

MUSÉES ROYAUX

de

PEINTURE ET DE SCULPTURE

10 Nov. 86.

Dossier concernant, Tuit tapisserie
ancienne offerte en vente par
M^r. Robinson

N^o 2703

NUMÉRO

DATE

ANALYSE.

D'ORDRE.

DE LA PIÈCE.

2703 m^r Robinson. - 8 tapisseries anciennes.

20. Aug. Mr Beernaert. visited L. port.
Exhibition. expressing a wish
to acquire the Scipio Tapestries
for the Musée de Bruxelles.

Nothing further having been heard

Oct. 7 G. J. R. wrote notifying the close of
the Exhibit

13. Letter from Dr. Verbruggen saying
G. J. R.'s letter had been transmitted
to M. de Moeren.

Price asked in Exhibit. £4000. = 100,000 f.
will sell to their nation town at
a purely commercial price

The contents of the 8 pieces are $108\frac{1}{3}$ yds
= 90. m. 7390.

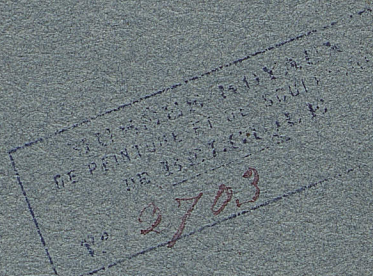
to produce them in our own looms.

would cost. £20 per yd = 2166. 13. 4

Custom. would cost. $3\frac{1}{3}\%$ per yd = 330. 0. 0

net commerce. per 2496. 13. 4.

with tax. £2500.



THE
Queen's Rooms
IN THE
LIVERPOOL INTERNATIONAL
EXHIBITION,
1886.



Decorated and Furnished by *Geo. T. Rolleston*
Messrs. Geo. Trollope & Sons, F.S.C.

Halkin Street West, Belgrave Square,
LONDON.

14, North John Street,
LIVERPOOL.

(PRICE SIXPENCE).

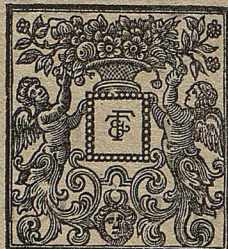


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THE LEADENHALL PRESS,
LONDON, E.C.
K 1,587.



THE QUEEN'S ROOMS

Have been especially furnished by Messrs. Trollope for the accommodation of Her Majesty and other Royal visitors to the Exhibition, and were inaugurated by Her Majesty on her visit on May 11th. The first portion of these is :

The Vestibule,

a small apartment fitted up to shew the manner in which entrance halls and ante-chambers may be inexpensively and effectively decorated. The walls are hung with a coarse hempen canvas, stencilled with a pattern having a frieze of embossed and gilt canvas over it. This hempen canvas can be dyed of any colour and can be supplied in various widths from 4 ft. 6 in. to 10 ft. 6 in. wide, and of course the decoration of it is capable of unlimited variety. At the end will be found :

- No. 1. AN AMERICAN WALNUT CHIMNEY-PIECE**, of bold design, having an oil painting of flowers by Campidoglio, painted about 1650, from the Norton Hall collection in its upper part and the fire-place lined with verd antique marble.

Opposite to this is

- No. 2. A HALL SEAT OF ITALIAN CHARACTER**, the lid of which lifts up to form a receptacle for rugs, &c.

Above this hangs

- No. 3. A MIRROR, framed in black-wood, with waved
[3,233] mouldings, in the manner of the Italian
frames of the XVII century.

Opposite the door is

- No. 4. A BEVELLED MIRROR, mounted on a
[41] plaque of ebony, inlaid with ivory, of English
workmanship, beneath which are placed

-  Nos. 5 & 6. TWO CHAIRS OF OLD PORTU-
[4,588] GUESE CHARACTER, covered in
cuir bouilli. This piece of furniture, and all
others distinguished by the crown , formed
portions of the furnishing of the Royal apart-
ments at Newsham House, which were en-
trusted to Messrs. Trollope to prepare for
the reception of Her Majesty and her occu-
pation May 11th, 12th and 13th, on her
visit to Liverpool.

- No. 7. and a LARGE BRASS JARDINIÈRE, of
[114] Chinese character, mounted on a carved black-
wood stand.

On the opposite side of the Vestibule is

- No. 8. A FINE OLD FRENCH COMMODORE,
[4,527] of the time of Louis XV., with contemporary
brass mounts of excellent design.



*Passing through the portières of Fute Velvet, entrance
is obtained to*

The Tapestry Gallery,

the principal decorative feature of which is a remarkably fine
series of Flemish tapestries, woven in the latter part of the XVI
or early years of the XVII century. There are set forth the

- Nos. 9 TRIUMPHS AND CLEMENCY OF
to SCIPIO, in eight episodes.

16. When, on the revival of classic lore and the
renaissance of classic art in the XV century,
mediæval legend and mediæval art declined,
some substitute for the chivalric sentiment set
forth in Arturian romances had to be found,
and none other presented itself so nearly akin
as did the History of Scipio Africanus. Hence
we find numerous records of Tapestries woven
with subjects taken from his life. The best
artists of the time were engaged to prepare the
cartoons for such Tapestries, and the finest
weavers were employed in reproducing them.
Francis I. of France commissioned Giulio
Romano for a series, and so careful was he of
them, that in 1532 he sent Primaticcio him-
self with them to Brussels to give personal
directions to the weavers, who received 22,000
crowns for their work. So proud was the King
of his Tapestries, that some of them were used
for the decoration of the Pavilion in which he
received Henry VIII. at the Field of the Cloth
of Gold, that gorgeous pageant where each mon-
arch tried to outvie the other in the display of
their most cherished treasures. Ultimately, this,
the Scipio series of Tapestries, formed a por-
tion of the collection of Cardinal Mazarin, who,
a few days before his death, was found standing
lost in admiration before them, until, roused from
his reverie by Brienne, he turned to him with a
sigh and said *Il faut quitter tout cela!* his
Tapestries forming almost the last subject of his
thoughts. Cardinal Hypolite d'Este purchased
another series of the History of Scipio, which

was sent from Antwerp to Rome in 1557, and were hung in the Church of Ara Cœla there on the occasion of Marc Antonio Colonna's triumphal entry after the battle of Lepanto in 1571. A hundred years afterwards these formed a portion of the dowry of Anne Isabella d'Este on her marriage to Frederic Charles, Duke of Mantua.

There still exists a series from the same subject in the Royal Palace of Madrid, but that now exhibited is the only one at present known to be procurable by private collectors.

These eight Tapestries are in perfect condition, never having been cut or altered, and not only have the whole of their borders intact, but are signed with the mark of the Corporation of Tapestry Workers of Brussels,  as a guarantee that they were of the choicest workmanship, and what is still more important, bear the monogram of the weaver,  Martin Reymbouts.

Martin Reymbouts was the chief Tapestry worker of Brussels in the early part of the XVII century, and from 1609 to about 1625 was almost entirely employed in working for the Archduke Albert and the Archduchess Isabella, the then Governors of the Low Countries, and as these Tapestries have written on the lining of their backs directions in Spanish indicating their positions in the room for which they were woven, shewing where each piece was to hang, there is no doubt they were commissioned by the Archduchess, who was the daughter of Phillip II. of Spain, and sister to Phillip III., the then reigning sovereign, who just then

was engaged in finishing the Palace of the Escorial. If other proof is necessary, it will be found in the fact that Scipio bears for his arms the double-headed eagle of the House of Austria, a delicate piece of flattery to his patron on Reymbouts' part.

The title of each episode represented will be found at the head of each cloth.

Above these, and forming a frieze round the room, is a band of Tyne Castle Tapestry, supplied by Mr. Scott Morton, of Edinburgh.

The furniture of this room is partly modern and partly ancient, but nearly all of it illustrating the style of the XVII century in Flanders, France, England, and Italy.

 **Nos. 17 & 18. A PAIR OF OAK HALL SEATS**, with
[835] [836] arched backs and inlaid work: reproduced from old English work.

No. 19. AN EBONIZED CABINET, with finely
[52] carved frieze, and panels having painted medallions in grisaille, by R. Beavis, inserted.

No. 20. A MASSIVE SIDEBOARD, of Italian walnut, with inlaid top, supported by carved and fluted columns, and having carved trophies of fruit, all on a dais of marquetry.

 **No. 21. A VERY FINE CABINET OF EBONY**
[50] and ebonized wood, richly carved and ornamented with plaques of Limoge enamels in the style of Pierre Raymond, and panels of rich marbles and Labrador spar.

 **No. 22. A LARGE UPRIGHT CABINET**, of
[2,619] French marquetry, beautifully inlaid with

vases and groups of flowers and mounted in ormolu, on which is placed

No. 23. A LARGE TERRA-COTTA BUST, of [1,145] Italian workmanship, over which hangs

No. 24. A BEVELLED MIRROR, in bold marquetry [4,598] frame.

No. 25. A CARVED OAK DOORWAY, of fine [327a] English workmanship of the latter end of the XVII century, consisting of a pair of three-quarter Corinthian columns supporting an enriched entablature and carved pediment with a sub-frieze carved with festoons of flowers. This doorway formed part of the woodwork of the destroyed church of St. Dionysius Back-church, London, and is probably from the design of Sir Christopher Wren. Messrs. Trollope have another doorway from the same building precisely similar.

No. 26. AN INLAID CABINET, of Sicilian design, [4,538] fitted with centre cupboard lined with old yellow silk, and numerous drawers, mounted on stand having twisted columns.

No. 28. AN ITALIAN CASSONE, with carved [549] front, bearing in its centre the arms barry of six impaling party per pale, over all 5 estoilles 2, 1 and 2, with gryphon supporters, doubtless the arms of the family to which this bridal chest was borne.

No. 29. A FLEMISH CABINET, of carved oak, [4,543] having perforated doors in its upper portion, closed by internal shutters, forming ventilated lockers for fruit and viands, a long cupboard with fall-down front for table napery, and two

large cupboards with closed doors underneath : a good illustration of the dining room furniture of the middle of the XVII century.

No. 30. A DOUBLE SEAT, of carved walnut wood, covered with *cuir bouilli*, decorated in colours and gold : a reproduction of old Portuguese work.

No. 31. A CLOSED FLEMISH CABINET, en- [4,613] closed by four mounted and panelled doors.

No. 32. AN OLD ITALIAN CASSONE, with [4,016] carved and panelled front.

No. 33. A FINE OLD SIDE CUPBOARD, of East [1,835] Anglian or Flemish work, with panels, mouldings and ornamental application in dark wood, with quaint inlay in portions, and a somewhat rare type.

No. 34. AN ELABORATELY CARVED MIRROR FRAME, in lime tree, in the [4,10] Venetian style (one of a pair), by Mr. Rogers, Messrs. Trollope's chief sculptor in wood.

There will also be found arranged round the rooms :

No. 35. A PAIR OF CHINESE CISTERNS, [1,853] painted with dragons and other ornaments in enamel colours ; a series of **SIX FINE OLD CHAIRS** of the early years of Queen Anne's reign, with gilt canework in their backs and upholstered seats of gold coloured plush : a remarkable set, perfectly genuine. Between the various objects and on the tops of the principal

pieces of furniture are disposed examples of Italian and French faience and sundry repoussé salvers. Two demi-suits of fluted armour occupy the corners of the gallery, and disposed in its sides are trophies of fine old pikes and partizans

In the centre of the room, near the entrance end, will be found a beautiful reproduction of an elaborately :



- No. 36. INLAID WRITING TABLE**, of various woods, designed by Jean Berain, one of the most prominent of the many able *petite maitres* whose labours graced the arts of France during the reign of Louis XIV.

Beyond this is



- No. 37. A LARGE WRITING TABLE OF ROSE-WOOD**, mounted with finely chased and gilt metal mounts, and covered top of olive-green leather, a most faithful reproduction of a fine piece of furniture made during the reign of Louis XV.

Near to the carved oak doorway is



- No. 38. A LARGE OAK KNEE-HOLE LIBRARY TABLE**, in the style of the early part of the XVII century, but adapted to the requirements of modern use. **THE CHAIR COVERED IN TAPESTRY FABRICS** is a reproduction of one in the Cluny Museum at Paris, of the time of Henry II of France.



- No. 39.**
[553]

Passing under the Oak Doorway (No. 25) access is obtained to

No. 40. The Queen's Parlour.

[370]

A sumptuous room, designed in the style of the last period of Queen Anne, and most carefully wrought in pencil cedar. So much ill-designed and badly executed work has of late been put forth under the name of the "style of Queen Anne," that this work has been executed to shew the merits of a very beautiful phase of English art, and there is no portion of it for which a parallel cannot be found in the decorative architecture executed during the first ten years of her reign. The carving of woodwork has been executed by Mr. Mark Rogers and his sons, who have long occupied the principal position in Messrs. Trollope's staff of wood carvers, from the designs and under the superintendence of their Art Director, Mr. G. T. Robinson, F.S.A. The marble of the chimney-piece is of rare "Rosso Antico," and in the finely carved niche above it is a bust of Pope, whose poem of the "Rape of the Lock" has afforded the motive for the decorations of the panels in the woodwork. These are highly-finished designs for Tapestry which can be woven in Messrs. Trollope's own looms at their London establishment, Halkin Street West, Belgrave Square. That on the left of the chimney-piece represents Belinda being attired for her visit to Court (Canto I); in that opposite to the chimney-piece she sets forth on her journey (Canto II), and in the remaining panel the consummation of the "Rape of the Lock" (Canto III) takes place. In each of these every accessory and all the costumes have been faithfully studied from existing examples made during the first decade of Queen Anne's reign. It may be remarked that the room is constructed in sections, which can be varied in their disposition, so as to render it adaptable to almost any requirement of plan.

The Furniture of this Room comprises :



- No. 41. A WHITE AND GOLD SETTEE**, in the Louis XVI style, covered with silk tapestry.

[611]

-  Nos. 42 & 43. TWO FAUTEUILS, en suite.
[248] [249]

-  Nos. 44 & 45. TWO SMALL CHAIRS, en suite.
[244] [247]

The tapestry coverings of 41 to 45 are silk tapestries woven in Messrs. Trollope's looms, at Halkin Street West, London, and are textual and literal copies of tapestry coverings designed by Salembier, and woven at the Gobelins for Queen Marie Antoinette. The colours have been dyed to exactly match the faded tones of the old coverings.

-  No. 46. A "WILTON" CHAIR.
[596]

-  No. 47. A "FAN-BACKED" CHAIR.
[606]

-  No. 48. A "DIVAN" CHAIR.
[629]

-  No. 49. A "BOUDOIR EASY" CHAIR.
[525]

- No. 50. A PAIR OF SEMI-OVAL TABLES, of mahogany, inlaid with satin wood, forming side tables when separated, or a centre table when united.
[813½]

- No. 51. A TABLE COVER, of tapestry fabric, with border of plush.
[3,076]

- No. 52. A ROSEWOOD WRITING TABLE, in the style of Louis XV., mounted with very finely chased and gilt metal work, covered with black leather.
[4,570]

All forming portion of the suite expressly prepared for Her Majesty's use at Newsham House, and covered in satin ground tapestry fabrics, with draperies and fringes to match

- No. 53. A PAIR OF FINE OLD BRONZE FIRE-DOGS, of Venetian manufacture, surmounted by figures of Bellona and Mars, is placed in the opening of the fire-place, between which will be found
[946]

- No. 54. A LARGE METAL JARDINIÈRE, of repoussé copper and brass. On the four pedestals in the angles of the room are placed four beautiful and highly finished bronzes, supplied by Messrs. Elkington, being: 1.—A copy of the "Venus de Medici"; 2.—"Mercury holding the Purse," from the original in the Vatican, and 3 and 4, a pair, two groups allegorical of "Air" and "Water," by Gregoir.
[41]

Messrs. Vincent, Robinson & Co. have supplied a very fine Indian carpet for this room, which however can only be used on State occasions.

The Corridor

Leading from the Cedar Room is hung with

- Nos. 55 & 56. TWO LARGE PANELS OF TAPESTRY, woven in the Halkin Street looms, and being exact reproductions of old XVI century Tapestry, representing incidents in Love and Life. In this instance the colours have been matched to such portions of the original as had not faded, so that these present the actual appearance of the Tapestry as it was when it left the looms, and gives the tonality in vogue in the XVI century.
[4,146] [4,080]

At the end of this Corridor is

- No. 57. A PAIR OF FOLDING DOORS**, decorated by Messrs. Trollope's patented wood staining process, by which all the effect of rich inlay is attained at a very small cost. Other illustrations of this process, adaptable for yachts and saloons of large vessels, will be found at Messrs. Trollope's Exhibit in Avenue C.

Opposite to these Doors is



- No. 58. A VERY FINE COMMODOE**, of marquetric, a most careful reproduction, by Grohè, of the finest work of Riesener and Gouthière, the renowned artists in wood and metal to the Court of Louis XVI.

Above this hangs

- No. 59. A LARGE TAPESTRY**, 16 ft. long by 10 ft. 4 in. high, of the finest period of the Gobelin manufacture, representing the "Triumph of Alexander," designed by Le Brun, the first President of the French Royal Academy of Painters, and Director of the Gobelins manufactory from 1663 till his death in 1690. This piece was presented by Louis XIV to Cosmo III., the Grand Duke of Tuscany. Opposite to this hang some drawings of a series of Tapestries, setting forth the "History of the Mackintosh and the Clan Chattan," woven in the Halkin Street looms.

At the end of this Antechamber is

The Royal Throne,

Prepared for Her Majesty the Queen, on the occasion of the opening of the Liverpool International Exhibition.

With the exception of the last-named, prices of any of the foregoing may be obtained by enquiry from the attendant in the Gallery, or by letter addressed to the Firm.

There will also be found in Avenue C a further illustration of Messrs. Trollope's Manufactures, consisting of

- No. 61. THE FIRE-PLACE END OF A DIN-
[690] ING ROOM**, of elaborately wrought Italian walnut wood and Campan marble decorated work.
- No. 62. TWO PANELS OF SILK AND GOLD
[4,127] TAPESTRY**, from the Halkin Street looms, representing "The Parting of Venus and Adonis" and "The Return of Hippolytus from the Chase."
- No. 63. TWO PEDESTALS FOR WINE**, sur-
[650] mounted by carved figures, in walnut wood, bearing emblems of the chase, forming candelabra.

❖
No. 64. A MIRROR FRAME, in carved lime tree,
[106] a magnificent example of English wood carving
by Mark Rogers, and which formed the chief
feature in the wall decorations of Her Majesty's
Drawing Room at Newsham House.

*Here also will be found numerous examples of Messrs.
Trollope's stained wood process for ship decoration, for which
it is admirably adapted as being unalterable by climate and
not liable to injury. Panels of lacquer work, as made for the
"Gallia" SS., and many other designs for illustrations of
decorative panels applicable to cabins and saloons of yachts
and large vessels, full information respecting which can be
obtained on application.*

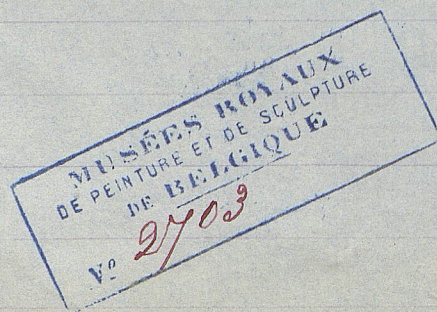
GEO. T. ROBINSON, F.S.A.



N.B.—Such articles as are not previously disposed of will
be sold by Public Auction at the close of the
Exhibition.

The Scipio Tapestries

N ^o	Height	Width	Super area			Hauteur	Largeur	Superficie						
1	10'. 0"	x 17'. 0"	170	-	-	3 ^m .05	x 5 ^m .18	1	5	7	9	9	0	
2	10. 0	x 15. 0	150	-	-	3. 05	x 4. 58	1	3	9	6	9	0	
3	10. 6	x 13. 0	136	6	-	3. 20	x 3. 97	1	2	7	0	4	0	
4	10. 0	x 12. 6	125	-	-	3. 05	x 3. 82	1	1	6	5	1	0	
5	10. 0	x 10. 9	107	6	-	3. 05	x 3. 28	1	0	0	0	4	0	
6	10. 0	x 10. 9	107	6	-	3. 05	x 3. 28	1	0	0	0	4	0	
7	10. 6	x 9. 0	94	6	-	3. 20	x 2. 75	8	8	0	0	0	0	
8	10. 6	x 8. 0	84	-	-	3. 20	x 2. 44	7	8	0	8	0	0	
Total feet super			975	-	-				9	0	7	3	9	0
Total yards super			108 ¹ / ₃											



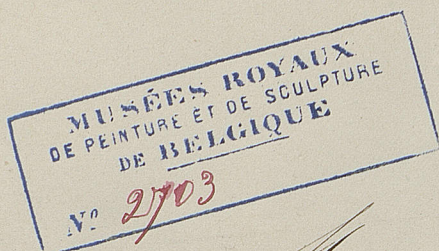
MINISTÈRE
de
L'AGRICULTURE, DE L'INDUSTRIE
et des
TRAVAUX PUBLICS

Bruxelles, le 10 *g^{de}* 1886

ADMINISTRATION
des
LETTRES, SCIENCES ET DES BEAUX-ARTS

N^o 12872^e

N. B. Rappeler dans la réponse la date et le
numéro de la dépêche, ainsi que l'indication
de l'Administration.



ANNEXE.

SOMMAIRE.

Messieurs,

J'ai l'honneur de vous transmettre,
avec la présente dépêche, trois photographies,
une notice imprimée et deux pages de
renseignements manuscrits, relatifs aux
anciennes tapisseries de Bruxelles que M^r.
Robinson offre de vendre à l'Etat. Ces
tapisseries, au nombre de huit, coûteraient
2500 livres sterling (£ 62.500⁰⁰), qui
pourraient être payées sur plusieurs exercices.
Le propriétaire est disposé à les expédier
à Bruxelles, pour une inspection approfondie,
dès que la demande lui en sera faite.

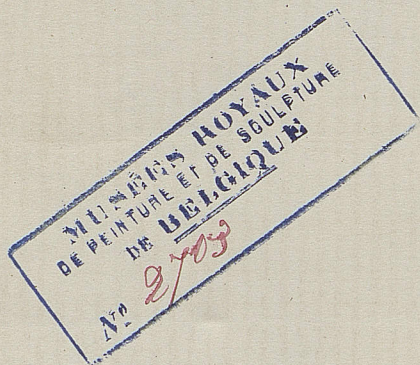
Je vous prie, Messieurs, de vouloir bien
examiner cette affaire et de me donner votre
avis.

agréz, Messieurs, l'assurance de ma
considération distinguée.

Pour le Ministre.
Le Directeur général,

D. H. 1886

À la Commission directrice des Musées
de peinture et de sculpture de l'Etat.



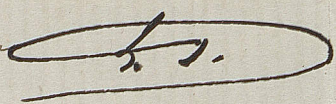
Brux 26 Nov. 1886

à Mr le Ministre Inf
l'Agriculture &c

Par votre lettre Du 10
de ce mois, chef ^{de} du Beaux-
-Arts, N° 12272^e vous nous
faite part de la proposition
qui vous a été soumise
par Mr Robinson, à Londres,
concernant la cession à
l'Etat de huit tapisseries
antiques.

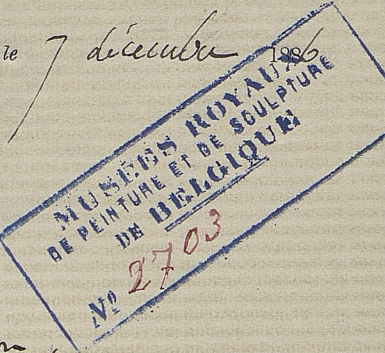
Les photographies qui
accompagnaient votre
lettre précitée reproduisent
ces tapisseries d'une manière
si vague et si incomplète
qu'il nous est impossible
d'après ces renseignements
d'exprimer aucune appréciation
Mais la Commission d'histoire
accepte volontiers, Mr le Min,

S'offre faire par Mr Robinson
^{l'union}
~~admission~~ ces tapisseries
à Bruxelles, à son frais, risques
et périls et sans engagement
d'achat de la part des
Municipes.

Aggr. Le Président
Le Secrétaire 
NS

MINISTÈRE
DE
L'AGRICULTURE, DE L'INDUSTRIE
ET DES
TRAVAUX PUBLICS

Bruxelles, le



Mon cher M. Stieglitz,

La Commission directrice du musée nous
a écrit dernièrement qu'elle désirait pouvoir
examiner les tapisseries offertes par M.
Robinson, de Londra. Vous vous rappelez
que je vous ai demandé l'adresse de ce
M. Robinson, pour lui écrire officiellement.
Or, la minute de cette dépêche, et la
lettre de la Commission ont été garées, et la
dépêche n'a point été expédiée. Nous
n'y comprenons rien. Est-ce que par hasard,
on ne vous l'aurait pas envoyée. Si
non, vous seriez fort obligeant en lui envoyant
un duplicata de la lettre de la Commission.

Votre tout dévoué,

Emile Leclercq

MINISTÈRE
de
L'AGRICULTURE, DE L'INDUSTRIE
et des
TRAVAUX PUBLICS
—
ADMINISTRATION
des
LETTRES, SCIENCES ET DES BEAUX-ARTS

Bruxelles, le 15 Décembre

1886

N^o 12842^a

N. B. Rappeler dans la réponse la date et le
numéro de la dépêche, ainsi que l'indication
de l'Administration.

—
ANNEXE.

—
SOMMAIRE.

Messieurs,



J'ai l'honneur de vous faire connaître que M. Robinson,
le propriétaire des tapisseries anciennes offertes en vente à l'Etat, et
disposé à expédier ces œuvres d'art à Bruxelles et à les y accompagner,
a accepté dans les conditions qui lui ont été posées. J'aurai l'honneur de vous
informer de l'arrivée de M. Robinson.

Agreez, Messieurs, l'assurance de ma considération
très distinguée.

Pour le Ministre,
Le Directeur Général,

J. Dillie

et la Commission directrice des

Musées de peinture et de sculpture de l'Etat.

MINISTÈRE

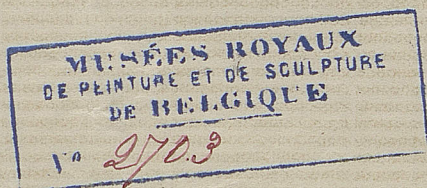
Bruxelles, le 15 décembre 1886

DE

L'AGRICULTURE, DE L'INDUSTRIE

ET DES

TRAVAUX PUBLICS



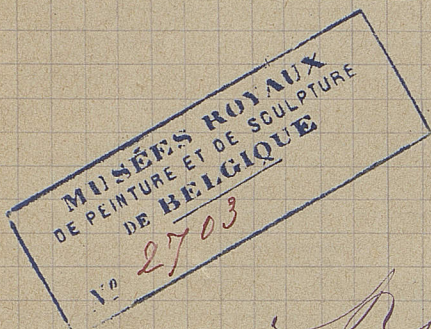
Mon cher monsieur Hiéron,

Le propriétaire des tapisseries qu'on veut
vendre à l'Etat, M. Robinson, nous
écrit qu'il sera à Bruxelles demain jeudi.
Les tapisseries sont arrivées au musée
et arriveront probablement en même
temps qu'il lui.

Il demande qu'on lui aille à
l'hôtel de l'Europe, pour lui donner
un rendez-vous demain jeudi, soit
au musée, soit ailleurs. Vous savez,
peut-être le temps de lui donner un
rendez-vous (afin de le recevoir offi-
ciellement) aujourd'hui avant votre
départ. Ceci en grande hâte. A 3 h.
3/4. moins le quart.

Votre bien dévoué,
Emile Leclercq

Bruxelles, le 20 Décembre 1886



Monsieur le Secrétaire,

Pour Satisfaire au désir de Messieurs les Membres de la Commission directrice des Musées royaux de Peinture et de Sculpture, j'ai examiné au Musée une suite de tapisseries, représentant des sujets de la vie de Scipion, et j'ai l'honneur de vous donner mon avis sur le mérite et la valeur de ces pièces:

Je les considère comme de bons spécimens de la fabrication ordinaire de Bruxelles, dans un état fort satisfaisant de conservation. Les sujets sont d'un bon style, et les bordures sont originales.

La valeur vénale des tapisseries a beaucoup diminué depuis quelques temps. J'estime celles-ci à 20.000 francs.

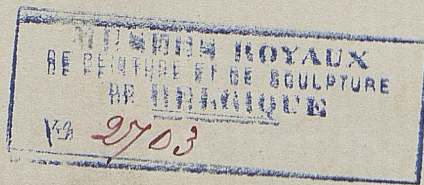
Veuillez agréer, monsieur le Secrétaire, l'assurance de mes sentiments respectueux

Victor Le Roy

à monsieur Victor Stiehon, Secrétaire de la Commission directrice des musées royaux de Peinture et de Sculpture,

Reçu en retour de la Commission directrice
des Musées Royaux de Peinture & de Sculpture les
huit tapisseries anciennes que je lui ai présentées
en vente.

Bruxelles, le 21 Décembre 1886.



W. Robinson

H. HOLD

en Réponse à

Bruxelles le 22/12 1886

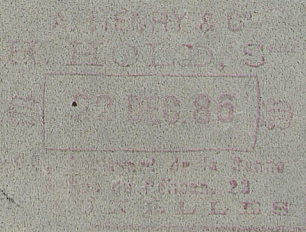
94, B^d de la Senne.



Monsieur le Directeur Général
des Musées et de Peinture et de Sculpture

est prié de bien vouloir remettre
mes hommes de café devant être
retournée off. Parolope etant
à son Greff

Mes civilités :



J'autorise les Musées à délivrer
au porteur de la présente la
Caisse mentionnée ci-dessus
Bruxelles, le 22 X^e 1886.

Henri