

5718
—
136.

Buckland

Londres



10-11-11

2000

Bacchanalian

Jordan or Nubian

2000

No 28 Bacchanalian

Jordan or Nubian

2000



20

(14)

Abml

Franken

14" X 10"

154 X 256 cm

in Copper

St. Elisabeth of Austria

£200.

~~FF~~

Franken

St. Elisabeth of Austria

£200



No 24

size 50" x 40" 50 inch x 40 inch
D

valued at ~~£95000~~ offer wanted.

Trans Floris

Trans Floris

I am prepared to consider any reasonable offer
for the picture

(Je suis tout disposé à accepter une offre
raisonnable pour cette peinture)

ABuchland

(11)



30

(8)

Portrait of Man
believed to be Flemish
School
£ 500

Portrait of a man believed
to be by Flemish Artist.
£ 500.



Pickney

3000

No 27 The Visitation

~~44-45-46-47~~

~~3000~~

Under

No 27 The Visitation

Peter Paul Rubens

~~£~~ 3000



24

Vandyke

5000 £

Vandyke
Seals of Endymion

~~£ 5000~~

No 29

Seals of Endymion

Vandyke

~~£ 5000~~

(160)

Bruxelles, le 19 novembre 1927.

8

Monsieur,

Nous avons l'honneur de vous faire savoir que la Commission d'Art Ancien n'a pas émis un avis favorable à l'acquisition des tableaux dont vous avez bien voulu nous transmettre les photographies par votre lettre du 10 septembre.

Nous vous remercions néanmoins de votre communication et vous prions d'agréer, Monsieur, l'assurance de ma considération distinguée.

Le Conservateur en chef,

à Monsieur Buckland

Vauxhall Bridge Road, 67,

London. S.W.1.

CORRESPONDENCE ONLY.

H. BUCKLAND,
ENGINEER.

67, VAUXHALL BRIDGE ROAD,

LONDON, S.W. 1.

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Le 19 Septembre 1927

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AL/6269

SUBJECT PEINTURES

THE PRICES QUOTED IN THE FOLLOWING LETTER ARE INVITATIONS FOR IMMEDIATE OFFERS
AND ARE SUBJECT TO WITHDRAWAL OR CHANGE WITHOUT NOTICE.

Monsieur le Conservateur en Chef,
Musée Royal de Belgique,
Bruxelles, Belgique.

Monsieur,

Comme suite à ma lettre du 10 Septembre avec photographies, ainsi que celle de "Frans Floris" No. 24. Veuillez trouver ci-joint, ce jour, la copie du certificat d'authenticité par E. Barrington Nash, un de nos Experts avec le titre (court) de la peinture.

En ce qui regarde le prix de cette dernière il y eut erreur, je la croyais estimée à £35.000 (Trente cinq mille livres), ce prix se rapporte à celle de Van Der Weyden "Holy Family". Le possesseur actuel de la peinture No. 24, accepterait une offre raisonnable pour une prompt liquidation comme elle a besoin d'argent d'urgence. Je vous serais donc fort obligé si ce tableau vous intéresse, à nous faire une offre ferme au plus-tôt.

Les mêmes conditions s'appliquent aux autres peintures qui vous furent offertes, le propriétaire est tout disposé à accepter un prix raisonnable pour vente immédiate.

Soyez assez aimable de me faire savoir si ma lettre du 10 de ce mois vous est parvenue.

Veuillez agréer, Monsieur, l'assurance de mes sentiments distingués.

p.p. H. BUCKLAND,

Secrétaire

H. Buckland

A. Layre

CORRESPONDENCE ONLY.

H. BUCKLAND,
ENGINEER.

67, VAUXHALL BRIDGE ROAD,

LONDON, S.W. 1.

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Le 10 Septembre 1927

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AL/6250

SUBJECT PEINTURES

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Monsieur le Conservateur en Chef,
Musée Royal de Belgique.
Bruxelles
Belgique.

Monsieur,

En réponse à votre lettre du 7 Septembre courant me demandant les photographies des tableaux marqués sur la liste, je ne puis vous en envoyer que quelques uns étant donné que les autres furent quelque peu abîmés dans le déménagement que le propriétaire de ces dernières fut obligé d'effectuer il y a quelques jours. Veuillez noter que les photos inclus ne sont pas très bonnes, cela due à la mauvaise lumière.

- No.25- Holy Family par Rogier Van Der Weyden. Cette peinture a été estimée à £35.000 (Trente cinq mille livres) on accepterait £10.000 Dix mille livres)
No.26--St. Elisabeth of Austria par Francken. mesurant 14" x 10" ou bien 154 x 254 mm. £200 (Deux cent livres)
No.27- La Visitation par P.P. Rubens £3000 (Trois mille livres)
No.28- Bacchanalian par Jordeans ou Rubens. £2000 (Deux mille livres)
No.29- Diana & Endymion par Vandyke. £5000 (Cinq mille livres)
No.30- Portrait of a man, que l'on croit avoir été peint par un Flamand. £500 (Cinq cent livres)

La peinture numéro 24, appartient à un autre particulier et est par le peintre Frans Floris, mesurant 50" x 40". Ce tableau a été estimé à £35.000 (Trente cinq mille livres) On est disposé à accepter une offre Aussitôt qu'il me sera possible d'obtenir les autres photos, je vous les ferai parvenir.

Je vous prie de noter que le prix demandé pour ces peintures peuvent être considérablement réduit mais à condition d'une vente immédiate.

Je serai d'avis, qu'il serait avantageux pour vous de venir à Londres et d'inspecter vous même ces peintures qui pendent aux murs de la maison du possesseur de ces dernières.

En attendant de vos nouvelles à ce sujet.

distiguée. Veuillez agréer, Monsieur l'assurance de ma considération

Horatio Buckland

(5)

From:- H. Buckland,
67, Vauxhall Bridge Road
London S.W.1

September 19th 1927

COPIE DU CERTIFICAT D'AUTHENTICITE DE LA PEINTURE PAR
FRANS FLORIS NE 1520 PHOTOGRAPHE No 24. TITRE COURT:-

"ABIGAIL PACIFYING KING DAVID"
- Abigail pacifiant le Roi David-

(en Francais et anglais)

Francais

Certificat de verification de la Peinture appartenant a
Miss Ada . Cook, 26, Castelnau.

Je, soussigne, fais la declaration suivante :- Quand en
en premier lieu j'examinais la peinture de Miss Cook, je
donnais comme étant mon opinion que l'oeuvre etait de
"Frans Floris" ne 1520. Depuis, j'ai vu quatre dessins
en bistre relatant des scenes de la vie du Roi David,
l'un d'eux etant un Fac-simile de la peinture en posses-
sion de Miss Cook. Ces derniers etaient soigneusement
executes et signes " Frans Floris" Ces tableaux con-
firment ma premiere opinion sur le peintre de la peinture
de Miss Cook, et de laquelle j'etais convaincu alors,
qu'elle etait l'oeuvre de Frans Floris.-

Edward Barrington Nash,
(Some time Art Expert of the Grafton
Galleries)

AB

Anglais.

Certificate of Examination of Picture in the possession
of Miss Ada, M. Cook, 26, Castelnau.

I, the undersigned, do make declaration as follows:-
When I first inspected Miss Cook's Picture I gave it as
my opinion that it was the work of Frans Floris born 1520
Subsequently I have seen four drawings in bistre of scenes
in the life of King David, one of which was a fac-simile
of the picture in Miss Cook's possession, these were careful-
ly executed drawings and signed- Frans Floris- These drawings
corroborate my former opinion as to the Painter of Miss
Cook's picture of which I was convinced at the time that it
was the work of Frans Floris.

Edward Barrington Nash,
(Some time Art Expert of the Grafton
Galleries)

AB

(4)

Bruxelles, le 7 septembre 1927.

Monsieur,

En réponse à votre lettre du 6 septembre, j'ai l'honneur de vous retourner la liste que vous m'avez communiquée en vous priant de me faire parvenir les photographies des tableaux marqués d'une croix, afin de pouvoir les soumettre à la Commission lors de sa prochaine séance. Prière^u nous indiquer également le prix demandé de ces oeuvres.

Veillez agréer, Monsieur, l'assurance de ma considération distinguée.

Le Conservateur en chef,

à Monsieur H. Buckland

Vauxhall Bridge Road, 67,

Londres. S.W.I.

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H. BUCKLAND,
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LONDON, S.W. 1.

Le 6 Septembre 1927

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AL/6225

SUBJECT PEINTURES

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AND ARE SUBJECT TO WITHDRAWAL OR CHANGE WITHOUT NOTICE.

Monsieur le Conservateur en Chef,
Musée Royal des Beaux Arts de Belgique
Bruxelles Belgique.

Monsieur,

En reponse a votre honoree du 30 Aout dernier, j'ai l'avantage de vous envoyer les trois principales photographies des peintures qui sont a vendre, ainsi que la liste complete de ces dernieres. Si vous voulez bien m'indiquer celles qui vous interessent le plus je me ferai un plaisir de vous faire parvenir la ou les photographies.

J'ose respectueusement vous suggerer de faire le voyage a Londres afin d'examiner ces tableaux qui appartiennent a un seul particulier et qui les detient chez lui, vous pourriez ainsi juger par vous meme de la valeur et de l'authenticite de ces derniers.

Veillez agreez Monsieur l'expression de ma consideration tres distinguee.

H. Buckland

Bruxelles, le 30 août 1927.

Monsieur,

Il est possible que parmi les tableaux que vous nous signalez il s'en trouve qui puissent intéresser le Musée de Bruxelles. Veuillez donc avoir l'obligeance de nous en adresser la liste complète, avec tous les détails utiles que vous pourriez nous communiquer et, si possible, des photographies. Il est bien entendu toutefois que ceci ne comporte aucun engagement de notre part.

Veuillez agréer, Monsieur, mes salutations distinguées.

Le Conservateur en chef,

à Monsieur H. Buckland

Vauxhall Bridge Road, 67,

London. S.W.I.

1

CORRESPONDENCE ONLY.

H. BUCKLAND,
ENGINEER.

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Le 24 Aout 1927

AL/ 6175

SUBJECT PEINTURES SUR TOILE

THE PRICES QUOTED IN THE FOLLOWING LETTER ARE INVITATIONS FOR IMMEDIATE OFFERS
AND ARE SUBJECT TO WITHDRAWAL OR CHANGE WITHOUT NOTICE.

Monsieur le Conservateur
Musée des Beaux Arts,
Bruxelles. Belgique

24/8

Monsieur,

J'ai en main toute une collection de peintures flamandes et autres, et j'ai pensé que peut-être si vous étiez acheteur mon offre de celles-ci pourrait vous intéresser. Ces tableaux sont ici à Londres, et peuvent^{être} vérifiés et examinés à loisir, excepté Samedis et Dimanches.

Si vous êtes collectionneur et décidez d'acheter, je me ferai un plaisir de vous envoyer avec la liste de plus amples détails concernant mon offre ci-dessus; qui vaut la peine d'être considérée étant donné que parmi ces œuvres qui non seulement sont authentiques, il y en a, peintes par les Vieux Maîtres tels que "Vandyke, Rubens, Titien, Rembrandt, etc

Si cette offre est de nature à vous intéresser, je vous serai très obligé de bien vouloir me faire prompte réponse.

Agreez Monsieur, mes salutations très distinguées.

H. Buckland

Discovering Old Masters

THE BRABANT PICTURES By E. BARRINGTON NASH

What a fascinating volume of romantic stories could be compiled respecting the history of the pictures in both public and private collections! A veritable romance of art.

Collecting objects of art may be, in some instances, an impulse for the sake of mere acquisition; but the increasing spirit of acquiring objects often results in a want of direction and significance of a collection. A well-directed mind does not amass articles for the sake of amassing, but by exercising great patience awaits the opportunity to acquire objects of real and lasting value.

For the past fifty years our national art treasures in the form of British printed books, oil paintings, drawings, engravings and artistic furniture have been leaving our shores for America at an ever-increasing rate. The country is being ruthlessly denuded of all and everything appertaining to beauty of form and excellence in execution. Post-war conditions have greatly accelerated this exodus; the mere incidence of taxation is intolerable and difficult to bear, which, added to the high cost of living, is sufficient reply to the question, "Why are people selling their treasures?" There are no purchasers of such amongst the British people, and America is an ever-ready market with willing buyers.

Some ten years since, I was invited to inspect a private assemblage of pictures, contained in a large house on the borders of Epping Forest. My host was a genial Scottish M.D., Dr. John Rowat, and I confess that, with an extended experience of fifty years in visiting private collections throughout the Kingdom, I was somewhat embarrassed by the comprehensiveness of the collection. I inquired its origin, and the Doctor told me he had always been acquisitive, fond of having prize horses, dogs, etc., for which he was very successful in taking prizes at shows. He then turned to pictures, of which he was also very fond, buying those that appealed to his natural intuition. This would be some thirty-five years ago, as it would be quite impossible to congregate such a number and variety of pictures to-day, except at prohibitive prices.

When Dr. Rowat purchased his paintings, they were intended for the personal pleasure of himself and his friends, many years since, and the intention to part with them, as he more recently informed me, is through having sustained personal losses.

The first picture that arrested my attention was a large landscape highly reminiscent of the great Rembrandt, both in technique and subject. By a curious coincidence, about this period, I was trying to trace a picture to Rembrandt's possession, and I was in correspondence with a State Office in Amsterdam. Amongst the official papers sent me for perusal connected with Rembrandt's bankruptcy was an old contemporary copy of the contents of Rembrandt's house, at the time of his bankruptcy, much more descriptive than the catalogue of the sale. In this list was the description of a landscape painting by Hercules Seghers, and I have no doubt that the picture at which I was then looking was the very picture described in the schedule. The technique of Hercules Seghers and Rembrandt so closely assimilates that it is practically indistinguishable one from the other. Certainly several landscapes by Hercules Seghers have been sold as the work of Rembrandt, bringing enormous sums.

Another very important picture, more nearly allied to Rembrandt, is that of the intended sacrifice by Abraham of Isaac, of which the pendant picture is in the Hermitage of Leningrad. The mastery of the golden colour scheme is perfectly marvellous.

Two small landscapes signed by Jacob Ruysdael evince the penetrative power with which he could endow the atmosphere of dark shadows.

There are also two small landscapes by Hobbema, of fine quality.



A Landscape, by Hercules Seghers, at the Brabant Galleries.

A picture of superlative interest is that of an old mansion in the middle distance of a landscape, with groups of figures in the foreground. One might well attribute this picture with great confidence to the brush of Jan van der Heyden, but for the signature being that of Jan Vermeer, a very rare artist, of whom little is recorded and whose productions were generally grouped with those by Van der Meer. There were two Vermeers, undoubtedly, father and son, the first producing master works in landscape of the surroundings of Delft, and the son producing those entrancing lighted interiors in the manner of Pieter de Hooche.

There is a well-painted picture by the younger Van der Velde.

Of the great Rubens there are some three examples, of which the most important is that of a monk, and a very masterly piece of work it is. It has been suggested that this represents Rubens's visualisation of the Saint much in our thoughts to-day—St. Francis d'Assisi.

Rubens' great pupil, Vandyck, is represented by a beautiful painting of Diana and Endymion returning from the chase, the draperies of which are very rich and sumptuous in colouring.

A large historical painting, "Scipio and the Bride of Numantia," is by a very clever painter of the Netherlands, very little known here, but met with in the Galleries in Holland—Jan Beeldemaker, born at the Hague, in 1636.

We now arrive at what I consider the gem of the collection, namely, "A Holy Family," being the presentation of fruit and flowers by two angels to the Madonna. This is no other than the work of Rogier van der Weyden, prior to his visit to Italy, and the only known easel picture of that period, I believe. It is of the transition period between tempera and oil, and the colours are very pure and translucent.

The Breughel family is represented by the "Adoration of the Magi," by old Breughel, and "Egyptians crossing the Red Sea," by Peter, and crowded with figures. Also a landscape with cattle, by Jan the younger. What a big family of painters, the Breughels were. I might here mention a small cabinet painting of the Head of Christ, that Dr. Rowat has ascribed with some reason to Albrecht Dürer. It is certainly of this master's period, and reminiscent of his technique. The Spanish school is certainly less known, and understood in this country than any other. Here is a masterpiece by a great painter, hardly heard of in England, the preceptor of Velasquez, and by name Francesco de Herrera. It is the portrait of a bishop in full canonicals, and of the order of the Flagellants.

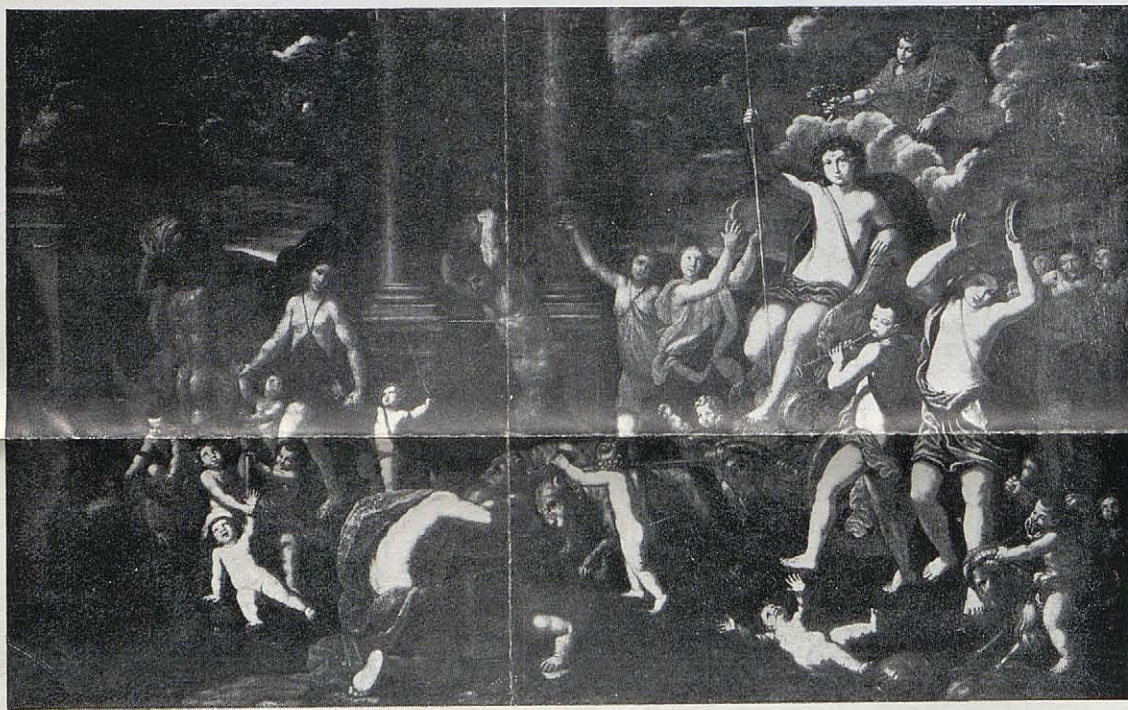
Another very interesting picture by a Spanish artist, is that of a Mountain Shepherd and his Flock, by that rare 16th century painter, Francisco Ribalta, of whose art I could say much, had I space to do so.

Here is a large picture that represents the Triumph of Bacchus returning from India. The painting is full of well-disposed figures. It is a most unusual subject for the founder of the Venetian School, Giovanni Bellini, but it is recorded that he painted such a picture; moreover, it bears his signature.

A finished study by Correggio for his "Noli Me Tangere," compels attention by its breadth and power, as well as a replica of his "Holy Family," in the Uffizzi Palace.

Space will only permit me to refer briefly to some of the other pictures, which, in catalogue phrase, are "too numerous to mention." These include a very fine French portrait of a lady of the Court of Louis XIV, and in perfect conservation. A similar portrait by Opie, and equal to the work of Hoppner.

A vigorous portrait of Dr. Gregory by Raeburn, and another of a prelate, by Romney at his best are also seen,



The Triumph of Bacchus returning from India, by Giovanni Bellini.

Reprinted from "Town and Country News" for November 12, 1926

DISCOVERING OLD MASTERS THE BRABANT PICTURES

By E. Barrington Nash



A Holy Family, by Rogier van der Weyden. Angels presenting Fruit and Flowers to the Madonna. At the Brabant Gallery.

THE BRABANT GALLERY, Portsmouth Road, Thames Ditton, Surrey

Value 2 £1000

Price £10000

gr

16



A Holy Family, by Rogier van der Weyden. Angels presenting Fruit and Flowers to the Madonna. At the Brabant Gallery.

We now arrive at what I consider the gem of the collection, namely, "A Holy Family," being the presentation of fruit and flowers by two angels to the Madonna. This is no other than the work of Rogier van der Weyden, prior to his visit to Italy, and the only known easel picture of that period, I believe. It is of the transition period between tempera and oil, and the colours are very pure and translucent.