

Alfred Boer

Alfred Boer Fine Arts - Painting File

1924

1992.2000

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	17
FILE	10

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

September 19, 2000

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

Dear Jan,

Thank you so much for your most welcome letter of August 30th.

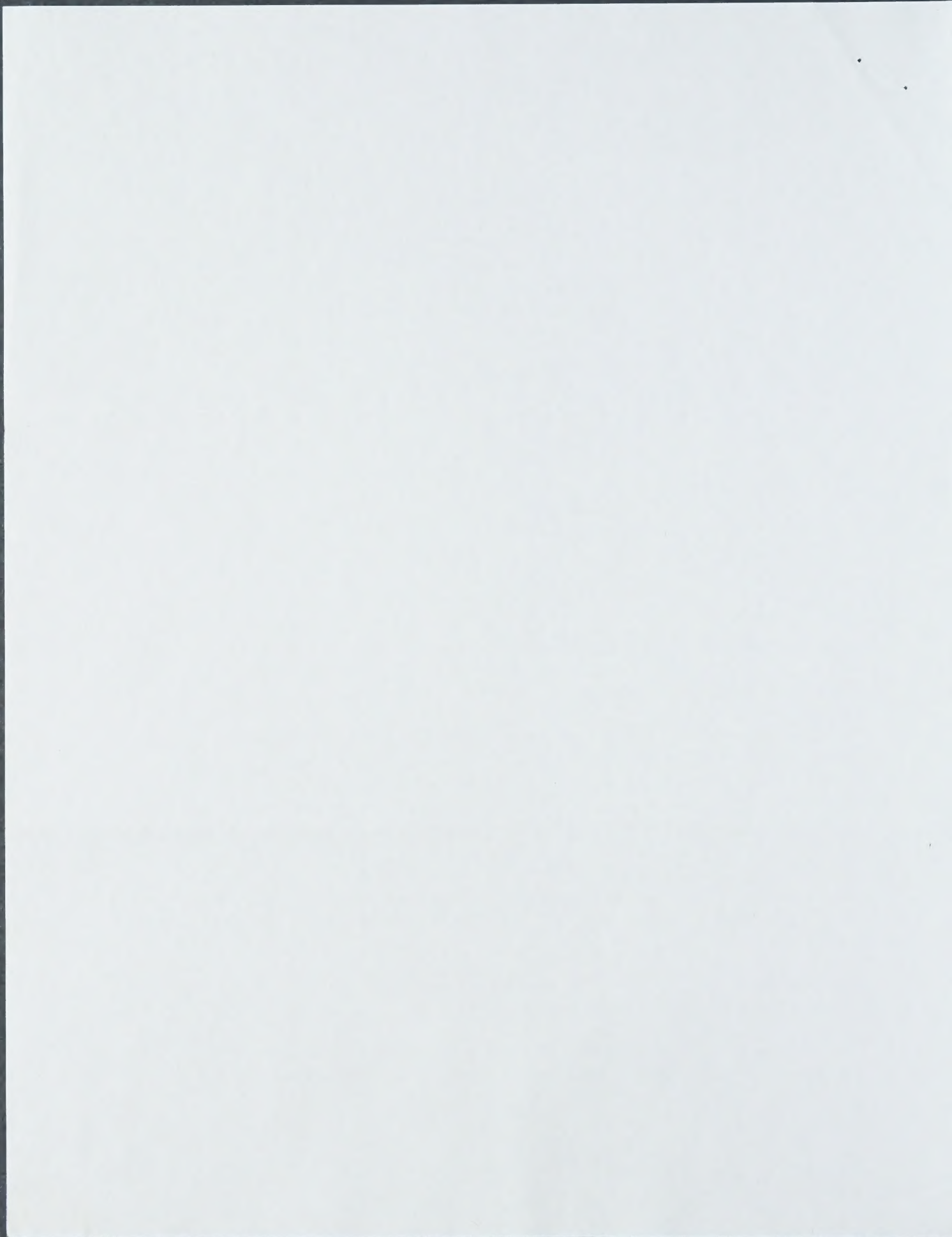
To answer your letter first of all:

We would love to see you and your partner in Milwaukee in October. You probably know that the 9th of October is the Day of Atonement, but the rest of the month, until October 25th, is pretty free. From the 26th to the time we leave for England on November 2nd we have a great many visitors. Thus, I very much hope that you will be able to come before October 25th.

Isabel and I plan to be in Holland from November 5th to the 12th. Monday and Tuesday we will be at the Amsterdam auctions; on the 8th and 9th we plan to be in the Hague, on the 10th in Utrecht and on the 11th with Astrid and Christian Tümpel in Nymegen.

Could we have what I hope will become an annual dinner with our friends at the RKD on Wednesday evening, November 8th?

To turn now to the comments in your letter, I must make one correction: the painting by de Gyselaar of *Joseph Explaining Pharoah's Dream* does not belong to



me, but to a gallery, Alasraki in New York. I like the painting but consider the price of \$40,000 too high.

Regarding 2000-19, I do believe that that roundel is Dutch and not Italian. Of course you will be able to confirm this one way or the other when you look at the original.

Now allow me to send you some more photographs for your collection:

2000-21 is Bredius 261 of which I enclose photographs, x-ray and Bode's opinion. The small color photograph is a bit too garish.

You will see this during your visit and then I plan to take it to Holland, carefully guarding my briefcase. I would very much like to arrange for a wood analysis. Clearly if the tree was felled in 1680 it cannot be a Rembrandt, but might be a Fragonard. In any case, I like the painting very much indeed and so does my conservator, who told me that he has never worked on a 17th century painting in such mint condition. Of course you will say to yourself, as I am, that I have never seen a Rembrandt sketch with such a completely dark background. This is the artist's work, not the conservator's.

✓ 2000-22 strikes me as a self-portrait of a late 17th century artist, perhaps German. It is described as #45B in *The Detective's Eye*. Dr. Ekkart will almost certainly know who painted this. JH Roos

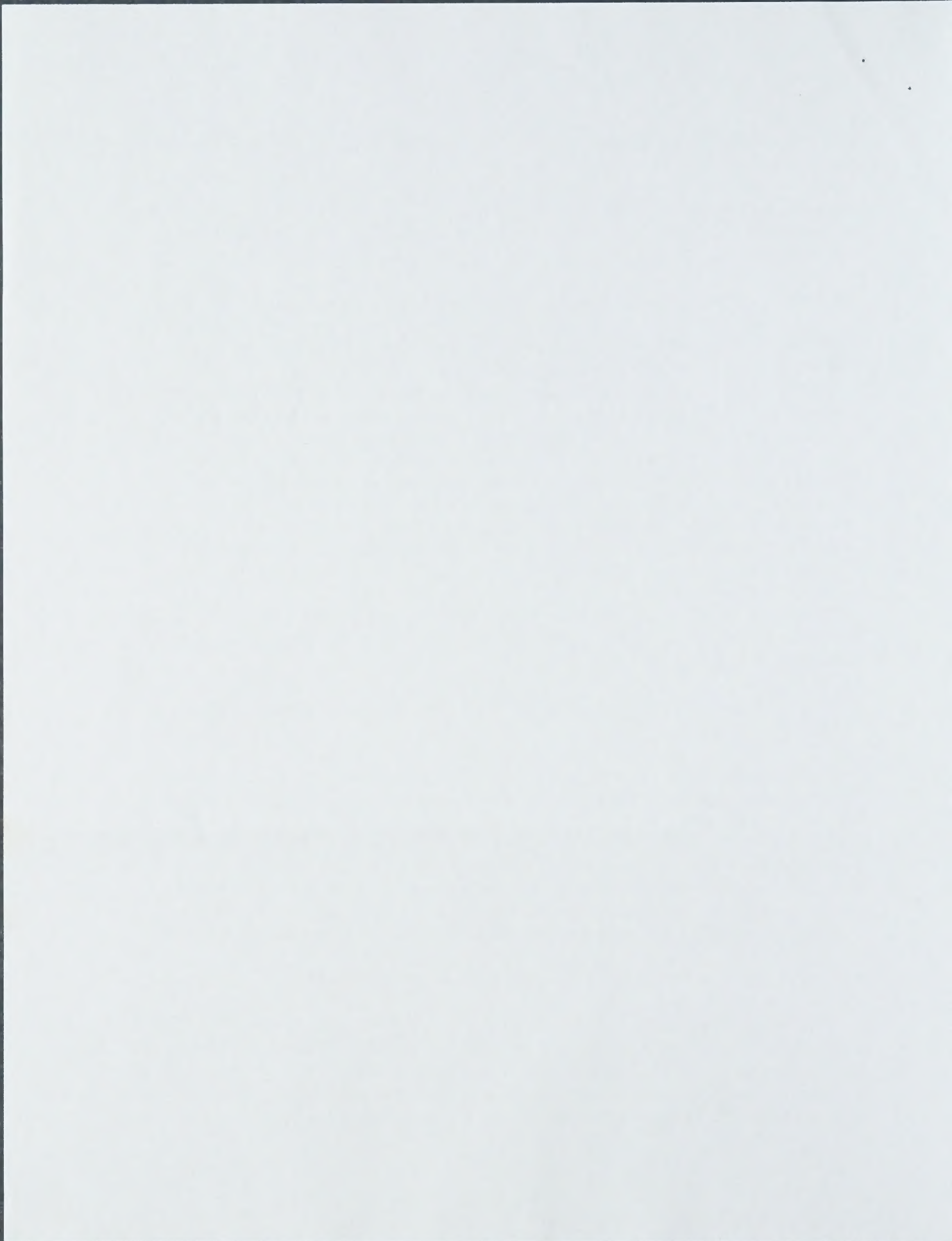
2000-23 is a straightforward, signed, de Witte where you almost certainly have all of the information in your files.

2000-24 is of one of my favorite subjects, Tobias. It was sold at Christie's in London some ten years ago as "circle of Andries Both" but surely it is not that. You will almost certainly know.

2000-25 is the beautiful *Jacob's Dream* that was sold as a copy at Christie's South Kensington, but I had to pay almost ten times the estimate because Professor Roethlisberger was bidding against me on the phone. It is of course the original version; the painting illustrated in Roethlisberger's book is a good workshop copy.

2000-26 requires no comments, as surely it is a straightforward B. G. Cuyp.

2000-27 really does require your help. This is a beautiful, large landscape sold to me by John Hoogsteder 17 years ago as a painting by Johan Hulsman. However, it certainly is not that but it bears a clear monogram and date – MCG 1670. I do not even know whether the painting is Flemish or French or perhaps even German. But the artist, MCG, must have painted other such paintings. I enclose a not very



good black/white photograph for your files and my only color transparency which I would like to ask you to return to me when you come in October. This is a wonderful puzzle which I hope you can solve.

2000-28 is Bredius 226. I may already have left you a photograph. This is one of the three paintings that was stolen from us in Amsterdam and found by that wonderful Boy Scout leader that very evening.

I do not think for a moment that this is Rembrandt, but do believe that this could be an early work by Carel Fabritius.

2000-29 is #66 in *The Bible Through Dutch Eyes*. In the catalogue I suggested that it could be by Maerten de Cock, but since that exhibition the tiny signature M. de Cock, exactly as shown in Bernt, has been found.

2000-30 I may have given you a photograph and I now enclose a poster from a Mt. Holyoke College exhibition, as well as a description of the painting in the *Burlington Magazine*. I like the painting very much: is it by Jan de Bray?

Forgive me if I ask you the same questions more than once, but as I get older, my memory tends to fail.

2000-31 is illustrated in Sumowski as a Paulus de Lesire. ^{NO} Dr. Ekkart will be able to confirm or correct this.

2000-32 again presents no problems. It is illustrated by Sumowski and surely by de Poorter, of such a rare biblical subject, namely, *The Amalekite Bringing Saul's Crown to David*.

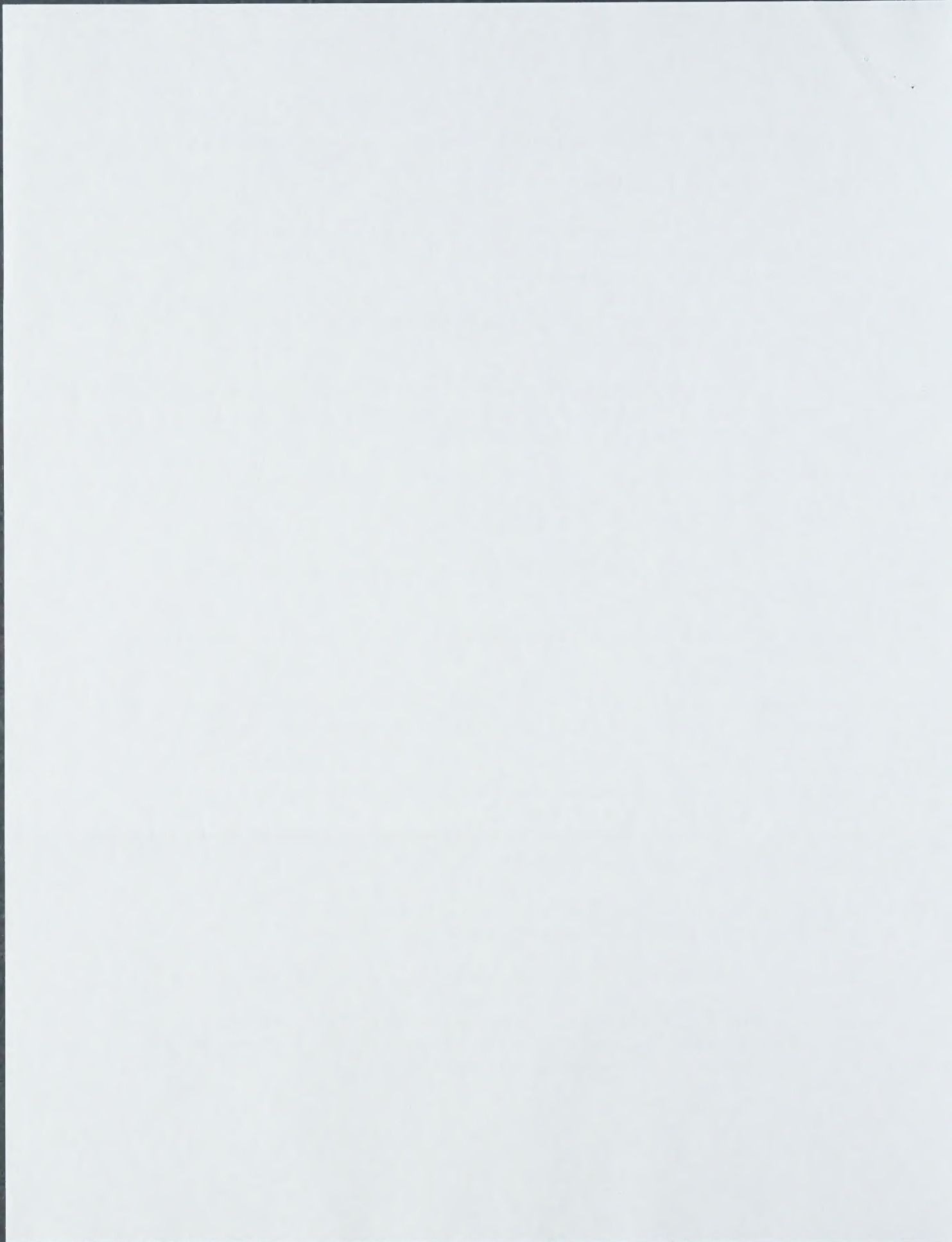
2000-33 also presents no problems; it is *Jacob Looking For Laban*, a painting by Moeyaert, accepted by Astrid Tümpel.

2000-34 also presents no problems; it is signed and dated Jan Pynas.

2000-35 also a problemless painting, it is *St. Christopher* by Poelenburgh, a painting that was in the great Elsheimer exhibition in Frankfurt.

2000-36 is another problemless painting, a Terbrugghen published by Nicolson.

2000-37 is a much more problematic Terbrugghen, of *David and Goliath*. The head of Goliath is very beautiful; the head of David has a good deal of restoration. You will have to have a careful look at that when you come.



2000-38 is a Jakob Pynas of *Elijah*. I like the painting very much, though unfortunately an angel coming down in the sky has been overpainted.

2000-39 is one of the first paintings I bought at auction, in Chicago in 1953, by Jacobus Vrel. The floor had been completely overpainted and this photograph is one taken after the recent conservation.

2000-40 is the last for today and one of the greatest puzzles. You can read the details in *The Bible Through Dutch Eyes* catalogue, #63. Personally I think that the painting is Dutch, very influenced by the Flemish, but of course I am not certain. This is one single big plank. The color in the photograph is not very good, but you will soon see the original.

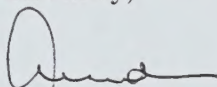
Well, Jan, here are another 20 photographs, some of which might not be in your files.

By now you know the catalogues of my collection and if there are any works in it of which you do not have photographs, please let me know.

We much look forward to seeing you, both in Milwaukee and then in the Hague.

With all good wishes I remain

Yours sincerely,



Alfred Bader
www.alfredbader.com
AB/az
Enc.



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'S-GRAVENHAGE - HOLLAND
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'S-GRAVENHAGE, January, 27, 1983.

Dr. Alfred B a d e r ,
2961, Shepard Avenue ,
MILWAUKEE. (Wisconsin)
U.S.A.

Dear Alfred

It was very nice to see you and your wife last week in New York, and I am very happy you were able to buy that Willem de Poorter painting from Otto's friend. Fortunately the weather changed at the end of the week as it was very very cold for some days.

As I told you I think I have a very fine painting for you, not only on the subject and condition, but also as a very high quality and in your price-range.

Although there is no redable signature it has some remains of a signature, but the painting is definite by the artist Johan Hulsman, a painter who comes in style right out of the Elsheimer school, painted in the Utrecht-Italianate style, but very special in colour and treatment. I had the pleasure of showing it to Prof. E. Haveman Begeman the day before I left.

The price is D.fl. 28.000,-- and I would appreciate to hear from you whether you are interested in the painting, so I can send it to New York if you want it.

Otherwise I would like you to send all photographs back to our adress in New York, 4, East 74th Street, as Otto has not got the photographs yet.

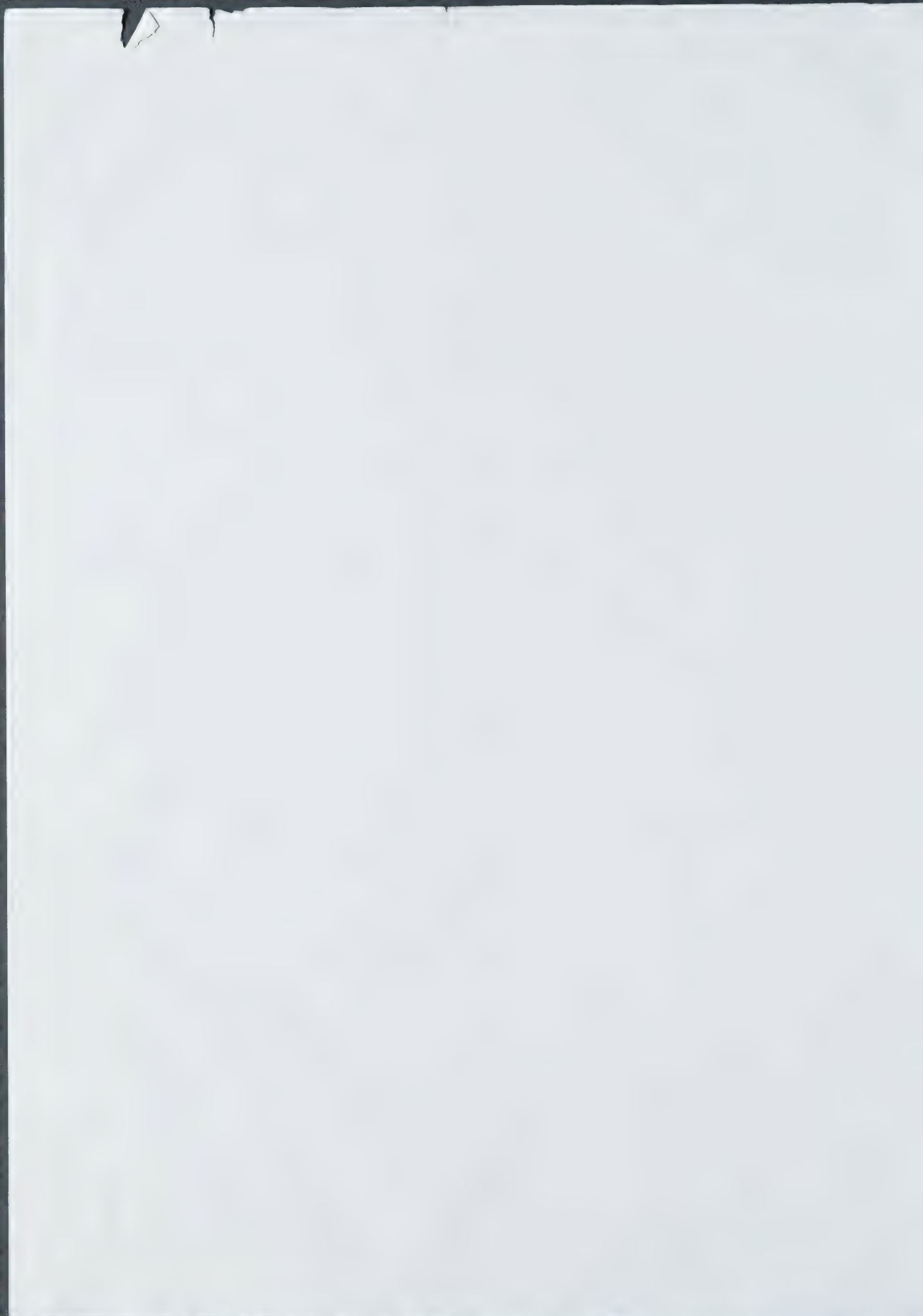
So far I have not showed the painting to anybody, although I have enclosed a comparative painting recently sold in Germany.

With kindest regards from house to house,

as ever,

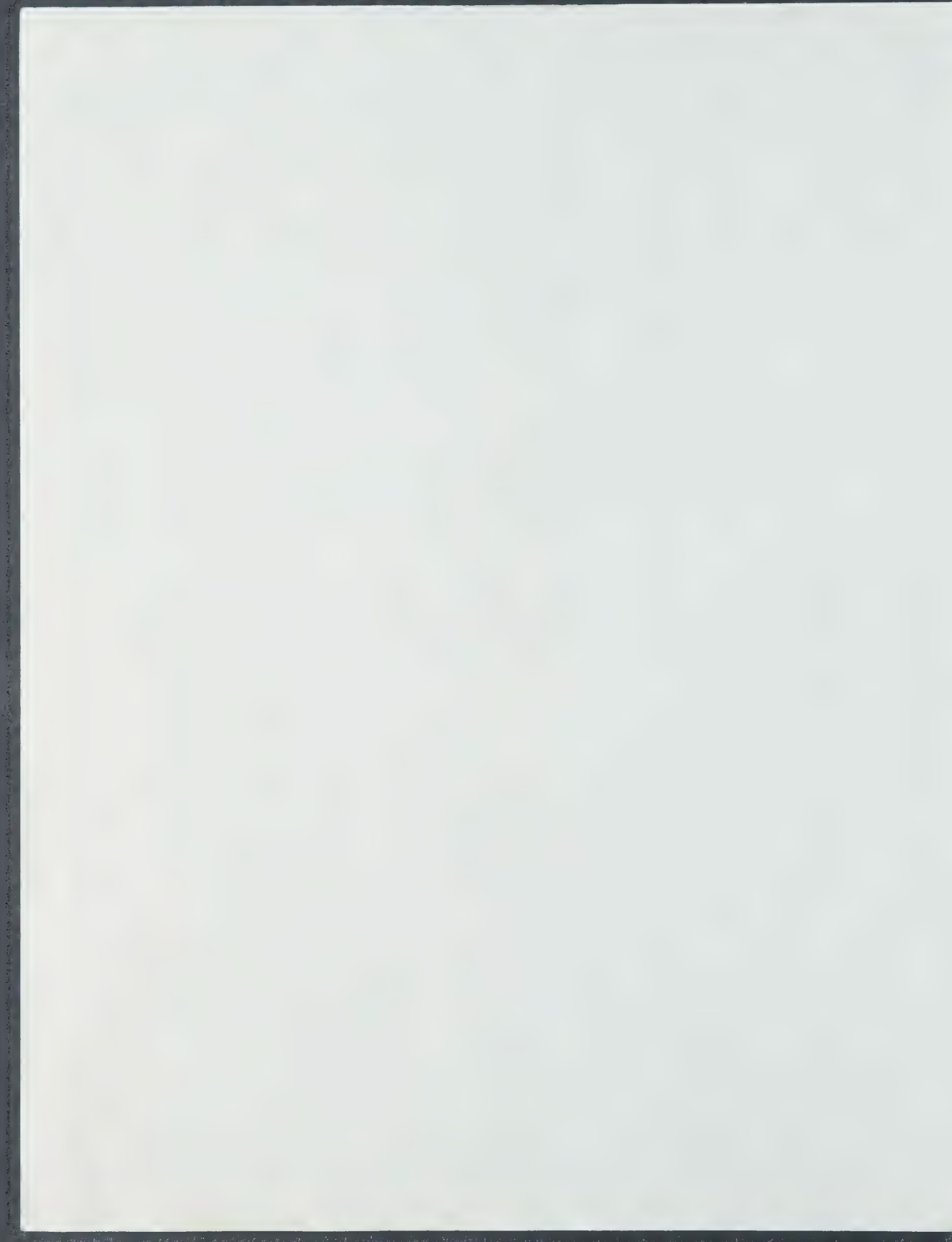
[Signature]

Encl: Colourslide
Photograph.
Detail.
Comp. photograph.



M. C. G.

1670



13 July 1985

55 Manor Place,
Edinburgh EH3 7EG

Dear Dr. Rader,

as I have no other address of yours and don't know where you are, I have to send this to the States. - The picture at Shakleton's is not, I think by Guercino, though it has, compositionally, Guercinesque features. It may be Neapolitan, but no name occurred to me.

Also, the MCG painting has not yielded any artist's name in my mind. I was thinking at first of Jasper v.d.Lanen (~~xxix~~ signed woodlandscape in Copenhagen), but of course the initials would not fit, nor the date, as v.d.Lanen died ca.1620! [^]s it possible that it is not Flemish but German??

I am sure you will be disappointed in me at my lack of information. But what can I do, if you produce such teasers?

It was good to see you both here, and I hope I'll still be around when you come next time. What happened to the 'Dosso' ?

Kind regards to you both, and again many thanks for the dinner, though it seems ridiculous that YOU should invited me in my own town!

Yours,

Clare Andrews

By air mail
Par avion

Aerogramme



Dr. Alfred Bader,

2961 N. Shepard Avenue,

Milwaukee, Wis.

53211

U.S.A.

Royal Mail

Sender's name and address

Andrews, 55 Manor Place,

Edinburgh EH3 7EG

Scotland

Postcode

An aerogramme should not contain any enclosure

To open slit here

To open slit here

Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

My dear Eghart:

Forgive my long silence.

Purchased a few fine paintings this
summer.

A large Eckhout Holy Family,
piqued and dated 1653, my kind Eckhout,
and my favorite. Nirky, yet in found
condition. Photo enclosed.

A strangely beautiful High Priests,

snapshot attached.

The paint film is
holding the canvas
together! Surely
related to the
Reubens etching
(May 240) of
the Presentation
in the Temple



of the middle 50's. I am quite convinced that
the painting is much earlier, ca. 1630. I took

it to my restorer who will line it soon. It has
little overpaint, and is so beautiful in colour.

May I ask you for your help with a
painting you saw recently at John Hoogstede's
in the Hague, which I bought. Hoogstede
called it Johann Gulsman; I first thought it
was Jacob Pynas. In fact, it's beautiful landscape
with Noah is nice, because it is monogrammed
and dated 1670, and by the time Pynas and
Gulsman were dead. Is the painting French,
rather than Dutch? I like it

M.C.G.

1670

so well, that I'll keep it
anyway. Have you ever seen
that monogram? Surely the
painting is by two hands. Could the M be
one and the CG the other artist's? Claude?

Isabel and I hope to be in New York
soon, and so look forward to an evening
together, if possible.

Very best regards

John

July 25 83.

Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

-Meine liebe, sehr geehrte Frau Dr. Bader.
Ihr so lieber Brief vom 4. Juli hat
mir ganz besonders gefaßt.

Professor Konrad OBERHUBER
ist gerade auf ein Jahr "sabbatical" in Europa -
Wien - Rom - Paris - und so konnte ich noch nicht
mit ihm über Ihre Photographensammlung sprechen. Aber
ich habe es schon mit Dr. William Robinson im
Fogg Museum der Harvard Universität telefonisch
besprochen. Er ist Oberhuber's rechter Hand, arbeitet
an einem Buch über Maas, und weiß sehr viel
über unsere Fotoländer. Er ist sehr an der Sammlung
interessiert, und sprach es gleich mit Prof. Seymour
Slive, der auch sehr gerne die Sammlung im Fogg
Museum hätte.

Dr. Wolfgang FEIERTAG, der Bibliothekar
des Fogg Museums wird in Kürze nach München
kommen, und die Möglichkeit des Kaufes der Sammlung
mit Ihnen zu besprechen.

Ich sagte dem Museum, dass ich gerne
\$ 25000 dem Museum schenken würde, um den Kauf
zu ermöglichen. Das ist natürlich nur ein Teil des
Kaufpreises, aber ich wollte doch, dass andere Mittelheraus-

unseren Bildern den Rest die nötigen Summe dem
Museum schenken werden.

Beiliegend, wie besprochen, einige Photos.

- (1) Eeckhout, Heilige Familie, s. d. 1653. So
schön, dass ich es trotz sehr hohen Preises doch
in London kaufte. Es wird einer meiner
Lieblingsbilder sein.
- (2) Die Studie Jesus auf Papier. Ex Sammlung
Dr. Egon Schapiro, dort Adam van Noort
geschrieben. Sie glaubte, dass es holländisch
ist, und ich bin - wie sie war - sehr unglücklich,
wenn sie es geschrieben.
- (3) Sie wirklich schöne Landschaft mit Noah
und dem Rexobogen. Der Händler, der es mir
verkauft nannte es Johann Hulsman; ich dachte
zuerst an Jacob Pynas. Beide sind unmöglich,
weil es - wie ich Isabel gerade entdeckte -

M. C. G.

1670

ist monogrammiert und 1670
datiert ist. Also viel später als
wir dachten. Muss das Bild
holländisch sein? Oder vielleicht
französisch? Vielleicht sind Landschaft und
Figuren von verschiedenen Händen? Und zwei

-3-

Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Monogramme, JM und CG? Das Bild
ist so schön, dass wir es auch behalten
würden, wenn es nicht niederländisch ist!

(4) Nur ein kleiner 'Propheet' eines wirklichen
Rätsels, das ich privat in England kaufte.
Farbig wunderschön, aber so morbide, dass die
Ölfarbe die Leinwand zusammen hält. Noch schöner
mit dem Rembrandt-



Stich (Münz 210)
von ca. 1655 ver-
wandelt, aber ich
halte das Bild
für viel früher.
Wie mein Restorator
es sandolisiert
hat, sende ich
 Ihnen ein gutes

Photo.

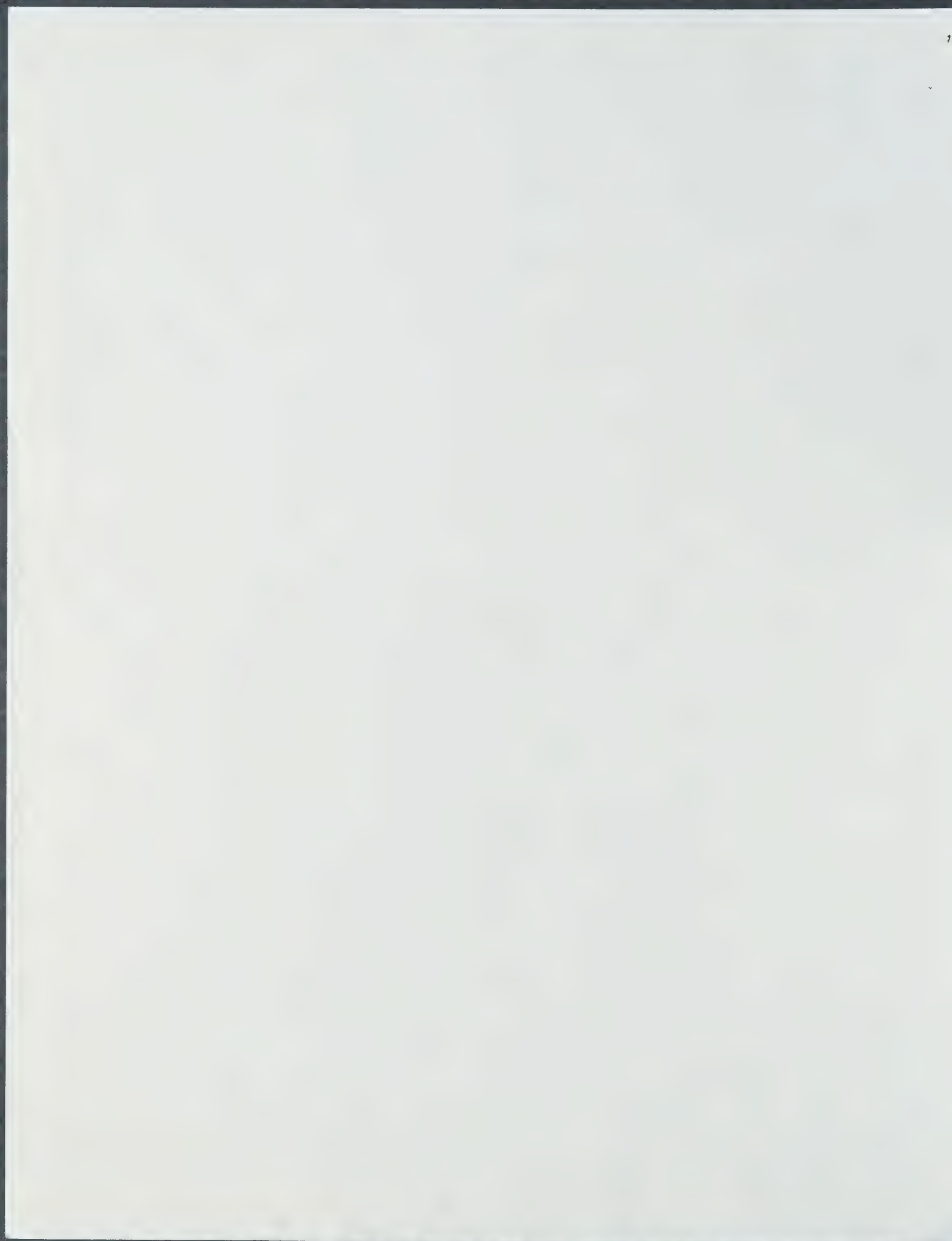
Hüpfen wir Sie im November wieder besuchen?

Gleichzeitige Grüsse
von uns beiden.

Ihr alter

10. VIII. 83.

Alfred Bader



Thieme-Becker, XVIII, 1925, pp 114-5

Johann Hulsman - (Cologne prints.
& printmaker active there 1640 ff.
allegedly student of Augustin Braun
on dates of ptgs. active betw.
1634 & 1644.

works in Cologne churches:
(Cathedral, St. Andreas, St.
Apostelen, St. Geron, St. Ursula)
as in Mus: Altarpiece.

& in old Cologne priv. colls.
depot of mus: series of portraits
- ports of Princess Louise Hollandine
in (Hannover group)

galante cos. & (ports in Mus.
Bamberg, Karlsruhe, Nürnberg
(srd 1644) Pommersfelden,
(2 - one date 1643)



Riga, Vienna (acad.; Liedt-
msteri; coll. Schönborn -
Buchheim)

all show conn. to Flemish
school - presumably
from Netherlands - his
origins -

many little pages
designed by him.

Gen 9: 8 -

God spoke to Noah & to his sons
with him: ...¹² God said "This
is the sign of the covenant which I
establish between myself & you & every
living creature with you, to endless
generations: My bow I set in the cloud
sign of the covenant
between myself & earth
When I cloud the sky over the earth
the bow shall be seen in the cloud



DR. ALFRED R. BADER

2961 N. SHEPARD
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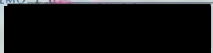
First Bank Milwaukee

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201 West Wisconsin Ave
Milwaukee, WI 53259

MEMO

Hulsman - NOAH - CITY

Alfred Bader



Hauptstadt - Kassel

1787



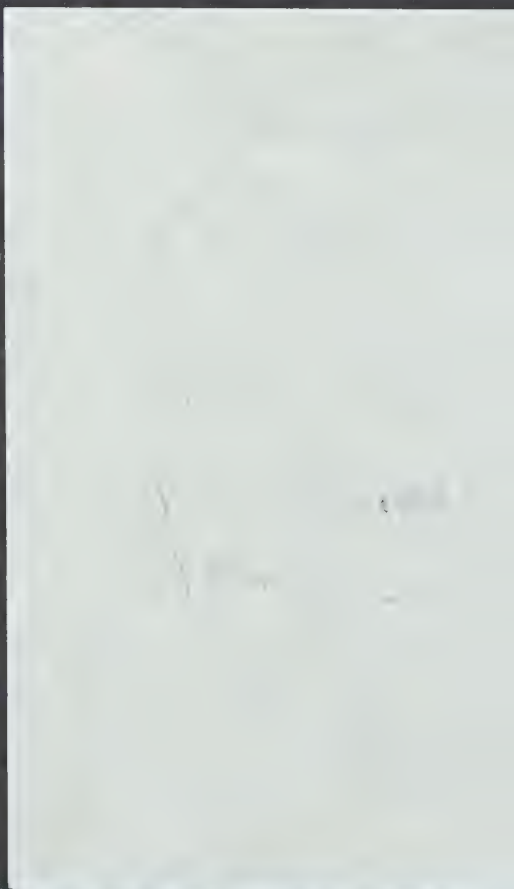
Compare A.

Bader's ptg. *

That looks like
Voskuijt to

Abn. de Vries
in Bern

* Portrait of a Man



Compare

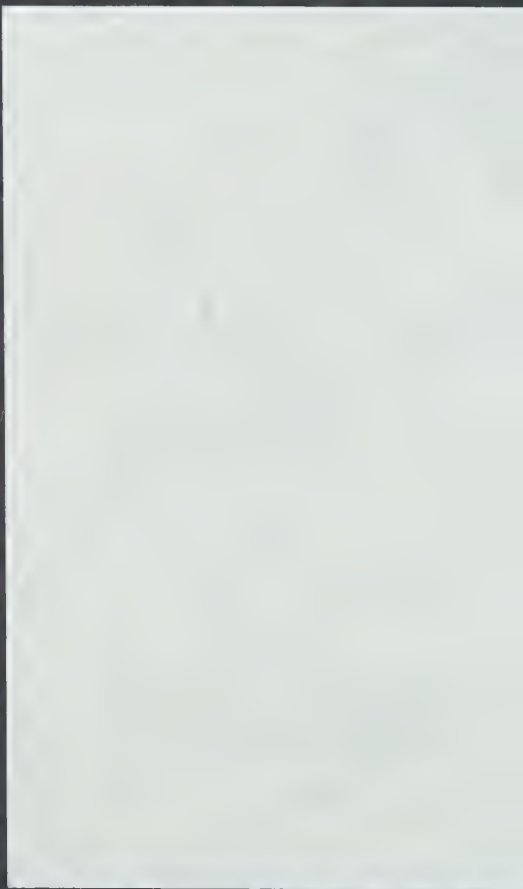
same as sin Neme
by P. Brill in

Inst Néerlandais

cat 1972, pl. 6,

no. 9

arch has come to rest
on Mount Ararat
(Gen: 8:4)





New York University
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Institute of Fine Arts

1 East 78th Street
New York, N.Y. 10021
Telephone: (212) 772-5800

16-VIII.83

Dear Alfred,

Thank you for your letter of July 29. I found it when I came back from a stay at Skaneateles with relatives. Three of my four children were there. It was nice.

Your painting, formerly attributed to Mulsmann is so beautiful. The monogram seems so clear, the way you draw it, yet I cannot identify it. I have searched for it, in Naples, German Museum catalogs, Dutch museum catalogs, yet

I cannot find it. Strange.

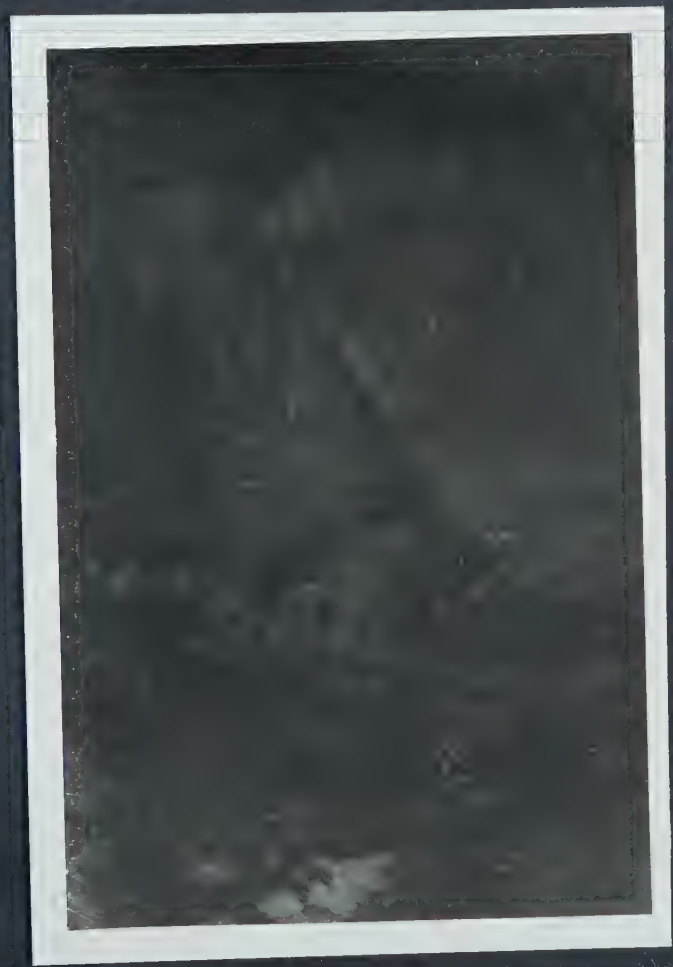
The painting seems German to me, not French, and it is unlikely that the monogram refers to two artists. Do keep the painting.

Cleaning may reveal a signature on your High Priest; 1630s seems too early to me. — Beckhout's Holy Family is fine. Send me a photograph of the High Priest when you have one after cleaning.

It would be wonderful to see you both. I plan to be in town most of the time after August 22.

Best regards, also to Isabel

Egbert



GALERIE HOOGSTEDER BV

SURINAMESTRAAT 26

2585 GJ 'S-GRAVENHAGE-HOLLAND

TEL. 070 - 60 16 20

JOHANN HÜLSMAN.

Copper 28,5 x 45 cm.

signed. I. Hülsman, 1637.

Sale: Wempert. Cologne, 18/10-11-1932, lot nr. 68
D.M. 34.000,-- plus 15% to Staatsgalerie Stuttgart.



Shamm Hulsman,
Koper 2011 x 411m
Senquear

Hg Lampette 10/20.11.1982

2011
2012

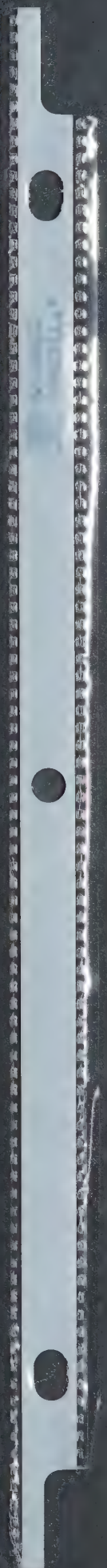
68 J. HULSMANN



x I. Holzmann 1637



213 A. WATERLOO



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Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Dear Dr. Biers:

Many thanks for your most interesting
letter of October 1.

Unfortunately 'The Bible Through Quech Eyes'
is out of print, but surely the RKI has a
copy.

I am sorry that the photo of my Oipheus
arrived damaged, and so I enclose another
copy, and a detail to give you some idea
of its colour. Prof. Spatzka-Kamp-Begemann
also thought that it is from the Carinexloo
School.

Could you help me with yet another
puzzle? I own a large and beautiful
Noah after the flood, photo (not very good)
enclosed. I bought it from a competent
Quech dealer, Jan Hoogstraeten in The Hague,
who believed it to be by a Cologne artist,
J. Hulsman. I thought it closer to Jacob Pynas.

We were both mistaken, because it is much
later, monogrammed and
dated 1670! By that time
Pynas and Hulsman were
long dead.

If you perchance know
of any Flemish painter with monogram MCG,
active in 1670? Any artist who painted that
well, must have done other works.

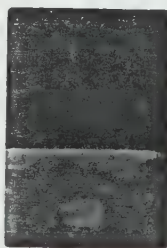
Now, do you understand what I wrote
in my first letter? Collectors need
art-historians much more than art-historians
need collectors!

Best personal regards

Jef van Baa

Nov 5 84.

DUTCH

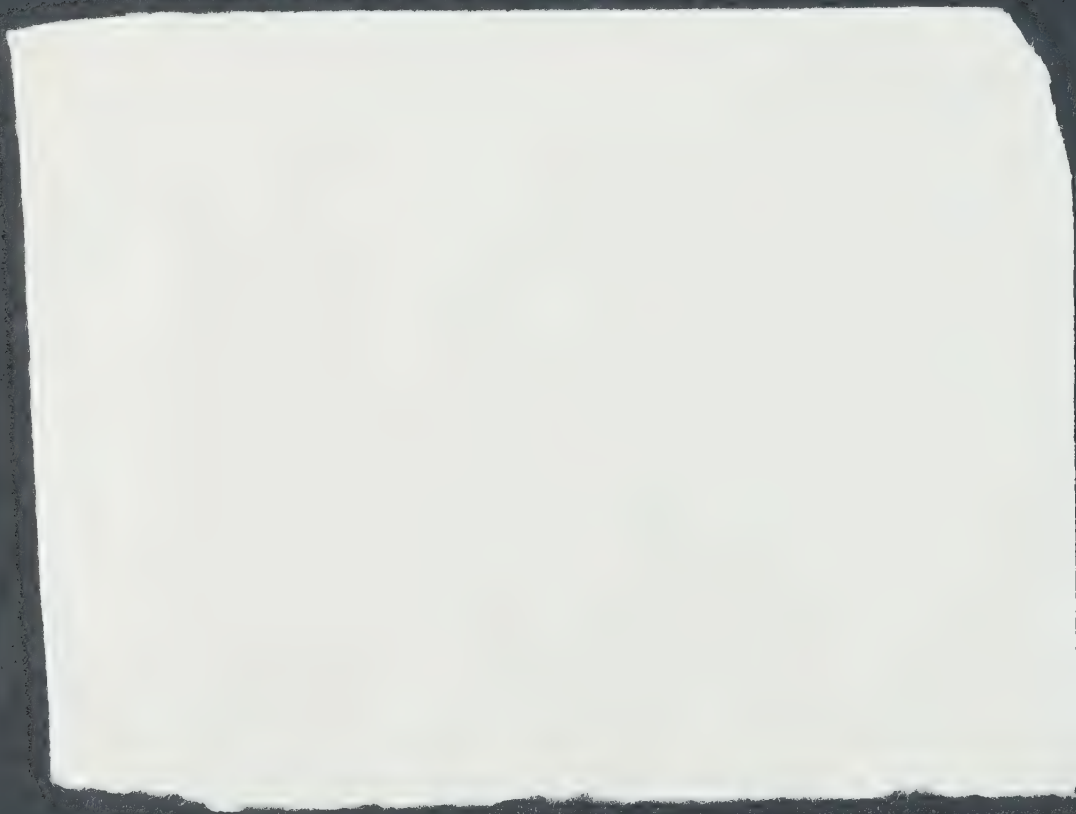


finished state,
detail

R.E.

MCG

1670



Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

11. 5. 83

Cher Dr. Foucart,

Voici une autre contribution pour votre livre sur Jan Van der Brouck. récemment j'en ai acheté un troisième Van der Venen, "La Pentecostion de Saint-Philippe", dont j'ai fait don à mon alma mater, Queen's University à Kingston, Ontario, Canada.

Dans le Revue du Louvre, 306, 4, 1982 il y a une illustration d'une Vierge du Musée de Rouen, dont le donateur est M. Henri Baderon. Pourrait-elle être par Otto Guthfeldt? Ci-jointes une dépositive d'une peinture signée et datée (1655).

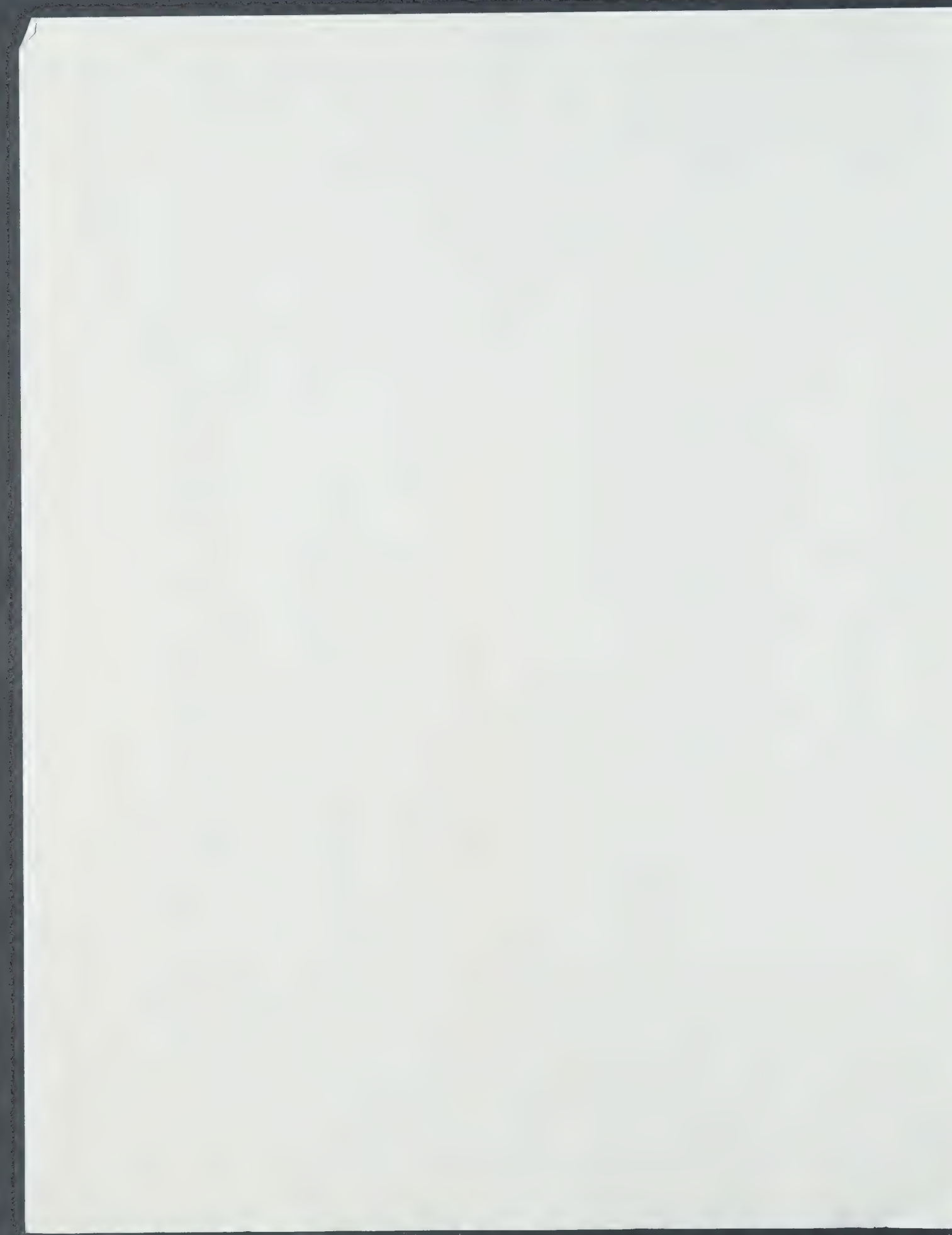
Je viens d'acquiescer un "Noah après le Déluge", dont je vous envoie la photo. D'abord j'ai pensé à Jacob Pynas, mais ensuite Isabel a remarqué le manuscrit et la date, 1666 1670, dont je vous envoie également le détail.

Pourrait-elle être française, et en connaissez-vous l'artiste?

Parmi mes autres récentes acquisitions il y a un beau Manuscrit 15 et une remarquable peinture de la Sainte Famille par Leckhaut, signée et datée (1653), photo ci-jointe.

Recevez, je vous prie, l'assurance de mes meilleurs sentiments.

Alfred Bader



Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Ihre gekehrte, liebe Herr Professor Junowski.

Herzlichen Dank für Ihren so lieben Brief

vom 29. 7.

Selbst alle Maschinenschrift ist besser als
Handschrift!

Jetzt habe ich drei Entwürfe, die mir allen
gefallen, aber deine 'Heilige Familie' gefällt mir
doch am besten.

Der 'Marsyas und Apollo' muss doch ein
wirkliches Frühwerk eines R. Schülers sein.

Ich fragte Bill Robinson, ob Mars in Frage käme,
und er sagte sicher nicht.

Ich glaube, dass es doch wahrscheinlich ist,
dass mein gerade erworbenes 'Hohenzollern'
von Lieder ist, wie habe ich es für viel früher
als 1654 gehalten - vorher um 1630. Auch ist
es mit dem Kopf in Braunschweig nach dem
verlorenen Rembrandt verwandt - also wie?
Nach Reinigung werden wir sicher mehr wissen -
Ende dieses Jahres

Wie schreiben, dass Sie das Bild noch einem

*
Schwarzweiss photo kennen. wem hätte es gehört?
Ich kaufte es gerade in England.

Beiliegend Photo des 'Noah' bei dem ich
an Jakob Pyras dachte - Astrid Tümpel auch.
Vielleicht stimmt Ihre Vermutung, dass er französisch
ist. Isobel fand unter gutem Licht, dass
es monogrammiert und datiert ist - MCG
1670 - also viel später als ich dachte.
Ich finde das Bild sehr schön, und eines Tages
wird mit doch jemand sagen können, wer
MCG war.

Wir freuen uns schon auf unseren nächsten
Besuch, im November. Leider habe ich momentan
kein einziges Bild einer D. - porträts 'im Auge' -
Allerpuchwäche?

Spezielle Grüße von Hans zu Hans.

* von Monica Wengraf, der
Tochter des Besitzers der Arcade
Gallery.

Her,
Gisela Beyer

17. VII. 83

ALL-AMERICAN GRAPHICS
LTD.

Shadow Density 1.15

Hilite Density 1.3

Difference _____

Range _____

Excess Density _____

Main Exposure

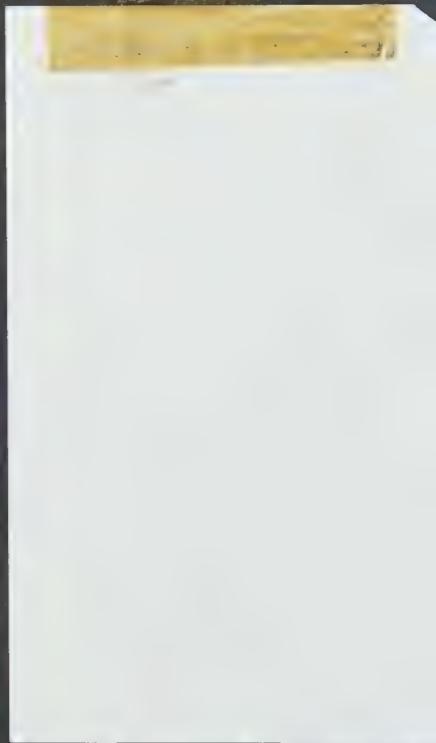
Flash Exposure

COVER. DUOTONE

Film Size _____

Reduction 42 $\frac{1}{2}$ %

Enlargement _____



Ministère de la Culture et de l'Environnement

Musée du Louvre

Conservation

Palais du Louvre
75041 PARIS CEDEX 01
Tél. : 260.39.26

Foucart

14X83

Cher Monsieur,

Je réponds enfin à votre si aimable et
 comme toujours fort érudite lettre d'août
 dernier. Mon retard témoigne de ma confusion ^{qui est} _{grande!}
 Comme votre Jan de Venne est intéressant et
 change un peu notre traditionnelle image du peintre!
 Voilà un don brillant qui honore votre université
 "alma mater". Enfin, si un jour, un jour vous voulez
 si prodigue en Venne, en grande venne..., faire
 profiter le Louvre de ce petit maître délicieux (même
 vous pouvez le faire au mieux selon la législation fiscale
 américaine par le biais de la Lutèce Foundation!), n'hésitez
 pas! J'essais juste d'en faire acheter un fort joli que j'ai
 vu à Amsterdam cette année (une décevante exposition sur le
 plan de la qualité: Rembrandt, l'impact d'un génie), par un
 musée du Nord de la France. Mais n'est au Louvre! Il est
 vrai que j'y ai fait acheter un chef d'œuvre inédit de Cornelis
 van Haarlem (1. d. 1588): un ^{grand} Système du Christ très puissant,
 suivi du don d'un autre petit Bayème du Christ du m (vers 1600).
 Ajouté en plus l'entrée du Vermeer (l'astrologue), le dernier en main privée
 et assy récemment (n'en parlez pas encore) ^{celle d'un} ~~une~~ Senredam
 qui redorent le blason de nos collections. après parution
en novembre

Je vous enverrai le catalogue de nos nouvelles
 acquisitions sur 3 ans (1980-1982) qui sera, je crois,
 plus qu'honorable. Les Nordiques y figurent assez bien,
 même sans Venne! = Nordens (2 grands), Pynaeker,

une extraordinaire Vanitas en trompel'œil des XVI^e / anonyme de
Bruges), Stradanus, Sellaer, Simon de Vos et puis et surtout l'un
des + grands et des + extraordinaires. Uté wool connus (s.d. 1611).
Sans compter un extraordinaire Dalacroche (A. J. J. J.) donne par un de vos
compatriotes (hein!) = un très beau geste que nous allons ce soir
je vous enverrai aussi des que pour mon article "bilan des
des musées de province : une trentaine d'œuvres en 3-4 ans.
achats nordiques Avec uniques Tx pour vous faire.

Récemment j'ai troqué sur le marché et pas der un beau
grand A. Cuyt, Ravissement de St Paul. Achat en cours
paraboliens. Et...

Bravo pour votre Eeckhout, c'est celui de Palmer,
je suppose, exposé chez Natthiesen à Londres en 1953
(Rembrandt's influence in the 17th Century, F, n. 24
repr. au catal. -). Il a un petit frère à l'église de
Nargency en France (cf. l'expo Netou, Leyde, 1966, no 3
repr. au catalogue comme Netou, mais visiblement d'Eeckhout)
ou d'après lui

Merci pour votre suggestion Guthfeldt. A vrai
dire, n'ayant pas vu votre tableau, je me méfie
d'un simple rapprochement fondé sur la seule
analogie de thème. Le tableau de Rouen que j'ai fait
acheter à P. Baderon à Amsterdam, me semble d'une
facture plus large, + grasse, et moins lisse et ardaigne.
Cet anonyme rouennais, je le vois dans le milieu
Sorgh-Kalf, rotterdamois, un peu flamand de senti-
ment. Mais ce Guthfeldt, qui dira s'il n'est pas
allemand? La perspective de la table est très
différente dans les 2 cas. Avec Guthfeldt on est
+ près de Stoskopf. 2 Rondes distincts, assez antago-
nistes même.

Votre NCG de 1670 est bien
fascinant. Ce doit être à une telle date
l'œuvre d'un vieux peintre ou alors d'un
retardataire. Français, non! Nordique à la
Swanevelt. Enfin une énigme de plus qui
n'a pas su échapper à l'avis collectionneur
- fort donné! - que vous êtes!

Avec tous mes remerciements et
en vous redisant le plaisir que j'ai eu à
vous lire et à vous écrire et l'espoir de vous
revoir un jour lors d'un de vos passages parisiens
en une seule fois, vous en êtes.

P.S. J'admire beaucoup le style
français de votre lettre qui est des mieux
tournés. J'admire, car je serai bien incapable
d'en faire autant dans une autre langue que la mienne.

Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

My dear Eugene:

Forgive my long silence.

Purchased a few fine paintings this

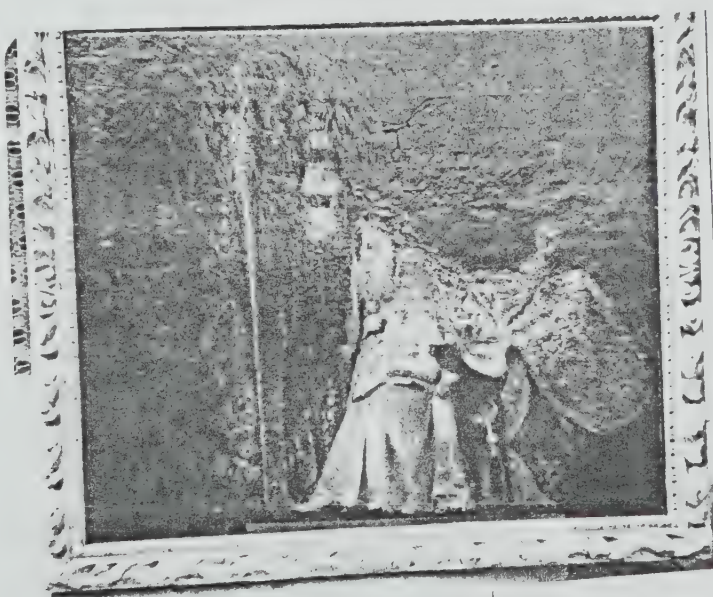
summer.

A large Eckhout Holy Family,
piqued and dated 1653, my kind Eckhout,
and my favorite. Nirby, yet in pound
condition. Photo enclosed.

A strangely beautiful High Priests,

snapshot attached.

The paint film is
holding the canvas
together! Purely
related to the
Rembrandt etching
(Museum 240) of
the Presentation
in the Temple



of the middle 50's. I am quite convinced that
the painting is much earlier, ca. 1630. I took

it to my restorer who will line it soon. It has
little overpaint, and is so beautiful in colour.

May I ask you for your help with a
painting you saw recently at John Hoogsteder's
in the Hague, which I bought. Hoogsteder
called it Johann Gulsman; I first thought it
was Jacob Pynas. In fact, it is beautiful landscape
with Noah is mine, because it is monogrammed
and dated 1670, and by then Pynas and
Gulsman were dead. Is the painting French,

rather than Dutch? I like it

M.C.G.

1670

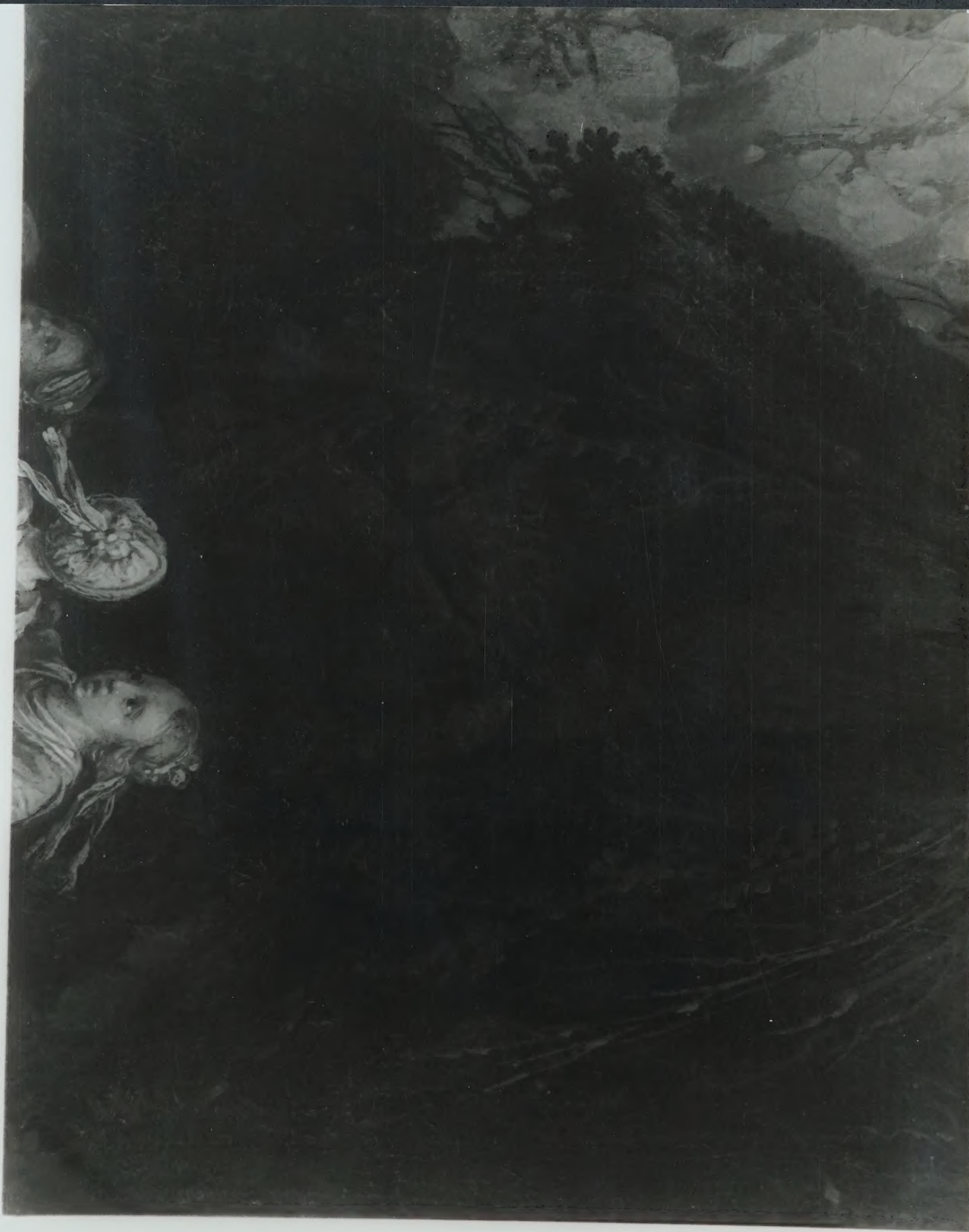
so well, that I'll keep it
anyway. Have you ever seen
that monogram? Surely the
painting is by two hands. Could the M be
one and the CG the other artist's? Claude?

Isabel and I hope to be in New York
soon, and so look forward to an evening
together, if possible.

Very best regards

Jeffrey.

July 25 83.



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Ca 30x40"

