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DR. REINHART'S PICTURES: PICK OF COLLECTION ON VIEW.

Some of the treasures from the private collection of Dr. Oskar Reinhart, which is reputed to be the finest of its kind in Europe, are now on view in the galleries of the Winterthur Art Museum. Since the exhibition opened the museum has been packed with visitors and many thousands more are certainly expected before it closes on November 20.

Dr. Reinhart comes of a family which settled in the Winterthur district in the fifteenth century. He was associated with the family business, one of the leading import-export firms, Volkart Bros., with an office in London, to which he himself was attached. He confesses that while in London he was perhaps more deeply interested in art (which he learned to appreciate in the parental home) than in trade, although he would be the last to despise trade, which in a way provided him with the means of satisfying his passion for collecting the gems of the great masters of many schools and periods. In London he came to know Muirhead Bone, for whose gifts he formed a high esteem from the first and of whose etchings and drawings he has probably the best collection in existence. These are at present housed in his home, Römerholz.

The works which Dr. Reinhart has assembled span art from the fifteenth century to the twentieth. They are hung with an appositeness which is at once apparent. One of the earliest Matthias Grünewald's "Klagende Frau mit gefalteten Händen" (the hands of which formed a preliminary sketch for the Virgin Mary in the Isenheim altar-piece of the Crucifixion); and one of the latest is Picasso's exquisite pencil drawing, "Le Repos des Moissonneurs" (No. 1, 1919). Rubens is represented by, among other works, the first sketch of the painting of the Roman consul Decius Mus consulting the oracles about his dream. There is the well-known Degas, "Danseuse dans sa Loge" and the not less well known "La Modiste" by Renoir, who is, indeed, richly represented.

Some of the most dramatic pictures are Daumier's "Les Fugitifs" and Delacroix's "Samson et Delila" and "Le Grèce expirant sur les Ruines de Misolonghi". Among other paintings by Daumier is "La Partie de Dames". The sinister portrait of the

Cardinal Inquisitor, Don Fernando Niño de Guevara, which El Greco did as a study for the larger painting now in the Metropolitan Museum of New York is also on view as well as Van Gogh's "L'Hôpital à Arles". Almost cheek by jowl are to be seen Toulouse-Lautrec's lively "La Clownesse" and Manet's characteristic "Au Café". Among the many landscapes is Constable's "Hampstead Heath", which was exhibited at the Royal Academy in 1825 — a lovely example of the masters' genius.

The works mentioned are merely a small part of the paintings and drawings which Dr. Reinhart has acquired over the years with such devotion and understanding. In due season the whole will pass into the possession of the Confederation as a priceless bequest to his beloved Switzerland. This is not the least of his benefactions. In 1951 he established at Winterthur — a busy hive of commercial activity long since freed from the overlordship of Zürich — the foundation which bears his honoured name. It contains no fewer than 472 paintings by Swiss, German, and Austrian artists (many of them of the romantic school) of the eighteenth, nineteenth, and twentieth centuries. Like his private collection now on exhibition it, too, is unexampled of its kind. To take only one instance, there is an impressive representation of the works of Ferdinand Hodler, including the memorable "Ahasver", which embodies all the tragic pathos of the Wandering Jew.

(Times.)

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