



UNIVERSITY OF EDINBURGH

DEPARTMENT OF FINE ART

16-20 GEORGE SQUARE, EDINBURGH EH8 9JZ

Telephone: 031-667 1011

Head of Department:

PROFESSOR GILES H. ROBERTSON, MA

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Dear Mr Berkes,

I enclose some documents which I found among the Trumbull Mss. in the Berkshire County Record Office in Reading which tell us something more about the Sebastiano now in the Thyssen collection. I have photostated the relevant pages from my thesis which I am shortly to publish.

I would be most grateful if you would send me a couple of colour slides of this great picture as I often find myself referring to it in lectures and have never seen a colour reproduction.

Yours sincerely,

David Howard

The Director,
The Thyssen Collection
Castagnola Switzerland

Arundel, Marshall of England 1585-1646

Arundel to help persuade his son of the error of his Catholic ways. His letter is interesting because it shows how close the two had become.

"I most seriously entreat your Lordship by your judicious advice to persuade him, yea to press him, which I am verily resolved may further avail and prevail with him than conference with many, or any other whatsoever such do I know to be his dependence to be both on your favour and judgement." 31

Despite the Archbishop's plea, theological niceties were not allowed to dominate conversation. While Arundel sat to Mytens, Matthew talked of the Netherlands where he had spent much time since they had last met. He at once aroused Arundel's interest by mentioning Sebastiano's Ferry Carondolet and his Secretary Guiccardini, a picture Arundel had fallen in love with when he saw it at Antwerp in 1612. He had already made one unsuccessful attempt to buy it in 1615.³² Did Matthew think there was any possibility of buying it now? The latter was encouraging. Accordingly Arundel wrote a description, and asked him to pursue the matter.

"The description of a picture w^{ch} was in a merchants house in Antwerpe 6 years past-
It was a man sitting in a chayre sayde to be an Ambassador, an other man delivering him a letter bare headed, beyonde a prospective of a logia of white marble pillars behinde the Ambassador is a man's heade but much lesse, w^{ch} was Sayde to be Rafaelles own picture, it is but at half length, Mr. Wake the merchant was there wth me and Henry van Balen a painter who knowes it well and promised to deal in it for me.

This note above written is of my Lo. of Arundells owne hand w^{ch} wth his affectionate remendations he hath required me to send y^u and to request y^u in his name as followeth.

That you will entreat Mr Wake in his Lo: name to
entreat Henrie van Ballen a Painter at Antwerpe to
make a journey to Liege to see wither the picture above
described beinge an Originall of Rafael d'Urbino, w^{ch}
my Lo saw at Antwerpe in Ballens companie be in the
possession of Renyer Cynatin a Flemish merchant at
Liege, in whose house I thinke I went to see it coming
from the Spaw, though my Lord telles me he was informed
by you that Taxis had bought it at Brussells. My Lord
desireth that if indeed it be at Brussells, and that it will
be sold for a matter of fiftie pound sterling, (and that
Van Ballen doe judge it to be the same originall) you
will entreat Mr Wake to pay the money which shall instantlie
be made good unto him here with thanks, and keep the
picture either in your hands or his till his Lop give
order for the conveyance of it hither ward. If it be
at Liege, and that Van Ballen cannot go thither to visit
it, if yet the owner will sell it for fiftie pound or
under wth this condition that he will warrant it to be
the same original of Raffael that was at Antwerp, his
desire is the same, that you will find means that it
may presently be bought. A friend of mine did lately
cause the owner of it to be spoken with, who would not
indeed sett a lower price upon it then eight hundred
florins of Liege money, and so I have told my Lord, but
yet perhaps five hundred florins of Brabant money will
tempt him; and I beseech you E^r advertise presently
that you have received this and from thence what you may
hope or fear therein.

My Lord of Arundel commendeth him kindlie to Mr Wake

and so do I most affectionately,

Tobie Matthew

York House 12 10th 1617" 33

Trumbull's advertisement took some time to reach Arundel.

When it came it was more fearful than hopeful. After considerable effort Trumbull was forced to admit:

"I dare now boldly assure your Hon that the piece of painting made by Raphael D'Urbino is in such hands as it will not part with it upon any reasonable or indifferent terms; namely the Generall of the Posts here, a man of great wealth and wthal is a great lover of pictures, who is said to have entailed it to his heirs as a pearl of great price, for he esteemeth it above £200 sterling. Nobeliars the painter of this towne bought it for him of Lermans, at Antwerp, and paid for it in ready money (as his son doth confidently assure me) £130 sterling.."34

Despite Trumbull's advice, Arundel would not take no for an answer.

His determination met with success. The celebrated picture is described in the inventory as: "Raphael. 296 Portrait of Ferrico Carondolet, Byzantine Archdeacon, with his Secretary, Guiccardini, and another. In the painter's best manner, and in good preservation".35 The incident is most revealing for it stresses the collector's adamantine patience. Such determination refutes Clarendon's implication that he bought works of art to puff up an insufferable price and vanity. The latter was wrong in concluding that he was "only able to buy them, never to understand them"; "The note above written in my Lord of Arundell's own hand" is a measure of his love for pictures.

It may be an historical accident that no such notes survive in Buckingham's hand. However, it is more likely that their absence represents an historical difference. Although Buckingham visited Paris, Madrid and Antwerp, he did so as the King's chief