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Mugeli

10 décembre 1928.

Dear Sir,

I was a long time abroad, and found your letter yesterday. I attentively have studied your photos and give you my conclusions as far as the very bad photos allow me to see.

The bookpicture is not of the hand of Rembrandt. This artist never did paint such subjects. It is also not from a follower of him. But from a dutch artist of the same time, of ^{the} midst of the 17th century, perhaps Willem Kalf. He very often introduced such decorated nautilus as there is to seen on your picture.

As to the pocture of the Neptune it represents, I think, Nepture and Amphitrité; the god of ~~the~~ the sea, followed by his court, takes away Amphitrité as his wife. The subjects was treated by Rubens and by Jordaens. Nowever there are in your picture figures liking as in the works of Jordaens, it is not from this last master, certainly not. Some figures are to delicate, and he never makes such horses. According to the colours you are speaking of, as the brilliant red on Neptune and the dark gree of the rock, I schould think of Henry van Balen, a painter of Antwerp of the first part of the 17th. century.

Albert Murgeli, esq
Marsden House
High Lane
Near Stockport
Cheshire
England

Thanking for your favours, I remain

Yours sincerely,

9 octobre 1928.

*gentilhomme anglais
att Van Dyck*

Dear Sir,

I am extremely obliged to you for the kind sending.

Concerning the small photograph of the portrait you wish to be identified, I think this will be a very difficult task : In these days endeavouring to do it. But the lack of any weapon (écusson with the arms) makes the recherches almost impossible.

The picture, painted in 1630-1640, likes me however the portrait of an english gentleman in service of the house of Orange. My principal reasons to say so are the following:

1. the physiomy of the model,
2. the long hairdress and the beard,
3. the large collar with laced boards which is to find in the same manner on english portraits of 1630-1640, and not on flemish or dutch portraits of that time,
4. the echange in orange color is, I think an indication of the being in service of the Princes of Orange.

Albert Mugeli Esq.

Maroden House

I have send the photography to my Colleague of Amsterdam in order to ask him if the know the physionomy of this person. He did not and he also is thinking it will be an englishman.

The most I can say you about the identification is that the personage has some acquaintance with Philipp Herbert, fourth Earl of Pembroke, painted by Antonio van Dyck in the years 1632-1640.

You ought to make some rechearches amongst english connoisseurs. I think Mr. Palmer of the South Kensington Museum would be able to help you farther.

Yours sincerely.

The Head Keeper,

Prof. Leo Van Puyvelde.

Marsden House
High Lane
near Stockport
near
England

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22.9.1928

Sept. 1928

Monsieur le Directeur du Muséi des Beaux
Arts a Bruxelles

Dear Sir! I should esteem it

a great favour if you could
help me to identify the name of
this gentleman in Amour.

Size 28ⁱⁿ x 21ⁱⁿ. It is a very strong
forcible oil painting on an Oak
Panel, no doubt Flemish School.
This portrait is most beautiful and
pleasing in spite of its severe
expression. It is painted on a
dark green background with a
kind of Chiaroscuro effect. The
painting itself is of course much
clearer and nicer than the enclosed
photo. It might possibly have been
painted by Rubens or by one of
his pupils but not Van Dyck

N. B.

I shall of course be
pleased to remit any reasonable
charge for your troubles or
expenses.

yours faithfully

Albert Mugeli