



NUMBER I VOLUME I

MARCH 1903

 THE 
BURLINGTON
MAGAZINE

*for Connoisseurs
Illustrated & Published Monthly*

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LONDON
THE SAVILE PUBLISHING COMPANY, LIMITED
24, NEW BURLINGTON STREET, W.

PARIS: LIBRAIRIE H. FLOUET, 1, BOULEVARD DES CAPUCINES BRUXELLES: SPENNER & CO.,
50, MONTAIGNE DE LA COUCHE. LEIPZIG: ERAL W. HERBERMANN & KORNSTRASSE
NEW YORK: SAMUEL HUCKLEY & CO., 100, WILLIAM STREET

PRICE HALF-A-CROWN NET; ANNUAL SUBSCRIPTION (INCLUDING SUPPLEMENT) THIRTY-FIVE SHILLINGS POST FREE.
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THE DAVID PUBLISHING COMPANY, LIMITED
 25, NEW BURLINGTON STREET, W.
 PARIS: LIBRAIRIE R. FIGUERE, 2, BOULEVARD DES CAPUCINES. BRUSSELS: DEWEY & CO.
 56, MEURBAUX DE LA CROIX. BOSTON: W. W. BROWN, 21, NASSAU ST.
 NEW YORK: GARDNER, GREENE & CO., 50, WILLIAM STREET.

PRICE HALF-A-CROWN NET. ANNUAL SUBSCRIPTION (IN ADVANCE) THIRTY-FIVE SHILLINGS FORTY-FIVE
 PRICE OF THE VOLUME OFFERING ONE SHILLING NET. BY ORDER PUBLISHED BY THE DAVID PUBLISHING COMPANY, LTD., 25, NEW BURLINGTON STREET, W.

THE CONNOISSEUR

APRIL, 1903.

Vol. V. No. 20

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS
ILLUSTRATED



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By: FRED ROSE, INGLEBY WOOD
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 1903

MONTHLY
One Shilling
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The Subscription
 is 12^s per Annum or
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Published by STEYD LIMITED, at Cavendish House,
 Cavendish Street, London, E.C.
 EDITORIAL AND ADVERTISING OFFICES OF "THE CONNOISSEUR" & CAVENDISH STREET, LONDON, E.C.

‘ . . . to remove a curious and shameful anomaly, this namely, that Britain, alone of all cultured European countries, is without any periodical which makes the serious and disinterested study of ancient art its chief occupation.’

Editorial, *The Burlington Magazine*, vol. 1, issue 1 (March 1903)

‘It will be seen that we begin this month a series of illustrations of various fine works of art with descriptive notes. Some of these belong to private collectors, others are in the possession of dealers of repute. We make no apology for including the latter; some of the finest works of art that find their way to London pass through the hands of the great dealers, often on their way to America, or Berlin, or Amsterdam.’

Editorial, *The Burlington Magazine*, vol. 1, issue 2 (April 1903)

II.—THE PUBLICATION OF WORKS OF ART BELONGING TO DEALERS

IN the April number of THE BURLINGTON MAGAZINE we stated that it was our intention not to exclude from the Magazine works of art likely to be of interest to the student and collector because they happened to be in the hands of dealers. The policy of including objects belonging to dealers has been adversely criticized by friends who have the interests of the Magazine at heart ; we therefore think it well to refer again to the matter, although the purpose of our decision was, as it seems to us, clearly enough stated in the April number. Suggestions have, it seems, been made in certain quarters that some corrupt or at least commercial arrange-

ment with the dealers concerned is accountable for the publication in the Magazine of objects belonging to them. Such suggestions we may pass over, for they are not and will not be credited by anyone whose opinion need concern us. But we owe it to the friendly critics who are concerned for the welfare of the Magazine, and anxious that it should not be affected even by a breath of suspicion, to state our position quite frankly. ¶ In the first place we may say that we entirely sympathize with their point of view, and we recognize as fully as they do the harm that has been done to artistic enterprises—literary and otherwise—by commercial entanglements, and, in the case of periodicals, by a too intimate rela-

‘Criticism and Commerce’ (February 1904)

‘Some Difficulties of Collecting’ (June 1904)

‘The Past Season-Its Sales and Tendencies’ (October 1904)

‘What Modern Pictures are Worth Collecting?’ (November 1904)

‘How to Collect Old Furniture’ (December 1904)

‘The Extinction of the Middle-Class Collector’ (June 1905)

‘In the Auction Room’ (July 1905)

‘The Auctioneer as Dealer’ (August 1905)

NOTABLE WORKS OF ART AT THE LONDON DEALERS

ADVERTISING, in one form or another, has become, like the telephone and the automobile, a necessary complication of modern life. Like these latter inventions a may sometimes be a nuisance; but, since advertisements seem inevitably to come, the less policy for any journal is to make its advertisements as useful, informative, and beautiful as possible.

It has always been the policy of THE BURLINGTON MAGAZINE to encourage advertisers to publish in these pages photographs of the finest works of art they can display. The result has been happy, and we have often been congratulated on the quality and beauty of our advertisement pages. If a solution were to be made from the advertisements columns of the Magazine from its first number to the present day, there would be a long series of illustrations of art and craftsmanship, including many of the greatest works of art that have changed hands during the past quarter of a century.

Our December issue always includes an unusually large number of such announcements, and this year we have decided to carry out an experiment which it is hoped will appeal as much to our readers as it has done to our advertisers. We have looked the better to let us publish photographs of whatever works of art come in their possession they consider most worthy of their regulations.

These appear of the various pages following this note, so that they may have the maximum effect, we have printed them by the special process so widely in the case of our editorial plates.

The reader will, we think, agree that the artist thus placed, as it were, on a pedestal a remarkable collection of pictures and objects of art, and now that opportunity represents the art dealers of London.

A brief description and the owner's name appears under each plate, but a few additional notes may be found useful. Plate 1.—To describe this picture would be to describe the whole art of Turner. But, in the same time, the picture has no more than are properly regarded as typical of the great landscape, a smattering of an artist's path of Turner's characteristic that one never knows what he is going to expect. Here we find him manipulating the foreground in his customary manner, but avoiding the scene appearing beyond the line of struggling trees with a delicate story quality suggestive of the style of artists like David Cox. It will be generally agreed that, when at a choice, the picture is one of the very loveliest things that Turner ever did. Its authenticity is beyond question. It was bought from the artist, and since that time and today its pedigree has been preserved by collectors and exhibition organizers in such a way that no doubt could exist of its authenticity, even if it did not bear upon it the unmistakable marks of Turner's genius. It came from about 1810.

Plate 2.—This plate shows a magnificent example of the art of Philip de Landolt, an artist whose works have been the subject of scholarly lectures ever since the recognition of Rembrandt's creative era began. As a landscape in Rembrandt was closely related to Rembrandt, and the latter artist's landscape work affected as many cities as that of any other painter of the time in support of the fact that Rembrandt was not an entirely isolated genius, as had formerly been supposed. Through the present picture we are able to see to what an extent de Landolt studied the problems of lighting in landscape work. He here displays the same "luminous treatment" in the play of light, over a wide expanse of land and water as Rembrandt displays through his landscape with the *Christus in Sion*, in the *Portrait of the Artist*, and the play of light and shade is more highly distributed. This picture was formerly in the collection of the George Hamilton and Mrs. Harcourt, of Covent Garden.

Plate 3.—This plate illustrates a remarkable manner the work of one of the few, or those greatest of all those artists who were at once the painter and great architect of nature. Jansz van Ruisdael contributed remarkably to the city of what has been called "open-air" painting. He was one of those who have their eyes just from the dim, shadowed light of the studio, who looked out of the window upon the great hills and trees. Nothing could surpass the power of his best work. The present example, for instance, has remarkable witness to his power of observation and of originality and to the grandeur of his vision. The eye could never tire of following the intricate lines upon a low horizontal the broken foreground, the masses of foliage and the various forms of the cloudy sky. The picture was

land recently in view at the Century Exhibition, New York. Plate 4.—This photograph illustrates a most interesting picture by Vermeer. Such extraordinary ingenuity of composition, with the different figures of human and animal life so cleverly introduced, in its its own design found in Vermeer's work. The picture makes us feel that it would have been better if the artist had not spent as was already admitted in nature, himself in the grand style. In this more domestic style he evidently felt that to give way to his fancy, with the result that the observer's eye is restricted to a few subtle ways than is possible through some of the artist's spiritual impetuosity.

Plate 5.—The close proximity was of that long, complex series of figures depicted among the central panel the picture of the *Deposition*. The investigation of the history of such works has been usually pursued by a circle of art scholars during many years. The picture may be described as anti-impetuous, and its certain sense it has been found convenient to imply a *Vermeer* note to some artist whose identity is known only through his paintings. Thus Dr. Friedländer states that the picture is painted by the painter of a last striking visit to the church of Saint Sulpice, near Rouen, and by Vermeer comes the artist as the *Mare de Saint Sulpice*. The subject is in certain instances and is a valuable addition to our knowledge of the French primitive painters.

Plate 6.—This illustration of a scene suggests the name of Holbein, but its depicted eye there are differences between it and the work of Holbein at any period. This can best be explained by saying that the artist in the drawing is not the artist, it by looking to see what the picture may be which the brain is hindered to describe the subject. No very expert could say off-hand to whom the picture should be ascribed, though, as a matter of fact, there is no doubt that it is the work of Hans Holbein or Holbein of Nürnberg. This artist, who flourished during the first half of the sixteenth century, is perhaps less known on account of his smaller engravings, and a painting of this size and importance and in this style of perspective is a rarity indeed. It is unnecessary to believe his good sense or his reputation as an architect, for it is one of these pictures that we should judge better than most through a photograph.

Plate 7.—The picture illustrated on this plate is a characteristic work by Canova de Veci, the friend of Van Dyck, who painted his picture. The present picture of a lady is rather late in the career of Canova than some other portraits by de Veci. The lightness of handling and the tendency to illusion probably suggest a fairly early date. The great pose and the effect with which the features are drawn greatly enhance the importance of the picture. Formerly it was part of the Royal Collection at Kew Palace.

Plate 8.—This illustration is of a *Portrait of a Statesman*, by Titian. The attribution to this master is beyond all question, for in every detail as well as in the beautiful workmanship is typical of the great Venetian. This, of course, is not to deny that the picture has a character of its own. It is marked off from the more haughty of Titian's portraits by the unusual size and grandeur of the arrangement. We have the impression that the distinguished-looking man depicted as a man, rather than as a model, in the artist. In a word, it is an "inkling" portrait. One of its greatest charms, however, is due to its technique. The soft, highly finished workmanship, the delicate modulations of the silhouette, and the almost cross-hatched matching for tones and character in the face will appear, as often, through the reproduction.

Plate 9.—The first plate we might suggest this portrait as belonging to the English school, but a moment's contemplation would deny that idea, for there is no English portrait in which it could possibly be ascribed. The English school of portraits has a naturally conventional character, and the head line of the present portrait, perhaps reserved for the man's first impression. It is the work of a very remarkable artist, Alexander Rodin, who was born in Sweden in 1718, studied successfully in Paris, and subsequently followed his career in Russia. He will be seen from the photograph, his prevailing influence is French, an influence that is so apparent in it as in the portraits of Flaxman.

Plate 10.—This is one of Sir T. Lawrence's portraits of Benjamin West. It is a smaller version and of great rarity of the large picture, painted in 1765, in the collection of the National Gallery of British Art, London, in which it was presented by William IV. It is a portrait of the artist, as presented by the artist, but the one exhibited at the Royal Academy



ADVERTISING, in one form or another, has become, like the telephone and the automobile, a necessary complication of modern life. Like these latter instruments it may sometimes be a nuisance; but, since



Jef Van der Veken (1872–1964)



Virgin and Child (the 'Renders Madonna'),
by Rogier van der Weyden (Musée des
Beaux-Arts, Tournai).



Virgin and Child (the 'Renders Madonna'),
by Rogier van der Weyden (Musée des
Beaux-Arts, Tournai).



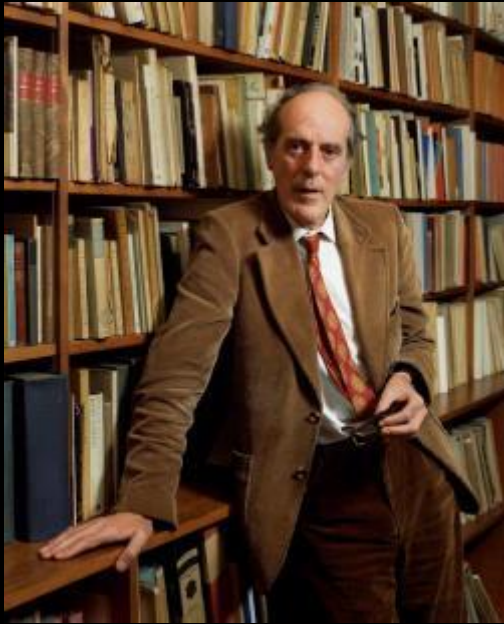
Photograph during restoration during the early
1920s



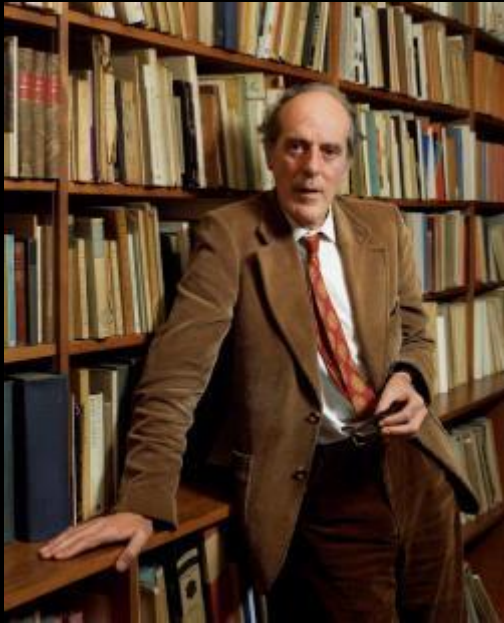
Jef Van der Veken (1872–1964)



Emile Renders (1872–1956)



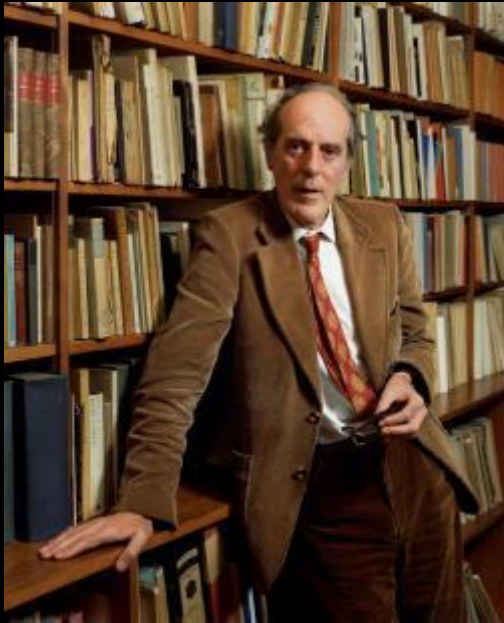
Benedict Nicolson (1914–78), editor of *The Burlington Magazine* from 1947 to 1978 (photograph 1977).



Benedict Nicolson (1914–78), editor of *The Burlington Magazine* from 1947 to 1978 (photograph 1977).



Young woman tuning a lute, by Hendrick ter Brugghen. (Kunsthistorisches Museum, Vienna).



Benedict Nicolson (1914–78), editor of *The Burlington Magazine* from 1947 to 1978 (photograph 1977).

AND TERBRUGGHEN'S CHRONOLOGY

presumably, the *Violinist with glass* formerly in the Pen Collection, The Hague.²³ I am also inclined to believe that the *Woman tuning a Lute*, existing in two autograph versions in the Kunsthistorisches Museum (Fig.9) and in my own collection,²⁴ belongs to 1624 or shortly afterwards, though the evidence is not strong. One has to use one's imagination in persuading oneself that she is the twin sister of the lady in Crefeld; there is a restraint, a poise about this lute tuner which might just be accounted for earlier, but surely not later.

Benedict Nicolson: 'The Rijksmuseum 'Incredulity' and Terbrugghen's Chronology, *The Burlington Magazine* 98 (1956), p.108.



Young woman tuning a lute, by Hendrick ter Brugghen.
(Formerly in the collection of Benedict Nicolson; acquired
in 2010 by the Fitzwilliam Museum, Cambridge).



Young woman tuning a lute, by Hendrick ter Brugghen.
(Kunsthistorisches Museum, Vienna).