Provenance Research: Museum Resources

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Curator for Provenance
Museum of Fine Arts, Boston
1. OBJECT RECORDS:

Curatorial files
Conservation records
Versions of Jean d’Albon de Saint-André

Top, left to right:Formerly VMFA collection; Chatsworth; Louvre; Metropolitan
Bottom, left to right:Art Institute of Chicago; Waddeson Manor; Taft Museum, Cincinnati; Musée Bargoin, Clermont-Ferrand
Bronze figure, Chinese, 3rd-4th Century B.C.

Left: The figure as originally found (left); Right: with the addition of jade birds

Probably added by a dealer to turn the oil lamp into the figure of a falconer or entertainer
Provenance:
1803, possibly François Pauwels, Brussels; August 22, 1803, possibly Pauwels sale, DeMarneffe, Brussels, lot 68, bought in; August 25, 1814, possibly Pauwels sale, Geens, Brussels, lot 15, to Léandre Dacosta for 18 fr. [see note 1]. …

[1] At one time this composition was painted over to depict Mercury and Argus with a cow, seen in foreshortening from the back, and a dog, sleeping at the lower left. The description of the Rubens painting in the two Pauwels sale catalogues matches the appearance of the MFA painting in its overpainted state. Its dimensions (97 x 78 cm.), however, do not. … Gregory Martin has suggested that when it was in the Pauwels collection, the MFA panel was enlarged to allow for a mountainous landscape; this would account for the discrepancy in dimensions. Martin further suggests that the "additions may have been executed for the most part on paper laid down on panel," which would explain an annotation found next to the lot description in the 1814 sale catalogue: "faux et peint sur papier".

Peter Paul Rubens
Mercury and a Sleeping Herdsman
Oil on panel, 63.5 x 53 cm (25 x 20 7/8 in.)

J. van Hasselt, History of P.P. Rubens, 1840, 290, no. 634.


"Les épreuves, sous l'adresse de Corn Van Merlen, tout retouchées."


Reduction of the Continence of Scipio.

mentioned with drawings to Philippe Vassal.

Paris and another at Chatsworth Hall.

(Preceding inventory of Orleans collection.

1785: Pall: Christine, I (1724), II (1753), 1900

24,000 l.

(according to Strogianski - Queen Christine died in the Palazzo Reale), Rome on April 19, 1689 and her works of art were bequeathed to Cardinal Azzolino, who survived her by only a few months. The fortune of the prelate was left to his nephew Marquis Pompeo Azzolino who immediately tried to sell the 1000 of his treasures which he had.)
ARCHIVAL FILES WITHIN THE MUSEUM:

- Acquisition records
- Dealers’ correspondence
- Papers of former curatorial staff
- Donor or collector files
- Loan records and exhibition files
Accession cards from 1949/1950:

Acquired as part of bequest

Acquired as a purchase, but from whom?
ACQUISITION RECORDS

Museum of Fine Arts
Boston 15, Mass.

January 5, 1949

APPROVAL LIST

1947.4

Woodcarving - bust of man, by DAUCHER from the FIGDOR collection

1949.48

Stone figure of angel, French, from the AUSFITZ collection

1949.88

"Lusterweibchen", small chandelier with bust of woman from the FIGDOR collection

1949.47

Small triptych, carved in wood and painted, St. Sebastian from the FIGDOR collection

All objects above are from the OSCAR BONDY collection and have been acquired by Mr. Bondy from the above named collections
PROVENANCE:

Mrs. John S. Ames, Massachusetts, as early as 1959; acquired on November 1966

Dear Professor Constable,

It was very kind of you to call and I have enjoyed showing you my pictures.

I am sending you enclosed the photographs of the Guardi, the Jacob Ruysdael and the Amberger portrait. The Ruysdael will almost certainly be sent to Byk, and I shall tell him that you have seen the picture and liked it. I had new prints made and this explains the delay in sending you the photographs.

As I told you, I am not quite sure about the price for the Ruysdael, but I think it is in the neighbourhood of £4,000. The price for the Amberger portrait is £2,000, which is very little above the price it fetched at the Hirsch Sale in 1934. The price for the Guardi is £4,000.

I shall write Byk that he should let you know as soon as the terracotta figure by Benedetto da Majano has arrived in New York and that he should get in touch with Professor Swarzenski.

I will be leaving for Geneva and Venice in the middle of next week and shall not be back in London before the middle of September. It would be extremely nice to know whether you are coming to Venice yourself as I would greatly enjoy seeing the Veronese Exhibition together with you.

Yours very sincerely,

Hans Gronau

Professor W.G. Constable,
20 Mallord Street,
S.W.3.

Hans Gronau, former owner of a Ruisdael painting at the MFA, to curator W. G. Constable, that he will send the painting to Paul Byk of Arnold Seligmann Rey, from whom the museum purchases it that year.
Lippo Vanni, Italian (Sienese), active about 1344–1375

*Biccherna Cover: The Tribute Offering*, about 1364

Tempera on panel, 44.5 x 33 cm (17 1/2 x 13 in.)

Charles Potter Kling Fund, 50.5

<table>
<thead>
<tr>
<th>Year</th>
<th>Provenance Details</th>
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<tbody>
<tr>
<td>Until at least 1724</td>
<td>Commune of Siena</td>
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<tr>
<td>Until 1867</td>
<td>J. A. Ramboux, Cologne</td>
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<tr>
<td>? — 1931</td>
<td>Karl Anton Reichel, Germany</td>
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<tr>
<td>1931 —</td>
<td>unidentified collector, Munich [1]</td>
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<tr>
<td>1943</td>
<td>auctioned at Galerie Fischer, Lucerne; not sold? [2]</td>
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<tr>
<td>By 1949</td>
<td>with Walter Schatzki, New York</td>
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<tr>
<td>1950</td>
<td>Museum of Fine Arts, Boston (purchased from Schatzki)</td>
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</tbody>
</table>

Online provenance, about 2003
"I herewith declare on oath that the Biccherna panel was legally acquired by me at that time and, therefore, is not Nazi looted property. In order to deny the Nazis access to it, as early as 1934 I had the panel brought into Switzerland."

Max Neunzert, January 20, 1948
between 1931 and 1934, sold to Max Neunzert (b. 1892 - d. 1982), Munich and Flims Waldhaus, Switzerland [see note 2]; May 25-29, 1943, sale, Galerie Fischer, Lucerne, lot 1692, not sold [see note 3]; consigned by Neunzert to Walter Schatzki (b. 1899 - d. 1983), New York; 1950, sold by Schatzki to the MFA for $1750.
November 8, 1965

Mr. Eugene L. Garbáty, Esq.
Shorehaven
East Norwalk, Connecticut

Dear Mr. Garbáty:

In comparing the paintings in Shorehaven with related pictures offered for sale in the last few years, I would suggest the following appraisals for insurance purpose:

B 26: Wilhelm Bartlau, Portrait of a Youth with flute
B 27: Venetian (Glerongnesque): Sacco scene
B 28: T. Borch: Portrait of a Noble Man
B 29: Flemish: 16th century portrait of the Humanist, J. Vives
B 30: Philippus Vouwen: Salt during a Falcon Hunt
B 31: Cornelis de Lyon (attributed): "Laura"
B 32: Van Dyck: Onwille sketch "Holy Family"
B 33: Th. de Keyzer: Portrait of a patrician
B 34: School of Ferrara, early 16th century: Horsemen

With best regards,

Sincerely,

Hanna Swarzenski
Curator
Dr Fritz Volbach schrieb:
"Der Stier untert bett nach vorwaerts und stoesst mit gesencketm
und zur Seite geneigten Kopf gegen seinen Gegner.

Einszites Exemplar in der Sammlung Pierpont Morgan,
New York, Bode "Kat.IL PL C L IV."

Abgebildet im Kunstwanderer Artikel Schottlaender.

Vergl. Sammlung E.W o l p i, Florenz, Versteigerung 1910, Kat.No 61h, Tafel 20
Tafel XVII.

Ueber Empfehlung Dr Georg Swarzenski wurde roter Marmorsockel angefertigt.

( an 6. Maerz 1917,.... imported Rouge de Autumn marble base as
per detail by Mr. Hipkiss of the Boston Museum of Fine Arts,
Boston,
Price ... $ 12.00. )
Museum of Fine Arts. No. 1552-1561.

Boston, October 25, 1910.

Received for Exhibition from Miss Mary Elizabeth Goddard the objects described below, subject to the conditions printed on the back of the receipt.

and Mrs. Shirley Goddard

Ten paintings:

1. Martyrdom of St. Stephen, North Italian, 17th c.
3. Interior, Dutch School.
4. Landscape, Dutch School (method of Jan Both).
5. The Storm, Late Italian.
6. Architectural Landscape, North Italian, 18th c.
7. Landscape, Dutch-English School, 15th century.
8. Landscape, Dutch-English School, 15th century.
MATERIAL EVIDENCE:

Paintings
Works on paper
Pieter Cornelisz van Slingeland (Dutch, 1640–1691), Jan van Musschenbroek and His Wife. Oil on panel, 61.9 x 49.8 cm (24 3/8 x 19 5/8 in.). 1981.133
The Reaper with a Sickle
Jean-Baptiste-Camille Corot
35.3 x 27 cm (13 7/8 x 10 5/8 in.)
Oil on canvas
1993.36
1993.36, reverse, center stretcher,
Label: 911
Inscribed and paper label: A 6296
(Knoedler stock number)

1993.36, reverse, lower right canvas: French customs stamp

1993.36, stretcher:
Zoll / [+ ] 30
[Swiss customs stamp?]

1993.36, paper on stretcher:
K PHOTO

1993.36, reverse, paper on stretcher:
(dimensions)

6410

1993.36, reverse, center,
label:
6410
Portrait of a Young Man  
Attributed to Corneille de Lyon  
18.1 x 15.2 cm (7 1/8 x 6 in.)  
Oil on panel 21.137  

Purchased in 1921 from Durlacher Brothers:  

“It was formerly in the Negroni, Landor, and Turene collections.”
Coronet of a count or countess; Human figures on either side

Negroni coat of arms
Rembrandt: Self-Portrait with Saskia (etching)

1. “M. 184” : a catalogue raisonné number

2. Lugt 2936
Henry Harper Benedict (1844-1935), New York

3. Illegible, unidentified mark

4. Lugt 1383
Hermann Weber (1817-1854), Bonn

5. Lugt 968
Ferdinand of Portugal (1816-1885)

6. Probably a dealer’s pricing code or stock reference.
Frits Lugt
Les Marques de Collections de Dessins & d'Estampes

Fondation Custodia

www.marquesdecollections.fr
LIBRARIES AND ARCHIVES:

Auction catalogues and published sale results
Exhibition catalogues and published exhibition reviews
Dealers’ and galleries’ stock books and papers
BIBLIOGRAPHY:


[Catalogo Illustrato, 1905, p. 74. Cannot locate within the U.S.]

Vincenzo Casagrande, Catalogo del Museo Diocesano di Trento (Trent, 1908), pp. 13-17, MFA panel is cat. no. 14 on p. 16, ill. no. 12. Catalogued as the Burial and Canonization of St. Vigilius, 33.9 x 49 cm. Described, and said to come from the cathedral of Trent.


Antonio Morassi, Storia della pintura della Venezia tridentina (Rome, 1935), pp. 353-357. Described as one of five panels at the treasury of the Trent cathedral showing the story of St. Vigilius. The panel representing the deposition (entombment) of Saint Vigilius was originally on the hood of the vestment while the others adorned the tunic. The vestment probably belonged to the bishop of Liechtenstein and the panels probably date to the end of the 14th century of beginning of the 15th. Series discussed regarding style and date.

Domenica Diglio, in *Ori e argenti dei santi. Il tesoro del duomo di Trento*, ed. Enrico Castelnuovo (1991), pp. 92-93, cat. no. 13. The four Trent Museum panels are catalogued and illustrated. The author notes that “originally, there were certainly more [scenes] (still at the beginning of the 20th century there were five) illustrating episodes from the ministry and martyrdom of St. Vigilius.”

Evelin Wetter, in *Il Museo diocesano Tridentino*, ed. Domenica Primerano (Trent: Museo Diocesano, 1996), pp. 113-116: as Bohemian (Prague), ca. 1391. Four panels from the St. Vigilius series catalogued and discussed; “at the beginning of this century, the Museo Diocesano Tridentino owned a fifth panel, which today is lost.” MFA panel illustrated.

*Vesti liturgiche e frammenti tessili nella raccolta del Museo Diocesano tridentino*, ed. Donata Devoti et al. (Trent: Museo Diocesano, 1999), cat. no. 1, pp. 40-48: as Bohemian, 1390-1400. Series is catalogued and discussed. MFA panel mentioned on p. 46: “of this rich set of vestments, largely lost, there was, still at the beginning of the twentieth century, a fifth panel…”

Domenica Diglio, *L’immagine di San Vigilio, tra storia e leggenda*, ed. Domenica Primerano (Trent: Museo Diocesano, 2000), pp. 180-186, cat. no. 2, MFA panel ill. on p. 184. All five panels in the series are catalogued and discussed. “The fourth panel, included in the 1908 catalogue of the Diocesan Museum in Trent, but today lost, represents the burial of St. Vigilius and his canonization.”


Ibid., in *Il Gotico nelle Alpi, 1350-1450*, ed. Enrico Castelnuovo and Francesca de Gramatica (Trent, 2002), pp. 514-517, cat. no. 45., “a fifth panel was lost…” Discussion of panel’s iconography, which Wetter notes is based on a photograph because it the object itself is lost, on pp. 516-517.
*Wild Men and Moors*, South German, about 1400
3 feet, 3 3/8 in. x 16 feet, 1 in. (100 x 490 cm)
MFA accession no. 54.1431
Provenance:
SAMMLUNG
GEHEIMRAT OTTMAR STRAUSS
HAUS BAYENTHALGORTEL 2 IN KOLN

AUSSTELLUNG
Donnerstag, 1. November, 10 – 1 und 3 – 6 Uhr
Freitag, 2. November, 10 – 1 und 3 – 6 Uhr
Samstag, 3. November, 10 – 1 und 3 – 6 Uhr
Montag, 5. November, nur 10 – 1 vormittags

Besichtigung des Ostasiatischen Teils der Sammlung noch am Dienstag, 6. November 1934

VERSTEIGERUNG
Donnerstag, 8. November 1934
Jeweils 10 Uhr vormittags und 3 Uhr nachmittags

HUGO HELBING / FRANKFURT AM MAIN
PALAIS OPPENHEIMER, BOCKENHEIMER LANDSTRASSE 8
KATALOG NR. 42
First half of the 19th century, probably Wilhelm Dettelbach, Gailingen, near Konstanz, Germany [see note 1]; probably sold by Dettelbach to the Princes of Hohenzollern-Sigmaringen; by 1874, kept at the Fürstlich Hohenzollernsches Museum, Sigmaringen, Germany [see note 2]; 1928, sold, upon the dispersal of the collection under the direction of the Städelisches Kunstinstitut, Frankfurt, to Ottmar Strauss (b. 1878 - d. 1941), Cologne [see note 3]; deposited at the Commerzbank, Cologne, where it remained for the duration of World War II [see note 4]; 1954, sold by Paul Weiden on behalf of Westra, A.G., Basel, to Rosenberg and Stiebel, New York [see note 5]; 1954, sold by Rosenberg and Stiebel to the MFA for $95,000. (Accession Date: December 9, 1954)

NOTES:

[1] According to a letter from Peter Kempf, Director, Fürstlich Hohenzollernsches Museum to Jean-Michel Tuchscherer of the MFA (September 25, 1984).


[5] At his death, Strauss bequeathed the tapestry to his grandson, Stephan Kronenberg (see Pracht 1994, as above, n. 4). When the tapestry was sold in 1954, it was through the family's company; Westra had been founded as the Ottmar Strauss Corporation in 1950. Strauss's son, Ulrich, was president; Paul Weiden was his attorney.
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