

Alfred Boder

Alfred Boder Fine Art - Paunting File

Peters

1999

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Otto:

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Jan Peeters ?

Q. 100



J Peeteren very possible

Very minor.

small + good condition ?

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P.O. Box 90418
2509 LK 's-Gravenhage
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tel. 070-3471514

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

From December 10, 1997

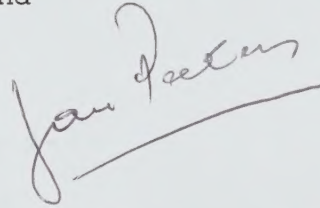
New numbers:

tel. (31) 70 3339777

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Dr. Alfred Bader
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
Engeland

subject attributions
reference JKO/adj/98-...;99-1335
your letter 20-05-1999



The Hague, 5 August 1999

Dear Dr. Bader,

It is high time that I finished answering your september 1998 letter and give you the comments of my colleagues and me on the last remaining pictures. As you yourself already indicated not all of the remaining paintings evoke new comments, where better scholars than I have been obliged to admit that they do not know an answer. I also have to warn you that this letter will not contain many surprises for you or startling new attributions.

B 4 Francken II and Govaerts

Although certainly in the direction of these two masters, I would not like to go further than 'School of'. It lacks too much of their finesse. The figures especially are a bit too roughly modelled to my taste to be true Francken creations. Time and time again he amazes me in his best works with his deft precision even in figures only a few centimetres high.

C4 Flemish

I don't think that we will ever be able to say more than 'School of Van Dyck' here.

C6 Sensitive portrait

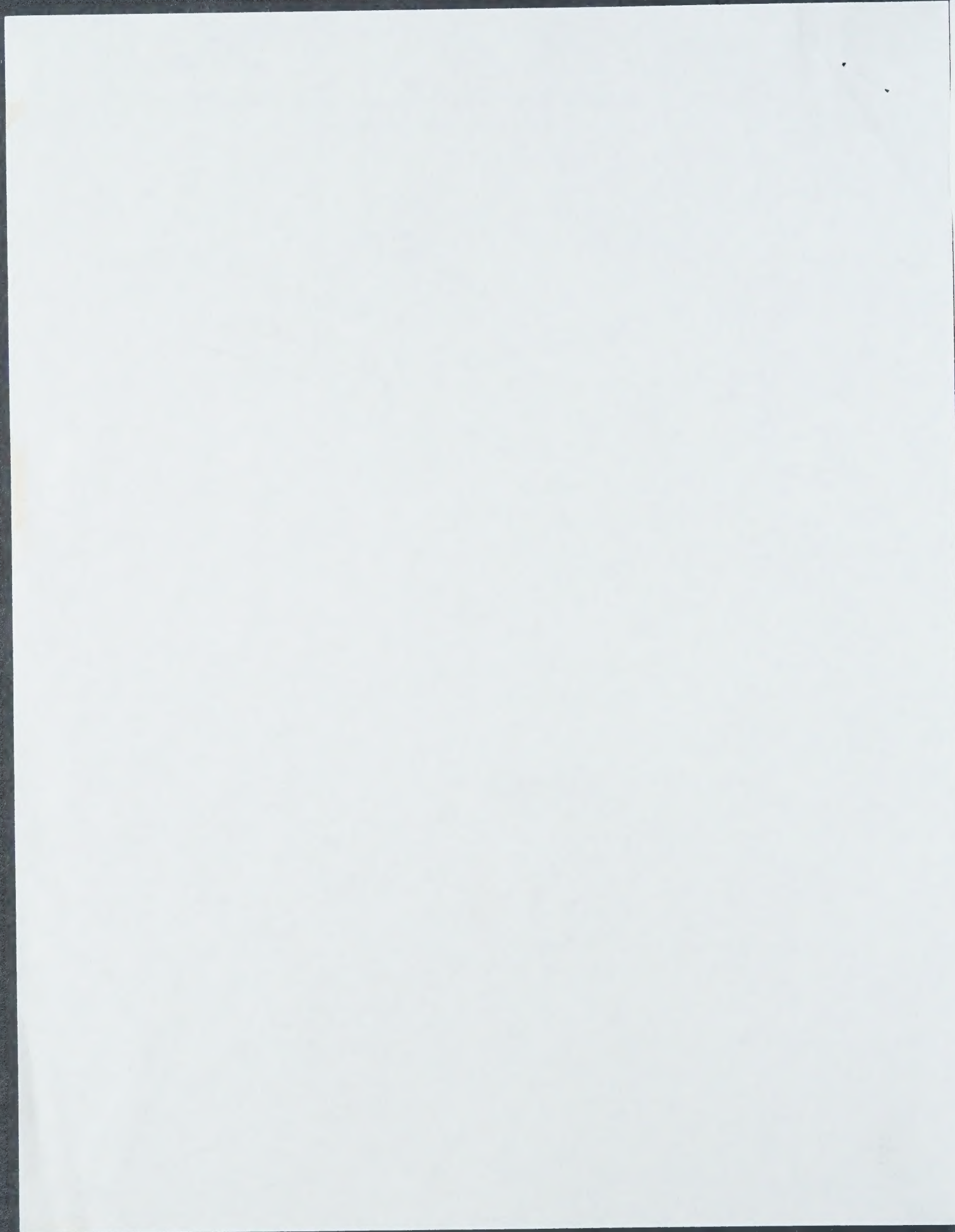
Nobody has a very good alternative for this nice portrait other than "J.A. Backer?" as Sumowski has suggested.

CONDITIONS

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All liability for

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JKO/adj/98-...;99-1335
5 August 1999

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C 11: Portrait of a young woman

I have some difficulty believing that this is a painting by De Bray, as Sturla Gudlaughsson thought as well (his attribution on the verso of the RKD-photograph), although I have more understanding for it than Sumowski's attribution to Hendrik Heerschop (Sumowski I, p. 105) and Christie's of London to Barent Fabritius (Londen, Christie's 24-11-1967). The painting also reminds somewhat of Maes (-school), but not enough to give it to him.

C15 Old man and young boy

Certainly an enigmatic painting for which none of us have a better suggestion than you already suggested

C17 Young boy in profile

The consensus at the RKD tended to the Sumowski attribution of Drost, under which name it was already in our files. For your Bisschop suggestion I was unable to find any corroborating evidence.

Your four 'Rembrandts' (Bert's painting, Old Man B 5 (Bredius 304), David with the Head of Goliath & Man reading by candlelight, I would like to study and discuss some more with a colleague. I will write about them to you in a separate letter.

The difference between the two paintings entitled 'Mother of Rembrandt' is indeed difficult to see without direct comparison of the two works of art. I am inclined to consider the Maastricht one the better version, although this and your version are infinitely finer than the Mauritshuis 'original' according to Bredius. As I already told you over the telephone, I do not see the paintings as 'copies' in the

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The following is a list of the names of the persons who have been appointed to the various offices of the Board of Directors of the Corporation for the year ending December 31, 1925.

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sense of painstakingly and slavishly imitated works by Rembrandt. The Maastricht work could well be an interpretation of a Rembrandt work by Dou as a pupil, while yours is more in the direction of Master I.S. The Mauritshuis copy lacks personality altogether.

Now to one of your more recent acquisitions, Elisha and Naaman. My ideas in the direction of Rottermondts were based on his graphic works. Comparing your painting with his painted work of course rules him out as the artist. I compared your painting with every known Rembrandt pupil without finding the slightest similarity. I also showed it to all my colleagues, but none of them had a clue. I am therefore sorry that for the moment I have no new ideas concerning your painting other than I already expressed in my letter to miss Gary.

99-F Two goats

Marijke de Kinkelder asked me to comment to you about two paintings of your april 1999 letter, to wit 99-F and 99-II. No surprises here, but only an affirmation of what you already knew or suspected.

Lambert Doomer is of course correct and a very interesting, unusual and beautiful painting it is. Marijke and Fred Meijer were very pleased to see it.

99-II Winter landscape

Marijke could not but confirm the Bernt attribution: the landscape is indeed very characteristic for Van Alsloot. To corroborate I include a photocopy of a signed and dated Van Alsloot from the Mosigkau-collection.

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To conclude this letter I inform you what my colleague Christina Wansink has said about C 10, Ship in a storm.

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5 August 1999

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In her opinion it is the work of the Flemish marine painter Jan Peeters (* 1624-Antwerp- +1677/1682), who painted many choppy seas and shipwrecks like this one.

As you see this letter, though long does not contain many new insights. But as you yourself already indicated I kept myself to your motto: when one does not know just admit it.

We are all looking forward to meeting you and your wife in November. I held a little survey already and as it stands now all of my colleagues will be here in the week of 8-15 November, although Marijke de Kinkelder will not be here on 14/15 November (the 15th is her birthday).

As soon as I am back, I will start answering your April list of paintings, as well as commenting upon your Rembrandts. Till that time I remain, with all my good wishes,

Sincerely yours,

i.a. M. Well

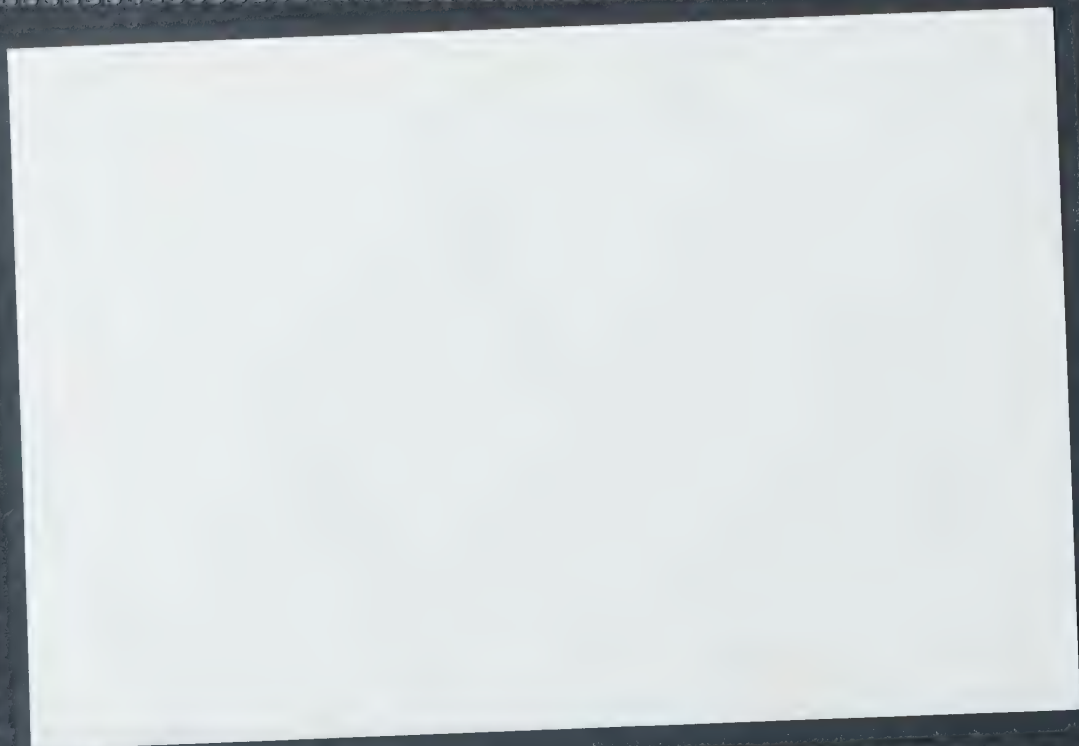
Jan Kosten
Dept. of Old Netherlandish Art

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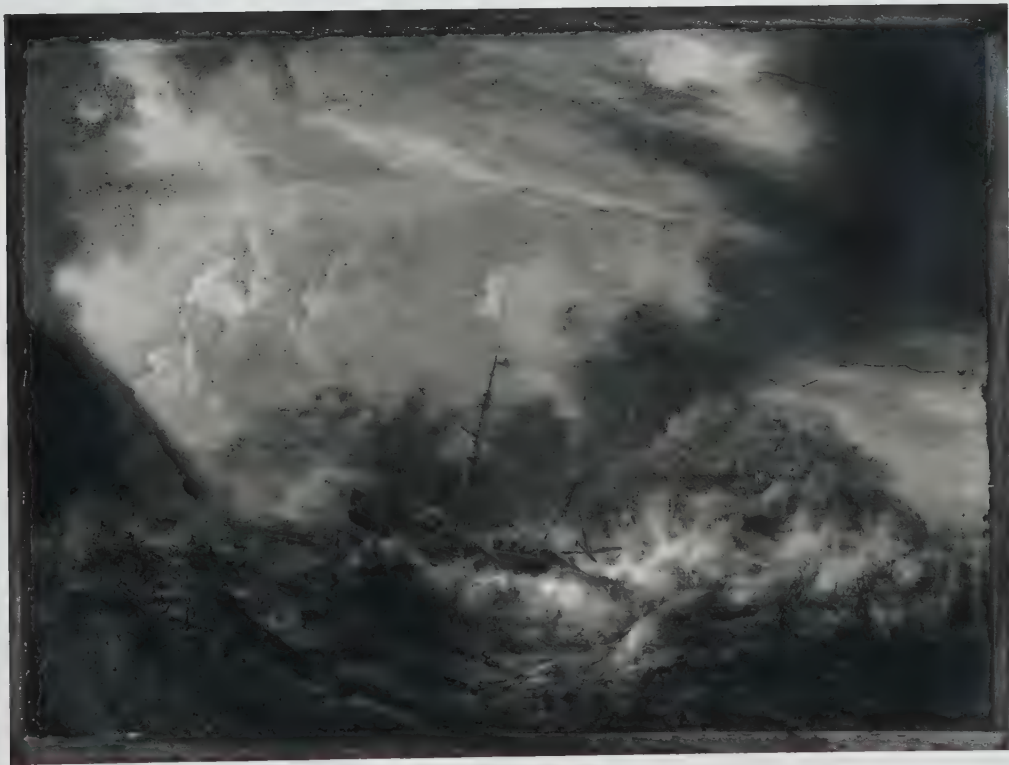


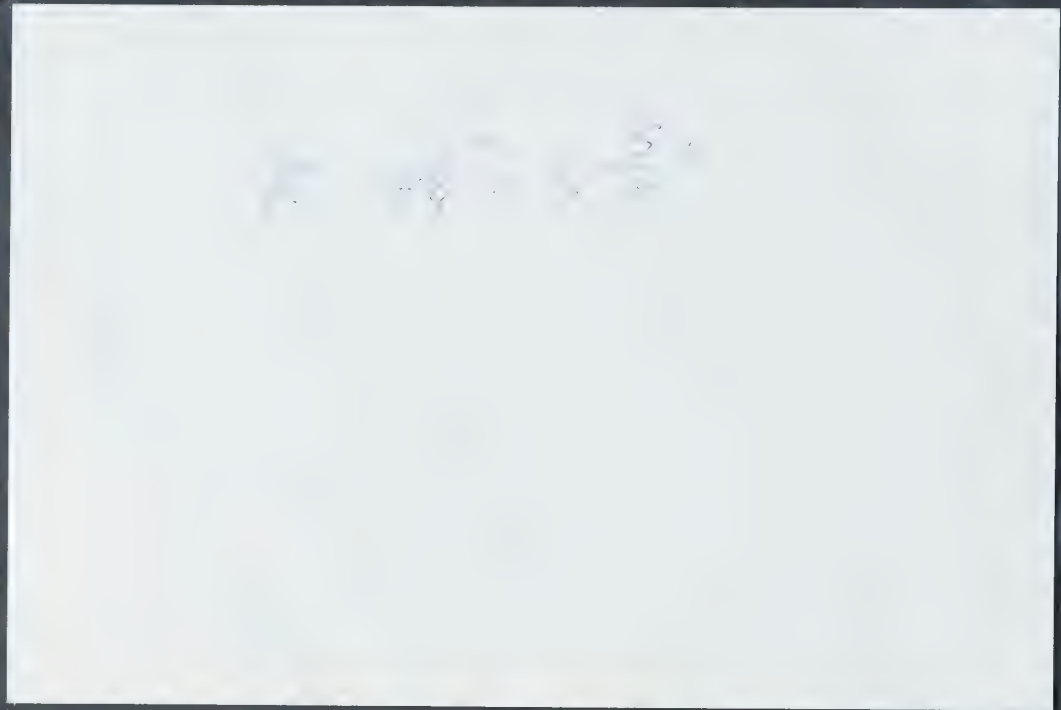
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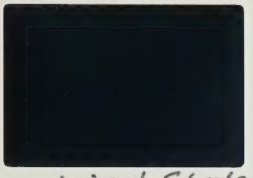
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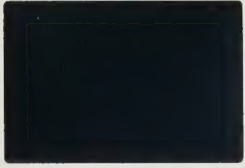
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"Ship in Storm"



original state



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