

Alfred Boder

Art Related Correspondence

[Correspondence pre 1930]

1927-1946

CLASSEN'S UNIVERSITY ARCHIVES	
LOCATION	2291.16
BOX	1
FILE	24



M. & R. Stora

32<sup>bis</sup> Boulevard Haussmann

TÉLÉPHONE  
Central 60-75

Adresse Télégraphique:

~~STORACO - PARIS~~

STORACO 08 PARIS

Paris, 24 SEPTEMBRE 1927

Madame JULIUS H A A S S

484, East, Grand Boulevard

DETROIT

Chère Madame,

Veillez trouver ci-dessous la provenance de la statue 7446:

Cette Statue provient de la chapelle de QUITTAY Commune de  
-comté-  
SAINT GEORGES BUTTAVENT près MAYENNE.

Une description de cette chapelle existe dans: Le Dictionnaire  
Historique Topographique et Biographique de la Mayenne, par l'Abbé ANGOT.  
(Bibliothèque Nationale, Imprimerie Goupil à Laval (Mayenne) 1902) à la page  
375, tome troisième.

volume third

M. & R. Stora



*M. & R. Stora*

*32<sup>bis</sup> Boulevard Haussmann*

*Paris*, 20 Octobre 1927

Madame JULIUS H A A S S

484, East Grand Boulevard

DETROIT

Mich.

TÉLÉPHONE  
Central 60-75

Adresse Télégraphique:

STORACO-PARIS

STORACO 08 PARIS

Chère Madame,

Nous avons l'avantage de vous accuser réception de  
votre lettre ainsi que d'un chèque sur WAYNE COUNTY & HOME  
SAVINGS BANK, de:

Dollars / 3.000.- ( TROIS MILLE DOLLARS )

que vous nous remettez à valoir sur votre achat à notre maison  
selon notre facture du 24 Septembre dernier.

Avec nos remerciements, nous vous prions de recevoir,  
Chère Madame, nos très respectueuses salutations.

*M. & R. Stora*

P. S. Nous sommes très heureux que notre Cousine  
Madame Stein vous soit sympathique

*M. S.*

1  
The R. B. B. B.

...

...

...

# M. & R. Stora

32<sup>bis</sup> Boulevard Haussmann

TÉLÉPHONE  
Central 60-75

Paris, 24 SEPTEMBRE 1927

Adresse Télégraphique:  
STORACO 08 PARIS

M<sup>adame</sup> JULIUS H A A S S  
484, East Grand Boulevard

Doit  
DETROIT  
(Michigan)

Notre vente du 6 Septembre 1927

7446	I	Statue en pierre sculptée, représentant Sainte Catherine; traces de polychromie. France XIVème siècle		
<del>7554</del>	<del>I</del>	<del>Cloche en bronze</del>		
S.N.	<del>I</del>	<del>Socle en bois, moderne.</del> pedestal		
Les trois objets ci-dessus \$				4.000.-
<u>( QUATRE MILLE DOLLARS )</u>				

AA Queen's

Bill includes 3 objects, not just "St. Catherine" Bell.

A mistake should be \$ 3000

have already sent check J.H.H.

Mr. P. A. [unclear]

[unclear]

[unclear]

[unclear]	[unclear]	[unclear]
[unclear]	[unclear]	[unclear]
[unclear]	[unclear]	[unclear]
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[unclear]	[unclear]	[unclear]
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[unclear]	[unclear]	[unclear]



Written 1930.

## WHAT IS HAPPENING TO THE ART TRADE

By R. H. WARD.

*R. Holzappel Ward*

*(Rudolf Holzappel)*

Of the many old-established European art dealers there are few who have not realized that the demand for old paintings has greatly changed in its nature during the past few years. There are very few indeed who have not come to the conclusion that dealing in the greater names is now the only really profitable business.

The demand limited now to the great Masters comes not only from America but also from Europe, and is primarily due to the change in the owners of riches. The neglect of the rarer Masters is, I regret, in itself a sign of ignorance and bad taste. This is especially applicable to some minor painters of the Dutch and Flemish seventeenth century schools; painters who in many instances rival their now world-renowned contemporaries.\*

Perhaps never before in the history of art-dealing has there been such an enormous difference in the prices of pictures by well-known painters and those of even fine examples by their lesser-known co-operators. I have seen beautiful paintings of the first quality by such artists as K. Dujardin, Jan Both, N. Berghem and others who are really to be classed almost in the front rank of Dutch seventeenth Century Painting, bring less than one-hundred guineas, whereas an inferior painting by a pseudo-Van der Neer or a doubtful Van Goyen will fetch three or four times as much.

It is quite obvious that most collectors are now buying the pictures on account of the names, whereas the method which the greatest collectors in the past have adopted is to look first at the quality of the picture and then see by whom it is painted.

I need hardly mention the enormous prices that good works by the great Masters bring, but I should think that on an average first-rate works by artists such as Van Goyen or S. Ruisdael will fetch from twenty to one hundred times as much as excellent examples by P. Molyn, J. Colombier <sup>or</sup> ~~and~~ <sup>or</sup> ~~and~~ <sup>or</sup> ~~and~~ whose works are constantly being genuinely confused by dealer and expert alike for Van Goyen or S. Ruisdael, and who, in some instances are very little inferior in quality. The still lesser-known painters such as G. Dubois, R. de Vries, C. Vroom and many others whose works are often mistaken for better known painters' have fallen to a now ridiculous level. Granted that it is at present very difficult to find good subjects by a seventeenth Century Dutch artist, yet when such works by minor painters do turn up they can usually be purchased for a trifle in comparison with the works of their better-known contemporaries.

\* N.B.—Collectors of refined taste in the past have realized that many of the minor artists possessed great talents which they exerted only at certain times, when works were produced rivalling even fine works of the great masters, and certainly of much higher quality than the many poorer works lately on the market, by well-known painters. When such paintings were found they used to be eagerly sought and highly paid for by many collectors. Certain fine works of this nature have, it is true, fetched very high prices in some of the great collections sold some few years back, but the dealers who have purchased them have found them not too easily saleable and have had usually to

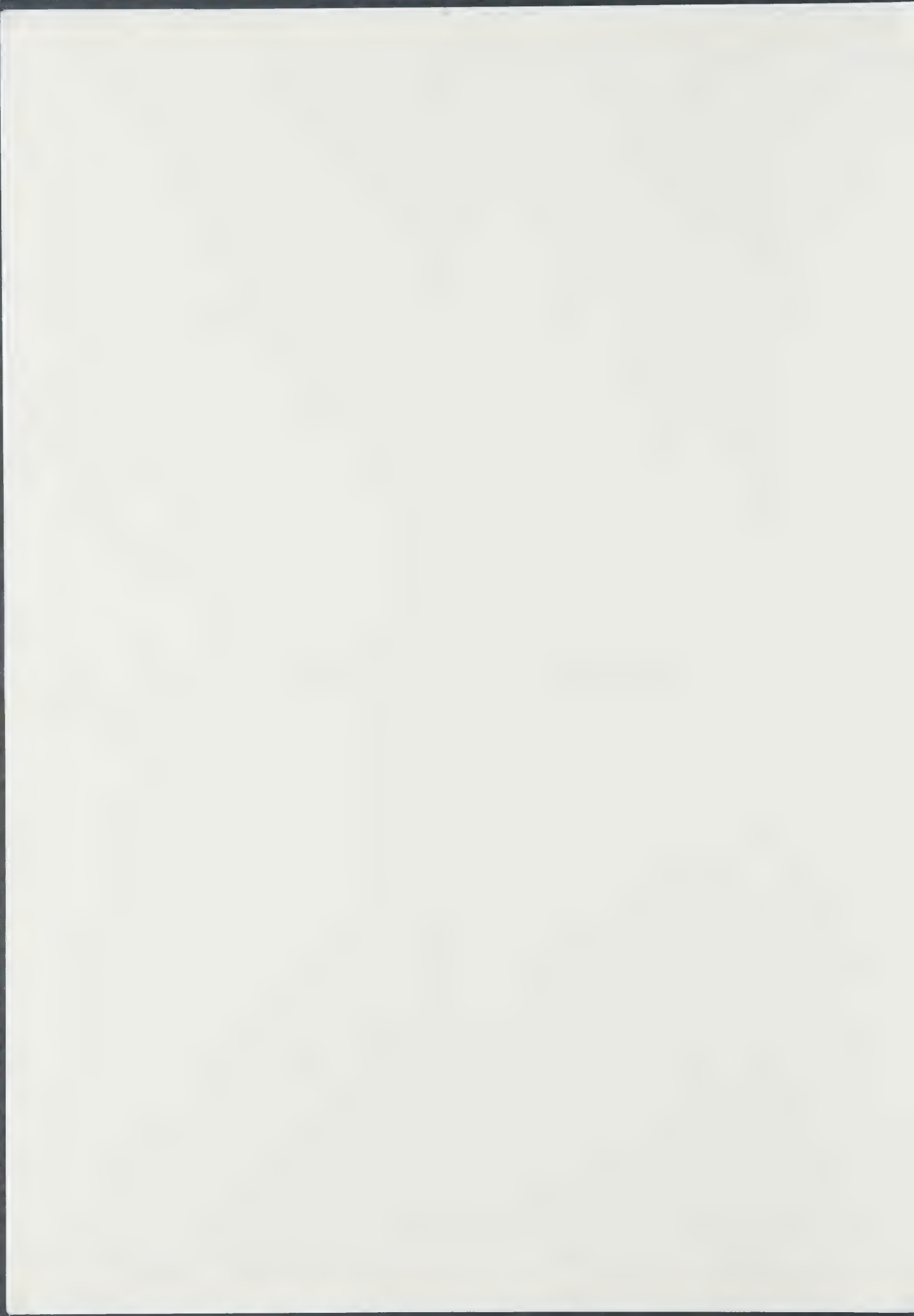
Handwritten text, possibly a signature or date, located in the lower center of the page. The text is extremely faint and illegible.

There is a serious aspect to consider here, namely, the loss of these fine paintings by minor artists due to neglect through their being of such small commercial value and due to damage by alteration, substitution of signatures and eradications of these by some unscrupulous dealers. This latter is made a common occurrence when, for instance, a dealer has paid several hundred guineas for a so-called Ruisdael and finds upon cleaning that it is signed R. de Vries. He is then faced with a large loss because of the small value of a de Vries and to cover this loss he may be tempted to eradicate the signature before showing to an expert or substitute a better-known name.

Apart from the serious loss due to neglect and the changes pictures undergo in the hands of some unscrupulous dealers, there is a far more serious consequence upon the Art Trade in general, resulting from the hankering after great names and from the lack of appreciation shown by most dealers and some experts to the lesser-known artists. It is obvious to all who know the psychology of an art dealer, disregarding any dishonesty he may possess, that when asked for great names he will find them somehow; when it is only something resembling the master's work his greed or enthusiasm will soon convince him that it is the genuine article. In the same way the expert, who has a natural interest in finding new examples of the Masters in whom his preference lies will be inclined to certify a picture which is very near to the painter's style. Thus it is not long before the combination of dealer and careless expert has foisted on the credulous collector an enormous quantity of doubtful pictures. These consist of period copies and replicas by pupils touched up by the master, pictures of doubtful authorship in a bad condition and restored to resemble the masters works, fakes and even modern copies on an old canvas or panel. Such pictures, certified by one expert, will in the course of time be seen by other experts and their authorship challenged. The natural result will be that the collector will lose credence in the dealer who sold him the picture, or the expert, or perhaps both.

Much has been written by experts and critics for the greater masters whereas their less fortunate fellows lie unwritten and unsaid. If some important Museum or firm in the art world would take the lead and interest themselves so far as to make exhibitions of very select works of the now less favoured painters, I feel sure that the public interest would be aroused. Those works of the minor Dutch painters of the seventeenth Century whose nature is particularly adaptable to modern homes and tastes are still sought after by a few select collectors. To those people who may put forward the remark that the lesser-known painters are of little interest, perusal of the inventories of the world's greatest artists and collectors will soon prove the high esteem that was once held for a great number of now neglected painters. The law of the survival of the fittest has yet to be fulfilled.

For American Museums some of whom are in the fortunate position to acquire new works of Art, the time is particularly favourable. As an investment I cannot think of anything which should increase in value so highly and which at the same time is such an interesting added attraction, as a first-class example of a minor



the eternal P. de Hoogh, S. Ruisdael and Van Goyen exhibition. The former master is usually seen at his worst represented by a late period atrocity whose value as a decoration is almost nil and whose quality as far removed from that of his best period as his corpse from vitality. It is possible that in the near future the finer works of the minor painters will rise so high in price as to rival in value the poorer works of their greater contemporaries. Should Museum directors now take advantage of the opportunity and add such pictures to their Galleries they would never regret the step and, the pictures being carefully housed, they will no longer be subject to risk from wilful and accidental damage.

In conclusion I hope that all people whether experts, dealers or collectors, who feel the attractions that Art offers, will by the aid of exhibitions and other means, encourage interest in the minor painters, and bring the little mirrors of Nature and the greatnesses and peculiarities of past ages better within the public reach. The benefit resulting from this will not only act as a much needed tonic to the unhealthy condition of the Art Trade and enhance its prestige but will greatly add to the knowledge and better taste of all concerned.



Professor Dr. Karl Koetschau

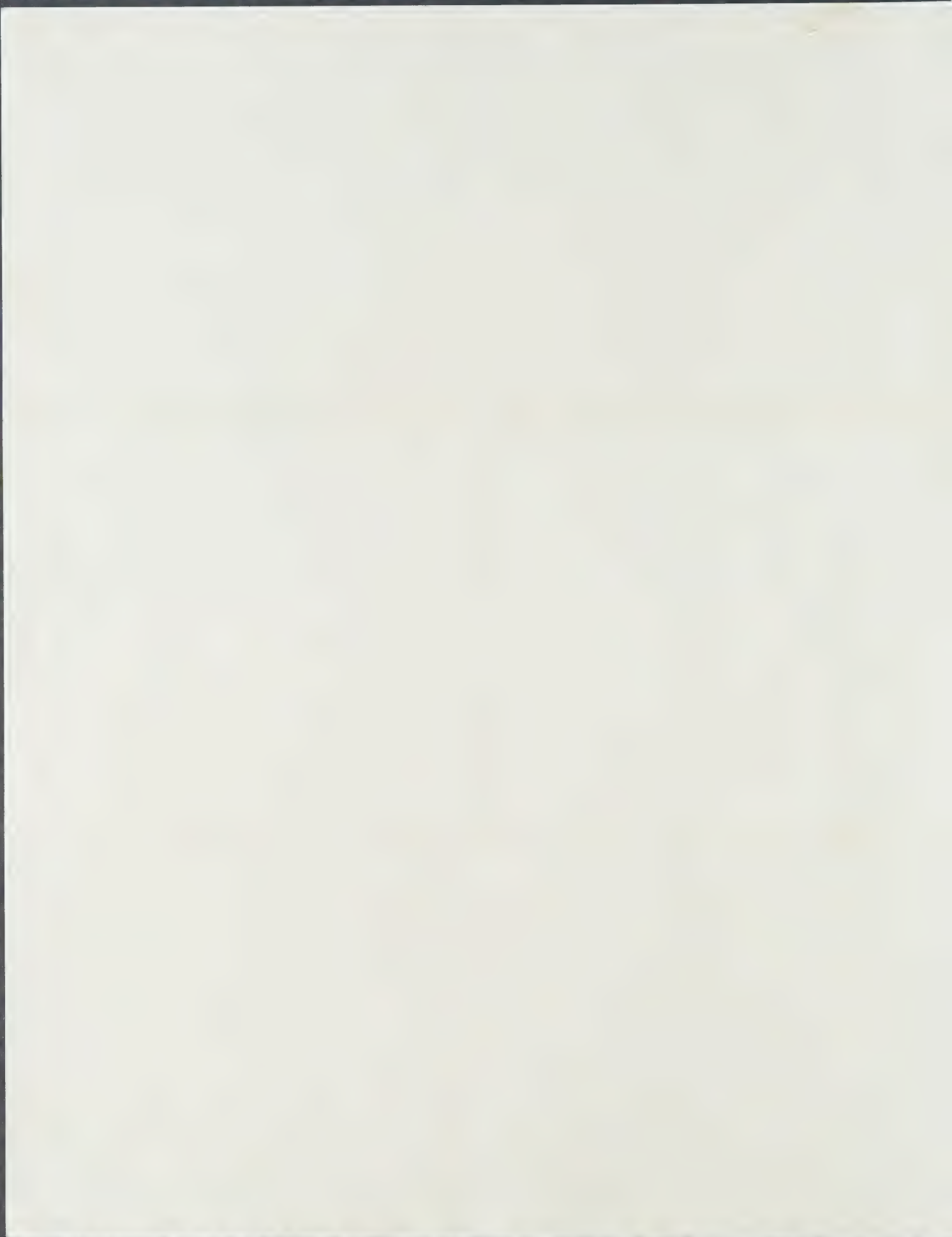
(22) Düsseldorf  
Tel.: 61885

Die H. von Wines, 19, dem breiten, Bild auf Kupfer stellt einen düsteren, eine Abschaffung des ...  
Fußlaufs in spiegelblanker Eisfläche dar und schildert das mannigfaltige Leben auf der ...  
sicherung sei nur gewährt, daß eine Dame im Vordergrund links sich in einem einseligen ...  
von ihrem Kavalier spazierführen läßt, der das Ross von der Färische aus lenkt, und ...  
und eine Frau auf ihren Schlittschuhen selbstgefällig am Schlitten vorbeischieben. In ...  
und, obda in der Mitte, eine Kirche mit spitzem Turm.

Die ausgezeichnete Schöpfung der Atmosphäre, die Schöpfung, die sich mit der ...  
umgebung gut abzufinden weiß, die Lust am Verweilen bei Küssen, Bäumen, ...  
den, die Kunst, eine reich bewogte Staffage über die ganze Malfläche zu verteilen, in ...  
zu zeigen erscheinen zu lassen, kurzum ein höchstes Erzählertalent, denn auch die ...  
schonmal, in einem ...

zum 1000 ... nach 1000 in ...  
Kopie von ...

Düsseldorf, 15. II. 45





BILDER im Besitze Dr. Greta Van Fenema und  
Dr. Frederick Fall, aus dem Nachlass Dr. Gustav Fall,  
Präsident der Donau-Saave-Adria Gesellschaft (Südbahn)

Abschrift

Umstehend abgebildetes Gemälde auf Eichenholz 28 mal 37 cm, darstellend die Ernteeinbringung auf einem Gutshofe ist ein echt monogrammiertes (links unten) gut erhaltenes Werk des holländischen Malers

PHILIPPS WOUVERMAN,

Haarlem 1619 - 1668.

Der internationale Wert dieses besonders qualitätvollen Gemäldes beträgt Dollar 1,400.- in Worten eintausendvierhundert Dollar.

Wien, am 22. Dezember 1946

Dr. Hans Herbst m.p.  
Stampiglie

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Umstehend abgebildetes Gemälde auf Eichenholz 26.7 mal 31.4 cm. darstellend das Innere eines bäuerlichen Musikzimmers mit zwei ländlichen Musikanten, im Hintergrund ein Mann in der offenen Tür, ist ein schönes und echt monogrammiertes Werk des vlämischen Malers

DAVID TENIERS d. J., Antwerpen 1610 - 1690

Der internationale Wert dieses ausgezeichnet erhaltenen Gemäldes beträgt Dollar 1,200.- in Worten eintausendzweihundert Dollar.

Wien, 22. Dezember 1946

Dr. Hans Herbst m.p.  
Stampiglie

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Umstehend abgebildetes Gemälde auf Eichenholz 53.5 mal 72 cm., darstellend ein holländisches Frühstücksstillleben ist ein echt signiertes qualitätvolles Werk des holländischen Stillebmalers

WILLEM CLAESZ HEDA, 1594 - 1678, Haarlem.

N.R. A. Vroom führt in seinem Werk: "De schilders van het monochrome Banketje", Amsterdam 1945, diese Komposition unter Nr. 199 des Oeuvre Kataloges von W.C. Heda auf.

Der internationale Wert dieses gut erhaltenen Gemäldes (siehe Bemerkung unten \*\*) beträgt \$600.- in Worten sechshundert Dollar.

Wien, 22. Dezember 1946

Dr. Hans Herbst m.p.  
Stampiglie

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Umstehend abgebildetes Gemälde auf Eichenholz 90 mal 71 cm., darstellend eine Anbetung der Könige in Ruinen einer sakralen Renaissancearchitektur, links der Ausblick in eine Stadt, und rechts, in eine bergige Landschaft mit dem zahlreichen Gefolge der Könige, ist ein ausserordentlich qualitätvolles und in seiner farbigen Gesamthaltung überaus reizvolles Werk des

"MEISTERS DER ANWERPENER ANBETUNG"

aus der Gruppe der Antwerpner Maniristen des frühen XVI. Jh.

Der internationale Wert dieses gut erhaltenen Gemäldes beträgt \$1,500.- in Worten eintausendfünfhundert Dollar.

Wien, 22. Dezember 1946

Dr. Hans Herbst m/p.

BASE

COLON

EXCE

25%

BASE

EXCE

ABSCHRIFT

Umstehend abgebildetes Gemälde auf Leinwand 127 mal 176, darstellend die Uebergabe der Bulle "Ex omnibus Christiani orbis regionibus" durch Papst Benedict XIV. and den französischen Gesandten, im eisein der Personificationen von Kirche und göttlicher Erleuchtung, und Petrus und Paulus, mit der Taube in den Wolken, ist ein hervorragendes Hauptwerk des

POMPEO GIROLAMO BATONI, Lucca 1708 - 1787

Das ausgezeichnet erhaltene Gemälde ist P.B. F. monogrammiert und 1757 datiert.

Der internationale Wert diese Bildes beträgt \$6000.- in Worten sechstausend Dollar.

Wien, am 22. Dezember 1946

*I should to Tony  
Clark who bought it  
for Minn. for \$12,000*

Dr. Hans Herbst m.p.  
Stampiglie

Chef-Expert der Kunstabteilung  
des DOROTHEUM, WIEN.  
Gerichtlich beeideter Sach-  
verständiger für Kunsthandel  
Wien. VIII., Langegasse 29/I

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(Bemerkung zu dem Bilde "Frühstücksstilleben" bei W.C. Heda \*\*)  
Das Bild ist beschädigt)

Dr. Frederick Fall

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Weitere Bilder, nicht in obiger Schätzung enthalten:

BERCHEM -----Jagdscene  
ISABEY d. J.-----Der Sturm  
Italienischer Maler ----Adoration

part of the  
the  
the

FOX

EXCE

25%

PLATE

PLATE

PLATE