

MUSÉES ROYAUX

Bruxelles,

28.7

1914

2

DE

Peinture et de Sculpture

DE

BELGIQUE

SECRÉTARIAT

N°

OBJET

5265/80 A

Hussey

Cincinnati
USA

Nous avons l'honneur de vous faire connaître
que la résolution de la Commission directrice n'a
pas été favorable à l'acquisition, pour les col-
lections de l'Etat, d
dont vous avez soumis la reproduction photogra-
phique à l'examen.

Veillez agréer, M, l'assurance de
notre considération distinguée.

Copie expédiée le 28.7.14

POUR LA COMMISSION DIRECTRICE,
Le Secrétaire,

THE AMERICAN TOOL WORKS COMPANY.

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CINCINNATI, U.S.A. July 10, 1914.

PLEASE WRITE SEPARATE LETTERS ON SEPARATE SUBJECTS.
IN REPLY PLEASE GIVE YOUR LETTER A SUBJECT HEADING.

Palace of Fine Arts,
Brussels,
Belgium.

Gentlemen:

Considerable interest has been aroused over an old picture I have in my possession which may be the work of one of the masters. The picture's history is very interesting, and would certainly lead one to believe that such is the case. Unfortunately, however, the artist's signature is lacking, consequently the only means of identification is through expert opinion, hence this letter.

I am enclosing a photographic reproduction which will give you a very fair idea of the subject and treatment, which may be of considerable assistance in identifying the picture. Here are a few facts about the picture which might be interesting:- It was brought to America by a family of Huguenot refugees, who settled in New Orleans, and afterward moved to St. Louis where the last descendant died about 1840. The picture at that time was considered of very little value, being covered by a water color of an entirely different subject, consequently aroused no particular interest at the auction sale of the personal estate of the family, which followed.

This picture was purchased by a friend and was afterwards secured by my father as a water color. During the process of having the picture cleaned and touched up, the original picture was discovered underneath. Then the water color cleaned off, and the picture in its entirety, as shown by the photograph enclosed, was revealed. It is also interesting to note that the edges of the canvas are jagged and irregular, indicating that this piece of canvas has been slashed out from the center of a larger canvas, which accounts for the absence of the artist's name. These are the facts as far as I have been able to learn them.

History tells us that during the Huguenot trouble a great many of the old pictures in France were mutilated, by the Huguenots slashing out portions of them and carrying them to this and other countries, and the supposition is that this was the fate of the picture in question. In fact, it being a religious subject, this painting attracted the attention of a former priest by the name of Rev. Patrick Cusick, at one time pastor of the Church of the Atonement in this City, who obtained the following information from the Quirinal at Rome.

THE AMERICAN TOOL WORKS CO.,
CINCINNATI, U. S. A.

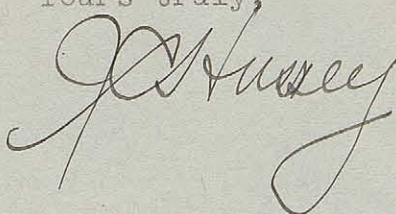
Palace of Fine Arts, #2.

There were four similar pictures painted by Murillo for different churches; three are known to be in existence in Italy, and one which was in Paris was stolen during the Huguenot trouble, and it was the belief at the Quirinal that this was the stolen picture.

I have given you all of the information that I have concerning this painting and ask that you kindly let me have your ideas on the subject. If this, however, is in any way against the policy adopted by the Museum, would it be asking too much to request you to recommend some authority on such subjects, that I may get in touch with? Enclosed you will find a return envelope in which kindly mail your reply.

Thanking you very kindly in advance for your consideration of this subject, and assuring you that I shall greatly appreciate any reply which you see fit to make, I remain,

Yours truly,

A handwritten signature in cursive script, appearing to read "J. H. Huxley". The signature is written in dark ink and is positioned below the typed name "JCH-EB".

JCH-EB