet de vostre livre. Vous pouvez adviser si le laisserez tailler a Cornille Galle, ou si le ferez vous mesmes, en quel cas il vous faudrat bien considerer ce quil at escript du costet de la figure, et prendre quelque belle teste de Roma en la bague, hors des faestes de Goltzius. La figure est du toust a l'antique jusques aux piedts.

Brussels, Royal Library, Manuscripts, No. 14-466, f^o 179; Rooses, v, p. 50; Rooses-Ruelens, II, p. 28; Bouchery-Van den Wijngaert, p. 117.

I send you here what Monsieur Rubens has designed for the frontispiece of your book. You can decide whether you will have it engraved by Cornelis Galle or do it yourself. In that case you will have to keep in mind what he has written next to the figure and take some beautiful head of Roma in the ring from the Fasti of Goltzius. The figure is wholly after the antique down to the feet.

APPENDIX II

*List of books with title-pages or book illustrations after Rubens's designs,
published by the Plantin Press*

The following list of the books published by the Plantin Press which contain frontispieces or illustrations designed by Rubens has been compiled from entries in a register in the Plantin-Moretus Museum, Antwerp (*Manuscripts*, No. 321) covering all the books published between 1580 and 1655.

[1] 1608

Philippi Rubenij Electorum libri duo, in quibus antiqui ritus, emendationes, censurae. Eiusdem ad Justum Lipsium Poemata, in 4^{to}, fin Carré, f. 20, item figurae aeneae septem / 4 in f°, 3 in 8°, fl. 22 st. —.

Manuscripts, No. 321, f° 46.

Two books of selected pieces by Philip Rubens, containing the antique rites, emendations and critiques. The poems to Justus Lipsius by the same author, in-quarto, "fin Carré" paper, 20 sheets, 7 copper figures (4 in-folio and 3 in-octavo), 22 guilders.

[2] 1613

Missale Romanum ex decreto Sacrosancti Concilij Tridentini restitutum, Pij V Pontificis Maximi iussu editum et Clementis VIII auctoritate recognitum, in f°, Commune f. 180, titulus aeneus, fl. 7 st. —;

Idem Figuris aeneis, fl. 11 st. —;

Idem figuris aeneis maximae chartae f°, fl. 12 st. 10:

Nota en ceste edition entrent plus que en la precedente la figure de l'Epiphanie et Asscensio Domini avec leurs vignets, sont quatre figures; et les vignets sont a toutes les figures differentes et millieure taille; et en les impressions precedentes ni avoit que trois vignets, lesquels fallioit repeter.

Manuscripts, No. 321, f° 54^v.

The Roman Missal, restored by decree of the Sacred Council of Trent, published by order of Pope Pius V and revised on the authority of Clement VIII, in-folio,

Common, 180 sheets, copper title, 7 guilders.

The same with copper engravings, 11 guilders.

The same with copper engravings on larger paper, 12 guilders 10.

Note that in this edition there are four figures more than in the previous one, the Adoration of the Magi and the Ascension of Our Lord and their vignettes; and the vignettes are different in every figure and they are cut better; and in the previous editions there were only three vignettes, which had to be repeated.

[3] 1613

Francisci Aguilonij e Societate Jesu Opticorum Libri Sex, Philosophis iuxta ac Mathematicis vtiles, in f°, f. 194, figurae aeneae septem, figurae lignae linearum etc. infinitae, fl. 6 st. 10.

Idem blanq papier, fl. 7 st. 15.

Manuscripts, No. 321, f° 55^r.

Six books on Optics by Franciscus Aguilon, S.J., useful both for Philosophers and Mathematicians, in-folio, 194 sheets, 7 copper figures, innumerable line-figures in wood, 6 guilders 10.

The same on white paper, 7 guilders 15.

[4] 1614

Breviarium Romanum ex decreto Sacrosancti Concilij Tridentini Restitutum, Pij V Pontificis Maximi iussu editum et Clementis VIII auctoritate recognitum, in f°, omnia figuris aeneis, f. 303 et figurae aeneae 11, mediaen, fl. 16 st. —.

Idem majoris Chartae Median double, fl. 18 st. —.

Manuscripts, No. 321, f° 56^r.

The Roman Breviary, restored by decree of the Sacred Council of Trent, published by order of Pope Pius V and revised on the authority of Clement VIII, in-folio, all with copper figures, 303 sheets and 11 copper figures, "mediaen" 16 guilders.

The same on larger, "double mediaen" paper, 18 guilders.

[5] 1614

L. Annaej Senecae Opera a Justo Lipsio emendata et Scholijs Illustrata, in f°, editio 2^a atque ab vltima J. Lipsij manu, f. 231, figurae Aeneae, cum binis Senecae et Auctoris effigie Nova, en papier commun, fl. 8 st. —.

Item papier fin median, fl. 9 st. 10.

Manuscripts, No. 321, f° 57.

The Works of L. Annaeus Seneca, corrected and illustrated with notes by Justus Lipsius, in-folio. Second edition, from the latest recension of J. Lipsius, 231 sheets, copper figures, with two portraits of Seneca and a new one of the author, on common paper, 8 guilders.

The same on "fin median" paper, 9 guilders 10.

[6] 1614

Vita Beati Simonis Valentini Sacerdotis, a Joanno Wouwerio Antwerpiano descripta etc., 8°, f. 4, 1 figure, en fin voll° de Lyon, st. 3.

Manuscripts, No. 321, f° 57.

The life of the blessed priest Simon of Valencia, described by Johannes van de Wouwer from Antwerp, etc., in-octavo, 4 sheets, one figure, on "fin voll° de Lyon" paper, 3 stuivers.

[7] 1615

Sancti Asterij Episcopi Amaseae Homiliae Graece et Latine Philippo Rubenio interprete, eiusdem Rubeni Carmina, Orationes et Epistolae Selectiores; itemque amicorum in vita functum pietas, f. 38, fin carré, titulus aeneus et effigies auctoris, fl. 30 st. —.

Manuscripts, No. 321, f° 58^r.

The Homilies of Saint Asterius, Bishop of Amasea, in Greek and Latin, translated by Philip Rubens; the Poems, Orations and selected Letters of the same author; also a remembrance of the deceased by his friends, 38 sheets, "fin carré" paper, copper title and portrait of the author, 30 guilders.

[8] 1616

Missale Romanum, ex decreto Sacrosancti Concilij Tridentini Restitutum, Pij V Pontificis Maximi iussu editum et Clementis VIII auctoritate recognitum, in f°, f. 182, commune, titulus aeneus, fl. 7 st. —.

Idem figuris aeneis 21, avec 10 vignets, fl. 11 st. —.

Idem figuris aeneis majoris Chartae, fl. 12 st. —.

Manuscripts, No. 321, f° 59.

The Roman Missal, restored by decree of the Sacred Council of Trent, published by order of Pope Pius V and revised on the authority of Clement VIII, in-folio, 182 sheets, ordinary, copper title, 7 guilders.

The same with 21 copper figures, with 10 vignettes, 11 guilders.

The same with copper figures, on larger paper, 12 guilders.

[9] 1617

Crux Thriumphans et gloriosa a Jacobo Bosio descripta, libris sex; ad Sacrae et profanae Historiae Lucem, et Christianae pietatis augmentum vtilissimis, in f°, 2 figurae aeneae, f°, et plurimae in ligno incisae, f. 190, fl. 6 st. 10.

Idem de papier blancq voll° de Lyon, fl. 7 st. 10.

Idem de papier fin median, fl. 7 st. —.

Manuscripts, No. 321, f° 62.

The Triumphant and Glorious Cross, described in six books by Giacomo Bosio; most useful for the knowledge of sacred and profane history and for the increase of Christian piety, in-folio, two copper figures in-folio and numerous woodcuts, 190 sheets, 6 guilders 10.

The same on white paper "voll° de Lyon", 7 guilders 10.

The same on "fin median" paper, 7 guilders.

[10] 1617

Leonardi Lessij e Societate Jesu de Justitia et Jure caeterisque virtutibus cardinalibus Libri quatuor; editio 4^{ta}, auctior et castigatior, in f°, titulus aeneus Rubenij, f. 223 (4 f.) fl. 6, st. — (fl. 5 st. 10).

Manuscripts, No. 321, f° 62.

Four books on Justice and Right and the other Cardinal Virtues by Leonard Lessius, S.J., fourth edition, enlarged and corrected, in-folio, copper-title by Rubens, 223 sheets (4 sheets), 6 guilders (5 guilders 10).

The same on white paper "fin voll° de Lyon", 7 guilders

[11] 1620

De contemplatione diuina Libri Sex, Auctore R.P.F. Thoma a Jesu Carmelitarum Exalceatorum in Belgo et Germania Prouinciale, in 8°, f. 36 1/2, titulus aeneus, fl. 1 st. —.

Ex charta meliori, fl. 1 st. 5.

Manuscripts, No. 321, f° 67.

Six books on the Contemplation of God by the Reverend Father Thomas a Jesu, Provincial of the Discalced Carmelites in Belgium and Germany, in-octavo, 36 1/2 sheets, copper title, 1 guilder.

On better paper, 1 guilder 5.

[12] 1620

Annales Sacri, et ex Profanis praecipui, ab Orbe condito ad eundem Christi Passione redemptum: Auctore Augustino Tornielo Congregationis Sancti Pauli Clerico regulari: Ab eodem quarta hac editione recogniti, et sexcentis locis aucti, in folio, tomis duobus, f. 398, figurae 26 aeneae et variae lignae, fl. 14 st. —.

Idem ex meliori charta, fl. 16 st. —, et ampliori, fl. 17 st. —.

Manuscripts, No. 321, f° 68.

Sacred History, and main features of Profane History, from the creation of the world until its redemption by the Passion of Christ; written by Agostino Tornielo, regular cleric of the Congregation of Saint Paul. In this fourth edition corrected and enlarged in six hundred places by himself; in-folio, two volumes, 398 sheets, 26 copper figures and several in wood, 14 guilders.

The same on better paper, 16 guilders, and on larger paper, 17 guilders.

[13] 1622

Augustini Mascardi Siluarum Libri quatuor, ad Alexandrum Principem Estensem S.R.E. Cardinalem, in 4^o, f. 28 et figurae aeneae, fl. 1 st. 2.

Manuscripts, No. 321, f^o 72.

Four books of miscellanies by Agostino Mascardi, dedicated to Cardinal Prince Alessandro d'Este, in-quarto, 28 sheets and copper plates, 1 guilder 2.

[14] 1623

Summa Conciliorum Omnium, quae à Sancto Petro vsque ad Gregorium XV Papam celebrata sunt, iuxta Chronologiam Annalium Illustrissimi Cardinalis Baronii praecipuè, et aliorum Illustrium virorum Ecclesiastica historicae monumenta; adiunctis in loca praecipua et difficillima quamplurimis Annotationibus Auctore R.P.F. Francisco Longo a Coriolano Ordinis Fratrum Minorum Sancti Francisci Capuccinorum, in folio, f. 303 et titulus aeneus, chartae communis, fl. 8 st. —.

Eadem chartae melioris, fl. 10 st. —.

Manuscripts, No. 321, f^o 73.

Summary of all the Councils which have been celebrated from Saint Peter until Pope Gregory XV, together with a chronology of the Annales, mostly by the famous Cardinal Baronius, and ecclesiastical and historical records by other illustrious men; supplemented with numerous notes to the principal and most difficult places by the Reverend Father Francesco Longo a Coriolano, of the Order of the Capuchin Friars Minor of Saint Francis, in-folio, 303 sheets and a copper title, on ordinary paper, 8 guilders.

The same on better paper, 10 guilders.

[15] 1628

Francisci Haraei Annales Ducum seu Principum Brabantiae totiusque Belgij Tomi tres; quorum Primo solius Brabantiae, Secundo Belgij vniti Principum res gestae, Tertio Belgici Tumultus, vsque ad Inducias anno M.DC.IX pactas, enarrantur: cum Ducum seu Principum Imaginibus, et breui rerum per omnem Europam illustrium narratione, in fol., figurae Principum 44, duo tituli et f. 416, fl. 16 st. —.

Manuscripts, No. 321, f° 74^r.

The Annales of the Dukes or Princes of Brabant and all Belgium, by Franciscus van Haer, three volumes; in the first are told the feats of the princes of sole Brabant, in the second of those of united Belgium, in the third the Troubles of Belgium up to the Truce of 1609; with the portraits of the Dukes or Princes, and a short outline of important events throughout Europe, in-folio, with 44 figures of the Princes, two titles and 416 sheets, 16 guilders.

[16] 1626

Obsidio Bredana, armis Philippi IV, auspicijs Isabellae, ductu Ambrosii Spinolae perfecta, in folio, figuris aeneis 16, f. 41, scribebat Hermannus Hugo Societatis Iesu, fl. 3 st. —.

Manuscripts, No. 321, f° 80.

The Siege of Breda, performed by the army of Philip IV, under the auspices of Isabella and directed by Ambrogio Spinola, in-folio, with sixteen copper figures, 41 sheets, written by Herman Hugo, S.J., 3 guilders.

[17] 1626

Leonardi Lessij è Societate IESV Sacrae Theologiae in Academia Louaniensi quondam Professoris Opuscula: quibus pleraque sacrae Theologiae mysteria explicantur, et vitae rectè instituendae praecepta traduntur: Ab ipso Auctore, paullò ante mortem, varie aucta et recensita, in fol., f. 242, et titulus aeneus, cum imagine Auctoris, fl. 6 st. 10.

Idem in meliori chartâ, fl. 8 st. 10.

Manuscripts, No. 321, f° 81.

The smaller works of Leonard Lessius, S.J., former Professor in Sacred Theology at the Academy of Louvain; in which many mysteries of sacred Theology are explained and in which precepts are provided for a right conduct of life; variously enlarged and revised by the author himself, shortly before his death, in-folio, 242 sheets, with a copper title and with a portrait of the author, 6 guilders 10.

The same on better paper, 8 guilders 10.

[18] 1628

Vitae Patrum. De vita et verbis Seniorum, siue Historiae Eremiticae Libri decem, Auctoribus suis et nitiori pristino restituti, ac Notationibus illustrati, opera et studio Heriberti Rosweydi Vltraiectini, è Soc. Iesu Theologi. Accedit Onomasticon Rerum et Verborum difficiliorum, cum multiplici Indice, etiam Concionatorio. Editio secunda, variè aucta et illustrata, in folio, f. 332, titulus aeneus et figura Geographica aenea, fl. 9 st. —.

Eaedem ex meliori charta, fl. 12 st. —.

Manuscripts, No. 321, f° 83^v.

The Lives of the Fathers. Ten books on the lives and sayings of the Elders, or the History of the Hermits, given back to its authors and in its pristine splendour, and illustrated with notes by the careful effort of the theologian Heribert Rosweyde, S.J., of Utrecht. A vocabulary of the difficult words and matters is added, with various indexes, including one for preaching. Second edition, variously enlarged and illustrated, in-folio, 332 sheets, copper title and geographic illustration in copper, 9 guilders.

The same on better paper, 12 guilders.

[19] 1628

Catena sexagintaquinque Patrum Graecorum in Sanctum Lucam, quae quatuor simul Euangelistarum introducet explicationem; luce ac Latinitate donata, et ex alijs Patribus tam Graecis quam Latinis suppleta, et Annotationibus illustrata à Balthasare Corderio Doctore Theologo Societatis Iesu, in folio, f. 186, figurae aeneae, fl. 5 st. 10.

è meliori chartâ, fl. 6 st. 10.

Manuscripts, No. 321, f° 84^v.

Chain of sixty-five Greek Fathers on Saint Luke, which at the same time presents an explanation of the four Evangelists; brought into Latin and published, and supplemented from other Fathers, both Greek and Latin, and illustrated with notes, by Balthasar Cordier, S.J., Doctor in Theology, in-folio, 186 sheets, copper figures, 5 guilders 10.

On better paper, 6 guilders 10.

[20] 1630

Catena Patrum Graecorum in Sanctum Joannem, ex antiquissimo codice MS. nunc primum in lucem edita, et auspiciatissimis Serenissimi ac Potentissimi Ferdinandi III Hungariae et Bohemiae Regie nuptijs consecrata à Balthasare Corderio Antuerpiano Societatis Iesu, Sacrae Theologiae Doctore et in alma Viennensi Vniversitate Professore, Graecè et Latinè, in folio, f. 131, titulus aeneus, fl. 6 st. 10.

Manuscripts, No. 321, f° 88.

Chain of Greek Fathers on Saint-John, from a very old manuscript codex, now published for the first time, and dedicated to the most auspicious wedding of the Most Serene and Mighty Ferdinand III, King of Hungary and Bohemia, by Balthasar Cordier, S.J., of Antwerp, Doctor in sacred Theology and Professor at the University of Vienna, in Greek and Latin, in-folio, 131 sheets, copper title, 6 guilders 10.

[21] 1632

Ludouici Blosij Monasterij Laetiensis Ordinis Sancti Benedicti in Hannonia Abbatis Opera, curâ et studio R.D. Antonij de Winghe, Abbatis et Monachorum eiusdem Monasterij aucta, ornata, illustrata, in folio, f. 249 et figura aenea, 8 item terniones priores chartae melioris, fl. 8 st. 10.

Eadem in chartâ candidâ minori, fl. 10 st. 10.

Eadem in chartâ candidâ maiori, fl. 11 st. —.

Manuscripts, No. 321, f° 92^v.

The Works of Ludovicus Blosius, Abbot of the Monastery of Liessies in Hainaut, of the Order of Saint Benedict, enlarged, decorated and illustrated by the Reverend Father Antonius van Winghe, Abbot of this monastery, and its monks, in-folio, 249 sheets and a copper figure, and the first eight ternions on better paper, 8 guilders 10.

The same on smaller white paper, 10 guilders 10.

The same on larger white paper, 11 guilders.

[22] 1632

Mathiae Casimiri Sarbieuij è Societate Iesu Lyricorum libri IV. Epodon liber vnus Epigrammatum, in 4^{to}, f. 43 1/2 et titulus aeneus, fl. 1 st. 12.

Manuscripts, No. 321, f° 94.

Four books of lyric poems by Mathias Casimir Sarbievski, S.J. One book of Epodes and another one of Epigrams, in-quarto, 43 1/2 sheets and copper title, 1 guilder 12.

[23] 1634

Bernardi Bauhusij et Balduini Cabillaui è Societate Iesu Epigrammata. Caroli Malapertij ex eadem Societate Poemata, in 32°, f. 6 1/2 et titulus aeneus, fl. - st. 8.

Manuscripts, No. 321, f° 95^v.

Epigrams by Bernand Bauhuis, S.J., and Baldwin Cabilliau, S.J. Poems by Charles Malpert, S.J., in-32°, 6 1/2 sheets and copper title, 8 stuivers.

[24] 1634

Opera Sancti Dionysij Areopagitae, cum Scholijs Sancti Maximi et Paraphrasi Pachymerae a Balthasare Corderio Societatis IESV Doctore Theologo Latiné interpretata et Scholijs illustrata, in folio, 2 figurae aeneae, f. 384, omnia è meliori chartâ, fl. 20 st. -.

Manuscripts, No. 321, f° 96.

The Works of Saint Dionysius the Areopagite, with the notes of Saint Maximus and the Paraphrase of Pachymeres, translated into Latin and illustrated with notes by Balthasar Cordier, S.J., Doctor in Theology, in-folio, two copper figures, 384 sheets, all on better paper, 20 guilders.

[25] 1634

La Peinture de la Serenissime Princesse Isabelle Claire Eugenie, Infante d'Espagne, f. 11 1/2 et figura, fl. - st. 12.

Manuscripts, No. 321, f^o 96.

The Picture of the Most Serene Princess Isabella Clara Eugenia, Infanta of Spain, 11 1/2 sheets and a figure, 12 stuivers.

[26] 1634

Iacobi Bidermanni è Societate Iesu Heroum Epistolae, Epigrammata et Herodias, in 24°, f. 8 1/2 et titulus aeneus, fl. — st. 10.

Manuscripts, No. 321, f^o 96.

The Heroes' Letters, Epigrams and Herodias by Jacob Bidermann, S.J., in-24°, 8 1/2 sheets and copper title, 10 stuivers.

[27] 1634

Maphaei S.R.E. Cardinalis Barberini nunc Urbani VIII Poemata, in 4°, f. 38 1/2 et duae figurae aeneae, fl. 2 st. 5.

Manuscripts, No. 321, f^o 96^r.

The Poems of His Reverend Excellency Cardinal Maffeo Barberini, now Urban VIII, in-quarto, 38 1/2 sheets and two copper figures, 2 guilders 5.

[28] 1634

De Symbolis Heroicis Libri IX, auctore Siluestro Petrasancta Romano è Societate IESV, f. 74 1/2, figurae aeneae 292 praeter aliquot ligneas, fl. 9 st. —.

Manuscripts, No. 321, f^o 96^r.

Nine books on the Devices of the Heroes, written by Silvester Pietrasanta, S.J., of Rome, 74 1/2 sheets, 292 copper figures, besides some in wood, 9 guilders.

[29] 1635

Regia via Crucis, Auctore D. Benedicto Haefteno Vltraiectino Reformati Monasterij Affligeniensis Ordinis Sancti Benedicti Praeposito, in 8°, f. 29 1/2, figurae aeneae 39, fl. 3 st. 10.

Manuscripts, No. 321, f° 99.

The Royal Road of the Cross, by Benedictus van Haeften of Utrecht, provost of the reformed monastery of Affligem of the Order of Saint Benedict, in-octavo, 29 1/2 sheets, 39 copper figures, 3 guilders 10.

[30] 1637

Iusti Lipsij Opera omnia, postremum ab ipso aucta et recensita: nunc primum copioso rerum Indice illustrata, in fol., tomis quatuor, f. 717 et figurae aeneae 108, è chartâ communi, fl. 45 st. —.

E meliori chartâ, fl. 54 st. —.

Cum Senecâ et Tacito Lipsij, charta communi, fl. 60 st. —.

Chartae melioris, fl. 72 st. —.

Manuscripts, No. 321, f° 102^r.

The Complete Works of Justus Lipsius, enlarged and revised by himself; now for the first time adorned with a substantial index of subjects, in-folio, four volumes, 717 sheets and 108 copper figures, on common paper, 45 guilders.

On better paper, 54 guilders.

With Seneca and Tacitus by Lipsius, on common paper, 60 guilders.

On better paper, 72 guilders.

[31] 1638

Le Siege de la Ville de Dole, Capitale de la Franche-Comté et son heureuse deliurance: descrits par M. Jean Boyuin, Conseiller de Sa Maieſté en son Souuerain Parlement à Dole, f. 45, deux figures de cuiure. Item La Relation de tout ce qui eſt passé au Siege et prise de Breme, par les Armes du Roy Catholique Philippe IV, sous la conduite du Marquis de Leganez, Gouverneur et Capitaine General pour Sa Maieſté en l'Eſtat de Milan le 27 Mars 1638, f. 3 et deux figures, ensemble f. 48 et 4 figures, fl. 2 st. 10.

Manuscripts, No. 321, f° 104.

The siege of the city of Dole, capital of Franche-Comté, and its happy deliverance: described by M. Jean Boyvin, Councillor of His Majesty in his Sovereign

Parliament at Dole; 45 sheets and two copper figures. Also the Account of all that has happened during the siege and the conquest of Bremen by the army of the Catholic King Philip IV, under the direction of the Marquis of Leganes, Governor and Captain-General for His Majesty in the State of Milan, on March 27, 1638; 3 sheets and two figures, together 48 sheets and four figures, 2 guilders 10.

[32] 1640

Sacrosancti et Oecumenici Concilij Tridentini, Paulo III, Iulio III et Pio IV Pontificibus Maximis celebrati Canones et Decreta. Quid in hac editione praestitum sit, sequens Philippi Chiffletij Abbatis Balernensis Praefatio indicabit; in 12°, f. 23, titulus aeneus et tres Pontificum imagines lignae, fl. 1 st. 4.

Manuscripts, No. 321, f° 108.

The Canons and Decrees of the sacred and Oecumenical Council of Trent, celebrated by Popes Paul III, Julius III and Pius IV. What is outstanding in this edition will be indicated by the following Preface by Philippe Chifflet, Abbot of Balerne; in-duodecimo, 23 sheets, copper title and three woodcut portraits of the Popes, 1 guilder 4.

[33] 1640

Luitprandi Subdeaconi Toletani, Ticinensis Diaconi, tandem Cremonensis Episcopi Opera quae extant. Chronicon et Aduersaria nunc primum in lucem exeunt, Patris Hieronymi de la Higuera Societatis IBSV Presbyteri, Domini Laurentij Ramirez de Prado Consiliarij Regij Notis illustrata. His subiunguntur Praesulum Epistolae à Iuliano Archipresbytero Sanctae Justae collectae, cum eiusdem Laurentij Notis, et Diptychon Toletanum eiusdem Patris Hieronymi de la Higuera, in fol., f. 170, figurae aeneae 7, fl. 9 st. —.

In maiori chartâ, fl. 10 st. —.

Manuscripts, No. 321, f° 108^r.

The extant works of Liutprand, subdeacon of Toledo, deacon of Ticino, finally bishop of Cremona. The Chronicon and the Adversaria are published now for the first time, illustrated with notes by Father Hieronymus de la Higuera, S.J.,

Priest, and Lorenzo Ramirez de Prado, Councillor of the King. To these are added the letters of prominent people collected by Julianus, Archpriest of Santa Justa, with notes by the aforesaid Lorenzo and the Diptych of Toledo by the aforesaid Father Hieronymus de la Higuera, in-folio, 170 sheets, seven copper figures, 9 guilders.

On larger paper, 10 guilders.

[34] 1641

De Hierarchia Mariana Libri sex; in quibus Imperium, Virtus et Nomen Beatissimae Virginis Mariae declaratur, et manciporum eius dignitas ostenditur; Auctore R.P.M. Fr. Bartholomaeo de los Rios et Alarcon, S. Th. Doctore ex Ordine S. Augustini, in folio, f. 217, figurae 8, fl. 12 st. —.

Ex maiori chartâ, fl. 13 st. 10.

Manuscripts, No. 321, f^o 109.

Six books on the Hierarchy of Mary; in which the Empire, the Virtue and the Name of the Blessed Virgin Mary are explained, and the dignity of her Servants shown; by the Reverend Father Bartholomeo de los Rios y Alarcon, Doctor in Theology, of the Order of Saint Augustine, in-folio, 217 sheets, 8 figures, 12 guilders.

On larger paper, 13 guilders 10.

[35] 1646

Huberti Goltzj Opera Omnia, in fol., 5 voluminibus distributa.

Tomus Primus, Faști Magistratum et Triumphorum Romanorum ab Vrbe condita ad Augusti obitum, ex Antiquis tam Numismatum quam Marmorum monumentis: Thesaurus item Rei Antiquariae vberimus Fastique Siculi denuo restituti à Patre Andrea Schotto S.I., in folio, f. 129, figurae 162 et titulus aeneus.

Tomus Secundus; Caij Julij Caesaris, Augusti et Tiberij Nomismata, ab Huberto Goltzio quondam sculpta, Ludouici Nonnij Commentario illustrata, in fol., f. 133, figurae 137, et Titulus.

Tomus Tertius; Graeciae eiusque Insularum et Asiae Minoris Nomismata, Ludouici Nonnij Commentarijs illustrata, in fol., f. 109, figurae 64 et Titulus aeneus.

Tomus Quartus; Siciliae et illius Italiae Partis, quae olim Magna Graecia dicta fuit Historia, in fol., f. 136, figurae 39 et Titulus.

Huberti Goltzj Operum Tomus Quintus. Icones, Vitae et Elogia Imperatorum Romanorum ex priscis Numismatibus aduiuum delineatae, et breui Narratione Historica illustratae per Hubertum Goltzium. Accessit modo Imperatorum Romano-Austriacorum series, ab Alberto II Augusto ad vsque Ferdinandum III Augustum per annos CC. continuos, deducta stylo et opere Casperij Gevartij I.C. Archigrammataei Antuerpiani et Historiographi Caesarei, in fol., f. 111, figurae lignae quae duplici colore sunt impressae 140 et Titulus aeneus.

In vniuersum Omnia Huberti Goltzj Opera, quinque Tomis comprehensa, vnâ cum Titulo Generali continent folia 622, figuras aenas 402, Titulos aeneos 6, figuras ligneas bis impressas 140, quae omnia simul ex melioribus figuris constant liquido, fl. 75 st. —.

Item quae ex figuris minus nitidis liquido, fl. 70 st. —.

Separatim autem venditur Tomus Quintus siue Icones et Elogia Imperatorum Romanorum, fol., fl. 14 st. —.

Item Graeciae, Insularum et Asiae Minoris Numismata, in fol., fl. 12 st. —.

Manuscripts, No. 321, f° 116, 116'.

The Complete Works of Hubert Goltzius, in-folio, divided into five volumes. First volume, lists of the magistrates and triumphs of the Romans, from the founding of Rome until the death of Augustus, taken from the antique monuments, both coins and marble sculptures; also an abundant treasury of ancient history and the Sicilian Calendar newly restored by Father Andreas Schotte, S.J., in-folio, 129 sheets, 162 figures and copper title.

Second volume. The coins of Caius Julius Caesar, Augustus and Tiberius, formerly engraved by Hubert Goltzius, illustrated with a commentary by Ludovicus Nonnius, in-folio, 133 sheets, 137 figures and title.

Third volume. The coins of Greece, its Isles and Asia Minor, illustrated with commentaries by Ludovicus Nonnius, in-folio, 109 sheets, 64 figures and copper title.

Fourth volume. The history of Sicily and of that part of Italy that was once called Magna Graecia, in-folio, 136 sheets, 39 figures and title.

Fifth volume of the works of Hubert Goltzius. The images, the lives and the epitaphs of the Roman Emperors, drawn faithfully from ancient coins and adorned with a short historical outline by Hubert Goltzius. To this is added

the series of Roman-Austrian Emperors, from Albert II to Ferdinand III, over a period of two hundred years, worked out and written down by Caspar Gevar-tius, Chief Secretary of Antwerp and Imperial Historiographer, in-folio, 111 sheets, 140 woodcuts printed in two colours and copper title.

In all, the complete works of Hubert Goltzius, contained in five volumes, together with the general title, comprise 622 sheets, 402 copper figures, 6 copper titles, 140 twice-printed woodcuts, all of which cost, with the best images, 75 guilders net.

The same with less rich images, 70 guilders net.

But the fifth volume, the images and epitaphs of the Roman Emperors, in-folio, is available separately, 14 guilders.

Similarly the Coins of Greece, the Isles and Asia Minor, in-folio, 12 guilders.

APPENDIX III

Extracts from the Accounts of the Plantin Press

The payments listed below are all taken from the account books of the Plantin Press, preserved in the archives of the Plantin-Moretus Museum, Antwerp (indicated as: *Archives*), viz. registers Nos. 123, 128, 134, 166 and 167. Many, though not all, of these have been published previously, in *Rooses, Rubens-Moretus*, 1882-83, in *Rooses, Rubens-Moretus*, 1884, in *Rooses*, in *Bouchery-Van den Wijngaert* and elsewhere. We have not thought it necessary to refer to each separate passage in these publications where this or that payment is quoted or mentioned, except for the two credit accounts concerning Rubens himself ([1], [2]). Bibliographical references can be traced in the relevant catalogue entries. The quotations have been divided into four groups: 1° Payments to P.P. Rubens ([1], [2]); 2° Payments to Theodore Galle ([3]) - [64]); 3° Payments to Johannes Galle ([65] - [99]); 4° Other payments ([100] - [138]). The order in which the payments were inscribed in the account books has been preserved. This order is mainly chronological, but there are a few exceptions.

[1] - [2] PAYMENTS TO P.P. RUBENS

[1] BETWEEN 1610 AND 1618

Monsieur Pietro Paolo Rubenio d'inchontre doit avoir Pour aultant quil a retocqué les figures d'Aguilonius, Lipsij Seneca et quatre du Missel, luy sont advouez c(omme) p(our) Boissardus montants	fl. 36 st. -
Pour la délinéation des figures d'Aguilonius, de deux vignets du Missel et deux figures dudit, Seneca moriens, Senecae caput et J. Lipsius, touchants à feu nostre Mère, montent	fl. 112 st. -
Pour la délinéation de Nativitas Domini, Annunciatio B. Mariae, David Poenitens, Missio Spiritus S ^{ci} , assumptio B. Mariae, omnes Sancti, Coena Domini, Resurrectio Domini, Crucifixus cum latronibus et Crucifixus defunctus et Frontispicium Breviarii	fl. 132 st. -

Archives, No. 128, f° 178; *Rooses, Rubens-Moretus*, 1882-83, I, p. 281; *Rooses, Rubens-Moretus*, 1884, p. 24; *Rooses*, IV, p. 120; V, pp. 46, 64; *Bouchery-Van den Wijngaert*, p. 129, fig. 4.

M. Peter Paul Rubens is due to receive as recompense.
For retouching the figures of Aguilon, the Seneca of
Lipsius and four figures of the Missal, accorded to him
as for Boissard amounting to

36 guilders

For drawing the figures of Aguilon, two vignettes of the
Missal and two figures of the same, the dying Seneca,
the head of Seneca and J. Lipsius, pertaining to our late
Mother, amounting to

112 guilders

For drawing the Nativity of the Lord, the Annunciation
to the Virgin, the Repentant David, the Descent of the
Holy Spirit, the Assumption of the Virgin, All Saints,
the Last Supper of the Lord, the Resurrection of the
Lord, the Crucified with the Thieves, the Crucified de-
ceased and the Frontispiece of the Breviary

132 guilders

[2] BETWEEN 1624 AND 1640

Pedro Paulo Rubenio doibt avoir

Pour les peintures et contrefaiçts et Frontispices ensui-
vants, lesquels il a inventé et dépeint. ...

Pour 13 frontispices des livres ensuivants en fol. (entre
lesquels neuf durant la compagnie de Jean Van Meurs)
à scavoir Annalium Tornielli, Annalium Harei primi
tomi, eiusdem tomi 2^{di}, Obsidionis Bredanae, Vitarum
Patrum, Catenae in Lucam, Conciliorum Coriolani, Bosij
de Cruce, Lessij de Justitia, et depuis la ditte compagnie
Operum Blosij, Dionysij Areopagitae, Justi Lipsij, et
Blosij, dico Goltzij, à 20 florins la pièce

fl. 260 st. -

Pour 8 frontispices des livres ensuivants en 4° desquels
deux durant la compagnie de Jean van Meurs, à scavoir
Mascardi Sylvarum, et Lessij Imago; et depuis la ditte
compagnie Sarbievij Lyrica, Peinture de son Altesse,
Insignia Card. a Dietrichstein, Poemata Urbani VIII.,

eiusdem imago et Symbolorum Petrasanctae à 12 florins	fl. 96 st. -
Pour deux frontispices en 8°. Thomae a Jesu de Contem- platione durant la compagnie de Jean van Meurs, et après Haftenij Via Crucis 8° à fl. 8	fl. 16 st. -
Pour trois frontispices en 24°. Sarbievij, Bauhusij et Bidermanni à fl. 5	fl. 15 st. -

Archives, No. 134, f° 222; *Rooses, Rubens-Moretus*, 1882-83, I, pp. 282, 283; *Rooses, Rubens-Moretus*, 1884, pp. 25, 26; *Rooses*, IV, pp. 120, 121; *Bouchery-Van den Wijngaert*, pp. 129, 130, fig. 8.

Peter Paul Rubens is to receive

For the following paintings, portraits and Frontispieces,
which he has designed and painted. ...

For 13 frontispieces of the following books in-folio
(among them nine during the association with Jan van
Meurs), namely the Annales of Torniello, the first volume
of the Annales of Van Haer, the second volume of the
same, the Obsidio Bredana, the Vitae Patrum, the Catena
in Lucam, the Conciliorum of Coriolano, De Cruce of
Bosio, De Justitia of Lessius, and since the end of the
association the Opera of Blossius, Dionysius Areopagite,
Justus Lipsius and Blossius, I mean Goltzius, at 20 guilders
a piece

260 guilders

For 8 frontispieces of the following books in-quarto,
during the association with Jan van Meurs, namely of the
Silvae of Mascardi and the Portrait of Lessius; and since
this association was dissolved the Lyrica of Sarbievski,
Peinture de Son Altesse, the Arms of the Cardinal of
Dietrichstein, the Poems of Urban VIII, His portrait,
and the Symbola of Pietrasanta, at 12 guilders

96 guilders

For two frontispieces in-octavo, de Contemplatione of
Thomas a Jesu during the association with Jan van Meurs
and afterwards Via Crucis of Van Haeften, in-octavo, at
8 guilders

16 guilders

For three frontispieces in-vigesimoquarto, Sarbievski,
Bauhuis and Bidermann at 5 guilders

15 guilders

PAYMENTS TO THEODORE GALLE

[3] AUGUST 9, 1608

ghesneden Plaeten van Rubenius pagina 33		fl. 40 st. —
noch pagina 74 van snijden	} Rubeni	fl. 40 st. —
Pagina 21 van snijden		fl. 35 st. —
Pagina 67 van snijden		fl. 35 st. —
noch gesneden een priesters troni		fl. 6 st. —
noch gesneden een medalie		fl. 4 st. —
verschooten aen cooper voor alle de boven genoemde platen		fl. 10 st. 10
betaelt, somma		fl. 170 st. 10

Archives, No. 123, f° 17.

Cut plates for Rubens page 33		40 guilders
Also page 74 for cutting	} Rubens	40 guilders
Page 21 for cutting		35 guilders
Page 67 for cutting		35 guilders
Also cut a head of a priest		6 guilders
Also cut a medal		4 guilders
Advanced for copper for all the above-named plates		10 guilders 10
paid, together		190 guilders 10

[4] SEPTEMBER 20, 1608

gedruckdt den tytel ofte persser Electa Rubeni 1035 bladers tot 10 stuivers thondert	fl. 5 st. 2 ½
gedruckdt een medaliken in Rubenis boeck 1000 bladers tot 10 stuivers thondert	fl. 5 st. —
gedruckdt een antijcx hooft in Rubenis boeck 1000 tot 10 stuivers thondert	fl. 5 st. —
gedruckdt voor Rubenis boeck 4 groote plaeten in folio op ellix 1000 is te samen 4000 bladers tot 20 stuivers thondert	fl. 40 st. —

Archives, No. 123, f° 17.

Printed the title or printer's mark <i>Electa</i> of Rubens, 1,035 sheets at 10 st. for each 100 sheets	5 guilders 2 1/2
Printed a small medal in Rubens's book, 1,000 sheets at 10 sts. the hundred	5 guilders
Printed an antique head in Rubens's book, 1,000 sheets at 10 sts. the hundred.	5 guilders
Printed for Rubens's book four large plates in-folio 1,000 each, adding up to 4,000 sheets at 20 sts. per hundred	40 guilders

[5] SEPTEMBER 25, 1612

gesneden een lyst voor den missael in folio pro nativitate
domini, met tekenen, cooper en alles te samen fl. 75 st. -

Archives, No. 123, f° 22.

Cut a border for the Missal in-folio, for the Nativity of
the Lord, with drawing and copper, everything together 75 guilders

[6] OCTOBER 10, 1612

gesneden een lyst voor den missael in folio pro assumptio
B. Mariae met tecken en cooper en alles te samen fl. 75 st. -

Archives, No. 123, f° 22.

Cut a border for the Missal in-folio, for the Assumption
of the Virgin Mary, with drawing and copper, everything
together 75 guilders

[7] DECEMBER 24, 1612

gesneden een lyst voor den missael in folio pro canone
missae cristi met tekenen, cooper en alles te samen fl. 75 st. -

Archives, No. 123, f° 22.

Cut a border for the Missal in-folio, for the Canon of
the Mass of Christ, with drawing and copper, everything
together 75 guilders

[8] JANUARY 7, 1613

gesneden voor den missael in folio een lijst pro ascensione domini fl. 75 st. -

gesneden een lyst voor den missael in folio pro solemnitate Corpus Cristi fl. 75 st. -

Archives, No. 123, f° 22.

Cut for the Missal in-folio a border for the Ascension of Our Lord 75 guilders

Cut a border for the Missal in-folio for the feast of Corpus Christi 75 guilders

[9] FEBRUARY 13, 1613

gesneden de hemelvaart van ons heer geteckent van Rubenius voor den missael in folio fl. 75 st. -

noch gesneden de 3 coninghen voor den missael in folio van Rubenius geteckent fl. 75 st. -

Archives, No. 123, f° 22^v.

Cut the Ascension of Our Lord, drawn by Rubens, for the Missal in-folio 75 guilders

Also cut the Three Kings for the Missal in-folio, drawn by Rubens 75 guilders

[10] MARCH 7, 1613

gesneden voor den missael in folio een lyst pro Resurrectione domini fl. 75 st. -

noch gesneden voor den missael een lyst pro Epiphania fl. 75 st. -

gesneden voor den missael in folio een lyst proprium missam de tempore fl. 75 st. -

gesneden voor den missael in folio een lyst pro pentecoste fl. 75 st. -

gesneden voor den missael in folio een lyst omnium sanctorum fl. 75 st. -

Archives, No. 123, f^o 22^r.

Cut for the Missal in-folio a border for the Resurrection of Our Lord	75 guilders
Also cut for the Missal a border for the Epiphany	75 guilders
Cut for the Missal in-folio a border for the Proprium de tempore of the Mass	75 guilders
Cut for the Missal in-folio a border for the Pentecost	75 guilders
Cut for the Missal in-folio a border for All Saints	75 guilders

[11] MAY 20, 1613

ghedruckdt heel af den missael in folio syn 20 figuren met de lyſten, op ellix 725, is te samen 14500 bladers tot 20 ſtuivers thondert	fl. 145 ſt. —
gedruckdt tytels voor den missael in folio, voor de coo-pere figuren 725, en voor de houte 675, is te samen 1400, tot 15 ſtuivers thondert	fl. 10 ſt. 10

Archives, No. 123, f^o 22^r.

Printed in its entirety the Missal in-folio, being 20 figures, with the borders, 725 copies of each, totalling 14,500 sheets at 20 ſts. the hundred	145 guilders
Printed titles for the Missal in-folio, for the copper figures 725 and for the wooden 675, altogether totalling 1,400 at 15 ſts. the hundred	10 guilders 10

[12] MAY 20, 1613

gesneden voor den boeck van Pater Agillion 2 platen daer hij met een ooghe ſiet op een ſtoxken, dander den Colossus in perspectief, 18 gulden stuck	fl. 36 ſt. —
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Archives, No. 123, f^o 22^r.

Cut for the book of Father Aguilon two plates where he looks with one eye at a stick, the other the Colossus in perspective, 18 guilders a piece	36 guilders
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[13] JUNE 22, 1613

gesneden voor den boeck van Pater Agillion de Opticorum 4 plaeten, te weten pro libro 1, 4, 5, 6 tot 18 gulden deen door dander, alles te samen	fl. 72 st. -
gesneden den tytel Pater Aguillion de Opticorum, voor alles	fl. 72 st. -

Archives, No. 123, f^o 22^v.

Cut for the book of Father Aguilon de Opticorum 4 plates, namely for book 1, 4, 5, 6, averaging 18 guilders a piece, all together	72 guilders
Cut the title Father Aguilon de Opticorum, for everything	72 guilders

[14] AUGUST 9, 1613

gedruckdt den tytel voor Pater Aguillion de Optica in folio 1263 bladers tot 20 stuivers thondert	fl. 12 st. 12 1/2
noch gedruckdt in Optica 7 halve pagien met de ooghen oft lanck plaettien op ellix 1263, is te samen 8841 folien tot 15 stuivers thondert	fl. 66 st. 5 1/2

Archives, No. 123, f^o 23.

Printed the title for Father Aguilon de Optica in folio 1,263 sheets at 20 sts. the hundred	12 guilders 12 1/2
Also printed in Optica 7 half pages with the eyes or long plates of each 1,263, adds up to 8,841 folios at 15 sts. the hundred	66 guilders 5 1/2

[15] FEBRUARY 10, 1614

gesneden voor den brevier in folio den dauidt, Rubbens	fl. 75 st. -
<i>Archives</i> , No. 123, f ^o 23.	
Cut for the Breviary in folio the David by Rubens	75 guilders

[16] APRIL 12, 1614

aen Ferdinande verschooten voor den tytel van Seneca,
van wuytdoen ende hersnyden der letteren betaelt fl. 2 st. 15

Archives, No. 123, f^o 23.

Advanced to Ferdinand for the title of Seneca, for
taking out and recutting the letters, paid 2 guilders 15

[17] APRIL 12, 1614

gesneden voor den brevier in folio de kersnacht Rubbens fl. 65 st. —

gesneden voor den brevier in folio de verrijsenis ons
heeren fl. 65 st. —

gesneden voor den brevier in folio den sinxen fl. 65 st. —

gesneden voor den brevier in folio ons L. vrouwen
hemelvaert fl. 65 st. —

Archives, No. 123, f^o 23.

Cut for the Breviary in-folio, the Nativity by Rubens 65 guilders

Cut for the Breviary in-folio, The Resurrection of our
Lord 65 guilders

Cut for the Breviary in-folio, the Pentecost 65 guilders

Cut for the Breviary in-folio, the Assumption of our
Lady 65 guilders

[18] APRIL 12, 1614

gedruckdt Beati Simonis conterfeytsel 500, tot 15 stuivers
thondert fl. 3 st. 15

Archives, No. 123, f^o 23^v.

Printed the portrait of the Blessed Simon, 500 [copies],
at 15 stuivers the hundred 3 guilders 15

[19] MAY 15, 1614

gedruckdt in Seneca in folio, conterfeytsel ront, 1275 bladers tot 15 stuivers thondert	fl. 9 st. 11
gedruckdt het conterfeytsel van Seneca, op dander Lipsij, 196 bladers, compt te samen 40 stuivers thondert	fl. 3 st. 15
den tytel in folio gedruckdt van Seneca, 197 bladers tot 20 stuivers thondert	fl. 1 st. 17½

Archives, No. 123, f° 23^v.

Printed in Seneca in-folio, round portrait, 1,275 sheets at 15 stuivers the hundred	9 guilders 11
Printed the portrait of Seneca, on the other side that of Lipsius, 196 sheets, adds up to 40 stuivers the hundred	3 guilders 15
Printed the title in-folio of Seneca, 197 sheets at 20 stuivers the hundred	1 guilder 17½

[20] MAY 15, 1614

gesneden den tytel vanden brevier in folio	fl. 75 st. -
van snyden de bootschap vanden brevier in folio	fl. 75 st. -
van snyden het avontmael inden brevier in folio	fl. 65 st. -
van snyden alderheylyghen inden brevier in folio	fl. 65 st. -

Archives, No. 123, f° 23^v.

Cut the title of the Breviary in-folio	75 guilders
For cutting the Annunciation of the Breviary in-folio	75 guilders
For cutting the Last Supper in the Breviary in-folio	65 guilders
For cutting All Saints in the Breviary in-folio	65 guilders

[21] 1608

Snijden.	
Rubeni figura de son livre pagina 33 et 74 stuck	fl. 40 st. -
pagina 21 et 67 elck stuck 35 gulden	fl. 35 st. -
een priesters aensicht 6 fl., een medaille 4 fl., samen 10 gl. ende 10 stuivers aen het copen	

Archives, No. 123, f° 27^v.

Cutting.

Figures of Rubens's book, page 33 and 74, each 40 guilders

pages 21 and 67 each piece 35 guilders 35 guilders

A priest's face 6 guilders, a medal 4 guilders, together
10 guilders and 10 stuivers for the copper

[22] 1608

Drucken.

Rubeni medalie ende antycx hooft, tot X stuivers thon- fl. - st. 10

dert de groote plaetkens tot XX stuivers fl. 1 st. -

Archives, No. 123, f° 35.

Printing.

Rubens's medal and antique head, at 10 stuivers the hundred 10 stuivers

The large plates at 20 stuivers 1 guilders

[23] 1614 (?)

Drucken.

Effigies Patris Simonis tot XV stuivers fl. - st. 15

Archives, No. 123, f° 35.

Printing.

The portrait of Father Simon, at 15 stuivers 15 stuivers

[24] BETWEEN MAY 15 AND DECEMBER 15, 1614

gesneden van Cornelis, Seneca inde batstove, ende de
groote tronie van Seneca, syn 2 platen met cooper en
alles te samen fl. 103 st. -

Archives, No. 123, f° 50.

Cut by Cornelis, Seneca in the bath tub and the large
head of Seneca, being two plates, with copper and every-
thing included 103 guilders

[25] OCTOBER 16, 1614

gedruckdt heel af den brevier in folio, syn elf bladers
met den tytel, op ellix 1275, syn te samen 14025 bladers
tot 24 stuivers thondert

fl. 169 st. 6

Archives, No. 123, f° 50.

Printed in its entirety the Breviary in-folio, being eleven
sheets with the title, 1,275 of each, together 14,025 sheets
at 24 stuivers the hundred

168 guilders 6

[26] BETWEEN JANUARY 1 AND MARCH 16, 1615

Verholpen den tytel van Seneca in folio, de tronie wuyt-
gedaen inde pedestael ende een ander gesneden, ende
de reste wat verholpen

fl. 10 st. —

Archives, No. 123, f° 50^r.

Corrected the title of Seneca in-folio, taken out the head
in the pedestal and cut another one and slightly corrected
the rest

10 guilders

[27] BETWEEN JANUARY 1 AND MARCH 16, 1615

gesneden conterfeytsel van Lipsij van Cornelis naer Rub-
bens met koper

fl. 54 st. —

Archives, No. 123, f° 50^r.

Cut portrait of Lipsius by Cornelis after Rubens, with
copper

54 guilders

[28] BETWEEN JANUARY 1 AND MARCH 16, 1615

gesneden conterfeytsel van Ph. Rubbens van Cornelis
naer Rubbens, met cooper

fl. 33 st. —

Archives, No. 123, f^o 50^r.

Cut portrait of Philip Rubens by Cornelis after Rubens,
with copper 33 guilders

[29] BETWEEN MAY 25 AND OCTOBER 3, 1615

gedruckt tytel persser in 4^o Filippi Rubbeni, 750, tot 10
stuivers thondert fl. 3 st. 15

gedruckt het conterfeytsel Rubeni, 750 bladers tot 16
stuivers thondert fl. 6 st. —

Archives, No. 123, f^o 51.

Printed title or printer's mark in-quarto for Philip
Rubens, 750 at 10 stuivers the hundred 3 guilders 15

Printed the portrait of Rubens, 750 sheets at 16 stuivers
the hundred 6 guilders

[30] BETWEEN OCTOBER 3 AND DECEMBER 30, 1615

gedruckdt Seneca in folio te weeten den tytel¹, Seneca
int bat², Lipsij³, Seneca conterfeytsel⁴, op ellix 1300,
is te samen 50200 [*sic*] tot 20 stuivers thondert fl. 52 st. —

gedruckdt op wit papier drij plaeten van Seneca te wee-
ten Seneca int bat, Lypsi conterfeytsel, en Seneca conter-
feytsel op ellix 12 te samen 36 tot fl. — st. 7 1/2

Archives, No. 123, f^o 51.

Printed Seneca in folio, namely the title¹, Seneca in the
bath², the portrait of Lipsius³, that of Seneca⁴, 1,300
of each, together 50,200 (should read 5,200) at 20 stuivers
the hundred 52 guilders

Printed on white paper three plates of Seneca, namely
Seneca in the bath, the portrait of Lipsius and the
portrait of Seneca, 12 of each, together 36 at 7 1/2 stuivers

[31] BETWEEN OCTOBER 3 AND DECEMBER 30, 1615

verholpen de hemelvaert van ons Heer in folio van Rubens geteekent

fl. 24 st. -

Archives, No. 123, f° 51.

Corrected the Ascension of Our Lord in-folio, drawn by Rubens

24 guilders

[32] BETWEEN DECEMBER 30, 1615 AND JUNE 28, 1616

gedruckdt den missael in folio syn 10 platen ende 10 lysten is 20 bladers op ellix 1600, is te samen 32000 bladers tot 22 stuivers thondert

fl. 352 st. -

gedruckdt den tytel voor den missael in folio voor de coopere 1600, ende voor de houte figuren 500, is te samen 2100 bladers tot 15 stuivers thondert

fl. 15 st. 15

gesneden fijn den tytel voor den missael in folio met hoecken en tekenen

fl. 36 st. -

verholpen de drij coninghen in folio van Rubens

fl. 24 st. -

verholpen de hemelvaert van ons Livrou in folio van Rubbens

fl. 24 st. -

Archives, No. 123, f° 52.

Printed the Missal in-folio, being 10 plates and 10 borders, that is 20 sheets, 1,600 of each, altogether 32,000 sheets at 22 stuivers the hundred

352 guilders

Printed the title for the Missal in-folio, 1,600 for the copper and 500 for the wood figures, together 2,100 sheets at 15 stuivers the hundred

15 guilders 15

Cut finely the title for the missal in-folio, with the corners and the drawing

36 guilders

Corrected the Adoration of the Magi in-folio of Rubens

24 guilders

Corrected the Assumption of Our Lady in-folio of Rubens

24 guilders

- [33] BETWEEN OCTOBER 5, 1616 AND MAY 29, 1617
 gesneden tytel De Cruce Bosius in folio naer Rubbens
 met cooper fl. 75 st. –
Archives, No. 123, f^o 53.
 Cut title De Cruce, Bosio, in-folio, after Rubens, with
 the copper 75 guilders
- [34] BETWEEN OCTOBER 5, 1616 AND MAY 29, 1617
 gedruckdt den tytel in folio Bosius De Cruce, 1275 ende
 noch een blat, het cruys in de loch 1275, is te samen
 2550 bladers tot 20 stuivers thondert fl. 25 st. 10
Archives, No. 123, f^o 53^v.
 Printed the title in-folio of Bosio, De Cruce, 1,275
 [copies], and another sheet, the cross in the sky, 1,275
 [copies], altogether 2,550 sheets at 20 stuivers the
 hundred 25 guilders 10
- [35] OCTOBER 6, 1617
 gedruckdt den tytel Lessius in folio De Justitia, 1500, tot
 20 stuivers fl. 15 st. –
Archives, No. 123, f^o 53.
 Printed the title Lessius, De Justitia, in-folio, 1,500
 [copies], at 20 stuivers 15 guilders
- [36] FEBRUARY 29, 1620
 gesneden een tytel in 8° Contemplatione Divina Patris
 Tomas fl. 25 st. –
Archives, No. 123, f^o 54^v.
 Cut a title in octavo Contemplatione Divina by Father
 Thomas 25 guilders

[37] MARCH 30, 1620

gesneden inden Anaes Tournelli den tytel, met cooper,
alles

fl. 75 st. —

Archives, No. 123, f° 55.

Cut in the Annales of Torniello the title, with copper,
together

75 guilders

[38] MARCH 14, 1620

gedruet den tytel in 8° Contemplatione Divina Patris
Thomas, 1550, à 16 stuivers

fl. 12 st. 8

Archives, No. 123, f° 55^v.

Printed the title in-octavo Contemplatione Divina by
Father Thomas, 1,550 [copies], at 16 stuivers the hundred

12 guilders 8

[39] APRIL 14, 1620

gedruet den anaes Tournelli in folio syn in alles 25
platen, maer den tytel is 2 maels gedruet pro 1 ende
2 paers, soo dat compt 26 platen, op ellix 1275, syn te
samen 32500 bladers deen door dander tot 20 stuyvers
thondert; ter oorsaecke dat daer 4 kleyn platen onder
syn reckene maer 25 platen tot 20 stuivers beloopt 31875
bladen

fl. 318 st. 15

Archives, No. 123, f° 55^v.

Printed the Annales of Torniello in-folio, making in all
25 plates, but the title is printed twice for 1 and 2 alike
so that makes 26 plates, 1,275 [copies] of each, adding
up to 32,500 sheets, averaging 20 stuivers the hundred;
because there are four small plates among them, I charge
only 25 plates at 20 stuivers, adding up to 31,875 sheets

318 guilders 15

[40] FEBRUARY 26, 1622

gesneden den tytel in 4^o heel page naer Rubbens
Augustini Mascardi, met cooper en hertecken en te samen fl. 32 st. –

Archives, No. 123, f^o 56^v.

Cut the title in-quarto, full-page, after Rubens, of
Agostino Mascardi, with copper and redrawing, together 32 guilders

[41] APRIL 5, 1622

gesneden den tytel in folio voor de hertoghen van bra-
bant van Cornelis gesneden, naer Rubbens, met cooper,
alles te samen fl. 75 st. –

Archives, No. 123, f^o 56^v.

Cut the title in-folio for the Dukes of Brabant, cut by
Cornelis after Rubens, with copper, all together 75 guilders

[42] OCTOBER 9, 1622

Cornelis gesneden den grooten tytel in folio, Somma
Consiliorum fl. 75 st. –

Archives, No. 123, f^o 57.

Cut by Cornelis the large title in-folio of Summa Con-
ciliorum 75 guilders

[43] JANUARY 7, 1622

gedrukt tytel in 4^o Augustini Mascardi Silvae, hele pagie,
1000, a 16 stuivers fl. 8 st. –

Archives, No. 123, f^o 58.

Printed the title in-quarto of Agostino Mascardi, Silvae,
full-page, 1,000 [copies] at 16 stuivers. 8 guilders

[44] OCTOBER 30, 1622

[gedruckt] tytel in folio Somma Consiliorum, 1525 bladers tot 20 stuivers thondert

fl. 15 st. 5

Archives, No. 123, f° 58.

Printed the title in-folio of Summa Conciliorum, 1,525 sheets at 20 stuivers the hundred

15 guilders 5

[45] FEBRUARY 10, 1623

gesneden nieu titel in folio, gesneden van Lucas, voor die hertoghen van Brabant ofte Haereus, met cooper en alles

fl. 75 st. -

Archives, No. 123, f° 59.

Cut new title in-folio, cut by Lucas, for the Dukes of Brabant or Van Haer, with copper and everything

75 guilders

[46] FEBRUARY 14, 1623

betaelt aen Ferdinande, van alle de hertogen van Brabant de letteren wuijt doen, ende hersnijden ende ick verholpen

fl. 49 st. -

Archives, No. 123, f° 59.

Paid to Ferdinand for taking out the letters of all the Dukes of Brabant, and recutting and improved by me

49 guilders

[47] APRIL 2, 1623

betaelt aen Ferdinando voor de letteren inde wereldt te snijden vande Anaes Haeraei ende Labore et Constantia, ick de persser

fl. 3 st. 10

Archives, No. 123, f° 59.

Paid to Ferdinand for cutting the letters in the globe of the Annales of Van Haer and Labor and Constantia, and the printer's mark by me	3 guilders 10
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[48] FEBRUARY 4, 1626

Correëtien aenden tytel gedaen 6 gulden ende 4 gulden voor het cooper, te samen	fl. 10 st. —
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Aen Ferdinando betaelt voor alle de letteren te snijden van Bredael, soo van wuijtdoen als hersnijden, te samen	fl. 26 st. —
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Archives, No. 123, f° 62^v.

Made corrections to the title, 6 guilders, and 4 guilders for the copper, together	10 guilders
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Paid to Ferdinand for cutting all the letters of Breda, as well for taking them out as for recutting them, together	26 guilders
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[49] AUGUST 28, 1626

Cornelis gesneden het conterfeytsel van Lessius	fl. 75 st. —
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Archives, No. 123, f° 62^v.

Cornelis has cut the portrait of Lessius	75 guilders
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[50] JULY 4, 1626

gedruckdt het boeck van Bredael latijn in folio Joannes (<i>sic</i>) Hugo, syn 8 groote platen met den tytel en 6 heele pagien, en 2 halve pagien oft kleijn, syn in alles groot en kleyn 16 platen, op ellix 1000 bladers compt te samen 16000 bladers a 20 stuyvers thondert deen door dander	fl. 160 st. —
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Archives, No. 123, f° 63^v.

Printed the book in Latin of Breda, in-folio by Johannes (*sic*) Hugo, being 8 large plates with the title and 6

full-pages and 2 half or small pages, being altogether
 16 large and small plates, 1,000 sheets each, adding up to
 16,000 sheets at 20 stuivers the hundred on average 160 guilders

[51] NOVEMBER 10, 1626

gedruckt den tytel in folio Lessius, De Justitia et Jure,
 1550 bladers; noch gedruckt in Lessius sijn conterfeytsel,
 1550 a 20 stuivers; noch een naem Jesu a 25 stuivers, te
 samen 4650 bladers fl. 42 st. 12 1/2

Archives, No. 123, f° 64.

Printed the title in-folio of Lessius, De Justitia et Jure,
 1,550 sheets; also printed in Lessius his portrait, 1,550
 [copies] at 20 stuivers; also a Name of Jesus at 25
 stuivers, together 4,650 sheets 42 guilders 12 1/2

[52] SEPTEMBER 21, 1627

cooper gedaen voor den tytel Vitas Patrum fl. 6 st. -

Archives, No. 123, f° 64^v.

Purchased the copper for the title of Vitae Patrum 6 guilders

[53] OCTOBER 9, 1627

Cornelis Galle gesneden Vitas Patrum den tytel fl. 90 st. -

Archives, No. 123, f° 64^v.

Cornelis Galle has cut the title of Vitae Patrum 90 guilders

[54] SEPTEMBER 8, 1628

Cornelis gesneden den tytel in folio Catena Patrum fl. 80 st. -

Archives, No. 123, f° 64^v.

Cornelis has cut the title in-folio of Catena Patrum 80 guilders

[55] OCTOBER 16, 1627

gedruckdt tytel in folio voor Vitas Patrum, 1533 bladers
a 24 stuivers thondert

fl. 18 st. 6

Archives, No. 123, f^o 65.

Printed the title in-folio for Vitae Patrum, 1,533 sheets
at 24 stuivers the hundred

18 guilders 6

[56] OCTOBER 27, 1628

gedrukt tytel in folio, Catena Patrum, 1525 bladers a
24 stuivers

fl. 18 st. 6

Archives, No. 123, f^o 65^v.

Printed the title in-folio of Catena Patrum, 1,525 sheets
at 24 stuivers

18 guilders 6

[57] AUGUST 14, 1630

Cornelis gesneden het waepen vanden keyser, betaelt

fl. 28 st. –

Archives, No. 123, f^o 76.

Cornelis has cut the arms of the Emperor, paid

28 guilders

[58] AUGUST 12, 1631

Cornelis gesneden tytel in folio van Blossius, met cooper

fl. 95 st. –

Archives, No. 123, f^o 76^v.

Cornelis has cut the title in-folio of Blossius, with the
copper

95 guilders

[59] JULY 28, 1632

Cornelis gesneden den tytel in folio voor de medalien
Rubbens

fl. 100 st. –

Archives, No. 123, f^o 76^r.

Cornelis has cut the title in-folio for the medals by
Rubens 100 guilders

[60] OCTOBER 8, 1632

Cornelis gesneden tytel pro Mathei Casamiri Epigrama
naer Rubbens fl. 44 st. -

Archives, No. 123, f^o 77.

Cornelis has cut the title for the Epigrams of Matheus
Casimir after Rubens 44 guilders

[61] DECEMBER 18, 1632

Cornelis gesneden den tytel naer Rubbens Opera Sancti
Dionysij fl. 100 st. -

Archives, No. 123, f^o 77.

Cornelis has cut the title after Rubens of the Opera of
St. Dionysius 100 guilders

[62] OCTOBER 19, 1630

[gedruckt] tytel in folio Catena, smal tytelken, 800 bla-
ders, a 16 stuivers fl. 6 st. 8

Archives, No. 123, f^o 77^r.

Printed the title in-folio of the Catena, narrow title, 800
sheets at 16 stuivers the hundred 8 guilders

[63] APRIL 3, 1632

[gedruckt] tytel in folio Blossius, 1530 bladers a 20 stui-
vers thondert fl. 15 st. 6

Archives, No. 123, f^o 79.

Printed the title in-folio of Blossius, 1,530 sheets at 20
stuivers the hundred

15 guilders 6

[64] OCTOBER 23, 1632

[gedruckt] tytel in 4° Mathei Casimiri Lirici Epigrama,
1035 bladers a 16 stuivers

fl. 8 st. 5 1/2

Archives, No. 123, f° 79.

Printed the title in-quarto of the Lyrics and Epigrams of
Matheus Casimir, 1,035 sheets at 16 stuivers

8 guilders 5 1/2

PAYMENTS TO JOHANNES GALLE

[65] JUNE 10, 1634

verholpen 10 platiens De Simbolis, te samen 10 gulden
den selven dito allen de platiens De Simbolis geschuert
en gecorrigert

fl. 10 st. —

fl. 24 st. —

Archives, No. 123, f° 80.

Corrected ten plates of De Symbolis, together for 10
guilders

10 guilders

The same day, for polishing and correcting all the plates
of De Symbolis

24 guilders

[66] JULY 24, 1634

gesneden allen de platen de Regia Via Crusis, zijn 38
platen sonder den tijtel, voor teeckenene, koper, snijden
en sommige de letteren, compt het stuck 18 guldens

fl. 684 st. —

Archives, No. 123, f° 80^v.

Cut all the plates of the Regia Via Crucis, being 38
plates without the title; for drawing, copper, cutting and
some of the letters, makes 18 guilders a piece

684 guilders

[67] OCTOBER 21, 1634

Cornelis Galle gesneden tijtel de Via Crucis, voor snijden en koper fl. 28 st. -

Archives, No. 123, f° 80^v.

Cornelis Galle has cut the title for Via Crucis, for cutting and copper 28 guilders

[68] DECEMBER 11, 1634

Cornelis Galle gesneden den tijtel voor Opera Lipsij, voor snijden en koper fl. 90 st. -

Archives, No. 123, f° 80^v.

Cornelis Galle has cut the title for the Opera of Lipsius, for cutting and the copper 90 guilders

[69] OCTOBER 16, 1635

verholpen in Opera Lipsi 16 plaeten tot 4 gulden fl. 64 st. -

Archives, No. 123, f° 81.

Corrected in the Opera of Lipsius 16 plates at 4 guilders 64 guilders

[70] OCTOBER 16, 1635

het conterfeytsel Lipsij, Maellerie verholpen fl. 13 st. -

Archives, No. 123, f° 81.

The portrait of Lipsius corrected by Mallery 13 guilders

[71] MAY 4, 1633

Cornelis Galle gesneden het conterfeytsel vanden legat Carafa, voor snijden koper en letteren fl. 34 st. -

Archives, No. 123, f° 82.

Cornelis Galle has cut the portrait of the nuncio Caraffa,
for the cutting, the copper and the letters. 34 guilders

[72] JULY 23, 1633

verholpen allen de platen vande medalien Golsi, syn 400
platen, voor alles fl. 520 st. —

Archives, No. 123, f° 82.

Corrected all the plates of the Medals of Goltzius, being
400 plates, for everything 520 guilders

[73] AUGUST 12, 1633

Cornelis Galle gesneden den tytel De Simbolis naer
Rubens, voor snijden en koper fl. 38 st. —

Archives, No. 123, f° 82.

Cornelis Galle has cut the title De Symbolis after
Rubens, for cutting and copper 38 guilders

[74] JANUARY 2, 1634

Cornelis Galle gesneden tijtel Pinture de Infante, voor
vercleyngen, snijden en koper fl. 38 st. —

Archives, No. 123, f° 82.

Cornelis Galle has cut the title for Peinture de l'Infante,
for reducing in size, cutting and copper 38 guilders

[75] FEBRUARY 3, 1634

Cornelis Galle gesneden den paus en eenen tijtel Samson
naer Rubens, voor de 2 platen en koper fl. 60 st. —

Archives, No. 123, f° 82.

Cornelis Galle has cut the Pope and a title, Samson,
after Rubens, for the two plates and copper 60 guilders

[76] JULY 16, 1633

geproeft allen de platen medalien Golsi voor 2 dagen $\frac{1}{2}$
dachhuer en oncoſt

fl. 4 st. 8

Archives, No. 123, f° 82^v.

Checked all the plates of the Medals of Goltzius, for
two and a half day wages and expenses

4 guilders 8

[77] NOVEMBER 10, 1633

gedruckt tijtel Opera Sancti Dionisij in folio, 1300 folien
a 20 ſtuivers thondert

fl. 13 st. -

Archives, No. 123, f° 83.

Printed the title of the Opera of St. Dionysius in-folio,
1,300 pages at 20 ſtuivers the hundred

13 guilders

[78] JANUARY 14, 1634

tijtel Bernaerdi Bauhuſi Epigrammata in 24°, heel pagie
gedruckt, 4,000 a 15 ſtuivers thondert

fl. 30 st. -

Archives, No. 123, f° 83.

Printed the title of the Epigrams by Bernard Bauhuis
in-24°, full-page, 4,000 [copies] at 15 ſtuivers the hundred

30 guilders

[79] JANUARY 21, 1634

gedruckt tijtel Opera Sancti Dionisij in folio $\frac{1}{2}$ pagie,
1300 bladers a 16 ſtuivers thondert

fl. 10 st. 8

Archives, No. 123, f° 83.

Printed the title of the Opera of St. Dionysius in-
folio, half-page, 1,300 sheets at 16 ſtuivers the hundred

10 guilders 8

[80] JANUARY 28, 1634

gedruckt tijtel Pinture de Infante in 4^{to}, heel pagie, 750
bladers a 16 stuivers thondert

fl. 6 st. -

Archives, No. 123, f^o 83.

Printed title of Peinture de l'Infante in-quarto, full-
page, 750 sheets at 16 stuivers the hundred

6 guilders

[81] MAY 10, 1636

Cornelis Galle nieu gesneden eenen tijtel voor Opera
Lipsi eenen passer, 1/2 pagie en de teeckeninge verandert,
voor snijden en koper te saemen

fl. 29 st. -

Archives, No. 123, f^o 84^v.

Cornelis Galle has newly cut the title for the Opera of
Lipsius, a printer's mark half-page and changed the
drawing, for cutting and copper altogether

29 guilders

[82] APRIL 8, 1634

gedruckt 4000 tytcl Jacobi Bidermanni Heroum Epiſtole
tot 15 ſtuivers thondert

fl. 30 st. -

Archives, No. 123, f^o 85.

Printed 4,000 [copies of] the title of the Heroum
Epiſtolae by Jacob Bidermann at 15 ſtuivers the hundred

30 guilders

[83] APRIL 29, 1634

gedruckt tijtel in 4^{to}, 1025, Samson en den paus op
dander sij, ſijn 2 4^{to} pagien Maphei Berberini Poemata,
tot 32 ſtuivers thondert bladers

fl. 16 st. 8

Archives, No. 123, f^o 85.

Printed title in-quarto, 1,025 [copies], Samson and the Pope on the other side, which makes two quarto pages of the poemata by Maffeo Barberini at 32 stuivers the hundred sheets

16 guilders 8

[84] JULY 7, 1635

gedrukt 300 exemplaerien in Regia Via Crucis, 19 bladers, te weten 12 bladers daer een pagie op compt en 7 bladers daer op elcke sij een pagie compt op elcx 300, compt 5700 bladers tot 15 stuivers thondert

fl. 42 st. 15

6 bladers in Regia Via Crucis te weten 5 bladers op elcke sij een pagie, 1 blat op de een sij 2 en op de ander sij een compt 6 bladers op elcx 300, compt 1800 bladers tot 30 stuivers thondert

fl. 27 st. —

Archives, No. 123, f° 86^v.

Printed 300 copies of Regia Via Crucis, 19 sheets, that is to say 12 sheets with one printed page and 7 of which both sides are printed, 300 of each totalling 5,700 sheets at 15 stuivers the hundred

42 guilders 15

Six sheets in Regia Via Crucis, that is to say 5 sheets printed on both sides, one sheet with two plates on one side and one on the other side, 300 of these 6 sheets totalling 1,800 sheets at 30 stuivers the hundred

27 guilders

[85] JULY 8, 1634

gedrukt voor oem Balthasaer Moretus in Simbolis Heroicis in 4^{to}

...

1 blat bedrukt, 300, het conterfeytsel van Carafa op een sij en den titel De Simbolis Heroicis op dander sij, 2 groote pagien tot 32 stuivers thondert

fl. 4 st. 16

Archives, No. 123, f° 86bis, 86 bis^v.

Printed for uncle Balthasar Moretus in the Symbolis Heroicis in-quarto

...

Printed one sheet, 300 [copies], the portrait of Caraffa on one side and the title De Symbolis Heroicis on the other side, two large pages at 32 stuivers the hundred

4 guilders 16

[86] JULY 8, 1634

verholpen 10 platen De Simbolis

fl. 9 st. -

van allen de platen De Simbolis te schuren, proeven en corrigeren

fl. 24 st. -

Nota dat ick voor desen in rekeninghe hebbe gestelt het snijden vande plaet vanden cardinael Carafa van Cornelis Galle gesneden, voor snijden, coper en letteren voor den tijtel De Simbolis van Cornelis Galle gesneden, voor snijden en coper

fl. 34 st. -

fl. 38 st. -

Archives, No. 123, f° 86ter.

Corrected ten plates De Symbolis

9 guilders

For polishing, checking and correcting of all the plates of De Symbolis

24 guilders

Note that previously I have put in the account the cutting of the plate of Cardinal Caraffa cut by Cornelis Galle, for cutting copper and letters

34 guilders

For the title De Symbolis cut by Cornelis Galle, for cutting and copper

38 guilders

[87] MARCH 23, 1636

gedruckt van Opera Lipsi 300 exemplaren

fl. 176 st. 5

Archives, No. 123, f° 88.

Printed 300 copies of the Opera of Lipsius

176 guilders 5

[88] MAY 26, 1636

voor het snyden vande letteren op den tijtel van Opera
Lipsi in folio

fl. 4 st. 5

Archives, No. 123, f^o 103.

For the cutting of the letters in the title of Lipsius's
Opera in-folio

4 guilders 15

[89] JULY 11, 1637

gedaen het copper tot den tijtel in folio voor la Ryne
mere, compt

fl. 4 st. 18

Archives, No. 123, f^o 103^r.

Purchased the copper for the title in-folio for La Royné
Mere, totalling

4 guilders 18

[90] APRIL 4, 1637

gedruckt 400 tijtel in folio voor Opera Lipsi tot 20 stui-
vers thondert

fl. 4 st. —

400 tijtel voor Opera Lipsi halve pagie tomus Secundus
tot 16 stuivers thondert

fl. 3 st. 4

400 tijtel voor Opera Lipsi halve pagie tomus tertius tot
16 stuivers thondert

fl. 3 st. 4

400 tijtel voor Opera Lipsi halve pagie tomus quartus
tot 16 stuivers thondert

fl. 3 st. 4

Archives, No. 123, f^o 105.

Printed four hunderd titles in-folio for the Opera of
Lipsius at 20 stuivers the hundred

4 guilders

Four hundred titles for the Opera of Lipsius half-page
second volume at 16 stuivers the hundred

3 guilders 4

Four hundred titles for the Opera of Lipsius half-page
third volume at 16 stuivers the hundred

3 guilders 4

Four hundred titles for the Opera of Lipsius half-page
fourth volume at 16 stuivers the hundred

3 guilders 4

[91] DECEMBER 5, 1637

gedruckt tijtel in folio *Diverses Pieces pour la defense de la Rijne Mere*, 1275 tot 20 stuivers thondert

fl. 12 st. 15

Archives, No. 123, f^o 106^v.

Printed title in-folio of *Diverses Pieces pour la Défense de la Royne Mère*, 1,275 [copies] at 20 stuivers the hundred

12 guilders 15

[92] JUNE 5, 1638

gedruckt gedruckt (*sic*) tijtel in groot 4^{to} *la Siege de Dole*, 1500, tot 16 stuivers thondert

fl. 12 st. --

Archives, No. 123, f^o 107.

Printed the title in large quarto of the *Siege de Dole*, 1,500 [copies] at 16 stuivers the hundred

12 guilders

[93] APRIL 7, 1640

gedruckt tytel *Consilium Tridentinum* in 12, heel pagie, 3000 a 15 stuivers thondert

fl. 22 st. 10

Archives, No 123, f^o 114.

Printed the title of the Council of Trent in-duodecimo, full-page, 3,000 [copies] at 15 stuivers the hundred

22 guilders 10

[94] FEBRUARY 9, 1641

gedruckt *De Hierarchia Mariana* in folio, syn 8 platen in folio met den tytel, op elcx 312 compt 2496 folien a 20 stuivers thondert

fl. 24 st. 19 1/2

Archives, No. 123, f^o 114^v.

Printed *De Hierarchia Mariana* in-folio, being 8 plates in-folio with the title, 312 of each, adding up to 2,496 sheets at 20 stuivers per hundred

24 guilders 19 1/2

[95] FEBRUARY 16, 1641

gedruckt 400 volle boecken Luitprandi Chronicon in folio, t'weten 400 tytel a 20 stuivers thondert	fl. 4 st. -
400 het conterfeytzel Compte de Olivares a 20 stuivers thondert	fl. 4 st. -

Archives, No. 123, f^o 114^v.

Printed 400 complete books, the Chronicon of Liutprand in-folio, namely 400 titles at 20 stuivers the hundred	4 guilders
Four hundred portraits of Count Olivares at 20 stuivers the hundred	4 guilders

[96] JUNE 22, 1641

gedruckt 938 De Hierarchia Mariana sijn 8 platen in folio met den tytel, op elcx 938 compt 7504 folien a 20 stuivers thondert	fl. 75 st. -
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Archives, No. 123, f^o 122^v.

Printed 938 copies of De Hierarchia Mariana, being 8 plates in-folio with the title, 938 of each, adding up to 7,504 sheets at 20 stuivers the hundred	75 guilders
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[97] NOVEMBER 14, 1643

sijn afgedruckt geweest dese naeruolgende platen inden medaliboeck Golsi t' weten in Faſto Golsi een blat 2 plaeten op d'een sij en 1 op dander sij, gedruckt 35 bladers tot 2 gulden thondert	fl. - st. 14
81 platen gedruckt Goltsi Augustus Imperator op elcke sy van het blat een plaet en op elcke plaet gedruckt 306 compt 24300 figuren a 16 stuivers thondert	fl. 194 st. 8
75 op een blat gedruckt, Nomismata Grecie Uniuerse, een plaet op d'een sy en een plaet op dander sy, a 32 stuivers thondert bladers	fl. 1 st. 4
75 bladers Nomismata Sicilie et Magnae Graeciae, een	

plaet op d'een sy en een op dander sij a 32 stuivers thondert bladers	fl. 1 st. 4
75 bladers in Goltsio een plaet op d'een sy en een op d'ander sij a 2 gulden thondert	fl. 1 st. 10
75 bladers in Goltsio een plaet op d'een sij en een op d'ander sij a 32 stuivers thondert	fl. 1 st. 4
325 op een plaet in Goltsi Nomismata Augusti Cesaris a 16 stuivers thondert	fl. 2 st. 12
350 tytel in folio Faſti Magiſtratum et Triumphorum Romanorum a 1 gulden thondert	fl. 3 st. 10
275 bladers in Goltsio 2 platen op de een sij en een plaet op de ander sy ſignatuer L. a 2 gulden thondert	fl. 5 st. 10
21 diverſche bladers gedrukt in Goltsio 2 platen neffens een int blat, op elck blat 75 compt 1575 bladers a 24 ſtuivers thondert	fl. 18 st. 18
350 tytel in Goltsio Sicilia et Magna Grecia a 1 gulden thondert	fl. 3 st. 10
250 bladers in Goltsio Nomismata Insularum Graeciae een plaet op d'een sij en een op d'ander a 32 ſtuivers thondert bladers	fl. 4 st. —
250 bladers in Goltsio Nomismata Graeciae Uniuerſae een plaet op d'een sij en een op d'ander sij a 32 ſtuivers thondert	fl. 4 st. —
24 diverſche bladers gedrukt in Goltsio 2 platen op d'een sij en 2 platen op d'ander sij, compt 4 platen int blat, op elcx gedrukt 250 compt 6000 bladers a 48 ſtui- vers thondert	fl. 144 st. —
515 tijtel in folio Ludovici Nonni Commentarius in Hu- berti Goltsi Graeciam Insulas et Asiam Minorem a 1 gul- den thondert	fl. 5 st. 3
315 tijtel in folio Ludovici Nonni Commentarius in No- mismata Imperatorum Juli Auguſti et Tiberij a 1 gulden thondert	fl. 3 st. 3

Archives, No. 123, f^o 127^r, 128.

There have been printed the following plates in the book

of Medals by Goltzius, that is to say in Goltzius's <i>Fasti</i> one page with two plates on one side and one on the other, printed 35 sheets at 2 guilders the hundred.	14 stuivers
Printed 81 plates of <i>Augustus Imperator</i> by Goltzius, one plate on each side of the page and printed 306 of each plate, totalling 24,300 figures at 16 stuivers the hundred	194 guilders 8
Printed 75 on a sheet of the <i>Nomismata Graeciae Universae</i> , one plate on each side, at 32 stuivers the hundred sheets	1 guilder 4
75 sheets of <i>Nomismata Siciliae et Magnae Graeciae</i> , one plate on each side, at 32 stuivers the hundred sheets	1 guilder 4
75 sheets in Goltzius, one plate on each side, at 2 guilders the hundred	1 guilder 10
75 sheets in Goltzius, one plate on each side, at 32 stuivers the hundred	1 guilder 4
325 of a plate in the <i>Nomismata Augusti Caesaris</i> by Goltzius at 16 stuivers the hundred	2 guilders 12
350 titles in folio of <i>Fasti Magistratuum et Triumphorum Romanorum</i> at one guilder the hundred	3 guilders 10
275 sheets in Goltzius, two plates on one side and one plate on the other side, signature L., at 2 guilders the hundred	5 guilders 10
21 different sheets printed in Goltzius, two plates next to each other in the sheet, of each sheet 75, totalling 1,575 sheets at 24 stuivers the hundred	18 guilders 18
350 titles of Goltzius's <i>Sicilia et Magna Graecia</i> , at one guilder the hundred	3 guilders 10
250 sheets in Goltzius's <i>Nomismata Insularum Graeciae</i> , one plate on each side, at 32 stuivers the hundred	4 guilders
250 sheets in Goltzius's <i>Nomismata Graeciae Universae</i> , one plate on each side, at 32 stuivers the hundred	4 guilders
24 different sheets printed in Goltzius with two plates on each side, which makes 4 plates on each sheet, printed 250 of each, totalling 6,000 sheets at 48 stuivers the hundred	144 guilders

515 titles in-folio of Ludovicus Nonnius's Commentarius
in Hubertus Goltzius's Graeciam, Insulas et Asiam Mino-
rem, at one guilder the hundred 5 guilders 3

315 titles in-folio of Ludovicus Nonnius's Commentarius
in Numismata Imperatorum Juli Augusti et Tiberii, at
one guilder the hundred 3 guilders 3

[98] DECEMBER 9, 1645

gedrukt 1050 tijtel in folio Icones Imperatorum Roma-
norum Golsi a 20 stuivers thondert fl. 10 st. 10

25 Idem op wit papier fl. — st. 5

Archives, No. 123, f^o 132.

Printed 1,050 titles in-folio of Icones Imperatorum Ro-
manorum by Goltzius at 20 stuivers the hundred 10 guilders 10

Of the same 25 on white paper 5 stuivers

[99] JANUARY 20, 1646

gedrukt 537 tijtel in folio Romanae et Graecae Antiqui-
tatis Monumenta a 20 stuivers thondert bladers fl. 5 st. 7

Archives, No. 123, f^o 139.

Printed 537 titles in-folio of Romanae et Graecae Anti-
quitatis Monumenta, at 20 stuivers the hundred sheets 5 guilders 7

OTHER PAYMENTS

[100] SEPTEMBER 8, 1621

receu du S^r Carolo Cotta, logé chez Sr. Raphael Rauano
trois cents florins, a bon compte de cinq cents exem-
plaires de Augustini Mascardi Sylvarum Libri quattuor
(accordés a 19 patars chascun exemplaire et a 425 les
cinq cents, item payera le prix de la image du tiltre selon

quil viendra couster, et le reste payera S^r Raphael Rauano
apres que les exemplaires seront achevez d'imprimer)

fl. 300 st. -

Archives, No. 166, f^o 19 v.

Received from M. Charles Cotta, who is staying with M.
Raphael Rauano, 300 guilders on account, for 500 copies
of the four books of *Silvae* by Agostino Mascardi (sold
at 19 patars for each copy, 425 guilders for the 500
copies; also he will pay for the illustration of the title,
according to what it will cost) and the rest will be paid
by M. Raphael Rauano after the printing of the copies
will be finished

300 guilders

[101] FEBRUARY 19, 1622

a Fernandes Arsenius voor den titel van Mascardus, ick
segge de letteren

fl. 1 st. 10

Archives, No. 166, f^o 26.

To Ferdinand Arsenius for the title of Mascardi, that is
to say the letters

1 guilder 10

[102] OCTOBER 13, 1622

A Fernandes Arsenius pour les lettres du tiltre de Corio-
lanus

fl. 4 st. -

Archives, No. 166, f^o 30 v.

To Ferdinand Arsenius for the letters of the title of
Coriolano

4 guilders

[103] MARCH 18, 1623

a Fernandes Arsenius pour les lettres des deux tiltres de
Haraeus

fl. 6 st. -

Archives, No. 166, f^o 34.

To Ferdinand Arsenius for the letters of the two titles
of Van Haer 6 guilders

[104] MARCH 7, 1626

titel van Obsidio Bredana betaelt het schrift aen Fernan-
des Arsenius fl. 2 st. —

Archives, No. 166, f^o 64^v.

Title of Obsidio Bredana, paid to Ferdinand Arsenius
for the inscriptions 2 guilders

[105] SEPTEMBER 12, 1627

aen Abraham van Diepenbeck voor teecken en van den
nieuwen titel van Vitae Patrum fl. 20 st. —

Archives, No. 166, f^o 80.

To Abraham van Diepenbeeck for drawing the new title
of Vitae Patrum 20 guilders

[106] OCTOBER 5, 1627

voor de letteren van den titel Vitarum Patrum aen Arse-
nius fl. 4 st. —

Archives, No. 166, f^o 81.

For the letters of the title of Vitae Patrum to Arsenius 4 guilders

[107] AUGUST 28, 1628

aen Fernandus Arsenius voor de letteren van den titel
van Catena Patrum in Sanctum Lucam ende Octauarium
Romanum fl. 3 st. 15

Archives, No. 166, f^o 88.

To Ferdinand Arsenius for the title of the Catena Patrum
in Sanctum Lucam and of the Roman Octavarium 3 guilders 15

[108] NOVEMBER 27, 1630

gecocht van myn heer Petro Paulo Rubbens 328 exemplaria Goltzij tot 15 fl. stuck, bedraegende de somme van 4920 guldens, te betaelen in drye payen, de eerste contant, de tweede naer een Jaer, de derde naer twee Jaeren naer datum voorschreven. Item noch gecocht de platen Goltzij voor de somme van duysent guldens, te betaelen in boecken, naer syn beliefte, volgens den ordinarischen prys, op den welcken sal rabat geven van thien pour cento, nemende boecken ongebonden, ende geen rabat op de gebonden. Elcke paye is van de exemplaren Goltzij van 1640 fl. ick segge duysent ses hondert ende viertich.

Archives, No. 166, f^o 111.

Bought from M. Peter Paul Rubens 328 copies of Goltzius at 15 guilders a piece, adding up to the sum of 4,920 guilders, to be paid in three payments, the first in cash, the second after one year, the third after two years after the above written date. Also bought, the plates of Goltzius for the sum of 1,000 guilders, to be paid in books according to his wishes, at the normal price, on which I shall give a 10 % discount if he takes the books unbound and none if he takes them bound. Every payment for the copies of Goltzius totals 1,640 guilders, that is to say sixteen hundred and forty guilders.

[109] MARCH 27, 1631

betaelt aen Sr. Petro Paulo Rubens voir d'eerste paye
van den coop van Opera Goltzij

fl. 1640 st. -

Archives, No. 166, f^o 115^v.

Paid to Sieur Peter Paul Rubens for the first payment of
the purchase of the Opera of Goltzius

1640 guilders

[110] JUNE 12, 1631

receu de Mons^r le Chanoine de Bruxelles Brant pour
compte de Mons^r le Prelat de Leties fl. 102 st. 14 qui
avec les 1696 fl. 8 st. pardeuant receus et 18 patars que
i'ay ordonné quil donneroit de ma part a son ordinaire
porteur de Letres font

fl. 1800 st. —

Nota que les precedentes parties receues du dict Seigneur
Prelat sont liquidees par ce compte dont le Prelat est
crediteur de la susdicte partie de fl. 1800, pour laquelle
receura pour mille deux cent florins exemplaires de
Blosius, et pour les restans six cents florins aultres livres
ou renderay son argent selon son desir.

Archives, No. 166, f^o 118.

Received from Monseigneur Brant, Canon of Brussels,
on behalf of Monseigneur the Abbot of Liessies 102
guilders 14 stuivers, which make, with 1,696 guilders 8
stuivers received previously and with 18 patars which I
have charged him to give from me to his usual carrier
of letters

1,800 guilders

Note that the parts received previously from the said
Seigneur Abbot are liquidated by this account, so that he
is creditor for the said sum of 1,800 guilders, for which
he will receive copies of Blosius to the value of 1,200
guilders and for the remaining 600 guilders he will
receive other books or I shall return his money, according
to his wish.

[111] DECEMBER 28, 1631

a Fernande Arsenius pour les lettres des planches de
l'entree de la Reyne

fl. 6 st. 10

Item pour les lettres du tiltre de Blosius et Velleris Aurei

fl. 4 st. —

Archives, No. 166, f^o 124.

To Ferdinand Arsenius for the letters on the plates of

the Entry of the Queen	6 guilders 10
Also for the letters of the title of Blossius and the Golden Fleece	4 guilders

[112] JANUARY 18, 1632

a Fernandes pour corriger le tiltre de Blossius et changer quelques mots	fl. 2 st. 5
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Archives, No. 166, f° 125.

To Ferdinand for correcting the title of Blossius and changing a few words	2 guilders 5
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[113] NOVEMBER 4, 1632

aen Myn Heer Rubbens voer de tweede paye van exemplaria Goltzij	fl. 1640 st. -
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Item voor Graecia Goltzij	fl. 300 st. -
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Voor rente vande voorschreven somme van een half jaer verschenen in Nouember 1632	fl. 47 st. -
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fl. 1987 st. -

Archives, No. 166, f° 134.

To Mijnheer Rubens for the second payment of the copies of Goltzius	1,640 guilders
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Also for Goltzius's Graeciae	300 guilders
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For interest on the above written sum for a half year, due in November 1632	47 guilders
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1,987 guilders

[114] DECEMBER 10, 1633

Carolo Malerie pour les mots du tiltre de Bauhusius etc. in 24°	fl. 2 st. 8
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Archives, No. 166, f° 146^r.

To Charles de Mallery for the words of the title of Bauhuis etc., in-24° 2 guilders 8

[115] DECEMBER 27, 1633

aen Carel Maleri voor den titel, van de wapen van Cardinalus Dieterstain, pro Operibus Sancti Dionysii fl. 30 st. -

Archives, No. 166, f° 147.

To Charles de Mallery for the title with the arms of Cardinal Dietrichstain, for the Opera of St. Dionysius 30 guilders

[116] JANUARY 13, 1634

a Pauwels Adriaenssen pour le tiltre de la Peinture de Son Altesse, ie dis les lettres fl. 2 st. 8

Archives, No. 166, f° 148.

To Paulus Adriaenssen for the title of the Peinture de Son Altesse, that is to say the letters 2 guilders 8

[117] JANUARY 25, 1634

a Carolo Maleri pour le tiltre Bidermanni Poematum fl. 6, rabatant fl. 3 sur l'argent presté, pour reste payé fl. 3 st.-

Archives, No. 166, f° 148^v.

To Charles de Mallery for the title of Bidermann's Poems 6 guilders, deducting three guilders for loaned money, paid for the rest 3 guilders

[118] FEBRUARY 22, 1634

a Paulus Adriaenssen, letteren van titel Bidermani fl. 1 st. 4

Archives, No. 166, f° 149^v.

To Paulus Adriaenssen for the letters of the title of Bidermann 1 guilder 4

[119] MARCH 14, 1634

aen Pauwels Adrianssen voor letteren van effigies Vrbani VIII ende van den titel Poematum eius	fl. 2 st. 13
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Archives, No. 166, f° 150.

To Paulus Adriaenssen for the letters of the portrait of Urban VIII and of the title of his Poems	2 guilders 13
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[120] JUNE 23, 1634

Nota. Payé a Andries Pauwelssen depuis le 13 ^e decembris au 23 ^e Junij 1634 pour figures De Symbolis R.P. Petra- sanctae corrigees et faictes nouuelles	fl. 268 st. 1
oultre les 33 florins que doivent estre payés a Monsieur Galle pour correction des dictes figures	fl. 33 st. —

fl. 301 st. 1

Item pour le tiltre et figure de Mons ^r le Nonce	fl. 72 st. —
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fl. 373 st. —

Archives, No. 166, f° 154.

Note. Paid to Andries Pauwelssen from December 13 until June 23, 1634, for figures in De Symbolis by the Reverend Father Pietrasanta corrected and newly made	268 guilders 1
To be added the 33 guilders which have to be paid to Monsieur Galle for the correction of these figures	33 guilders

301 guilders 1

Likewise for the title and the figures of Monseigneur the Papal Nuncio	72 guilders
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373 guilders 1

- [121] NOVEMBER 26, 1634
 voor den titel van Via Crucis, ick segge de letteren fl. 2 st. 8
Archives, No. 166, f^o 159.
 For the title of Via Crucis, that is to say the letters 2 guilders 8
- [122] JUNE 18, 1637
 Erasmo Quellinio pictorio voor ... titulus Opera Domini
 Sancti Germani fl. 24 st. —
Archives, No. 167, f^o 7.
 To Erasmus Quellin, painter, ..., for the title of the
 Opera of Monsieur de St.-Germain 24 guilders
- [123] DECEMBER 27, 1637
 aen Erasmus Quellinus pour le titre de Caesares Goltzij fl. 24 st. —
Archives, No. 167, f^o 11.
 To Erasmus Quellin for the title of the Emperors of
 Goltzius 24 guilders
- [124] FEBRUARY 29 (sic), 1638
 betaelt doer Casse in den winckel aen Myn Heer Pedro
 Paulo Rubbens voor het leste payment van de coop van
 Opera Goltzij fl. 1640 st. —
 Item voor interest vande voorschreven somme voor den
 termyn van vyf jaeren fl. 410 st. —
Archives, No. 167, f^o 12.
 Paid cash in the shop to Mijnheer Peter Paul Rubens for
 the last payment of the purchase of the Opera of Goltzius 1,640 guilders
 Also for interest of the aforesaid sum for a period of
 five years 410 guilders

[125] MARCH 9, 1638

aen Erasmus Quellinus ... voor den titel du Siege de Dole fl. 15 st. -

Archives, No. 167, f^o 13.

To Erasmus Quellin for the title of Le Siège de Dole 15 guilders

[126] MARCH 24, 1638

aen Andries Pauwelssen voor de letteren van Siege de Dole fl. 6 st. -

Archives, No. 167, f^o 13^v.

To Andries Pauwels for the letters of the Siège de Dole 6 guilders

[127] JANUARY 18, 1639

receu de Monsieur le docteur Nonnius pour compte de Monsieur Laurentius Ramirez de Prado, en compte de l'impression des œuvres de Luitprandus et des livres quil a eu fl. 405 st. 8

Archives, No. 167, f^o 18^v.

Received from Doctor Nonnius, on behalf of M. Laurentius Ramirez de Prado, in respect of the printing of the works of Liutprand and of the books which he has had 405 guilders 8

[128] MAY 25, 1639

aen Erasmus Quellinus voor diversche teeckeningen fl. 134 st. 8

Archives, No. 167, f^o 21^v.

To Erasmus Quellin for various drawings 134 guilders 8

[129] OCTOBER 24, 1639

receu de Monsieur Docteur Nonnius pour compte de
Dom Laurentius Ramirez de Prado, ie dis de l'impression
de son Luitprandus

fl. 175 st. -

Archives, No. 167, f^o 26.

Received from Doctor Nonnius, on behalf of Dom Lau-
rentius Ramirez de Prado, that is to say for the printing
of his Liutprand

175 guilders

[130] NOVEMBER 24, 1639

aen Erasmus Quellinus ... voor de teeckeninghe van
Conte Duca

fl. 18 st. -

Archives, No. 167, f^o 26.

To Erasmus Quellin ... for the drawing of the Count-
Duke

18 guilders

[131] FEBRUARY 12, 1640

betaelt door Jan Lenard aen Cornelis Galle voor ... titel
Concilij Tridentini

fl. 36 st. -

Archives, No. 167, f^o 28^r.

Paid by Jan Lenaert to Cornelis Galle, for the title
of the Council of Trent

36 guilders

[132] MARCH 8, 1640

aen Cornelis Galle de ionghe voor de tronie van Conde
Olivares, item voor den titel van Luitprandus

fl. 120 st. -

Archives, No. 167, f^o 29.

To Cornelis Galle the Younger, for the portrait of Count
Olivares, also for the title of Liutprand

120 guilders

[133] APRIL 2, 1640

Cornelio Galleo iuniori ... voor het verhelpen van den
titel Concilij Tridentini

fl. 4 st. -

Archives, No. 167, f° 29^r.

To Cornelis Galle the Younger, for correcting the title
of the Council of Trent

4 guilders

[134] MAY 31, 1640

Cornelio Galle iuniori voor den titel van Bartholomeo
de los Rios

fl. 55 st. -

Archives, No. 167, f° 30.

To Cornelis Galle the Younger for the title of Bartholo-
meo de los Rios

55 guilders

[135] SEPTEMBER 22, 1640

voor de letteren vanden Titel Luitprandi ende van Conde
Olivares, aen Peeter Verbieſt

fl. 9 st. -

Archives, No. 167, f° 32.

For the letters of the title of Liutprand and of Count
Olivares, to Peter Verbieſt

9 guilders

[136] OCTOBER 30, 1640

Verbieſt voor de letteren van den tytel van Bartholomeo
de los Rios Hierarchia Mariana

fl. 4 st. 10

Archives, No. 167, f° 33.

To Verbieſt for the letters of the title of Bartholomeo
de los Rios, De Hierarchia Mariana

4 guilders 10

[137] AUGUST 22, 1641

betaelt aen Erasmus Quellinus voor het teeckenen vande
naevolgende figuren : ... Titulus Concilij Tridentini

fl. 3 st. —

Archives, No. 167, f° 38.

Paid to Erasmus Quellin for the drawing of the fol-
lowing figures : title of the Council of Trent

3 guilders

[138] DECEMBER 23, 1645

aen Peeter Verbieſt voor de letteren te snijden in titulo
Generali Operum Goltzij

fl. 2 st. 8

Archives, No. 167, f° 61.

To Peter Verbieſt for cutting the letters in the general
title of the Opera of Goltzius

2 guilders 8

APPENDIX IV

Various Documents

- [1] 1613 – PRESENT OF 200 GUILDERS FROM THE CITY OF ANTWERP TO THE RECTOR OF THE JESUIT COLLEGE

Den Eerwaarden heere Pater Reñtor vanden Collegie der societeyt Jesu, de somme van twee hondert ponden artois tvoorseide Collegie by myne heeren toegevuecht voor eene vereeringe, ter saecken van sekeren boeck gemaectt by Pater Franciscus Aguillon genaempt Optica, etc. Naer luydt de acte Collegiael, ordonnantie ende quitantie, ii^c £.

Antwerp, City Archives, R.k., No. 53, f^o 282, 282^r; F. Prims, Letterkundigen, Geleerden en Kunstenaars in de Rekeningen der Stad Antwerpen 1576–1650, Koninklijke Vlaamsche Academie voor Taal- en Letterkunde, Verslagen en Mededeelingen, March 1931, p. 189.

To the Reverend Father Reñtor of the Jesuit College the sum of two hundred Artois pounds, given to the aforesaid College by My Lords as a present on the occasion of a certain book made by Father Franciscus Aguillon called Optica, etc. Following the Act of the Council, order and receipt, 200 guilders.

- [2] JULY 24, 1620 – PAYMENT TO JOHAN HOMPES FOR THE COSTS OF THE TITLE-PAGE OF THE GELRESCHÉ RECHTEN

Den heer Landtrentmeester Gramaije sal vuijt sijnen ontfanck der Onraedts-penningen betalen aen Johan Hompesch, inden naeme van Balthasar Moretus ende Johan Meursius, boeckvuerders tot Antwerpen, die somme van een hondert drie gulden ende viertien stuivers, ende dat voerde coopere plate, teickenen vanden titel, snijden, pappier, drucken, port van briuen, besorgen etc. des Rid-ders, personaige van hunne doorluchte hoogheden, derseluer waepenen ende anderssins soe voerder inde Reformatie gestelt is, inde bygaende missiue naerder vermeldt. Ende brengende beneffens dese quitancie etc. Actum den 24 Julij 1620.
103 £ – 14.

Ter ordonnantie vande aenwesende heeren gedeputeerde etc.

P. Bossmans.

Ontfangen die voorschreven hondert drye gulden xiiii st. naerden verluyde desen ii^{en} Octobris xvi^c xx.

(ges.) Johan Hompes.

Maastricht, Rijksarchief in Limburg, Staten Overkwartier, No. 211.

The steward of the estate Gramaije will pay from his income of the sales expense money to Johan Hompes, in the name of Balthasar Moretus and Johan van Meurs, booksellers at Antwerp, the sum of 103 guilders and 14 stuivers, being for the copper plate, drawing of the title, cutting, paper, printing, postage of letters, delivering, etc., of the knightly figures of their excellent highnesses, their coats-of-arms and such, as is further explained in the Reformation and described more fully in the joined letter. And returning this receipt, etc. Done the 24th of July, 1620.

103 guilders 14 stuivers.

At the order of the present deputies, etc.

P. Bossmans.

Received the afore-written 103 guilders 14 stuivers, according to the wording of this, 2nd of October, 1620.

Johan Hompes.

[3] 1623 – PRESENT OF 600 GUILDERS FROM THE CITY OF ANTWERP TO FATHER ROSWEYDE

Pater Heribertus Rosweyde der societeyt Jesu alhier, de somme van sesse hondert ponden artois, daer mede hy van der stadts wegen is vereert voor de generale ende Nederlantsche Kerckelycke Historien, aende magistraet deser stad ge-distribueert. Na luydt de acte collegiael, ordonnantie ende quitantie, vij^c £.

*Antwerp, City Archives, R.k., No. 66, f^o 322^r; F. Prims, *op. cit.*, p. 194.*

To Father Heribertus Rosweyde, of the Society of Jesus, the sum of six hundred Artois pounds, presented to him by the City for the General and Dutch Church History, distributed to the magistrates. Following the Act of the Council, order and receipt, 600 guilders.

[4] NOVEMBER 27, 1633 – BALTHASAR MORETUS HAS BOUGHT FROM RUBENS THE OPERA OF GOLTZIUS

Ick onderscreuen kenne schuldich te syn aen myn heer Petro Paullo Rubbens

de somme van vier duysent negenhondert ende twintich gulden voor dryhondert achtentwintich exemplaria Goltzij tot vyfthien guldens het stuck; de welke somme hem beloue te voldoen in drye gelycke payen: te weten deerste paye contant, de tweede naer een iaer, ende de derde naer twee jaeren naer datum van desen. Item kenne schuldigh te wesen duysent guldens in boecken voor de platen van Goltzius; de welke hem beloue te leueren naer syn beliefte, achteruolgens ordinarijs prys; en by soo verre die ongebonden nemt, sal hem geuen rabat van twee stuyuers op elcken gulden. Des oorkonden hebbe dit met myn eyghen handt gescreuen ende onderteeckent; binnen Antwerpen den 27en nouembris xvjc ende dertich.

(ges.) Balthasar Moretus.

Hier op hebbe ick ontfangen voor de eerste Paye van mynheer Moretus de somme van guldens seestienhondert ende viertich den 27 Martij 1631.

(ges.) Pietro Paulo Rubens.

Ontfanghen van mynheer Moretus de somme van guldens 1940, te weten voor de tweede paye guldens 1640; ende voor eenighe exemplaren die niet begrepen en waeren inden coop vande 328 exemplaria bouen ghemelt, guldens 300; ende noch voor de rente van een half jaer guldens 47; Somma guldens 1987. Adj 29en february 1638 (*sic*) betaelt voor de derde paye guldens 1640.

Item voor interest vande voorschreuen derde paye voor vyf jaeren, guldens 410 -.

Ende alsoo wederom ontfanghen myne obligatie.

Archives, No. 1440, 2; *Rooses, Rubens-Moretus*, 1882-83, II, pp. 183, 184; *Rooses, Rubens-Moretus*, 1884, pp. 106, 107; *Bouchery-Van den Wijngaert*, pp. 130, 131, fig. 9.

I the undersigned acknowledge that I owe to Mijnheer Peter Paul Rubens the sum of four thousand nine hundred and twenty guilders for three hundred twenty-eight copies of Goltzius at fifteen guilders apiece; which sum I promise to pay him in three equal payments: that is to say the first payment immediately, the second after one year and the third after two years from this date. I further acknowledge that I owe him one thousand guilders in books for the plates of Goltzius; which I promise to supply him at his will; and if he takes them unbound, I shall give him a discount of two stuivers on each guilder. To witness I have written and signed this with my own hand; in Antwerp, November 27, 1630. Balthasar Moretus.

On this I have received the sum of sixteen hundred and forty guilders for the first payment on March 27, 1631.

Received from Mijnheer Moretus the sum of one thousand nine hundred and forty guilders, that is to say one thousand six hundred and forty guilders for the second payment, and three hundred guilders for some copies that were not included in the purchase of the three hundred and twenty-eight copies mentioned above; and for the interest of a half year, forty-seven guilders.

On February 29 (*sic*), 1638, paid for the third payment, one thousand six hundred and forty guilders.

Also for interest of the aforesaid third payment for five years, four hundred and ten guilders.

And so I have recovered my obligation.

[5] MAY 25, 1635 – CONTRACT BETWEEN THE CITY OF ANTWERP AND THEODORE VAN THULDEN

Opden vyffentwintichsten May vanden jare seſthien hondert vyffendertich, is tusschen de Heeren Tresoriers ende Rentmeestere der Stadt van Antwerpen, als gemachticht by acte collegiael van myne Heeren Borgemeesteren ende Schepenen in date vyfthien derseluer maent Mey ter eenre, ende Sr. Theodorus Thulden, Schildere, ter andere syde veracordeert tgene ende sulcx hier naer volght,

Inden eerſten,

dat de voerschreuen Thulden sal snyden oft eytsen in copere plaeten de affbeeldingen van alle de Arcken Triumphael, Tonneelen ende andere Spectaclj ter eeren van Syne Hoocheyt den Prince Cardinael in desselffs blyde Incompst tot Antwerpen opgerecht, ende selen de plaeten wesen van deselffue groote naer proportie als is de plate van het Tonneel Marcurius op St. Jansbrugge, waer van hy een affdrucksel aen Borgemeesteren, Schepenen, Tresoriers ende Rentmeestere heeft gethoont, met verſtande dat hy sal maken vyffentwintich groote platen ende ten minſten vyfthien halue platen, waerinne de principaelſte ende de middelſte schilderyen van de arcken ende tonneelen grooter ende bescheedelycker selen worden verthoont.

Item sal noch daer by vuegen het Conterfeytsel, gesneden in plaete, van Syne Hoocheyt, welcke sal begrepen syn onder de xxv plaeten vandeselue grootte als syn de andere plaeten, waertoe sal gevoecht worden eene latynsche descriptie

ende explicatie van alle de arcken ende tonneelen, te beschrijven door laet ende ordre van myne heeren Borgemeesteren ende Schepenen by Mr. Gaspar Geuaerts, Greffier deser stadt, welcke descriptie sal mogen behelsen xxv. oft dertich geheele bladeren ende sal de voerschreven descriptie gedruckt worden by Sr. Balthasar Moretus, tot coste vandenseluen Van Thulden tot achthondert oft ten minsten sessehondert exemplaren op goet ende loffelyck pampier.

Dies sal de voerscreuen Stadt aendenseluen Van Thulden voor tweehondert exemplaria vande ierste affdruxelen desselfs werckx met de descriptie opleggen ende betalen de somme van twee duysent guldens eens, waer van de sesse hondert guldens op alsnu selen getelt worden, de andere sesse hondert guldenen Bamisse naestcommende; dijes sal den seluen Van Thulden besorgen dat alle de plaeten gereet ende volmaect syn tegen Kersmisse naestcommende ten lanxsten; de resterende achthondert guldens selen aen hem getelt worden soe haest als de voerschreven twee hondert exemplairen aen de Stadt geleuert selen sijn. Ende tot voldoeninge van tgene voerschreven hebben partyen hun verobli-geert ende dese ondertekend den xxvj^{en} Maij anno xvj^e xxxv; ende was onder-teeckent A. Vanden Broeck, Jaques Breyel, Andries Janssen ende Theodoor Thulden.

Accordeert met het origineel, accordt, by my J. Van Oncelen.

Antwerp, City Archives, P.k., No. 1634, separate act; P. Génard, Intrede van den Prins-Cardinaal Ferdinand van Spanje te Antwerpen op 17 April 1635, Antwerpsch Archievenblad, VII, 1870, pp. 39, 40.

On May 25th of the year 1635 there has been agreed between, on one side, My Lords Treasurers and Bailiff of the City of Antwerp, with the authorization of My Lords Burgomasters and Aldermen dated May 15th, and, on the other side, Theodore van Thulden, painter, the following:

In the first place, that the aforesaid Van Thulden will cut or etch in copper plates the pictures of all the triumphal arches, stages and other decorations which have been erected in honour of His Highness the Prince-Cardinal for his Joyous Entry into Antwerp; and the plates will have the same size in proportion as the plate of the Stage of Mercury at the Sint-Jansbrug of which he has shown a print to the Burgomasters, Aldermen, Treasurers and Bailiff, with the understanding that he will make twenty-five large plates and at least fifteen half-plates, in which the most important and the central paintings of the arches and stages will be represented larger and more explicitly.

Also he will add the portrait, cut into a plate, of His Highness, which will be included in the twenty-five plates, of the same size as the other plates and to which will be added a description and explanation in Latin of all the arches and stages, to be written by order of My Lords Burgomasters and Aldermen by Mr. Gaspar Gevaerts, Recorder of this City; this description will be allowed to count twenty-five or thirty full pages and it will be printed by Mr. Balthasar Moretus, at the expense of the aforesaid Van Thulden, in eight hundred or at least in six hundred copies, on good and decent paper.

Consequently, the City will pay to the aforesaid Van Thulden, for two hundred of the earliest printed copies of the work, with the description, the sum of two thousand guilders, of which six hundred will be paid now and six hundred on the next Feast of St. Bavo (October 1st). Consequently, the aforesaid Van Thulden will see that all the plates are ready and completed at the latest for next Christmas. The remaining eight hundred guilders will be paid to him as soon as the aforesaid two hundred copies have been delivered to the City. And the parties have undertaken the obligation to fulfill what has been written above and have signed this on May 26, 1635. And this was signed A. Van den Broeck, Jacob Breyel, Andries Janssen and Theodore van Thulden.

Conform to the original, agreed, by me J. Van Oncelen.

[6] BEFORE MARCH 6, 1638 — EXPLANATION BY RUBENS OF THE TITLE-PAGE FOR
F. DE MARSELAER, LEGATUS

In frontispicium LEGATI auctore illustri D. Marselario Parci Toparcha.

In medio stat Politica siuè Ars rectè dominandi forma quadrata quod stabilitatem Imperij designat. Ipsa Turrita instar Cybeles quia urbes struit, regit et servat. Papaueribus etiam et aristis redimita quod Nutrix sit Populorum et securam quietem ciuibus praeestet.

Astat à latere dextro Prudentiae Numen Minerva, nempè consilio sata virgo Jovis de vertice pollens. [Erit dextrum latus nunc laevum cum typis mandabitur.]

Illa Mercurio dextram porrigit res et consecrat amicè.

Nam ille diuum interpres et Nuncius Hermes.

Eloquij inquam suadaeque Magister videtur meritò commeantium Legatorum Deus Tutelaris ac Praeses haberi, cum ut ille Deorum hi Principum, qui Deos in terris referant Nuncij sint.

Caduceus quoque Pacis symbolum est ideoque ad concinnandas magis Amicitias et foedera percutienda quam dissoluenda instituti videntur eaque ratione sacrosanti atque inuiolabiles habentur, quanquam interdum etiam tristioribus negocijs implicentur. Quare etiam Homero solus omnium ferè Deorum [in bello Troiano] Mercurius Contentionis et Pugnae expers servatur. Ergo consilia ex aditis Mineruae probè petita per Eloquium in Actum producenda sunt, et aptissimis ad rem verbis explicanda ut Legatus finem suum consequatur et ardua quaeque negotia commodè perficiat.

In Basi sub Minerua Corona est oleagina quae huic Deae peculiaris est et Themistocli olim in Publico Graeciae conuentu cum elogio Prudentiae decreta. Palma huic inserta nempè Prudentia Victrix.

Sub Mercurio Ciuica Corona est à quercu, quod operâ Legatorum (quod Ramus felicis olivae indicat quem praetendebant) probè negotia Publica tractantium *civies seruentur*.

Idem fere significat Lusus ille Puerulorum lasciuientium et exultantium quo omnis Antiquitas in marmoribus et Numis Temporum Felicitatem designabat. In summitate iuxta Politicam Duo Genij Propitij aduolant quorum unus Victoriā, alter regimen Orbis Terrarum representat. Illorum auspicijs cuncta, Domi forisque bene cessura ad imperium prorogandum et diu conservandum ominari licet.

Idem Torquis Anguineus collo Politices circumuolutus clamat circulum siue Aeternitatem exprimens et ab hoc ornatu non alienus, quod nobis licet nam Torques Romanorum eam reddebant figuram ut videre licet apud Antonium Augustinum et egomet in Musaeo Laelij Pasqualini Romae Torquem inquam Aureum antiquum subtiliter mè Herclè intextum hac forma vidi et manibus meis tractaui.

Cornua Amaltheae coronis sceptris et varijs fructibus referta non indigent explicatione cum e praecedentibus lucem accipiant.

Brussels, Royal Library, Ms., No. 11, 627, f° 9; Bouchery-Van den Wijngaert, pp. 151, 152, fig. 10 a-b.

On the frontispiece of the Legatus by the illustrious author De Marselaer, Lord of Park.

In the centre stands Politics or the Art of Good Government on a square pedestal, indicating the stability of the empire. She has a turreted crown like

Cybele because she builds, rules and preserves cities. She is also crowned with poppies and ears of corn because she nourishes the peoples and secures a safe peace for the citizens.

To her right side (what is now the left side will be the right when sent to the printer's) is Minerva, goddess of Foresight, since she is the virgin excellent in wisdom who is born from Jupiter's head. She offers her right hand to Mercury and concludes affairs in a friendly way. Because he is Hermes, the interpreter and messenger of the gods. I mean that as master of eloquence and persuasion, he seems rightly to be considered as the patron-god and president of the assembled ambassadors; indeed, as he is messenger of the gods, so they are the messengers of the princes, who represent the gods on earth.

The caduceus is also a symbol of peace and therefore they seem appointed rather to build up friendship and to conclude treaties than to break them and for this reason they are held for sacred and inviolable, although sometimes they are involved in sad negotiations. For this reason, Mercury is nearly the only one of the gods, in the Trojan war, whom Homer keeps away from fight and battle. Consequently, the counsels rightly gained from Minerva's sacred gifts must be transformed into action by eloquence and must be explained in the most appropriate words in order that the Ambassador can achieve his aim and settle even the most arduous negotiations without difficulties.

On the base beneath Minerva is the olive crown, which is particular to this goddess and which was once given to Themistocles in a Greek public assembly, with praise for his wisdom. The palm placed in it is Prudence triumphant.

Beneath Mercury is the civic crown of oak leaves, because the citizens are preserved by the work of the Ambassadors who treat well the public affairs (as is indicated by the felicitous olive branch which they hold out in front of themselves).

Approximately the same meaning attaches to the play of the frolicking and exulting children, which throughout Antiquity denoted the Felicity of the age in marble sculpture and coins.

On top, next to Politics, two propitious genii come flying, one of which represents Victory, the other one the empire of the world. Under their auspices, it may be anticipated, everything will go well, at home and abroad, to continue the empire and to preserve it for a long time.

The snake-like necklace around the neck of Politics proclaims the same, since it represents the circle or Eternity. And this ornament is not so strange as may

seem, for the Roman necklaces had the same form, as can be seen in Antonius Augustinus and as I have ascertained myself in the Museum of Lelio Pasqualino in Rome; there I have seen and handled an antique gold necklace, by god, intricate and woven in this form.

The horns of Amalthea, filled with crowns, scepters and various fruits, do not need an explanation since their meaning is clear from all that precedes.

[7] MARCH 6, 1638 — RECEIPT FOR THE PAYMENT OF THE "DIVERSES PIÈCES" BY
M. DE MORGUES

Je sousescriit confesse d'auoir receu de Monsieur Godion, Thresorier general de la maison dela Roynne Mere du Roy Tres-chrestien des Acquits ala decharge de Monsieur le Pagador general du Roy Catholique, sur ce quil doibt fournir pour chacun des mois, Januier, Feurier, et Mars dela presente annee, aladite Dame Roynne, pour la somme de douze mil florins à moy deus par Sa Maieité, pour auoir faiët par son commandement mil copies des diuerses Pieces pour la Defense de Sa Majesté, faites et reueües par Monsieur de St. Germain: dont en ayant enuoyé cent copies audit Mons^r de St. Germain doibs encore fournir neuf cents à Sa Maieité; lesquelles ie luy promets liurer à Son ordre ou à Sa volonté. Et moiennant lesdits Acquits ie me tiens pour contant et bien payé de ladite somme de douze mil florins, et en ay quité et quite ladite Dame Roynne, et tous autres. A Anvers le 6 Mars 1638.

Archives, No. 147, p. 161.

I, the undersigned, acknowledge that I have received from M. Godion, general treasurer of the household of the Queen-Mother of the Most Catholic King, some acquittances to the discharge of Monsieur the Paymaster-general of the Catholic King, on what he must supply for each of the months of January, February and March of the present year, to the said Lady Queen, for the sum of 12,000 guilders owed to me by Her Majesty for having printed at her command 1,000 copies of the *Diverses Pieces pour la Défense de Sa Majesté*, made and revised by Monsieur de St.-Germain. Having sent 100 of these to the said Monsieur de St.-Germain, I must deliver 900 more to Her Majesty, which I promise to provide at Her order or Her wish. And in return for these acquittances, I hold myself contented and well paid of the said sum of 12,000 guilders, of which I have acquitted and I acquit the said Lady Queen and all other people. In Antwerp, March 6th, 1638.

[8] DECEMBER 5, 1638 – JAN VAN MEURS IS APPOINTED BY THE CITY OF ANTWERP TO PRINT THE POMPA INTROITUS FERDINANDI

Geresolueert dat mits by Jan Meurs geloeft wordende dat hij sal gereet hebben de capitaele, soo Grieksche als Lattynsche cursyff, ende andere letteren die Meester Caspar Geuarts, Greffier deser Stadt, sal verclaren noodich te syn to het drucken vanden Boeck vande *Incompste* van Syne Coninklycke Hoocheyt in dese Stadt, byden selven Geuarts beschreven, ende besorgende oock correcteurs hun de Latynsche ende Griecxsche taele verstaende, soo als van noode is, ende maeckende alvoren een proeve van een ofte meer bladeren vanden voors. Boeck tot contentement als voore, de voorschreven Meurs den voornoemden Boeck sal drucken, ende selen hem tot dyen eynde de pampieren worden ouergelevert. Actum in Collegio 5 December 1638.

Antwerp, City Archives, P.k., No. 581, f° 156^v; P. Génard, Intrede van den Prins-Cardinaal Ferdinand van Spanje te Antwerpen op 17 April 1635, Antwerpsch Archievenblad, XIII, 1876, p. 295.

Since Jan van Meurs promises to keep ready the capitals, Greek and Latin, cursive and others, which Master Gaspar Gevaerts, Recorder of this City, will declare to be needed for printing the book on the Entry of His Highness into this City, described by Gevaerts himself, also to provide correctors knowing Latin and Greek, as far as is necessary, and to make previously a proof of one or more sheets of the book, to be approved, it has been decided that the afore-said Van Meurs shall print the aforementioned book, and the papers to that purpose shall be delivered to him. Done in the Council, December 5, 1638.

[9] JANUARY 13, 1639 – PAYMENT TO P. PONTIUS FOR THE ENGRAVING OF THE PORTRAIT OF THE CARDINAL-INFANTE

Geordonneert Andries Janssen etc. te betaelen aen Paulus Dupont, plaetsnyder, de somme van vyffenviertich ponden Vlems, voor het pourtraict van syne Conincklycke Hoocheyt Don Ferdinande, Infante van Spagnien, te peerde sit-tende, waervan de vyfthien ponden aen hem promptelyck selen worden betaelt, ende de resterende dertich ponden te Halff Vasten toecomende, ten tyde als hy tweehondert affdruxsels van hetselve pourtraict sal schuldich syn aen dese Stadt te leveren ende geleverd sal hebben. Actum in Collegio 13 January 1639.

Antwerp, City-Archives, P.k., No. 581, f° 166; P. Génard, *Intrede van den Prins-Cardinaal Ferdinand van Spanje te Antwerpen op 17 April 1635*, *Antwerpsch Archievenblad*, XIII, 1876, pp. 295, 296.

Given order to Andries Janssen etc. to pay to Paulus Dupont, engraver, the sum of forty-five Flemish pounds for the portrait of His Royal Highness Don Ferdinand, Infante of Spain, on horseback, of which fifteen pounds will be paid to him immediately and the remaining thirty pounds at the next mid-Lent, when he will be obliged to deliver two hundred copies of this portrait and when he will have delivered them. Done in the Council, January 13th, 1639.

[10] APRIL-MAY, 1639 — PAYMENTS TO ERASMUS QUELLIN BY BALTHASAR MORETUS

Ick hebbe getijckent voor S^r Moreto anno 1639 den 11 april:

		gl.	s.
11 april	Twée D letteren op hout à 24 st.	2	— 8
13 april	Een Wapen van Portugael	24	
18 april	Eenen Tytel voor den boeck van P. M ^r de los Rios	24	
	item acht letteren 1E 1A 2H 2I 2L	9	— 12
5 meij	ses letteren 2B 2C 1G 1N	7	— 4
13 meij	drij paussen a 8 schellingen	7	— 4
25 meij	een conterfeijtsel van eenen portugiessen priester	12	
	item eenen tytel van den boeck van Goubau	24	
	item eenen boeck van del Prado	24	

Somma 134 gl. 8 s.

Waer van ick kenne voldæen te syn (ges.) Erasmus Quellien.

Archives, No. 1440, 3.

I have drawn for Sieur Moretus, on April 11, 1639:

April 11 Two letters D on wood at 24 stuivers, 2 guilders 8 stuivers.

April 13 A coat-of-arms of Portugal, 24 guilders.

April 18 A title for the book of Father de los Rios, 24 guilders.
Also eight letters : one E, one A, two H's, two I's, two L's,
9 guilders 12 stuivers.

May 5 Six letters : two B's, two C's, one G, one N, 7 guilders 4 stuivers.

May 13 Three popes at 8 stuivers, 7 [*sic*] guilders 4 stuivers.

May 25 A portrait of a Portuguese priest, 12 guilders.
Also a title of the book by Goubau, 24 guilders.
Also a book by del Prado, 24 guilders.

Sum : 134 guilders 8 stuivers. Of which I acknowledge to have been satisfied.
Erasmus Quellin.

[11] JUNE-JULY, 1639 – PAYMENTS TO ERASMUS QUELLIN BY BALTHASAR MORETUS

Ick hebbe geteyckent voor S^r Moreto anno 1639:

11 Junij	Eenen grooten passer op hout met 2 figures	6	
	2 patte formen van terra sancta met haer perspectieue à 2 gl. 8 st.	4	– 16
23 iulij	14 teyckeningen in decimo sexto à 2 gl. 8 st.	33	– 12
	item 2 letteren op hout à 24 st.	2	– 8
	50 letterkens op hout à 12 st.	30	
	item een conterfeytsel van Pater de los Rios	20	
	item 3 marienbeelden in folio à 20 gl.	60	
	item 2 vaenkens oock in folio 20	40	

somma gl. 196 st. 16

Betaelt aen Erasmus Quellinus.

Archives, No. 1440, 4.

I have drawn for Sieur Moretus in the year 1639:

June 11 A large compass on wood with two figures, 6 guilders.
Two plane forms (?) of Terra Sancta with their perspectives, at
2 guilders 8 stuivers, 4 guilders 16 stuivers.

July 23 Fourteen drawings in-decimo sexto at 2 guilders 8 stuivers,
 33 guilders 12 stuivers.
 Also two letters on wood at 24 stuivers, 2 guilders 8 stuivers.
 Fifty small letters on wood at 12 stuivers, 30 guilders.
 Also a portrait of Father de los Rios, 20 guilders.
 Also three images of Mary in-folio at 20 guilders, 60 guilders.
 Also two banners, also in-folio, 20, 40 guilders.

Sum 196 guilders 16 stuivers.

Paid to Erasmus Quellinus.

[12] APRIL 18, 1643 - THEODORE VAN THULDEN IS AWARDED FOUR THOUSAND FIVE HUNDRED GUILDERS FOR HIS WORK ON THE POMPA INTROITUS FERDINANDI BOOK

Myne Heeren Borgermeesteren ende Schepenen der Stadt van Antwerpen, gehoort hebbende het rapport vande Tresoriers ende Rentmeester ouer de conferentie met Theodor van Thulden gehouden belanghende syne pretensie ten laste deser Stadt ter cause van het aennemen, verbeteren ende vermeerderen van het snyden vande platen ende drucken vanden boeck ter eeren van Syne Doorluchtichste Hoocheyt, hoochloffelycker memorien, ende daerop gehadt het Aduis vande voorschreven Tresoriers ende Rentmeester, de voorschreven Heeren, om alle voordere questien ende geschillen te slissen, hebben geaccordeert, gelyck sy accorderen mits desen, dat men aenden voorschreven van Thulden, voor alle syne pretensien ende voordere openstaende actien, soo ten regarde van het voerwerck als naerwerck, aenden voorschreven boeck gedaen, midtsgaders syne pretensien van beschadicheyt, verletten ende interesten, ende alles wes hy eenichsints ter cause van dyen soude moghen oft willen heysschen, tsy in rechte oft daer buyten, niet daervan vuytgesloten oft gereserveert, aenden voorschreven van Thulden, voor alle het voorschrevene, van deser Stadts wegghen, sal betaelen de somme van vierdusent vyffhondert guldens eens, mits daeraen corttende de dry dusent acht hondert guldens ende alle voordere bewys van betaelinghe die daerop voor desen aen hem syn betaelt; ordonnerende aende voorschreven Tresoriers ende Rentmeester de voorverhaelde somme aenden voorschreven Thulden te voldoen. Actum in Collegio 18^a Aprilis 1643. P.

Antwerp, City Archives, P.k., No. 583, f° 143^v; P. Génard, Intrede van den Prins-Cardinaal Ferdinand van Spanje te Antwerpen op 17 April 1635, Antwerpsch Archievenblad, XIII, 1876, p. 339.

Having heard the report of the Treasurers and the Bailiff on the conference held with Theodore van Thulden regarding his claim against this City about the acceptance, the improvement and the increase of the cutting of the plates and the printing of the book in honour of His most Illustrious Highness of laudable memory, and having received the advice of the foresaid Treasurers and Bailiff, my Lords Burgomasters and Aldermen of the City of Antwerp have agreed and agree by the present, in order to rule out all further affairs and differences, that there shall be paid to the aforesaid Van Thulden, for all his claims and further open actions, with regard to the work done before and after on the aforesaid book, and regarding his claim of damage, delay and interests and whatever he may want to demand in court or otherwise, the sum of four thousand five hundred guilders; from this will be deducted the three thousand eight hundred guilders and all other sums proved by receipt to have been paid to him up to now; they give order to the aforesaid Treasurers and Bailiff to pay the aforementioned sum to the aforesaid Van Thulden.

Done in the Council, April 18th, 1643. P.

[13] AUGUST 27, 1643 – PAYMENT TO GASPAR GEVARTIUS FOR WRITING THE TEXT OF THE POMPA INTROITUS BOOK

Geordonneert Tresoriers ende Rentmeester te betaelen aen Meester Caspar Geuarts, Greffier deser stadt, de somme van sessehondert guldens, ende dit op rekeninghe ende afcortinge vande somme van dry dusent sessehondert guldens die hem voor synen arbeysloon ende verschoten penningen, oncosten ende andere debuoiren in het maecken vanden boeck inhoudende de descriptie vande triumphaele incomptste van Syne Conincklycke Hoocheyt Don Ferdinandus, Infante van Spagnien, Gouverneur der Nederlanden, in dese stadt, by myne voorschreven Heeren syn toegevueght. Actum 27 Augusti 1643.

Antwerp, City Archives, P.k., No. 583, f° 175^v; P. Génard, Intrede van den Prins-Cardinaal Ferdinand van Spanje te Antwerpen op 17 April 1635, Antwerpsch Archievenblad, XIII, 1876, p. 340.

Given order to Treasurers and Bailiff to pay to Master Caspar Gevartius, recorder of this City, the sum of six hundred guilders, on account of and in reduction of the three thousand six hundred guilders which have been accorded to him by My aforesaid Lords for his wages and advanced money, costs and other expenses, in making the book containing the description of the triumphal entry of His Royal Highness Don Ferdinand, Infante of Spain, Governor of the Netherlands, in this city.

Done on August 27th, 1643.

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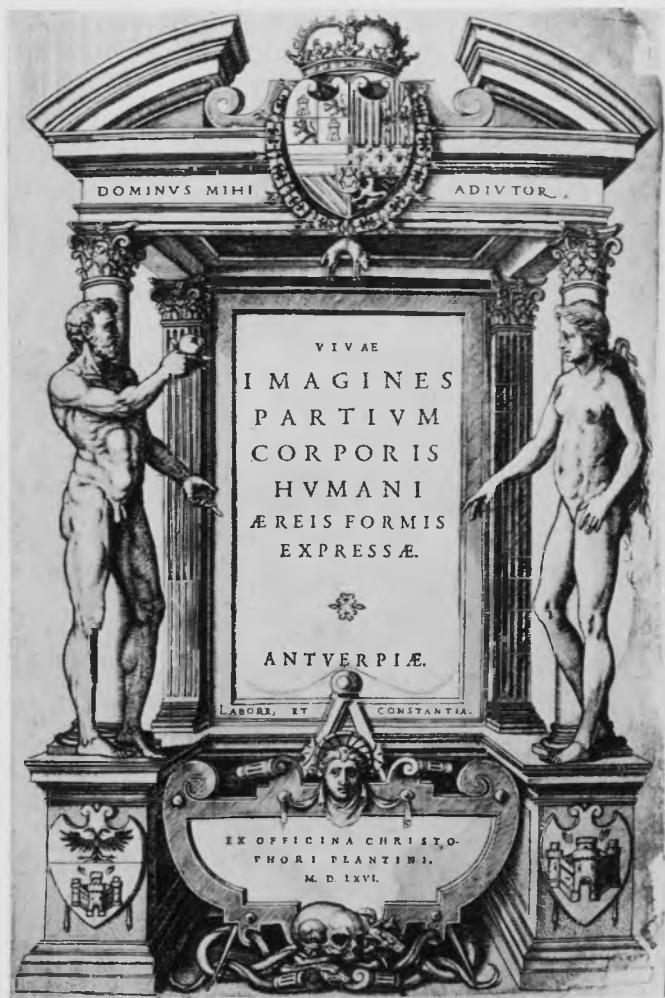
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2. Title-page for T. a Veiga, *Commentarii in Claudii Galeni Libros sex de Locis Affectis*, woodcut (Antwerp, 1566)



3. Illustration for A. Alciati, *Diverse Imprese*,
engraving (Lyons, 1551)



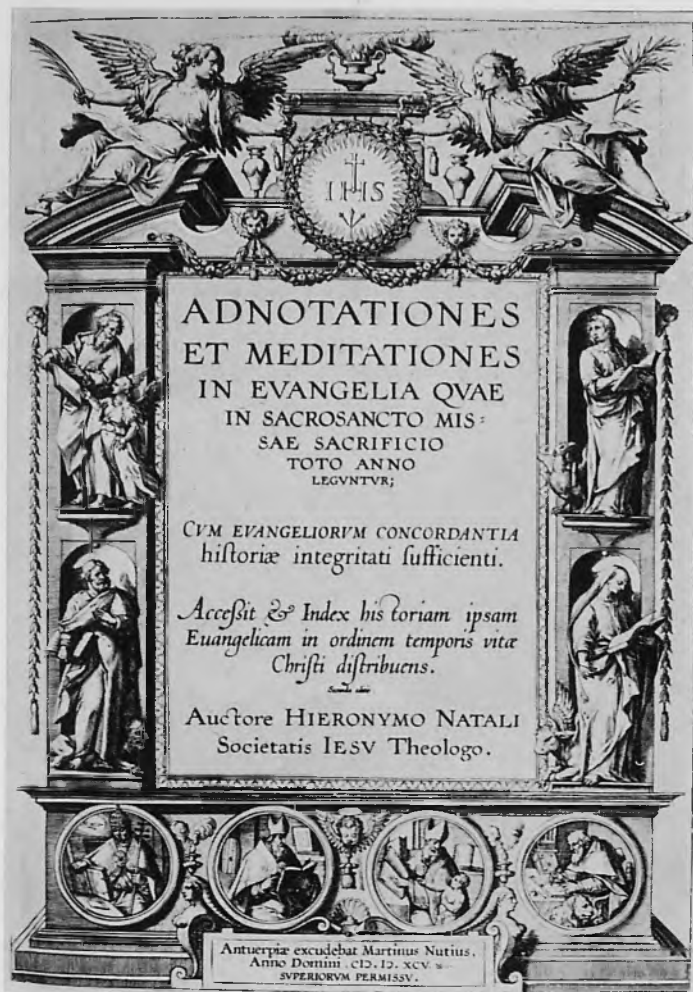
4. Title-page for A. Augustinus, *Opera*,
engraving (Antwerp, 1577)



5. Title-page for J. Chaumeau, *Histoire de Berry*, engraving (Lyons, 1566)



6. Title-page for J. Van der Noot, *De Poeticsche Werken*, woodcut (Antwerp, 1584)



7. Title-page for H. Natalis, *Adnotationes et Meditationes in Evangelia*, engraving (Antwerp, 1595)



8. Title-page for *Afbeeldinghe van d'Eerste Eeuwe der Societeyt Iesu*, engraving (Antwerp, 1640)



9. Title-page for J. David, *Christelicken Waerseggher*,
engraving (Antwerp, 1603)



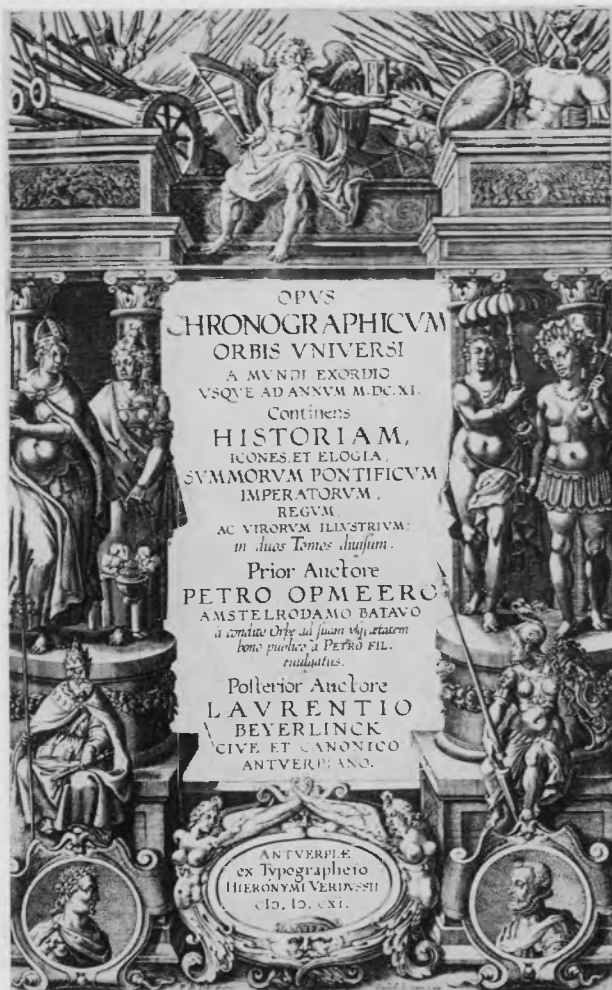
10. Title-page for J. David, *Veridicus Christianus*,
engraving (Antwerp, 1606)



11. Title-page for J.B. Villalpando, *De Postrema Ezechielis Visione*, engraving (Rome, 1604)



12. L. Bernini, *Tomb of Urban VIII*. Rome, St. Peter's.



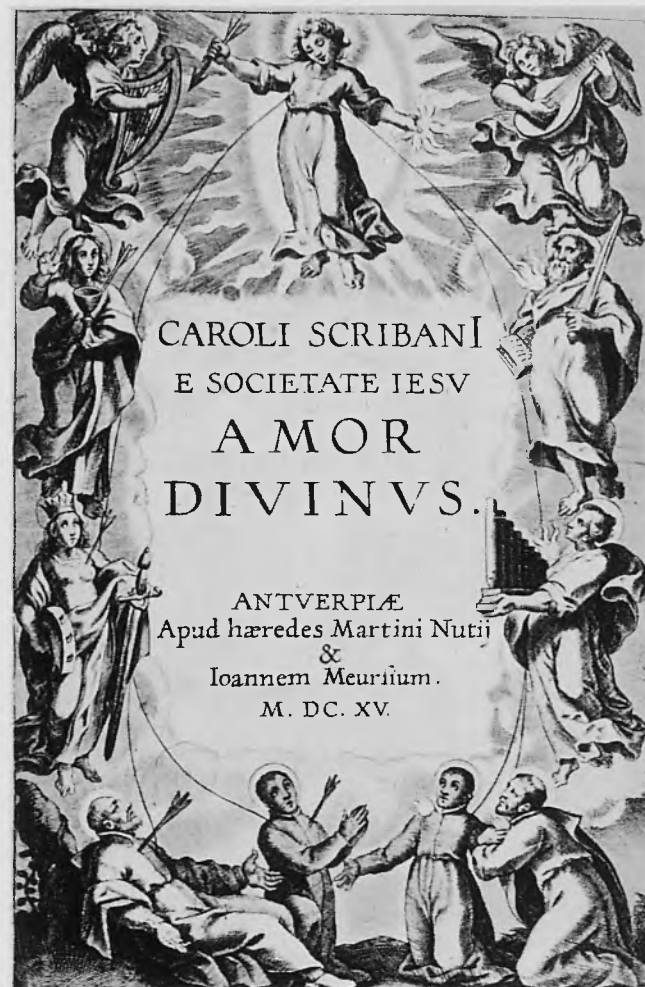
13. Title-page for P. Opmeer, *Opus Chronographicum Orbis Universi*, engraving (Antwerp, 1611)



14. Title-page for R. Bellarmine, *Solida Christianae Fidei Demonstratio*, engraving (Antwerp, 1611)



15. Title-page for C. Scribani, *Het Eerste Deel der Meditatie*, engraving (Antwerp, 1613)



16. Title-page for C. Scribani, *Amor Divinus*, engraving (Antwerp, 1615)



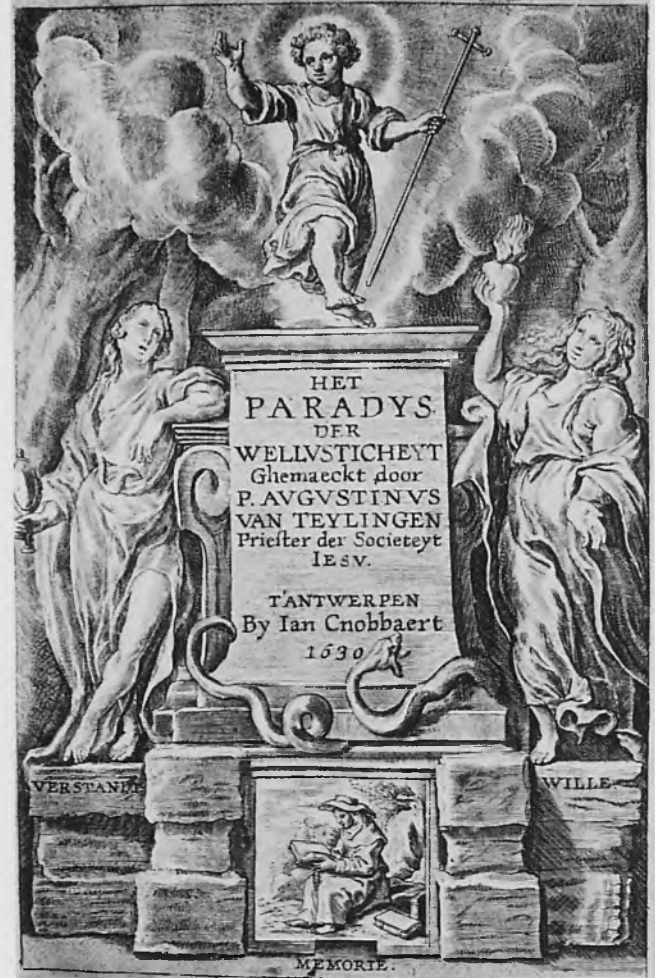
17. Title-page for C. Van der Steen, *Commentaria in quatuor Prophetas Maiores*, engraving (Antwerp, 1622)



18. Title-page for M. Van Daelhem, *Arca Honoraria Christi et Sanctorum*, engraving (Antwerp, 1628)



19. Rubens, *Madonna Adored by Saints*, painting.
Antwerp, St. Augustine's



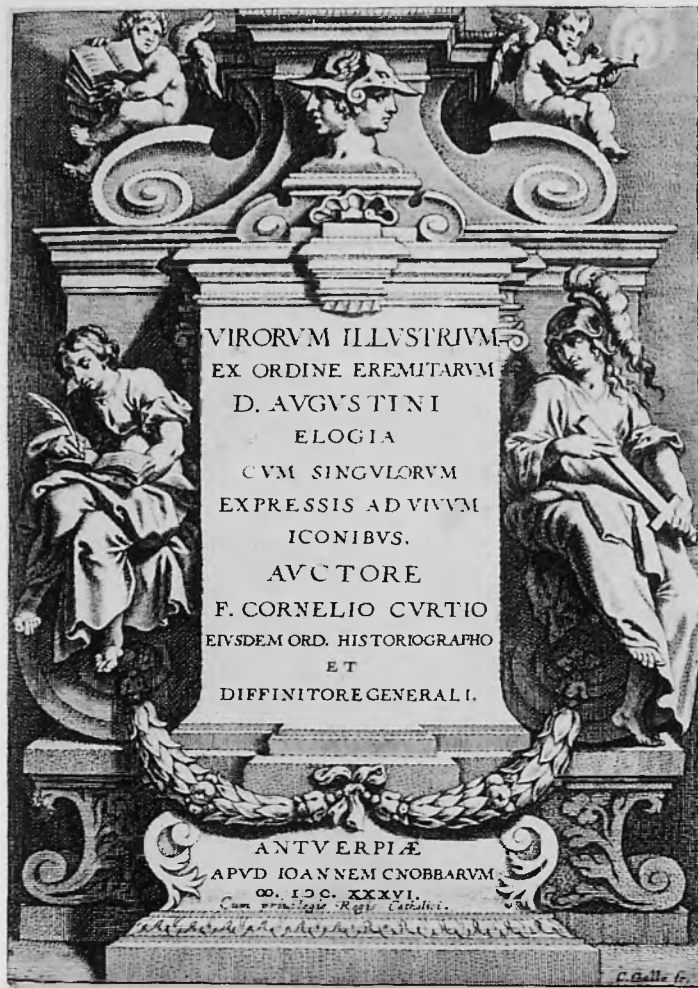
20. Title-page for A. Van Teylingen, *Het Paradyt der Wellvsticheyt*, engraving (Antwerp, 1630)



21. Title-page for *Missale S. Monasteriensis Ecclesiae*, engraving (Antwerp, 1632)



22. Title-page for J. Mantelii, *Dag van Devotie*, engraving (Antwerp, 1633)



23. Title-page for C. Curtius, *Virorum Illustrium ex Ordine Eremitarum D. Augustini Elogia*, engraving (Antwerp, 1636)



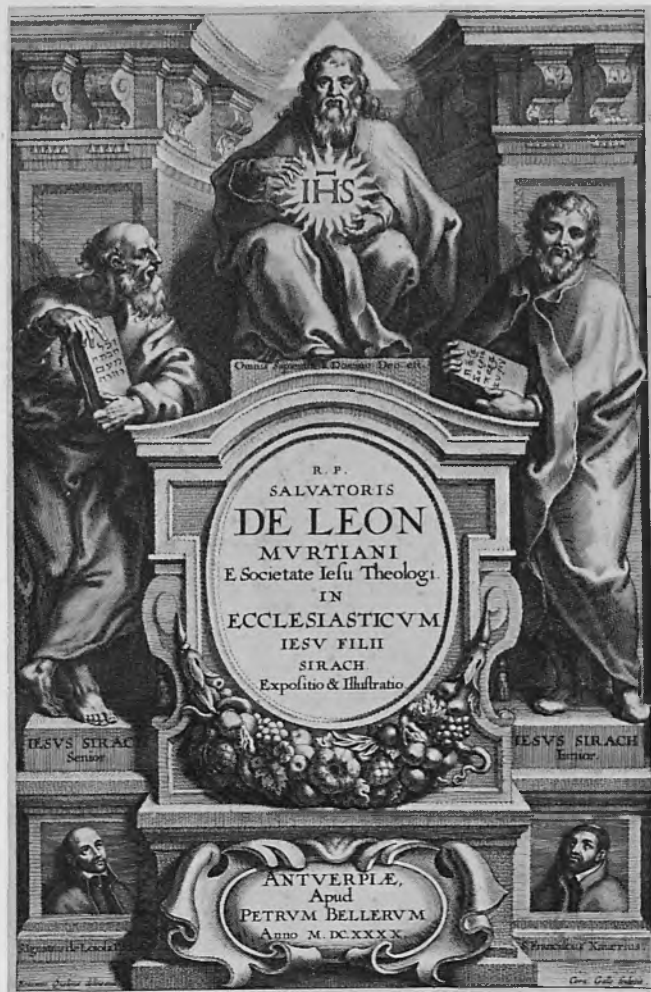
24. Title-page for A. a Burgundia, *Mundi Lapis Lydius*, engraving (Antwerp, 1639)



25. Title-page for F. Quaresmius, *Historica, Theologica et Moralis Terræ Sanctæ Elucidatio*, II, engraving (Antwerp, 1639)



26. Title-page for F. Goubau, *Apostolicarum Pii Quinti Pont. Max. Epistolarum Libri quinque*, engraving (Antwerp, 1640)



27. Title-page for S. de Leon, *In Ecclesiasticum ... Expositio & Illustratio*, engraving (Antwerp, 1640)



28. Title-page for C. Butkens, *Trophées ... de la Duché de Brabant, I*, engraving (Antwerp, 1641)



29. Title-page for *Acta Sanctorum*, I,
 engraving (Antwerp, 1643)



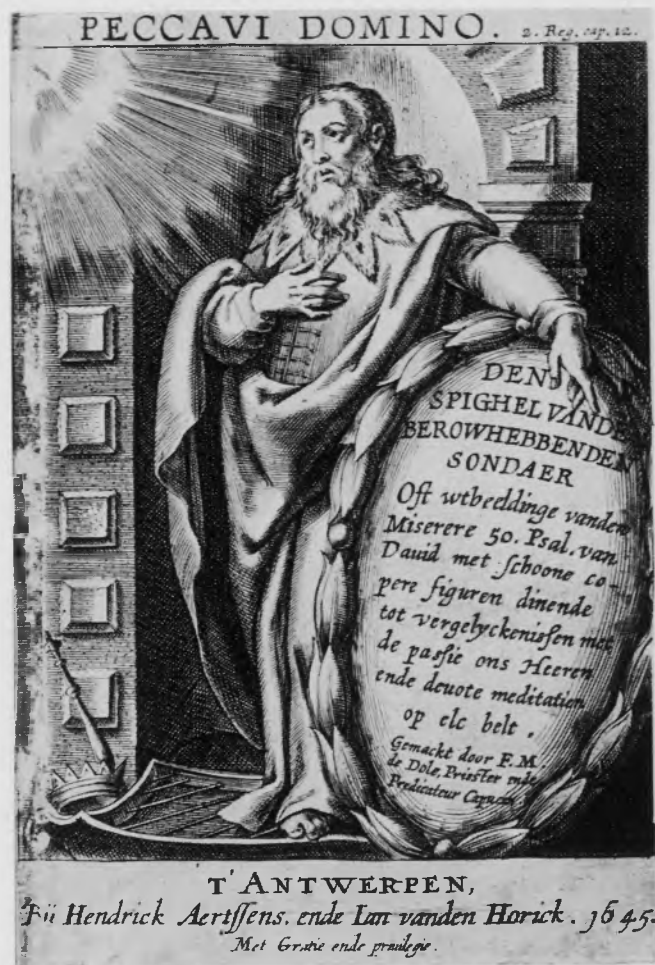
30. Title-page for G. de St. Vincent, *Opus Geometricum Quadraturae Circuli*, engraving (Antwerp, 1647)



31. Title-page for R. de Arriaga, *Disputationes Theologicae in Primam Partem D. Thomae*, engraving (Antwerp, 1643)



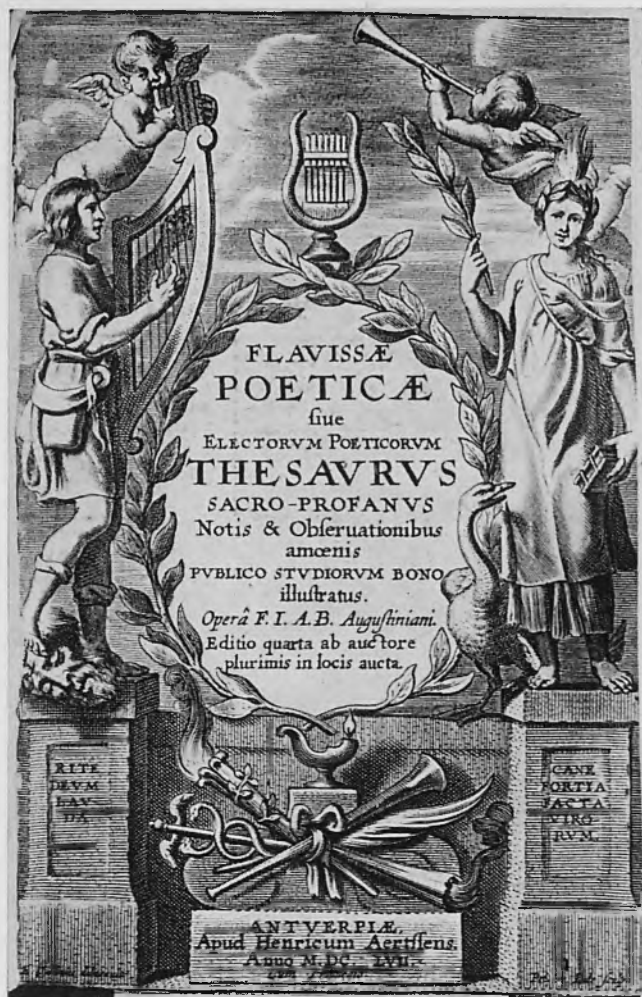
32. Title-page for B. Cordier, *Expositio Patrum Graecorum in Psalmos, I*, engraving (Antwerp, 1643)



33. Title-page for M. de Dole, *Den Spighel vanden Berowhebbenden Sondaer*, woodcut (Antwerp, 1645)



34. Title-page for L. Nonnius, *Dieteticon*, woodcut (Antwerp, 1645)



35. Title-page for *Flavissæ Poeticæ*,
engraving (Antwerp, 1657)



36. Title-page for M. Boudewyns, *Ventilabrum Medico-Theologicum*,
engraving (Antwerp, 1666)



37. Title-page for C. Hazart, *Kerckelycke Historie vande Gheheele Werelt*, engraving (Antwerp, 1667)



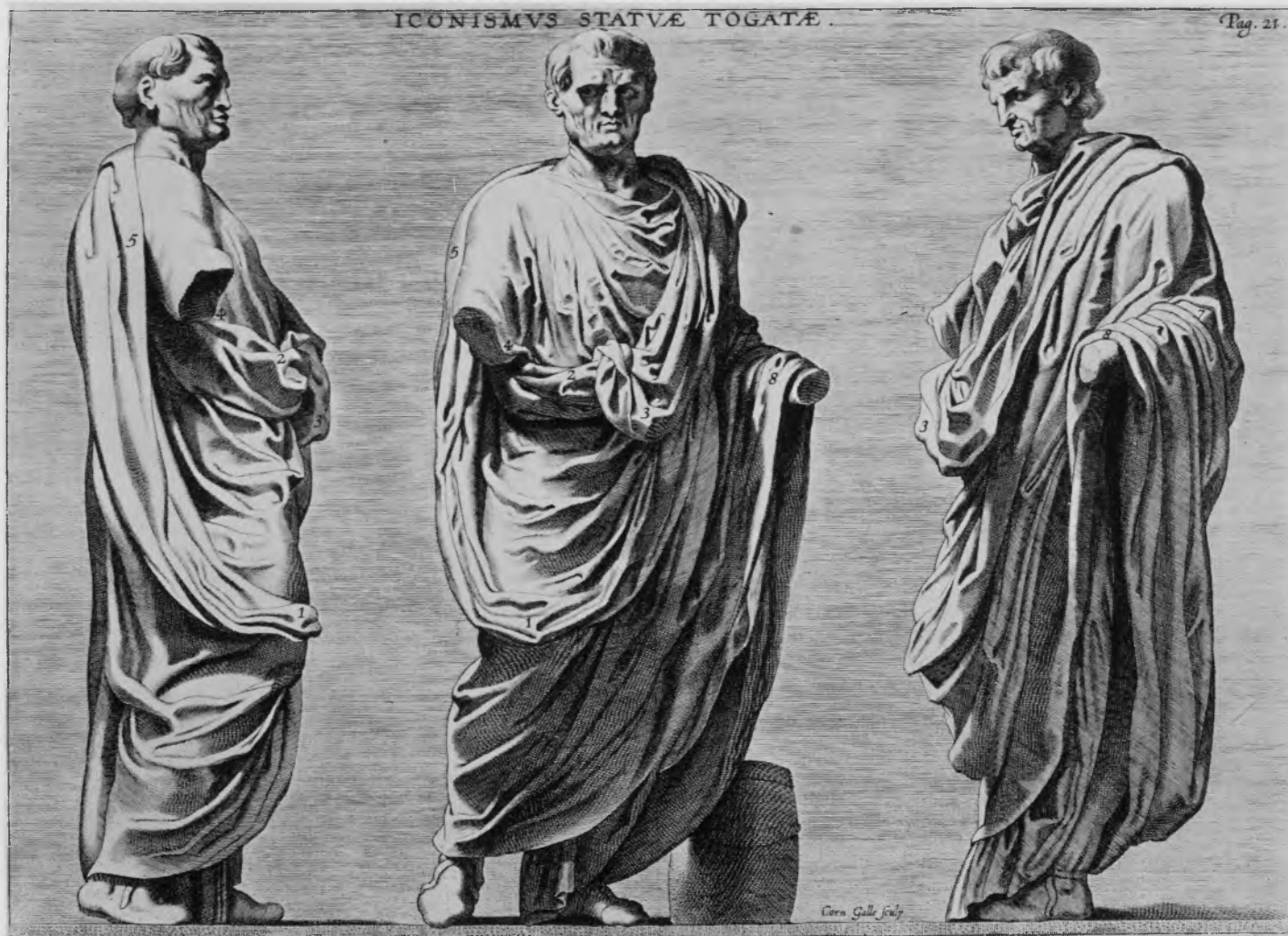
38. Title-page for A. Saussiaus, *Martyrologium Gallicanum*, engraving (Paris, 1637)



39. Title-page for U. Emmius, *Graecorum Res Publicae*, engraving (Leiden, 1632)



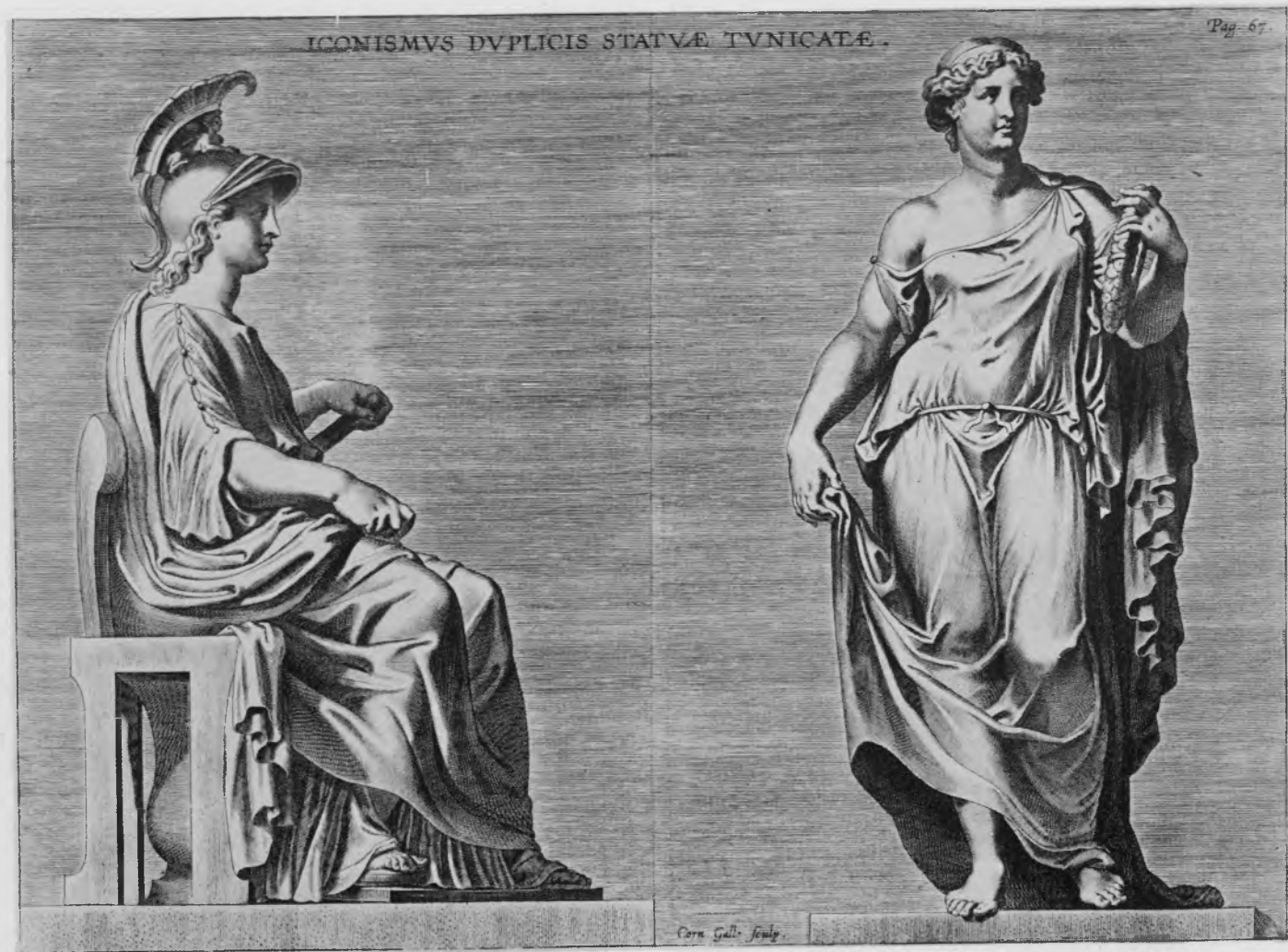
40. Title-page for J.A. von Werdenhagen, *De Rebuspublicis Hanseaticis*, engraving (Frankfort, 1641)



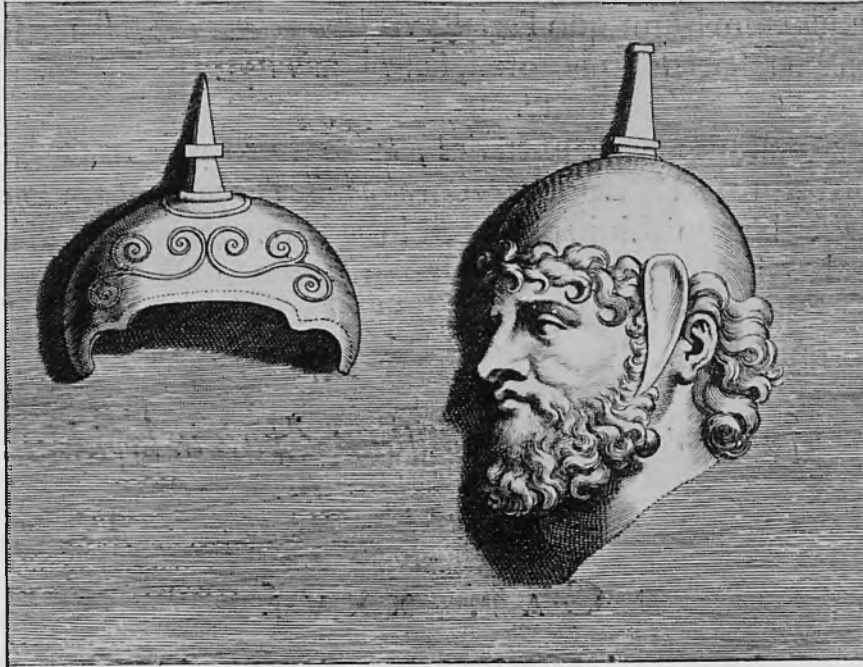
41. C. Galle, *Iconismus Statuae Togatae*: illustration for Ph. Rubens, *Electorum Libri II*, engraving (No. 1)



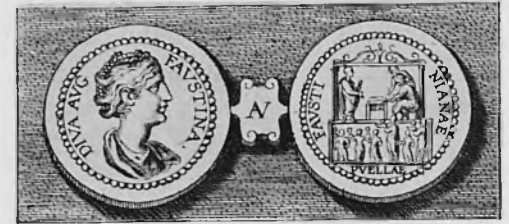
42. C. Galle, *Iconismus Circensium ...*: illustration for Ph. Rubens, *Electorum Libri II*, engraving (No. 2)



43. C. Galle, *Iconismus Duplicis Statuae Tunicatae*: illustration for Ph. Rubens, *Electorum Libri II*, engraving (No. 3)



44. C. Galle, *Head of a Roman Priest and an Apex*: illustration for Ph. Rubens, *Electorum Libri II*, engraving (No. 4)



45. *Coin of Faustina*: illustration for Ph. Rubens, *Electorum Libri II*, engraving (Antwerp, 1608)

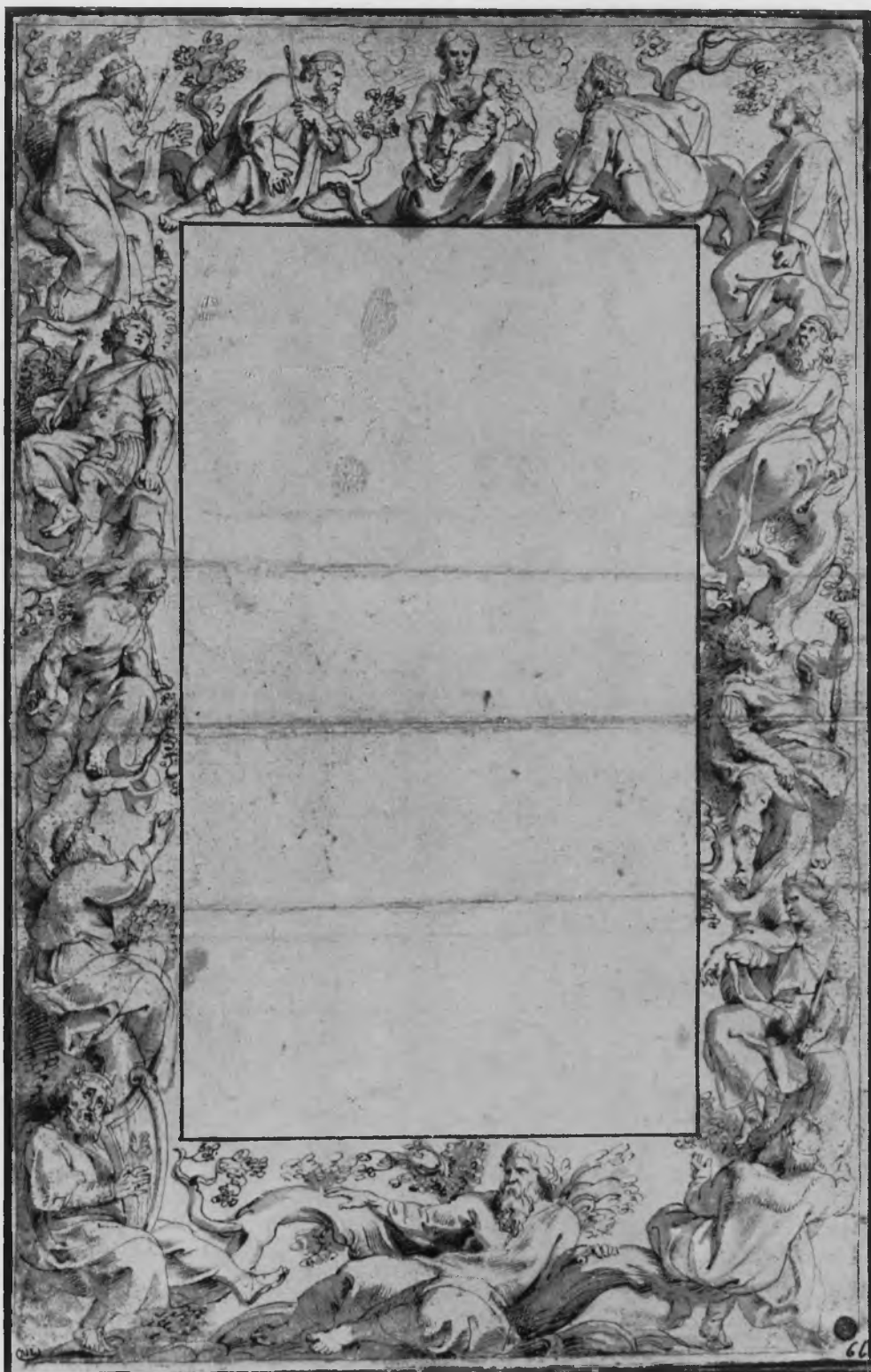
ICONISMVS APICIS IN LAPIDE
CLIVI CAPITOLINI.

Fig. 74



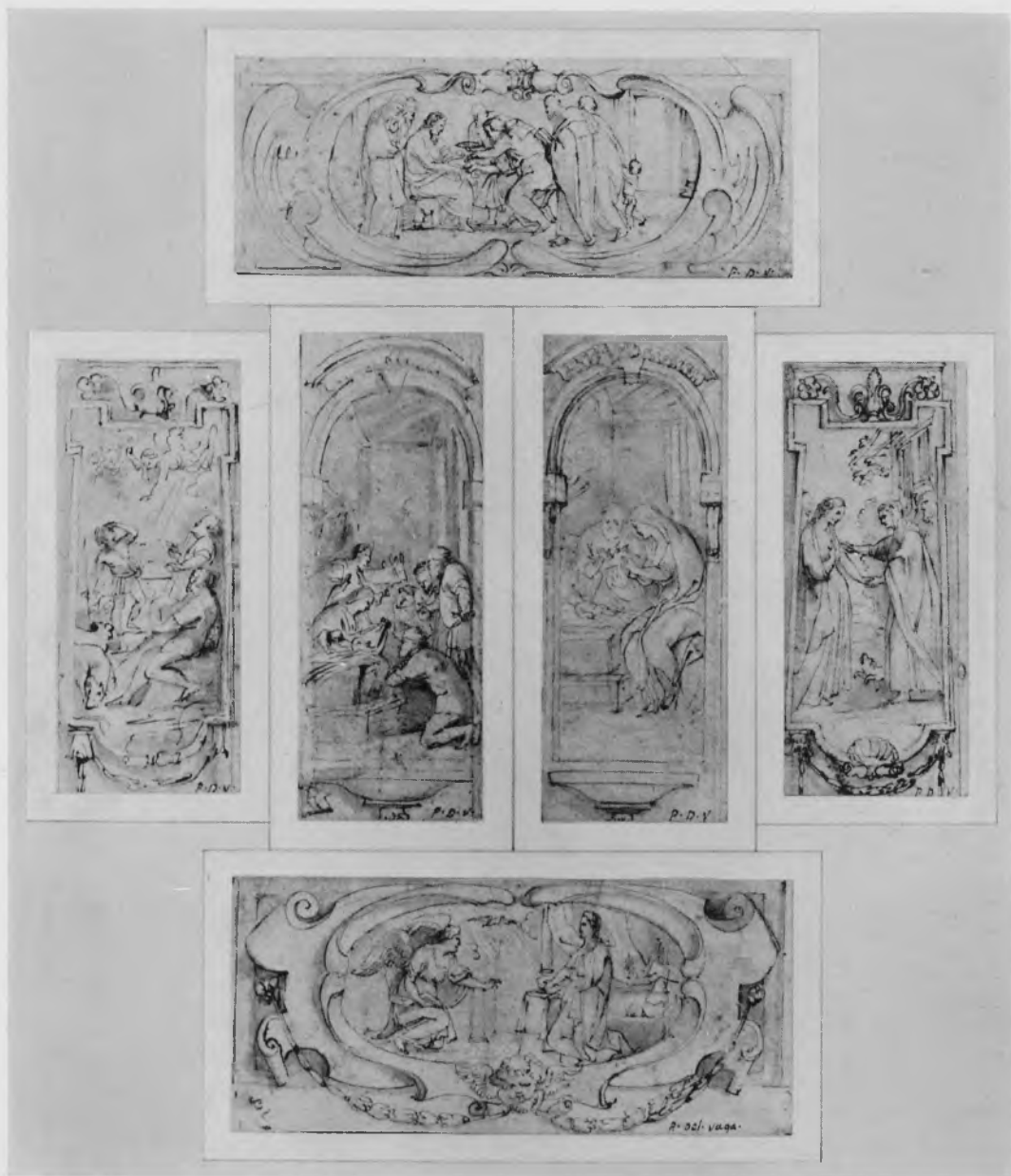
46. C. Galle, *Iconismus Apicis* ...: illustration for *Pb. Rubens, Electorum Libri II*, engraving (No. 5)





48. Rubens, *The Tree of Jesse*, drawing (No. 6a). Paris, Cabinet des Dessins
du Musée du Louvre





50. Rubens, *Six Scenes from the New Testament*, drawing (No. 7a).

New York, Pierpont Morgan Library



51. T. Galle, *The Adoration of the Magi*: illustration for the *Missale Romanum*, engraving (No. 8)



52. Rubens, *The Adoration of the Magi*, drawing (No. 8a)

New York, Pierpont Morgan Library

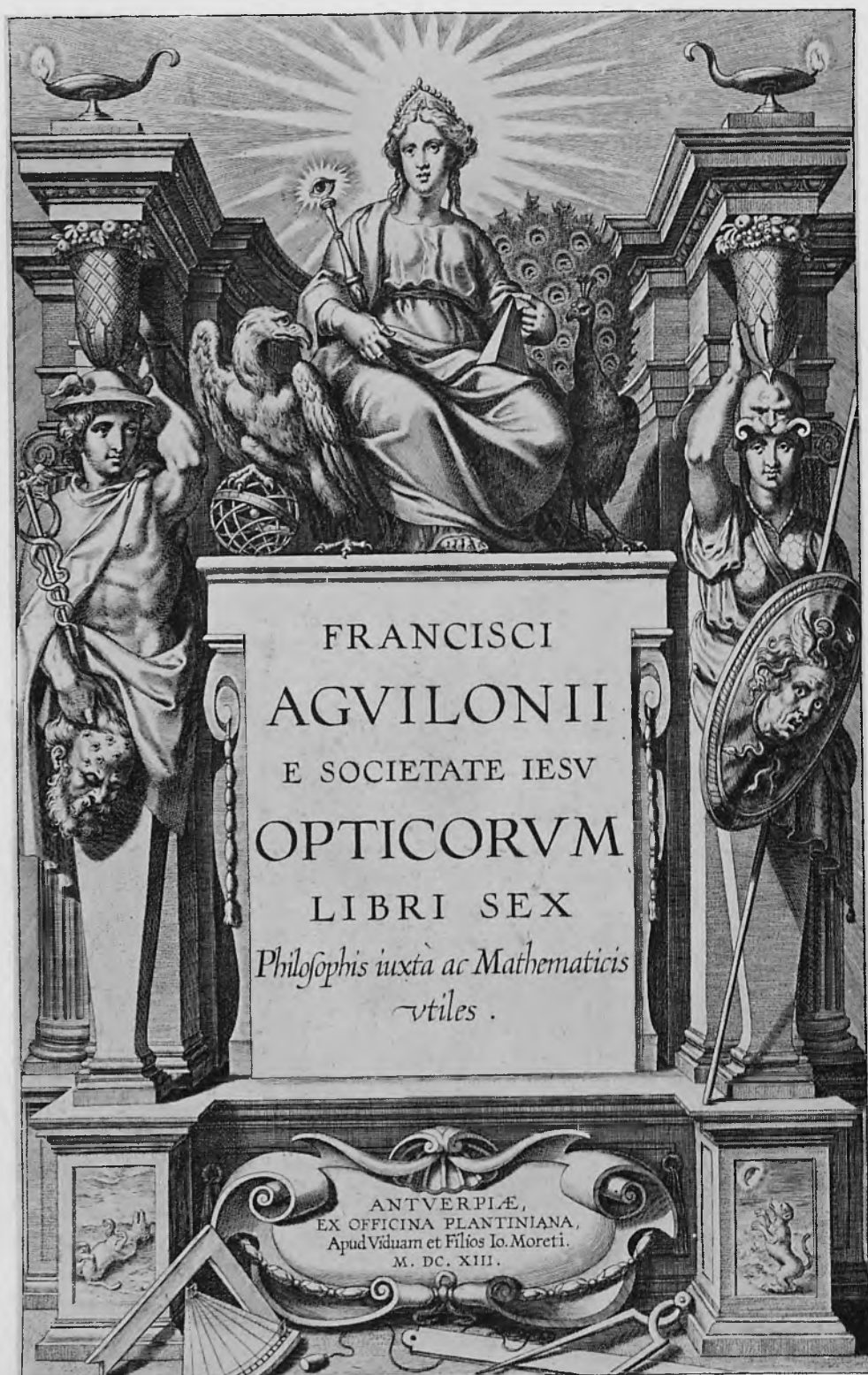


53. T. Galle, *The Ascension of Christ: illustration for the Missale Romanum*,
engraving (No. 9)

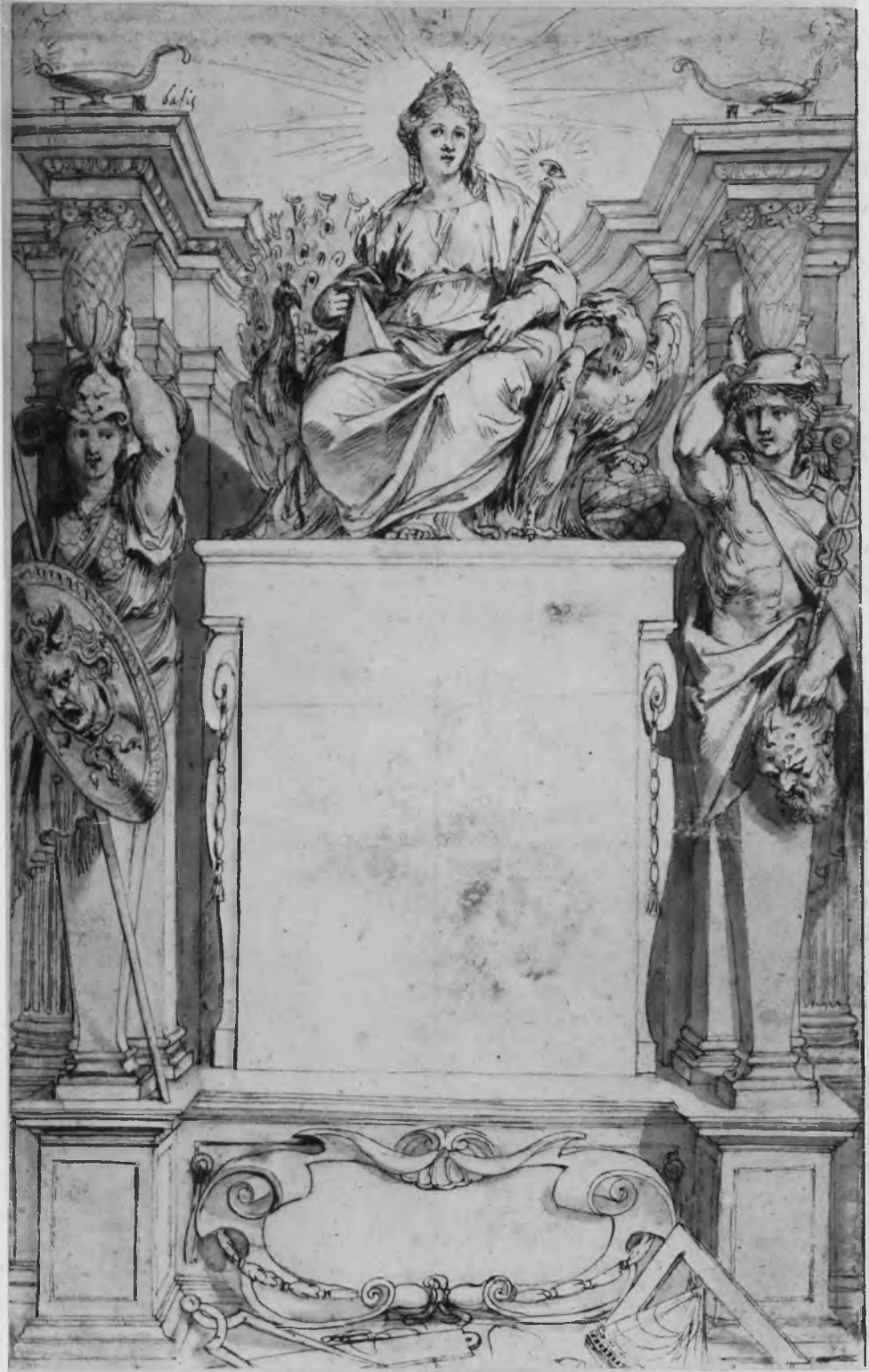


54. After Rubens, *The Ascension of Christ*, drawing (No. 9a).

Braunschweig, Herzog Anton Ulrich-Museum



55. T. Galle, Title-page for F. Aguilon, *Opticorum Libri sex*, engraving (No. 10)



56. Rubens, *Title-page for F. Aguilon, Opticorum Libri sex*, drawing (No. 10a).

London, British Museum



57. Title-page for A. Palladio, *I quattro Libri dell' Architettura*, engraving (Venice, 1570)



58. Title-page for J.J. Boissard, *II. Pars Antiquitatum Romanarum*, engraving (Frankfort, 1597)



59. Title-page for *Symbola Divina & Humana Pontificum, Imperatorum, Regum, I.*, engraving (Prague, 1600)



60. T. Galle, Title-page for *F. Aguilon, Opticorum Libri sex*, copper plate (No. 10). Antwerp, Plantin-Moretus Museum



61. T. Galle, *Vignette for F. Aguillon, Opticorum Libri sex, I*, engraving (No. 11)



62. Rubens, *Vignette for F. Aguillon, Opticorum Libri sex, I*, drawing (No. 11a).

London, private collection



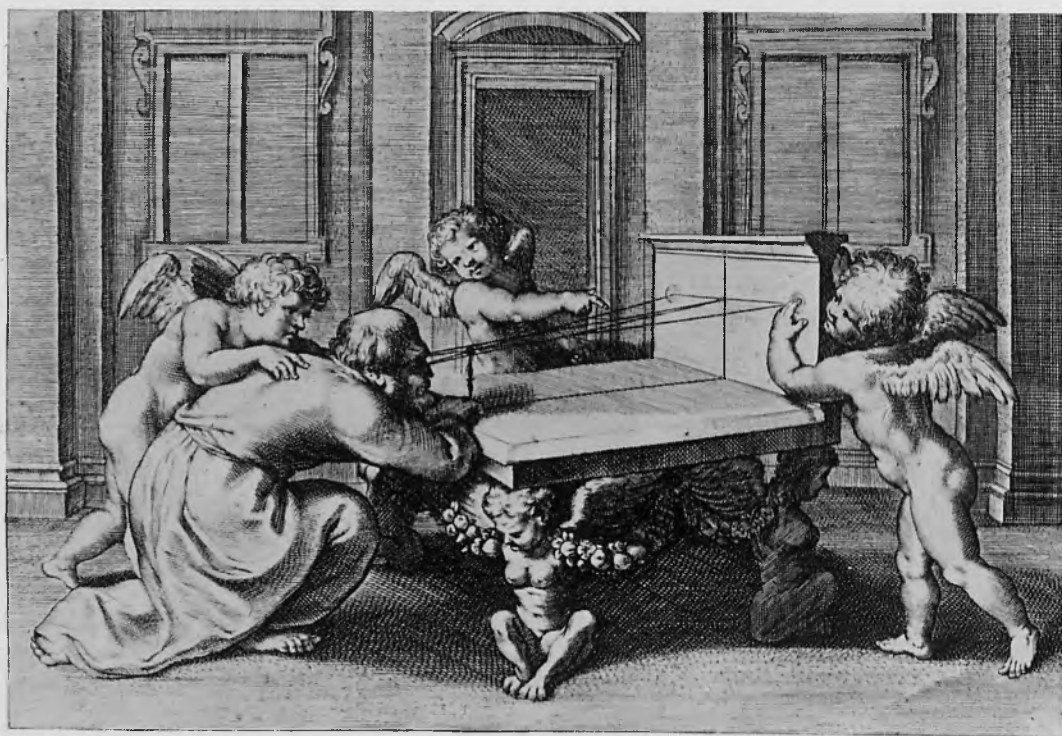
63. T. Galle, *Vignette for F. Aguilon, Opticorum Libri sex, II*, engraving (No. 12)



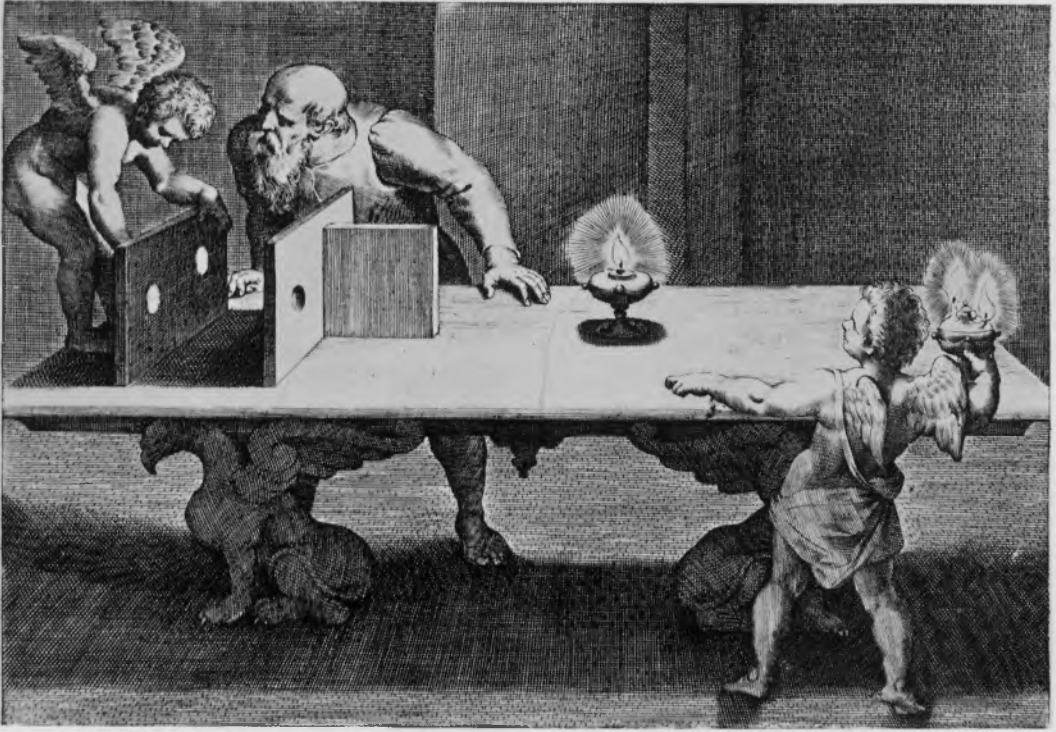
64. Ph. Galle after M. van Heemskerck, *The Colossus of Rhodes*, engraving



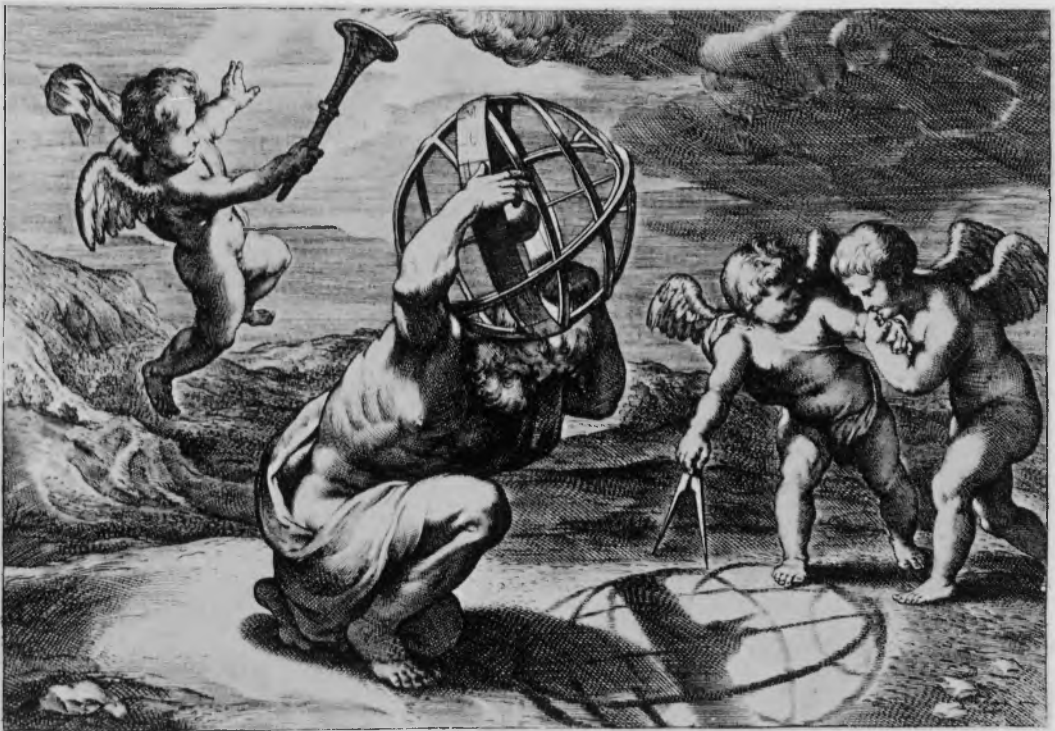
65. T. Galle, *Vignette for F. Aguilon, Opticorum Libri sex, III, engraving (No. 13)*



66. T. Galle, *Vignette for F. Aguilon, Opticorum Libri sex, IV, engraving (No. 14)*



67. T. Galle, *Vignette for F. Aguilon, Opticorum Libri sex, V*, engraving (No. 15)



68. T. Galle, *Vignette for F. Aguilon, Opticorum Libri sex, VI*, engraving (No. 16)



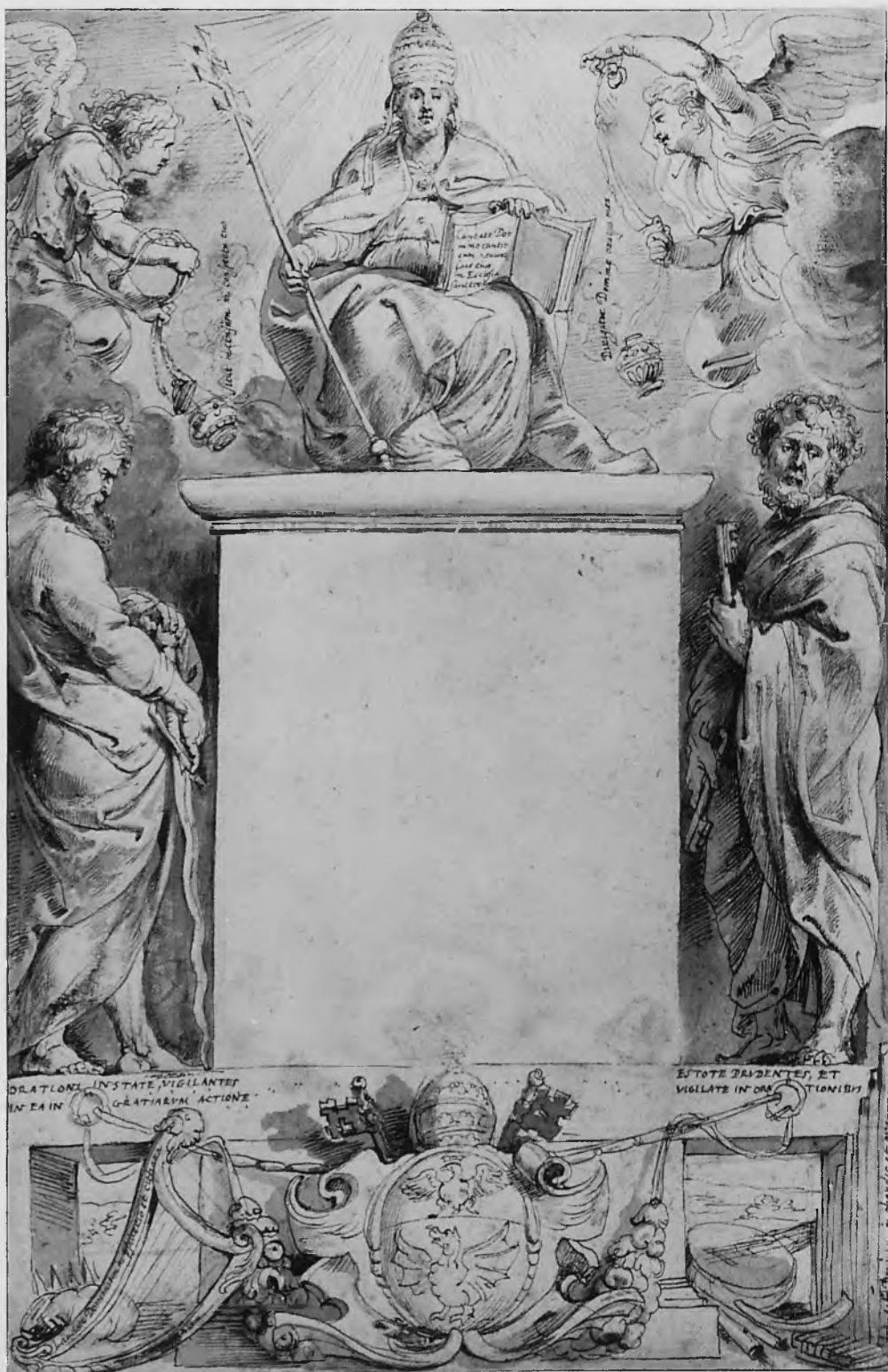
69. C. Galle, *Portrait of Father Simon*:
illustration for J. Van de Wouwer,
Vita B. Simonis Valentini Sacerdotis,
engraving (No. 17)



70. F. Ribalta, *The Vision of Father Simon*,
painting, detail. London, National Gallery

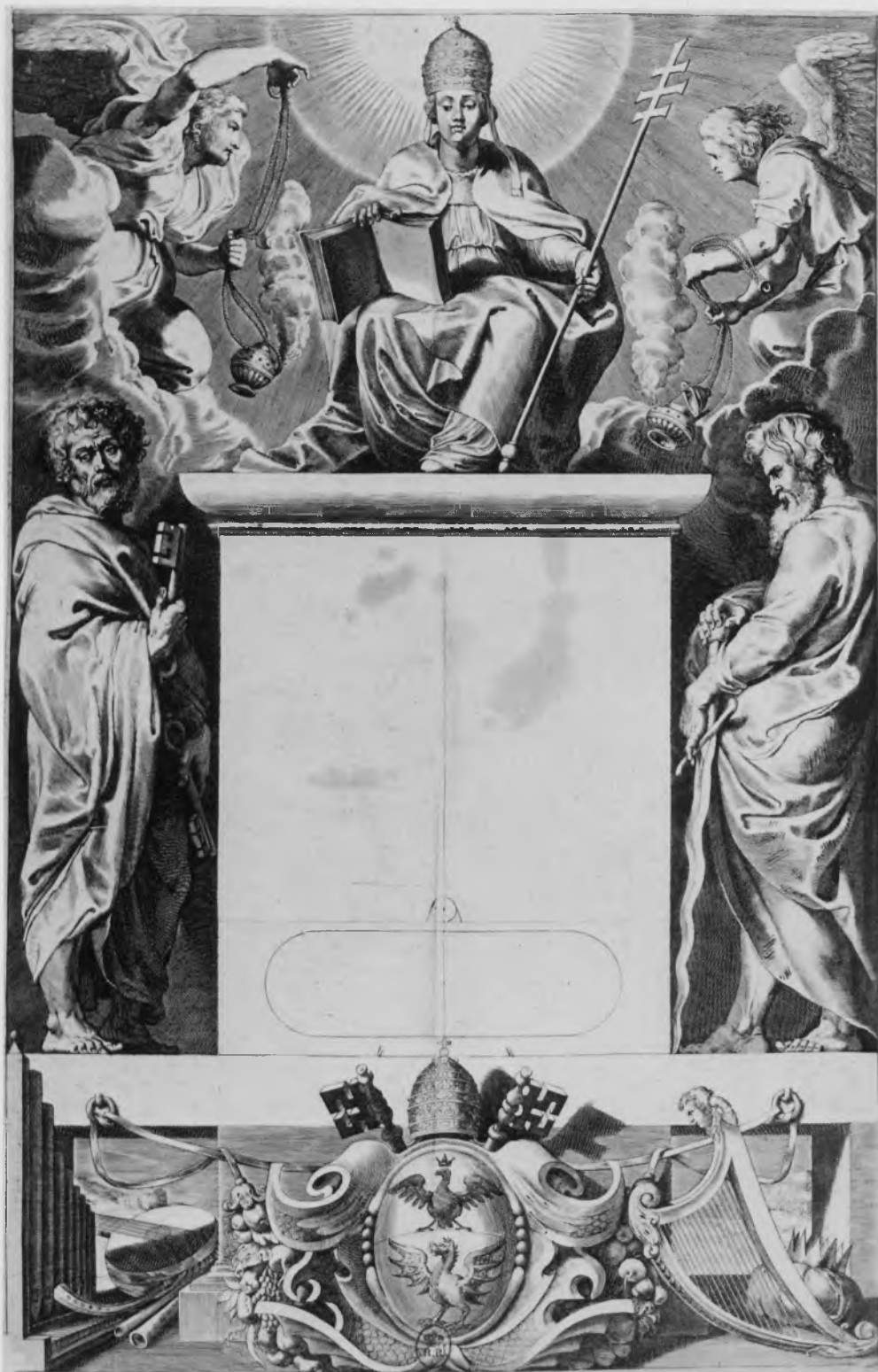


71. T. Galle, Title-page for the *Breviarium Romanum*, engraving (No. 18)



72. Rubens, *Title-page for the Breviarium Romanum*, drawing (No. 18a).

London, British Museum



73. T. Galle, retouched by Rubens, *Title-page for the Breviarium Romanum*, engraving (No. 18b). Paris, Bibliothèque Nationale



76. B. Moretus, Instructions for the title-page of the Breviarium Romanum (No. 18).
Antwerp, Plantin-Moretus Museum



77. B. Moretus, Instructions for the title-page of the Breviarium Romanum (No. 18). Antwerp, Plantin-Moretus Museum



78. T. Galle, *David Poenitens*: illustration for the *Breviarium Romanum*, engraving (No. 19)



79. T. Galle, *The Annunciation*: illustration for the *Breviarium Romanum*,
engraving (No. 20)



80. T. Galle, *The Nativity*: illustration for the *Breviarium Romanum*,
engraving (No. 21)



81. Rubens, *The Nativity*, drawing (No. 21a). Whereabouts unknown



82. T. Galle, retouched by Rubens, *The Nativity*, engraving (No. 21b)

Paris, Bibliothèque Nationale



83. T. Galle, *The Adoration of the Magi*: illustration for the *Breviarium Romanum*, engraving (No. 22)



84. T. Galle, retouched by Rubens, *The Adoration of the Magi*, engraving (No. 22a).
Paris, Bibliothèque Nationale



85. T. Galle, *The Resurrection of Christ*: illustration for the *Breviarium Romanum*, engraving (No. 23)



86. Rubens, *The Resurrection of Christ*, drawing (No. 23a). London, British Museum



87. T. Galle, *The Ascension of Christ*: illustration for the *Breviarium Romanum*, engraving (No. 24)



88. T. Galle, *Pentecost: illustration for the Breviarium Romanum*, engraving (No. 25)



89. T. Galle, *The Last Supper*: illustration for the *Breviarium Romanum*, engraving (No. 26)



90. Rubens, *The Last Supper*, drawing (No. 26a). Private collection



91. T. Galle, retouched by Rubens, *The Last Supper*, engraving (No. 26b).

Paris, Bibliothèque Nationale



92. T. Galle, *The Assumption of the Virgin*: illustration for the *Breviarium Romanum*, engraving (No. 27)



93. T. Galle, retouched by Rubens, *The Assumption of the Virgin*, engraving (No. 27b).
Paris, Bibliothèque Nationale



94. T. Galle, *All Saints*: illustration for the *Breviarium Romanum*, engraving (No. 28)



95. Rubens, *All Saints*, drawing (No. 28a). Vienna, Albertina



96. T. Galle, retouched by Rubens, *All Saints*, engraving (No. 28b).

Paris, Bibliothèque Nationale



97. Rubens, *All Saints*, oil sketch (No. 28a). Rotterdam, Museum Boymans-van Beuningen



98. C. Cort after Titian, *The Triumph of the Holy Trinity*, engraving



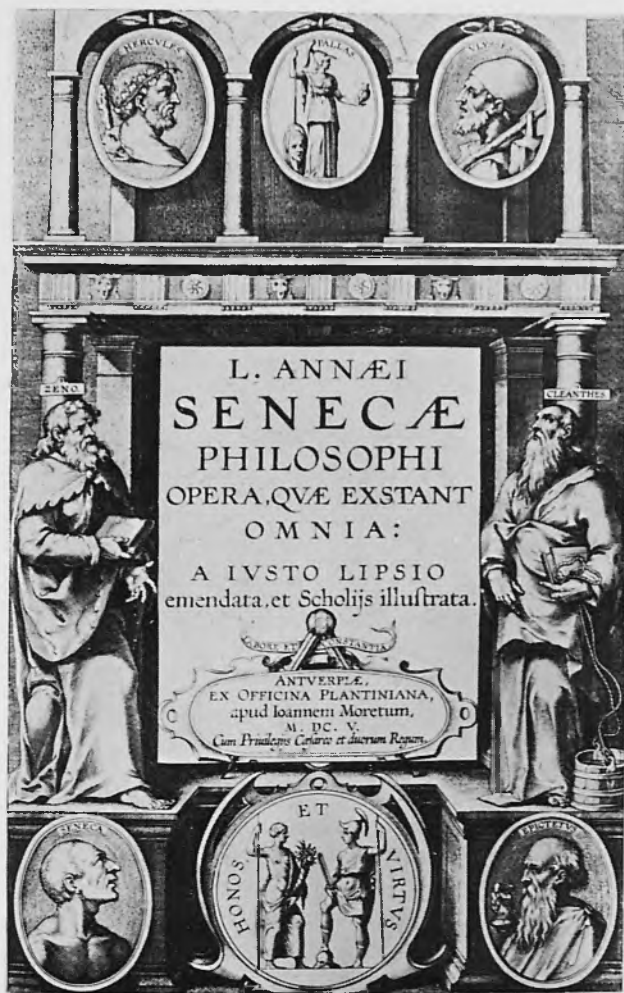
99. Rubens, *Portrait of Philip Rubens*, painting.
Detroit, Institute of Arts



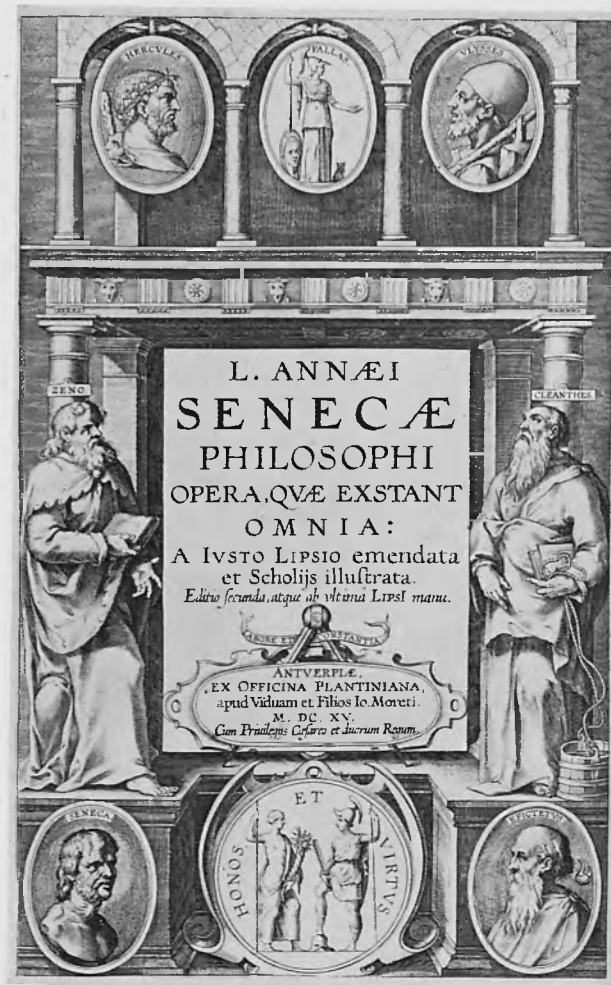
100. C. Galle, *Portrait of Philip Rubens: illustration for Ph. Rubens, S. Asterii Amaseae Homiliae*, engraving (No. 29)



101. C. Galle, *Portrait of Philip Rubens: illustration for Ph. Rubens, S. Asterii Amaseae Homiliae*, proof print (No. 29). Amsterdam, Rijksprentenkabinet



102. T. Galle, *Title-page for J. Lipsius, L.A. Senecae ... Opera ... Omnia*, engraving (Antwerp, 1605)



103. T. Galle, *Title-page for J. Lipsius, L.A. Senecae ... Opera ... Omnia*, engraving (Antwerp, 1615)



104. P. De Jode after A. Janssens, *Portrait of Justus Lipsius*, engraving



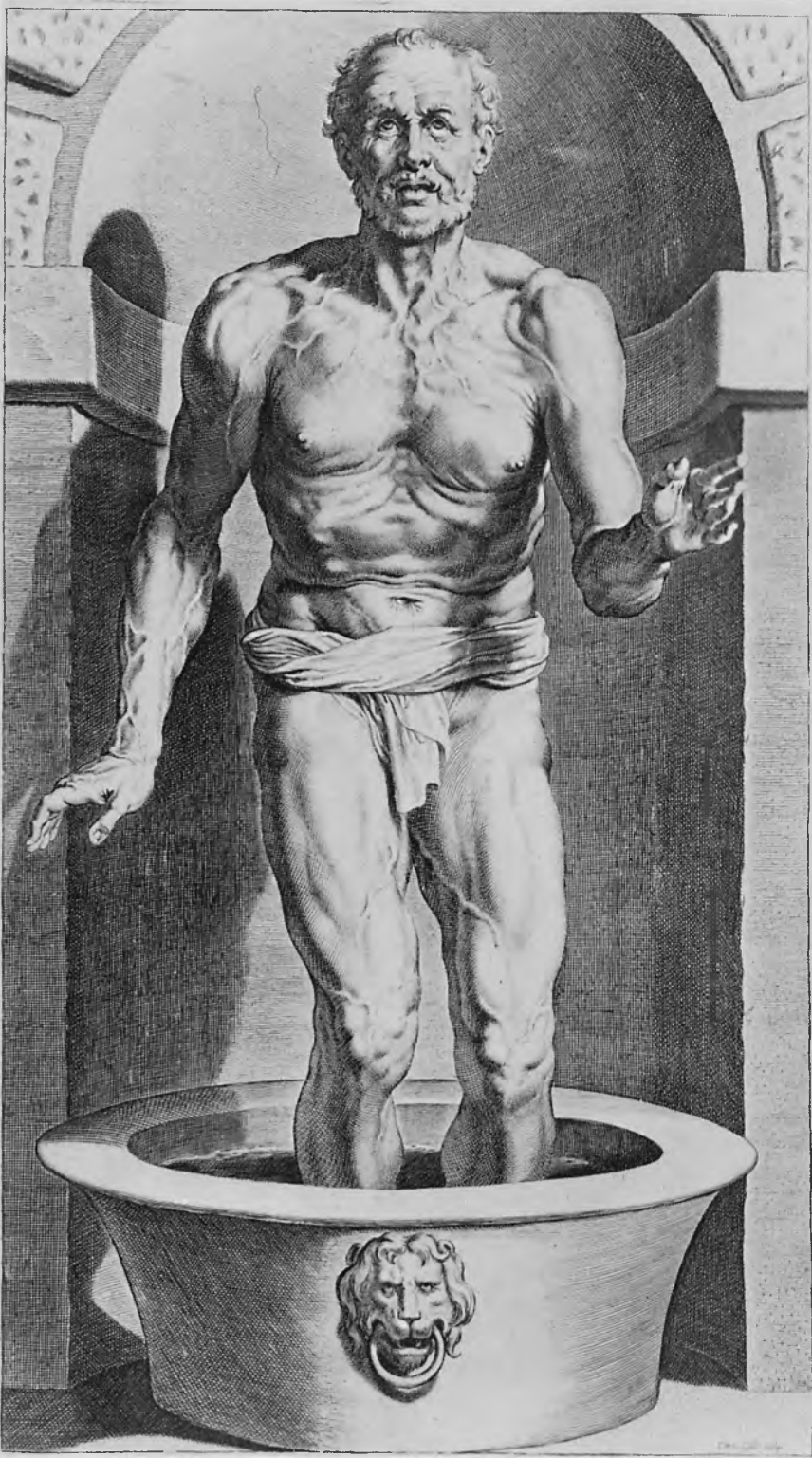
105. Rubens, *Justus Lipsius Surrounded by his Pupils*, painting, detail. Florence, Palazzo Pitti



106. C. Galle, *Portrait of J. Lipsius: illustration for J. Lipsius, L.A. Senecae ... Opera ... Omnia*, engraving (No. 30)



107. Rubens, *Portrait of J. Lipsius*, drawing (No. 30a). London, British Museum



108. C. Galle, *The Death of Seneca*: illustration for J. Lipsius, *L.A. Senecae ... Opera ... Omnia*, engraving (No. 31)

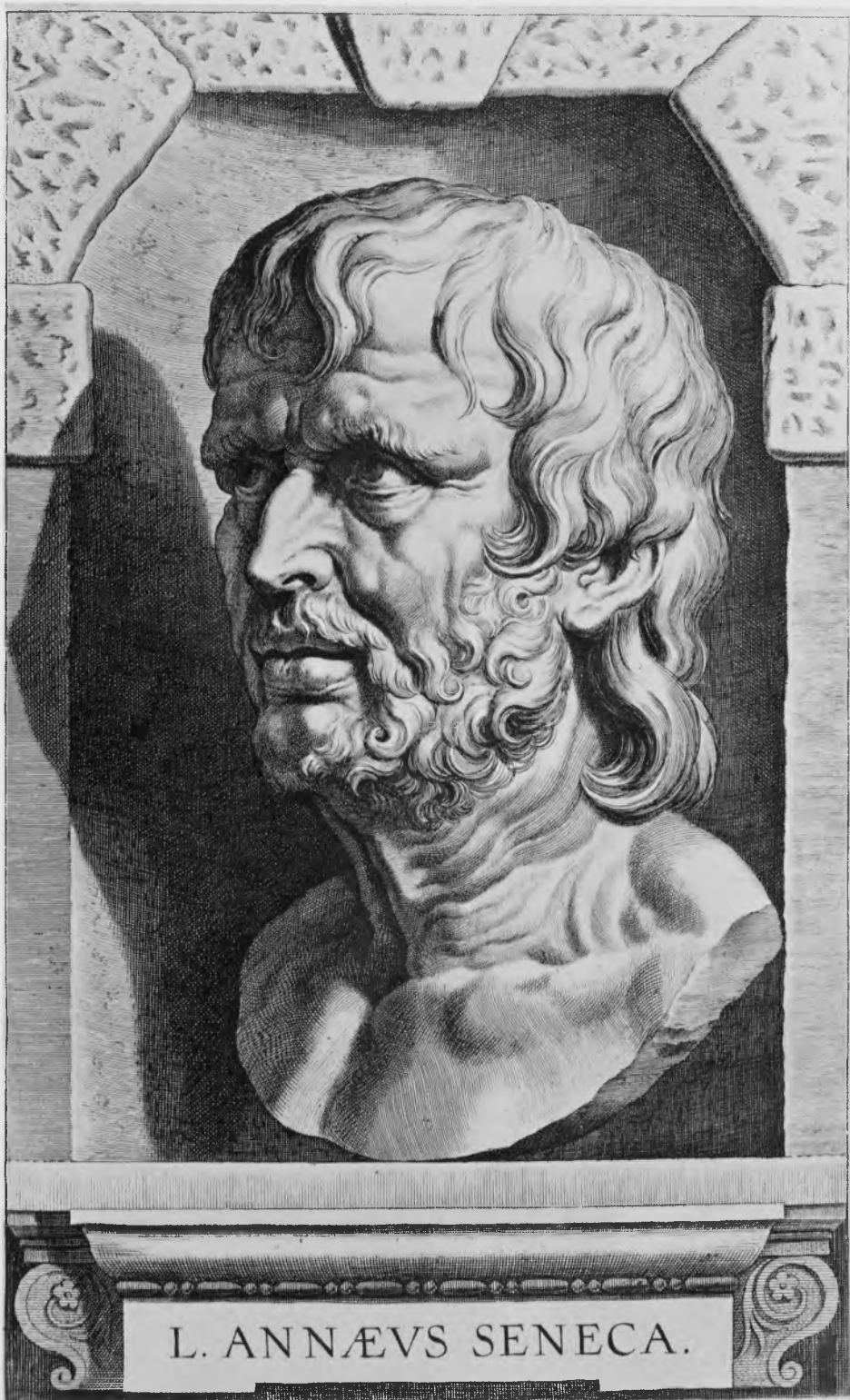


109. After Rubens, *The Death of Seneca*, drawing (No. 31b).

New York, Pierpont Morgan Library



110. *The African Fisherman*, antique sculpture. Paris, Musée du Louvre



III. C. Galle, *The Bust of Seneca: illustration for J. Lipsius, L.A. Senecae ... Opera ... Omnia*, engraving (No. 32)



112. *Head of Seneca*, antique sculpture. Antwerp, Rubenshuis



113. *Head of Seneca*, antique sculpture.
Zürich, Archäologische Sammlung der Universität

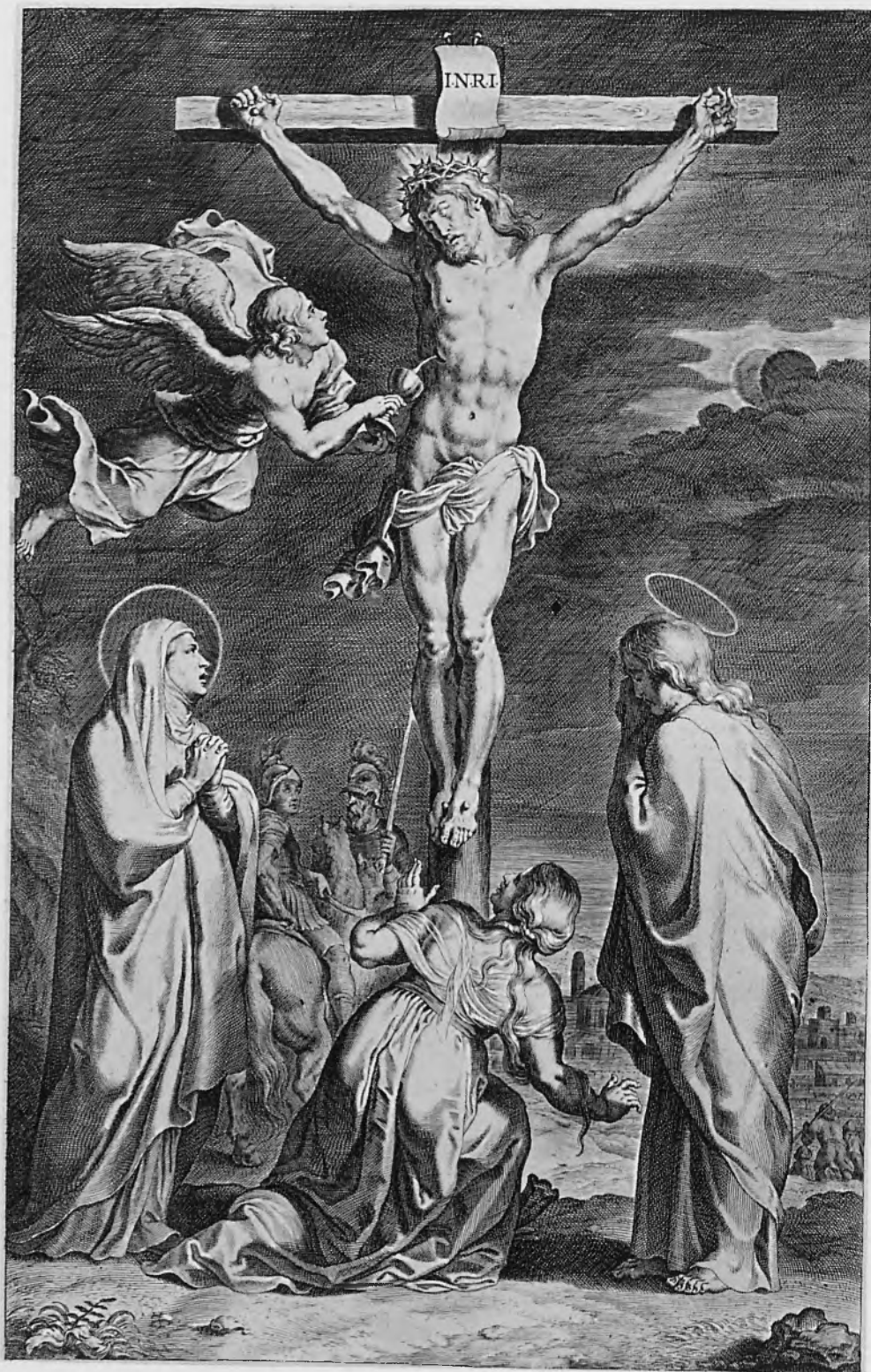


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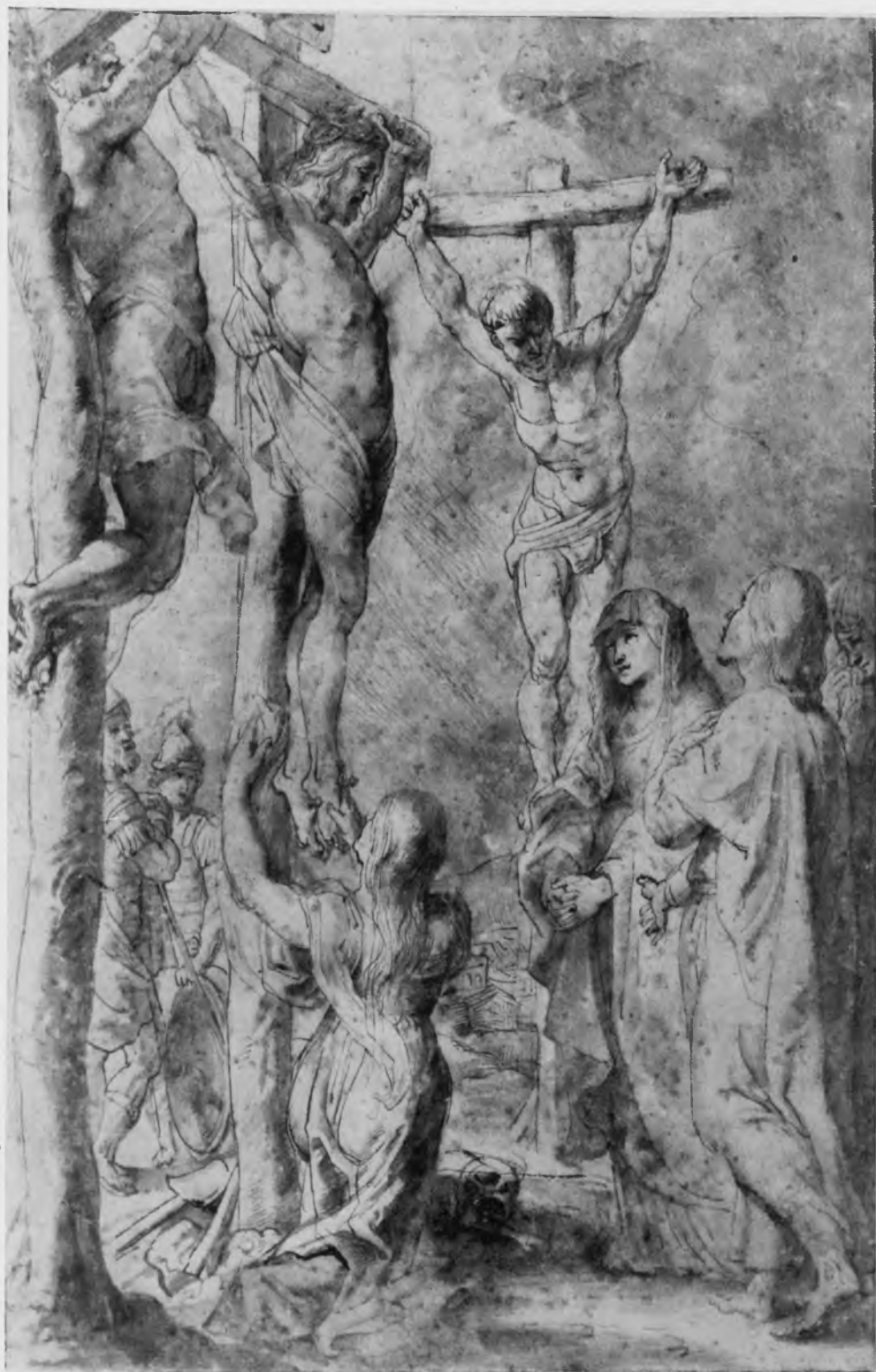
114. J. De Bie, Title-page for J. Hemelaers, *Imperatorum Romanorum Numismata Aurea*, engraving (No. 33)



115. Fertility: illustration for H. Goltzius, *Thesaurus Rei Antiquariae Huberrimus*, engraving (Antwerp, 1579)



116. C. Galle, *Christ Dead on the Cross: illustration for the Missale Romanum*,
engraving (No. 34)



117. Rubens, *Christ Crucified with the two Thieves*, drawing (No. 35).

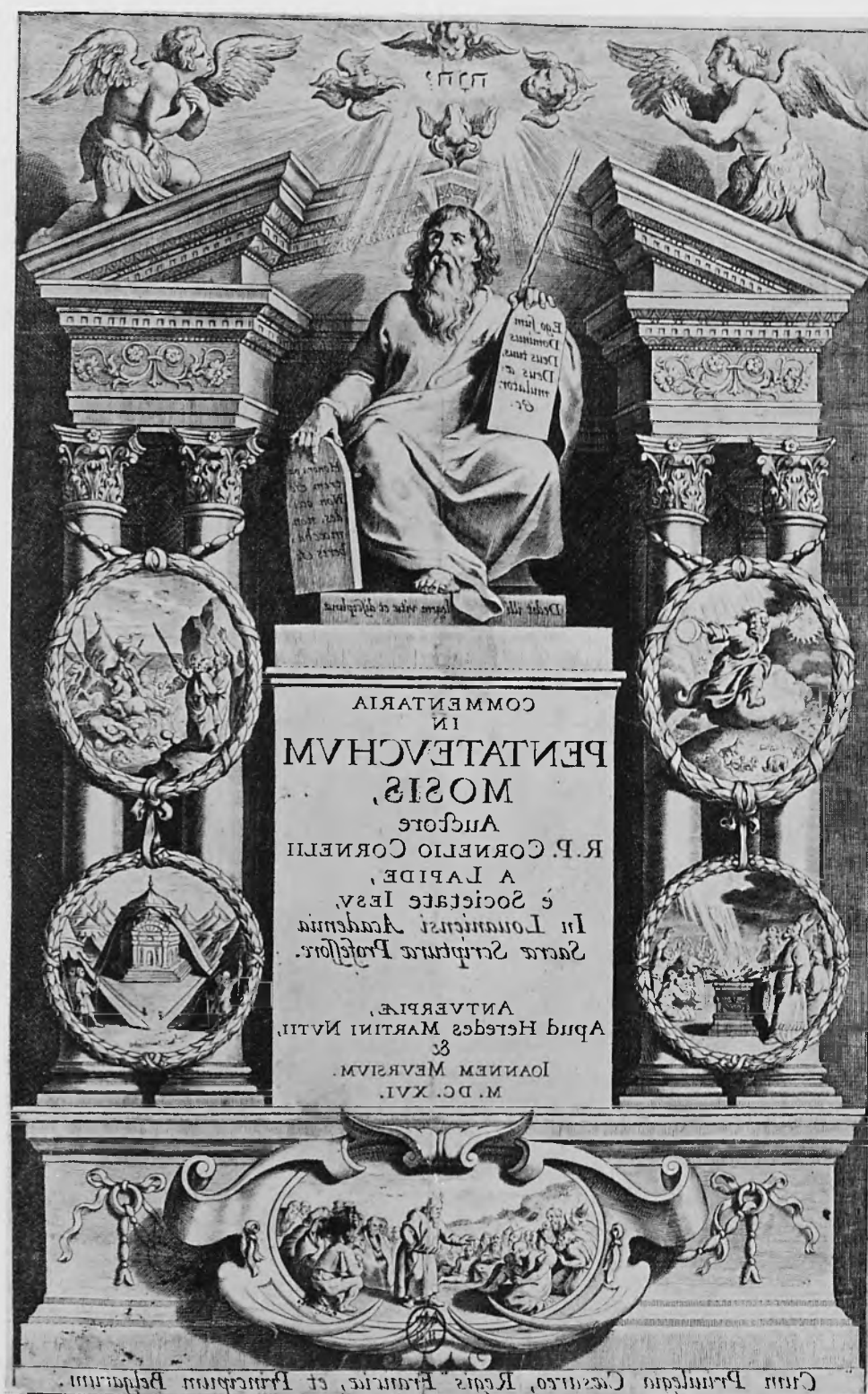
London, British Museum



118. Anonymous, Title-page for C. Van der Steen, *Commentaria in Pentateuchum Mosis*, engraving (No. 36)



119. Rubens, Title-page for C. Van der Steen, *Commentaria in Pentateuchum Mosis*, drawing (No. 36a). Private collection



120. Anonymous, Title-page for C. Van der Steen, *Commentaria in Pentateuchum Mosi*, engraving, counter-proof (No. 36). Paris, Bibliothèque Nationale



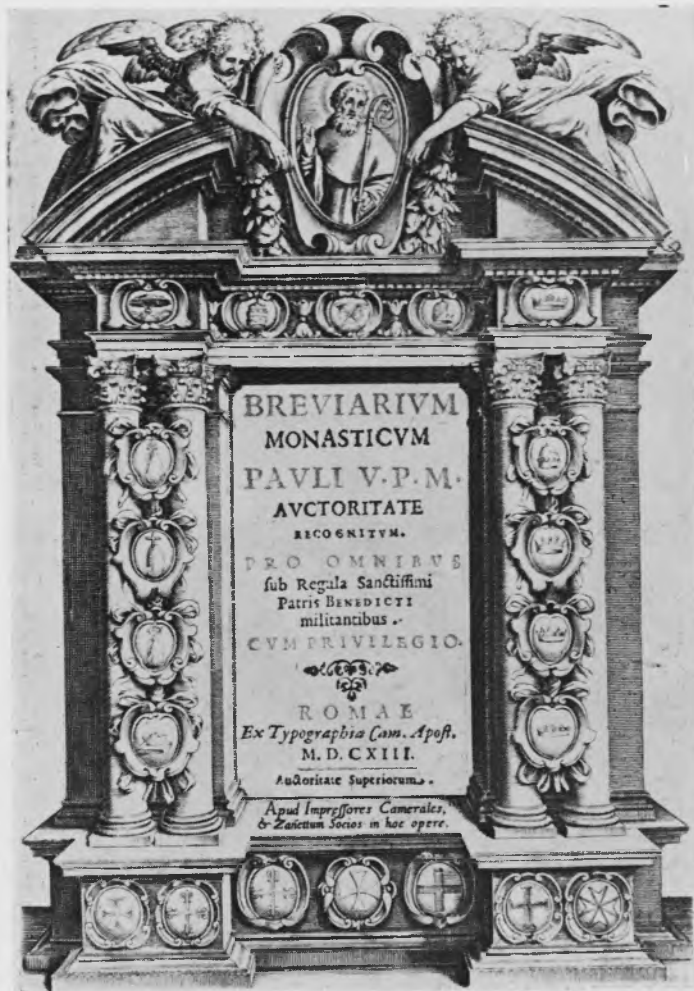
121. Anonymous, Title-page for C. Van der Steen, *Commentaria in Pentateuchum Mosis*, engraving (Antwerp, 1618)



122. *The Glorification of Christ: illustration for C. Baronius, Martyrologium Romanum, engraving (Rome, 1598)*



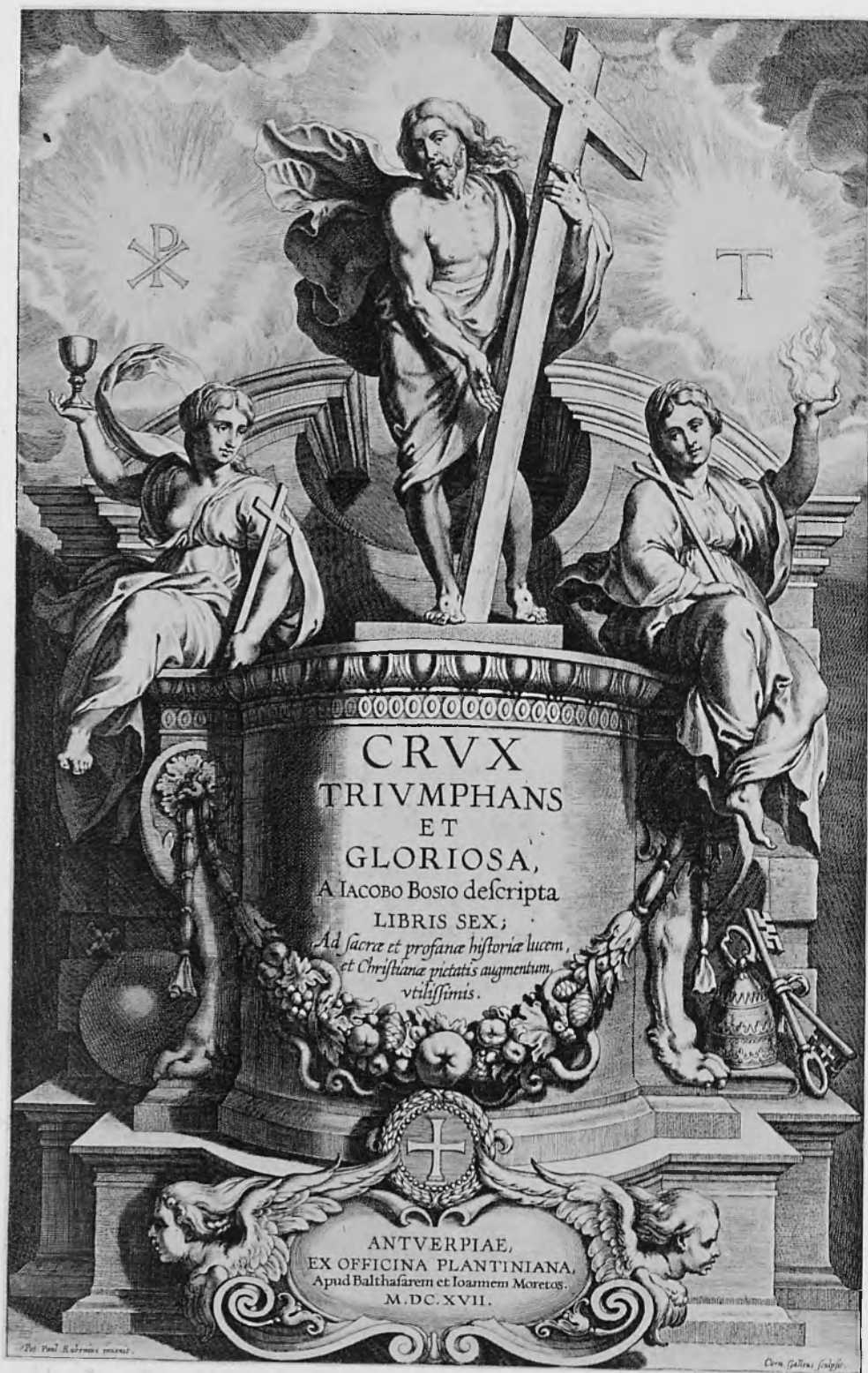
123. *Title-page for Le Psaultier de Jesus, woodcut (Paris, 1600)*



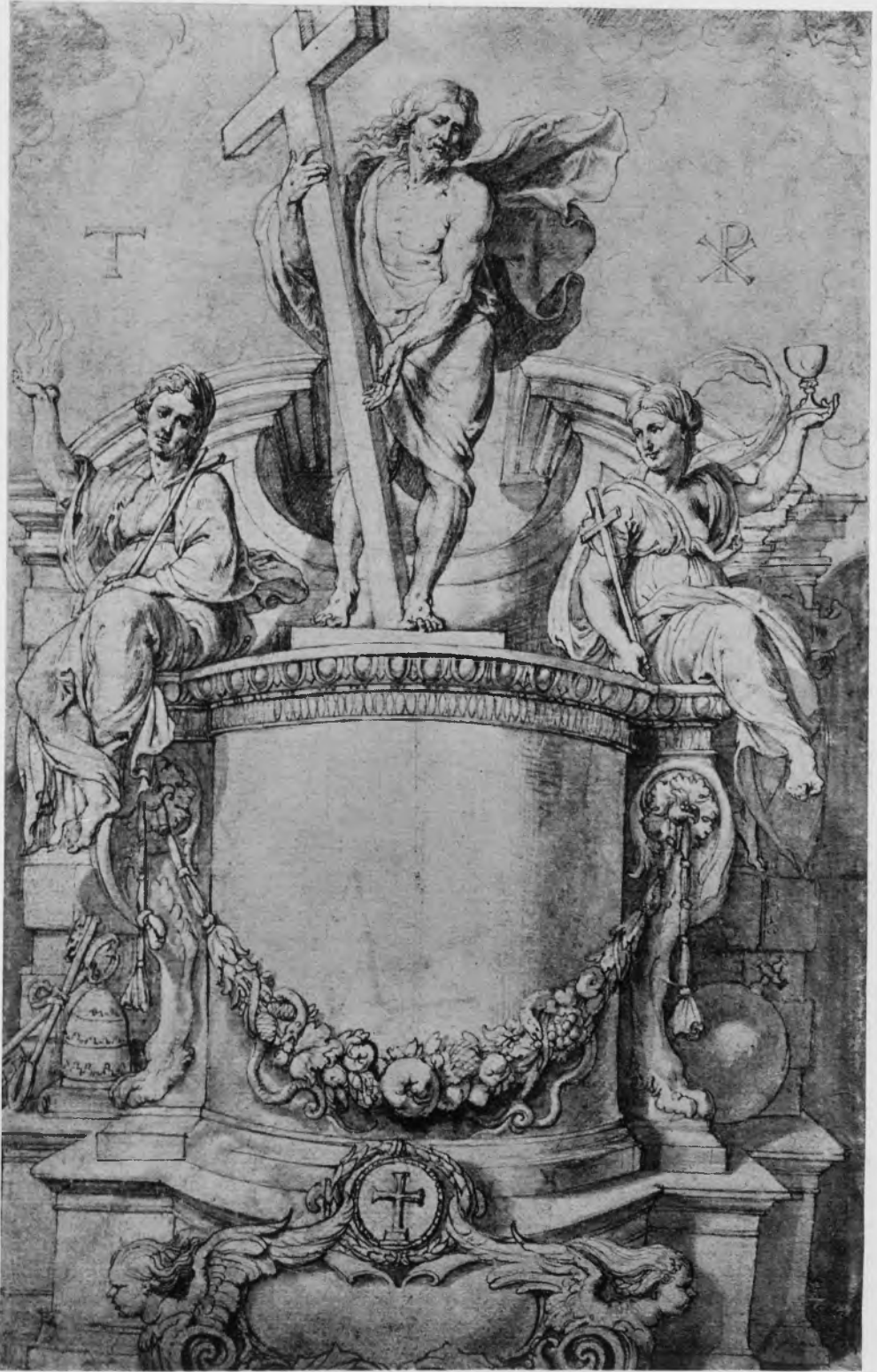
124. Title-page for *Breviarium Monasticum*, engraving (Rome, 1613)



125. Title-page for C. Van der Steen, *Commentaria in D. Pauli Epistolas*, engraving (Antwerp, 1614)



126. C. Galle, Title-page for G. Bosio, *Crux Triumphans et Gloriosa*, engraving (No. 37)



127. ? Rubens, Title-page for G. Bosio, *Crux Triumphans et Gloriosa*, drawing (No. 37b).
London, Victoria and Albert Museum



128. C. Galle, Title-page for L. Lessius, *De Iustitia et Iure*, engraving (No. 38)



129. C. Galle, *Title-page for L. Lessius, De Justitia et Jure*, proof print (No. 38).
Amsterdam, Rijksprentenkabinet



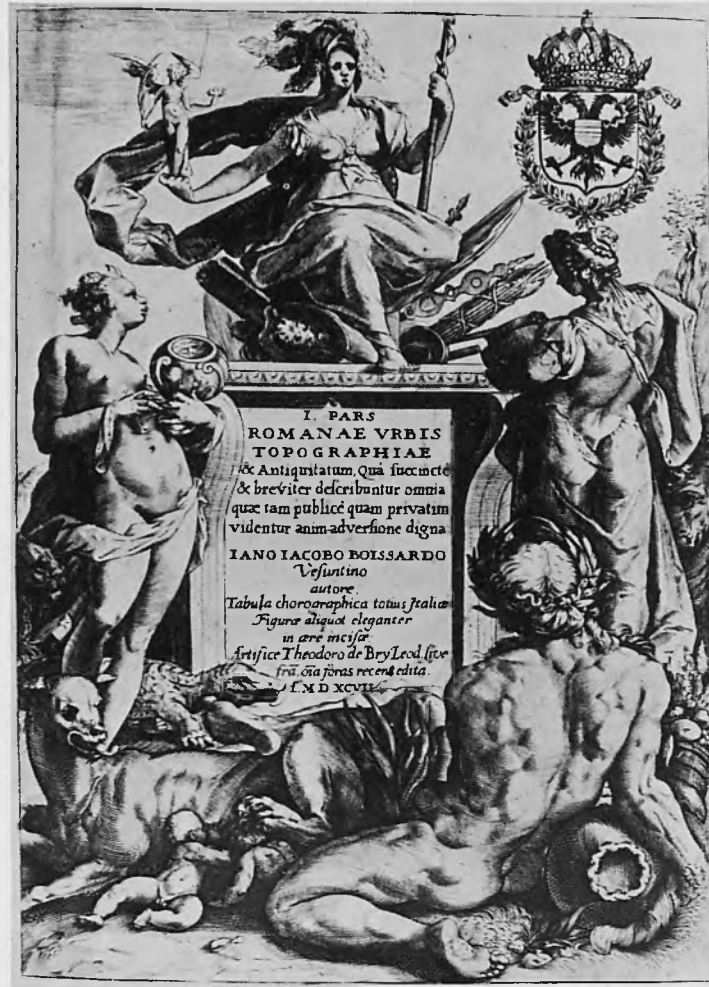
130. M. Lasne, Title-page for J. De Bie, *Nomismata Imperatorum Romanorum*, engraving (No. 39)



131. Rubens, *Title-page for J. De Bie, Nomismata Imperatorum Romanorum*,
drawing (No. 39a). London, British Museum



132. Title-page for J. Ruscelli, *Le Imprese Illvstri*, engraving (Venice, 1580)



133. Title-page for J.J. Boissard, *Romanae Urbis Topographia*, I, engraving (Frankfort, 1597)



134. Title-page for F. Guicciardini, *De Oorlogen van Italien*, engraving (Dordrecht, 1599)



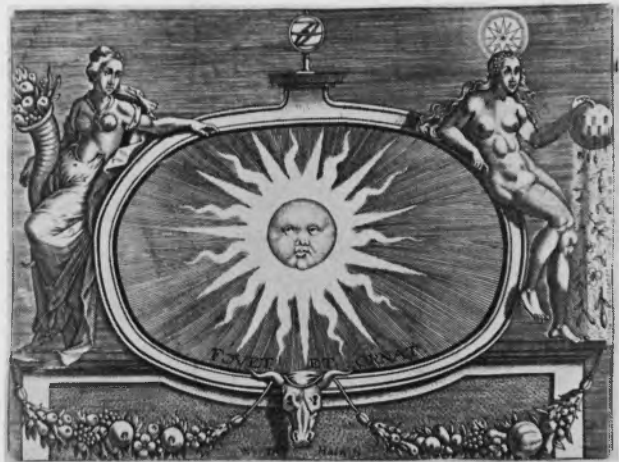
135. Title-page for E. Sueyro, *Anales de Flandes*, engraving (Antwerp, 1624)



136. J. Collaert, Title-page for *Biblia Sacra*, I, engraving (No. 40)



137. Title-page for J.S. Menochius, *Brevis Explicatio ... totius S. Scripturae*, engraving (Cologne, 1630)



138. Vignette for *Novum Iesu Christi Testamentum*, engraving (Antwerp, 1616)

BIBLIA SACRA,
C V M
GLOSSA ORDINARIA.

PRIMUM QUIDEM

A STRABO FVLDENSI MONACHO
BENEDICTINO COLLECTA;

Nunc verò nouis Patrum cum Græcorum, tum Latino-
rum explicationibus locupletata,

E T

Postilla NICOLAI LIRANI *Franciscani, necnon additionibus* PAVLI BYRGENSIS
Episcopi, & MATTHIÆ THORINGI replicis;

OPERA ET STUDIO THEOLOGORVM DVACENSIVM.

TOMVS SEXTVS.

*Quid in hac editione præstitum sit, vltra omnes alias editiones, etiam illam quam Parisienses
Theologi exhibuerunt, quàm multa loca correctâ, restituta, suppleta, quàm multa
utiliter adiecta, Præfatio ad Lectorem manifestabit.*



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Apud Ioannem Keerbergium.

ANNO M. DC. XVII.

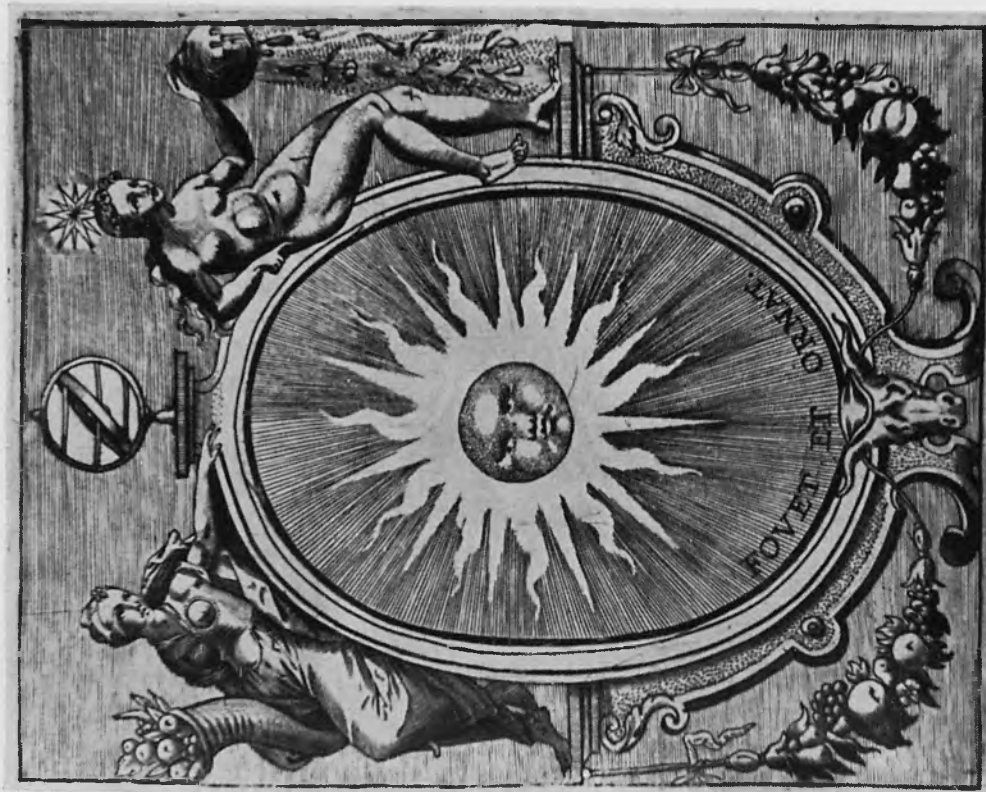
CVM GRATIA ET PRIVILEGIO.



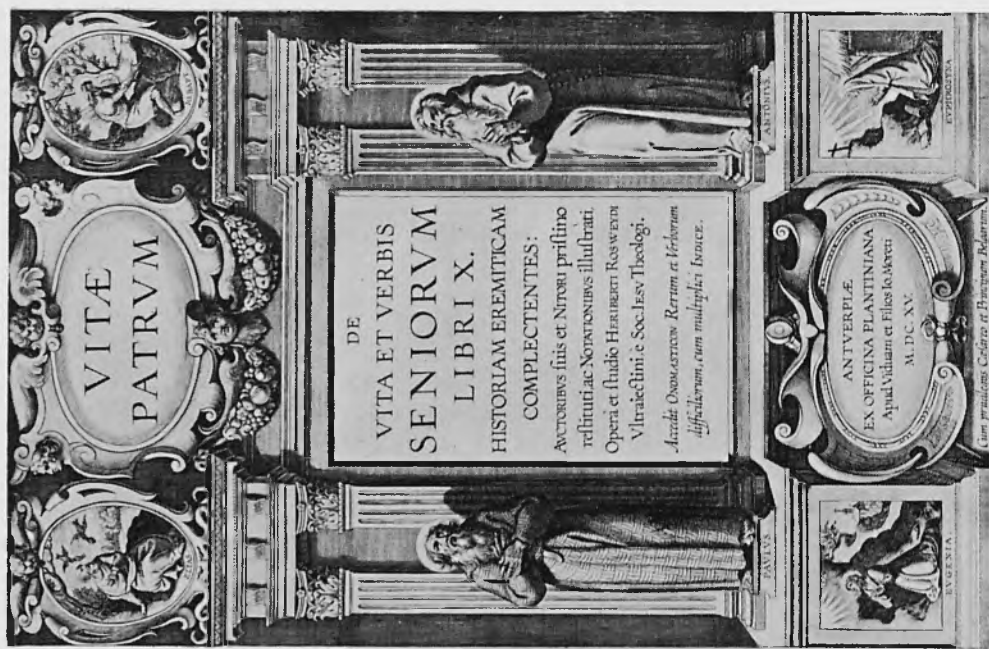
140. J. Collaert, *Printer's Device for Jan van Keerbergen*, engraving (No. 41)



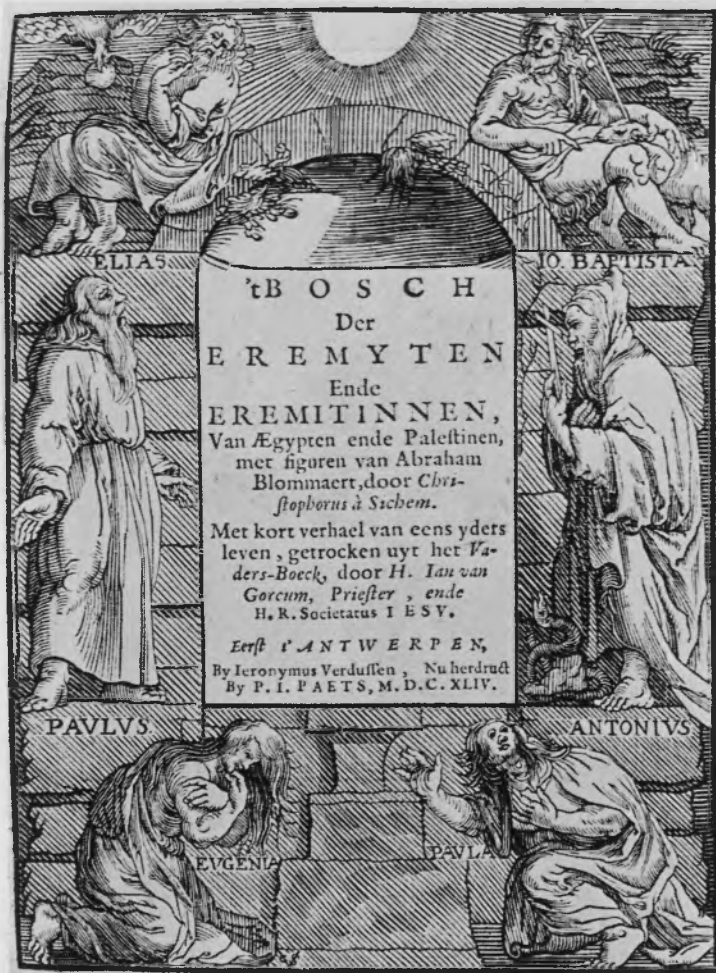
141. *Printer's Device for Jan van Keerbergen*, woodcut (No. 41)



142. Vignette for Thomas Aquinas, *Opera Omnia*, VI, engraving (Antwerp, 1612)



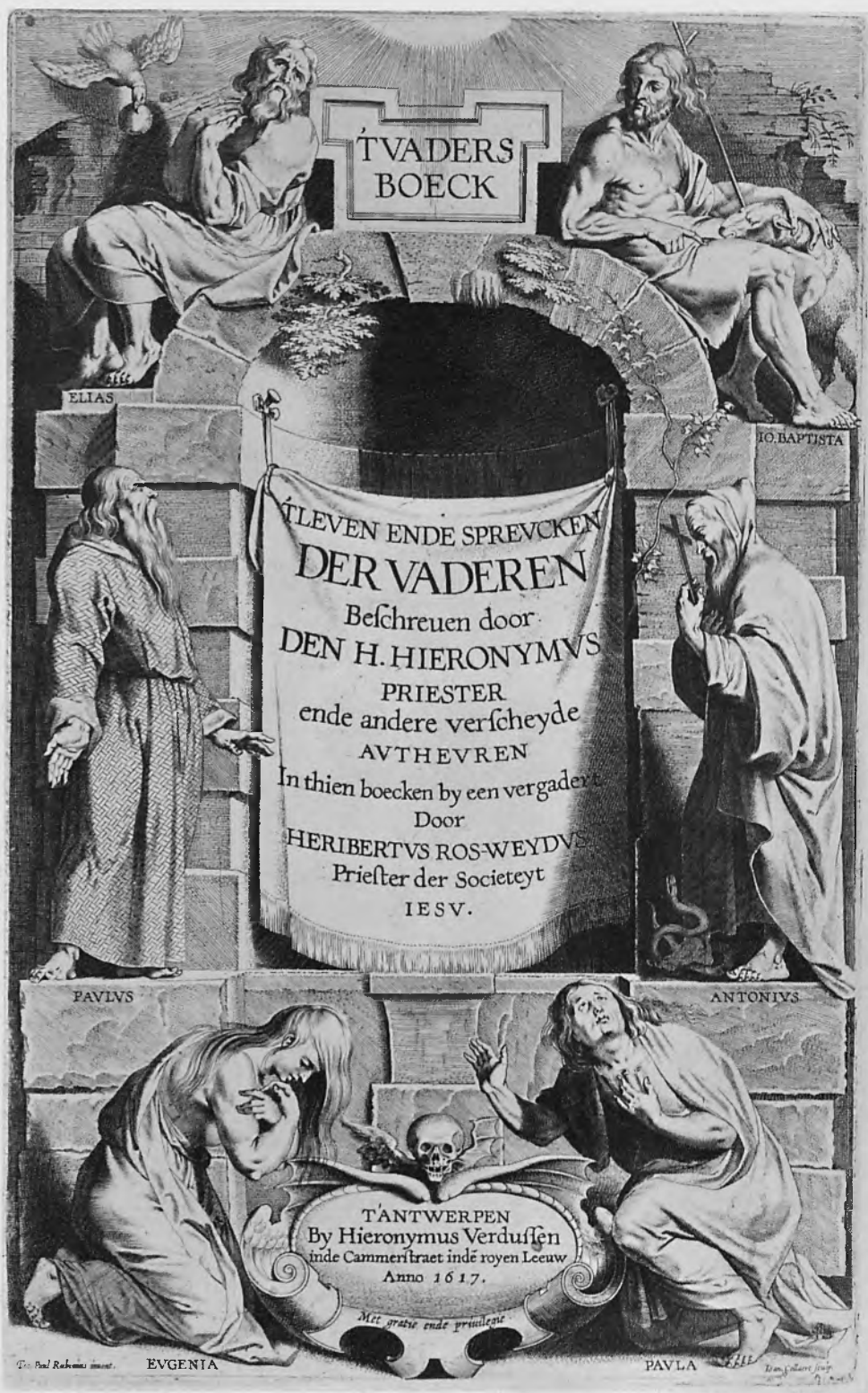
143. Title-page for H. Rosweyde, *Vitae Patrum*, engraving (Antwerp, 1615)



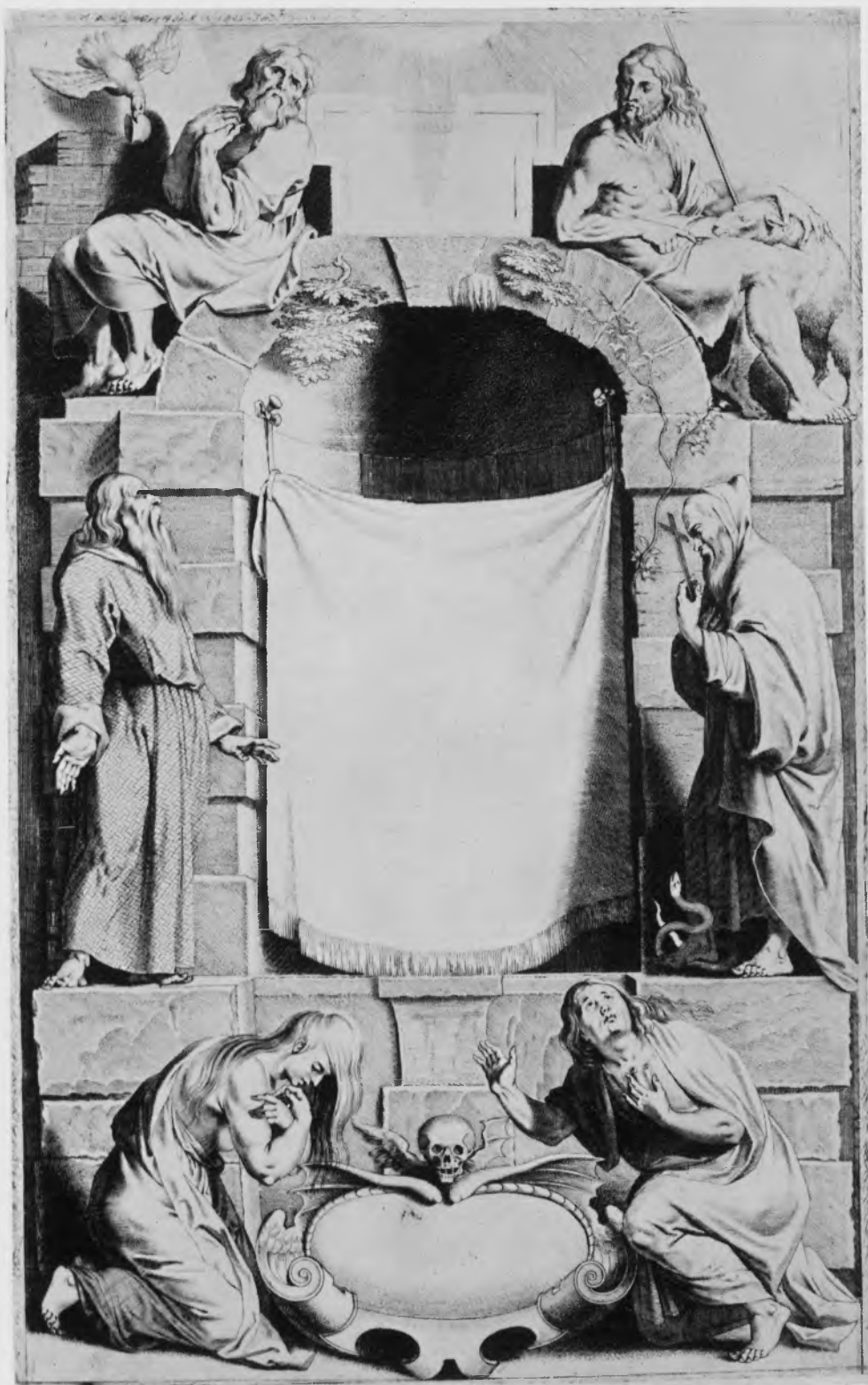
144. Title-page for J. Van Gorcum, *'t Bosch der Eremyten ende Eremitinnen*, woodcut (Antwerp, 1644)



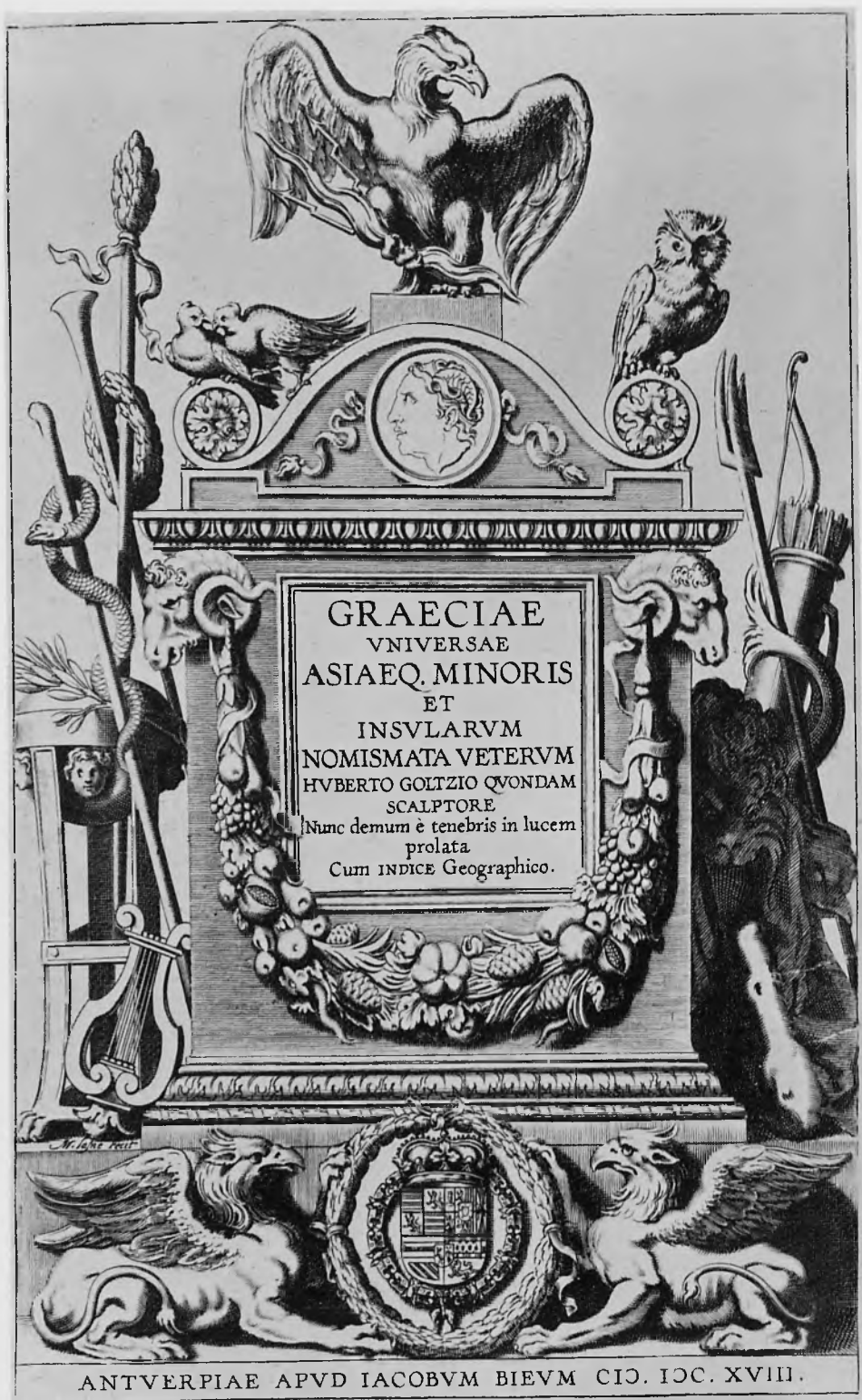
145. Rubens, *Saint Mary Magdalene*, drawing.
 London, British Museum



146. J. Collaert, Title-page for H. Rosweyde, 't Vaders Boeck, engraving (No. 42)



147. J. Collaert, *Title-page for H. Rosweyde, 't Vaders Boeck*, proof print (No. 42).
Amsterdam, Rijksprentenkabinet



148. M. Lasne, Title-page for H. Goltzius, *Graeciae Universae ... Nomismata ...*, engraving (No. 43)



149. J. Collaert, Title-page for P. Ribadineira and H. Rosweyde, *Generale Legende der Heylighen*, engraving (No. 44)



150. After Rubens, Title-page for P. Ribadineira and H. Rosweyde, *Generale Legende der Heylighen*, drawing (No. 44a). Paris, Cabinet des Dessins du Musée du Louvre



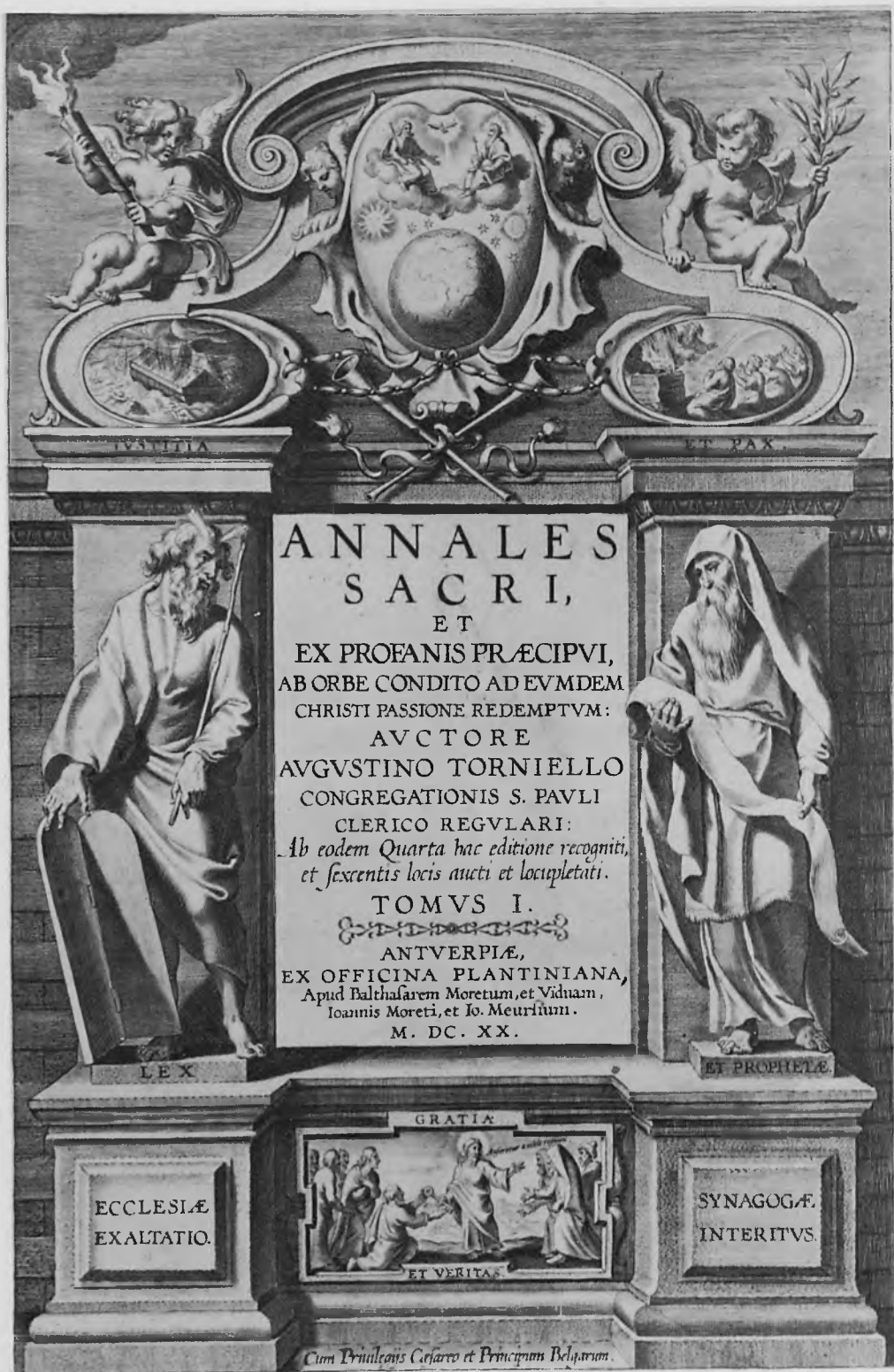
151. Title-page for *Fasti Mariani*, engraving (Antwerp, 1633)



152. Title-page for P. Ribadineira and H. Rosweyde,
Generale Legende der Heylighen, engraving
(Antwerp, 1686)



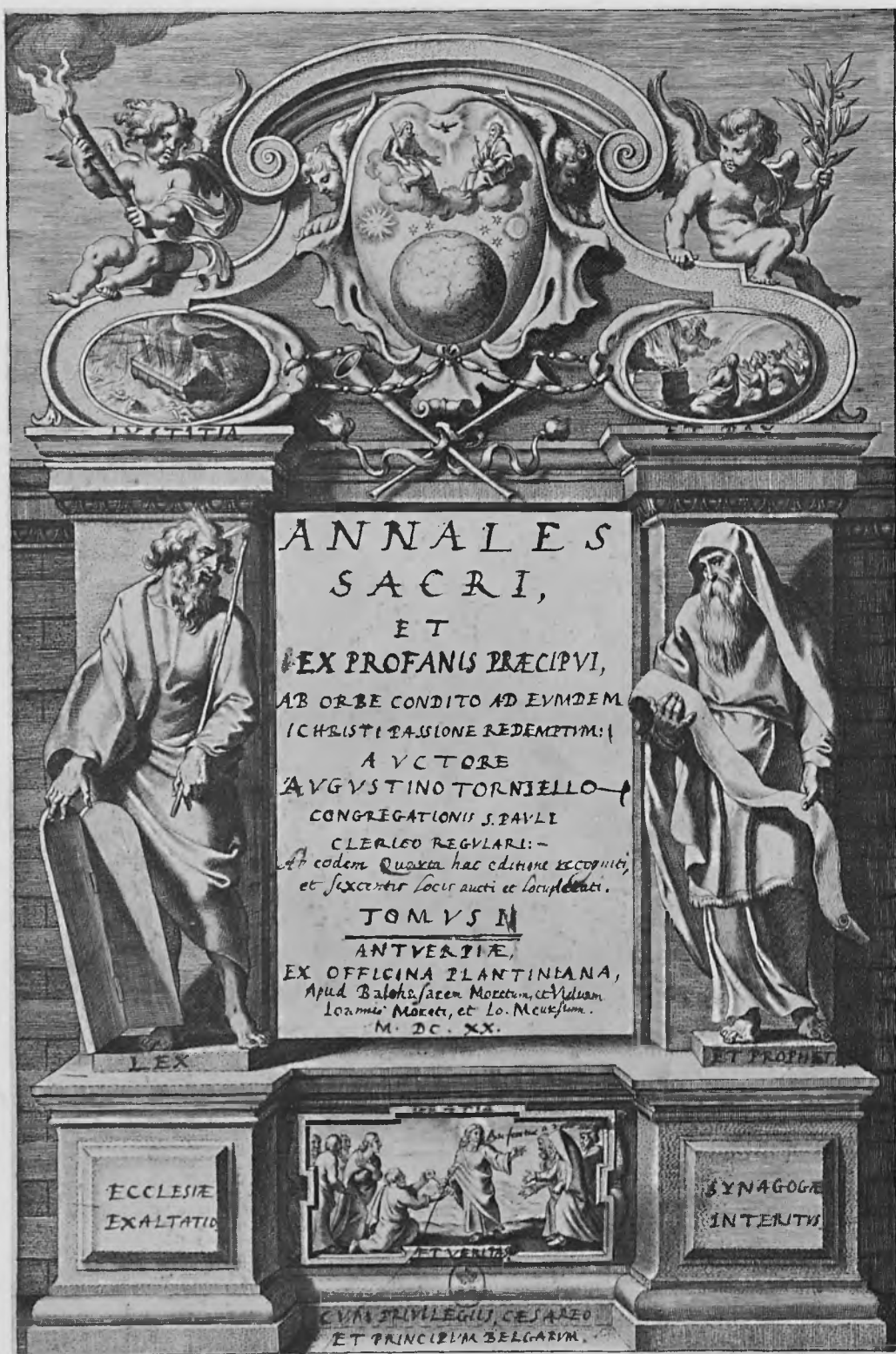
153. T. Galle, Title-page for Thomas a Jesu,
De Contemplatione Divina, engraving (No. 45)



154. T. Galle, Title-page for A. Tornielo, *Annales Sacri*, engraving (No. 46)



155. Rubens, Title-page for A. Torniello, *Annales Sacri*, drawing (No. 46a).
London, British Museum



156. T. Galle, Title-page for A. Torniello, *Annales Sacri*, proof print (No. 46).

Paris, Bibliothèque Nationale

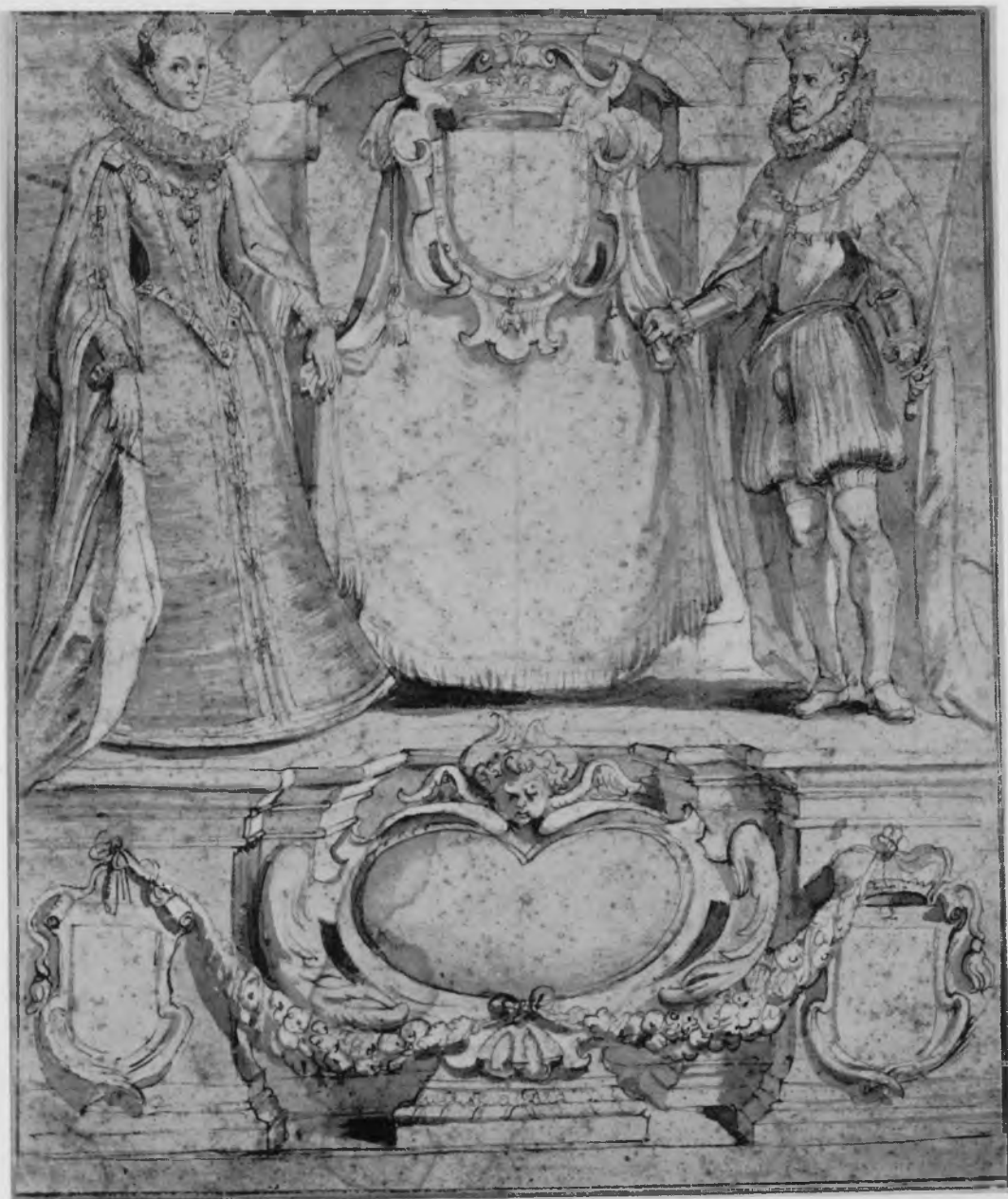


157. T. Galle, *Title-page for A. Torriello, Annales Sacri*, copper plate (No. 46).

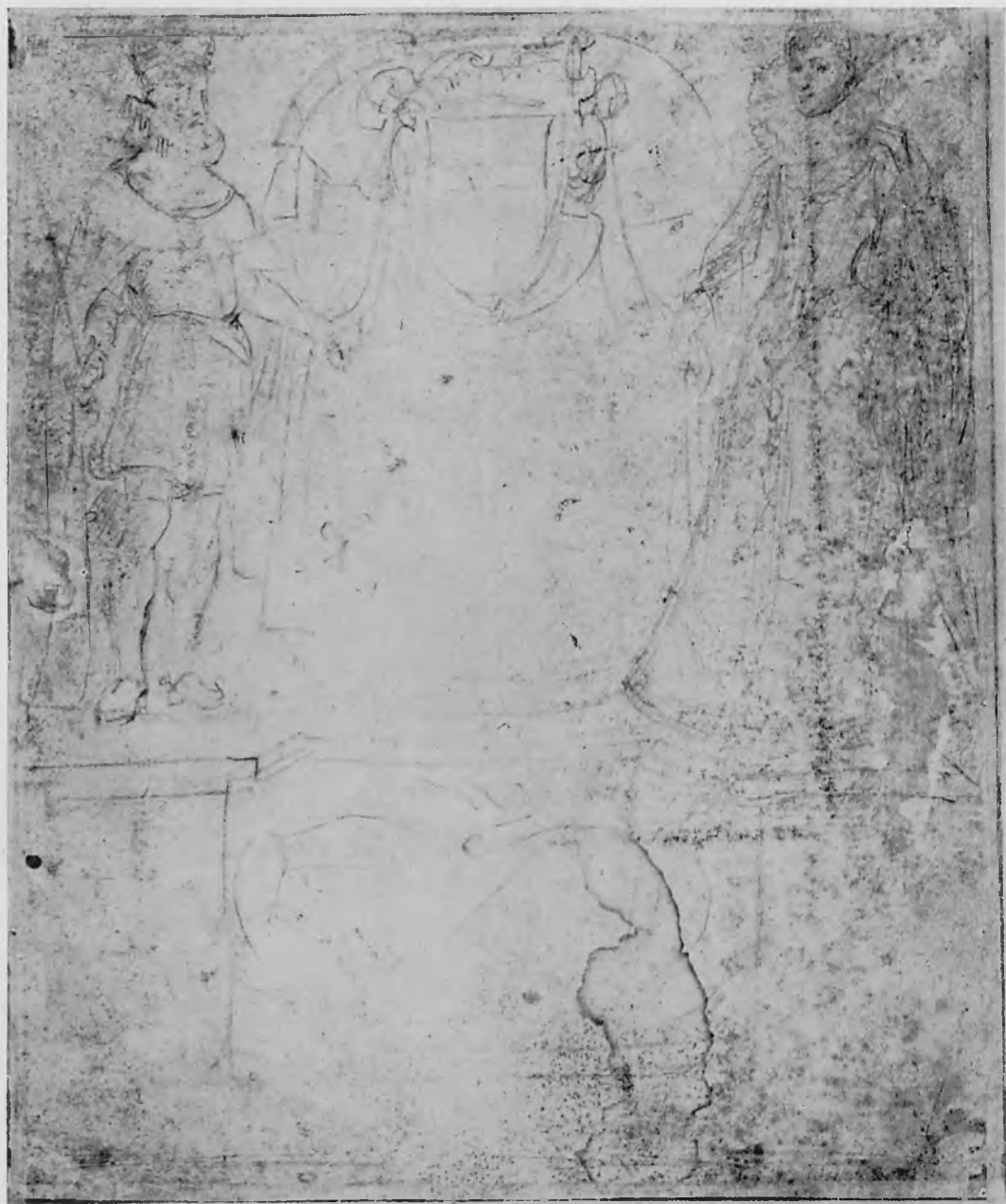
Antwerp, Plantin-Moretus Museum



158. J. Collaert, Title-page for *Gelresche Rechten*, engraving (No. 47)



159. Rubens, *Title-page for Gelresche Rechten*, drawing, *recto* (No. 47a).
Amsterdam, Coll. Prof. J.Q. van Regteren Altena



160. Rubens, *Title-page for Gelresche Rechten*, drawing, *verso* (No. 47a).

Amsterdam, Coll. Prof. J.Q. van Regteren Altena



161. J. Collaert, *Title-page for Gelresche Rechten*, proof print (No. 47).

Paris, Bibliothèque Nationale



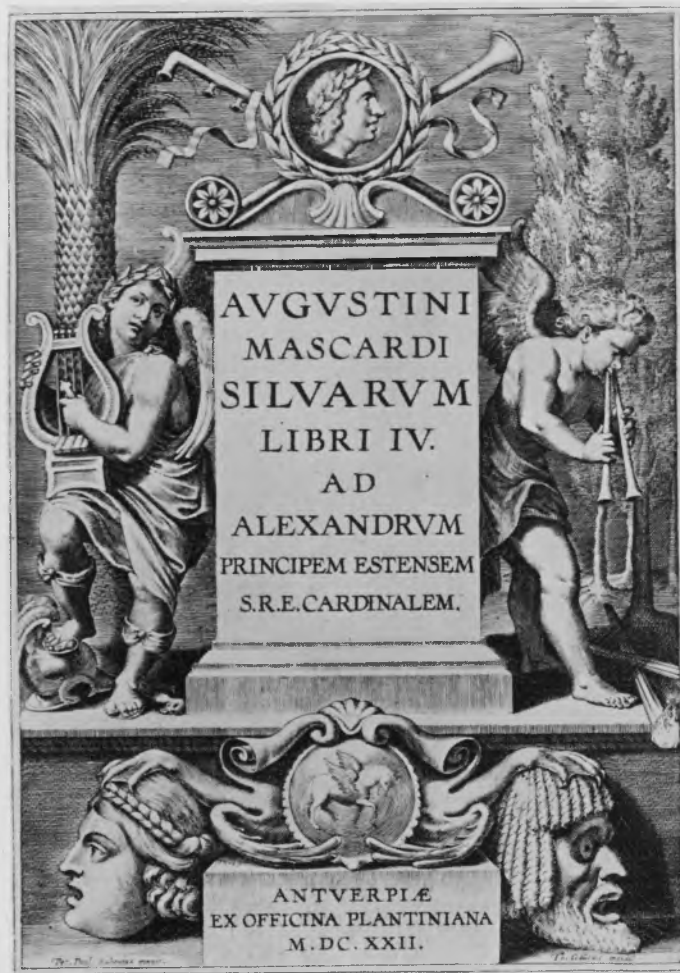
162. Title-page for H. d'Oultremannus, *Descriptio Triumphi et Spectaculorum ... Alberto et Isabellae*, engraving (Antwerp, 1602)



163. Title-page for Cavalier Melzo, *Regole Militari*, engraving (Antwerp, 1611)



164. Illustration for F. Caroso, *Il Ballarino*, engraving (Venice, 1581)



165. T. Galle, Title-page for A. Mascardi, *Silvarum Libri IV*, engraving (No. 48)



166. J. Collaert, Title-page for D. Mudzaert, *De Kerckelycke Historie*, engraving (No. 49)



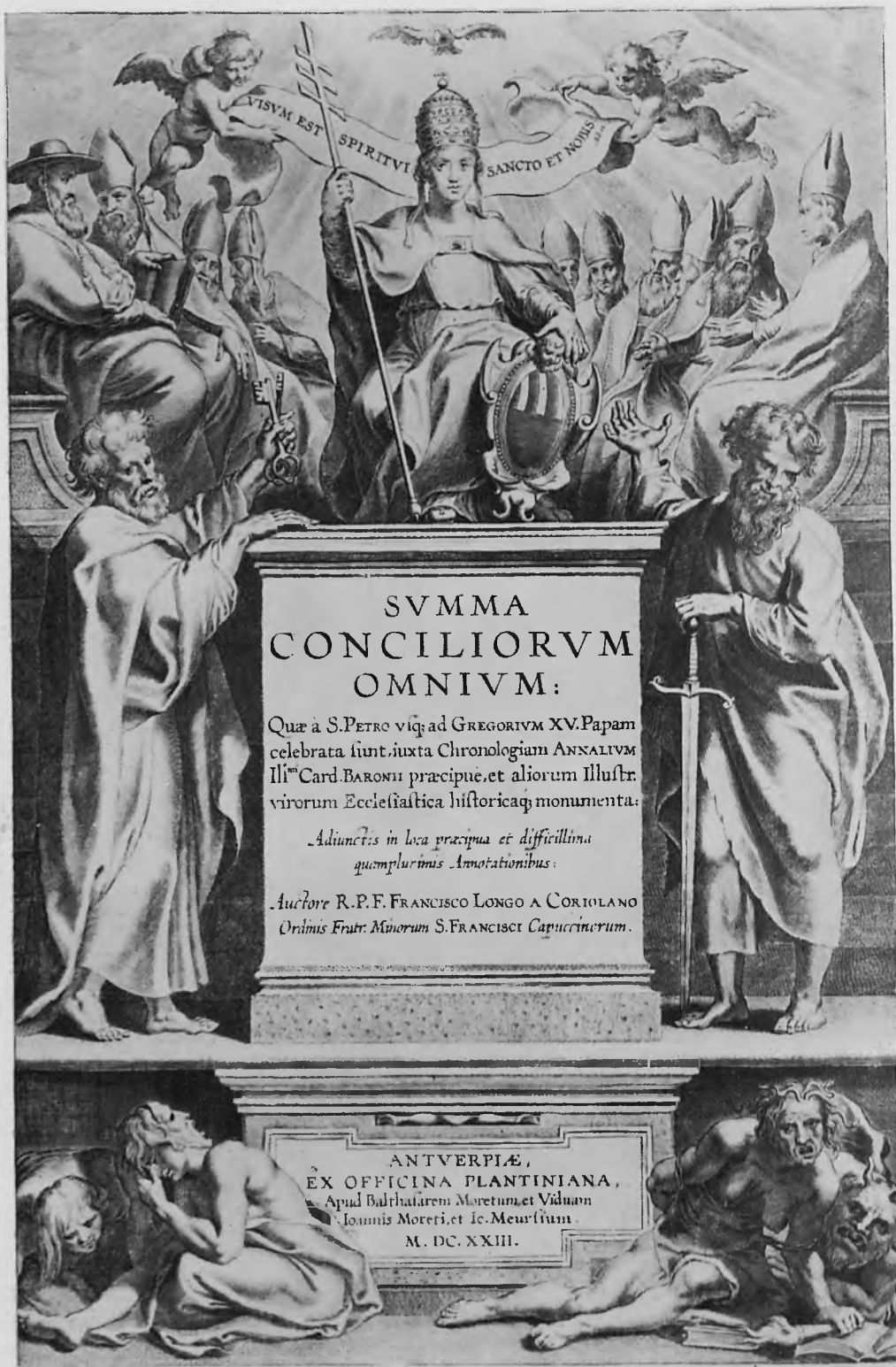
167. Rubens, *Title-page for D. Mudzaert, De Kerckelycke Historie*, drawing (No. 49a).
Haarlem, Teylers Museum



170. Title-page for C. Baronius, *Annales Ecclesiastici*, II, engraving (Antwerp, 1597)



171. Illustration for C. Hazart, *Triumph der Pausen van Roomen, I*, engraving (Antwerp, 1678)



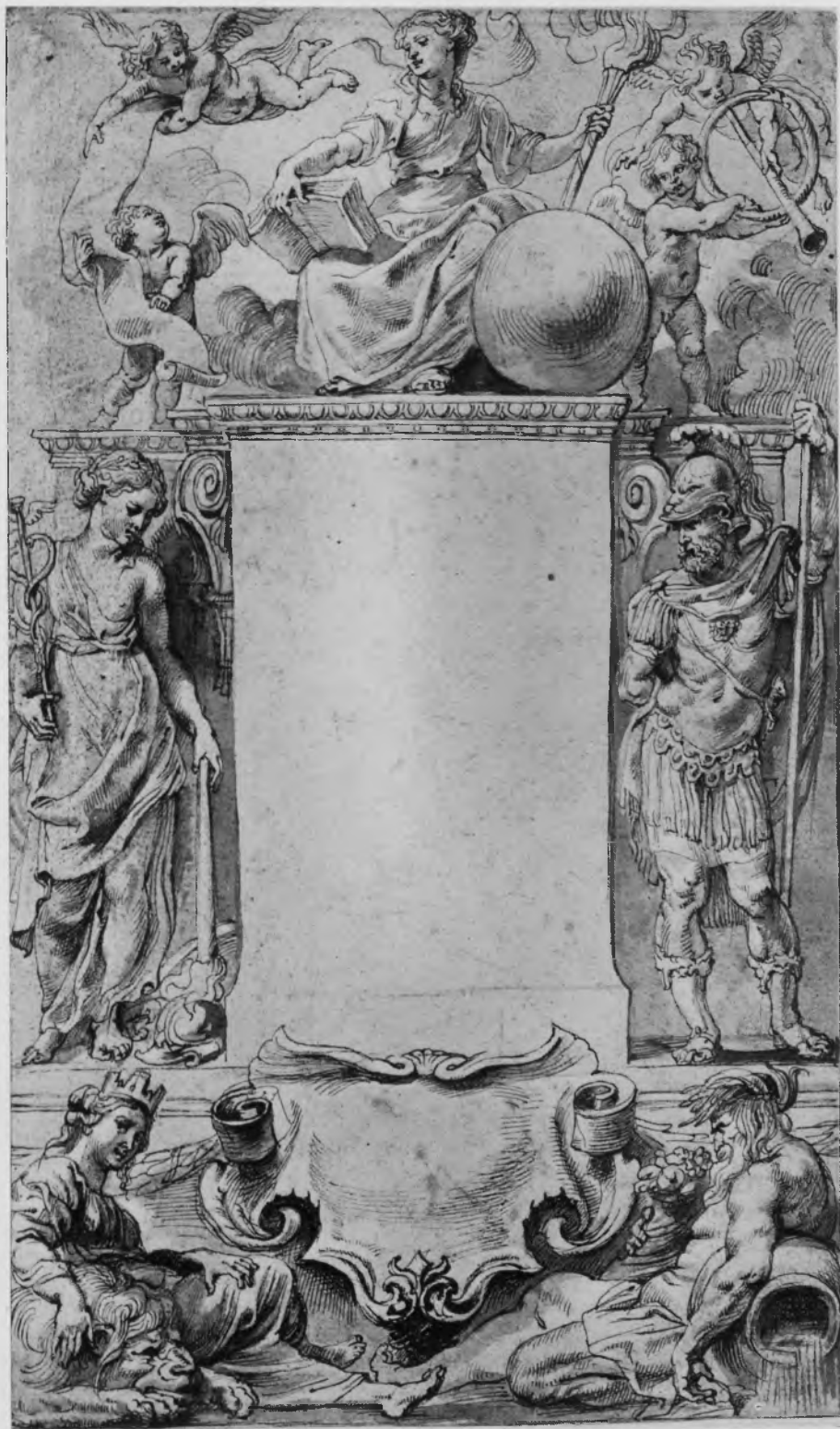
172. C. Galle, Title-page for F. Longo a Coriolano, *Summa Conciliorum Omnium*, engraving (No. 50)



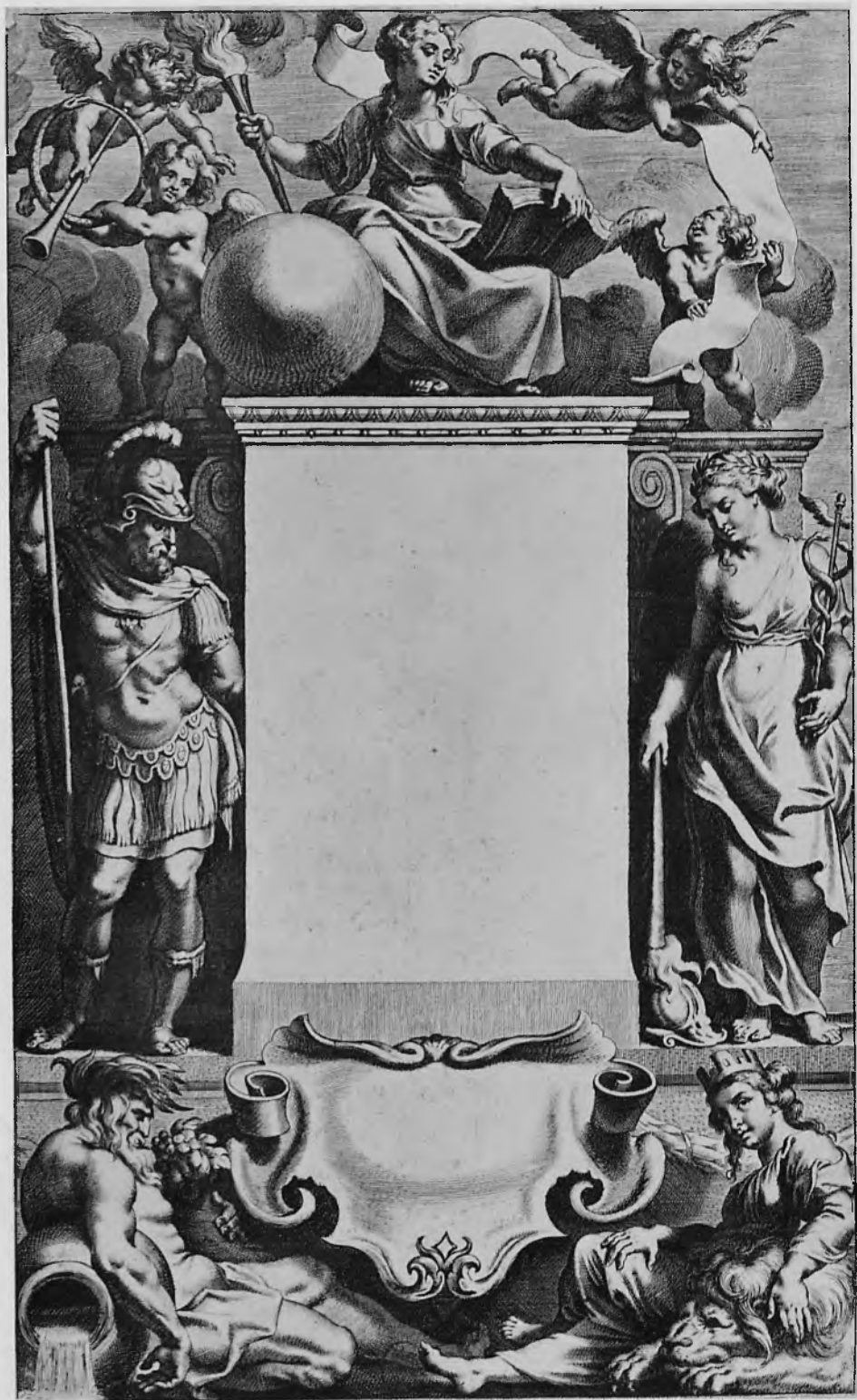
173. C. Galle, Title-page for F. Longo a Coriolano, *Summa Conciliorum Omnium*, proof print (No. 50). Paris, Bibliothèque Nationale



174. C. Galle, Title-page for F. Van Haer, *Annales Ducum seu Principum Brabantiae, I-II*, engraving (No. 51)



175. ? Rubens, *Title-page for F. Van Haer, Annales Ducum seu Principum Brabantiae, I-II*, drawing (No. 51b). London, British Museum



176. C. Galle, Title-page for F. Van Haer, *Annales Ducum seu Principum Brabantiae*, proof print (No. 51). Paris, Bibliothèque Nationale

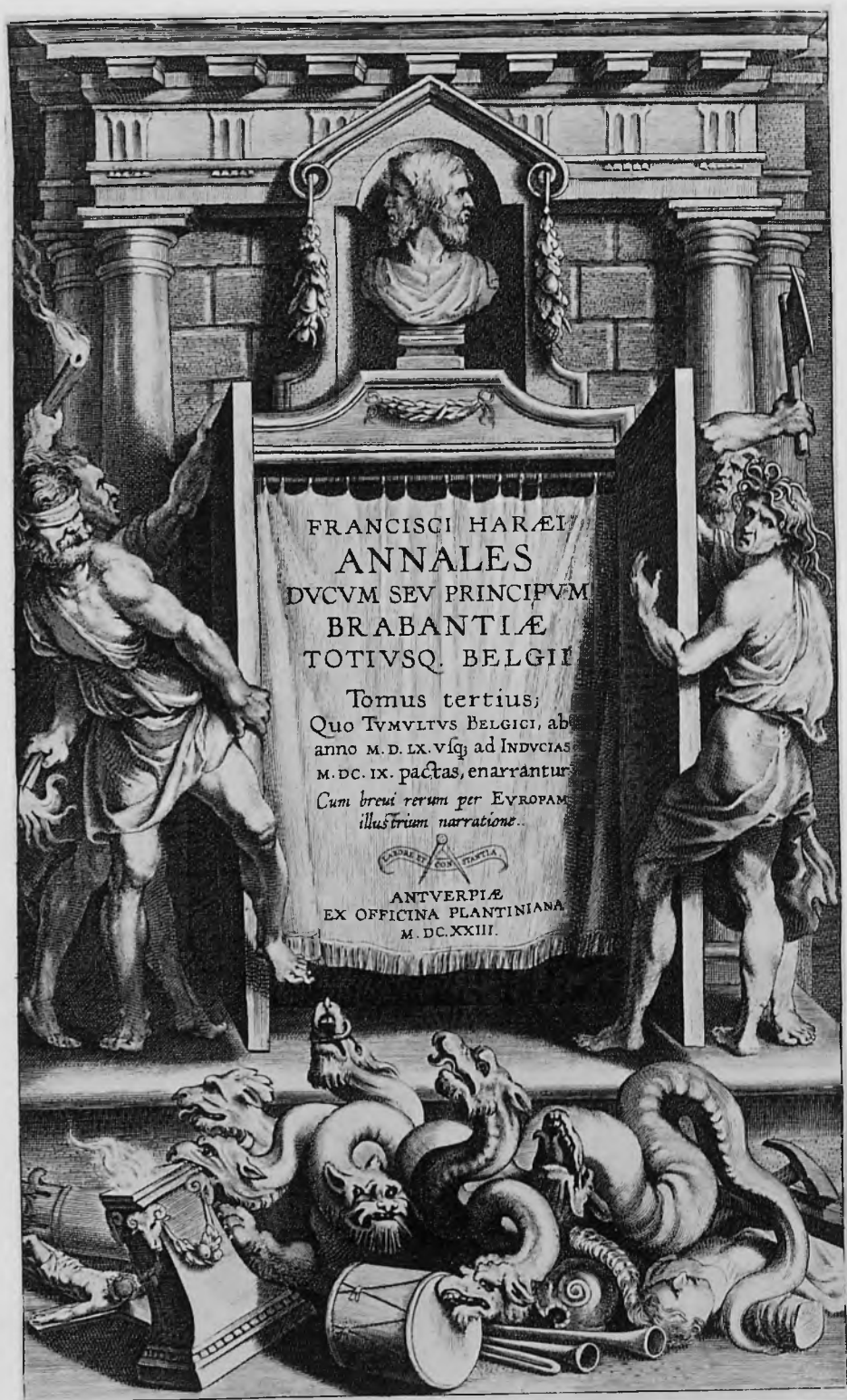


177. A. Janssens, *Scaldis and Antverpia*, painting.

Antwerp, Koninklijk Museum voor Schone Kunsten



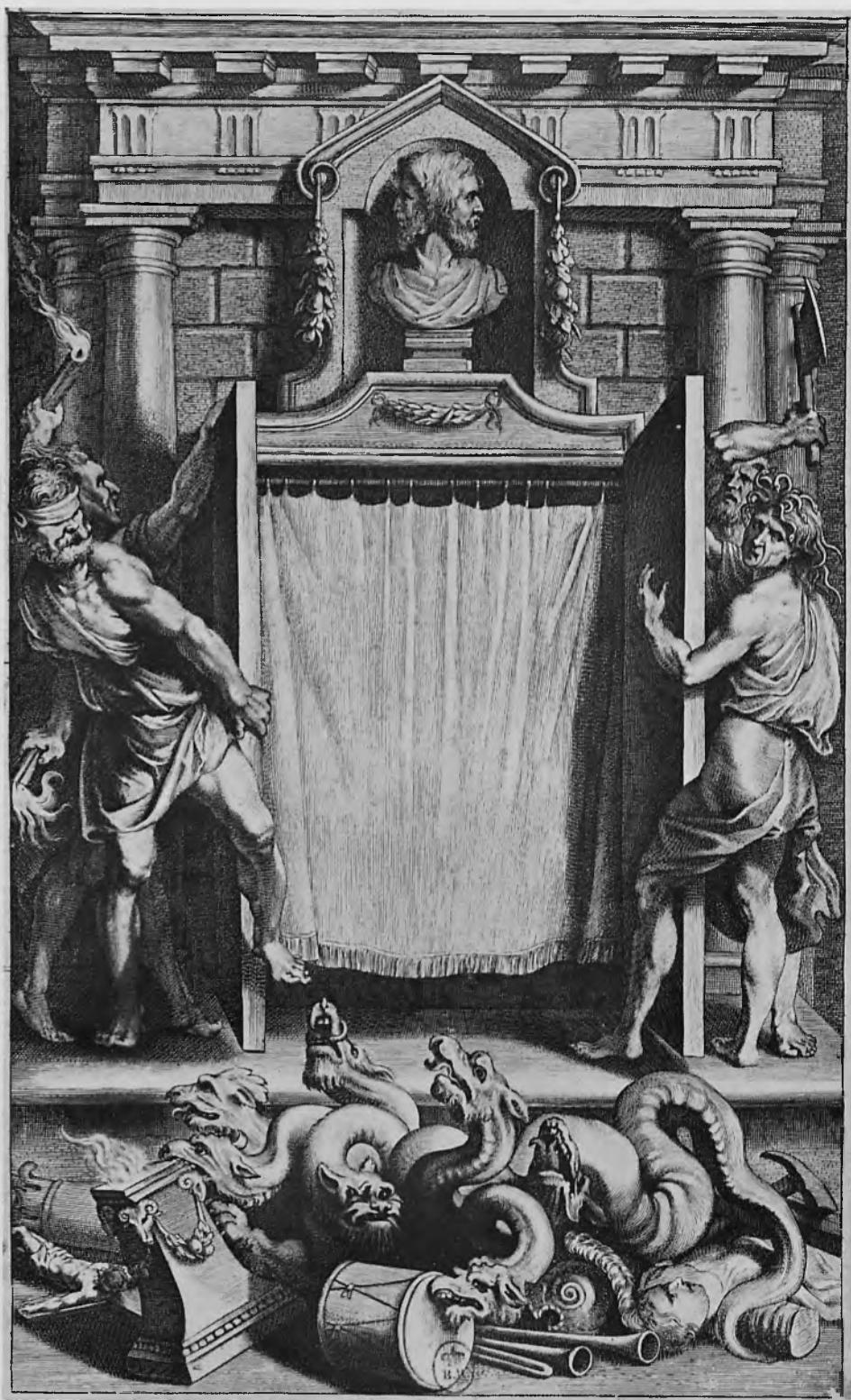
178. Title-page for P. Giustiniano,
Delle Guerre di Fiandra Libri VI,
engraving (Antwerp, 1609)



179. L. Vorsterman, Title-page for F. Van Haer, *Annales Ducum seu Principum Brabantiae, III*, engraving (No. 52)



180. Rubens, *Title-page for F. Van Haer, Annales Ducum seu Principum Brabantiae, III*, drawing (No. 52a). Windsor Castle, Coll. of H.M. The Queen of England



181. L. Vorsterman, *Title-page for F. Van Haer, Annales Ducum seu Principum Brabantiae, III*, proof print (No. 52). Paris, Bibliothèque Nationale



182. Rubens, *The Temple of Janus*, oil sketch. Leningrad, Hermitage



183. L. Vorsterman, Title-page for C. Baronius, H. Spondanus and H. Rosweyde, *Generale Kerckelycke Historie*, engraving (No. 53)



184. L. Vorsterman, *Title-page for C. Baronius, H. Spondanus and H. Rosweyde, Generale Kerckelycke Historie*, proof print (No. 53). Paris, Bibliothèque Nationale



185. C. Galle, *Title-page for C. Scribani, Politico-Christianus*, engraving (No. 54)



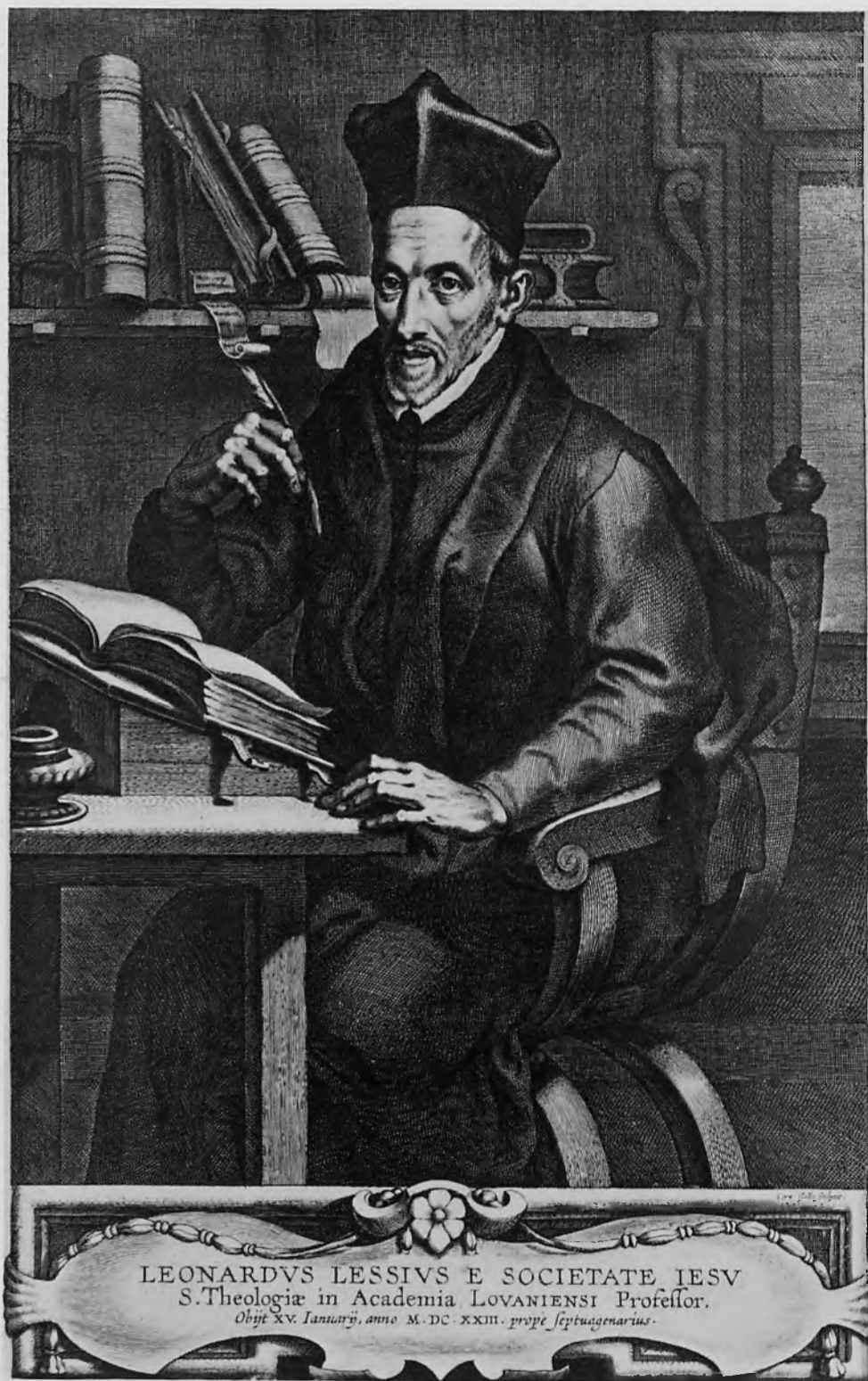
186. After Rubens, *Title-page for C. Scribani, Politico-Christianus*, drawing (No. 54a). Leningrad, Hermitage



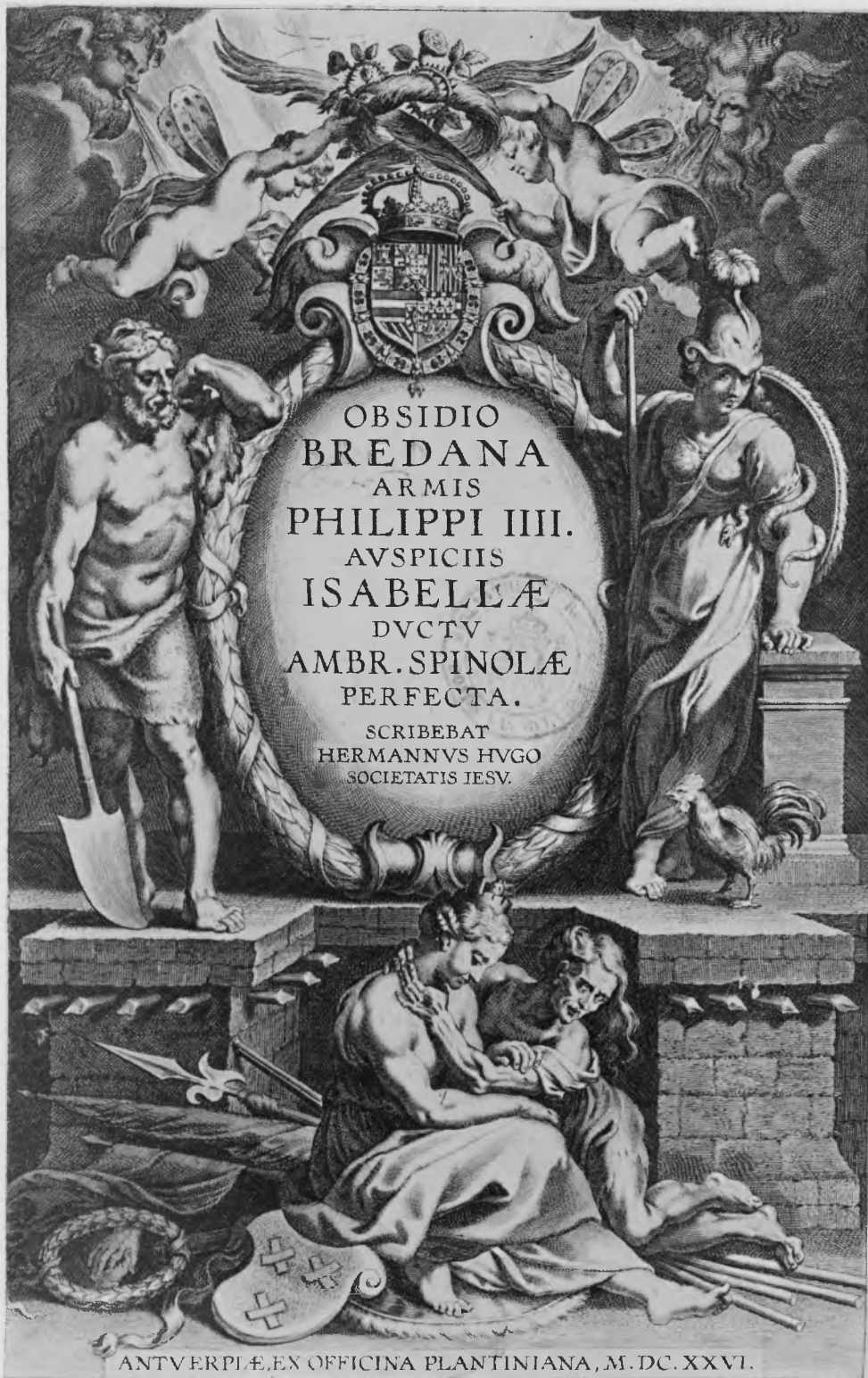
187. Rubens, *Good Government*, oil sketch.
Present whereabouts unknown



188. Title-page for D. Saavedra, *Idea Principis Christiano-Politici*, engraving (Brussels, 1649)



189. C. Galle, *Portrait of L. Lessius: illustration for L. Lessius, Opuscula*,
engraving (No. 56)



190. C. Galle, Title-page for H. Hugo, *Obsidio Bredana*, engraving (No. 55)



191. Rubens, *Title-page for H. Hugo, Obsidio Bredana*, drawing (No. 55a).
London, British Museum



192. After Rubens, *Title-page for H. Hugo, Obsidio Bredana*, drawing (No. 55a).

Dijon, Musée des Beaux-Arts



193. C. Galle, Title-page for H. Rosweyde, *Vitæ Patrum*, engraving (No. 57)



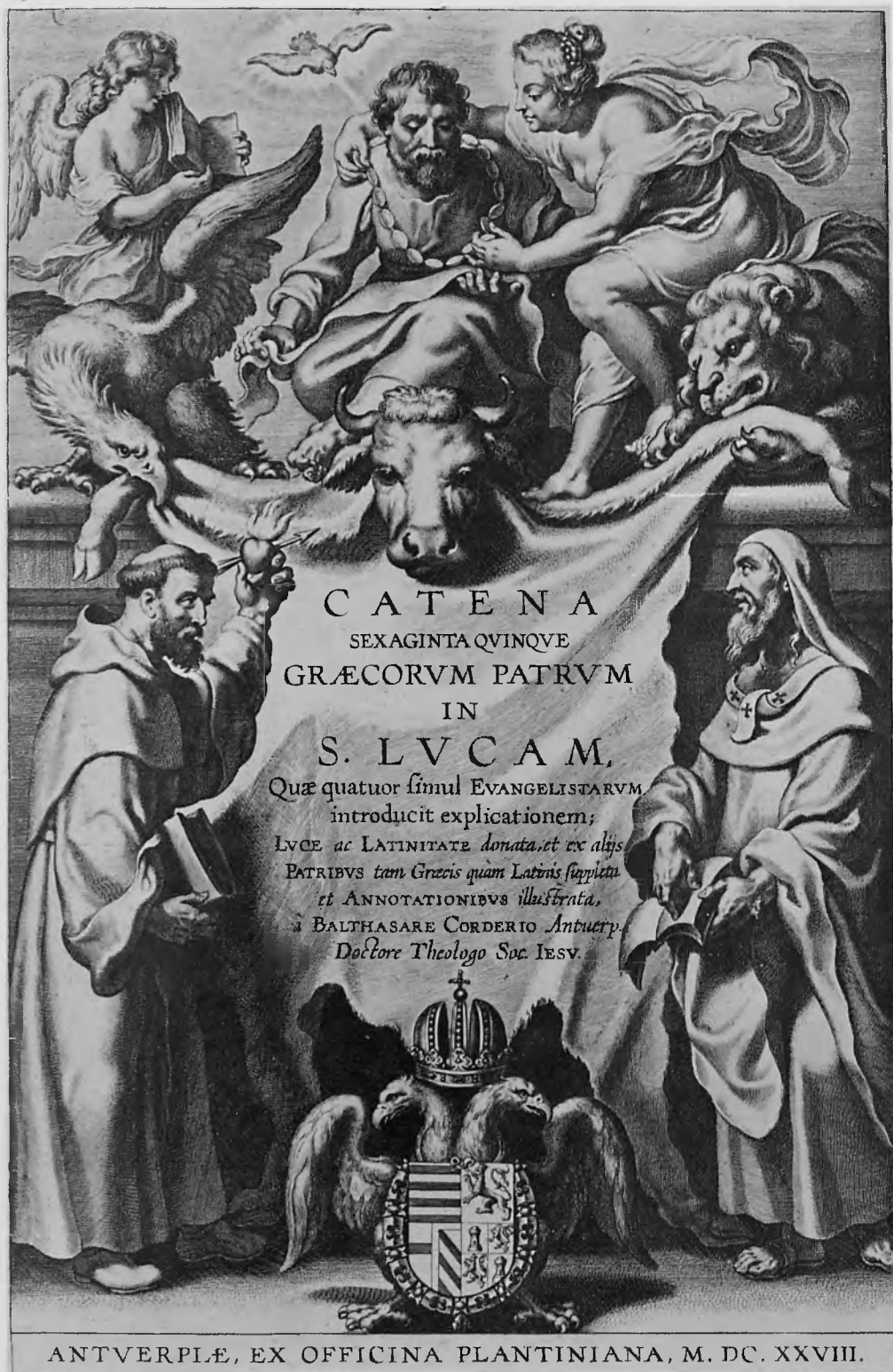
194. C. Galle, retouched by Rubens, *Title-page for H. Rosweyde, Vitae Patrum*, engraving (No. 57b). Paris, Bibliothèque Nationale



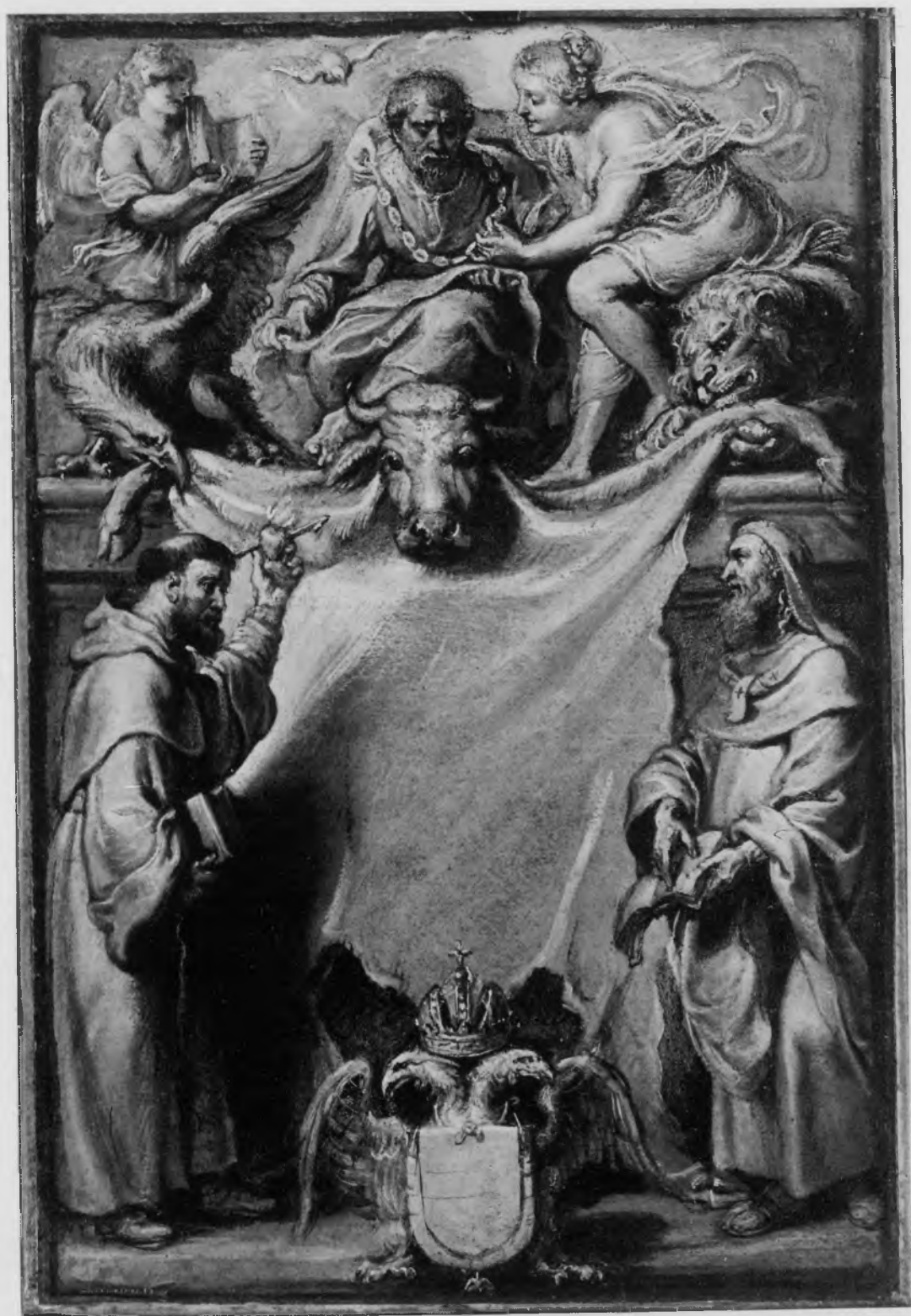
195. C. Galle, Title-page for H. Rosweyde, *Vitae Patrum*, proof print (No. 57). Haarlem, Teylers Museum



196. C. Galle, Title-page for H. Rosweyde, *Vitae Patrum*, copper plate (No. 57).
Antwerp, Plantin-Moretus Museum



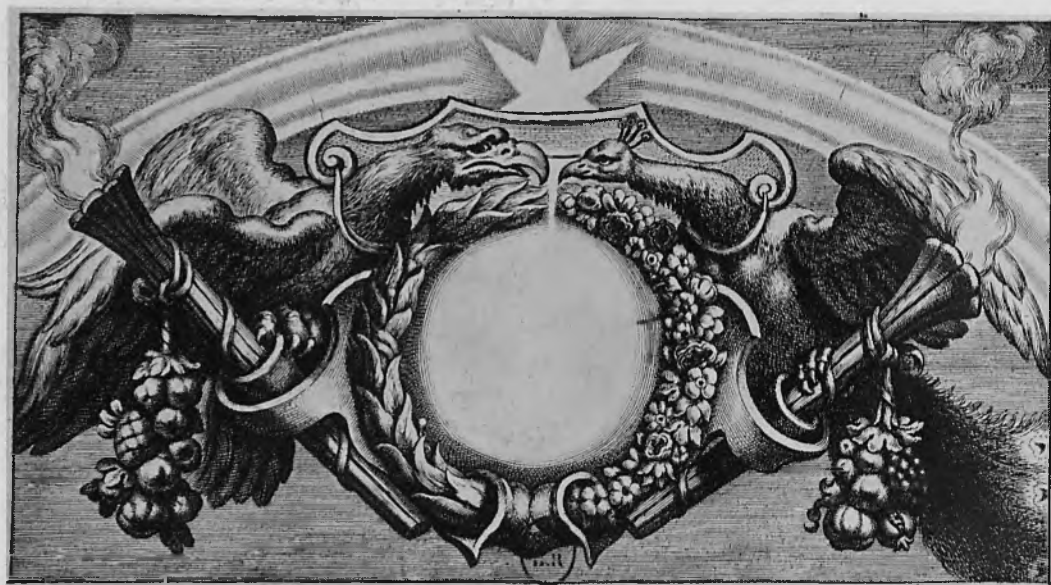
199. C. Galle, Title-page for B. Cordier, *Catena sexaginta quinque Graecorum Patrum in S. Lucam*, engraving (No. 58)



200. Rubens, *Title-page for B. Cordier, Catena sexaginta quinque Graecorum Patrum in S. Lucam*, oil sketch (No. 58a). London, Coll. Count A. Seilern



201. Title-page for *Vestigi delle Antichità di Roma ...*, engraving (Prague, 1606)



202. C. Galle, Vignette for B. Cordier, *Catena Patrum Graecorum in Sanctum Ioannem*, proof print (No. 59). Paris, Bibliothèque Nationale

C A T E N A
P A T R V M G R Æ C O R V M

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EX ANTIQVISSIMO GRÆCO CODICE MS.

NVNC PRIMVM IN LVCEM EDITA

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f. Joann. D. Van Mauden. P. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

AVCTORE
 DAVIDE A MAUDEN, Theologo ac Iuriconsulto, Ecclesie Bredanæ
 Decano, & Beatæ Mariæ de Capella Bruxellis Pastore.
*Cum quadruplici Indice, videlicet Sectionum cuiusque Capituli, Scripturarum, Rerum
 memorabilium, & pro Concionibus super Evangelia Dominicalia,
 festinalia, ac Quadragesimalia totius anni.*



ANTVERPIÆ.
 Apud IOANNEM MEYRSIUM.
 ANNO MDCXXXI.
 Cum Gratia & Privilegio.



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ANTVERPIÆ,
 Apud IOANNEM MEVRSIUM.
 ANNO M. DC. XXXII.
 Cum Gratia & Privilegio.



206. Rubens, *Printer's Device for Jan van Meurs*, grisaille sketch (No. 60a).

Antwerp, Plantin-Moretus Museum



207. After Rubens, *Printer's Device for Jan van Meurs*,
drawing (No. 60a). Leningrad, Hermitage



ANTVERPIÆ, EX OFFICINA PLANTINIANA BALTHASARIS MORETI M DC XXXII.
CVM PRIVILEGIIS CÆSAREO ET DVORVM REGVM.



209. ? Rubens, *Title-page for L. Blosius, Opera*, drawing (No. 6rb). London, British Museum



210. C. Galle, *Title-page for L. Blosius, Opera*, proof print (No. 61).

Paris, Bibliothèque Nationale



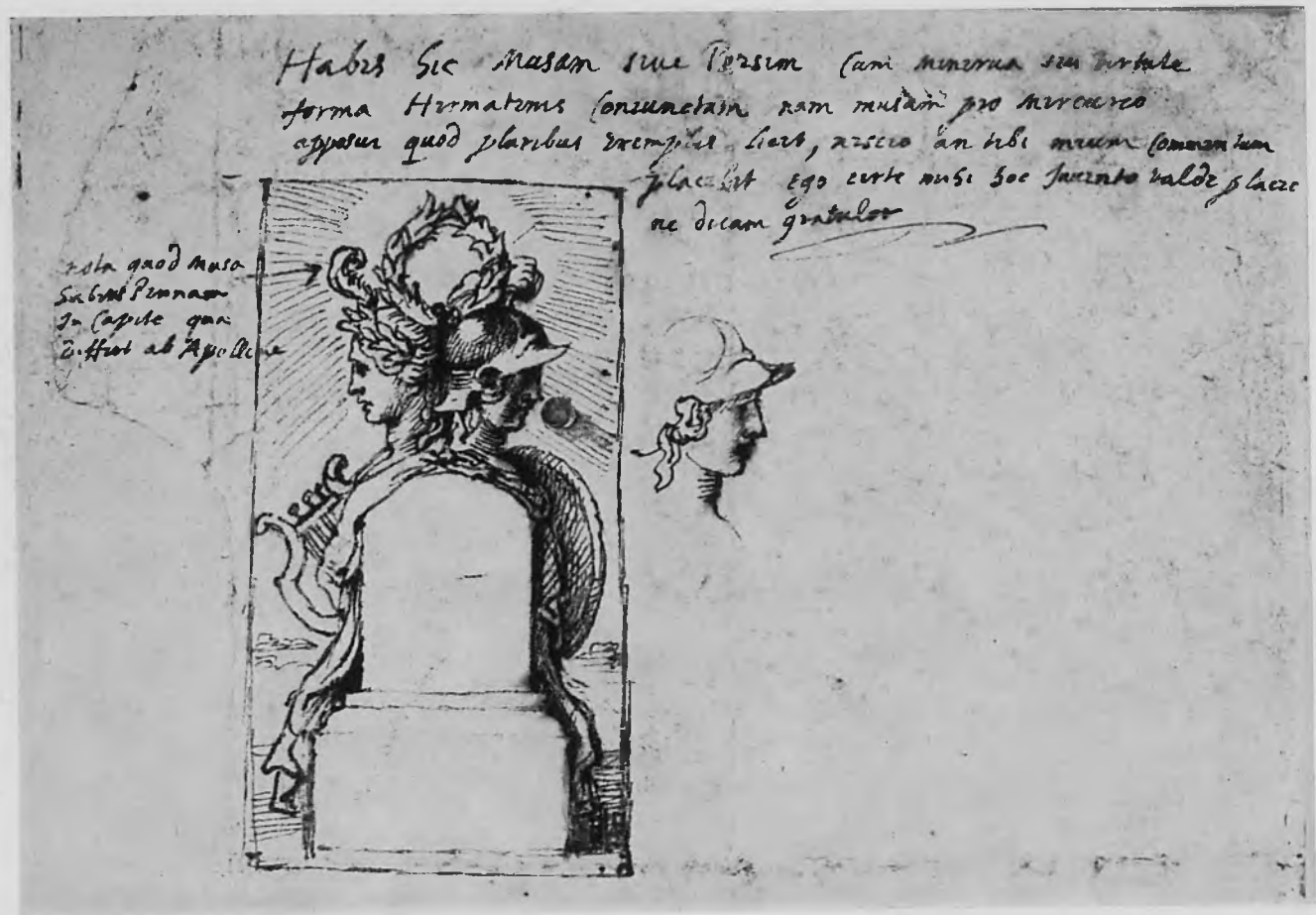
211. Rubens, *Henry IV Receiving Maria de Medici's Portrait*, painting. Paris, Musée du Louvre



ANTVERPIÆ. EX OFFICINA PLANTINIANA BALTHASARIS MORETI MDCXXXII
CVM PRIVILEGIIS CÆSAREO ET REGIO.



213. Rubens, *Title-page for M.C. Sarbievski, Lyricorum Libri IV*, grisaille sketch (No. 62a).
Antwerp, Plantin-Moretus Museum



214. Rubens, Title-page for B. Baubuis and B. Cabilliau, *Epigrammata*, C. Malapert, *Poemata*, drawing (No. 63a).
Antwerp, Plantin-Moretus Museum



215. C. de Mallery, Title-page
for B. Bauhuys and
B. Cabilliau, Epigrammata,
C. Malapert, Poemata,
engraving (No. 63)



216. Portrait of St. Dionysius: illustration for P. Lansselius,
Sancti Dionysii Areopagitæ Opera Omnia,
engraving (Paris, 1615)



217. C. Galle, Title-page for B. Cordier, *Opera S. Dionysii Areopagitæ*, I, engraving (No. 64)



218. Rubens, *Title-page for B. Cordier, Opera S. Dionysii Areopagitae, I,*
drawing (No. 64a). Oxford, Ashmolean Museum



219. C. Galle, *Title-page for B. Cordier, Opera S. Dionysii Areopagitae, I,*
proof print (No. 64). Haarlem, Teylers Museum



220. C. Galle, Title-page for B. Cordier, *Opera S. Dionysii Areopagitae, I*, proof print (No. 64). Dresden, Kupferstichkabinett

OPERA
S. DIONYSII
AREOPAGITAE

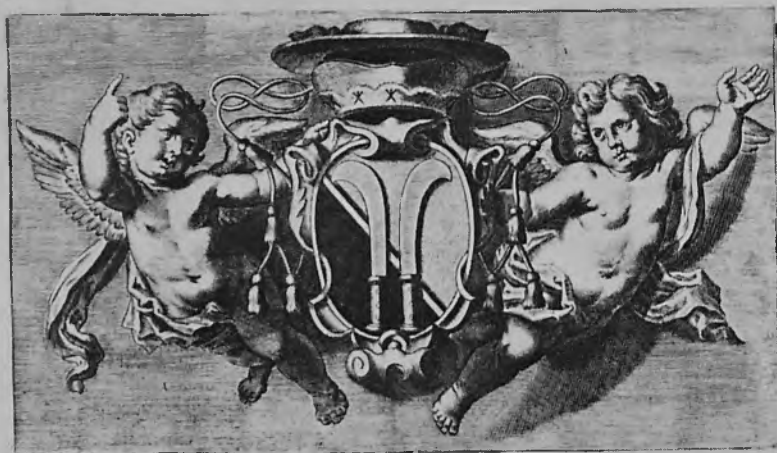
CVM
SCHOLIIS S. MAXIMI
ET

PARAPHRASI PACHYMERÆ

A BALTHASARE CORDERIO SOC. IESV DOCTORE THEOLOGO
LATINE INTERPRETATA ET NOTIS THEOLOGICIS ILLUSTRATA.

Tomus Secundus

Mysticam S. DIONYSII Theologiam & Epistolas comple-
ctens, cum eiusdem Vitæ Scriptoribus, Operum Vindicijs,
& Verborum difficiliorum Onomastico.



ANTVERPIÆ,
EX OFFICINA PLANTINIANA
BALTHASARIS MORETI.

M. DC. XXXIV.

Cum Privilegiis Casareo & Regio.



A ANVERS, EN L'IMPRIMERIE PLANTINNIENNE. M. DC. XXXIV



223. C. Galle, Title-page for F. Tristan, *La Peinture de la Sérénissime Princesse Isabelle Claire Engénie*, proof print (No. 66). Amsterdam, Rijksprentenkabinet



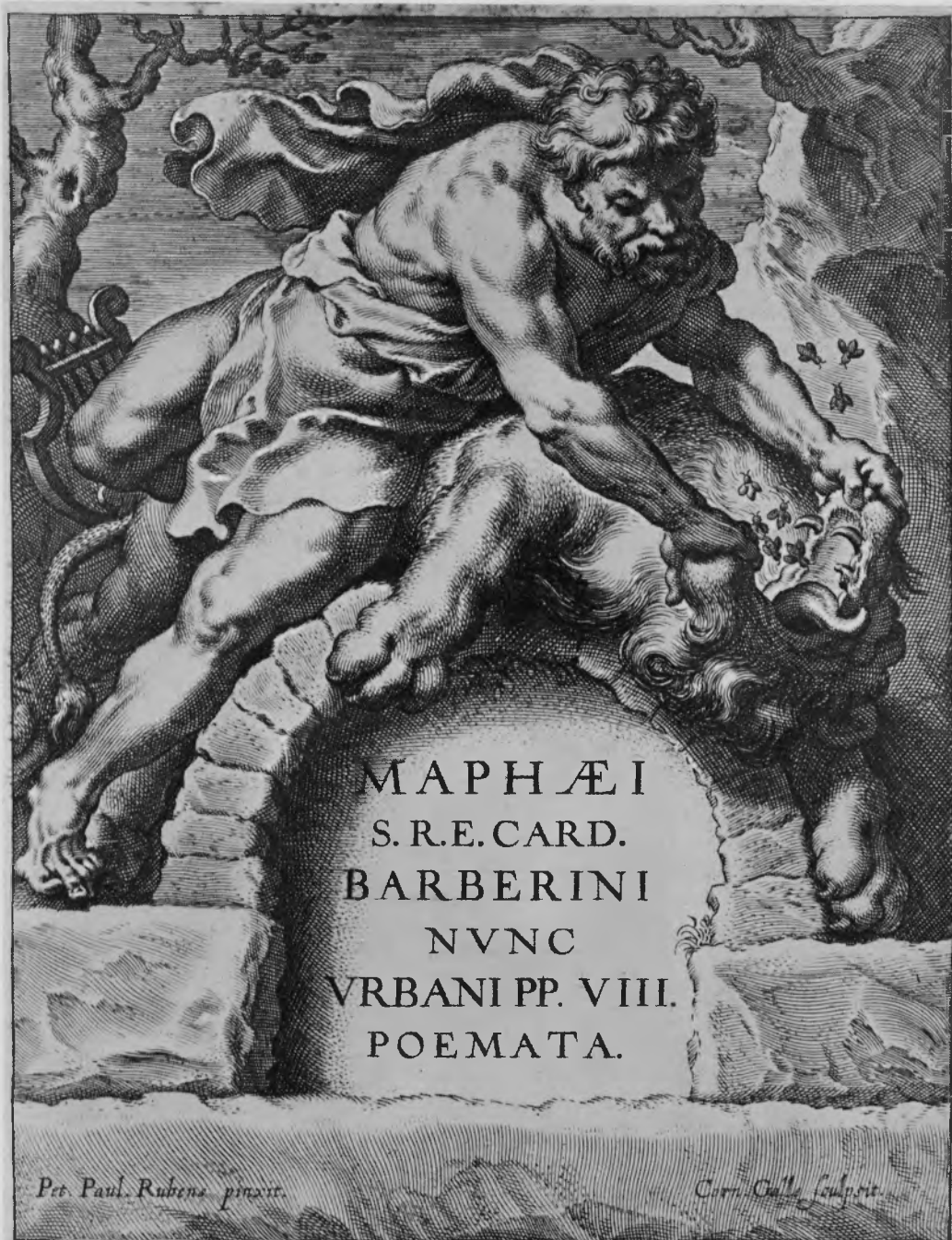
224. Rubens, *Portrait of the Infanta Isabella*, oil sketch. Present whereabouts unknown



225. C. de Mallery, Title-page
for J. Bidermann, *Heroum Epistolae,
Epigrammata et Herodias*,
engraving (No. 67)



226. Rubens, Title-page for J. Bidermann,
*Heroum Epistolae, Epigrammata et
Herodias*, drawing (No. 67a).
Antwerp, Plantin-Moretus Museum



MAPHÆI
S. R. E. CARD.
BARBERINI
NUNC
VRBANI PP. VIII.
POEMATA.

Pet. Paul. Rubens pinxit.

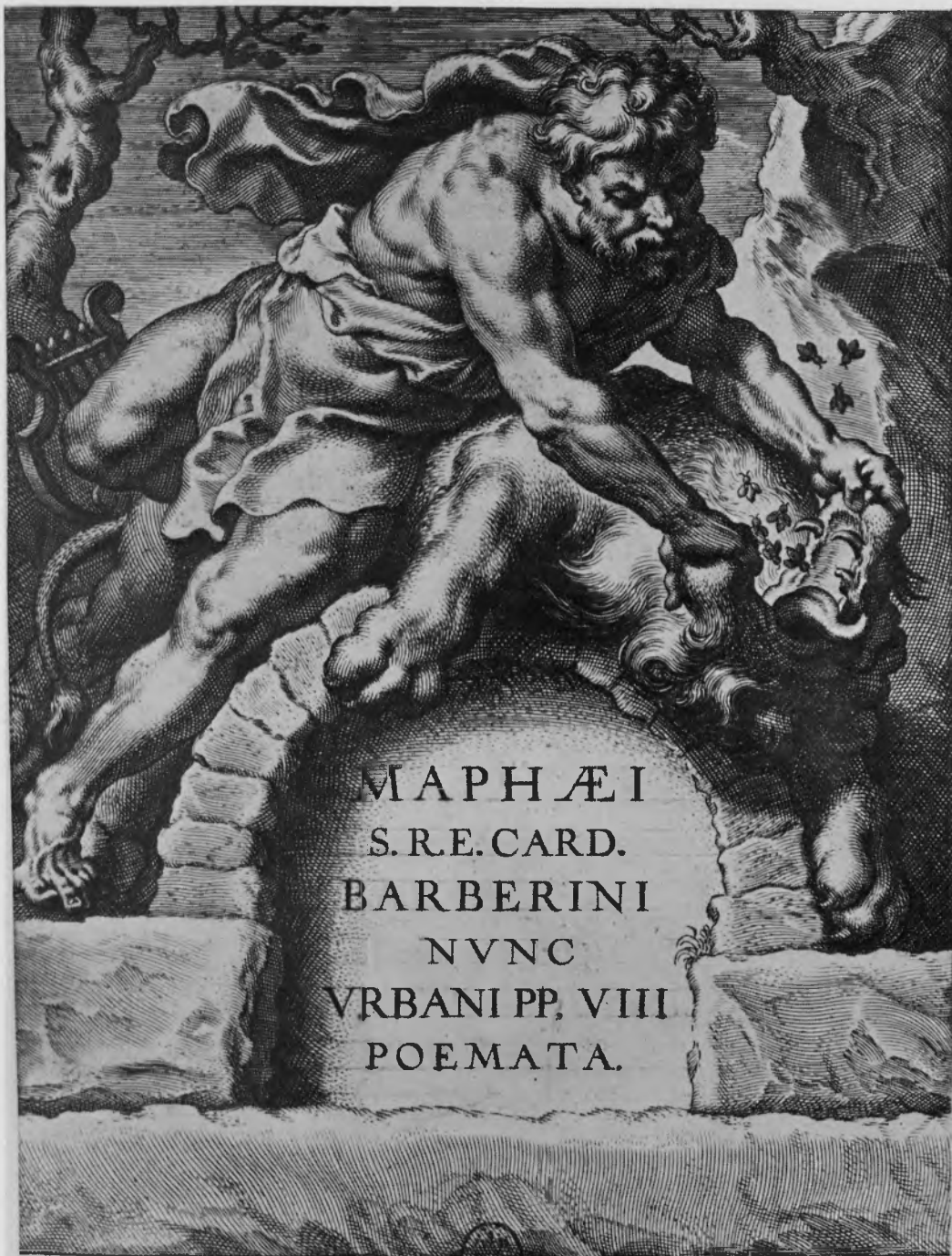
Corn. Galle sculpsit.

ANTVERPIÆ, EX OFFICINA PLANTINIANA
BALTHASARIS MORETI. M. DC. XXXIV.



228. ? Rubens, *Title-page for M. Barberini, Poemata*, drawing (No. 68b).

Antwerp, Plantin-Moretus Museum



MAPHÆI
S. R. E. CARD.
BARBERINI
NVNC
VRBANI PP. VIII
POEMATA.

ANTVERPIÆ, EX OFFICINA PLANTINIANA
BALTHASARIS MORETI. M. DC. XXXIV.

R. Pinxit



230. C. Galle, *Title-page for M. Barberini, Poemata*, copper plate (No. 68). Antwerp, Plantin-Moretus Museum



VRBANVS VIII. BARBERINVS PONT. MAX.

231. C. Galle, *Portrait of Pope Urban VIII: illustration for M. Barberini, Poemata*, engraving (Antwerp, 1634)



232. C. Mellan, *Portrait of Pope Urban VIII*, engraving



233. O. Leoni, *Portrait of Pope Urban VIII*, etching



234. C. Galle, Title-page for S. Pietrasanta, *De Symbolis Heroicis Libri IX*, engraving (No. 69)



235. After Rubens, *Title-page for S. Pietrasanta, De Symbolis Heroicis Libri IX*, drawing (No. 69a). Paris, Fondation Custodia



PETRVS ALOYSIVS CARAFA, EPISCOPVS
TRICARICENSIS, AD TRACTVM RHENI
ET INFERIORIS GERMANIÆ PROVINCIAS
CVM POTESTATE LEGATI A LATERE NVNTIVS.



237. C. Galle, Title-page for O. Boonaerts, *In Ecclesiasticum Commentarius*, engraving (No. 70)



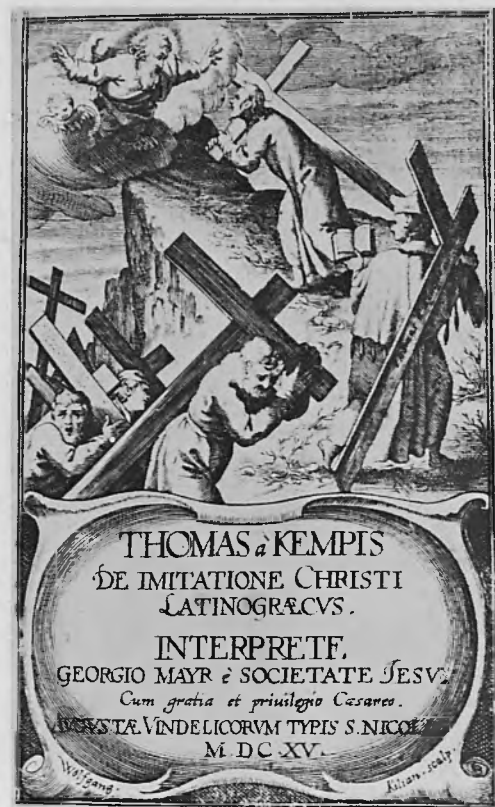
238. After Rubens, *Title-page for O. Boonaerts, In Ecclesiasticum Commentarius*, drawing (No. 70a). Vienna, Albertina



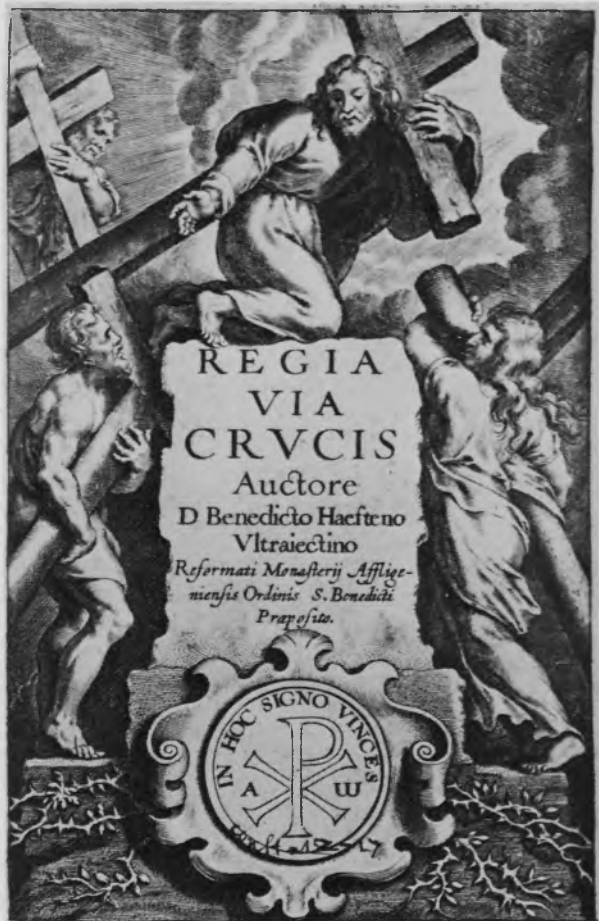
239. C. Galle, *Title-page for O. Boonaerts, In Ecclesiasticum Commentarius*, proof print (No. 70). Amsterdam, Rijksprentenkabinet



240. Rubens, *St. Teresa of Avila Interceding for Bernardino de Mendoza*, painting.
Antwerp, Koninklijk Museum voor Schone Kunsten



241. Title-page for G. Mayr, *Thomas à Kempis De Imitatione Christi Latino-græcus*, engraving (Augsburg, 1615)



ANTVERPÆ EX OFFICINA PLANTINIANA
BALTHASARIS MORETI. M. DC. XXXV.

242. C. Galle, Title-page for B. Van Haesten,
Regia Via Crucis, engraving (No. 71)



243. C. Galle, Title-page for B. Van Haesten, *Regia Via
Crucis*, proof print (No. 71). Vienna, Albertina



244. M. Van der Goes, Title-page for D. de Aedo y Gallart, *El ... Viaje del Infante Cardenal ...*, engraving (No. 72)



245. Rubens, *Title-page for D. de Aedo y Gallart, El ... Viaje del Infante Cardenal ...*,
grisaille sketch (No. 72a). London, Victoria and Albert Museum



ANTVERPIÆ EX OFFICINA PLANTINIANA BALTHASARIS MORETI. M. DC. XXXVII.
CVM PRIVILEGIIS CÆSAREO ET PRINCIPVM BELGARVM.



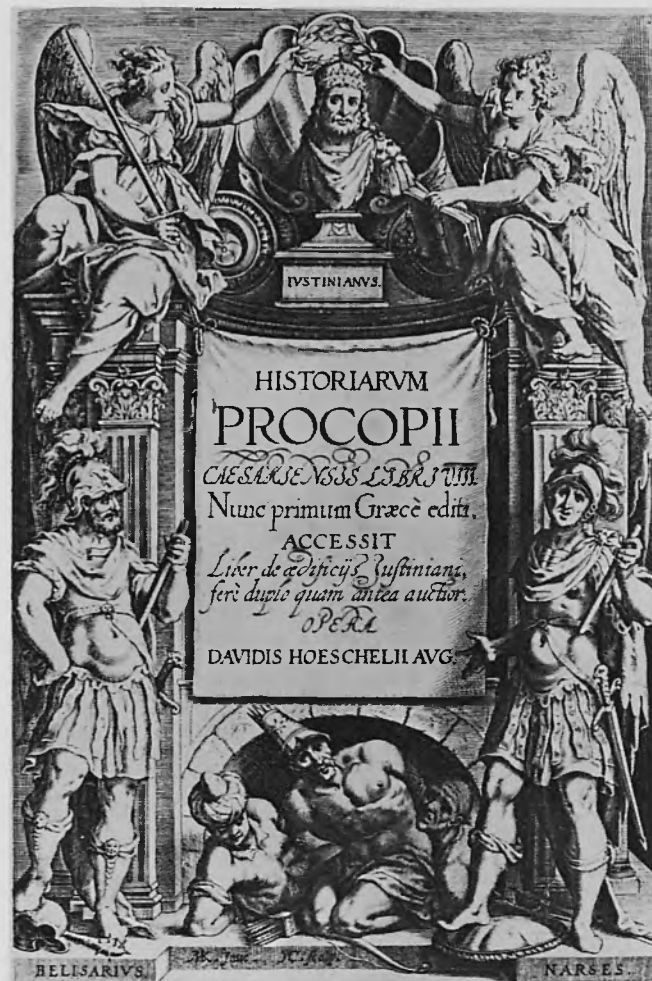
247. Rubens, Title-page for J. Lipsius, *Opera Omnia*, I, drawing (No. 73a).
Antwerp, Plantin-Moretus Museum



248. C. Galle, *Title-page for J. Lipsius, Opera Omnia, I*, proof print (No. 73).
Amsterdam, Rijksprentenkabinet



250. Title-page for *Inscriptionum Antiquarum ... Liber*, engraving (Leiden, 1588)



251. Title-page for *Procopius, Historiarum Libri VIII*, engraving (Augsburg, 1607)

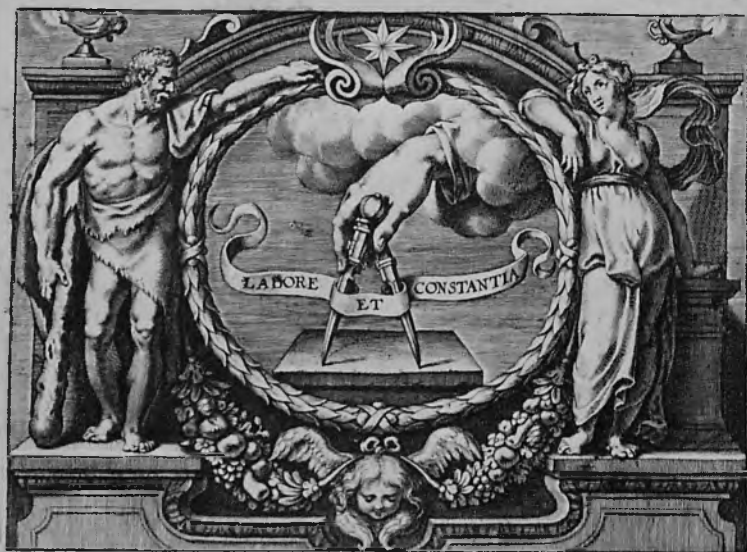


252. Title-page for M.T. Cicero, *Opera Omnia*, engraving (Hamburg, 1618)



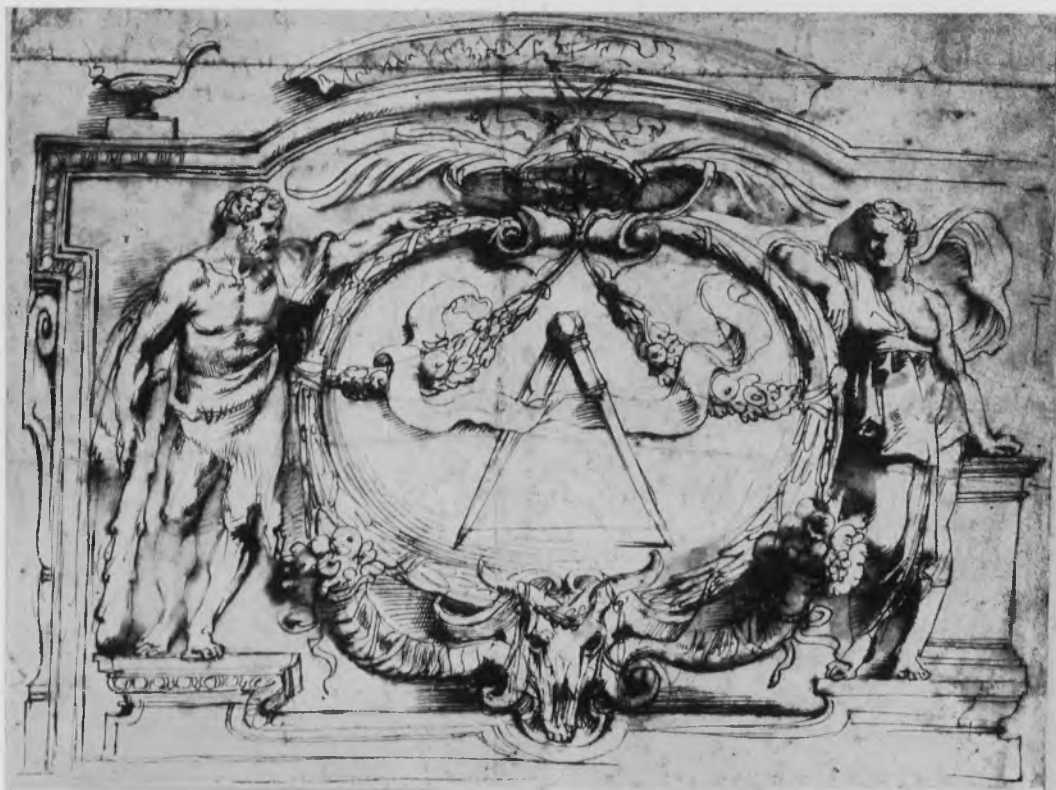
253. Title-page for S. Van Dort, *Den Methamorphosis ofte Herscheppinge van P. Ovidius Naso*, engraving (Antwerp, 1650)

I V S T I L I P S I
V. C.
O P E R A O M N I A,
P O S T R E M V M A B I P S O A V C T A
E T R E C E N S I T A:
N V N C P R I M V M
C O P I O S O R E R V M I N D I C E
I L L V S T R A T A.
T o m u s S e c u n d u s.



A N T V E R P I Æ,
E X O F F I C I N A P L A N T I N I A N A
B A L T H A S A R I S M O R E T I.
M. D C. X X X V I I.

Cum Privilegiis Casarum & Principum Belgarum.



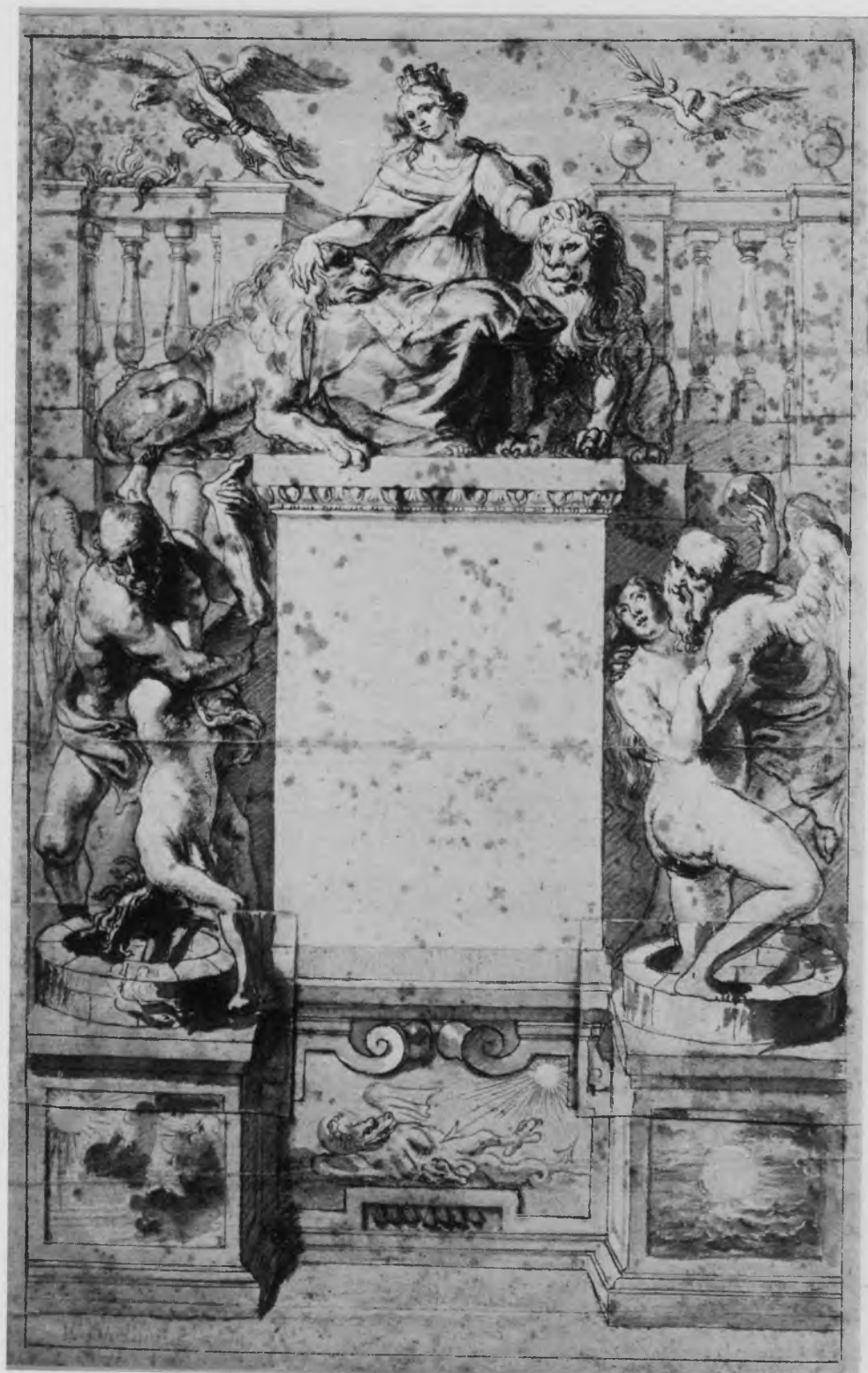
255. Rubens, *Printer's Device for the Plantin Press*, drawing (No. 74a).
Antwerp, Plantin-Moretus Museum



256. *Vignette for J. Fulligatus, Vita Roberti Bellarmini*,
woodcut (Antwerp, 1631)



257. C. Galle, Title-page for M. de Morgues, *Diverses Pièces pour la Défense de la Royne Mere*, engraving (No. 75)



258. E. Quellin, *Title-page for M. de Morgues, Diverses Pièces pour la Défense de la Royne Mere*, drawing (No. 75). Antwerp, Plantin-Moretus Museum



259. C. Galle, *Title-page for M. de Morgues, Diverses Pièces pour la Défense de la Roynne Mere*, proof print (No. 75). Amsterdam, Rijksprentenkabinet



260. Rubens, *Time Rescues Truth*, painting.
Paris, Musée du Louvre



A ANVÈRS, EN L'IMPRIMERIE PLANTINNIENNE
 DE BALTHASAR MORETVS, M. DC. XXXVIII.



262. E. Quellin, Title-page for J. Boyvin, *Le Siège de la Ville de Dole*, drawing (No. 76).
Antwerp, Plantin-Moretus Museum



263. C. Galle the Younger, Title-page for
Ph. Chifflet, *Concilii Tridentini ...
Canones et Decreta*,
engraving (No. 77)



264. Title-page for Ph. Chifflet,
*Concilii Tridentini ... Canones
et Decreta*,
engraving (Antwerp, 1674)



265. C. Galle the Younger, *Title-page for Liutprand, Opera*, engraving (No. 78)



266. E. Quellin, *Title-page for Liutprand, Opera*, drawing (No. 78).

Antwerp, Plantin-Moretus Museum



267. C. Galle the Younger, Title-page for *Luitprand, Opera*, proof print (No. 78).
 Paris, Bibliothèque Nationale

ILLVSTR^{VS} ET EXCELL^{VS} DOMINVS DON GASPAR DE GVSMAÑ, COMES-DVX DE OLIVARES, DVX DE
SANTIVCAR, MARCHIO DE HELICHE, EQVITI REGII SVMMVS PRÆFECTVS, PHILIPPO IV. HISPANIARVM REGI
CATHOLICO A STATVS BELLIQ. CONSILII, ET IN SVPREMO INDIARVM SENATV MAGNVS CANCELLARIVS, ETC.



268. C. Galle the Younger, Portrait of Count-Duke Olivares: illustration for Liutprand, *Opera*, engraving (No. 79)



269. E. Quellin, *Portrait of Count-Duke Olivares*: illustration for Liutprand, *Opera*, drawing (No. 79). Antwerp, Plantin-Moretus Museum



270. P. Pontius after Rubens, *Portrait of Count-Duke Olivares*, engraving



271. C. Galle the Younger, Title-page for B. de los Rios, *De Hierarchia Mariana*, engraving (No. 80)



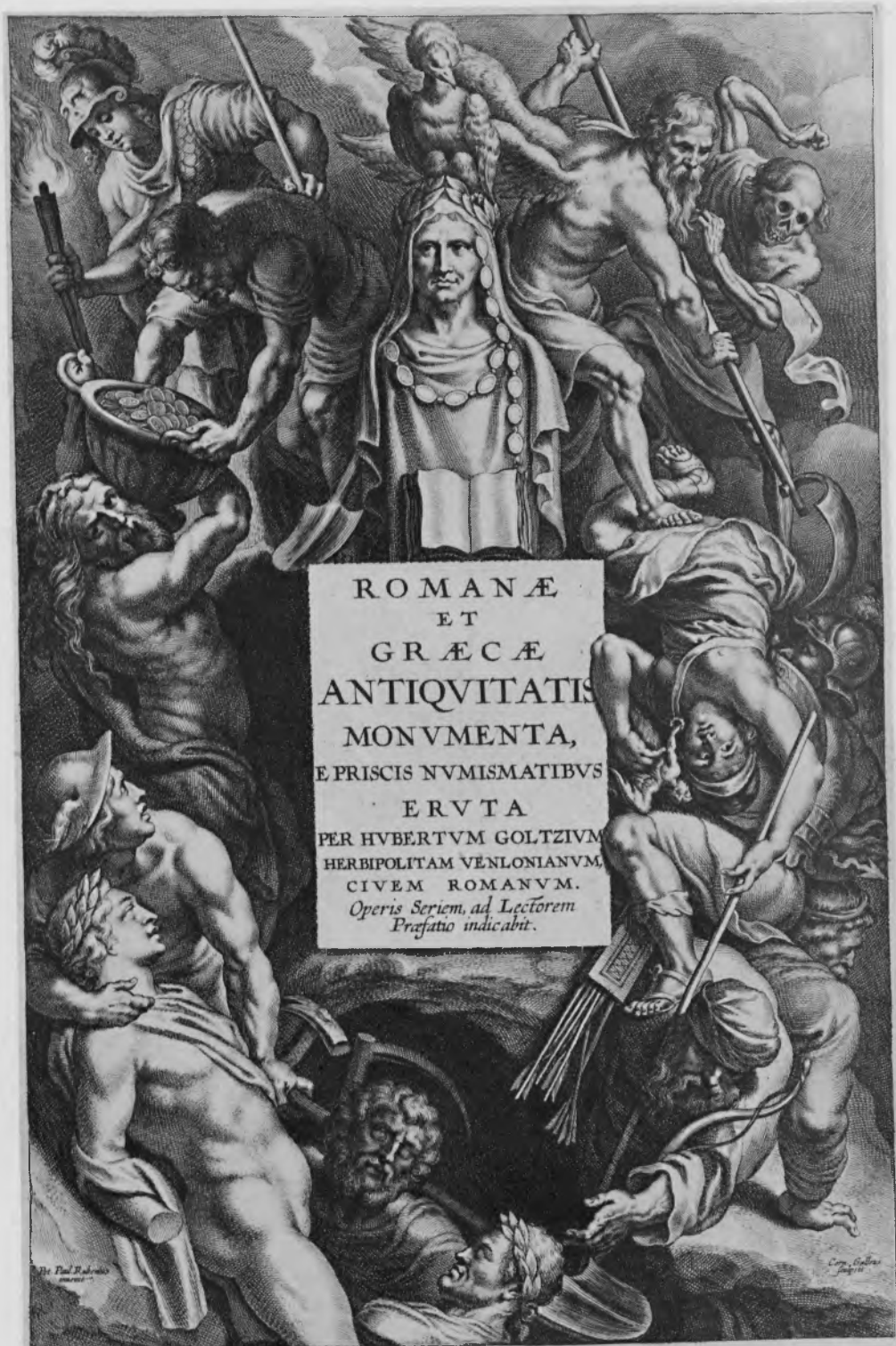
272. E. Quellin, *Title-page for B. de los Rios, De Hierarchia Mariana*, drawing (No. 80).
Antwerp, Plantin-Moretus Museum



273. J. Neeffs, Title-page for C. Gevartius, *Pompa Introitus Ferdinandi*, engraving (No. 81)



274. Rubens, *Title-page for C. Gevartius, Pompa Introitus Ferdinandi*, grisaille sketch (No. 81a).
Cambridge, Fitzwilliam Museum



ANTVERPIÆ. EX OFFICINA PLANTINIANA BALTHASARIS MORETI. M. DC. XLV.



276. C. Galle, *Title-page for H. Goltzius, Romanae et Graecae Antiquitatis Monumenta*, proof print, first state (No. 82). Amsterdam, Rijksprentenkabinet



277. C. Galle, *Title-page for H. Goltzius, Romanae et Graecae Antiquitatis Monumenta*, proof print, second state (No. 82). Amsterdam, Rijksprentenkabinet



278. C. Galle, Title-page for H. Goltzius, *Romanae et Graecae Antiquitatis Monumenta*, proof print, third state (No. 82). Cambridge, Fitzwilliam Museum



ANTVERPIÆ, EX OFFICINA PLANTINIANA BALTHASARIS MORETI. M. DC. XLV.



280. E. Quellin, *Title-page for H. Goltzius, Icones Imperatorum Romanorum*,
drawing (No. 83). Antwerp, Plantin-Moretus Museum



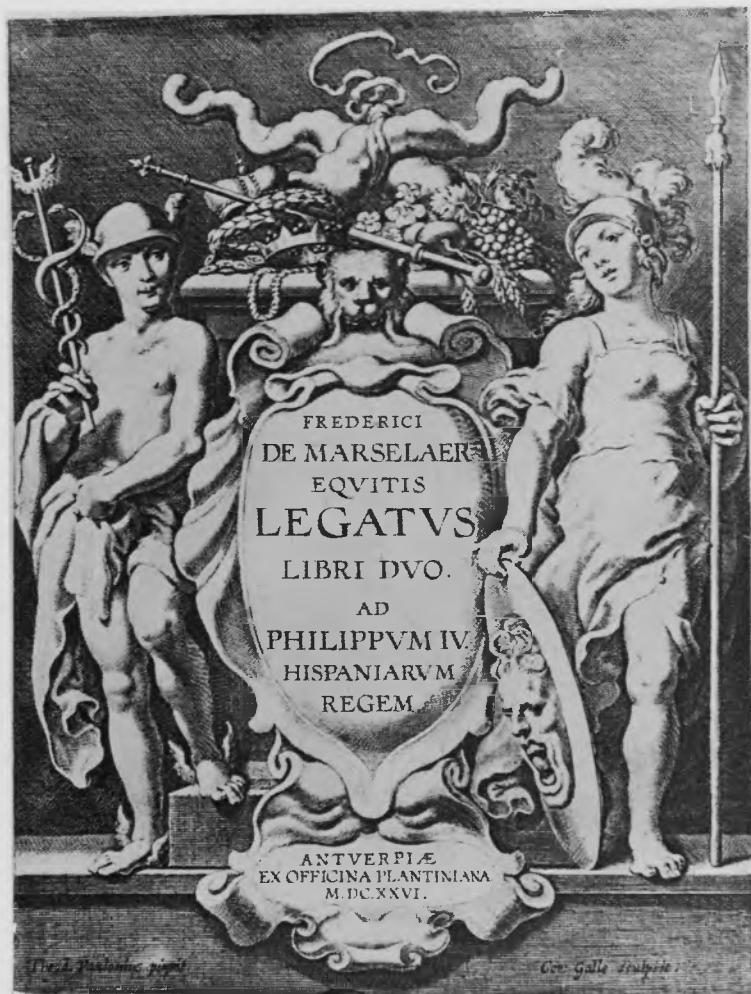
281. C. Galle, *Title-page for H. Goltzius, Icones Imperatorum Romanorum*,
proof print (No. 83). Paris, Bibliothèque Nationale



282. C. Galle, *Title-page for H. Goltzius, Icones Imperatorum Romanorum*, copper plate (No. 83).
Antwerp, Plantin-Moretus Museum



283. Title-page for *C. Neapolis, Anaptyxis ad Fastos*
P. Ovidii Nasonis, engraving (Antwerp, 1639)



284. Title-page for F. de Marselaer, *Legatus Libri duo*, engraving (Antwerp, 1626)



285. Portrait of J. de Solorzano Pereira: illustration for J. de Solorzano Pereira, *Politica Indiana*, engraving (Antwerp, 1703)



286. C. Galle the Younger, *Title-page for F. de Marselaer, Legatus Libri duo*, engraving (No. 84)



287. C. Galle the Younger, *Title-page for F. de Marselaer, Legatus Libri duo*, proof print (No. 84). Haarlem, Teylers Museum



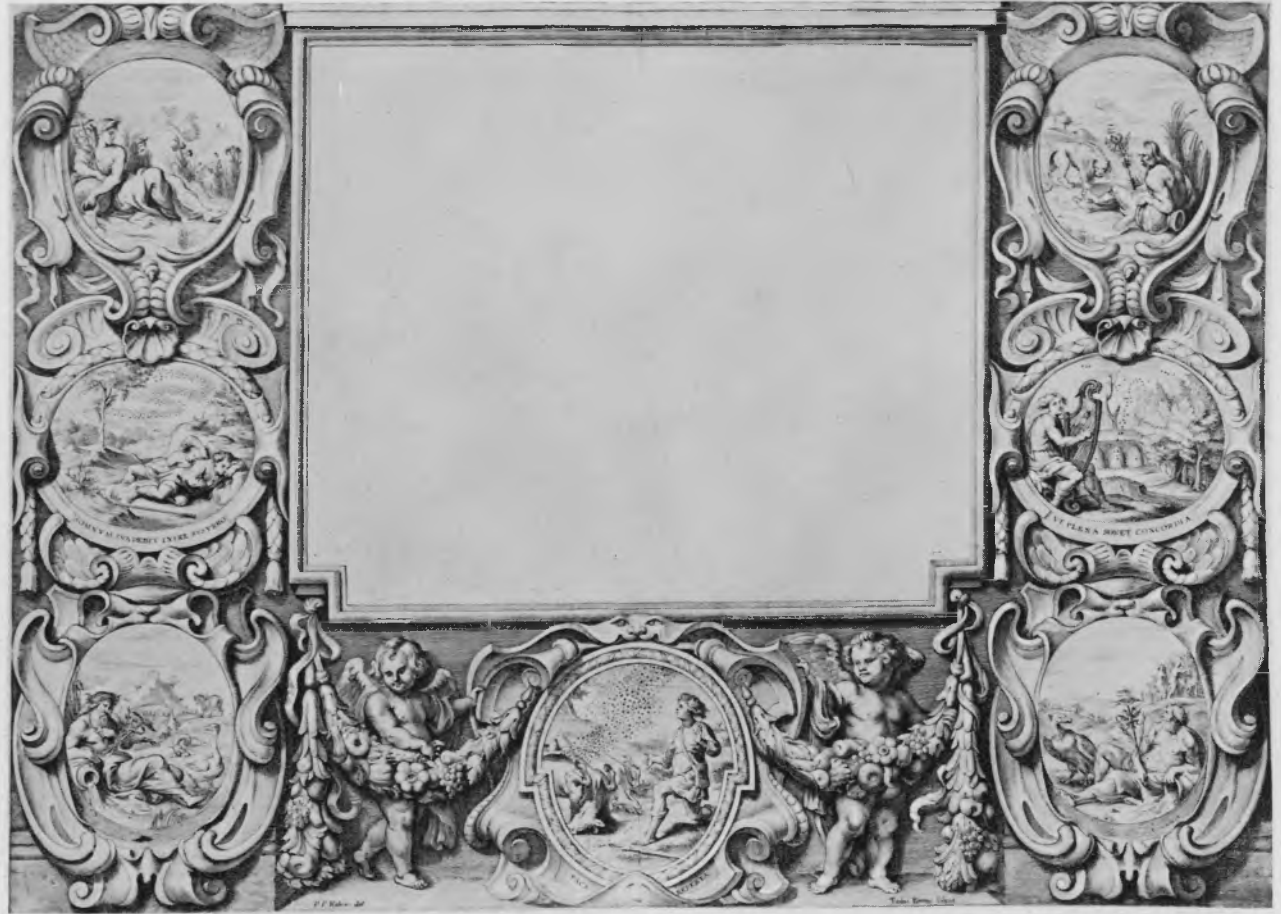
289. Rubens, *St. Francis Seraphicus Atlas*, grisaille sketch (No. 85a). Philadelphia, John G. Johnson Collection



292. P. Pontius, *The Dispute between Minerva and Neptune*, proof print (No. 86), upper half. Vienna, Albertina



290. P. Pontius, *The Dispute between Minerva and Neptune*, engraving (No. 86), upper half



293. P. Pontius, *The Dispute between Minerva and Neptune*, proof print (No. 86), lower half. Vienna, Albertina



294. A. Van Diepenbeeck, *The Dispute between Minerva and Neptune*, drawing (No. 86).

Antwerp, Stedelijk Prentenkabinet