

Alfred Boeke

Alfred Boeke Five Arts - Painting Five

[Rubens - 591e]

1003

QUEEN'S UNIVERSITY ARCHIVES	
LOCATION	5109
BOX	19
FILE	2

FW: Rubens

Subject: FW: Rubens
From: "Otto Naumann" <otto@dutchpaintings.com>
Date: Fri, 18 Mar 2005 16:58:03 -0500
To: "'Alfred Bader Fine Arts'" <baderfa@execpc.com>

Alfred,
Should I send him the painting on approval?
Otto

Otto Naumann
Otto Naumann, Ltd.
22 East 80th Street
New York, NY 10021
Tel. 1 (212) 734-4443
Fax.1 (212) 535-0617
Mob. 1 (914) 320-7523
Email on the run: Otto1@tmo.blackberry.net

Rubens

From: F.J. Duparc [mailto:duparc.fj@mauritshuis.nl]
Sent: Friday, March 18, 2005 8:55 AM
To: otto@dutchpaintings.com
Subject: Rubens

Dear Otto, Thanks for your mail. I'll let you know soon. We are very seriously interested but I cannot take any decision before we have seen the painting here. However, if the painting is as good as we assume, I am more than optimistic. Meanwhile, I have started talking to some of the funds and foundations that could help us. Thanks again, we will be in touch. Best wishes, Frits

Op maandag naar het Mauritshuis?

Van 1 april tot 1 september is het museum ook op maandag geopend.

Mondays at the Mauritshuis?

The museum is also open on Mondays from 1 April to 1 September.

www.mauritshuis.nl

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pluss international — fine art

Mr. Alfred BADER
Fine Art
Juneau av.924
MILWAUKEE 53202/USA

Dear Mr.Bader,

I am pleased to inform you that our company puts up
for sale five antique painting of quality :

1. RUBENS 1614 / PETER AND PAUL
2. RUBENS 1629 / JUPITER AND VENUS
3. RUBENS 1630 / "LA GLORIFICATION DE LA VIERGE"
4. RUBENS / THE CONSECRATION OF DEUS MUS
5. RUBENS / THE CHANDOS PORTRAIT

I stay at your disposal for any information you may
require and sincerely hope my offer interests you.

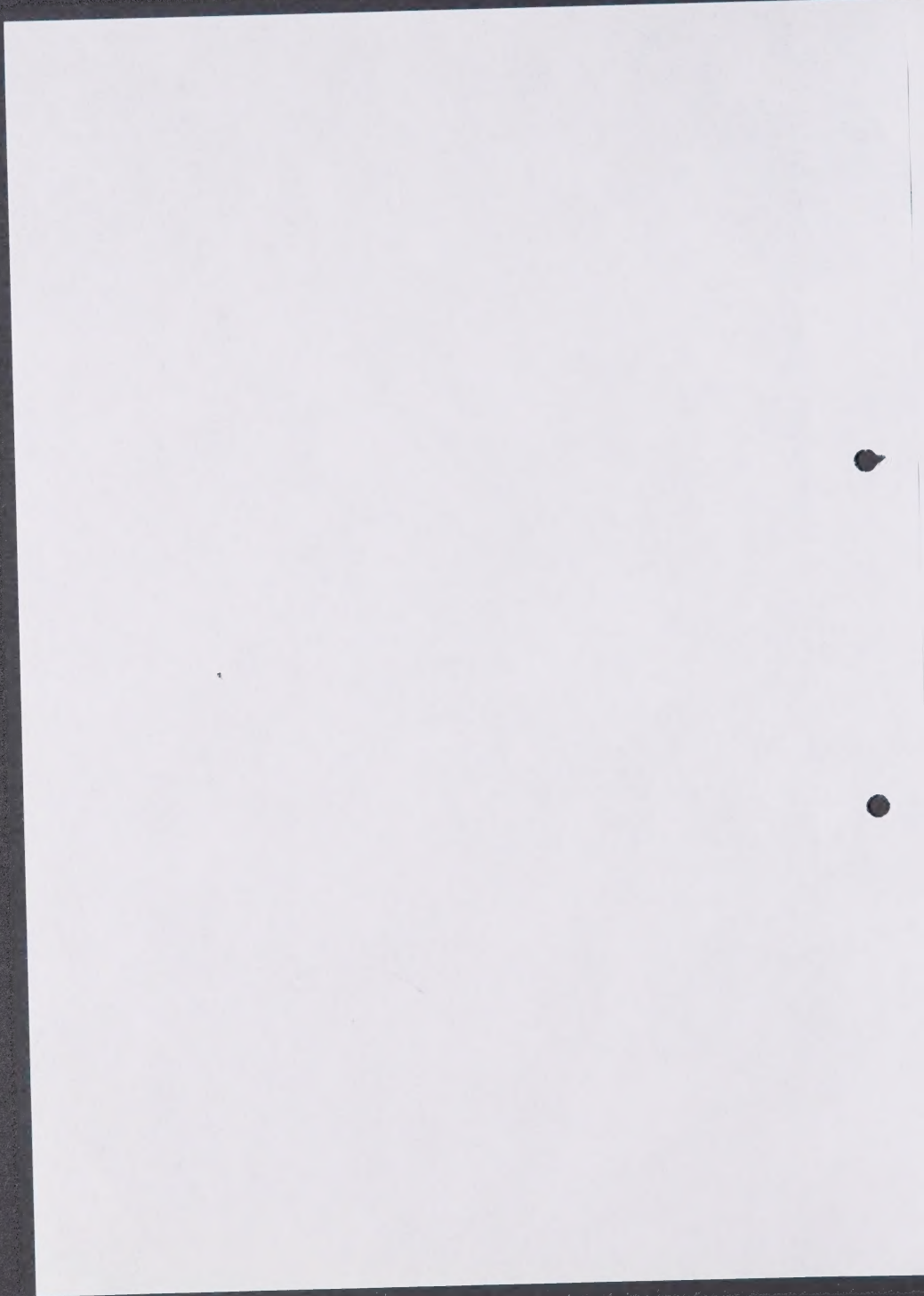
With my kind personal regards.

Yours sincerely

PLUSS INTERNATIONAL - FINE ART
VERNER PLUSS

Geneva, June 30th, 1998

CH - 1201 GENEVE 10, bd James Fozy
TEL 0041 22 732 73 40 FAX 732 64 20



PLUSS INTERNATIONAL - FINE ART - CH - 1201 GENEVA
10, BD. JAMES-FAZY - TEL. 732.73.40 / FAX 732.64.20

SELLING OFFER

ARTISTE : PETER PAUL RUBENS 1577 - 1640

TITLE PIERRE AND PAUL 1614 / 1615

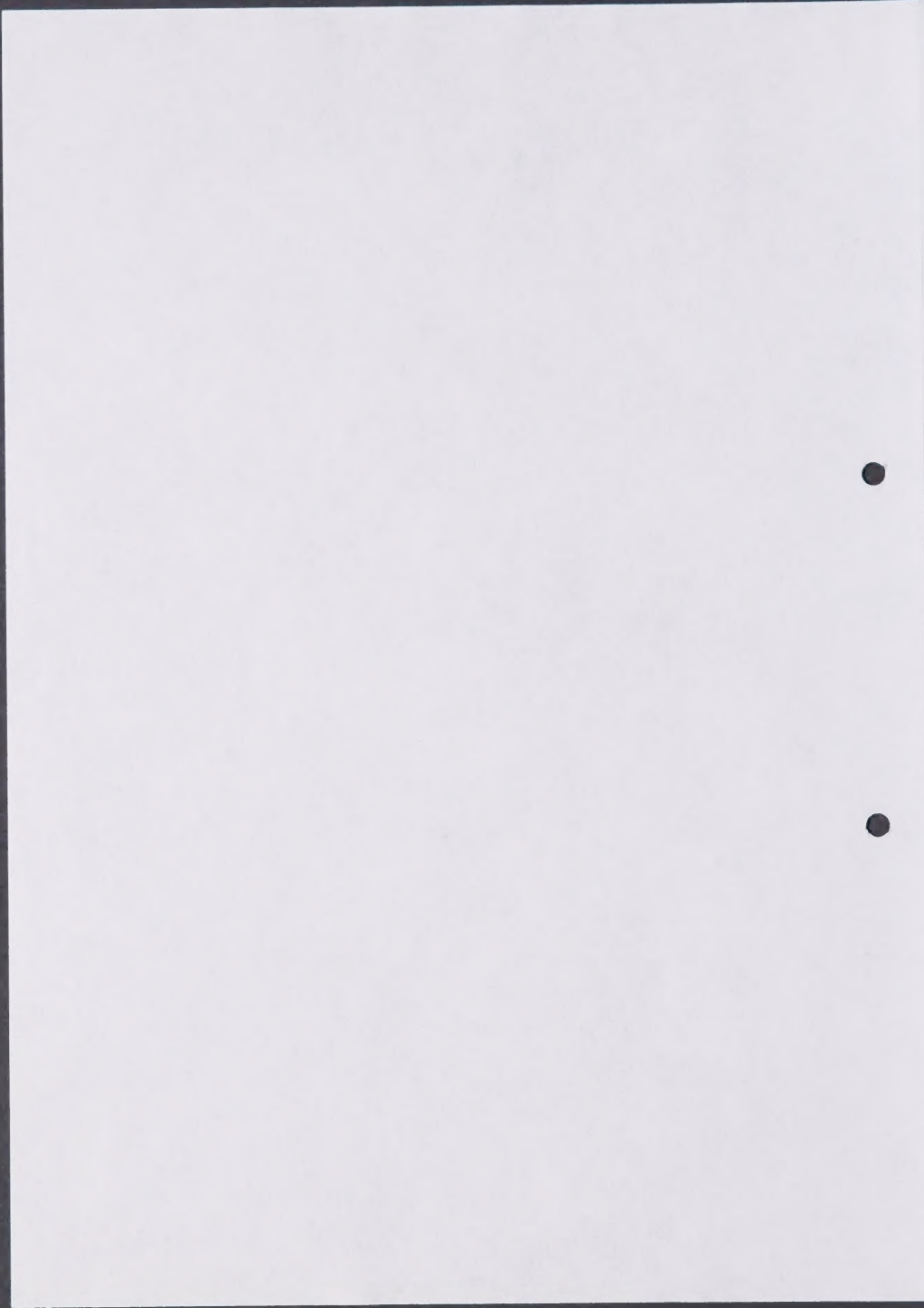
QUALITY : OIL OF WOOD

SIZE : 50,8 x 63,50 CM
52,5 x 67,30 CM

PRICE : 1,8 MIO US\$

DEPOSITED AT : PORT FRANC, GENEVA

GENEVA : 15.06.1998



MaOil

Sketches of

PEPPER

PAUL

RUBENS

BRUNSWICK

THE UNIVERSITY OF CHICAGO PRESS

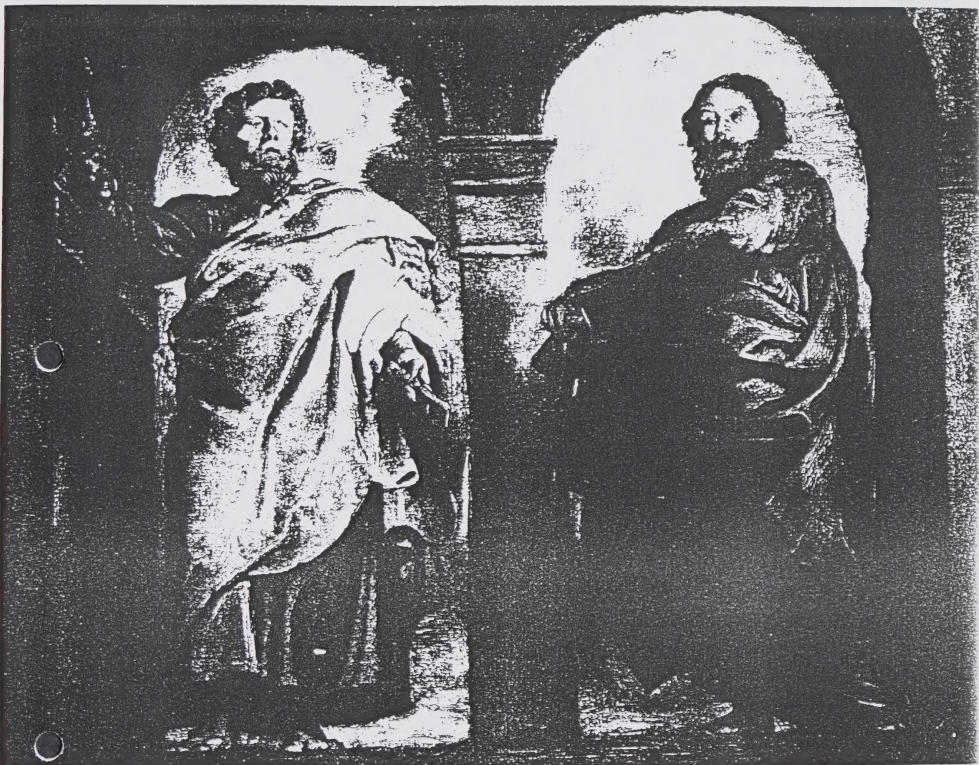
PETER PAUL RUBENS

A Critical Catalogue • Volume II

BY JUDITH S. HEALD

100
1011
1/29







100-1000000

Catalogue No. 424 Plate 413
BRUSSELS, PRIVATE COLLECTION

St. Peter and St. Paul

Date: c. 1614-1615

Graded panel, 908 x 635 cm.

The back of the panel has been treated with wax for protection against warping. It appears to be composed of two boards, joined horizontally c. 15 cm. from the top.

St. Peter wears a yellow ochre cloak over a grey tunic; St. Paul a bluish grey one over a lower gown in ochre red. The double arcade is treated in buff tones for an overall effect of a restrained color scheme.

COLLECTORS: Capt. W. A. Hankey, Beaulieu, Hastings; Franz Philippson, Brussels; Jules Philippson, Brussels.

EXHIBITIONS: London, Royal Academy, 1885, no. 78; Brussels, 1910, no. 378; London, Royal Academy, 1927, no. 274; Budapest, 1927, no. 17; Antwerp, 1930, no. 248; Paris, 1936, no. 57; Brussels, 1937, no. 31; London, 1950, no. 3; Rotterdam, 1953-1954, no. 23; Brussels, 1955, no. 39; Antwerp, 1956, no. 57; Antwerp, 1958, no. 2.

LITERATURE: Hymans, 1893, p. 16; *Siddimyer Gallery, The fifth Hundred Paintings by Old Masters*, Paris, 1899, p. 54, no. 45; K&K, 1st ed., p. 100; Rooses, 1897-1910, p. 176; Dillon, p. 215; *Trézor*, 1912, p. 36; K&K, p. 107; Van Fyvelde, no. 14; Jaffé, 1954 (1), p. 57; Vlieghe, 1972-1, p. 65, no. 4950a.

Standing under a double arcade and outlined against the sky, the two princes of the apostles—whose names determined Rubens' own—were evidently planned to be seen from below, the eye level of the beholder is clearly at the height of their feet, if not below them. This viewpoint is sustained throughout the figures as well as the architecture, contributing greatly to the impression of grandeur, an impression aided, too, by the majestic fall of the garments.

The Brussels sketch was painted for two figures, done on individual canvases, which were installed in window niches in the apse of the Capuchin church at Antwerp (Vlieghe, *Saints*, II, nos. 49, 50, figs. 89, 90). These large canvases (214 x 104 cm.

each), though still recorded until relatively recent times, cannot,

according to Vlieghe, be located at present. They may well be, as Vlieghe also suggests, products of the studio, though Rubens surely controlled their final appearance. They contain no architecture, and while the poses and draperies are essentially the same as in the sketch, the physiognomic types have been altered considerably. Peter's hair and beard are completely white; instead of being arranged in the traditional tight curls also seen in the sketch, his hair flows in smooth waves, which give him an appearance not unlike that of Hieronymus Holzschuber in Dürer's famous portrait in Berlin. Like the Nuremberg patrician, he also looks at the beholder. A similar tonorial "improvement" was applied to St. Paul, whose hair and beard, too, were painted longer and more flowing. It may well be that on seeing the sketch, the patron who commissioned the work (perhaps the church authorities themselves) suggested these changes to Rubens. They dilute rather than intensify the individuality of the two figures.

As the church of the Capuchins was built in 1613-1614 (Vlieghe, p. 64) the sketch was probably painted soon thereafter; its style accords well with a date of c. 1614-1615. Burchard's date of 1620 (1950) is surely too late.

Vlieghe's suggestions that the two figures were "inspired by the somewhat analogous figures of Plato and Aristotle" in Raphael's *School of Athens* goes too far, though the pose of Peter does recall, in a general way, that of Raphael's Plato. That Rubens had these figures well in mind can be seen from other cases (see No. 396).

COPY: Formerly St. Petersburg, coll. Prince Yusupoff, canvas, 60 x 72 cm. Rooses (II, nos. 184-185), considered it to be the original sketch but the fact that it was on canvas makes this unlikely.



RUBENS Peter-Paul (1577-1640)

"PIERRE et PAUL"

huile sur bois 52,5 x 67,3 cm.

EXPOSITIONS

=====

LONDRES Royal Academy 1885

BRUXELLES 1910

L'Art Belge au XVIIe siècle

LONDRES Royal Academy 1927

Exhibition of Flemish and Belgium Art

BUDAPEST 1917

ANVERS 1930

PARIS Musées Nationaux à l'Orangerie 1936

"Rubens et son temps"

BRUXELLES 1937

LONDRES 1950

BRUXELLES Musée des Beaux-Arts 1953

L'Art Ancien dans les Musées et Collections belges.

ROTTERDAM 1953-1954

Esquisses à l'huile de Rubens

ANVERS 1956



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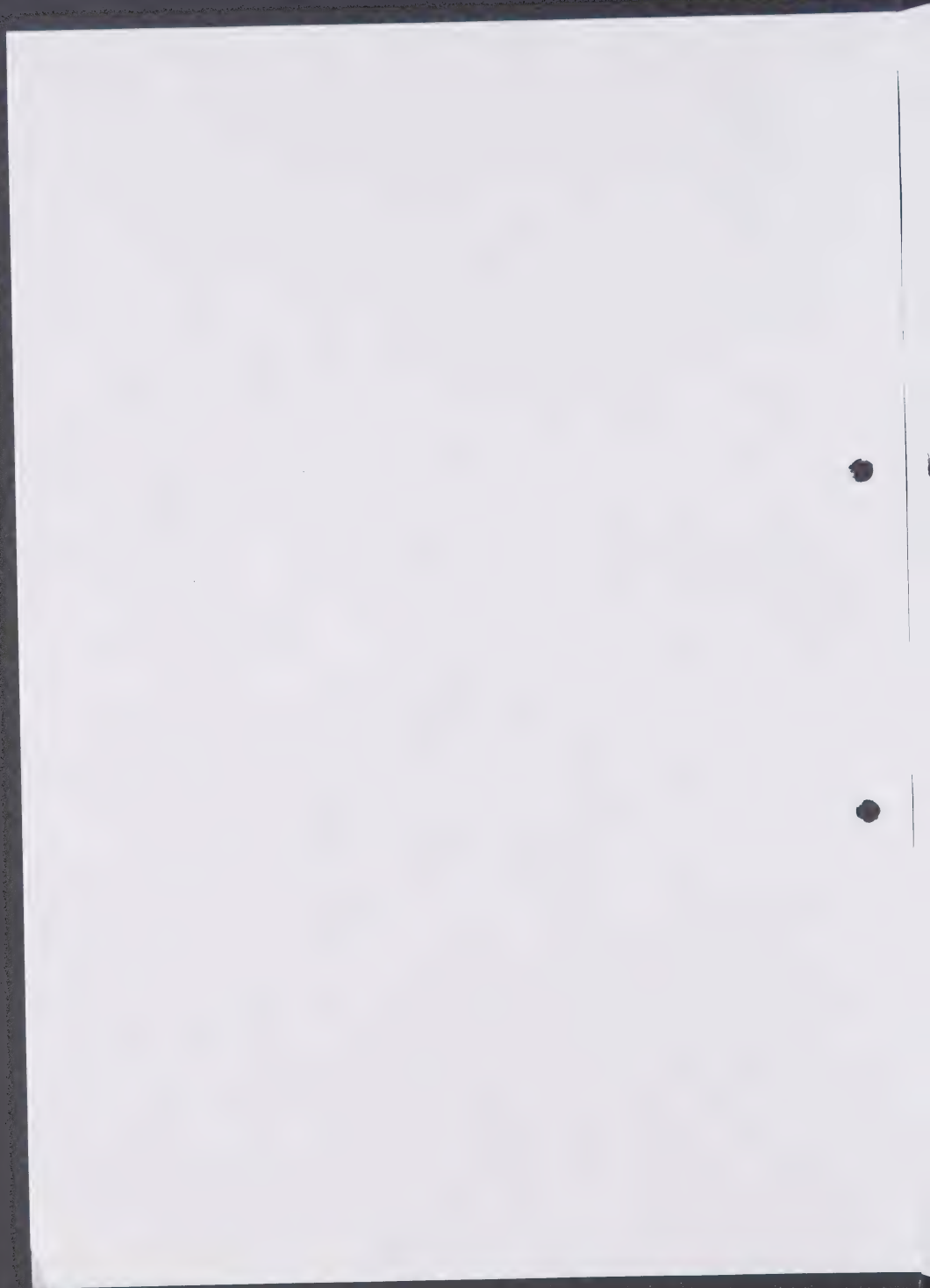
BRUXELLES 1937

LONDRES 1950

BRUXELLES Musée des Beaux-Arts 1953
L'Art Ancien dans les Musées et Collections belges.

ROTTERDAM 1953-1954
Esquisses à l'huile de Rubens

ANVERS 1956



PLUSS INTERNATIONAL - FINE ART - CH - 1201 GENEVA
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SELLING OFFER

ARTISTE : PETER PAUL RUBENS (1577-1640)

TITLE : VENUS AND JUPITER (before 1629)

QUALITY : OIL ON CANVAS

SIZE : 118 X 115 CM

CERTIFICATES: Dr.Ludwig Buchard, Octobre 12.1951 and
August 14, 1958
Prof.Dr.R.A.d'Hulst, July 12, 1975
Prof.Michael Jaffé, Septembre 20, 1977
Commission d'Expertise Syndicat National
Paris, Septembre 1978

LITERATURE : Jaffé.M.Rubens,Catalogo Completo,Rizzoli
Nr.659
The Burlington Magazine.December 1975,
p.874,repr.d.pl.XIII,Bodard Rubens,
Mondadori, 1985.No 652b
Catalogue of Exhibition Toronto 1978,
reproduction in colour
Catalogue of Exhibition au Grand Palais,
Paris,September-October 1978
Reproduction page 464/465

OBSERVATION : Exhibitions: Paris 1978,Toronto 1978

PROVENANCE : SWISS PRIVATE COLLECTION

DEPOSITED AT : SWITZERLAND / PRICE 2,5 MIO \$

GENEVA : 25.06.1998



KING'S COLLEGE CAMBRIDGE

Postcode CB2 1ST Telephone 0223 50411

20 September 1977

Dear M -

I much enjoyed my visit to Basel; and I was particularly interested to see the Jupiter supplicated by Venus, which I had known only by a photograph. As we know from the drawing in the so-called Cartoon of Rubens in the Statens Museum for Kunst in Copenhagen [IV.45] the composition included also Jupiter's eagle above his head, and a cupid flying below the two principal figures with a large globe. At some time in its history, your painting has been cut on all four sides; possibly because it had suffered, and someone thought to sell the cupid separately. However, despite misfortune, what remains impresses me as the most substantial part of what Rubens himself painted in this picture the 1620s, about the time of the first series of large canvases for the Palais de Luxembourg. It is close in character to the painting now on loan to the Princeton Art Museum from the Malcolm Forbes Foundation, which shows a corresponding subject Jupiter supplicated by Amor. If the present dimensions of your painting are 118 x 115 cm originally it may have been twice as tall. Nevertheless



le 12 juillet 1975

Cher Monsieur,

Votre tableau (toile ; 118 x 115 cm.), reproduit au verso et représentant Jupiter et Vénus, a été vu par le Dr. L. Burchard, et le 12 octobre 1951 il a écrit un certificat dans lequel il certifie que le tableau est de la main même de Pierre Paul Rubens. D'après sa correspondance, il semble qu'il a répété ce certificat à une date ultérieure, l'original s'étant égaré chez l'ancien propriétaire du tableau. Récemment j'ai eu l'occasion de voir votre Jupiter et Vénus en compagnie de M^r Beyder, et je ne puis que confirmer l'avis émis par le Dr. Burchard ; il s'agit bien d'une œuvre authentique de Rubens.

Avec mes salutations distinguées, votre

Prof. R. A. D'Adda

(A. Monsieur



23. CANNON PLACE,
N. W. 3.
TEL. HAMPSTEAD 4083.

August 14, 1958

Sehr geehrter Herr,

Ihrem Wunsch entsprechend wiederhole ich hiermit einen Brief, den ich am 12. October 1951 geschrieben hatte und der, wie Sie mitteilen, verloren gegangen ist.

Das Gemälde von Rubens mit den lebensgroßen Gestalten von Jupiter und Venus — auf Leinwand, 118 x 115 cm.; die Figuren sichtbar bis zu den Knien — stellt die berühmte Szene aus Vergil's Gedicht dar, wo Venus zu Jupiter in den Himmel kommt, um ihn zu gebeten ihres Sohnes Aeneas anzusprechen, Aeneis I, 223-296.

Rubens malte diese Leinwand vermutlich als Vorlage für eine Tapiserie gleicher Größe. Jedenfalls malte er die Leinwand vor dem Jahre 1629; dazu eine Nachzeichnung in Kopenhagen (IV. 45), die das vorliegende Gemälde wiedergibt, ist — wie die vielen anderen Nachzeichnungen in Kopenhagen — während des Meisters Abwesenheit von Antwerpen, in den Jahren 1629-1631 entstanden.

Die erwähnte Nachzeichnung in Kopenhagen zeigt außer Jupiter und Venus unten auch noch einen Cupido und ein Stäube, was dafür spricht,



Das die kritzigende Leinwand im Lauf der Jahre
kannst schadhafft geworden sein und folgt so
schonken ist.

Eine Skizze von Rudolf (auf Holz, 51 cm hoch),
die der vorliegenden Leinwand zeitlich vorang-
gegangen ist, befindet sich im Besitz von Mrs.
Otto Gutkunst. Auf dieser Skizze, ebenso wie
auf einer großen Leinwand, trägt Ingvald ein
kürzeres Gewand und kann ein weißes Kleid,
das mit goldgelben Leisten geklärt ist.
Abgesehen von Säulen, die bereits erwähnt
wurden, zeigt Frau Leinwand mehrere Einzelheiten
alle Merkmale einer Aufzeichnung. In zwei Reihen,
eigene Hand. Bemerkenswerth sind auch gut
erkennbar sind die Hände Ingvalds und die aus-
drucksreichen Köpfe der weiblichen Figuren.

Mit besten römischen Empfehlungen.

Da

L. Bruchmann

EL

RG



Pietro Paolo Rubens

EXPOSITION RUBENS
JAPON 1985
ORGANISATION: ART LIFE LTD

Le 30 avril 1985.

Monsieur,

Dans une documentation vue récemment en Suisse, j'ai trouvé de plusieurs Rubens que proposait votre galerie. Pourriez-vous m'envoyer cette documentation?

Je vous J'achève actuellement la préparation de l'exposition Rubens au Japon qui commence au mois d'août prochain. Je pourrais éventuellement encore inclure quelques oeuvres. Par exemple, Jupiter et Junon, qui autrefois se trouvait à la Galerie Kekkō m'intéresse beaucoup.

Dans l'attente de vous lire, veuillez croire, Monsieur, en l'expression de mes sentiments distingués.

Didier Bodart



PETER PAUL RUBENS

Jupiter and Venus

Oil on canvas, 128.0 x 115.0 cm

Provenance: Swiss private collection

Expertise by: Dr. L. Burchard
Professor R.-A. d'Hulst

Born in Siegen in 1577, Rubens was the greatest representative of Baroque art in northern Europe. He studied in Antwerp with local artists and became the Master of the Lucas Guild in 1598. He went to Italy in 1600 and lived in Rome until 1602, at which time he was sent by the Duke of Mantua to Spain to paint copies (after works by Titian that were in the Spanish collection). After his return to Italy in 1604, he stayed in Mantua in the service of the Gonzaga court until his return to Antwerp in 1608. He was then appointed painter to Albert and Isabella, who ruled the Netherlands as regents for Philip II of Spain. In 1622, he visited Paris and was commissioned to paint a series on the life of Maria de Medici for the Palais du Luxembourg. At this time, he was also moving in diplomatic circles, especially in political missions to Spain and England, where Charles I knighted him in 1629. He returned to Antwerp in 1630 and died there in 1640.

There are not many large compositions in Rubens' own hand, but we can be sure that this painting was painted by Rubens alone, with no help from the pupils in his studio.

In a letter dated August 14, 1958, Dr. L. Burchard wrote:
"Your painting by Rubens with the life-sized figures of Jupiter and

Venus — on canvas, 128 x 115 cm, the figures are visible above the knees — is representing the famous scene of Virgil's poem, in which Venus is coming to Jupiter in the heavens to appeal to him on behalf of her son Aeneas, Aeneas I, 223-296. Presumably Rubens was painting this canvas as a model for a tapestry of the same size. In any case, he painted the canvas before 1629, because there is a copy in Copenhagen (IV, 45) which is repeating the said painting and the Master's absence from Antwerp in the years 1629-1631. . . . A sketch by Rubens (on panel, 51 cm high) preceding the time of the present canvas, is in the possession of Mrs. Otto Gutkunst. On this sketch, as well as on your big canvas, Jupiter is wearing a red garment and Venus is wearing a white gown with gold-yellow highlights. . . . my opinion is that your canvas is showing all the characteristics of an execution by Rubens' own hand. Particularly beautiful and also well conserved are Jupiter's hands and the expressive heads of the two figures."

In a letter dated July 12, 1975, Professor R.-A. d'Hulst wrote:
"Your painting (canvas, 128 x 115 cm), reproduced on the back and representing "Jupiter and Venus", has been seen by Dr. L. Burchard, and on October 12, 1951, he wrote a certificate in which he certified that the painting is in Peter Paul Rubens' own hand. After his correspondence, it seems that he has repeated this certificate at a later date because the original has been mislabeled by the former owner of the painting. Recently I had the opportunity to see your "Jupiter and Venus" in the company of Mr. Beyder, and I can confirm the opinion expressed by Dr. Burchard: it is truly an authentic work by Rubens."





ART LIFE LTD.

Head Office *Fujikage Bldg. 8F, 1-5, Motoakasaka 1-chome, Minato-ku, Tokyo Tel:03-497-5671/7, Telex:J26360 ARTLIFE*

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New York Office *151 West 28th St. New York, N.Y. 10001 Tel:212-563-7893, Telex:4995061 ARTLIFE*

RE: PETER PAUL RUBENS EXHIBITION IN JAPAN 1985

As professional organisers of prestigious international art exhibition, we had pursued the possibility of a first ranked retrospective of Peter Paul Rubens in Japan.

Thanks to the total undertaking by Dr. Didier Bodart, ambitious scholar of, and famous expert in P. P. Rubens, and to participation of Japanese museums, we now take honor in announcing "A Retrospective Peter Paul Rubens" which will be realised in Japan from fall 1985 for about 6 months.

I now write to you, as the work in your possession is selected and nominated for entry by Dr. Bodart, to ask if you would kindly accept lending of the Rubens in your possession.

According to practices in Japan where populations are so interestively concentrated, the exhibition is planned to travel through four venues as follows:

1. Tokyo - Tokyo Takashimaya (Aug. 8 - Sept. 24, 1985)
2. Yamaguchi - Yamaguchi Prefectural Art Museum (Oct. 1 - Nov. 4, 1985)
3. Tsu - Mie Prefectural Art Museum (Nov. 9 - Dec. 8, 1985)
4. Kyoto - Kyoto Takashimaya (Dec. 27 - Jan. 21, 1986)

Total period of loan lenders' door to door is therefore set at 6 months from 1st of August until end of January 1986.

Although exhibition travels among four venues, distance between each venue is not remote and since we employ the most skillful art-mover, NIPPON EXPRESS CO., LTD., please feel assured that your loan will be kept in strict protection against any possible damages.

For your reference NIPPON EXPRESS is known as the transporter who handled moving between Japan and France of a number of precious human treasures including "Mona Lisa" of Louvre, Buddhist statues from Toshodaiji Temple, the latter is as old as over 1,200 years and in extremely fragile condition. We shall appoint one most reliable art-mover in your country who will work together with NIPPON EXPRESS and whose name will be informed later.



ART LIFE LTD.

2/2

As regards insurance, we recommend Japanese Insurance Co., Messrs. THE KOA FIRE AND MARINE INSURANCE CO., LTD., whose creditability and adjustment performance proved to be most superb, but if you prefer domestic insurer, it is also considered.

Under separate package, following printed matters are also airposted for your perusal.

1. Our official loan form
2. Brochure of transporter
3. Specimen copy of insurance policy by KOA FIRE AND MARINE INSURANCE

our project and safety of your loan while it is away from you and expect that you will accord favorable judgement to our solicitation of loans.

Very truly yours,

ART LIFE LTD.


Masao Yazawa
Director and President

MY:ks



propre et sa situation, dans un
pour les entreprises que pour les
hommes.

Les organisations d'élevage du
cheval de trait, en Grande-Breta-

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de tor

LE SALON DES ANTIQUAIRES FERME DEMAIN DE TRÈS NOMBREUSES MERVEILLES...

Parmi les très nombreuses merveilles que l'on peut admirer au 5e Salon des antiquaires figure cet admirable tableau de Rubens. Il illustre un fameux poème de Virgile, où Vénus vient au ciel vers Jupiter pour lui recommander son fils Eneas. Spécialement belle, cette toile a été peinte par Rubens peu avant 1629.

Pour nos lecteurs et lectrices amoureux de vieilles et belles choses, nous rappelons que le Salon des antiquaires fermera ses portes dimanche soir à 22 h. Samedi et dimanche, ses portes s'ouvriront à 10 h. L'entrée est fixée à Fr. 5.— pendant toute la journée, à Fr. 3.— dès 19 h.



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Pie-noir
Brune
Divers

Nov. 1974
Exposition Palais de Beaulieu,
Lausanne



P. P. RUBENS

DES MEISTERS GEMÄLDE

IN 551 ABBILDUNGEN

MIT EINER BIOGRAPHISCHEN EINLEITUNG

VON

ADOLF ROSENBERG



STUTT GART UND LEIPZIG

DEUTSCHE VERLAGS-ANSTALT

1905



compactus

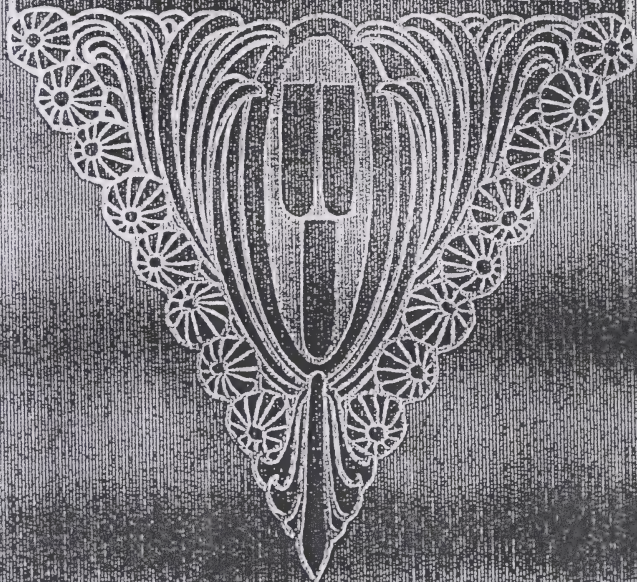
1724



RUBENS

DES MEISTERS GEMÄLDE

IN 551 ABBILDUNGEN





PLUSS INTERNATIONAL - FINE ART - CH - 1201 GENEVA
10, BD. JAMES-FAZY - TEL. 732.73.40 / FAX 732.64.20

SELLING OFFER

ARTISTE : PETER PAUL RUBENS (1577 - 1640)

TITLE : " LA GLORIFICATION DE LA VIERGE " 1630

QUALITY : OIL ON CANVAS

SIZE : 219 X 142 CM

BIBLIOGRAPHIE : Rubens-ses maîtres-ses élèves/Ministère de
la culture/Paris, page 117/illustration 114

CERTIFICATE : M. J.CH.Vincent, Anvers
30.01.1997

PRICE : 5 MIO \$

DEPOSITED AT : GENEVA

GENEVA : 25.06.1998



Artiste

Robens Pierre Pado

Titre

"La glorification de la Vierge"
le modèle est Hélène Fourment

Signature/Inscription

A. examiner lors de nettoyage

Date

Vers 1630

Medium

huile

Mesure

215 cm par 140 cm.

Rapport d'Etat

Bon

Expertise/Documents

Lettre à Monsieur Raymondin

Michel de Junier de "Corpus Robenianum"

d'Avens.

Bibliografie

Catalogue Vente Goupil

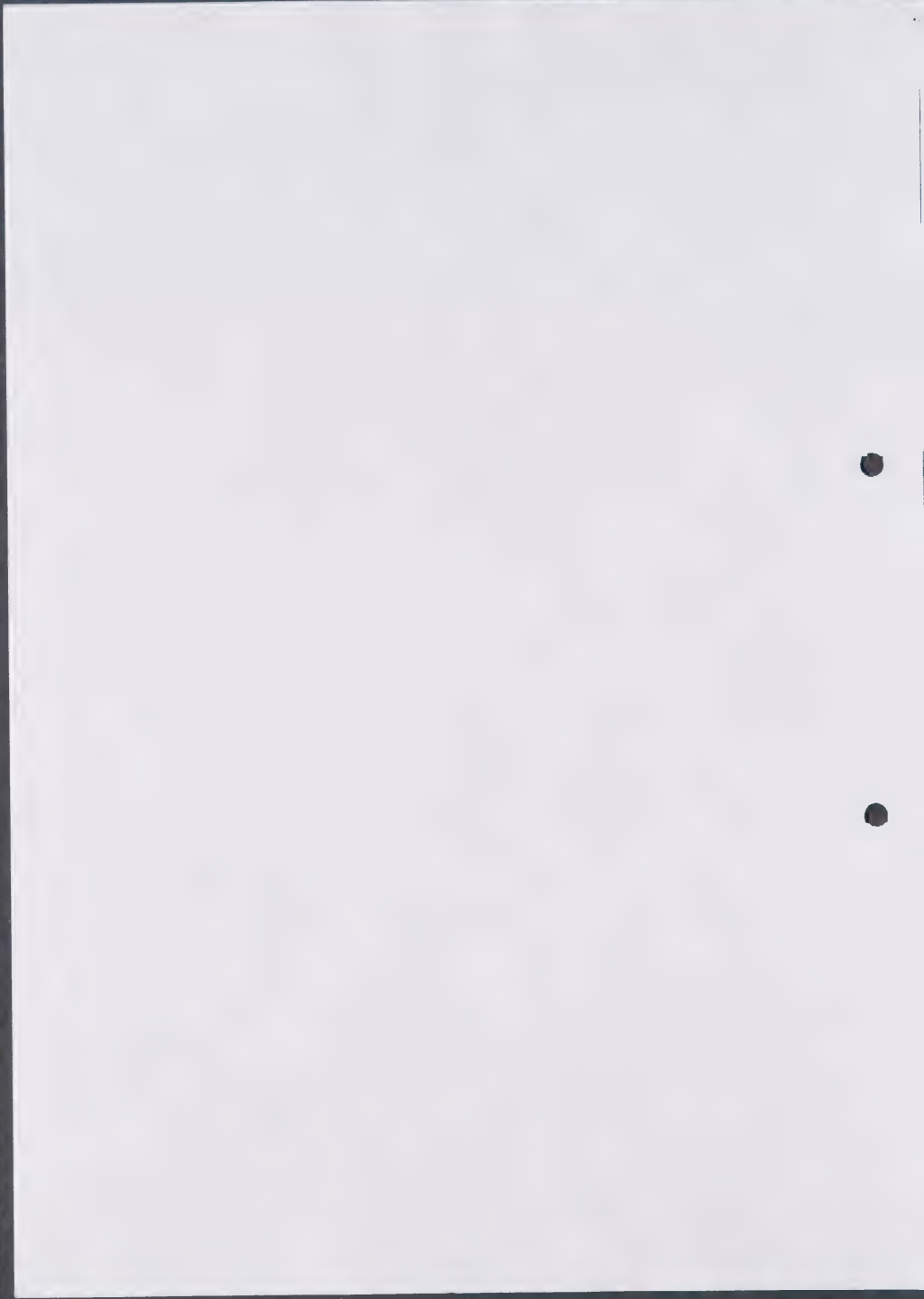
Exposition/Date

Vente Goupil à Paris.

S'agit-il de tableaux vendus à Avens,
vers 1730, vente J. von Belle?

Collection/Date

Le tableau est encadré d'un
cadre doré aux armes royales de la Cour
de France. Il était certainement desti-
né aux offices religieux d'une chapelle
royale privée en France, cadre de XVIII^e ^{ans}.
Le tableau a été identifié certainement
il y a une centaine d'années. On y
voit une grande déchirure à droite
aux niveaux de la joue de la Vierge.
Une petite déchirure sur la ceinture.
Je pense que les anges, dont celui



qui tient le sein de la Vierge est
de la main de N. atelier de Rubens.

Usure sur le pied de N. Enfant-Jésus.

La tête de la Vierge est en bon état,
le vernis est à alléger, le tableau
à nettoyer, les retouches maladroites
à supprimer.

Les pastosités sur N. Enfant, le drapé
des yeux et bleus du manteau de la
Vierge sont en excellent état.

Le tableau retrouverait toute sa splendeur
et son attribution définitive après
restauration.

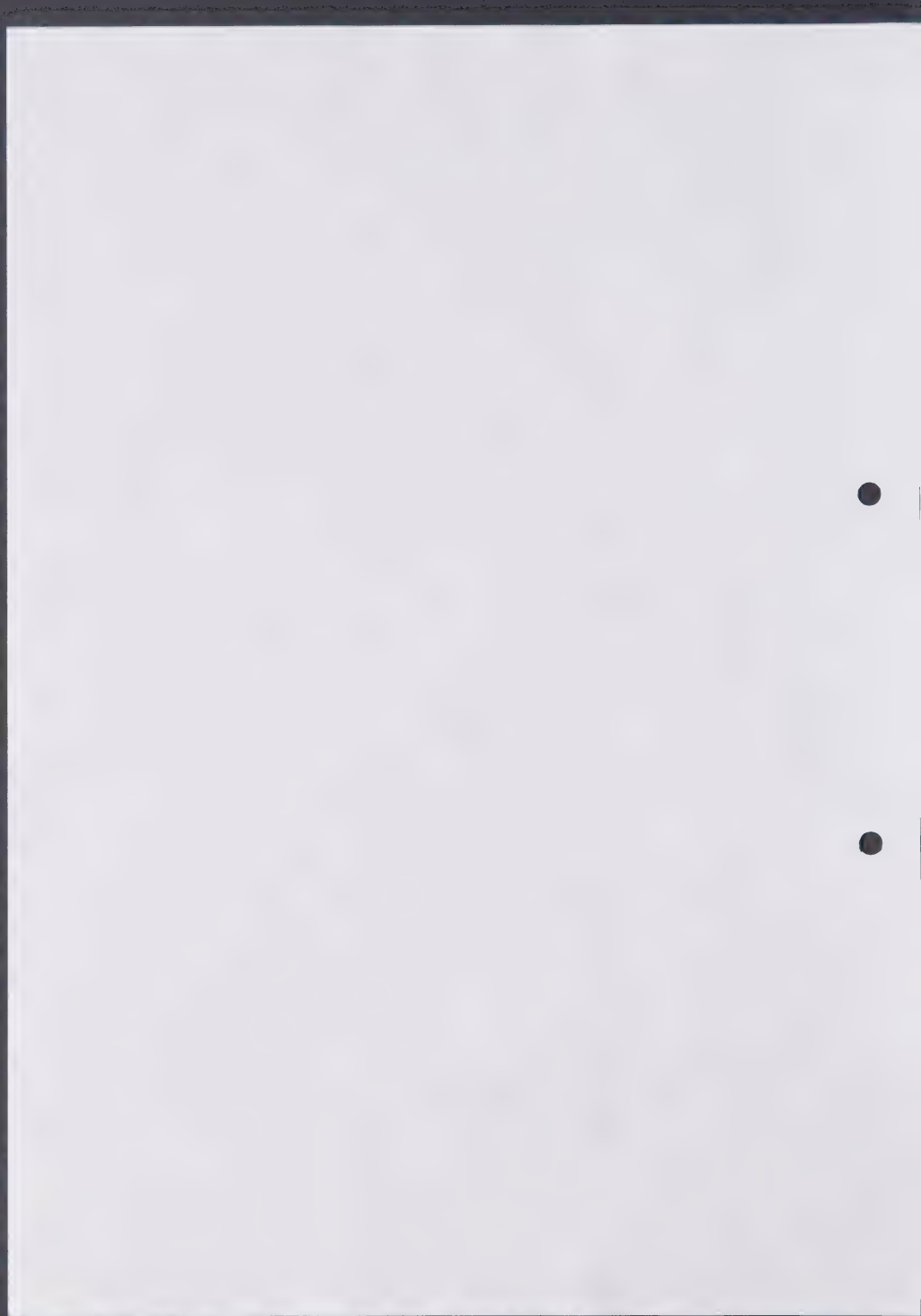
J. Ch. Vincent
le 30.01.77.



RUBENS

La Glorification de la Vierge

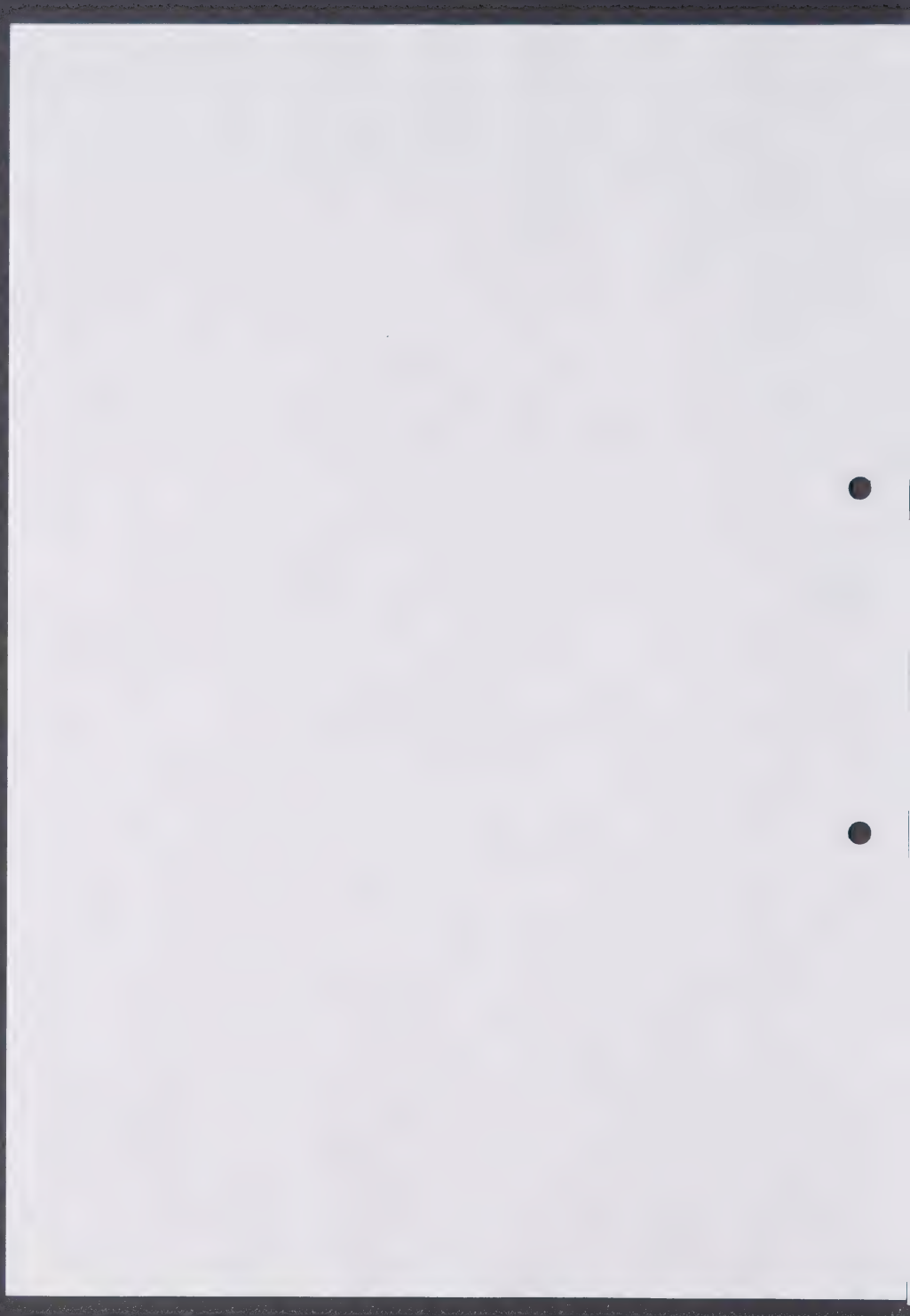
(DOCUMENTAÇÃO)



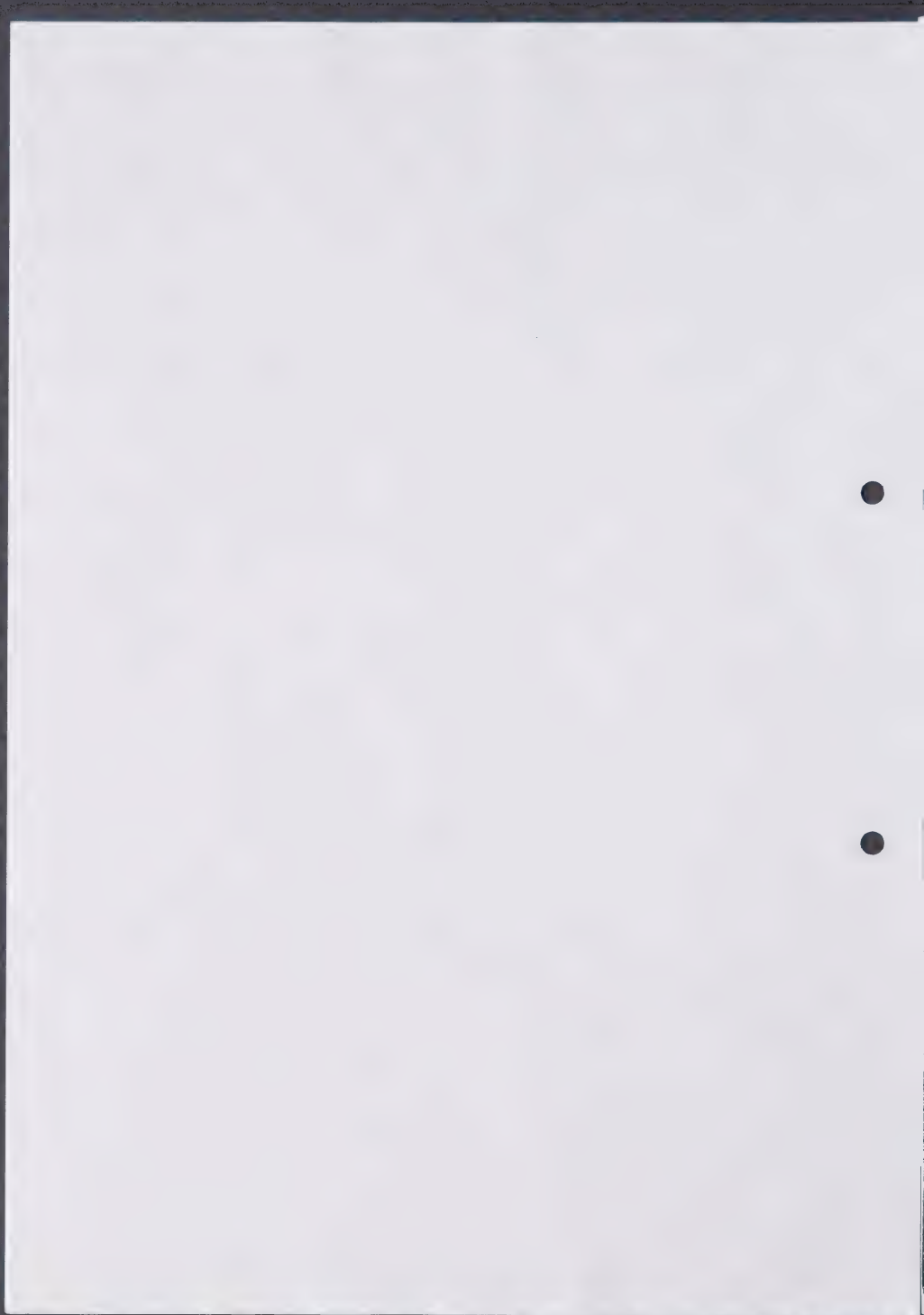
VENTE D'OBJECTS D'ART
COLLECTIONS
"COMTE DE AMEAL"
CATALOGUE DESCRIPTIF



1921







CONDITIONS DE L'ENCHÈRE

- 1—Tous les objets seront vendus tels qu'ils se trouvent.
- 2—Après l'adjudication des objets on n'admettra aucune réclamation.
- 3—Les acheteurs sont obligés à donner des arrhes dès qu'on les leur demande.
- 4—Les acheteurs devront régler leurs achats dans un délai de 24 heures et les retirer aux jours et heures fixes.
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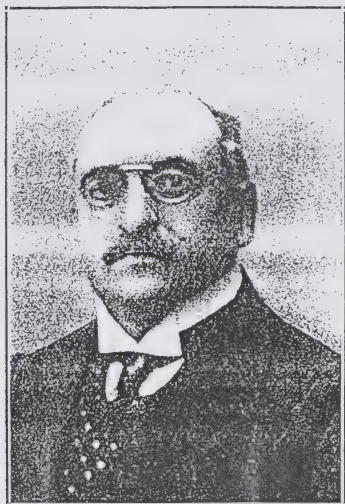
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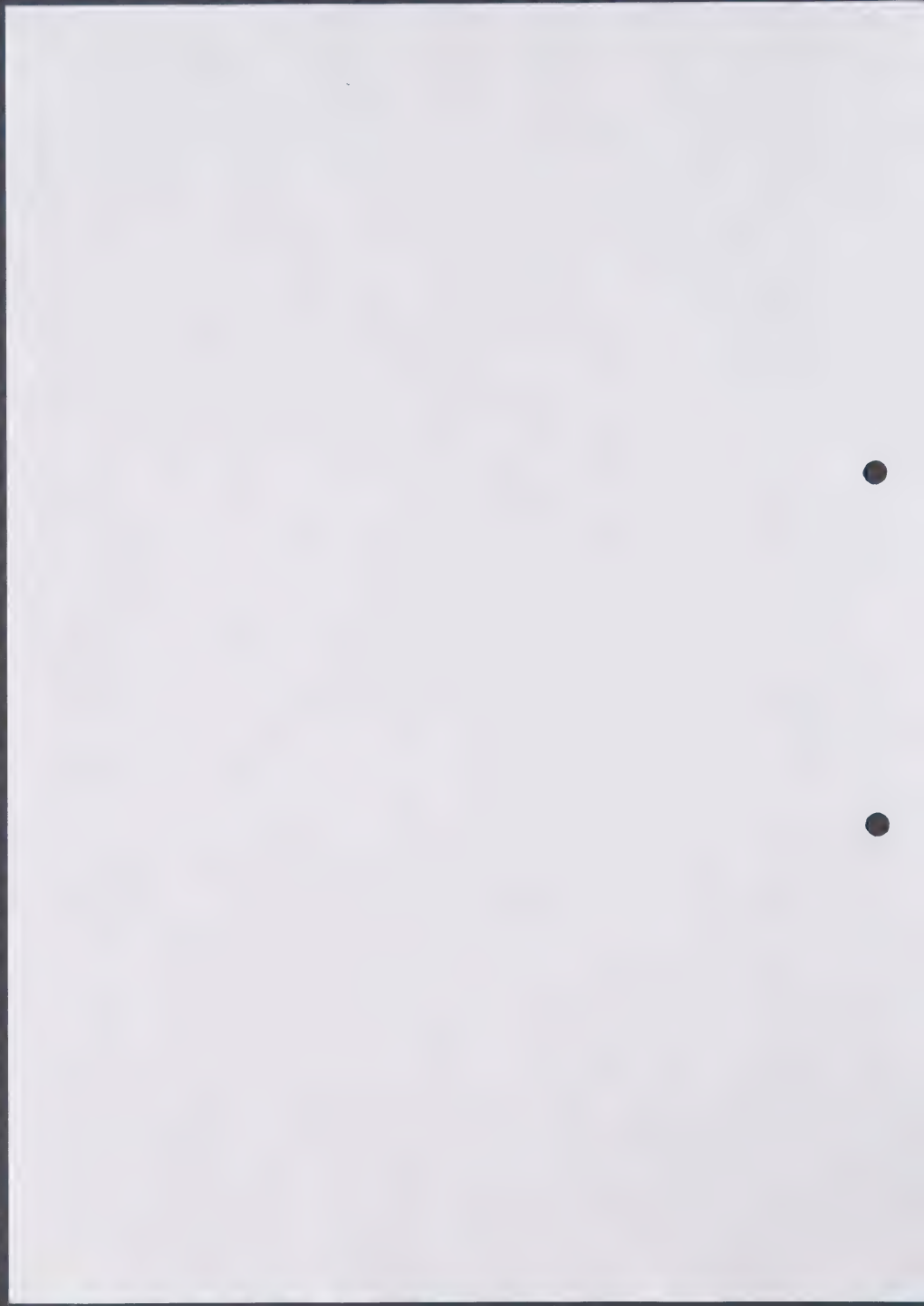


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Mr. AYRES DE CAMPOS
COMTE D'AMEAL





PREFÁCIO

Uma coleção que se vende é como um edifício que se desmorona e cujas pedras vão servir para a traça e labor de outros que se erguem, fructos de novos sonhos construtivos, de novos Castelos de Arte que os que sabem sentir a suprema beleza e nela encontram alimento espiritual procuram levantar à custa de antigos sonhos fragmentados e dispersos pela sua inevitável finalidade. Quem porventura ande edificando o seu *Castrum Artis*, gozando êsse indizível prazer de o fantasiar primeiro, de o riscar depois, de o ver ascender, por fim, dentro de um sonho de efabulação íntima, cujo principal encanto reside na impossibilidade de o rematar, nunca teve em Portugal ocasião mais propícia nem depósito mais rico de material do que esta coleção amoravelmente reunida pelo artista e pelo erudito que foi o Conde de Ameal, coleção onde se lhe depára não só a pedra angular para o alicerce, senão o bloco lavrado para a construção e ainda o remate cinzelado para o adorno. As artes plásticas e decorativas; todo o brilho e toda a exuberância das faianças, dos azulejos e das porcelanas; o relevo palpitante da escultura; a emoção e a côr das tábuas e das telas onde o pincel de artistas soberanos desferiu hinos de

AVANT-PROPOS

Une collection qu'on vend, c'est un édifice qui s'écroule et dont les pierres vont servir de base et d'ornement à d'autres qui s'érigent, fruits de nouveaux rêves constructifs, fruits de nouveaux châteaux d'art que, ceux qui savent sentir la suprême beauté, et y trouvent un aliment spirituel, tâchent de rebâtir, à force de vieux songes éparpillés par leur inévitable finalité. Quiconque veut bâtir son «*Castrum Artis*», et jouir de cet indicible plaisir, de le rêver d'abord, de l'esquisser ensuite, de le voir s'élever enfin, dans un rêve de poésie intime dont le charme demeure dans l'impuissance même de l'accomplir, n'a jamais eu, en Portugal, une occasion plus favorable, ni une source plus riche, que cette collection tendrement recueillie par le Comte d'Ameal—qui a été un artiste et un érudit,—collection où l'on aperçoit la pierre angulaire pour le fondement, aussi bien que le bloc travaillé et ciselé pour continuer et finir la construction. Les arts plastiques et décoratifs, tout l'éclat des faïences, des émaïls et des porcelaines, le relief émouvant de la statuaire, l'émotion et les nuances des tableaux et des toiles où le pinceau d'éminents artistes a chanté des hymnes de beauté; tout le prestige des grandes-œuvres, reflets



beleza; todo o prestígio dos grandes nomes e das grandes obras, reverberações de apagadas claridades que ainda nos iluminam; a opulência documental de uma livraria recolhida com erudita escolha; o valioso núcleo numismático; eis mal esboçado tudo quanto generosamente nos dá este repositório de obras de arte, aconchegado no velho Colégio de Santo Tomás de Coimbra, e que aí se aninhou pelo desvelo inteligente do colecionador, atrás do esplêndido portal «Renascença» que é uma das joias da arquitectura coimbrã.

O falecido Conde de Ameal, Dr. João Maria Correia Ayres de Campos, herdará já de tradições familiares, o culto da Arte pelo culto do livro. Fôra seu Pai, o Dr. João Correia Ayres de Campos, fundador da secção Arqueológica do «Instituto de Coimbra», um dos mais ilustres bibliófilos e bibliógrafos portugueses, citado a miude por Innocêncio, ora pelo informe, ora pelo exemplar. Afervorado nesse culto por inata propensão do seu espírito e influenciado pelo meio artístico de Coimbra onde a própria natureza é tão liberal em emoções de Arte, e onde a Arquitectura, a Pintura e a Escultura se fixaram em tantas obras de vulto, embebeu-se naturalmente no eterno sonho construtivo do colecionador e, como todos os sonhadores, gizou menos longe do que a sua vista alcançava, mas mais alto do que a sua vida podia, abstraíndo-se de tudo o que não fosse a própria irrealdade de onde lhe vinha o inefável prazer de não deixar de sonhar. A sua ideia-galeria de quadros, o salão destinado às suas faianças, o átrio para as suas estátuas, não passaram do domínio da fantasia creadora para o da prática, dado o empenho sempre insatisfeito de completar as colecções que lhe absorviam toda a energia e lhe iam dilatando, pela sua importância crescente, a já impossível realização.

Tocado o ponto extremo com o desaparecimento do colecionador veio a impor-se, embora com desgosto para os actuais possuidores, a fatal dispersão, e com ela o trabalho árduo e difícil de identificação e da classifica-

de lueurs éteintes qui nous éclairent encore; l'opulence documentaire d'une bibliothèque rassemblée par un choix érudit; la précieuse collection numismatique, voilà un petit échantillon de tout ce qui nous donne, à gros flots, ce foyer d'œuvres d'art, abrité dans le vieux collège de Saint Thomas, que le zèle intelligent du collectionneur y a niché, derrière le superbe portail «Renaissance» véritable joyau de l'architecture de Coïmbre.

Fu Mr. le Comte d'Ameal, dr. João Maria Correia Ayres de Campos, avait déjà hérité de ses ancêtres le culte de l'art par le culte du livre. Son père le dr. João Correia Ayres de Campos fondateur de la section d'Archéologie de l'Institut de Coïmbre, était un des plus illustres bibliophiles et bibliographes portugais, souvent cité par Innocencio, soit par le rapport, soit par l'exemplaire. Encouragé dans ce culte par un penchant inné de son esprit, et influencé par le milieu artistique de Coïmbre, où la nature même est si riche en émotions d'art et où l'architecture, la peinture et la sculpture se sont arrêtées en tant d'œuvres considérables, il s'est naturellement bercé dans l'éternel rêve constructif du collectionneur et, comme tous les rêveurs, il esquissa moins loin que sa vue ne portait, mais plus haut que sa vie ne pouvait, s'absorbant dans l'réalité même, d'où lui venait le délicieux plaisir de toujours rêver. Son idéale galerie de tableaux, le salon réservé à ses faïences, l'atrium pour ses statues, n'ont jamais franchi le domaine de sa fantaisie créatrice, car il s'attachait toujours au désir insatisfait de compléter ses collections, ce que d'ailleurs lui absorbait toute l'énergie, et dont l'importance toujours croissante lui rendait la réalisation impossible.

Lorsque la mort a enlevé le collectionneur, le regret des actuels possesseurs ne pût empêcher la fatale dispersion, ainsi que la pénible et difficile tâche d'identification des multiples pièces d'une si précieuse dépouille artistique, travail dont nous nous sommes chargés et dont ce catalogue fait partie.



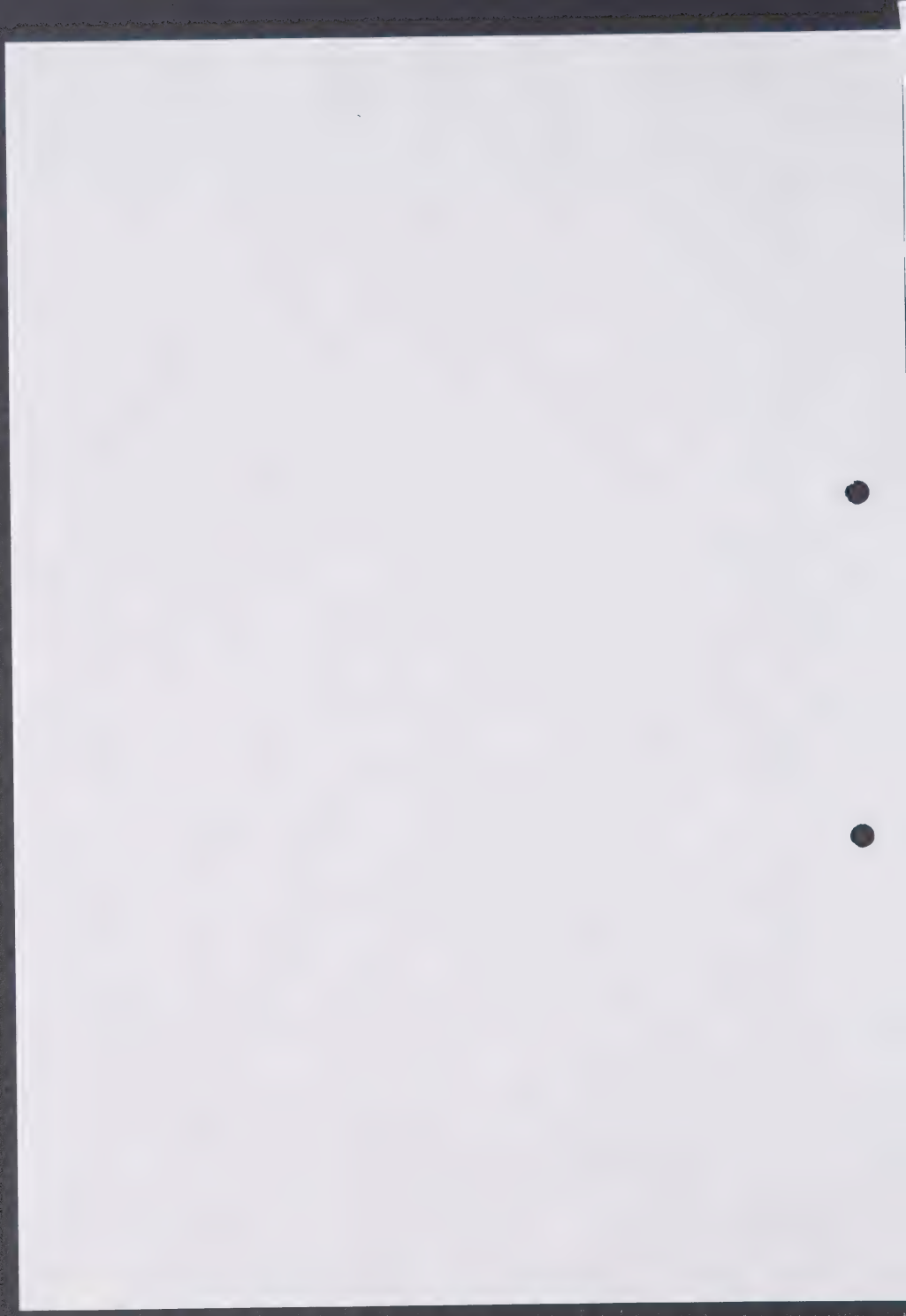
ção das múltiplas espécies de tão valioso núcleo artístico, trabalho que nos veio a caber e do qual nos desempenhamos em parte neste catálogo.

A orientação seguida, se não foi a melhor, foi todavia a mais consentânea com as dificuldades que se nos depararam, tendo assim deliberado fragmentar por salas a opulenta coleção, reunindo, em cada uma, um grupo de espécies tanto quanto possível homogêneas sob o ponto de vista cronológico, sob o aspecto escolástico ou sob a ideia de uma harmonia de conjunto, procurando sempre seleccionar a obra portuguesa, distinguindo-a e engrandecendo-a, seguindo desta forma, em trilho diverso, a mesma orientação artística e levantadamente patriótica do Conde de Ameal que, na colectânea das suas obras de arte foi bem português e bom português, logrando, à custa de extremo desvelo, reunir no seu palácio as telas mais notáveis dos mais ilustres pintores da nossa terra, e protegendo bizarramente outros nos seus estudos e na sua carreira.

Foi assim que o distinto coleccionador conseguiu, na pintura, a par de nomes de celebridade mundial como Rubens, Murillo, Goya, Rembrandt, Ribera, Teniers, Felipe de Champagne, Breughel, Guido Reni, Caravaggio, Bassano, Salvator Rosa, Van-Hemissen, Brauwer, Giordano, Greuze, Zurbaran, Fortuny e tantos mais, juntar nas suas paredes, opulentas de côr, as melhores obras do pincel e do lápis dos dois Vieiras, de Sequeira, Fonseca, Volckmar Machado, Rezende, Metrass, Cristino da Silva, Luppi, Anunciação, José Rodrigues, Joaquim Marques e Leonel, e ainda da pleiade ilustre das últimas décadas, telas de Silva Porto, Columbano, Malhóa, Keil, Ramalho, Freire, Salgado e José Queiroz, sem falar já em seis dezenas de tábuas veneráveis dos séculos XV e XVI, onde as escolas alemã, olandesa, italiana, flamenga, espanhola e portuguesa, têm uma nobilíssima representação, sentindo nós tão somente que a falta de elementos de estudo e a dificuldade dos confrontos não nos consentissem fa-

L'orientation que nous avons suivie si ce n'est la meilleure c'est cependant la plus convenable, d'après les difficultés qui se sont présentées; donc, nous avons pris la résolution de fragmenter l'opulente collection, par salons, et par groupes tant que possible homogènes, sous le point de vue chronologique et scholastique, ou sous l'aspect d'une harmonie d'ensemble, cherchant toujours le choix de l'œuvre portugaise, l'isolant, la faisant remarquer, l'ennobliissant et situant, enfin, dans un sens différent, la même orientation artistique et noblement patriotique du Comte d'Ameal qui, dans la collection de ses œuvres d'art a été un portugais et un bon portugais, parvenant, par son zèle empressé, à rassembler dans son palais les toiles les plus remarquables des plus illustres peintres de notre pays et en encourageant bien d'autres dans leurs études et leur carrière.

C'est ainsi que ce collectionneur distingué a réussi à entasser dans ses murs, riches de couleurs, à côté des noms des célébrités mondiales tels que Rubens, Murillo, Goya, Rembrandt, Ribera, Teniers, Philippe de Champagne, Breughel, Guido Reni, Caravaggio, Bassano, Giordano, Zurbaran, Salvator Rosa, Van-Hemissen, Brauwer, Greuze, Fortuny et de tant d'autres, les œuvres les plus belles du pinceau et du crayon des deux Vieiras, de Sequeira, Fonseca, Volckmar Machado, Rezende, Luppi, Metrass, Cristino da Silva, Anunciação, José Rodrigues, Joaquim Marques et Leonel et d'autres encore de la pléiade illustre des dernières décades, toiles de Silva Porto, Columbano, Malhóa, Keil, Ramalho, Freire, Salgado, et José Queiroz sans compter les six dizaines de tableaux vénérables des XV.^{ème} et XVI.^{ème} siècles où les écoles allemande, hollandaise, italienne, flamande, espagnole et portugaise ont une très notable représentation, et nous sommes bien fâchés que le manque d'éléments d'étude et la difficulté de confrontations ne nous permettent pas de faire des identifications précieuses, ni une classification plus détaillée dans ce groupe d'œuvres dont la valeur pi-



zer identificações precisas, nem classificação mais promenorizada, neste grupo de obras cujo valor pictural e documental é da maior consideração.

Na secção de Escultura, afóra algumas bellissimas estátuas alemãs, francesas e italianas, temos a enriquecê-la e a dignificá-la os cinzeis de Simões de Almeida, Alberto Nunes e Calmels; na Gravura e no Desenho, brilham os nomes de Rembrandt, Dürer, Sequeira, Gavarni, Doré, Yvon, Morghen e Delacroix, e como se não bastasse para engrandecer as colecções Ameal, esta plêiade de obras e de nomes, a secção dos azulejos, faianças e porcelanas, no tocante a peças portuguesas a mais importante do país, (cerca de 300 especímenes) possui exemplares de raro valor e peças magnificas de Rouen, Delft, Alcora, Savona, Derby, Talavera, Saxe, Sèvres, Cappel di Monte, China e Japão, não querendo nós deixar passar este ensejo sem que fique aqui consignado, como preito de justa gratidão, que, na classificação das faianças nacionais, foi ainda José Queiroz, o iniciador dos estudos cerâmicos em Portugal, quem, com o seu esplêndido livro, que é ainda o melhor, nos guiou seguramente através de todas as dúvidas como bom conselheiro e bom amigo.

O mobiliário, bronzes artísticos, instrumentos musicos, marfins, esmaltes cristais, e outros objectos de decoração, provenientes em grande parte, como as loiças, a pintura e a escultura, das antigas colecções «D. Fernando», «Palha», «Daupias», «Farrobo», «Niza» e outras, completam o conjunto que é seguramente o mais sumptuoso dos que ultimamente se tem alienado e dispersado em Portugal, ficando ainda para venda futura o magnifico núcleo numismático, onde há exemplares únicos, e a opulenta livraria, cheia de preciosidades bibliográficas, inconfundíveis, manuscritos e livros iluminados, cujo catálogo oportunamente se fará.

Tal é, ligeiramente indicada, a colecção de obras de arte cuja resenha se vai seguir.

ALBERTO DE SOUSA.
MATOS SEQUEIRA.

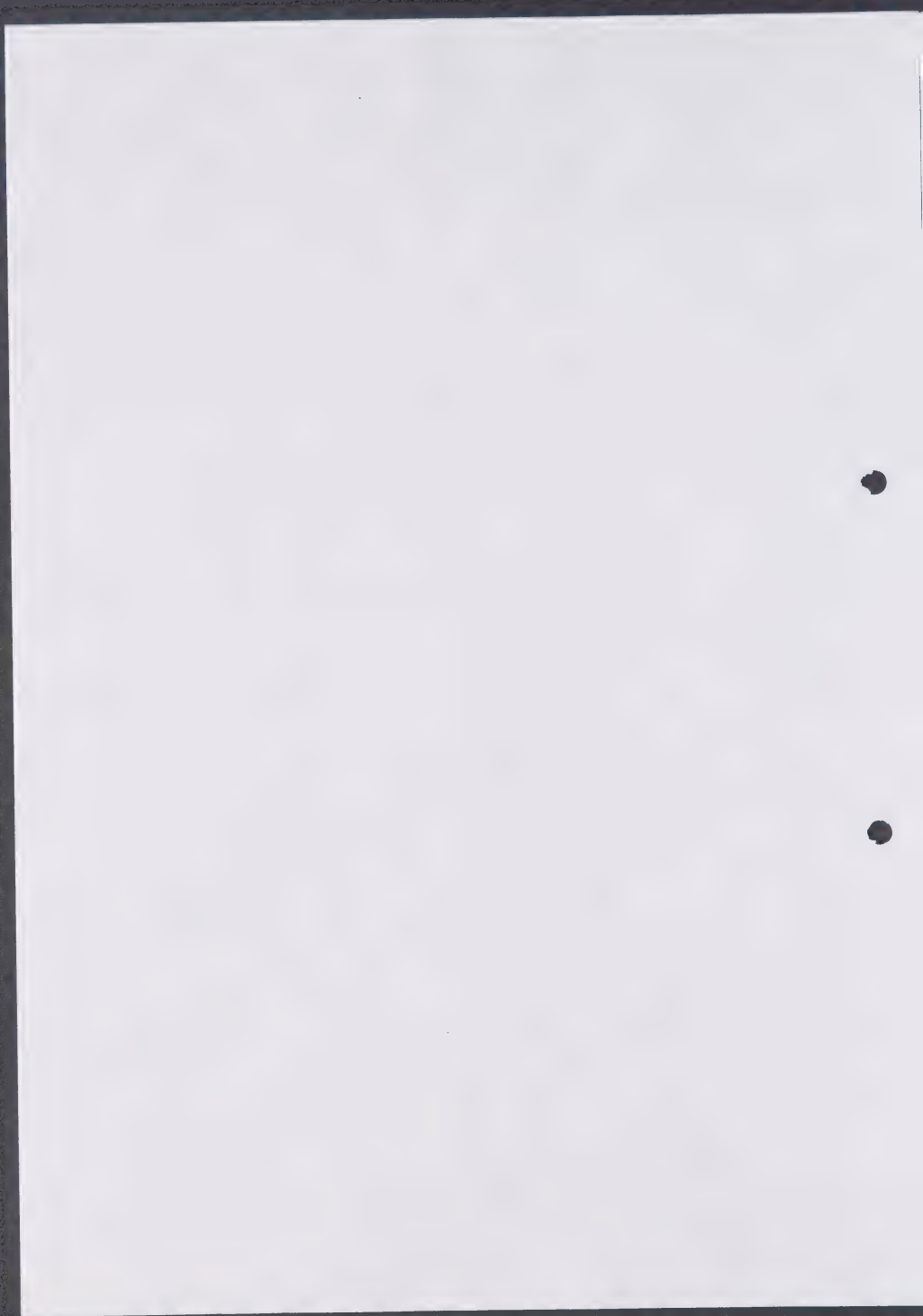
cturale et documentaire est de la plus grande importance.

La section de Sculpture, excepté quelques belles statues allemandes, françaises et italiennes, nous la trouvons dignifiée et agrandie par les cinzeaux de Simões de Almeida, Alberto Nunes e Calmels; dans la gravure et le dessin excellent les noms de Rembrandt, Dürer, Sequeira, Gavarni, Doré, Yvon, Morghen et Delacroix et comme si cette plêiade d'œuvres et de noms n'était pas assez pour enrichir les collections Ameal, la section d'émaux, de faïences et de porcelaines, la plus considerable du pays a l'égard d'œuvres portugaises (environ 800 spécimens), possède des exemplaires d'une rare valeur et des pièces magnifiques de Rouen, Delft, Alcora, Savona, Derby, Talavera, Saxe, Sèvres, Cappel di Monte, Chine et Japon. Nous profitons de cette opportunité pour rendre hommage de juste reconnaissance à José Queiroz qui a été l'initiateur des études céramiques en Portugal et dont l'amitié et le bon conseil nous ont guidé, en toute confiance, à travers tous nos doutes, au moyen de son beau livre, que est toujours le meilleur et le plus accompli.

Le mobilier, les bronzes artistiques, les instruments de musique, les émaux de Limoges, les cristaux et d'autres objets de décoration, provenant, en grande partie, d'anciennes collections «D. Fernando», «Palha», «Daupias», «Farrobo», «Niza» etc., ainsi que les faïences, la peinture, la sculpture, complètent l'ensemble qui est, assurément, le plus somptueux de ceux qui se sont aliés et dispersés en Portugal. Il nous reste encore la magnifique section numismatique où se trouvent des exemplaires uniques, et l'opulente bibliothèque pleine de raretés bibliographiques et de manuscrits dont plusieurs des XV^{ème} et XVI^{ème} siècles et des livres enluminés, dont la vente est ajournée et dont le catalogue paraîtra à propos.

Voilà, légèrement esquissée, la collection d'œuvres d'art. L'exposé est à suivre.

ALBERTO DE SOUSA.
MATOS SEQUEIRA.



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SELLING OFFER

ARTISTE : PETER PAUL RUBENS (1577-1640)

TITLE : THE CONSECRATION OF DEUS MUS

QUALITY : OIL ON WOOD

SIZE : 21,2 X 61,3 CM

CERTIFICATE : Prof.Dr.Justus Müller Hofstede/1.Sept.1989
Erik Larsen in "Pantheon" Pkt.1981

PRICE : 1,7 MIO \$

DEPOSITED AT : ZURICH

GENEVA : 20.06.1998



PETER PAUL RUBENS, 1577-1640

"Die Weihe des Decius Mus"

Oil/Holz, 21,2 x 61,3 cm

Expertisen:

Prof. Dr. Justus Müller Hofstede, 1.Sept.1989

Dr.Erik Larsen, 19.Juni 1990

Publikation:

Erik Larsen in "Panthéon", Okt.-Nov.-Dez. 1981, S.361 ff., Abb.2 und 3

The consecration of Decius Mus by P.P.Rubens

oil on wood, 21.2 x 61.3 cm

first modello for the later version in the Vaduz-Collection

The painting was examined by Prof.Dr. Erik Larsen in 1981 and 1990 and by Prof.Dr. Justus Müller Hofstede in 1989 as an authentic painting by Rubens himself. The painting is published in the "Panthéon" in Oct.-Dec. 1981, p.361, plate no. 2 and 3.

It is a painting of high quality who shows the first impression to the later Vaduz painting. The painting is in perfect condition of preservation.



1- X - 1989

Das von mir im Original ge-
stiftete Gemälde, in Ölfarben auf
Holt, rückseitig parkettiert, 21,2 x
61,3 cm messend, darstellend
Die Weiche des Römischen Konsuls
Decius Mus durch den Hohenpriester
Marcus Valerius für den Opfertod
in der Schlacht.

ist nach manchen Mitteil. eine
originale Komposition des flämischen
Malers Peter Paul Rubens (geb. 1577 -
gest. 1640).

Diese Komposition zeigt zahl-
reiche wichtige Abweichungen von dem
endgültigen Gemälde im Peter Paul
Rubens Zyklus "Die Geschichte des
Konsuls Decius Mus" (Vaduz, hist.
Leichtmetallische Kunstsammlungen). Das
fertige Gemälde ist in einer guten
Farbtabelle abgebildet bei Raimhold
Jahnsdork - Walter Wachtel, Peter
Paul Rubens. The Decius Mus Cycle.
The Metropolitan Museum of Art, New
York 1985, S. 30.

Die mit vorliegende Komposition
zeigt im Unterschied zu dem fertigen
Gemälde im Vaduz:



June 19, 1990.

The printing reproduced on the back of the photograph
(second panel, 21.2 x 61.3 cm), representing the skeleton models
for the construction of Dennis' face, at the Smithsonian's Charles Dreyfus
Archives - examined this day in its original, as mounted
with the one that I have published in 1942 in Penetration, Art &
November/December, p. 316, ill. 2.

I have not changed, and adhere to my original opinion,
that the printing is an original by Robert Rauschenberg.

Erik Larsen

DR. ERIK LARSEN
PROFESSOR EMERITUS OF ART HISTORY
3412 WILKINSON WOODS DRIVE
SARASOTA, FLORIDA 34231
PHONE: (813) 922-1371

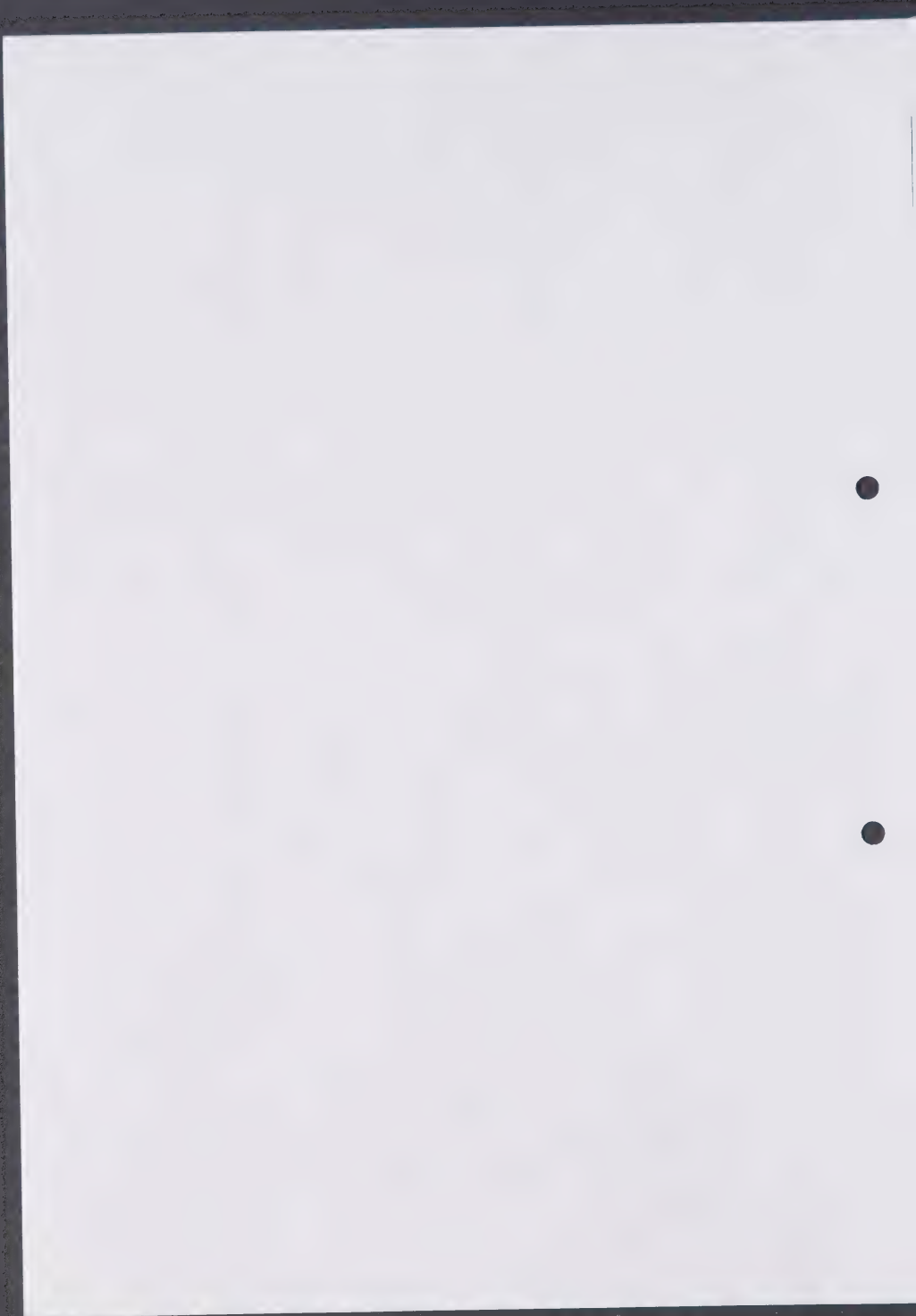


Blatt 2

- a) rechts bei den Begleitern des Decius
Mun nur den pfesdefühler und
den Lichter mit dem Faszien-
bündel. im Gemälde hat
ein dritter Mann hinten,
- b) rechts eine stärker von Decius
Mun abgewandte Gruppe der Be-
gleiter, wodurch zu der heiligen
Handlung der Todesweihung eine
große Distanz eintritt. Im
Gemälde wurde diese Gruppe mehr
an den Konsul herangezogen;
- c) bei dem Hohen Priester noch seinen
jungen Ministranten mit der
Fackel. im Gemälde wurde
der Ministrant hinzugefügt.

Mit der mit vorliegender Blattfor-
matigen Komposition ist eine frühe
Bildform von Jakob Paul Rubens
zurückgenommen. Die weiteren
Aufschüsse gibt über die Planung
des Zyklus mit der Geschichte des
Konsuls Decius Mun im Vorzug

Prof. Justus Müller Hofstede



Rubens' spontaneous creativity is best seen in his first drafts, the sketches which preceded the formulation of his final ideas. Some of these small panels are very loose in technique and sober in colorscheme. Others are colorful and virtually finished models, mostly for religious or mythological subjects that were submitted to prospective clients. If the latter were dissatisfied, Rubens changed the composition; and we have numerous instances where several models were made before final agreement was reached. Some of these models occur in duplicate – a fact which modern scholars are loath to admit, but which was satisfactorily established by such connoisseurs as Van Puyvelde. They served either the wishes of the patron or the needs of the workshop. Finally, there exist authentic reductions by the master of large paintings, in order to meet the requirements of amateurs for their "cabinets".

Erik Larsen

Apropos Some Rubens' Sketches

The purpose of this paper is to introduce some hitherto unpublished originals, as well as to rehabilitate two fine paintings which have unjustly – in my opinion – been relegated to the status of copies by some scholars, and more particularly by Julius S. Held in his recent "The Oil Sketches of Peter Rubens"¹. This is by no means to be construed as a disparagement of his meritorious work, which essentially represents an effort to update and enlarge Leo van Puyvelde's basic treatment of the subject. However, I disagree with the author in many instances and the two modellios included here represent examples of my divergences in views. A good art historian and acquaintance of mine said many years ago that connoisseurship in the field of art was not a public opinion poll. But we all know that the judgement of an art work – the determination between good and bad, original or copy – remains an eminently personal and individual approach. Scientific aids can nowadays be relied upon to weed out later imitations or falsifications, but they are of relatively little help in determining the often awkward question of whether a painting is an original or contemporaneous copy. One has only to read the apposite pages in Max J. Friedländer's still very pertinent volume, "Von Kunst und Kennerschaft"², to realize the difficulties inherent in this area. This is, with this endeavor

The series of eight compositions illustrating *The History of Decius Mus* was begun by Rubens in 1617. Although the cartoons for the tapestries were first mentioned by Rubens in 1618, the execution of the six extant canvases now in the Liechtenstein collection at Vaduz is primarily by Van Dyck. A number of seventeenth-century documents attest to that fact, although some scholars still hesitate to accept the evidence³.

It is generally believed that the literary theme of the cycle was borrowed by Rubens from some passages in Livy⁴. However, the background is much more complex. To begin with, there were three men named Decius Mus who met their death in battle as the outcome of their devotion. The Publius Decius Mus the Elder, who is first mentioned by Livy⁵, fought with Manlius Torquatus against the Latins in c. 343 B.C. Both were Consuls and commanders, and both experienced a dream according to which the army which sacrificed its commander to the gods of the underworld and to Mother Earth would win the battle, while the opposing forces would be destroyed. Both Consuls consulted the soothsayers before the battle. During the combat, seeing his troops giving way to the enemy, Decius Mus dedicated himself. He threw himself into the center of the fray and was killed. The fortunes of the Romans were reversed, they gained a new

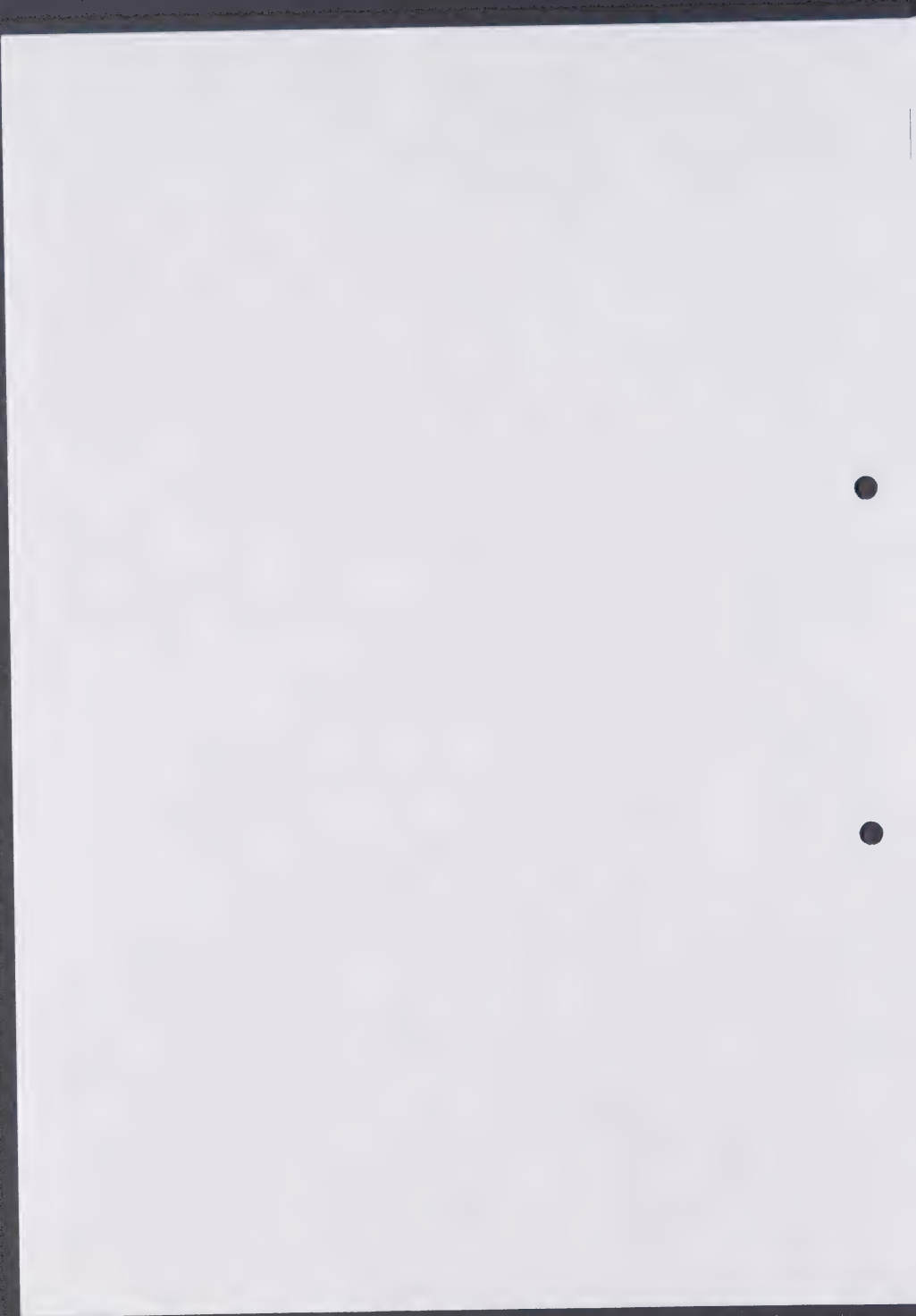
The second Decius was the son of the first. In another passage, Livy⁶ explains how he and Quirinus Fabius were fighting the Gauls and the Samnites. When his troops yielded, he recalled his father's sacrifice, dedicated himself to a pontiff named Marcus Livius, sent his lieutenants to him and was granted a hero's death in the thick of the action. His body, too, was found after the victory and given impressive honors. The third Decius to meet a similar fate was the grandson of the first. His death took place in a battle fought c. 279 B.C. This event, however, was little known to most of the ancient writers and escaped mention in Livy's history⁷.

The complexity of the tale increases if one notes that Livy was not the only source. Although his is the most extensive version, another is due to Valerius Maximus; and the writings of many others, including Cicero, Plutarch, Diodorus Siculus and Cassiodorus, mention Decius and his fate⁸. A tragic poet, Accius, interpreted the theme of Decius in a drama with a dual title: "Decius and Aeneasdae"⁹.

What this means is that we have to do with a tradition that has very distant roots. The main focus was on the devotion formula, with patriotism as its principal theme. The question whether devotion to one's country or deference to the gods was given the greater weight is in my opinion redundant. Each region, even each city state, had its own gods and goddesses, who were the voices speaking for the homeland. Thus faith and patriotism meshed, and he who loved his fatherland (in the narrowest sense of the term), obeyed ipso facto the mandates of his own particular divinities. Rubens may have spun out the essence of the theme according to belief in *Virtus* and *Pietas*, as Held suggests¹⁰, but the basic treatment of the ancient writers does not bear out this approach.

In the sources, the individual personalities of the various men called Decius are blurred, the events that led to their self-sacrifice are unclear, and last but not least, there is no agreement concerning the specific date of the happening. Consequently, modern art historians remain confused as to their interpretations of Rubens' *Decius Mus* cycle. Peter Paul himself referred repeatedly to such antique writers as Plutarch, Cicero, the Plinys and Valerius Maximus, who in turn had become involved with the dedication of Decius Mus¹¹. It is not clear, for instance, whether the foes of the Romans were the Gauls and the Samnites¹², as propounded by Smith and Stechow¹³; or the Latins¹⁴, as stated by Kronfeld, Rooses, Van Puyvelde and Held¹⁵.

Essentially, Rubens' intention in this cycle



from the apposite passage in Livy by eliminating Manlius from the story¹⁴, and by placing Decius' vow before the beginning of the battle and immediately after his consultation with the soothsayers. Thus, Rubens' narrative follows Cicero, whose account credits only Decius with the dream and emphasizes the remoteness of the occurrence from the actual battle¹⁵. Held lists four modelli for the series as autograph. The composition of a fifth (his No. 3) survives according to him in a copy at the Bayerische Staatsgemäldesammlungen in Munich, but the original has been rediscovered by this writer and is reproduced and discussed later in this paper. Finally, an early plastic idea for *The Death of Decius Mus* was first published by me¹⁶. Held¹⁹ disagrees both with respect to its relationship to the story of Decius Mus and to its authorship, but the authenticity and interpretation have been upheld by Van Puyvelde (ms statement). I maintain the opinion that I first expressed almost thirty years ago.

Held's Catalog No. 2 features *The Interpretation of the Victim*, sometimes identified as *Decius Consulting the Soothsayers*. Both titles are correct, as can be ascertained from comparison with the corresponding large canvas now at Vaduz²⁰. There exist two versions of the modelli, with Held having accepted the one in the Oskar Reinhart Collection at Winterthur, Switzerland, and discarded as "no more than an old copy" the panel belonging to the Joslyn Art Museum in Omaha, Nebraska (fig. 1). Having carefully examined both paintings in the original, I intend to reestablish the standing of the latter panel, whose pictorial qualities speak for authenticity, and to reject the listing proposed by Held.

Both panels are of almost the same size: 74x104 cm for the Swiss example, 72x106 cm for the American version. Claims for their early provenance are identical: The Ellinger and Others sale at De Winter's, Amsterdam, July 26, 1775 (the Swiss version bases its assertion on an old label in the back, but the evidence should be taken with a grain of salt); Reverend J. Gurbell sale, London, 1833; Mr. Lane Davies, London (acquired in 1833 or 1835). Then the continuity is broken for the Swiss painting. There is a gap and it reappears only as late as the Oskar Huldshinsky collection (sale, Berlin, Cassirer & Heibing, May 10-11, 1928, No. 27, though catalogued earlier, first by Bode and then by Friedlaender). The Omaha modello, on the other hand, went to Lady Victoria Sackville, Knole House, Kent. The Swiss, formerly Huldshinsky version, then passed into the hands of Dr. Alexander von Frey, Paris; went to Geheimrat Wilhelm Kisskalt, Munich, in 1932; and from there to the New York art dealer Frederick Starr (not mentioned in Held's account). It

is "of doubtful attribution". Oskar Reinhart acquired the painting in 1954, and eventually it became the property of the Schweizerische Eidgenossenschaft.

The American version came from the collection of Lady Victoria Sackville and entered the well-known "ensemble" of Marcezzl von Nemes, Budapest; the collection of Fritz Thyssen, Mülheim; and finally ended up with the Schaeffer Galleries in New York, and was sold to the Omaha Museum in 1946.

Both variants have their defenders and detractors. We must rule out Smith and Rooses on account of the difficulty in identifying the precise exemplar with which they were dealing. There remains mainly Wilhelm von Bode in the first Huldshinsky Catalog 1908 — with certain mental reservations; and Max J. Friedlaender, who calls the Reinhart version "ganz von der Hand des Meisters". Evers²¹ publishes it, but does not rule out the second version, which he mentions without further commentary as "another sketch". In fact, at the time of his writing, only the former Huldshinsky variant, then in Munich, was available to him — the painting now in Omaha having been for years already in America. Van Puyvelde questions the authenticity of the Swiss version²², while Helz and Baudouin defend its originality. The American version relies primarily upon the publication of August L. Mayer²³ where the work is presented as the uncontested original. Two exhibition catalogs accept the at least part authenticity of the Omaha version²⁴. In the face of these discrepancies in the opinions of respectable authors and connoisseurs, it behooves us to go back to an examination of

style and technique. Both paintings are in good technical condition, and the question of disfigurement through overpaint does not arise. The Omaha version is cradled, the Winterthur one is not, but this detail does not contribute much to our investigation. We are primarily concerned with the pictorial surface, with the sweep of the brush, with the palette and its array of tonalities. The composition at Omaha shows minor but significant changes. It differs — as already pointed out by Mayer — in the fall of the drapery of the tent to the left, and in the treatment of the sky to the right. Also the position of the altar, especially its base, shows alterations. As to the execution, the Omaha panel more closely meets the criteria set by Van Puyvelde for a genuine Rubens' sketch. The forms are better integrated, and rather than preoccupying himself with the conformity of each detail, the master makes each figure a constituent part of the general design. The treatment of costume, beard and hand of the soothsaying priest is broad in the Omaha panel, meticulous and fussy in the Swiss one. Thus, we have greater freedom in the conception, and the reality remains in concordance with the overall composition. The latter is precise and obeys a general rhythm and powerful ordonnance. This can be seen clearly in the cut-off of the upper part, which is more compact than the Swiss and Liechtenstein plan. In the colorscheme, we observe the use of monochromes, heightened by color accents, which indicate the ultimate palette without giving the impression of a reduction of the large canvas. Finally, the execution is fluid, broad and sketchy. The modelling is not heavy, but fol-

1 Peter Paul Rubens *Decius Mus Consulting the Soothsayers*, modello, Omaha (Nebraska), Joslyn Art Museum





from "Panthéon", Munich, Oct., Nov., Dec. 1981
(Erik Larsen)



2 Peter Paul Rubens *The Consecration of Decius Mus*, modello (after restoration). Jersey, Private Collection

lows the driving stroke of the brush. In the entire modello, we see the immediacy of Rubens' thought and the zest and breeziness of the creative activity. In other words, in the Omaha panel, we are confronted with the "furor of the pennello" that the Italians observed as typical of Rubens' imaginative faculty and which is a hallmark of his style.

In the Swiss panel, on the other hand, we are confronted with a very much more detailed version. The execution is extremely smooth. Each particular is done with great care, each segment painted with a view to minute rendition. One has only to look at the figure of the youthful victim, in the left foreground and seen from the back, to become instantly aware of the difference. At Omaha, it is a forceful execution; in Winterthur, a tame representation. The same holds true for the colorscheme.

3 Detail of figure 2



Instead of being merely implied, as at Omaha, we find here a truthful modello of all the scales and values used by the weaver. In the American version, the expression of genius comes to the fore; in the other, artisanal qualities play the major part. I cannot see in the Swiss version the great Rubens' initial compositional idea. The panel at Omaha shows all the characteristics of an authentic Rubens sketch, and if the version preferred by Held et al. is by the master's hand, it can only be a replica done later for the convenience of workshop procedure, or as Mayer proposes: "offenbar eine flotte, verkleinerte Wiederholung des Wiener [now Vaduz] Bildes".

For *The Consecration of Decius Mus* Held²⁵ reproduces the copy at Munich, lacking acquaintance with the original. The Munich painting measures 74.7×90.5 cm on panel, and shows variations from the large canvas at Liechtenstein²⁶ which have quite correctly been interpreted as sufficient proof that the composition reflects a lost sketch. Primarily, the toga of the priest is undecorated, and the landscape varies from the large version. It has been my good fortune to become acquainted with what I consider to be the autograph modello, which appeared not too long ago in England, forthcoming from Dublin. Nothing else is known concerning its antecedents. The painting (fig. 2) is done on panel, and measures 21.2×61.3 cm. Quite obviously, the support was initially composed of more than the two boards now extant, and the uppermost strip has been lost. The composition here is closest to the Munich exemplar, but gives greater prominence to the setting and features a wider overall view. The lictor to the extreme right is lacking. The trees to the left, faithfully rendered in detail at Munich, remain here

marching from left to right, placed between the figures of Decius Mus and the priest (fig. 3). This new element adds convincingly to the claim for authenticity of the sketch-modello. We have to do without any doubt with Rubens' plastic idea for the scene, executed with monumentality in the figures but only superficial notations for the secondary parts. Though truncated at the top, the painting remains a valuable contribution to visualizing the master's thought processes with respect to this particular segment of the Decius Mus series, and shows the full amplitude of his treatment.

The sixteen hundred twenties were the decade of the great series. Among them we count *The Triumph of the Eucharist*, which was commissioned by the Archduchess-Infanta Isabella probably in 1627-28. She intended to have Rubens execute the cartoons for a series of 15 tapestries for the Convent of the Barefoot Carmelite Nuns in Madrid, where the complete ensemble can still be found, as well as another set at the National Palace. Separate pieces belong to various collections. A contemporary document attests to the fact²⁷ that Rubens worked on the project in 1627, and that the undertaking was finished by 1628. There exist a number of preliminary sketches, and in some instances sequences of modellos for the same subject, until Rubens had arrived at his final conception. Some of these were repeated by the master's own hand²⁸. My current concern is with the sketches for *Melchisedek Offering Bread and Wine to Abraham*. The large canvas of the subject belongs to the John and Mable Ringling Museum of Art in Sarasota, Florida²⁹ and was most probably the pattern for the corresponding tapestry. It was part of 15 large paintings



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CERTIFICATE : Rückseitig Klebeetikett:Galerie Charpentier,
Paris 1950, Rubens Wife, by Rubens, The Chandos
Portrait, purchased at the Duke of Buckingham's
sale at stowe.

Provenience : Last Duke of Buckingham,England 1848
de M.Jules Porges, Paris 1910
S.A.R. Prince Mohamed, Grandson of King Farouk
1950 Private collection, London.

Expositions : Galerie Charpentier. Collection de M.Porges,
Paris 1910,

Litterature : The Stowe Catalogue, Vte Buckingham 1848
"a very fine Portrait of Rubens favorite
Wife", Nr.337, Seite 180
L.Binyon, Bulletin Rubens V.1897, Seite 227
G.Gluck, Kunstgeschichtliche Anzeigen, 1905,
Seiten 50 - 64. "Les Arts" Kunstausstellung
Belgien, Brüssel 1910 Nr.310
Abb.Seite 84;
Wallace Collection Catalogue, Pictures and
Drawings, London 1928 Nr.30, G.Gluck 1933, Sei-
ten 158 + 159;
L.Burchard in G.Gluck, 1933 Seite 394
W.Martin, Catalogue raisonné, Paintings and
Sculptures, Mauritshuis, The Hague,1935 Nr.250
Le Siecle de Rubens Deuxième, Musées Royaux des
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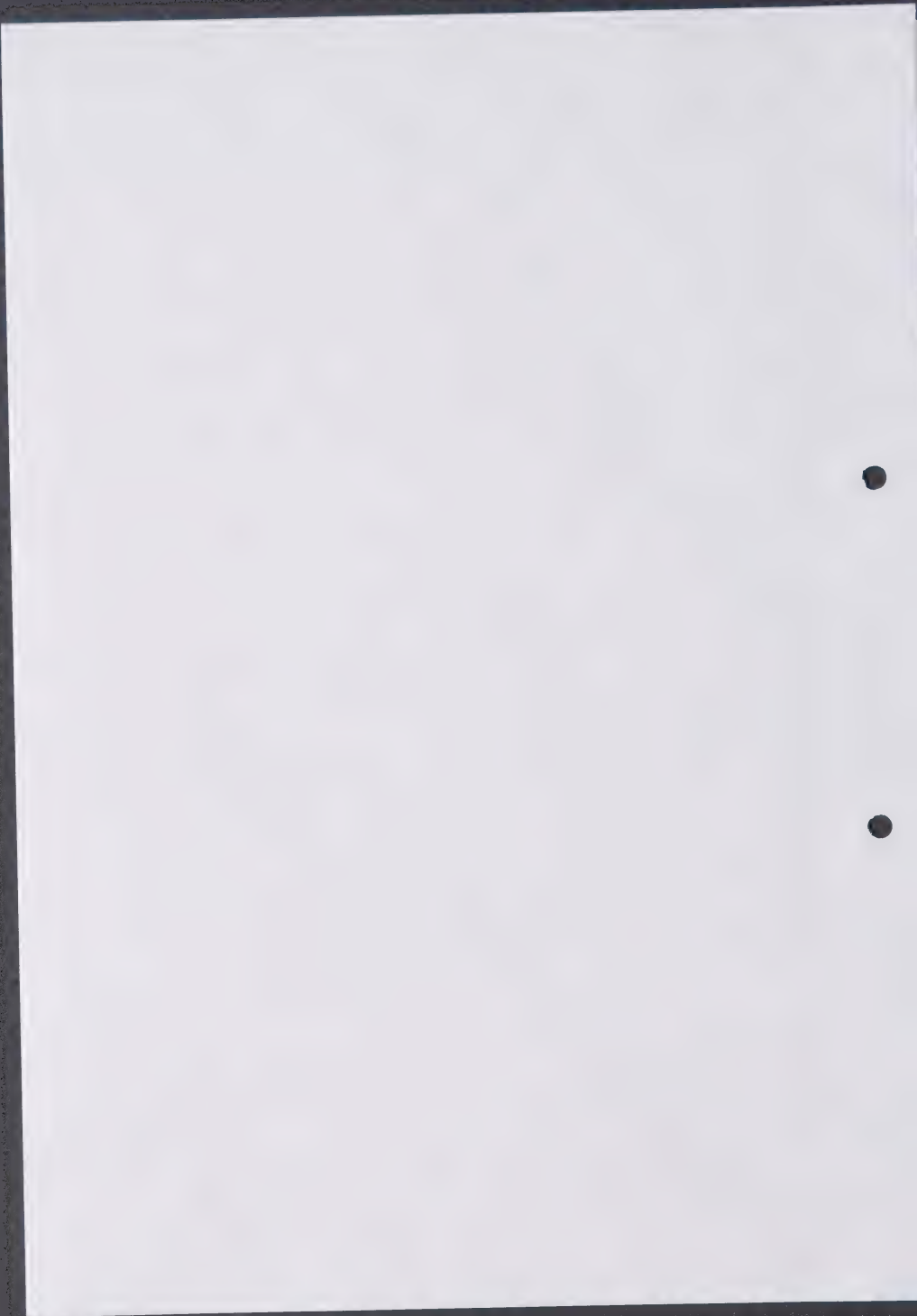
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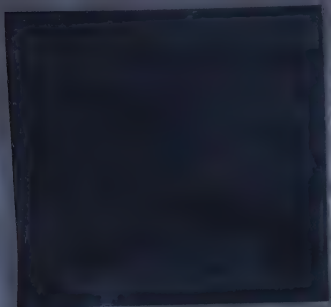
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MOUNT HOLYOKE COLLEGE
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PURCHASES FROM
THE NANCY EVERETT DWIGHT
FOUNDATION
1913-1963



Portrait of Nancy Everett Dwight
by
Joseph Goodhue Chandler
1842

Cover illustration: Red-figure Column Krater, Attic, c. 450-440 B.C.,
attributed to the Eupolis Painter, h. 14 $\frac{3}{4}$ in. 1913

INTRODUCTION

The Dwight family has been associated with Mount Holyoke from the time of its founding. John Dwight, son of Dr. Elihu Dwight of South Hadley, was one of the young men who helped Mary Lyon put things in order for the opening of the Seminary in November, 1837. Among the prospective students asked by Miss Lyon to come early to help was Nancy Shaw Everett of Foxboro. Her romance with John Dwight culminated in their marriage in 1841. Shortly afterward, they moved to New York, but continued to spend their summers at Prospect House on Mount Holyoke, which was the property of Mr. Dwight. Mrs. Dwight died in 1892, and in 1900 Mr. Dwight made a generous gift to the College for an art building in her memory. Dwight Art Memorial was placed on the site of the Dwight home, which was moved to a new location on the campus and renamed Everett House. It is a tribute to the skillful planning of the structure that, despite tripling of the student enrollment since 1900, the building, although crowded, is still housing the various activities of the Art Department.

In 1912, members of the Dwight family established the Nancy Everett Dwight Foundation. Part of this fund was to be used for the upkeep of the building, and part, a sum of \$13,100 raised through the efforts of Katharine Dwight Berry, Mount Holyoke 1904, for the purchase of original works of art. This was until recently the only sizable purchase fund available to the Art Department. Income from the Nancy Everett Dwight Foundation in the half century of its existence has amounted to almost three times the principal. In addition, the increase in art valuations has greatly enhanced the monetary value of the collection.

The first purchase in 1913 from the Nancy Everett Dwight Fund was the Greek krater illustrated on the cover of this catalogue. It is the fiftieth anniversary of this purchase which is being commemorated in the present exhibition of outstanding works selected from over seven hundred items bought with the Fund. Several of the objects illustrated have been included in important exhibitions and published both in Europe and the United States.

This catalogue represents the joint efforts of members of the Art Department, including Miss Dorothy M. Cogswell, Mr. Henry Rox, Miss Jean C. Harris and Miss Sheila J. McNally. Miss Harris, as Chairman of the Mount Holyoke Friends of Art, which is sponsoring the exhibition, has assumed the major responsibility for the content and the layout of the catalogue. She is also responsible for the arrangement of the exhibition in which she has had the able assistance of Miss McNally.

Marian Hayes



Left to right: Urn, Villanovan, VIII century B.C., h. 5 3/4 in. 1943; Pinax, Rhodian, VII century B.C., d. 11 1/2 in. 1922; Kylix, Cypriote, 1100-700 B.C., h. 4 1/2 in. 1943



Skyphos, Geometric, late VIII century B.C., h. 3 5/8 in. 1935



Left to right: Alabastron, Corinthian, 625-575 B.C., h. 3 1/2 in. 1943; Cruet, blown glass, Roman, I-II century A.D., h. 3 1/8 in. 1926; White-ground lekythos, Attic, 460-450 B.C., h. 8 3/4 in. 1930; Alabastron, core-wound glass, Roman, VII-III century B.C., h. 4 1/8 in. 1927



Black-figure Skyphos, Attic, c. 500 B.C., attributed to the Theseus Painter, h. 6 $\frac{7}{8}$ in. 1925



Black-figure Hydria, Attic, late VI century B.C., h. 17 $\frac{1}{2}$ in. 1932





Red-figure Skyphos, Attic, 470-460 B.C., attributed to the Mount Holyoke Painter, h. 6 $\frac{3}{4}$ in. 1935



Fragment of red-figure vase, Attic, c. 420-400 B.C., h. 5 $\frac{1}{4}$ in. 1943



Athlete, Greek, c. 475
B.C. Bronze, h. 8 $\frac{7}{8}$ in.
1926



Fragment of grave stele, Greek, V century B.C. Marble, h. $11\frac{1}{2}$ in. 1923

Fragment of grave stele, Greek, IV century B.C. Marble, h. $10\frac{7}{8}$ in. 1916



Greek coins from the Caroline Morris Galt Collection. Left: Pella, 336-323 B.C. AR tetradrachm. Obv. Head of Alexander. Right top: Aetolia, 279-168 B.C. AR halfstater. Rv. Calydonian boar. Right bottom: Eufoea, c. 369-330 B.C. Small (3.4 gr.) silver coin. Rv. Eagle with snakes. 1938



Medallion from Carthage, Roman, 1 century B.C. Stone mosaic, d. 26 1/2 in. 1923



Roman Republican coins from the Caroline Morris Galt Collection. Upper left: L. Marcus Philippus, 56 B.C. AR denarius. Obv. Head of Ancus Marcius. Upper right: A. Plautius, c. 54 B.C. AR denarius. Rv. IVDAEVS BACCHIVS kneeling by camel. Lower left: Lucius Hostilius Saserna, 49-46 B.C. AR denarius. Obv. Head of Vercengetorix. Lower center: Romano-Campanian, after 268 B.C. AR didrachm. Rv. Juppiter in quadriga with Victory. Lower right: Caius Serveilius Marcus, 124 B.C. or 93-92 B.C. AR denarius. Rv. Dioscuri on horseback. 1938



Head of a man, fragment of relief from Palmyra, Roman, II century A.D. Limestone, h. 7 in. 1932



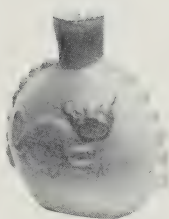
Portrait bust of a man from Palmyra, Roman, III century A.D. Limestone, h. 24 in. 1932



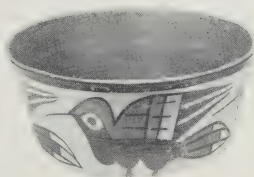
Portrait bust of a woman from Palmyra, Roman, III century A.D. Limestone, h. 21 $\frac{3}{8}$ in. 1932



Bronze ornaments from Luristan, 1st Millennium B.C. Left to right: Harness ring, h. 2 1/4 in.; Pin, 1. 5/4 in.; Finial, h. 5 5/8 in. 1931



Peruvian Pottery. Top left: Vase, Nasca, 100 B.C.-I century A.D., h. 6 1/2 in. Top right: Vase, Mochica, Trujillo North, IV century A.D., h. 6 1/8 in. Bottom; Bowl, Nasca, I century B.C.-I century A.D., d. 6 in. 1962

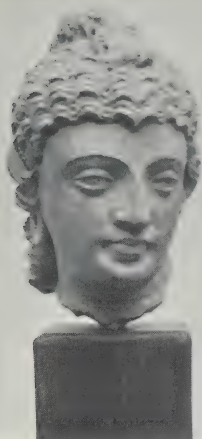




Musician playing Ch'in, fragment from Lungmen Cave Temple, Chinese, Northern Wei, VI century A.D. Black limestone, h. 20 $\frac{1}{4}$ in. 1951



Buddhist Priest, Gandharan, II-V century A.D. Micaceous slate, h. 13 $\frac{3}{4}$ in. 1947



Head of a Bodhisattva from Afghanistan, Gandharan, II-V century A.D. Stucco with traces of paint, h. 9 $\frac{1}{8}$ in. 1931

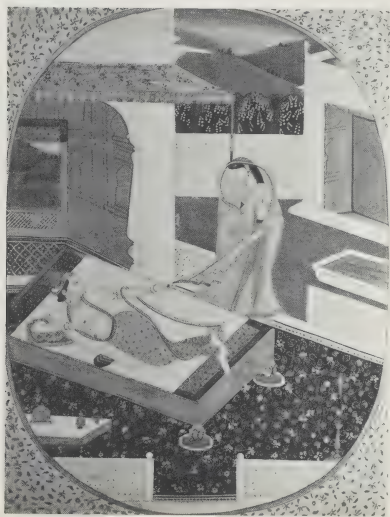
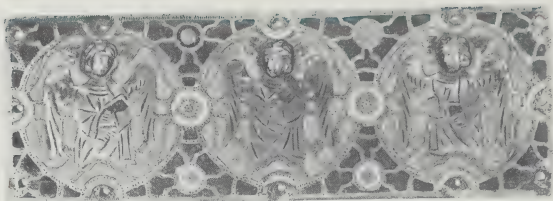


Illustration of a traditional poem, Rajput Kangra School, XVIII century. Tempera with gold leaf, 9 $\frac{1}{4}$ x 7 $\frac{1}{4}$ in. 1947



Plaque, French, Limoges, XII-XIII century.
Champlevé enamel, 1 $\frac{5}{8}$ x 4 $\frac{5}{8}$ in. 1962



Manuscript page: Illustration of the Pentecost,
French, c. 1400. 6 $\frac{3}{8}$ x 4 $\frac{1}{2}$ in. 1959

The Resurrection, English,
Nottingham, XV century.
Alabaster with traces of
paint, 16 1/2 x 10 1/4 in. 1963



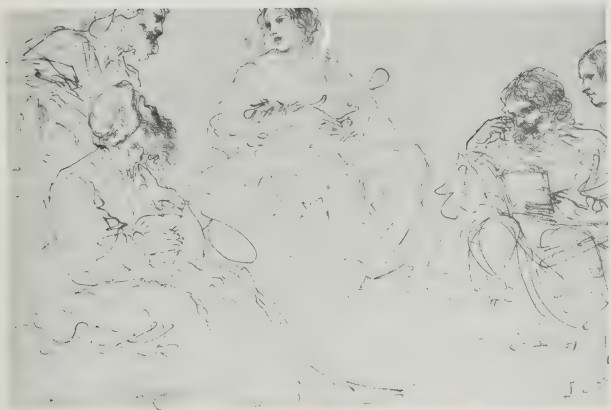
Fragments of stained
glass, German, XIV and
XV centuries. 15 5/8 x
12 1/2 in. 1931



Madonna and Child, attributed to Desiderio da Settignano (1428-1464), Italian. Terra cotta with traces of paint, 28½ x 19½ in. 1923



The Nativity, Italian, XVI century.
Pen and ink, 4¾ x 3⅝ in. 1963



Studies for Christ in the Temple by Francesco Barbieri, called Guercino (1591-1666), Italian. Top: recto, pen and ink; bottom: verso, ink and wash; $10\frac{1}{4} \times 15\frac{1}{2}$ in. 1954



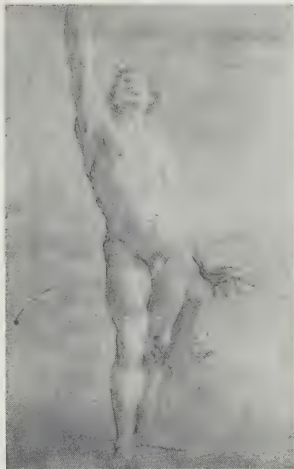
Old Woman with Candle, probably Flemish, XVII
or XVIII century. Oil on canvas, $40\frac{1}{4} \times 34\frac{1}{4}$ in.
1917



Battle Scene, Italian, probably
Roman, XVII century. Gouache
on blue paper, $18 \times 23\frac{1}{2}$ in.
1959



Studies for a fountain, attributed to Pierre Puget (1620-1694), French. Crayon, 11 $\frac{7}{8}$ x 8 $\frac{3}{8}$ in. 1963



Study of nude man, attributed to G. B. Piazzetta (1683-1754), Italian. Crayon with touches of white chalk on grey paper, 16 $\frac{1}{4}$ x 10 in. 1963



Studies for a saint, Italian, Bolognese, XVII century. Red crayon on buff paper, 11 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in. 1962



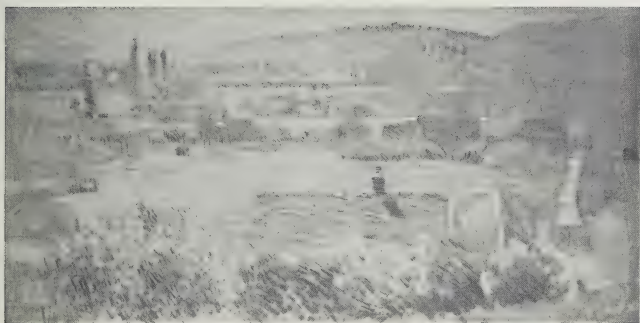
Landscape with travellers, attributed to Paulus Bril (1544-1626), Flemish. Ink and watercolor, $10\frac{1}{2} \times 11\frac{3}{8}$ in. 1962



View of the Valley of Civita-Vecchia-Castellana by Franz Josef Kobell (1749-1822), German. Watercolor, $9 \times 14\frac{5}{8}$ in. 1963



On the River Bank by Adolphe Monticelli (1824-1886), French. Oil on canvas, 14 $\frac{3}{4}$ x 18 in. 1949



Spring in Giverny by Theodore Robinson (1852-1896), American. Oil on canvas, 23 $\frac{1}{2}$ x 47 $\frac{1}{2}$ in. 1955

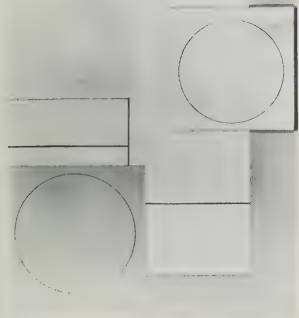


Skaters, Central Park by William Glackens (1870-1938), American. Oil on canvas, 24 x 37 in. 1955

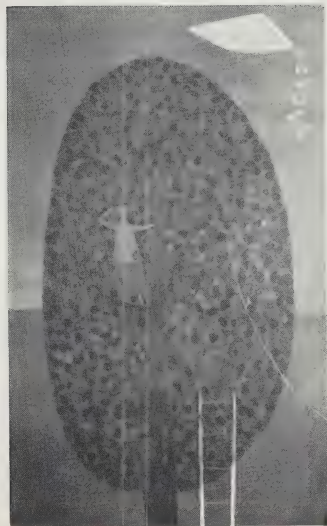


His Majesty by Florence Foss (b. 1882), American. Bronze, h. 14 in. 1948

Woman and Convict by Sidney Nolan (b. 1917), Australian. Oil on paper, 9 1/2 x 11 1/2 in. 1959



Painted Relief by Ben Nicholson (b. 1894), British. Gouache on board, 10 x 11 3/4 in. 1959



The Tree by Doris Lee (b. 1905), American. Oil on canvas, 35 1/2 x 21 1/2 in. 1952

OTHER PURCHASE FUNDS

It seems appropriate at this time to express appreciation of other endowment funds for the purchase of works of art for the Mount Holyoke collection. The Elizabeth Blanchard Fund established in 1884 has added several important Roman originals. The fund in memory of Mary Jane Harris Benner, Class of 1872, furnished the Benner Room with Renaissance casts and originals. The Hollingsworth family in addition to giving a number of paintings to the College established a purchase fund. The income from this and a similar fund from the estate of Ellen Whiting Seldon, Class of 1892, has been used mainly for the acquisition of prints. Recently the Psi Omega Society donated a fund in memory of Mary Gilmore Williams, Class of 1885, for the purchase of Greek art. In 1959 Mrs. Warbeke established the John Martyn Warbeke Fund, which now makes the income from \$50,000 available for the purchase of Oriental Art. This is the first fund for this purpose in any American college or university.

In addition to these endowed funds generous gifts of money and objects of art from many donors are increasing the value and usefulness of the collection for Mount Holyoke students and attracting more and more visitors to Dwight Art Memorial.

GIFTS AND BEQUESTS

The Art Department is dependent for the growth of its permanent collection on the generosity of donors and is happy to discuss with anyone interested gifts or bequests of objects of art or money for the use of the Art Department. Such gifts and bequests are deductible in the computing of income and inheritance taxes.

FORM OF BEQUEST

I give and bequeath to the Trustees of Mount Holyoke College, in South Hadley, Massachusetts, the sum of, same to be invested under the direction of the Trustees, the income only to be used for the Art Department.





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CATALOGUE

OF

OLD MASTER DRAWINGS

INCLUDING

The Property of J. E. Holland, B.A. (decd.)

ALSO

OLD MASTER PAINTINGS

COMPRISING

EXAMPLES BY OR ATTRIBUTED TO POTTER, THOMAS PATCH,
BROUWER, VAN GOYEN, SAFTLEVEN, DE BRAY, ETC.

AND INCLUDING

The Property of Mrs. Fanny Lydia Kelly (decd.)
and *the Property of Reginald Abel Smith, Esq.*

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CATALOGUE
OF
OLD MASTER DRAWINGS AND PAINTINGS

DAY OF SALE :

Wednesday, July 23rd, 1952

AT ELEVEN O'CLOCK PRECISELY

OLD MASTER DRAWINGS

The Property of J. L. Holland, B.A. (*decd.*)

(Sold by Order of the Executors)

In Portfolio

VAN GOYEN

- 1 RIVER SCENE with a windmill, *pen and ink and wash*; E. WEIRKATTER. A TOWER on the banks of a river, *pen and ink*; DUTCH SCHOOL. A COAST SCENE with figures and shipping, *black chalk*; and two others (5)

W. VAN DE VELDE

- 2 MEN-OF-WAR in action, *pencil and grey wash on grey paper* 7 $\frac{1}{4}$ in. by 12 $\frac{1}{4}$ in.
** From the Collection of Paul Sandby.

EECKHOUT

- 3 LANDSCAPE with a stream and cottages, *pen and ink and wash* 5 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.

P. MOLYN

- 4 COTTAGES in the dunes with figures, *black chalk and wash, signed*
7in. by 11 $\frac{3}{4}$ in.

ORSI

- 5 DESIGN FOR A FRAME, *pen and ink and wash* 6 $\frac{3}{8}$ in. by 5 $\frac{3}{8}$ in.

NORTH ITALIAN SCHOOL, 16TH CENTURY

- 6 STUDY FOR AN ANGEL, *pen and ink and wash heightened with white on pink prepared ground* 5 $\frac{9}{16}$ in. by 2 $\frac{5}{16}$ in.

PARMEGIANINO

- 7 THREE WARRIORS, *pen and ink and wash* 6 $\frac{1}{4}$ in. by 4 $\frac{1}{4}$ in.

BRUSASORCI

- 8 THE ANGEL OF THE ANNUNCIATION, *red chalk, pen and ink and wash, squared for transfer*; GENOESE SCHOOL. ADAM AND EVE AND GODFATHER, *pen and ink and wash, squared for transfer* (2)

GERMAN SCHOOL, 16TH CENTURY

- 9 THE DEPARTURE OF ACHILLES, *pen and ink and wash* 4 $\frac{1}{2}$ in. by 12 $\frac{3}{4}$ in.

ITALIAN SCHOOL

- 10 THE TOILET OF VENUS, *pen and ink and wash, from the Collection of Sir J. C. Robinson*; BAROCCI. PORTRAIT OF A MAN, said to be the Duke of Urbino, *black chalk heightened with white on blue paper*; and another (3)

CLAUDE

- 11 LANDSCAPE with classical ruins, *pen and ink and wash heightened with white on blue paper* 9 $\frac{1}{2}$ in. by 15in.

** From the Collection of the Earl of Warwick.

POUSSIN

- 12 APOLLO AND DAPHNE, *pen and ink and wash, heightened with white* 5 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in.

FRENCH SCHOOL

- 13 LANDSCAPE with a Satyr, *red chalk* 8 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in.

** From the Collection of the Earl of Warwick.

GREUZE

- 14 HEAD OF A YOUNG BOY, *red chalk on grey paper* 9 $\frac{1}{2}$ in. by 7in.

** From the Collection of the Earl of Warwick.

SALVATOR ROSA

- 15 STUDY for soldiers resting; STUDY for soldiers standing, *both pen and ink and wash* (2)

** From the Collection of the Earl of Warwick.

SALVATOR ROSA

- 16 A FALLEN WARRIOR, *pen and ink and wash, signed, from the H. Revely Collection*; A WARRIOR SEATED, *black chalk, pen and ink and wash, from the Wellesley Collection* (2)

SALVATOR ROSA

- 17 PAN AND SYRINX, *black chalk, pen and ink* 7 $\frac{5}{16}$ in. by 7 $\frac{3}{16}$ in.
 ** From the Collection of Sir J. Reynolds, T. Barnard and H. Revely.

SALVATOR ROSA

- 18 LANDSCAPE WITH TWO SHEPHERDS, *pen and ink* 12in. by 8 $\frac{1}{2}$ in.
 ** From the Collection of the Earl of Warwick.

VENETIAN SCHOOL, 16TH CENTURY

- 19 LANDSCAPE with distant mountains, *pen and ink* 4 $\frac{3}{4}$ in. by 6 $\frac{1}{8}$ in.

GUIDO RENI

- 20 STUDY FOR A CRUCIFIXION, *black chalk heightened with white on grey paper*
 14 $\frac{5}{8}$ in. by 10in.
 ** From the Collections of M. von Vries, the Marquis de Langlois and Sir
 Thomas Lawrence.

The Property of a GentlemanFRA BARTOLOMEO (*attributed to*)

- 21 FIGURE STUDIES, *pen and ink, shape irregular* 3 $\frac{3}{4}$ in. by 7 $\frac{3}{8}$ in.
 ** This and the five following lots were exhibited at Kassel, ca. 1928, in an
 exhibition of drawings from German Private Collections.

BROUWER

- 22 A SEATED PEASANT, *red chalk*; OSTADE. AN OLD PEASANT in a chair, *pen
 and ink and wash* (2)
 ** See note to Lot 21.

C. DUSART

- 23 A VILLAGE STREET with a cobbler's shop and a woman trying on clogs, *pen
 and ink and grey and blue wash, signed* 9in. by 7 $\frac{3}{4}$ in.
 ** See note to Lot 21.

DOMENICO BECCAFUMI

- 24 A STREET IN SIENA, *pen and ink and wash, signed* 5 $\frac{1}{16}$ in. by 5 $\frac{1}{2}$ in.
 ** See note to Lot 21.

E. BOUCHARDON

- 25 DAVID, *red chalk*; BERCHEM. SHEPHERDS AND TRAVELLERS in a wooded
 ravine, *black chalk and wash* 11 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.
 ** See note to Lot 21.

FRAGONARD

- 26 THE ADORATION, *pencil, pen and ink and wash, cut at the edges* 7½ in. by 6 in.

** See note to Lot 21.

Various Properties

GERMAN SCHOOL

- 27 A COURT, *water colour, oval*; DUTCH SCHOOL, 18TH CENTURY. A JAY AND A MONKEY, *water colour* (2)

STELLA

- 28 AN ALLEGORY OF WAR, *pen and ink and body colour, from the P. H. Lamkrink and J. Barnard Collections*; A. J. CARSTENS. FIGURE STUDIES, *pencil, pen and ink, from the Collection of Sir T. Lawrence*; and another (3)

G. B. CASTIGLIONE

- 29 STUDIES for shepherds and a haycart, *reed pen and wash, recto and verso, shape irregular*; MAGNASCO. JUDITH outside the tent of Holofernes, *pen and ink* (2)

VAN DER MEULEN

- 30 HUNTSMEN gathered outside a country house, *red chalk and red chalk and wash, recto and verso* 7½ in. by 12 in.

J. VAN GOYEN

- 31 LANDSCAPE with cottages, *black chalk*; LANDSCAPE with a jetty and church, *black chalk and wash* (2)

J. VAN DER VLIET

- 32 INTERIOR with a family gathered around a baby, *black chalk, pen and ink, signed* 9½ in. by 12¾ in.

LIEVENS

- 33 A MAN COVERING HIS EYES, *pen and ink and wash*; OSTADE. A VILLAGE STREET WITH FIGURES; RUYSDAEL. A CHURCH AND COTTAGES; and another (4)

DOMENICHINO

- 34 A SAINT in prayer, *black chalk, heightened with white on green paper*; GUERCINO. AN OLD MAN seated, reading, *pen and ink and brown wash*; and two others (4)

AVERCAMP

- 35 RIVER LANDSCAPE with cottages and boats, *pen and ink, indistinctly dated*
7 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in.

PALMA

- 36 THE TRINITY with adoring saints, *black chalk, pen and ink and wash*; EMPOLI.
A MIRACLE, *black chalk and wash*; ABATE. STUDIES for nudes, *pen and ink*,
Collection Lugt 521a (3)

M. DE COCK

- 37 THE RUINS OF AN AMPHITHEATRE, *pen and ink, signed* 8 $\frac{1}{4}$ in. by 12 $\frac{3}{4}$ in.

ZUCCARO

- 38 THE MARTYRDOM OF ST. STEPHEN, *pen and ink and wash*; PALMA. A BATTLE,
pen and ink and wash; and another (3)

BRIL

- 39 RIVER LANDSCAPE with a watergate and a castle, *pen and ink*; GUERCINO.
LANDSCAPE with four figures, *pen and ink and brown wash* (2)

LUCA CAMBIASO

- 40 VENUS AND ADONIS; MARCUS CURTIUS leaping into the Abyss; AN ANGEL,
all pen and ink and wash (3)

- 41 A SMALL PARCEL of Drawings in various mediums, of the ITALIAN SCHOOL
(10)

CARACCI

- 42 HEAD OF A BEARDED MAN, *red chalk on grey paper, from the Saportas*
Collection; COYPEL. STUDIES for heads, *red and black chalk, two on one*
mount (2)

FLEMISH SCHOOL

- 43 THE SEASONS, *pen and ink and wash, inscribed with the months of the year*
and the initial D, and dated 1608, each 7 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.; and another (4)

F. BOUCHER

- 43A A WINGED PUTTO in flight, *black chalk, heightened with white*
10 $\frac{1}{2}$ in. by 8 $\frac{3}{4}$ in.

Framed

POUSSIN

- 44 VIEWS IN ITALY, *gouache, a pair* 8 $\frac{3}{4}$ in. by 13in. (2)

V. VAN DER VINNE

- 45 A BUTTERFLY, *gouache* 6 $\frac{1}{4}$ in. by 4 $\frac{1}{4}$ in.

OSTADE

- 46 BOORS IN AN INTERIOR, *pen and ink and wash* 8 $\frac{1}{4}$ in. by 9 $\frac{1}{2}$ in.

L. CAMBIASO

- 47 THE HOLY FAMILY with St. John the Baptist, *inscribed A. S. Arnolfini Arnolfini à Lucca, pen and ink and wash* 8 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in.

* From the Collection of H. Revely.

A. TURCHI

- 48 THE PLAYING OF MARSYAS 18in. by 26 $\frac{1}{2}$ in.

* From the Collection of H. Revely.

PAINTINGS

The Property of Mrs. Fanny Lydia Kelly (decd.)

(Sold by Order of the Executors)

J. M. MOLANAER

- 49 A MERRY COMPANY OF PEASANTS dancing in an interior, *signed, on panel* 15 $\frac{3}{4}$ in. by 20 $\frac{3}{4}$ in.

C. POELENBURGH

- 50 THE ADORATION OF THE MAGI, *on panel* 16 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in.

SCHOOL OF PARMA

- 51 THE AGONY IN THE GARDEN, *on panel* 20 $\frac{1}{4}$ in. by 17in.

P. POTTER

- 52 LANDSCAPE with two cows and a goat on high ground near a tree; a view on to a plain and a copse to the right, *on panel* 14 $\frac{1}{2}$ in. by 15 $\frac{3}{4}$ in.

NORTH ITALIAN SCHOOL

- 53 THE HOLY FAMILY with St. Catharine and the Infant St. John, *on panel, unframed* 18 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in.

BERCHEM

- 54 A DUTCH WINTER SCENE with figures on a frozen canal near a bridge, on panel
8in. by 10 $\frac{1}{4}$ in.

JOHANNES JANSON

- 55 LANDSCAPE with a path by a river and figures, signed, on panel
9 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in.

NASMYTH

- 56 LANDSCAPE with a road and cottages in the foreground, signed, on panel
16 $\frac{1}{4}$ in. by 22 $\frac{1}{2}$ in.

ABRAHAM STORCK

- 57 VIEW OF A RIVER with shipping, and horses and a church on the bank, signed, on panel
13 $\frac{1}{2}$ in. by 19 $\frac{1}{4}$ in.

The Property of Reginald Abel Smith, Esq.

DUTCH SCHOOL

- 58 AN IMAGINARY VIEW OF VENICE, with shipping and figures 27 $\frac{1}{4}$ in. by 35in.

THOMAS PATCH

- 59 A VIEW OF THE ARNO AND FLORENCE from the left bank above the Ponte delle Grazie, with rowing boats and bathers 34 $\frac{1}{2}$ in. by 47in.

** From the Collection of Col. Abel Henry Smithe, Woodhall Park, Herts.

THOMAS PATCH

- 60 A VIEW OF THE ARNO AND FLORENCE from the Cascine Gardens, with figures on the banks and a ferry 34 $\frac{1}{2}$ in. by 46 $\frac{1}{2}$ in.

** From the Collection of Col. Abel Henry Smithe, Woodhall Park, Herts.
A companion to the preceding lot.

F. SNYDERS

- 61 A STILL LIFE of dead game and a lobster with fruit in a wicker basket, and two monkeys 38in. by 59in.

E. HAVELL

- 62 A HUNTSMAN on horseback and his hounds, signed and dated 1875, on panel
22 $\frac{1}{2}$ in. by 27 $\frac{3}{8}$ in.

J. HOPPNER, R.A.

- 63 PORTRAIT OF WILLIAM PITT, three-quarter length, standing, wearing black, his left hand on his hip, his right rested on a chair over which hangs the gown of the Chancellor of the Exchequer 55 $\frac{3}{4}$ in. by 46in.

Other Properties

A. BROUWER

- 64 A PEASANT passing through a doorway carrying a pitcher, *on panel* 8in. by 4in.
* Sold with a certificate by Prof. W. von Bode.

RUBENS

- 65 PORTRAIT OF THE DUKE OF MANTUA, half-length to the left, wearing armour and a red cloak, *on panel* 26 $\frac{3}{4}$ in. by 24in.

BRUEGHEL

- 66 A CANAL SCENE IN A VILLAGE, with boats drawn up and figures disembarking; A VILLAGE on the banks of a stream with travellers on a road, *on panel*, a pair 10 $\frac{1}{2}$ in. by 14 $\frac{3}{4}$ in. (2)

J. GRIFFIER

- 67 RHINE LANDSCAPE with a ferry boat and a village on the banks, *on panel* 18 $\frac{1}{2}$ in. by 24 $\frac{3}{4}$ in.

JAN VAN GOYEN

- 68 A RIVER ESTUARY with fishing boats in a fresh breeze; to the right figures on a shallow promontary and a church amongst trees in the distance, *signed with initials and dated 1641* 15 $\frac{1}{2}$ in. by 19 $\frac{3}{4}$ in.

TENIERS

- 69 RIVER LANDSCAPE with peasants near a high bank, *on panel* 8 $\frac{1}{2}$ in. by 13 $\frac{1}{4}$ in.

CUYLENBORCH

- 70 THE MAGDALEN, *on panel* 9 $\frac{1}{2}$ in. by 12in.

ITALIAN SCHOOL

- 71 A YOUTHFUL SAINT, *on panel* 14 $\frac{1}{4}$ in. by 9in.

ST. AUBIN

- 72 THE INTRODUCTION
 ** From the Battle Abbey Heirlooms. 20½in. by 16½in.

ENGLISH SCHOOL

- 73 A MOUNTAINOUS VALLEY 9¼in. by 13in.

LOCATELLI

- 74 ITALIAN LANDSCAPES, *a pair* 20½in. by 28½in. (2)

MONAMY

- 75 THE ARRIVAL OF GEORGE II IN ENGLAND 38¼in. by 49in.

DUTCH SCHOOL

- 76 LANDSCAPE WITH FIGURES AND CATTLE 25½in. by 31in.

ENGLISH SCHOOL

- 77 PORTRAIT OF A LADY dressed as a shepherdess, *on panel* 18in. by 14¾in.

J. C. DROOCHSLOOT

- 78 A KERMESSE in a broad village street, *signed with initials, on panel*
 38in. by 61½in.

CRAESBECK

- 79 BOORS FIGHTING OUTSIDE AN INN 28in. by 41in.

ARTHOIS

- 80 LANDSCAPES with a cowherd; and A SHOOTING PARTY, *gouache, a pair*
 14in. by 18¼in. (2)

FLEMISH SCHOOL

- 81 A DEER FOREST, *gouache* 8¼in. by 10in.

SPANISH SCHOOL

- 82 PORTRAIT OF A FRANCISCAN MONK 21in. by 15½in.

J. VAN GOYEN

- 83 SHIPPING in a wide river estuary in a stiff breeze, *on panel* 18 $\frac{3}{4}$ in. by 23in.

C. POELENBURGH

- 84 DIANA AND HER NYMPHS, *on panel* 9in. by 11 $\frac{1}{4}$ in.

MILLET

- 85 CLASSICAL LANDSCAPE WITH FIGURES 18in. by 22 $\frac{3}{4}$ in.

RUBENS

- 86 ALLEGORY OF PEACE AND WAR 43 $\frac{3}{4}$ in. by 55 $\frac{1}{2}$ in.

RIBERA

- 87 THE HOLY FAMILY 48 $\frac{1}{2}$ in. by 37 $\frac{1}{2}$ in.

S. VERELST

- 88 FLOWERS in glass vases standing on stone tables, *a pair* 13 $\frac{1}{4}$ in. by 11 $\frac{1}{4}$ in. (2)

* From the Collection of The Princess V. Duleep Singh.
* From the Collection of Sir Gerald Ryan, Bt.

VAN CROOS

- 89 RIVER LANDSCAPE with a cottage and figures, *on panel* 19in. by 28 $\frac{1}{2}$ in.

BEERSTRAETEN

- 90 A VILLAGE IN WINTER 22 $\frac{1}{2}$ in. by 32in.

CASTEELS

- 91 SUMMER FLOWERS in a porcelain bowl on a stone ledge, *on panel*
25 $\frac{1}{2}$ in. by 20in.

* From the Collection of W. Pickering.

RUBENS

- 92 THE GARDEN OF LOVE 28 $\frac{1}{2}$ in. by 40 $\frac{3}{4}$ in.

PETER MONAMY

- 93 A ROYAL VISIT TO THE FLEET, *ca.* 1720 46 $\frac{1}{2}$ in. by 71in.

DUTCH SCHOOL

- 94 A MARRIAGE PICTURE, *unframed* 34in. by 42 $\frac{1}{2}$ in.

LEJEUNE

- 95 PORTRAIT OF A MILITARY COMMANDER, half-length, in armour, in a grey wig
29½in. by 24½in.

KERSBOOM

- 96 PORTRAIT OF A MAN, half-length, in a painted oval, on metal 8½in. by 7in.

PATEL

- 97 RIVER LANDSCAPE with a fisherman and shepherds 45½in. by 59½in.

LELY

- 98 PORTRAIT OF A GENTLEMAN, said to be Henry Wilmot, First Earl of Rochester,
three-quarter length, seated in a landscape 49½in. by 38½in.

WOUVERMAN

- 99 A CAVALRY ENGAGEMENT outside a walled city 43½in. by 55in.

GIORDANO

- 100 VENUS AND ADONIS 24in. by 29½in.

RENI

- 101 THE FLIGHT INTO EGYPT 63in. by 50in.

LA HIRE

- 102 THE ISRAELITES smitten by the plague and King David sacrificing on Ornan's
threshing floor, *unframed* 40in. by 61in.

CARLEVARIS

- 103 A STATE VISIT at Naples with many figures on the quayside and the fleet
assembled in the bay 29¾in. by 66¾in.

CANALETTO

- 104 A VIEW of San Giovanni e Paolo and the Scuola di San Rocco
21½in. by 33in.

VENUSTI

- 105 THE CRUCIFIXION, on panel, *unframed* 11¼in. by 8¾in.

BERCKHEYDE

- 106 THE COURTYARD OF A COUNTRY HOUSE, with a lady and cavalier setting out
for a hunt 26½in. by 31in.

Wednesday

14

July 23rd, 1952

DOMENICHINO

107 ST. CATHARINE 28½in. by 22½in.

PARMEGIANINO

108 THE HOLY FAMILY WITH ST. CATHARINE, *on panel* 30½in. by 23½in.

VAN DER DOES

109 LANDSCAPE with a shepherdess near a stream 26½in. by 33in.

J. VAN STREEK

110 STILL LIFE with fruit and earthenware vessels 30½in. by 38in.

RENI

111 ST. VERONICA, *oval* 38in. by 28in.

DUTCH SCHOOL, 18TH CENTURY

112 RIVER LANDSCAPE with figures by a ford 12½in. by 15½in.

CUYP

113 RIVER LANDSCAPE with cattle, and a horseman conversing with a milkmaid,
bears signature 39in. by 55½in.

NICOLAS BERCHEM

114 A MOUNTAIN LANDSCAPE with an Italian farmhouse by a large waterfall;
shepherds resting in the foreground, *signed* 36½in. by 34½in.

CANALETTO

115 TWO VIEWS OF THE PIAZZA SAN MARCO, VENICE, *a pair* 18in. by 23½in. 2

PANNINI

116 THE RUINS OF A ROMAN BATH WITH FIGURES 32½in. by 61½in.

ZUCCARELLI

117 A RIVER VALLEY with shepherds resting near a sarcophagus 30½in. by 52in.

WOUVERMAN

118 SOLDIERS HALTING OUTSIDE A SMITHY 14½in. by 19in.

VAN DER NEER

119 A LADY AS SALOME with the Head of St. John the Baptist, *on metal, oval*
4in. by 3½in.

VENETIAN SCHOOL

- 120 THE ADORATION OF THE MAGI, *unframed* 75in. by 55½in.

LEPICICÉ

- 121 A YOUNG COUPLE WITH A BIRDCAGE 29½in. by 21½in.

LOCATELLI

- 122 RIVER LANDSCAPE with a monastery 21½in. by 29in.

VAN DYCK

- 123 PORTRAIT OF A GENTLEMAN in dark cloak and white lawn collar, *inscribed with the age of the sitter and date 1655* 29½in. by 24½in.

DUTCH SCHOOL

- 124 RIVER LANDSCAPE with a ferry 33½in. by 61in.

DUTCH SCHOOL

- 124A RIVER LANDSCAPE with harvesters and musicians 33½in. by 61in.

BRUEGHEL

- 125 THE ELEMENT OF WATER 16½in. by 22in.

FRANCKEN

- 126 CHRIST IN THE HOUSE OF SIMON, *on panel, unframed* 16½in. by 13in.

LEONARDO

- 127 THE MADONNA WITH THE PLAYING CHILDREN, *on panel* 29in. by 19½in.

ZUCCARELLI

- 128 GYPSIES CAMPING IN A LANDSCAPE 25in. by 31½in.

ENGLISH SCHOOL, 19TH CENTURY

- 129 A VILLAGE BY A LAKE; PARK LANDSCAPE with a country house 2

BOURGUIGNON

- 130 A BATTLE AGAINST THE MOORS 27in. by 76in.

P. DE NEYN

- 131 RIVER LANDSCAPE with a farmhouse and figures, *on panel, oval* 10¾in. by 19¼in.

DUTCH SCHOOL, 18TH CENTURY

- 132 LANDSCAPES with travellers; and AN AMBUSH, a pair 10½in. by 16in. 2

GHISOLFI

- 133 CLASSICAL RUINS WITH FIGURES, on panel 16in. by 23½in.

RICHARD WRIGHT

- 134 SHIPS IN A STORM OFF A ROCKY COAST, signed 17½in. by 37½in.

KNELLER

- 135 MARGARET, COUNTESS OF CONINGSBY, half-length, in a gold and green dress with a purple cloak, oval 29½in. by 24¾in.

** Baroness of Hampton Court and heir to the Earldom according to special remainder. Married Sir Michael Newton of Barr's Court, Gloucester.

ORIZONTI

- 136 LANDSCAPE WITH A MONASTERY, on panel 24½in. by 18in.

TITIAN

- 137 DANAE 46in. by 65in.

KNELLER

- 138 THREE GENTLEMEN around a table with letters and documents 54in. by 67in.

F. DE LA HAYE

- 139 THE VIRGIN AND CHILD with St. Anne and a Centurion, signed and dated 1850 52in. by 42in.

J. VAN KESSEL

- 140 A VIEW OF A CANAL, with a carriage and horseman and other figures near a footbridge 52in. by 71in.

S. RICCI

- 141 AENEAS AND ANCHISES 88in. by 61in.

SCHOOL OF TENIERS

- 142 INTERIOR OF A BARN with a courting couple, indistinctly signed, on panel 22¾in. by 32½in.

BASSANO

- 143 CHRIST FALLING UNDER THE CROSS 20 $\frac{3}{4}$ in. by 14 $\frac{3}{4}$ in.

ORIZONTI

- 144 RIVER LANDSCAPE WITH BATHERS 14 $\frac{3}{4}$ in. by 17in.

ROSA DA TIVOLI

- 145 A SHEPHERD AND HIS FLOCK IN A LANDSCAPE 35in. by 56 $\frac{1}{2}$ in.

P. RYSBRACH

- 146 A STILL LIFE of dead game and fish, *signed* 27 $\frac{1}{2}$ in. by 35 $\frac{1}{4}$ in.

PIETER WOUVERMAN

- 147 THE STAG HUNT; HUNTSMEN and a beggar, *on panel, a pair*
8 $\frac{1}{2}$ in. by 11 $\frac{1}{4}$ in. (2)

ARY DE VOIS

- 148 A LADY as Venus with a dog in a park landscape, *on panel* 8in. by 10 $\frac{1}{2}$ in.

D. HALS

- 149 THE DUET, *on panel* 7in. by 7 $\frac{1}{2}$ in.

ZUCCARELLI

- 150 LANDSCAPE with a fisherman, a young woman and her child 13in. by 17 $\frac{3}{4}$ in.

PITTONI

- 151 A MIRACLE OF ST. DOMINIC, *arched on top* 27 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in.

HONDIUS

- 152 A KENNEL BOY feeding hounds in an open shed in a landscape 23 $\frac{1}{4}$ in. by 30in.

JORDAENS

- 153 AN OLD WOMAN with a basket, shielding a candle with her hand
29 $\frac{1}{4}$ in. by 24 $\frac{1}{4}$ in.

G. B. RUOPPOLO

- 154 A STILL LIFE OF FRUIT, *unframed* 20in. by 16in.

SCHIAVONE

- 155 THE COURTYARD of a Venetian Palace with elegant figures and deer, a view on to houses and palaces in the background, *on panel* 81in. by 101in.

R. WESTALL, R.A.

- 156 THE YOUNG CHRIST IN THE TEMPLE 57in. by 78½in.

CARACCI

- 157 CHRIST HEALING THE BLIND 42in. by 58½in.

J. ASSELEYN

- 158 RIVER LANDSCAPE with a ruined monastery and figures 35½in. by 37¼in.

BOGDANI

- 159 A STILL LIFE of fruit in a landscape 23½in. by 29½in.

RAPHAEL (AFTER)

- 161 THE VIRGIN WITH THE GOLDFINCH, *on panel* 40¾in. by 29in.

FRENCH SCHOOL, 19TH CENTURY

- 162 PORTRAIT OF A LADY, three-quarter length, seated by a table, in a white dress and red jacket 55in. by 42½in.

CUYP

- 163 HORSEMEN and cattle by a river, *on panel* 8¼in. by 10½in.

H. J. BODDINGTON

- 164 DISTANT LANDSCAPE seen through a beech wood at evening, *signed, on board* 13½in. by 18¾in.

DUTCH SCHOOL, 17TH CENTURY

- 165 PORTRAIT of an old woman, half-length, her hands clasped before her, holding a prayer book, *on panel* 34½in. by 28in.

JAN DE BRAY

- 166 PORTRAIT of a gentleman, half-length, wearing black with a white collar, his gloves in his left hand, *on panel* 30½in. by 24¾in.

** Sold with a certificate by the Director of the Frans Hals Museum, Haarlem, 1934.

DUTCH SCHOOL, 18TH CENTURY

- 167 TWO LANDSCAPES with figures and horses gathered in front of buildings, on
copper, a pair 58in. by 73in. 2

BERCHEM

- 168 PASTORAL LANDSCAPE with washerwomen and a bathing shepherdess, bears
signature 21in. by 25in.

BASSANO

- 169 THE MADONNA AND CHILD enthroned, adored by a donor and his son
40½in. by 34½in.

ITALO-FLEMISH SCHOOL

- 170 DANAE, on panel 31½in. by 46in.

GUERCINO

- 171 ST. SEBASTIAN COMFORTED BY AN ANGEL 34in. by 31in.

COYPEL

- 172 THE TRIUMPH OF AMPHITRITE, on panel 9¼in. by 12in.

ROBERT

- 173 RIVER LANDSCAPE with two fishermen near a big tree, oval 24¼in. by 19in.

FRENCH SCHOOL

- 174 PORTRAIT of a man, half-length, in white collar and cuffs and green mantle
24in. by 18½in.

R. DA TIVOLI

- 175 A SHEPHERD WITH A KID 21½in. by 15½in.

SPANISH SCHOOL

- 176 ST. PETER 22¼in. by 17¼in.

LA TOUR

- 177 THE INFANT CHRIST adored by St. Francis and St. Claire 44¼in. by 38in.

J. HEIL

- 178 THE FALL OF TROY 42½in. by 58½in.

Wednesday

20

July 23rd, 1952

J. B. WEENIX

- 179 A HUNTING STILL LIFE in a rocky landscape, *signed* 47½in. by 60½in.

ADOLF FRIEDRICH HARPER

- 180 LANDSCAPE with a waterfall and fishermen 47½in. by 36in.

DUTCH SCHOOL

- 181 SKATERS on a frozen canal near a cottage, *on panel* 7½in. by 10½in.

J. C. DROOCHSLOOT

- 182 A VILLAGE STREET WITH MANY FIGURES, *signed with initials and dated 1665, on panel* 14½in. by 20½in.

H. SAFTLEVEN

- 183 RHINELAND LANDSCAPE with barges unloading near a rocky bank, *signed with monogram and dated 1683, on panel* 19in. by 23½in.

LELY

- 184 PORTRAIT OF A LADY, half-length, *in a painted oval* 28½in. by 24in.

DOMENICHINO

- 185 LANDSCAPE WITH THE REST ON THE FLIGHT 22½in. by 34½in.

END OF SALE

SOTHEBY & CO.

34 & 35 NEW BOND STREET, W.1

are pleased to perform the following services :

TO SELL BY AUCTION

Pictures, Drawings, Prints; Jewels, Silver, Objects of Vertu; Books, Manuscripts, Autograph Letters; Antiquities, Coins; Armour, Ceramics, Furniture, Glass, Textiles, Works of Art, Etc.

The most careful attention is given to all properties whether small or large.

TO CONDUCT SALES AT PRIVATE HOUSES

TO PREPARE VALUATIONS

for Probate, Insurance or Family Division.

TO ARRANGE VISITS OF INSPECTION.

Terms for the above Services will be supplied on application.

NO CHARGE IS MADE FOR

Advice to intending sellers regarding the disposal of literary and artistic property;

Advice to intending buyers at their sales;

Examination of property submitted to them at their rooms with a view to sale;

Execution of bids at their sales.

NOTICES OF SALES

Notices of all Sales appear in "The Daily Telegraph" on Mondays, and in "The Times" on Tuesdays.

Notices of Special Sales appear in "The Burlington Magazine" and suitable papers from time to time.

Telephone :
REGENT 6545 (6 lines)

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ABINITIO, WESDO, LONDON

BAKER, LEIGH & SOTHEBY

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744

SOTHEBY, WILKINSON & HODGE

1861-1924

SOTHEBY & CO.

1924-1952



Out Valley.

Mount Holyoke College.

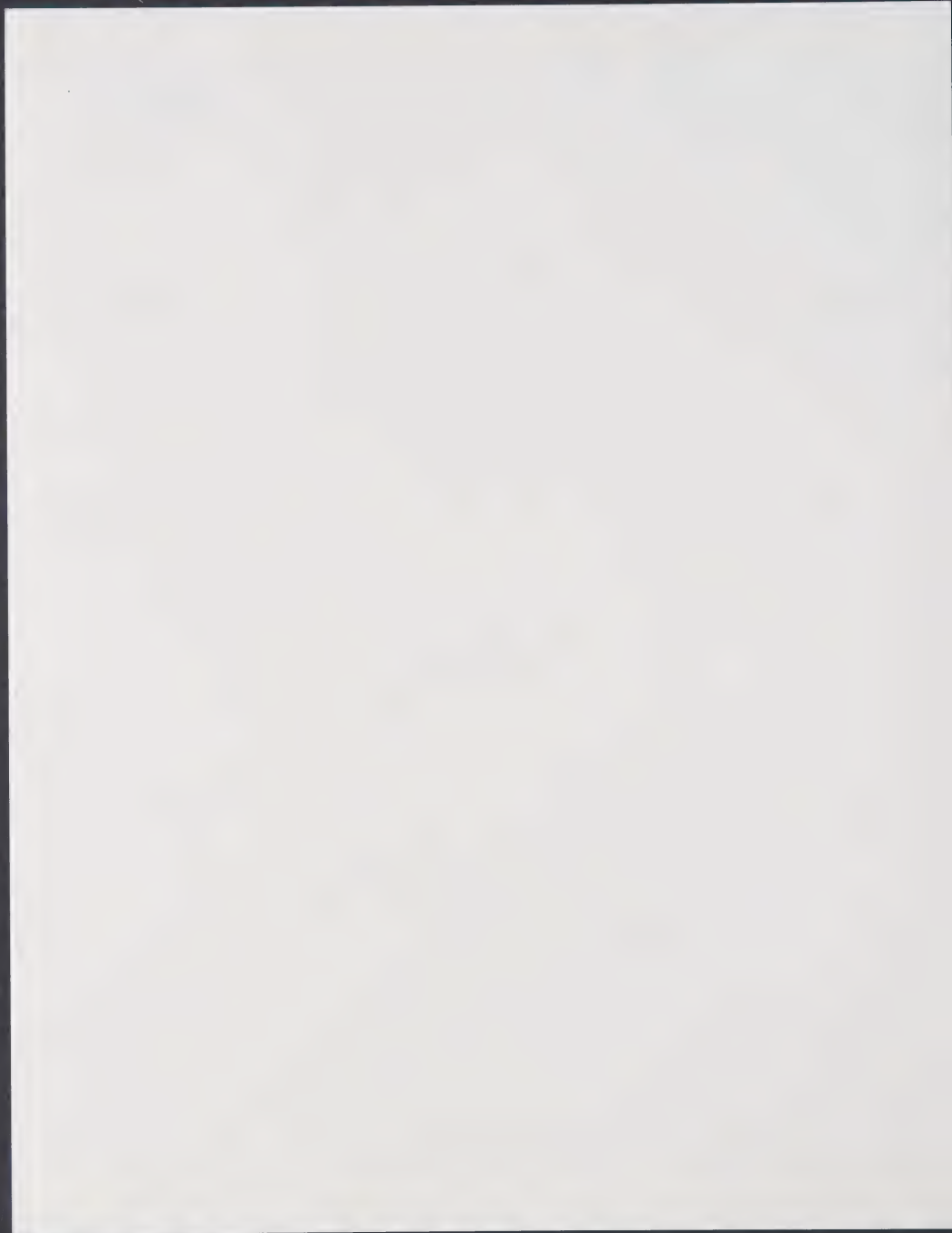
visited to Southport.



29¹/₄ x 24¹/₄ inches

Oil on canvas.





55 PARK LANE

LONDON W. 1.

FLA 41

11, PRINCE ALBERT ROAD, LONDON, W. 2.

ESTABLISHED 1858

7th May, 1953.

Dear Mr. Bader,

I was so interested to receive your letter and to know that you are now the owner of one of my pictures.

I bought this picture in London nearly thirty years ago and always thought it was by Wright of Derby, but of course you know he specialised in candle-light pictures. I sent it with another Wright of Derby to the bi-centenary Exhibition in his native town of Derby. The authorities there said it was a Jacob Jordeans and showed it as such in the Exhibition and it has always been accepted as such ever since.

I know the picture you mention in Earl Faversham's collection by Reubens, and saw it when it was shown at the Dutch Exhibition at the Royal Academy in London before the war. Your picture is very similar except for the omission of the boy's head. But then Jordeans and Reubens were friends and they worked together for many years often in the same studio so the picture was probably inspired by Reubens but painted by Jacob Jordeans.

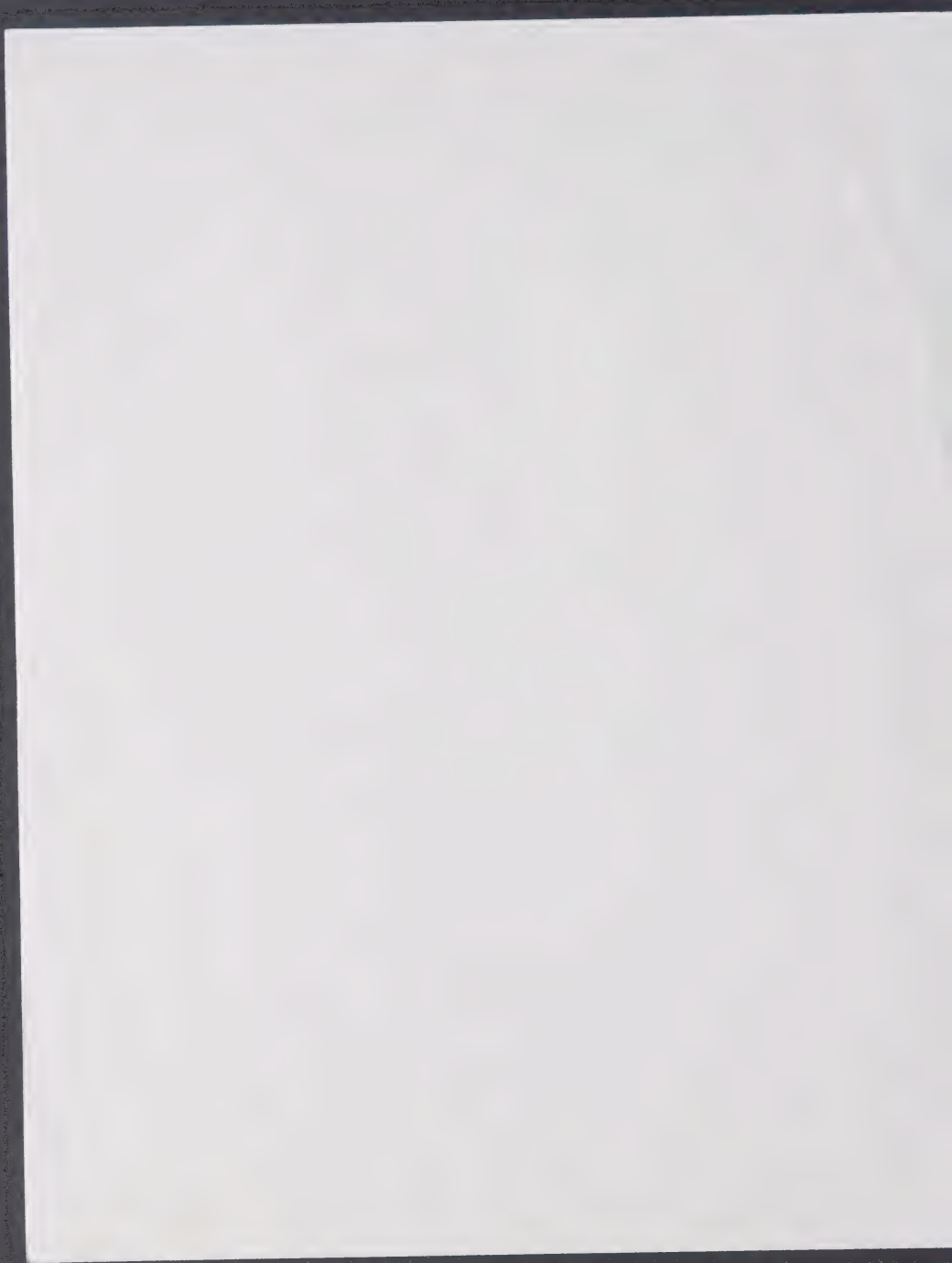
I am sorry I cannot be more helpful or give you more information.

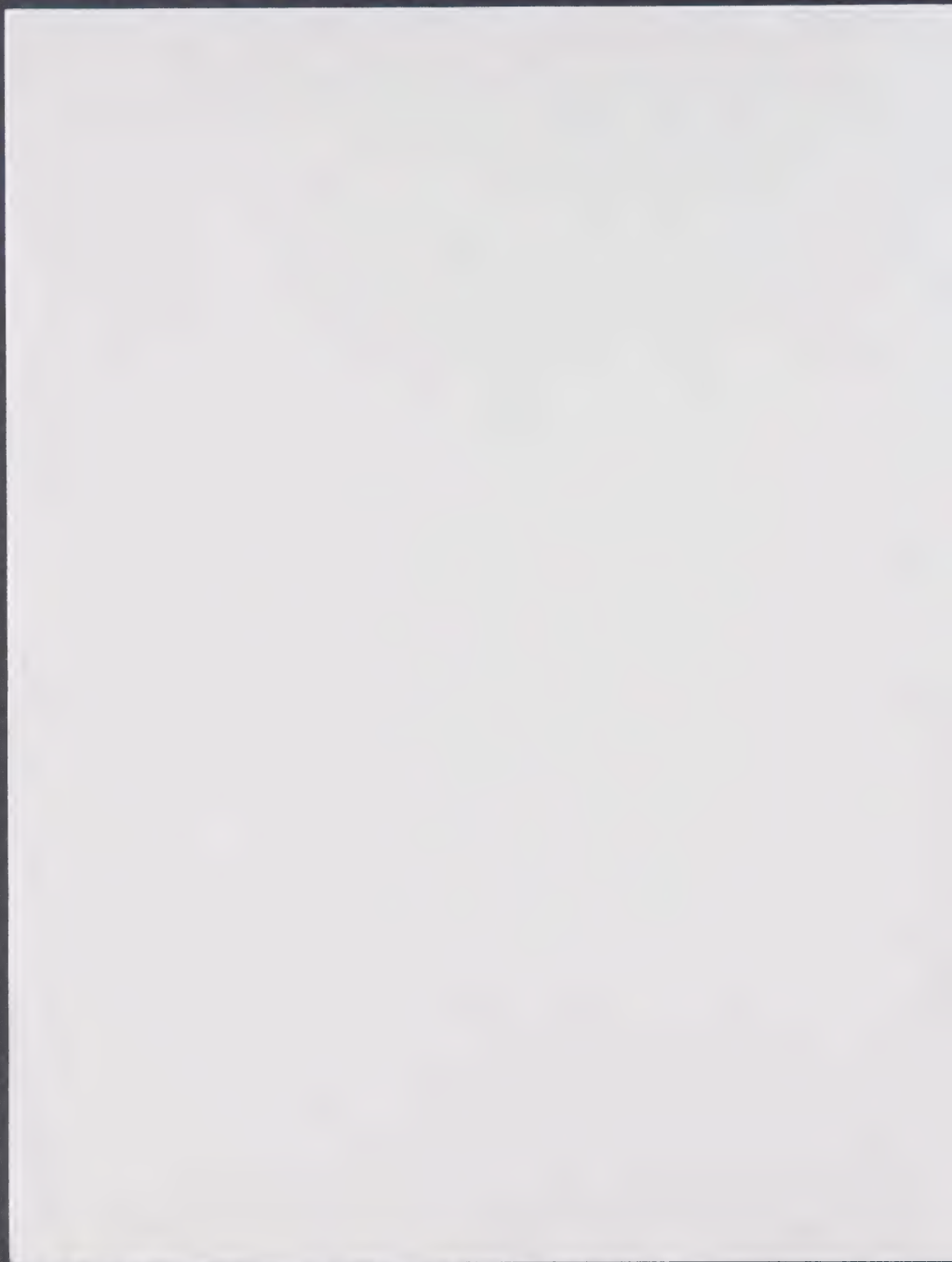
I am so interested to know that the picture is now so far away.

Yours sincerely,

Mackintosh & Halpin

Alfred Bader, Esq.,
2428 East Webster Place,
Milwaukee 11,
Wisconsin.





SEEKS INCREASE IN U. S. STATE FUNDS

Council Votes City Lobby

Plans for an increase in U. S. state funds would have to be met by Milwaukee in a new bond issue, according to a report of the city council today.

The report, which was prepared by the city's financial committee, says that the state of Wisconsin has a deficit of \$100 million and that the federal government is expected to reduce its aid to the state by \$100 million in 1967.

The report also says that the state of Wisconsin is expected to have a deficit of \$100 million in 1967 and that the federal government is expected to reduce its aid to the state by \$100 million in 1967.

Mayor Frank Zelevansky, who is in charge of the city's financial affairs, said that the city must find a way to meet the state's needs for state funds.

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MILWAUKEE SENTINEL

PAGE 1, PART 2 WEDNESDAY, NOV. 3, 1965

Suspended Deputy Enters guilty Plea

A former biller in the old district court, accused of being a bookie, today pleaded guilty to a charge of conspiracy to defraud during the trial of a suspended deputy.

The deputy, Walter J. Pryor, 31, is charged with conspiring to defraud the state of Wisconsin.

The case was heard in Circuit Court today. Pryor was suspended from his job as a deputy clerk in the Milwaukee County Courthouse in 1964.

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Senior Citizens' Center Review Set

The county Board of Supervisors today announced that it will review the operation of the Senior Citizens' Center.

The review will be conducted by a committee of the board.

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Kitchen Fire On South Side Kills Man, 80

An 80-year-old South Side man died Tuesday night as a result of a fire which broke out in his kitchen.

The fire was caused by a gas stove which had been left on.

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Hillel Will Auction Rubens Painting

The Hillel Foundation will auction a painting by Peter Paul Rubens.

The painting is a portrait of a woman and is valued at \$100,000.

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Events Today

Lecture: "Housing, Integration and Prejudice," by Paul Mendy University of Wisconsin - Milwaukee Union Friends League, 7:30 p.m.

Music Lecture: "Opera in America Today," by Marilyn E. Feltz North Marquette university, 8 p.m.

Four Films: "Coral," "Apple From Seedling to Harvest," "A Fish and a Frog" and "Acres of Skyline," South Library, 7:30 p.m.

Panel Discussion: "The Public Schools," by the Public Schools, 8 p.m.

Film: "Milwaukee in the 1960s," at the Milwaukee Public Schools, 8 p.m.

Family Life Workshop: "How to Achieve a Stable Family Life," Central YMCA, 8 p.m.

Film Lecture: "Society in the 1960s," at the Milwaukee Public Schools, 8 p.m.

Integration Study by Catholics: A study on the integration of Catholics in the city of Milwaukee.

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Fountain Program Produces Splash

Mayor Menke's fountain program has produced a splash in the city of Milwaukee.

The program has resulted in the installation of several new fountains.

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Car Hits Bus, Three Injured, Youth Critical

Three persons were injured today when a car struck a school bus.

The accident occurred on a busy street in the city.

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Conference on Youth Aid Need Is Action, Not Talk

A conference on youth aid is being held in Milwaukee.

The conference is being held to discuss the needs of the city's youth.

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By ROBERT A. WITAS

Problems caused by television cameras and lights at the buildings and grounds department. He said arrangements made for the board's finance committee have to remain on constantly, and more convenient electrical outlets.

"It's just updating the county board room," he said. The committee switched channels to another subject without taking any action on the recommendation.

PAINTING

Other Masters' Works to Go On the Block

The Batters have also donated several fine oils, a water color and a chalk stick to the Viesse and Edick-Morano, whose works Bader has especially collected.

A George Moreland genre oil of 18th century England that once was in the collection of Count Francesco Savorgna di Brazza is another part of the Bader donation. The contemporary works come from Milwaukee artists Ed Colm and Joseph Friebert. Colm has donated several pieces of his characteristic pottery and Friebert has offered a drawing and two oils.

Because of the value of several of the paintings and drawings, minimum bids will be required before they are eligible for purchase. When the collection has been completed, the auction will be conducted at the Milwaukeee Auction gallery, 104 W. Kilbourn av.

JEANS TUSA
Code Change

John P. Howard, Waunatosa police chief, Tuesday announced to the city council that he will adopt an ordinance under which seven criminal offenses could be prosecuted under the Waunatosa city code. They are now misdemeanors under Wisconsin statutes.

The proposal was referred to the public welfare committee. Howard said the ordinance would:

- Allow these cases to be tried in municipal justice court rather than in county.
- Make fines payable to Waunatosa rather than the county.
- Allow police officers to make more precise charges on many items now handled as disorderly conduct.

Howard listed the misdemeanors as theft of property under a \$100, criminal trespassing under a dwelling, passing worthless checks, criminal damage to property of less than \$200, fornication, lewd and lascivious behavior and annoyance by telephone including indecent or threatening calls.

Ready to Wed

Name	Address	Age
Barbara J. Grzawa	4819 N. 24th st.	24
Richard Schneider	477 W. Lloyd st.	31
James J. Frontzak	1705 W. Mabry st.	20
Justin Kabanick	459 E. 7th st.	25
Barbara Vaudeau	2524 W. Greenfield	23
Carlos A. Sevilla	782 E. North st.	23
Lita M. Kent	2381 E. 24th st.	24
George E. Zieroh	945 N. 26th st.	21
John Chechow	3501 50th st.	21
Eugene S. Sheehan	979 N. 77th st.	21
Phyllis A. Kenz	571 W. Rogers st.	23
Gerald A. Murphy	2841 N. 96th st.	25
Kathleen T. Pizsak	556 N. 33d st.	22
Mary L. Klavis	1059 E. Kenz st.	22
Arthur F. Smith	Broadfield	23
Adna A. Schmidt	1319 2d st.	21

CASH
WEDDINGS

For your own affairs, call: sell your own property, etc.; sell your own property, etc.; sell your own property, etc.

ATTO INSURANCE: Has your insurance up to date? Call for low rates to compare. Home Office: 272-8241.

POCCEY BILLIARD PLAYER: Will play on any billiard table. Billiards, 440 W. Bradley st. Phone 272-8241.

WIGS: Men's and women's imported wigs. 272-8241.

LODGE, CLUB SERVICES
ST. JOSEPH CONVENT
LINENS, woodcut, ceramics, aprons, uniforms for children, novelties, aprons.

HOMEMADE BAKERY
272-8241
WAGNER'S EXPERT ROLLS
120 W. Scott

Begets, Siri
Oconomowoc, Nov. 1, aged 87 years, died Nov. 2, 1965. Buried at St. Joseph's cemetery, 2 p.m. Burial home, Hudson, Wis. The Kramer Funeral Home, Hudson, Wis., is in charge of arrangements.

Beika, Michaelina A.
New Waukegan, aged 84 years, of 2423 N. Sherman, passed away Nov. 2, 1965. Burial at Holy Trinity church, 10 a.m. Wednesday, Nov. 3, 1965. Burial home, Hudson, Wis. The Kramer Funeral Home, Hudson, Wis., is in charge of arrangements.

Bliz, John
Aged 73 years, survived by three daughters, in state after 4 p.m. Tuesday, Nov. 2, 1965. Burial home, Hudson, Wis. The Kramer Funeral Home, Hudson, Wis., is in charge of arrangements.

Choiniski, Joseph T.
Aged 76 years, died Nov. 2, 1965. Burial at St. Vincent's church, 9 a.m. Wednesday, Nov. 3, 1965. Burial home, Hudson, Wis. The Kramer Funeral Home, Hudson, Wis., is in charge of arrangements.

WASCH, Ralph W.
Aged 51 years, resided 716 W. Babcock st., beloved wife of Mrs. Helen W. Wasch, died Nov. 2, 1965. Burial at St. Joseph's church, 10 a.m. Wednesday, Nov. 3, 1965. Burial home, Hudson, Wis. The Kramer Funeral Home, Hudson, Wis., is in charge of arrangements.

WONG, Albert
Aged 74 years, died Nov. 2, 1965. Burial at St. Joseph's church, 10 a.m. Wednesday, Nov. 3, 1965. Burial home, Hudson, Wis. The Kramer Funeral Home, Hudson, Wis., is in charge of arrangements.

Cemeteries—Milwaukee—Vauit
6 GRAVE LOT: Highland Memorial; will divide, \$600. 87-2524. Highland Memorial Park, 255-3719

WEST ALLIS FUNERAL SERVICE
Schaff
NOTICE OF DEATH SERVICE
S. 60TH W. LINCOLN ST. LI 1783

WEST ALLIS FUNERAL SERVICE
Schaff
NOTICE OF DEATH SERVICE
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NOTICE OF DEATH SERVICE
S. 60TH W. LINCOLN ST. LI 1783

DAY WORKS, Reliable, 592-6661
IRONING: My home, HD 3-2974
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BOY
Over 18; for cleanup and delivery; must have driver's license.

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55 PARK LANE
LONDON W. 1.
FLAT 41
TELEPHONE: GROSVENOR 1744
KENSINGTON 5166

7th May, 1953.

Dear Mr. Bader,

I was so interested to receive your letter and to know that you are now the owner of one of my pictures.

I bought this picture in London nearly thirty years ago and always thought it was by Wright of Derby, but of course you know he specialised in candle-light pictures. I sent it with another Wright of Derby to the Bi-centenary Exhibition in his native town of Derby. The authorities there said it was a Jacob Jordeans and showed it as such in the Exhibition and it has always been accepted as such ever since.

I know the picture you mention in Earl Faversham's collection by Reubens, and saw it when it was shown at the Dutch Exhibition at the Royal Academy in London before the war. Your picture is very similar except for the omission of the boy's head. But then Jordeans and Reubens were friends and they worked together for many years often in the same studio so the picture was probably inspired by Reubens but painted by Jacob Jordeans.

I am sorry I cannot be more helpful or give you more information.

I am so interested to know that the picture is now so far away.

Yours sincerely,

Mackintosh & Walpole

Alfred Bader, Esq.,
2428 East Webster Place,
Milwaukee 11,
Wisconsin.



ERIK LARSEN, LITT.D., M.A. (LOVAN.)

CORRESPONDENT-MEMBER, ACADEMIE D'AIX-EN-PROVENCE

CORRESPONDENT-ACADEMICIAN, REAL ACADEMIA DE BELLAS ARTES DE SAN TELMO-MALAGA

HONORARY MEMBER, COMITE CULTURAL ARGENTINO

HONORARY ACADEMICIAN, ACCADEMIA DI BELLE ARTI "PIETRO VANNUCCI", PERUGIA

September 1, 1953.

Mr. Alfred Bader
2428 East Webster Place
Milwaukee 11, Wisconsin

Dear Mr. Bader :

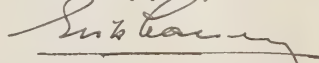
Thank you very much for your kind letter that I have read with great interest. When I plan my next trip to Chicago, I shall certainly not fail coming to Milwaukee and avail myself of your kind invitation.

With regard to your painting of an old lady in candlelight: if your painting is really similar to the one forthcoming from the collection of Lord Feversham, then you can be sure that it is a composition derived from Rubens. It has nothing to do with Jordaens. The prototype of this composition is "The old woman with the coal-pan" preserved in the Dresden Gallery, Germany. The latter picture is itself the left part of the Rubens painting "Venus chilled" belonging to the Brussels Museum. Max Rooses and K. Woermann have established that the initial Rubens composition has been cut down in 1747, dividing it thus into two paintings. I have not seen the Feversham variant when I was in Boston three weeks ago, but next time I go there, I shall ask to see it, and then I shall be able to establish the exact relationship of your painting ~~with~~ (copy or replica) with the two above named panels. Was it your painting that has been exhibited at Oberlin (Ohio) with an attribution to Honthorst? (In 1938, I think).

As to your other paintings, I am quite excited by your mentioning a selfportrait by Brouwer. I know only of one such painting - a drinker lifting a heavy wineglass, and belonging to a series of the five senses. Another selfportrait by the artist would be quite an event. Could you eventually spare me a photograph thereof, as well as of your old lady in candlelight? I might be able to tell you a little upon view of the photographs already.

I am,

Very truly yours,


Prof. Erik Larsen, Litt.D.



New York, April 5, 1956.
103 East 86th Street

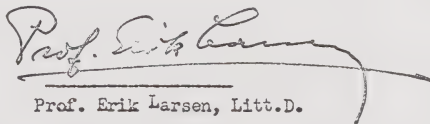
The painting reproduced on the back of this photograph - Old Woman with a Candle - forthcoming from the Collection of Lord Mackintosh of Halifax, Conyngham Hall, Knaresborough, England (oil on canvas, height 29 1/4 inches, width 24 1/4 inches), is in my opinion an authentic and most interesting work by

S i r P e t e r P a u l R u b e n s .

The decisive, masterly treatment of the chiaroscuro, as well as the highly successful painterly opposition of bold impasto strokes with the smooth brushwork of the shades, are typical of the artist's technique. For purposes of comparison, I only wish to point to the "Adoration of the Magi" sketch at Groningen, or to "Samson and Delilah" at the Chicago Art Institute. The subject itself enjoyed great favor during Rubens' lifetime, and kindred although different, versions are extant at the Dresden (Germany) and Boston, Mass., Museums.

In full agreement with H.G.Evers' views, as set forth in his "Rubens und sein Werk" (Brussels, 1943, p.233), I propose to date the painting from 1611, when Caravaggesque influences still played a predominant part in Rubens' artistic conception.

Exhibited: Bi-centenary Exhibition of the works of Wright of Derby, Derby, 1934.


Prof. Erik Larsen, Litt.D.



SEEKS INCREASE IN U. S., STATE FUNDS Council Votes City Lobby

The city council today voted to lobby for an increase in federal and state funds for the city's education system. The council also voted to support a bill for a \$100 million increase in federal funds for the city's education system.

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MILWAUKEE SENTINEL

PAGE 1, PART 2 WEDNESDAY, NOV. 3, 1965

Spent Entry City Plea

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Senior Citizens' Center Review Set

The county board's financial audit of the center will be reviewed by the board. The board will also review the center's operations and financial statements.

Kitchen Fire On South Side Kills Man, 80

An 80-year-old man died in a kitchen fire on the south side of Milwaukee. The fire broke out in the kitchen of a two-story apartment building.

Hillel Will Auction Rubens Painting

Hillel will auction a painting by Peter Paul Rubens. The painting is titled "Woman Sealing a Candle" and is estimated to be worth \$100,000.

Car Hits Bus, Three Injured, Youth Killed

A car hit a bus on the city street, resulting in three injuries and the death of a young boy. The accident occurred on Tuesday afternoon.

Events Today

Today's events include a concert at the University of Wisconsin-Milwaukee and a meeting of the city council.

Fountain Program Produces Splash

The city's fountain program has produced a significant splash in the community. The program has resulted in the installation of several new fountains.

Integration Study Catholics

A study on the integration of Catholics in the city has been completed. The study found that there is still a need for more integration efforts.

Jury Rooms to Be Spruced Up

The city is planning to spruce up the jury rooms. The improvements include new furniture and better lighting.

WOMAN SEILING A CANDLE

By Sir Peter Paul Rubens in 1611. The painting is a reproduction of the original work.

Car Hits Bus, Three Injured, Youth Killed

The accident occurred on Tuesday afternoon. The car was traveling on the highway.

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The program has resulted in the installation of several new fountains. The fountains are located in various parts of the city.

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New York, April 5, 1956.
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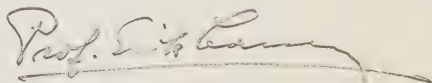
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Exhibited: Bi-centenary Exhibition of the works of Wright of Derby, Derby, 1934.


Prof. Erik Larsen, Litt.D.



Wednesday

17

July 23rd, 1952

BASSANO

£14 143 CHRIST FALLING UNDER THE CROSS 20½in. by 14½in.

ORIZONTI

144 RIVER LANDSCAPE WITH BATHERS 14½in. by 17in.

ROSA DA TIVOLI

£14 145 A SHEPHERD AND HIS FLOCK IN A LANDSCAPE 35in. by 56½in.

P. RYSBRACH

£20 146 A STILL LIFE of dead game and fish, signed 27½in. by 35½in.

PIETER WOUVERMAN

£14 147 THE STAG HUNT; HUNTSMEN and a beggar, on panel, a pair 8½in. by 11½in. (2)

ARY DE VOIS

148 A LADY as Venus with a dog in a park landscape, on panel 8in. by 10½in.

D. HALS

£22 149 THE DUET, on panel 7in. by 7½in.

ZUCCARELLI

150 LANDSCAPE with a fisherman, a young woman and her child 13in. by 17½in.

PITTONI

£15 151 A MIRACLE OF ST. DOMINIC, arched on top 27½in. by 15½in.

HONDIUS

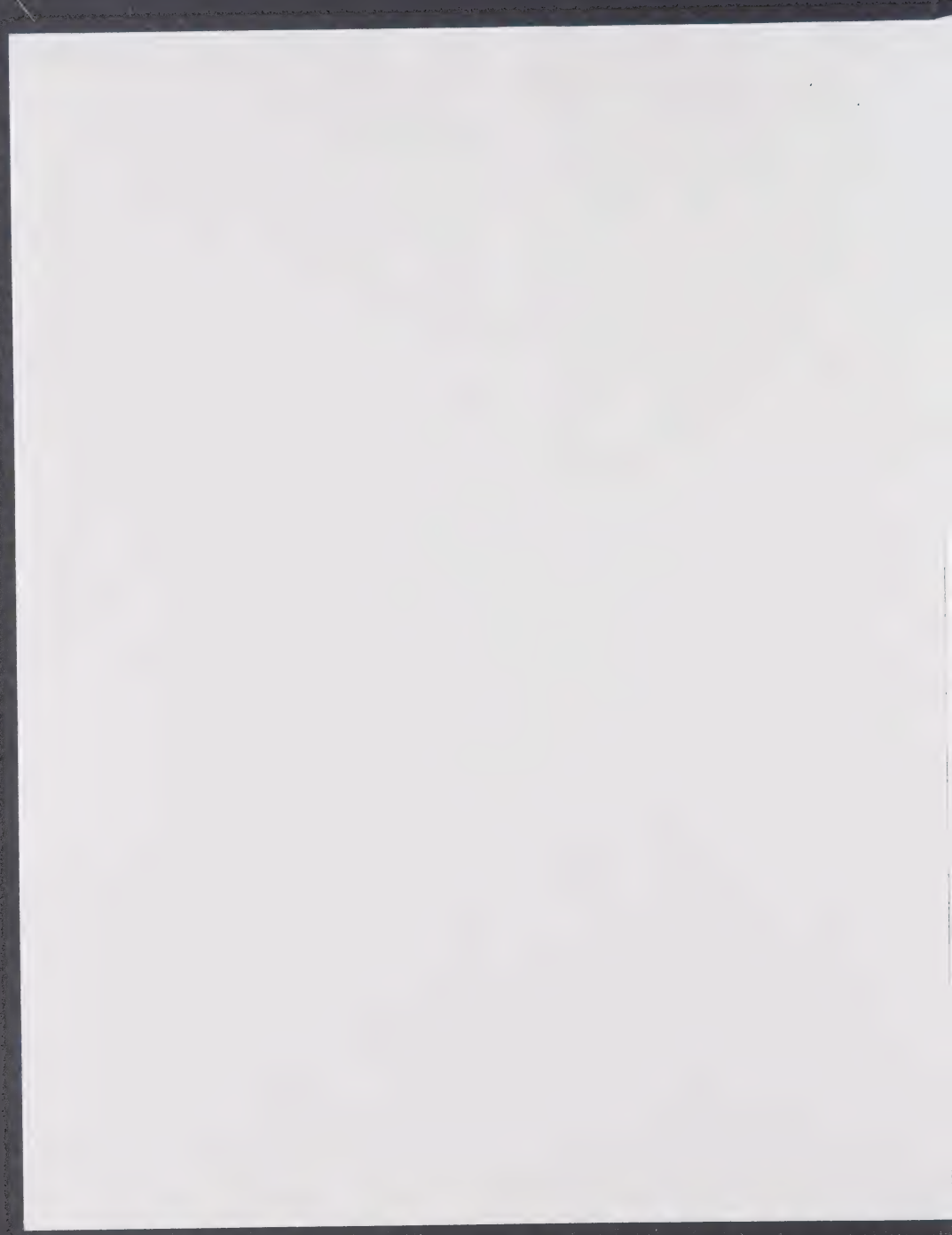
152 A KENNEL BOY feeding hounds in an open shed in a landscape 23½in. by 30in.

JORDAENS

✓ 153 AN OLD WOMAN with a basket, shielding a candle with her hand 29½in. by 24½in.
Bader £28

G. B. RUOPPOLO

154 A STILL LIFE OF FRUIT, unframed 20in. by 16in.
£22



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CATALOGUE

OF

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AND PAINTINGS

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The Property of MRS. FANNY LYDIA KELLY (decd.)

AND

The Property of REGINALD ABEL SMITH, ESQ.

Day of Sale:

WEDNESDAY, JULY 23rd, 1952

AT ELEVEN O'CLOCK PRECISELY

1952

Price 2d.



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R. Henry
||
Sold at \$11.00



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