

Alfred Bader

Alfred Bader Fine Arts - Painting Arts

De feest

2001

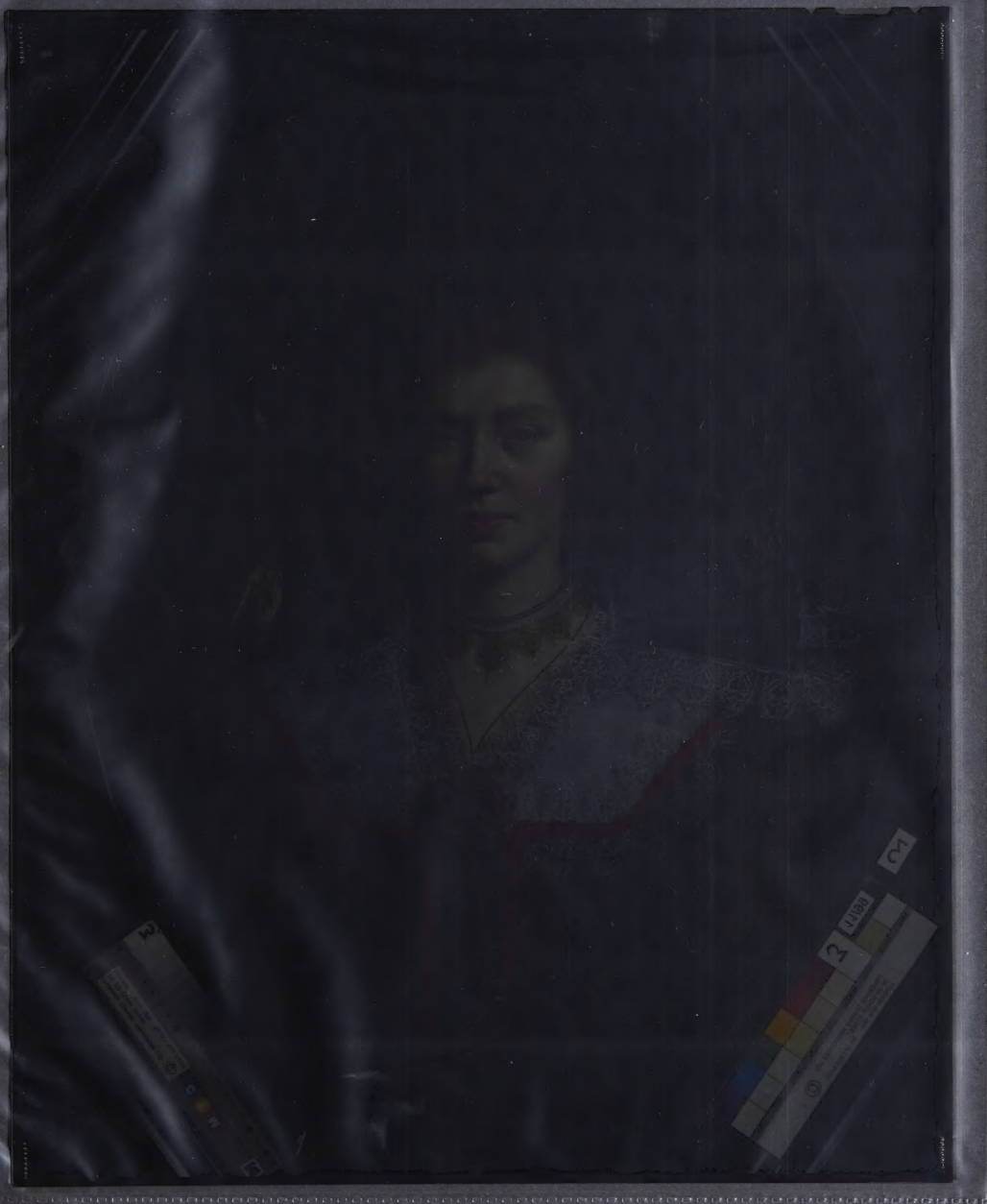
QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	15
FILE	34



2406

PHOTOGRAPHY BY
PRUDENCE CUMING ASSOCIATES LIMITED
28 DOVER STREET
LONDON: W1S 4NA
020 7629 6430

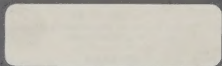
9911266





PHOTOGRAPH BY
PRUDENCE CLIMING ASSOCIATES LIMITED
28-29 DOVER STREET
LONDON W1X 3PA
0171-429 8430

RECOP - THE LOGO - MOBEONK. INC.



© 2011 MobEonK, Inc. All rights reserved.

2406

February 21, 2001

Professor Volker Manuth
Haarlemmer Houttuinen 141
GM 1013 Amsterdam
THE NETHERLANDS

Dear Volker,

Enclosed please find photographs of two recent acquisitions.

The *Portrait of a Girl* is by Wybrand de Geest, oval, 29-1/2" x 23-3/4". Isabel likes it particularly; does Marieke like it and are there any special thoughts she might have about that quite stunning dress?

The other is what I think is a self-portrait. Of course it needs cleaning and I am just sending it off. 2408

Julius Held looked at it with the previous owner many years ago and thought it is Flemish. To me it looks more Dutch and in any case, very good. Do you like it? Could it be of Phillips Koninck?

With best wishes from house to house I remain

Yours sincerely,

Alfred Bader
AB/az
enc.

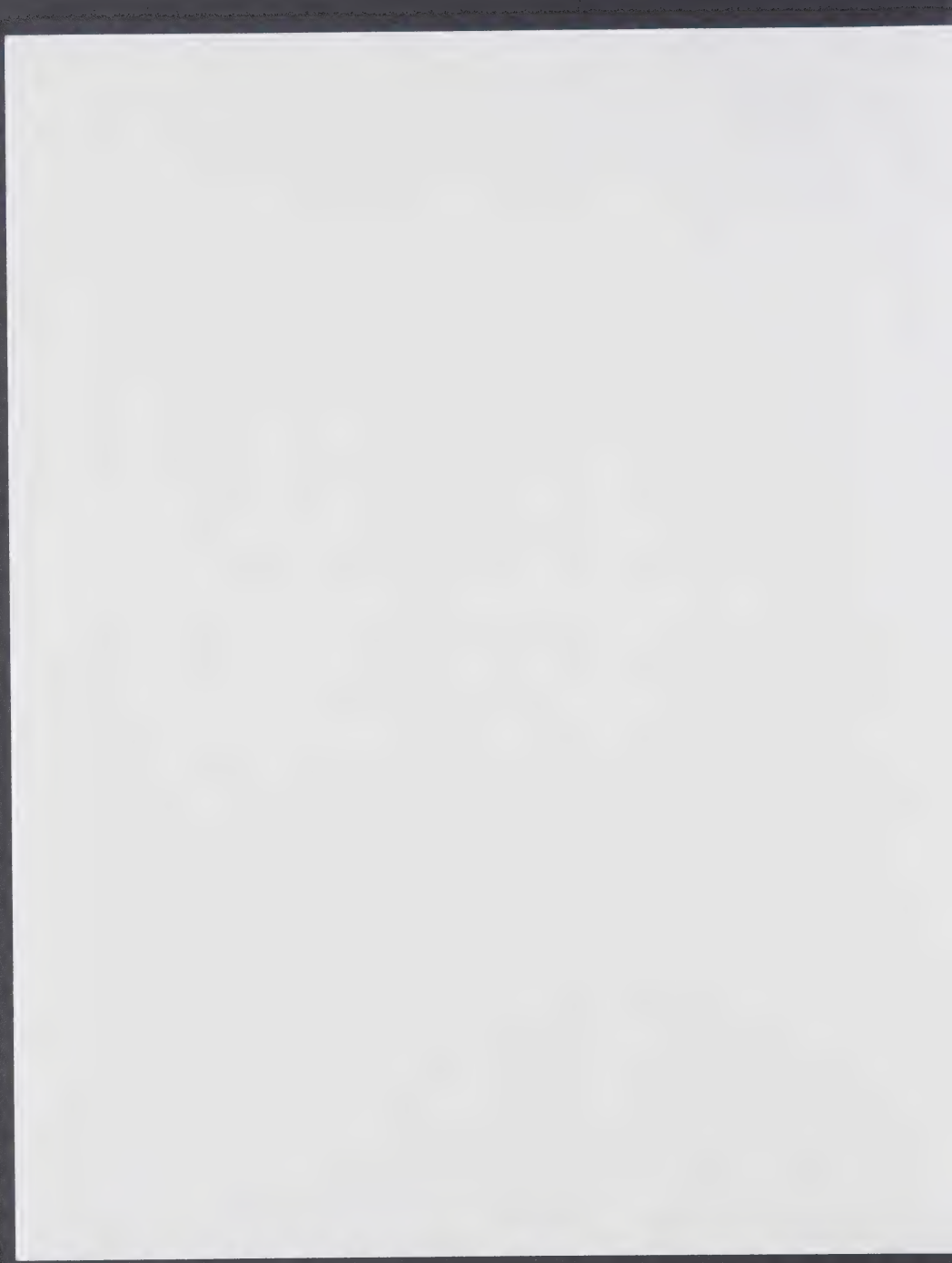


WYBRAND DE GEEST

1592 - Leeuwarden - c. 1660

Portrait of a lady, bust length, in a gold-brocaded
black dress with an elaborate lace collar and coral
beading

On canvas - oval - 29 ½ x 23 ¾ ins.
75 x 60.2 cm.





Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
(414) 962-5169
Fax (414) 962-8322
E-mail: baderfa@execpc.com

February 23, 2001

Drs. Jan Kosten
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's Gravenhage
THE NETHERLANDS

Dear Jan,

I enjoyed chatting with you yesterday morning.

I explained to you that I would like to pay the fee as a Friend of the RKD, which is Hfl 100. You told me that I may impose on you and enclose US \$100.00, a little more than Hfl 200, which will then pay for my membership for 2001 and 2002.

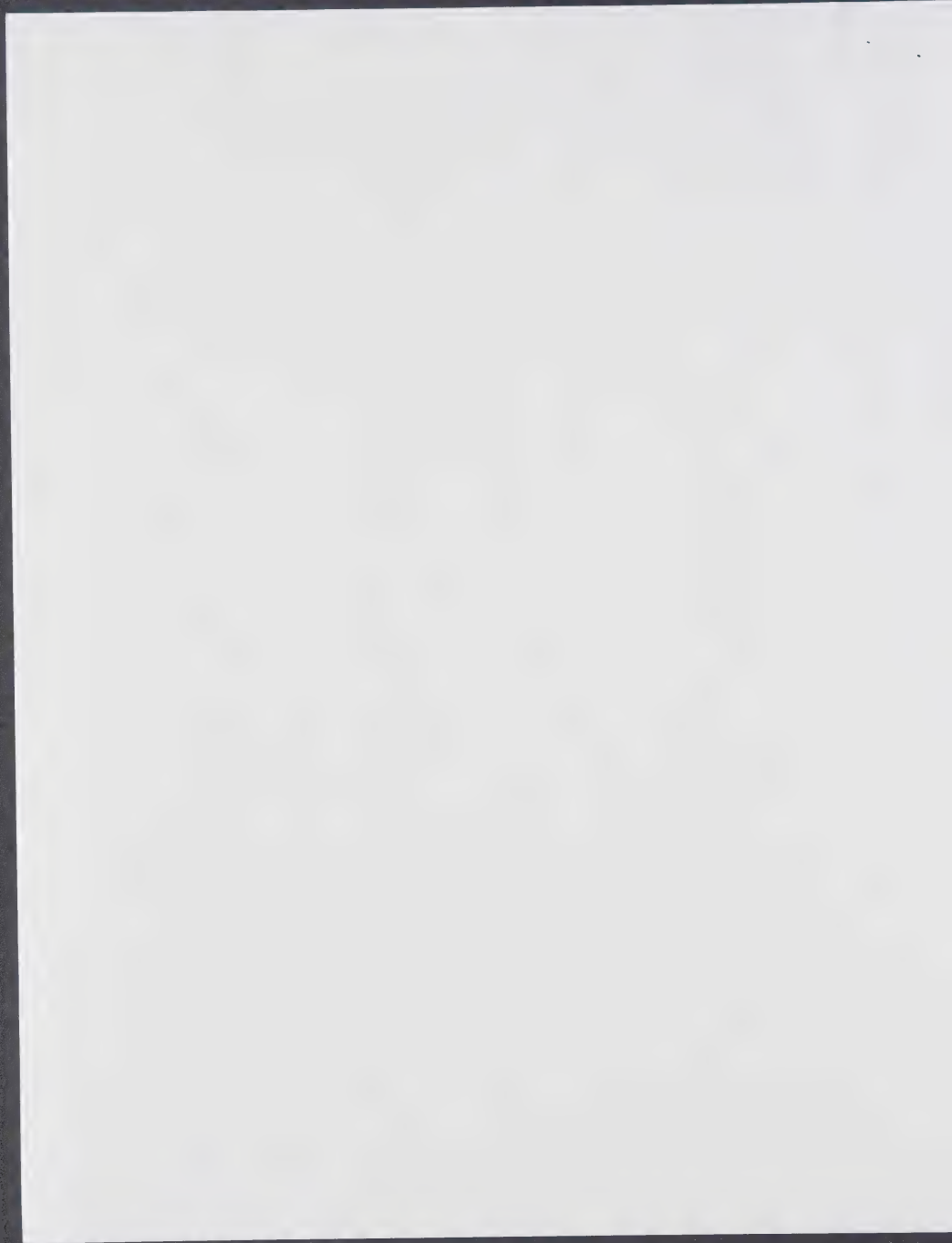
In the letter which I sent you on January 12th, I forgot to number the two photographs which I sent you. I would like to number all photographs so that I can merge your replies with my queries.

Hence, I have given the Jan Wijnants #01-1, meaning that this is the first photograph of the year 2001. That French self-portrait is #01-2.

Now I am enclosing the photograph of a self-portrait, #01-3, which I like very much. Some 20 years ago, Julius Held saw that with the last owner, and told him that he thought it was Flemish. I rather think it is Dutch, perhaps around 1660. Rudi Ekkart will probably tell you that Milwaukee is far away and so provincial that Bader does not know who painted it. Dr. Ekkart almost certainly will.

#01-4 is the painting of *Tobit* which I bought at Sotheby's on January 25, Lot 119. I presume that Eeckhout saw RRP A-3 of 1626. Surprisingly, Professor Manuth told me that he had never seen any reference to this painting anywhere. My restorer told me that the painting is in good condition and will not change much on cleaning. The detailed photograph of the signature and date speaks for itself. There will of course be no need for you to comment unless you do have some early reference. Sotheby's told me that the painting came from France.

#01-5 is a portrait of an elegantly dressed lady, by Wybrandt de Geest, which came from Johnny van Haeften. You probably already have a photograph.





#01-6 is, I believe, a small portrait by Gonzalez Coques. Hopefully Dr. Ekkart can confirm this. This painting bears a Russian inscription, copy enclosed, which I cannot read. Maybe somebody at the RKD can.

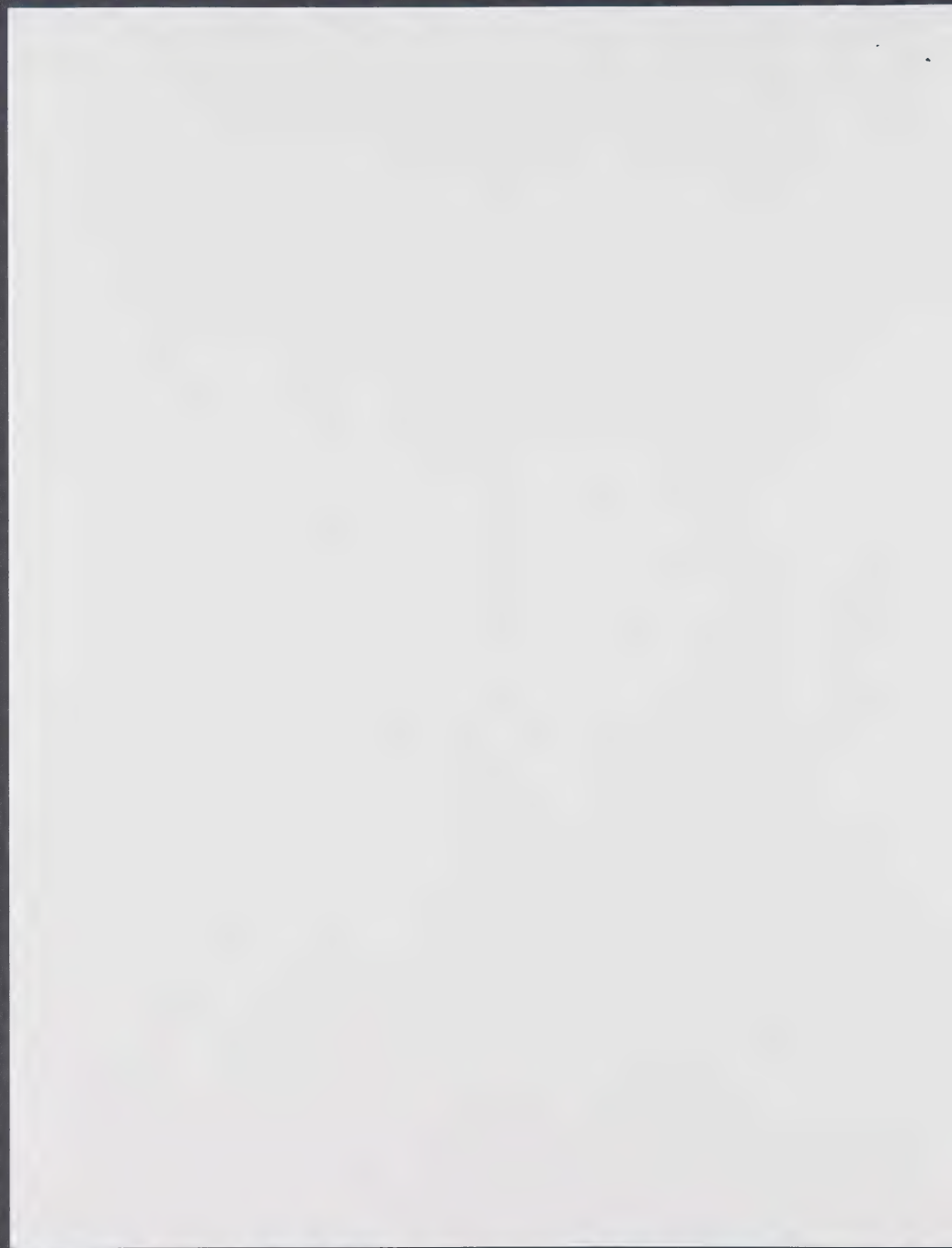
I hope that Marijke has gotten well over her flu.

I much look forward to your response.

With many thanks for your help and with best regards to you and to your associates I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



WYBRAND DE GEEST

1592 - 1660

"Lucia van Walta (1609-1674)"

Oil on canvas: 40 x 31 1/2 inches. (102 x 80 cms.)

Inscribed u.l.: 'AETAT 16' - 'A^O 1625' and u.r. with the family coat-of-arms.

Provenance:

By descent to Frances van Aersen, wife of Henry de Nassau, Lord D' Auverquerque;
Henry d'Auverquerque (their son), 1st Earl of Grantham;
Henrietta (his daughter and heir), wife of William, 2nd Earl Cowper;
Thence by descent at Pangshanger, Hertfordshire to;
Lady Adine Cowper, (daughter of 6th Earl Cowper), wife of the Hon. Julian Fane;
Lady Desborough (their daughter), wife of William Grenfell, 1st Baron Desborough of
Taplow, Bucks.;
Lady Ravensdale, (their daughter), from whom the portrait has latterly been on loan to
Dodington Park, Gloucestershire and Hatfield House, Hertfordshire.
The Weiss Gallery, 1993;
A private collection, Holland.

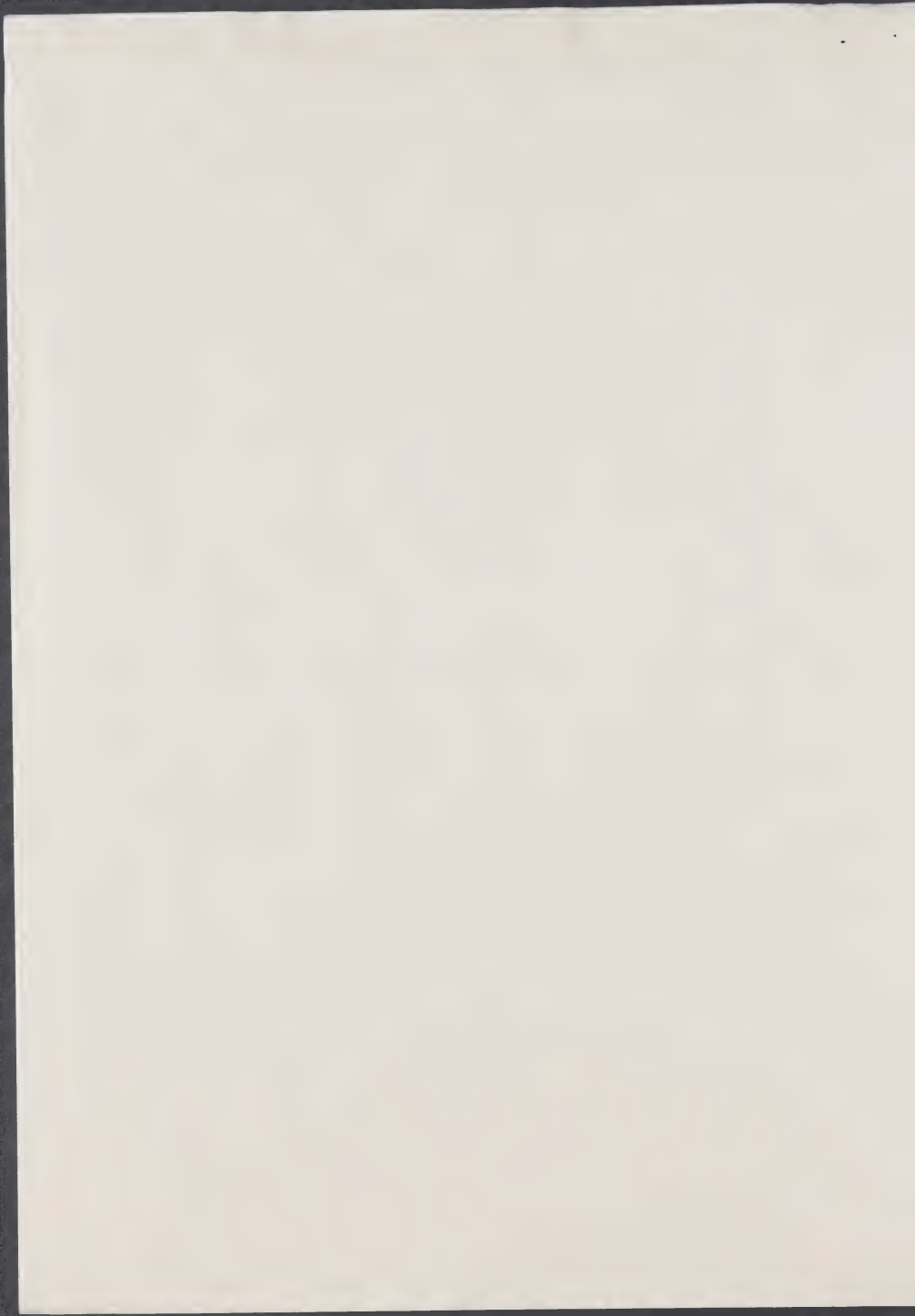
Exhibited:

The Fries Museum, Leeuwarden, Holland (on loan 1995-1996).

Literature:

Wassenburgh, *De portretkunst in Friesland in de 17th eeuw*, 1967, p.45;
Belsey, *The life and collecting of George, 3rd Earl Cowper 1738-1789*, M. Litt thesis, 1981,
app. 1, p.122, no. vi (attributed to Ravensteyn).

This outstanding portrait is by Wybrand de Geest (*), the most important artist to come from Friesland, the northern most province in Holland. De Geest, who was born in Leeuwarden, the provincial capital, started his career by studying under Abraham Bloemaert in Utrecht. Then, after first travelling to Italy, de Geest returned to his home town. The artist's sophisticated and technically accomplished 'international style' of painting quickly established him as the pre-eminent painter of his day, sweeping aside the archaic and very provincial portraiture hitherto prevalent in Friesland resulting in his appointment as court-painter to the Stadholder, Prince Ernest of Nassau-Dietz. The Prince and the other aristocracy at court from the House of Orange, as well as the new wealthy local bourgeoisie, subsequently proved to be a rich source of commissions for the artist.



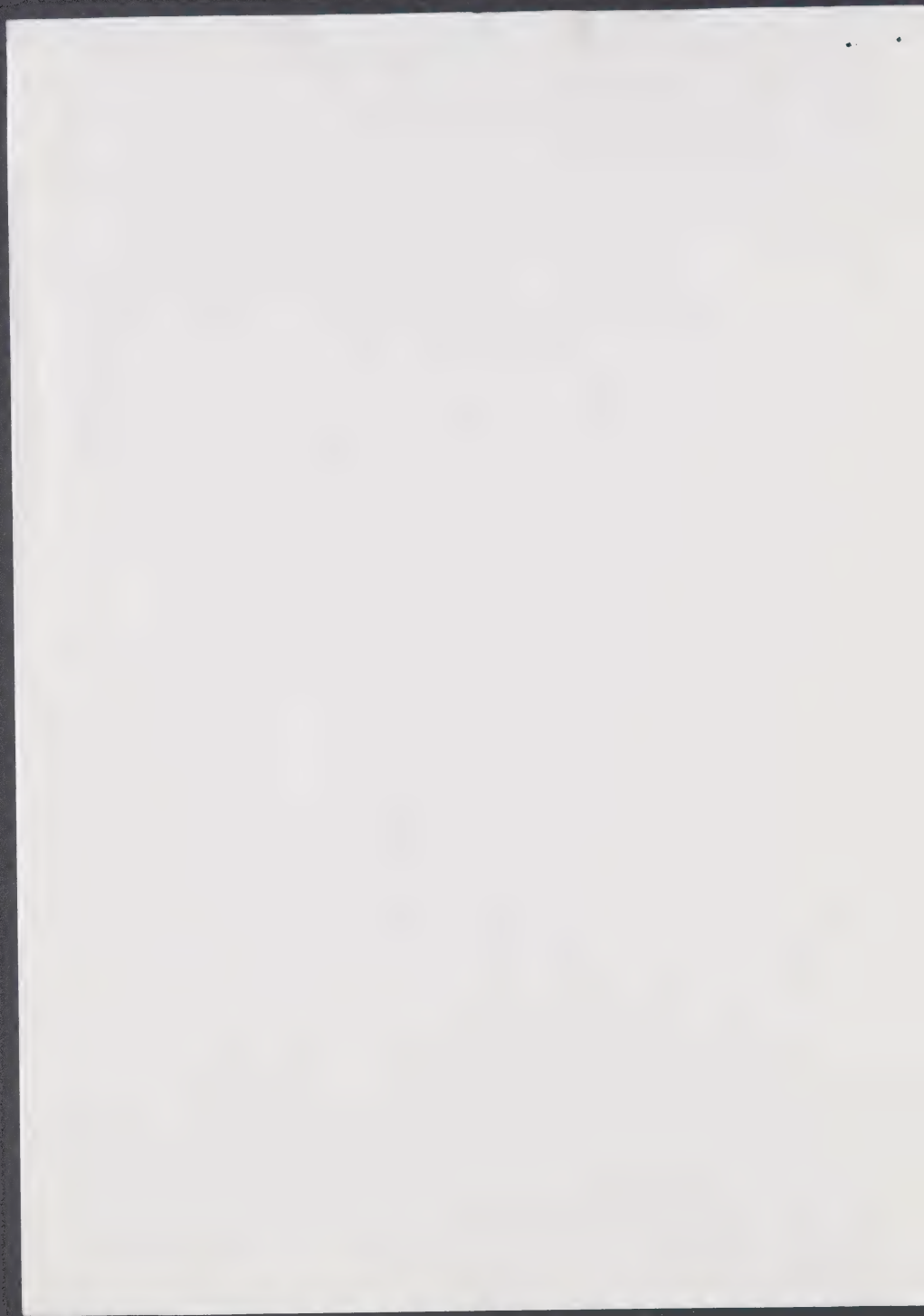
Lucia was born in 1609, the daughter of Pier van Walta and Frouck van Juckema. In 1630 she was married to Cornelius van Aersen, the Lord of Sommelsdyck and Governor of Surinam. They had several children, one of whom, Veronica, married in 1659 Alexander Bruce, 2nd Earl of Kincardine and brought with her as a dowry the fortune of 80,000 guilders. Another daughter, Frances, married Henry of Nassau, Lord of Auverquerque, the companion-in-arms and Master of the Horse to William III, and it was their son who became the 1st Earl of Grantham. It was via this line that this portrait descended into the great collection of the Earls of Cowper, as can be seen from the family tree reproduced in Dr. Hugh Belsey's researches into (See the enclosed photocopies.) The last descendant to own the painting had loaned it for while to the Marquess of Salisbury, to hang at Hatfield House. Recently

There are two other smaller copies or variants recorded. One was in the collection of the Earls of Elgin. The other, an oval, was in the collection of the Dukes of Ormonde at Malahide Castle.

Notes:

(1) The attribution is based on stylistic grounds as well as the distinctive form of inscription used on this painting, which is identical with that found on other signed and documented examples of the artist's work. It has also been confirmed in a letter by Dr. Rudolph Ekkart, director of the RKD in The Hague. It is interesting to note however that this portrait does show some distinct affinity to the Utrecht school, in particular the work of de Geest's contemporary, Paulus Moreelse.

(2) Dr. Belsey is now the Director of the Gainsborough Museum.



THE GUEST

David de Vries 11 II 02



1/E GREST

Spread
UPC 10230
No. H163
MADE IN U.S.A.



