

5980
143

Mr Turner

Londres

Portrait de l'Archiduc
Albert, par Rubens



T. 3493

Telephone No.
Regent : 2605

7a GRAFTON STREET,
BOND STREET,
LONDON, W.1

6th July, 1934.

Monsieur Leo van Puyvelde,
Musées Royaux des Beaux-Arts de Belgique,
9, Rue du Musée,
Brussels,
Belgium.

Dear Monsieur van Puyvelde,

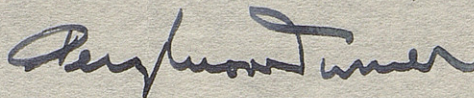
I have delayed replying to your kind letter of the 3rd instant in order that I might make enquiries so as to discover how the damage to the portrait of the Archduke Albert by Rubens occurred.

I think that your theory with regard to the Customs, either in Belgium or in England, is probably correct and I am afraid that in that case we have no recourse with regard to the damage.

The damage, which is at the top of the picture in the background - a piece of pigment as large as a thumbnail is missing - is more annoying than serious. I am afraid that I shall have to remove the varnish from the whole picture in order to put it right, but I do not feel inclined to make a claim from the Insurance Company. I am, however, seeing whether a protest cannot be made to the Customs people with regard to such action in the future. If they insist, as is quite within their rights, on removing pictures from their frames, they must be under the obligation of putting them back securely, more especially as, and in this I am sure I am not alone, the insecurity of pictures in their frames is a most prevalent cause of damage.

With kindest regards,

Yours very sincerely,



3 juillet 1934.

C.

Monsieur,

J'ai reçu votre honorée lettre du 27 juin, par laquelle vous m'annoncez l'arrivée de votre tableau, et regrette d'apprendre que celui-ci ne vous a pas été remis dans de bonnes conditions. Je vous remercie sincèrement de votre communication.

J'ai fait une enquête. Je puis vous assurer que l'emballage du tableau a été fait dans nos Musées, avec le plus grand soin, par un personnel expérimenté. Ce sont nos deux praticiens qui y ont procédé. Le tableau était parfaitement fixé par les clous.

La caisse a été remise ensuite à l'Agence Continentale et Anglaise à Bruxelles, par laquelle le tableau nous était parvenu lorsqu'il nous fut envoyé, en décembre dernier, par votre expéditeur à Londres, M. Bourlet.

J'ai pris également des informations auprès de cette Agence. Elle a déclaré qu'il peut parfois arriver que les caisses sont ouvertes à Bruxelles par le service de la Douane, - mais qu'elles sont toujours ouvertes par le service de la Douane à Londres, avant la remise au destinataire. Si donc quelque chose d'anormal a été constaté, cela ne serait-il pas une conséquence d'une visite approfondie de la caisse, ou bien d'autres manutentions?

Monsieur Turner,
2, Grafton street,
Bond street,
London W.1.

J'ose espérer que le dégât dont vous parlez, est fort minime et qu'il sera facile d'y porter remède. Je serai heureux d'apprendre qu'il en est ainsi.

Je saisis l'occasion pour vous renouveler l'expression de ma reconnaissance pour l'amabilité que vous avez eue de nous envoyer le tableau, et je vous prie d'agréer, Monsieur, l'expression de mes sentiments distingués.

Le Conservateur en chef,

Telephone No.
Regent : 2605

7a GRAFTON STREET,
BOND STREET,
LONDON, W.1

27th June, 1934.

Monsieur Leo van Puyvelde,
Musées Royaux des Beaux-Arts de Belgique,
9, Rue du Musée,
Brussels.
Belgium.

2/7

Dear Monsieur van Puyvelde,

The Rubens portrait of the Archduke Albert was delivered to me this morning.

I am very sorry to tell you that the picture is damaged. There is a large piece of pigment missing from the background of the picture. The damage is, undoubtedly, caused by the fact that the picture was loose in its frame. As a matter of fact the nails were quarter of an inch away from securing the stretcher and it is, indeed, a miracle that something worse has not occurred. The picture was very securely nailed into its frame when it was sent to Brussels and since its departure from London it would seem that the picture has been removed from its frame and in putting it back sufficient attention has not been paid to making quite sure that it was secure and would not move in transit.

I shall, of course, have the picture put right and I am wondering at the moment whether the damage can be repaired without removing the varnish, which, of course, would involve quite a heavy item for restoration.

I cannot tell you how much I regret having to report the matter, but I felt it my duty to you to do so.

With kindest regards,

Yours very sincerely,

Perth Turner

16 juin 1934

Monsieur,

Nous avons l'honneur de vous faire savoir que l'Agence Continentale et anglaise rue Picard 28, a envoyé à l'adresse de M. Bourlet le tableau de l'Archiduc Albert.

Veillez agréer, Monsieur, nos salutations bien distinguées.

Pr le Conservateur en chef,

A Monsieur Turner
Londres.

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Agence Continentale & Anglaise S.A.

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RUE PICARD, 28-32-32a

Tél. } 26,31,60
26,63,71
26,20,21

BRUXELLES

CHÈQUES POSTAUX : 204,468

Registre du Commerce de Bruxelles n° 8933.

Bruxelles, le

14.6.

1934.

Maison

Musée Beaux-Arts
9. rue du Musée 9.

BRUXELLES

Monsieur,

Nous vous prions de bien vouloir remettre au porteur de la présente les colis à expédier pour votre compte.

(Suite à votre communication téléphonique
» » » lettre).

Pour l'Agence Continentale & Anglaise.

Enlevé 1 colis
en destination de Casse

Le Camionneur,

Casse

Telephone No.
Regent : 2605

7a GRAFTON STREET,
BOND STREET,
LONDON, W.1

Turner

31st May, 1934.

Monsieur Leo van Puyvelde,
Musées Royaux des Beaux-Arts de Belgique,
9, Rue du Musée,
Brussels,
Belgium.

Dear Monsieur Van Puyvelde,

Many thanks for your letter of the 28th May.

I am very sorry at the decision of the Commission
of the Brussels Museum with regard to the Rubens portrait
of the Archduke Albrecht.

However, I am grateful to you for your efforts in
the matter. My disappointment is the greater because,
as I think we are agreed, this portrait, in the words of
Max Rooses, is the only portrait of the Archduke painted
from life by the hand of Rubens.

However, as the matter is decided, would you mind
having it carefully packed in the case in which it came
and have it sent back addressed to me:-

c/o Messrs. Bourlet & Sons,
18, Nassau Street,
London, W. 1

I will let you know when the picture has arrived
safely.

Again thanking you for all you have done in the
matter and with kindest regards,

I am,

Yours very sincerely,

Perthorne Turner

28 mai 1934.

C.

Monsieur,

Comme suite à votre lettre du 19 février dernier, j'ai l'honneur de vous faire savoir que j'ai soumis à la Commission technique consultative de Peinture ancienne de nos Musées, le tableau que vous avez bien voulu nous faire parvenir.

J'ai toutefois le regret de vous dire que cette Commission n'a pas cru pouvoir émettre un avis favorable à l'acquisition de cette oeuvre.

Je vous remercie vivement de l'obligeance que vous avez eue de nous soumettre votre offre.

Voulez-vous nous donner vos instructions en vue du renvoi de ce tableau?

Croyez, Monsieur, à l'expression de mes sentiments distingués.

Le Conservateur en Chef,

L. v. f.

Monsieur Turner,
7a Grafton street,
Bond street
LONDON W.1

Telephone No.
Regent : 2605

7a GRAFTON STREET,
BOND STREET,
LONDON, W.1

30th April, 1934.

Monsieur Leo Van Puyvelde,
Musées Royaux des Beaux-Arts de Belgique,
9, Rue du Musée,
Brussels,
Belgium.

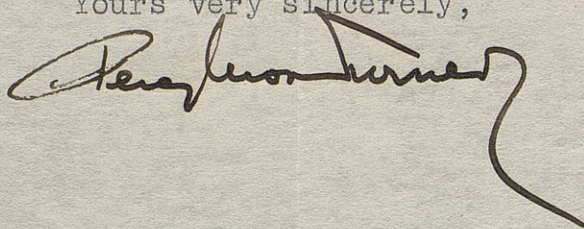
Dear Monsieur Van Puyvelde,

I was delighted to see you in Brussels the other day and to have a talk about the various things which interest us mutually.

With regard to the price of the Rubens portrait of the Archduke Albert, I think you will agree that I have put a very reasonable sum upon it, namely, £2000. (two thousand pounds), but in view of the fact that we both consider that Brussels is its spiritual home, if the Commission of the Museum would care to make me a near offer, I would seriously consider the matter.

With kindest regards,

Yours very sincerely,

A handwritten signature in dark ink, appearing to read 'Percy Moore Turner', with a long, sweeping flourish extending from the end of the name.

PERCY MOORE TURNER

Telephone No.
Regent : 2605

2000 £

7a GRAFTON STREET,
BOND STREET,
LONDON, W.1

19th February, 1934.

Monsieur Leo Van Puyvelde,
Musées Royaux des Beaux-Arts de Belgique,
9, Rue du Musée,
Brussels,
Belgium.

Dear Monsieur Van Puyvelde,

Many thanks for your letter to hand.

I am sorry there is no catalogue of the most interesting exhibition appertaining to the Archiduchesse Isabella.

With regard to the portrait of the Archduke, you, of course, have all the particulars, including Monsieur Max Rooses's eulogy.

I should very much like the picture to go to Brussels as I think we shall agree that it is its natural home. I have been asking a good deal of money for it, but under the circumstances I should be willing to accept from the Brussels gallery the sum of £2,000. (two thousand pounds).

What a sad event the death of the King of the Belgians was. It has created the most profound impression here, as I have no doubt it did in Belgium.

With kindest regards,

Yours sincerely,

Reginald Turner

15 février 1934.

Cher Monsieur Turner,

Je suis eu regret de ne pas pouvoir vous faire parvenir un catalogue de l'Exposition que nous avons consacrée à l'Archiduchesse Isabelle. Cette Exposition était, avant tout, d'ordre historique, et nous n'avons pas publié un catalogue.

Je soumettrai le portrait que vous avez envoyé à la Commission consultative pour la peinture ancienne, en vue de son achat. Quel est le prix que vous demandez pour cette oeuvre?

Croyez, cher Monsieur Turner, à l'expression de mes sentiments les meilleurs.

Monsieur Turner,
7a Grafton Street,
Bond street
LONDON W.I.

Telephone No.
Regent : 2605

7a GRAFTON STREET,
BOND STREET,
LONDON, W.1

13th February, 1934.

Monsieur Leo van Puyvelde,
Musées Royaux des Beaux Arts,
Brussels,
Belgium.

Dear Monsieur van Puyvelde,

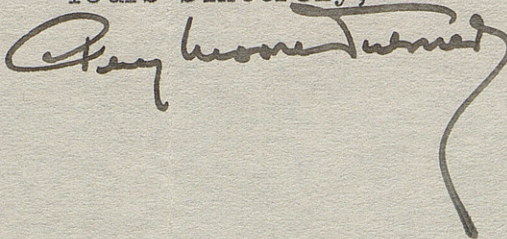
I was wondering how the exhibition in Brussels is progressing. I should very much liked to be able to have come over to see the show, but unfortunately I have been detained here in London.

If the Rubens "Portrait of the Archduke Albrecht" is coming back - I am in no hurry for its return - I should be very grateful if you would give me a few days notice in order that I may make arrangements with regard to the customs clearance.

I should also be very grateful to you if you could let me have a copy of the catalogue of the exhibition.

With kind regards,

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Percy Moore Turner'. The signature is fluid and cursive, with a long, sweeping tail that extends downwards and to the right.

Telephone No.
Regent : 2605

Turner
7a GRAFTON STREET,
BOND STREET,
LONDON, W.1

1st January, 1934.

Monsieur Leo van Puyvelde.
Musées Royaux des Beaux-Arts de Belgique,
9, Rue du Musée,
Brüssels,
Belgium.

Dear Monsieur van Puyvelde,

Many thanks for your letter of the 29th December
which came into my hands this morning.

I am very pleased, indeed, that the Rubens Portrait
of the Archduke Albert has safely arrived. I was
getting a little disquieted about it. It was sent off
by the mail train on 18th December and it seems to have
taken an unconsciousable time in arriving.

I am grateful to you for having put it in the
exhibition and for having informed the journalists
of its arrival.

With kindest regards,

Yours sincerely,

Philippe Turner

29 décembre 1933.

Cher Monsieur Turner,

Je reçois votre lettre du 28 décembre et, en même temps, aujourd'hui est arrivé le tableau "Portrait de l'Archiduc Albert". Il est en excellent état et je vous remercie de l'avoir envoyé.

Je m'empresse de le placer dans l'exposition, et de faire savoir aux journaux que le tableau s'est ajouté.

Dans la suite, je soumettrai ce portrait à l'avis de la Commission de Peinture ancienne.

Croyez, cher Monsieur Turner, à l'expression de mes sentiments les meilleurs.

Monsieur TURNER,
7a Grafton Street,
Bond street,
LONDON, W.1

Telephone No.
Regent : 2605

7a GRAFTON STREET,
BOND STREET,
LONDON, W.1

28th December,,1933.

Monsieur Leo van Puyvelde,
Conservateur en Chef,
Musées Royaux des Beaux-Arts de Belgique,
9, Rue du Musée.
Bruxelles,
Belgium.

Dear Monsieur Van Puyvelde,

I am becoming rather worried as to whether the Rubens portrait of the Archduke Albert has arrived quite safely in Brussels.

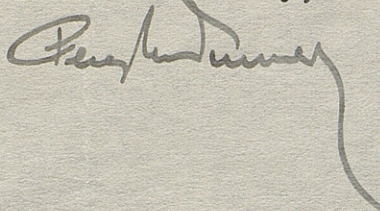
It was sent off by the mail train early last week. I should be grateful if you would let me know that it has come safely into your hands.

I do hope that the show will be a great success and if it is possible to get a catalogue, I should be most grateful to you.

With kindest regards and all the best wishes for the coming year,

I remain,

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Percy Dunham', with a long, sweeping flourish extending downwards and to the right.

22 décembre 1933

Nous soussignés déclarons que la caisse L.8668 pesant 47 K-
contenant une peinture Portrait de l'archiduc Albert expédié de
Londres par Bourlet est destiné à être soumis à l'examen de la
Commission des Musées en vue d'achat. Il y a lieu de lever un per-
mis de séjour temporaire.

Pour le Conservateur en chef,

Réf. : SA/

11286

BRUXELLES, le

20/12/33

Monsieur,

Nous avons l'honneur de porter à votre connaissance qu'il arrivera
est arrivé
à votre adresse, en douane Couise
marque(s) 28668 contre-marque(s)
pesant brut 47 contenant plumure
expédié de Londres par Z. Bourlet

Nous vous serions très obligés si vous vouliez bien nous passer vos ordres et éventuellement nous donner toutes les indications nécessaires pour faire la déclaration en douane (facture ou espèce de marchandise, quantité, poids, matière dominante, valeur, etc.)

Veuillez agréer, Monsieur, nos salutations distinguées.

Agence Continentale & Anglaise

Société Anonyme

AGENCE CONTINENTALE & ANGLAISE

SOCIÉTÉ ANONYME

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26 63 71
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BRUXELLES

EMPLOYEZ GEbruikt
LES TIMBRES DE ANTI-
ANTITUBERCULEUX NERINGSZEGELS

1 DEC.

15 JAN.

*Antique
archive
Turner house*

*Musée des Beaux. Arts.
9, Place du Musée*

EF

Telephone No.
Regent : 2605

7a GRAFTON STREET,
BOND STREET,
LONDON, W.1

18th December, 1933.

Commencement ancien

Monsieur Leo van Puyvelde,
Conservateur en Chef,
Musées Royaux des Beaux-Arts de Belgique,
9, Rue du Musée,
Bruxelles,
Belgium.

Dear Monsieur van Puyvelde,

I beg to thank you for your letter of 15th instant which came into my hands this morning.

I have despatched today the portrait of the Archduke Albert of Austria by Rubens by mail train, via Dover and Ostend to :—

Les Musées Royaux des Beaux-Arts de Belgique,
9 Rue du Musée.
Bruxelles,
Belgium.

I have insured the picture during the transit to you.

You are in possession of all the information with regard to the picture, including Monsieur Max Roose's appreciation of it.

I must tell you that before Monsieur Max Roose's death, he was strongly of the opinion that the picture should become the property of the Belgian people, being according to him the only portrait extant of the Archduke painted from life.

I would ask you to be good enough to let me know when the picture has safely arrived and if there is a catalogue of the exhibition, I would be most grateful if you would let me have a copy.

With kindest regards,

Yours sincerely,

Henry Moore Turner

15 décembre 1933.

Cher Monsieur Turner

Je n'ai pas perdu de vue votre lettre à propos du tableau
"Portrait de l'Archiduc Albert d'Autriche", que Max Rooses a tant loué.

Je vais, un de ces jours, soumettre la question, pour avis,
à la Commission de la Peinture ancienne.

Le 23 décembre prochain, nous ouvrons une exposition consacré
à la mémoire d'Albert et Isabelle. Peut-être trouverez-vous intéressant de
faire voir votre tableau ici, à cette occasion. Dans ce cas, il faudrait
me l'écrire de suite, et faire parvenir le tableau au plus tôt. Ce serait
l'occasion de le soumettre directement à la Commission qui doit donner son
avis.

Croyez, cher Monsieur Turner, à l'expression de mes sentiments
les meilleurs.

Monsieur Percy Moore TURNER,
7a, Grafton street,
Bond street
LONDON, W.I.

Telephone No.
Regent : 2605

7a GRAFTON STREET,
BOND STREET,
LONDON, W.1

31st October, 1933.

Monsieur Leo van Puyvelde,
Musées Royaux des Beaux Arts,
Brussels,
Belgium.

Dear Monsieur Puyvelde,

You will doubtless remember my fine portrait of
the Archduke Albert of Austria by Rubens.

It was last shown at the Centenary Exhibition at
Norwich Castle Museum in 1925 and it excited a great
deal of attention there.

Monsieur Max Rooses, when he saw the portrait some
years ago, told me that it was the only portrait of the
Archduke painted from life, the others being all post-
-humous portraits. He told me that he had been searching
for the picture and was delighted to come across its
whereabouts. He wrote me letters to that effect and
told me that its probable date was about 1609 - upon
Rubens' return from Italy.

The picture is full of pentimenti, demonstrating
the extraordinary care which Rubens had exercised in
its execution.

It came from the Bernal collection, which, as you
well know, was one of the most important collections of
the period brought together in this country.

Its condition is absolutely perfect; there is not
a repaint on the picture and you will remember its colour
scheme - red background, etc. In order to refresh your
memory of the picture I am sending you herewith a photo-
-graph of it.

Telephone No.
Regent : 2605

-2-

7a GRAFTON STREET,
BOND STREET,
LONDON, W.1

Monsieur Leo van Puyvelde,

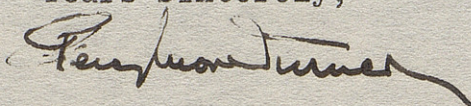
31st October, 1933.

Monsieur Rooses endeavoured to get the picture acquired by the Antwerp Gallery in 1914, but the war breaking out, the project had to be dropped. He told me that it was a most important picture historically for Belgium, which country was its natural home.

Circumstances have now arisen which make it desirable for me to sell the picture and I thought the Brussels Gallery might like to entertain its purchase. I would go a very long way with the price to you if this idea is congenial to you.

With kindest regards,

Yours sincerely,



PERCY MOORE TURNER

Enc.

RUBENS, Sir Peter Paul
1577-1640.

Portrait of the Archduke Albert
of Austria, wearing the insignia
of the Order of the Golden Fleece.

Half-length, 22 $\frac{3}{4}$ x 31 $\frac{1}{2}$. (57 x 77cm).

Archduke Albert, a son of the Emperor Maximilian II, was born in 1559; took holy orders and was created a cardinal in 1577, archbishop of Toledo in 1584, vice-roy of Portugal in 1584 which office he held until 1596. He abandoned the ecclesiastical profession and in 1598 married his cousin, Isabella Clara Eugenia, daughter of King Philip II; the Spanish Netherlands were given her as a dowry on condition that the Provinces returned to Spain in the event of their dying childless. The Archduke died without issue in 1621.

Max Rooses, writing of the Archduke, says he was a good and kindly man, versed in politics and the art of war, courageous in battle. During the twenty two years in which he was associated in the government of the provinces there was never a complaint raised against him. He was a great lover of the arts, especially of painting. His castle of Tervueren contained 200 valuable pictures, and he had others in his palace in Brussels and his castle of Mariemont. His qualities were modest and without brilliance, and Isabella was his superior. Her father loved her dearly: in his will he calls her the light of his eyes, and for no other of his children would he have consented to detach the Netherlands from Spain, etc.

"Among the first portraits Rubens painted after his return to Antwerp we must certainly reckon those of the Archdukes Albert and Isabella. He was their titular painter, and while they lived, it was his task to produce their official and authentic likenesses. There is no doubt that they commissioned him several times to paint their portraits. The earliest work of this kind we find mentioned is a portrait of the two Archdukes for which they paid 300 florins and which was destined for the Marquis of Siete-Yglesias, in Spain. The order for payment is dated the 13th October 1615. The portraits of the two Archdukes engraved by Jan Muller bear the same date. It is probable that the pictures sent to the Marquis of Siete-Yglesias were copies of those produced by the engraver, which represented the Archdukes in robes of state. The two portraits have been reproduced an incalculable number of times by Rubens or his pupils, but we do not know what became of the originals (Oeuvre, No. 875.)

"Among the numerous examples we have met with none were by Rubens himself. Two of them which we only know from photographs, and which are reproduced on pages 110 and 111, seem to have the best title to be considered originals. In 1901, they belonged to Mr. Richard V. Jackson of Camberwell. Albert is represented three quarter length, bare-headed, with a lace collar, and wearing a dress of white silk embroidered in gold, with a short cloak over his shoulders. His right hand rests on the hilt of his sword, his left hand holds the cloak; his richly plumed hat lies near him on a little table; the insignia of the Golden Fleece sparkle on his breast. His hair is short and taken up in a knot. His expression is grave: he is a sovereign who means to be obeyed. His features are far from being handsome: his forehead is broad and strongly curved forward in the upper part, his jaws are heavy, his nose flat and irregular, his lower lip and chin are prominent, and the whole effect of all the features has nothing agreeable about it; but his majestic attitude and severe expression make him more or less imposing. In the painted copies we see a black doublet with gold buttons; the sleeves are white and the hat red with a small white plume"

"Rubens" by Max Rooses (translated by Harold Child)
(London 1904), 1, pp.202-3.

(See document, given below, from M. Rooses, in which he recognises our picture as the original of the Archduke Albert's portraits.)

Note. Mr. R. C. Jackson bequeathed his two pictures to the National Gallery, London (1923), where they now hang. The Director has labelled the Archduke "Rubens" but has queried the attribution. It is understood that they are both school pictures. "The Observer" of 26 August, 1923, speaking of Mr. Jackson's bequest, refers to our picture in the following words:- "There is also a very fine portrait in the possession of Mr. P. M. Turner" and again "Mr. Turner's picture has been declared by Mr. Roger Fry to be an undoubted original."

"Portrait of the Archduke Albert. This portrait of the Archduke Albert, the Spanish Governor of the Netherlands was painted in 1609. When Max Rooses saw the picture in my house in 1911, he told me that it was the original portrait painted for the Court in Court costume, showing the Archduke with the order of the Golden Fleece, from which replicas were made

"for presentation to the Courts of Europe.

"It is the only portrait of the Archduke by Rubens which
"was painted from life, those in the Brussels and Madrid
"galleries were not painted from life.

"It is in pristine condition, probably never having been
"cleaned, cleaning would undoubtedly enhance enormously the
"brilliance of the picture. X

"The portrait has a splendid provenance, having come from
"the celebrated Bernal collection, one of the finest and most
"important collections ever having been brought together in this
"country, and from which have emerged many masterpieces now in
"the great galleries of the world. The Bernal collection
"was sold by Christie and Manson in 1855 and this portrait
"figures in the catalogue. It was reproduced in the Burlington
"Magazine for June 1922 with an article by Mr. Roger Fry. Max
"Rooses asked for the picture to be placed on offer to the Belgian
"Government and the Antwerp gallery was approached at his
"instigation in 1913 but insufficient funds were available then
"for its purchase. Max Rooses who told me verbally that he had
"vainly held up the publication of his book on Rubens for some
"time in the hope of coming across this picture and its
"companion, the Archduchess, contemplated putting the picture
"in a revised edition of his monumental work on the master, but
"he died before he could complete his task.

"A school replica of the portrait with variations
"has recently been added to the collection of the Imperial
"Gallery in Vienna and is dealt with in an article in the
"Burlington by Mr. Roger Fry.

"Appended is a copy of Max Rooses' opinion".

P. M. Turner.

X Since writing the above, the picture has been cleaned;
the removal of dirt and varnish has revealed the
portrait in its pristine brilliance. There were no
repaints whatever and the portrait is now in as fine a
state as when first painted.

Copy of original letter.

5, rue Rouget de l'Isle,
Paris.

le 27 fevrier 1911.

"J'ai vu ici aujourd'hui un portrait de l'archiduc

"Albert appartenant a Mr. Percy Moore Turner et l'ai examine
"attentivement. J'atteste qu'il est entierement de la main de
"Rubens et, a en juger par la facture et la couleur, il doit
"dater du premier temps, apres le retour de maitre a Anvers en
"1611, je crois. C'est un tableau de grande qualiti que j'ai
"ete heureux d'avoir rencontre apres les nombreuses copies et
"imitations que j'en ai vus."

(Signe) MAX ROOSES"

Translation of the above.

"I have seen here to-day a portrait of the Archduke
"Albert belonging to Mr. Percy Moore Turner and have examined it
"carefully. I certify that it is entirely by the hand of Rubens
"and judging from the handling and the colour must be an early
"work dating after the return of the master to Antwerp in 1611 (X)
"I believe. It is a picture of great quality, and I am delighted
"to meet with it after the numerous copies and imitations that
"I have seen of it."

X This is a slip of the pen. Rubens returned to
Antwerp from Rome at the end of 1608, as Max Rooses
himself states in his life of Rubens (p.109).

REPRODUCED in the Burlington Magazine, Vol. 40. (1922, June).
P.286.

DESCRIBED in an article by Roger Fry "A portrait by Rubens"
pp.284-287, as follows:-

"A Portrait by Rubens. The picture reproduced here (Plate 1,a)
"was formerly in the Bernal collection and was recognised in
"1911 by M. Max Rooses as the portrait of the Archduke Albert,
"painted in 1609 on his return from Italy. It is evident from
"several copies and variations extant that his picture served
"as the model for official presentation portraits. We
"reproduce (Plate 11 b) one of these which has lately
"been given to the Kunsthistorischen Museum, Vienna, together
"with a companion portrait of the Archduchess Isabella (Plate
"11,c).

"In the original the Archduke is seen in the background
"of rich red silk. His black jerkin tells on a buff undergarment
"and the sleeve is of cloth of gold. Everything is treated
"with the most minute and exact precision, no detail of the
"elaborate stitchery of the black jerkin is omitted and though

"all the change of light and shade of the cloth of gold sleeve
"the pattern is rigorously maintained. The ruff, the chain
"and the buttons afford further evidence of the extreme, almost
"meticulous scrupulosity of this work. Rubens attained in
"later years such a prodigious mastery of technique that he was
"able to paint with unexampled breadth and ease. He actually
"deceives one by this rapidity and facility into the belief
"that he has suppressed all detail, but the more closely we
"examine his work, the more do we find that the variety and
"loveliness of his quality is based on minutely detailed
"observation.

"Here in this early work the detail stands out
"self-evident. The observation of detail does indeed at this
"period somewhat check the "fougue" and rapidity of his
"brushwork. He has attained to complete mastery, but not to
"careless mastery. One gets the feeling that Rubens in face
"of a Royal Commission of this importance felt the necessity
"of making good his claim to the utmost. He is taking no risks,
"he is making no new experiments. The inspiration of a new
"idea would at such a moment be importunate. He gives the proof
"at every point of his sheer accomplishment, of his immense
"professional competence. But he gives it with a zest and
"conviction which show that his success could never have been
"seriously in doubt. No Royal patron could ever hope to find
"a better court painter. In the end Rubens became a great deal
"more than that, but for the moment it was enough to assert
"his supremacy in that region. To do this he was bound to empha-
"size his mastery rather than his sensibility, but with such
"success that it is doubtful whether the world has ever
"before or since seen mastery more complete".

From the COLLECTION of the late Ralph BERNAL, Esq.
J. R. Planche, in his preface to the Bernal catalogue, wrote:-

"Distinguished amongst English antiquaries by the
"perfection of his taste, as well as the extent of his
"knowledge, the difficulty of imposing upon him was
"increased by the necessity of the fabrication being
"fine enough in form, colour or workmanship, to rival the
"masterpieces it simulated; to be, in fact, itself a gem
"of art which would not "Pay" to produce as a relic of
"antiquity. Mr. Bernal could be tempted by nothing that
"was inferior. Even his pictures, though avowedly not

"selected for their value as paintings, but for their
"illustration of costume, have probably, taken as a whole,
"more merit in them than any similar collection in Europe."

EXHIBITED at the Norwich Castle Museum exhibition
October-November 1925, opened by H.R.H. The Duke of York,
to celebrate the centenary of the Norwich Museum,
No. 4. in the catalogue and illustrated on plate facing
page 11 of the catalogue.

Described and illustrated in "L'expansion Belge" page 76,
November number 1925.

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