NUMBER I VOLUME I MARCH 1903

THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

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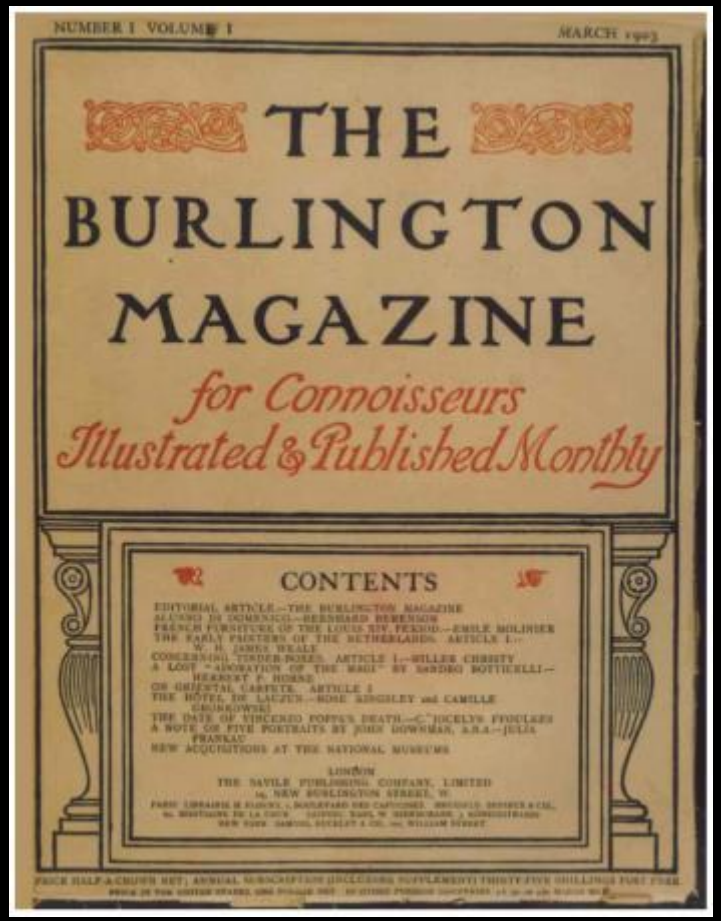

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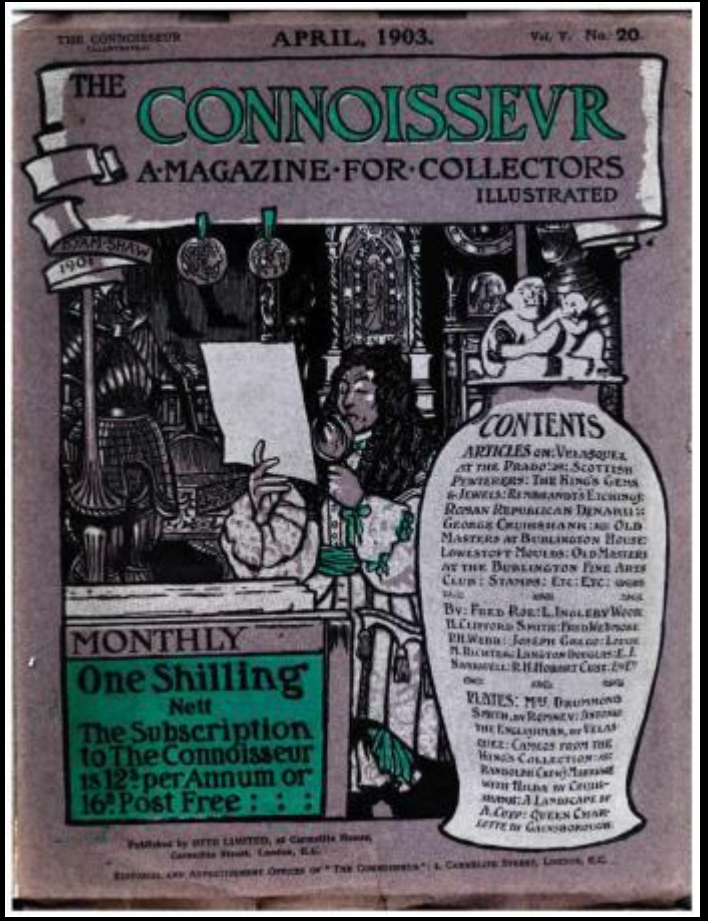

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THE CONNOISSEVR

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‘. . . 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 arrangement 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-

Editorial in the June 1903 issue of The Burlington Magazine

‘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 instruments it may sometimes be a nuisance; but, since

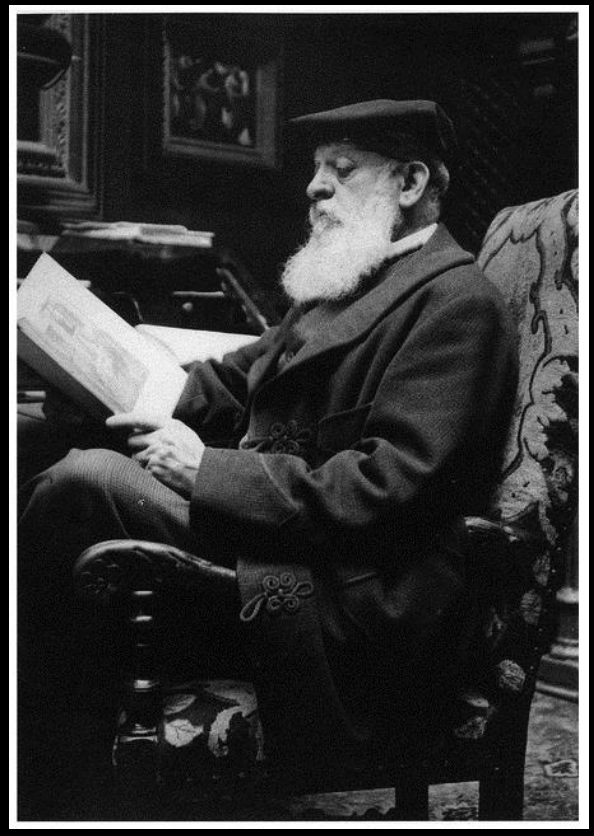
Jef Van der Veken (1872–1964)

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

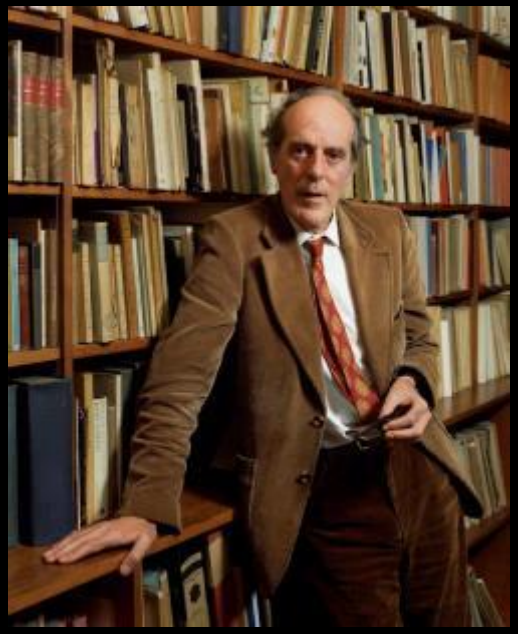
Virgin and Child (the ‘Renders Madonna’), by Rogier van der Weyden (Musée des Beaux-Arts, Tournai).

Photograph during restoration during the early 1920s

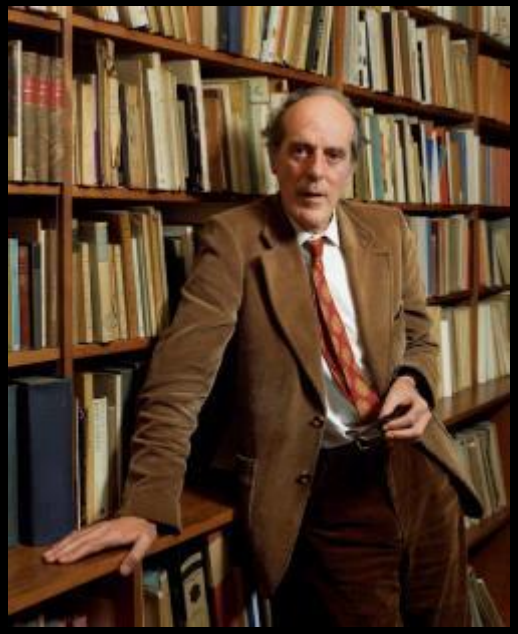
Jef Van der Veken (1872–1964)



Emile Renders (1872–1956)

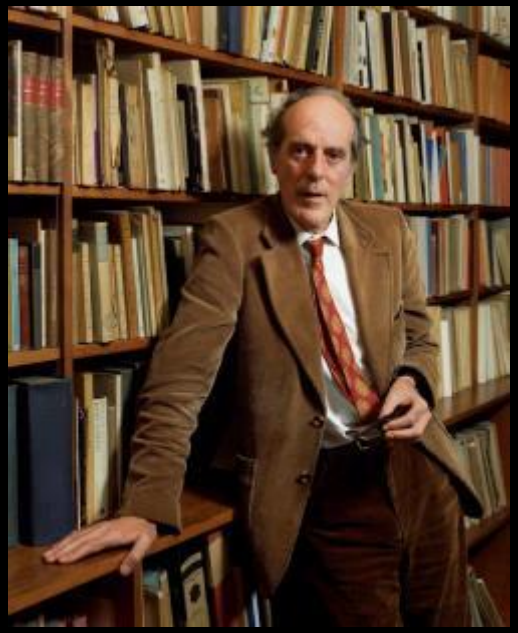


Benedict Nicolson (1914–78), editor of The Burlington Magazine from 1947 to 1978 (photograph 1977).



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).