

1912-10-16

FAKTA

Dokumenttype:
Brevudkast

Sprog:
Engelsk

Generel kommentar:
Brevudkastet er skrevet af Edith Willumsen, der ligeledes har oversat Francis Becketts og Aureliano de Beruetes breve til engelsk.

Modtagersted:
New York (USA)

Omtalte personer:
Jacopo Bassano
Francis Beckett
Manuel Bartolomé Cossío
Aureliano de Beruete
El Greco
Francisco Goya
Georg Gronau
Peter Johansen
Mario Krohn
Ignacio Zuloaga

Arkivplacering:
J.F. Willumsens Museum
Arkivkasse: C/III/6 - GrecoBogen

DOKUMENTINDHOLD

Willumsen afviser at sænke prisen på Hyrdernes tilbedelse. Han indrømmer dog, at prisen på Goya-maleriet kan være sat lige lovlig højt. Han har endnu ikke afsendt de to malerier til New York. Willumsen medsender en række oversættelser af forskellige kunsthistorikeres vurdering Hyrdernes tilbedelse.

TRANSSKRIFTION

Oct - 16 1912

I have received your letter of october the 4 fourth -
No, I have not changed the price of the Greco picture. You must remember that I, the evening you where here, told you, the prize was 200.000 frcs - but you said to me that you would try to get 200.000 crowns

-

I know very well the prizes for Greco, I have inquired specially on this matter – a friend of mine in Paris has a Greco picture for which he is offered 400,000 frcs, but he will not sell it. On the contrary I have seen a Greco picture in the commerce in Paris too, which was to be sold for 25,000 frcs – as you see the prices are very variable.

I know the Metropolitan picture in New York exceedingly well. It does exist in four replications (Valencia, Bukarest, Toledo, New York.)

Mine is absolutely a unique! on that account is the prize not too big, and I will not lower this prize these first coming years. *) Enclosed you will find copies of letters from Beruete (Cossio) and another with the declarations from Mr Gronaw the Director for the Cassel Museum.

The picture has not yet been sent to New York -

The price I do charge for the Goya is not at all different from the prize I mentioned, when you did visit me, the fact is, I did not mention any at all Pershaps \$ 3000 is a little high, I will reduce it to 2000 \$. It is a very characteristic little head, and it is signed with his name. Your commission will be what you can get more than these prizes that I want for the pictures
Sincerely yours

xI have last year here in Europe been offered 100 000 frcs. from a commissioner, but I refuse it.

1

I have very carefully studiet the photograph of your picture "Adoration of the shepherds".

In spite of one cannot pronounce an exactly opionion of seeing a photograph and not the picture I do not make a mistake by telling you that I am in accordance with the declaration of Mr Johansen, that it is a work from the youth of Greco

The rapports with this picture and those in the museum in Parma, (the

healing of the blind born) the other picture of Greco of the same subject in the museum of Dresden, a small Greco (Sct Francisco) in possession of Mr Zuloaga and at last the adoration of the Magi in the museum of Wien, which formerly was attributed to Bassano, all from the painters youth. These does proof sufficiently my reason for having this opinion.

I have also consulted Mr Cossio who had received from you a photograph and a letter like mine and he has been in accordance with me in front of those four pictures -

I keep your photograph together with the many photographs of Greco I already have.

About the value of the picture I cannot give you any Idea

It changes every day-, and besides the pictures from the master's youth are not often in the trade (ne sont pas souvent café)

Agree sir

Yours very truly -

Signed

A de Beruete

Translated from french.

2

The national Art Museum 21-9-12

The collection of plaster-casts

P. Johansen

Professor in Art History and librarian in the Royal Academy. Copenhagen

My dear Mr P. Johansen

On your demand I have yesterday again studied the picture "The adoration of the shepherds", as Mr Willumsen has bought in Florence and as he consider to be a work of Greco. I must confess that I am quite of his opinion. The old man and the small Jesus child one does find in others of Greco's pictures as Mr Willumsen showed too in the photographs. The Virgin not a very grand figure is evidently el Grecos woman ideal, the same ^{the type} one finds allmost without difference through all his later pictures. Not considering this only - the picture shows the remarkable strange colouring. It is a strange refined painter, who has given the transparant red colours, that has an effect like enamel, and as to the left has thrown in the sulphurlike yellow lights and has put together the colours

in such tremendous strange effects.

The colours in this tempera picture sparkels and shines as it was exsecuted in enamel.

So peculiar is the harmony's of the picture, that I can think of no other painter than el Greco as the master of it.

Mr Willumsen showed me that the painter had used the shining carmin in

the deepest shadows and as Mr W., who several times has been in Spain, urged, that El Greco was the only painter, he knows of who showed this peculiarity.

I too have been in Spain and studied El Greco in Madrid Toledo and Sevilla

In spite of that I dare not put my own opinion down as definitive. I have not had opportunity enough to make my study of el Greco thoroughly .

But of much more

consequence is it, that Dr Georg Gronau, on the demand of Mr Mario Krohn and me, yesterday examined the picture of Mr W house openly declared that "after his conviction the picture was a work of El Greco" and he was only in doubt what period in the production of Greco it ought to be placed

Dr Gronau has kindly permitted me to use his declaration

Your very truly

Signed:

Francis Beckett.

Dr. phil.

Professor in Arthistory at the University of Copenhagen

Translated from Danish

¹ Nedenstående er Willumsens oversættelse af Aureliano de Beruetes brev fra d. 02-01-1912.

² Nedenstående er Willumsens oversættelse af Francis Becketts brev til Peter Johansen d. 21-09-1912.

Se det originale brev her:

<http://jfwillumsen.ktdk.dk/personer/peter-johansen/dokumenter/bGZM>

Oct - 16 of 1912

I have received your letter of October
the fourth -
No. I have not changed the price of
the greco picture - you must remember
that in the evening you were here -
I asked you, the prize was 200,000 frs -
but you said to me that you
would try to get 200,000 crowns -
I know very well the prizes for
greco, I have ~~made~~ ^{enquired} specially
on this matter - a friend of
mine in Paris has a greco
picture for which he is offered
400,000 frs, but he will not
sell it - On the contrary
I have seen a greco picture
in ^{the commerce in} Paris too, which was to be
sold for 25,000 frs - as you
see the prices are very variable.
I know the Metropolitan picture
in New York exceedingly well.
It does exist in four ^{replications}
(Valencia, Bukarest, Toledo, New York,
Mine is absolutely a unique!
on that account is the prize
not too big, and I will not
lower this prize these first
coming years. *) Enclosed you will

find copies of letters from
Bernete (Cassio) and another with
the declarations from Mr Gronow
the Director for the Cassel Museum.
The picture has not yet been
sent to New York -
The price I had charge for
the Goya is not at all different
from the price I mentioned, when
you did ~~visit~~ ^{visit} here. The fact is,
I did not mention any at all.
Perhaps ^{\$3000} ~~this price~~ is a little
high, I will reduce it to 2,000.
It is a very characteristic little
head, and it is signed with his
name. Your commission will
be what you can get more than
these prizes ^{that} I want for the pictures.
Sincerely yours

x I have last year here in
Europe been offered 10000 francs
from a commissioner, but
I refused it.

c/III/6 "Gredboop"

I have very carefully studied
the photograph of your picture
"Adoration of the shepherds."

In spite of one cannot pronounce
an exactly opinion of seeing a
photograph and not the picture
I do not make a mistake by
telling you ^{that} I am in accordance
with the declaration of Mr
Johansen, that it is a work
from the youth of Greece

The rapports with this picture
and those in the museum in
Parma, (the healing of the blind
born) the other picture of
Greece of the same subject
in the museum of Dresden,
a small Greek (St Francis) and
in possession of Mr Zuccato and
at last the adoration of ^{the} Magi
in the museum of Wien, which
~~was~~ formerly ^{was} attributed to Bassano,
all from the painters youth.
These are a sufficiently proof
for my reason of the confirmation
these does proof sufficiently my reason
for having this opinion

I have also consulted Mr
Cossion who ~~has~~ ^{likewise} received
^{from you} a photograph and a letter ^{like} ~~the~~ ^{mine}
~~from you like those you had~~
~~send to me~~
and he has been in accordance
with me ⁱⁿ ~~front~~ of those
four pictures &
I keep your photograph
together with the many photographs
of Greece I already have.
About the value of the pictures
I cannot give you any idea
It changes every day, and
besides, the pictures from the
masters' youth are not often
in the trade (ne sont pas
souvent cotés)
Agree-ments very truly -
signed
A. de Bernete
Translated from French.
1/10/16 "Grecobogus"

The national ~~Museum of~~ art Museum 21-9-1912
The collection of plaster-casts Professor in Art History.
P. Johansen ~~secret~~ and Bibliothek Librarian
at the Royal Academy, Copenhagen
My dear Mr ~~Johansen~~ P. Johansen
On your demand I have
yesterday again studied the
picture "The Adoration of the
shepherds", as Mr Willumsen
has bought in Florence
and as he consider to be
a work of Greece. I must
confess that I am quite of
his opinion. The old
man and the small young
child one does find in others of
Greece's pictures as Mr Willumsen
showed ² ~~too~~ in the photographs
The virgin, ^{not a very grand figure} is ^{the type} evidently
Greece's woman ideal ^{the same}
whole one finds ^{almost without difference}
later pictures. ^{Not considering this only}
Here is the picture ^{shows the} remarkable
strange coloring. It is a
strange refined painter
who has given the transparent
red colors, that has an
effect like enamel, and as
he the left has thrown in
the sulphur-like yellow lights
and has put ^{together} ~~the~~ colors

AI.2

gather in such tremendous
strange effects —
The colours in
this tempera picture sparkle and shines as it was
executed in enamel
So peculiar is the harmony of the picture
~~colouring~~^{harmonious}, that I can think
of no other painter than
el greco as ^{the} master of it.
Mr Willumson showed me
that the painter had used
the shining carmin in the
deepest shadows and as Mr W.
who several times has been in
Spain, urged, ^{that} is el greco
^{was} the only painter, ~~that~~ he
knows of, who showed this
peculiarity.
~~Though~~ I too have been in
Spain and studied El Greco
both in Madrid Toledo and
Sevilla ^{In spite of that} I dare not put my
own opinion down as definitive
~~for the~~ I have not had opportunity
enough to make ^{at el greco} my study
thoroughly enough.
But of much more

