

Alfred Boddy

Alfred Boddy Fine Arts - Painting File

- Vignon

NOV. 1987

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BOX	20
FILE	3

The Minneapolis Institute of Arts

November 4, 1987

Dr. Alfred Bader
940 West St. Paul Avenue South
Milwaukee, Wisconsin 53233

Dear Alfred,

Thank you for your letter of October 7th. I just returned from a seven-week marathon in Europe, and am still trying to land on my feet.

I am much obliged to you for sending the transparency of your Simon de Vlieger painting.

I was in Vienna and had a close look at the Baburen St. Francis in the Kunsthistorisches Museum, and still see a close affinity with your painting on copper. I will be most curious to know what Leonard Slatkes thinks.

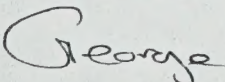
It was certainly a surprise to learn of the unexpected death of Professor d'Argeville in Kingston. I never met him, but heard much about him from his colleagues, including Kathleen Morand.

You know that I think that your Sickert painting is terrific and certainly is of museum quality. I was in the Tate Gallery last week and can vouchsafe that most of their Sickerts were no more impressive than yours. The Old Bedford Music Hall series includes demonstrably his greatest pictures, but that does not preclude interest in his remaining oeuvre.

I have come no further on Rosa. On the other hand you might send me a photo of the Susanna and the Elders. A timely inquiry with the current Hollstein compiler might lead somewhere.

With kind regards to you and Isabel.

Cordially,



George Keyes
Curator of Paintings

GK:rh



The Minneapolis Institute of Arts

September 8, 1987

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

Dear Alfred,

Elaine and I want to thank you and Isabel for such a delightful weekend in Milwaukee. We had a pleasant, albeit a long drive back to Minneapolis via Oshkosh. The Paine Art Center was worth the detour, but lacks any old masters.

I was able to discover the following:

a). The Coster portrait, as you can see, was etched by Jan van de Velde II after Jacob Campen, and illustrates the following essay in Samuel Ampzing's Beschryvinghe ende Lof der Stadt Haerlem: Eer-Dicht op de Haarlemsche Druckerie. What I couldn't ascertain is whether Van de Velde's print reverses Van Campen's painted portrait. Moreover, it isn't clear from the inscription whether Van Campen based his image on a 15th century prototype. It certainly looks it. The print is catalogued by D. Franken and J. Ph. van der Kellen, L'Oeuvre de Jan van de Velde 1593-1641, Amsterdam, G. W. Hissink & Co., 1968, as one of 12 illustrations to Ampzing nos. 477-488 and is actually no. 487.

b). I enclose the photograph of the Ghislandi and can see a resemblance.

c). I enclose a xerox of the Salvator Rosa painting that I saw several years ago at Colnaghi's. I do not know whether it was ever sold. I am struck by certain curious similarities, including the unusual straw to ochre palette.

d). In conjunction with your Susanaⁿ and the Elders painting, all I could find is the Jacob Matham engraving after Cornelis Cornelisz. van Haarlem. We lack the D.I.A.L. index in Minneapolis, and one would have to consult this elsewhere to pursue the matter further. I still feel that I have seen an engraving which records your composition.

e). The black American artist included in the American Women Artists exhibition is Laura Wheeler Waring. For some reason I didn't think that this was the same name as your artist, but stupidly forgot to write the name down.

I haven't had a chance to pursue the Baburen, but you should check the illustration of the St. Francis in Vienna in Leonard Slatkes' monograph on Baburen.

I hope that your visit to Kingston went well, and look forward to

September 1, 1977

Mr. Alfred J. Green
100 North Main Street
New York, New York 10038

Dear Alfred:

I have had a chance to review the report on the
status of the project. The report is very
clear and concise. I am pleased to see that
the project is well advanced.

I was able to discover the following

1. The project is well advanced and is
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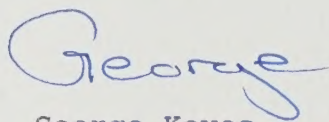
8. I am pleased to see that the project
is well advanced.

hearing from you.

Thank you again for your kind hospitality.

With kind regards,

Cordially,

A handwritten signature in blue ink that reads "George". The letters are cursive and fluid, with a prominent loop at the end of the word.

George Keyes
Curator of Paintings

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

GK:rh

Besting you with

I thank you again for your kind hospitality

With kind regards,

Sincerely,

George Keyes
Director of Paintings

Dr. Alfred R. Barber
1911 North Lincoln Avenue
Milwaukee, Wisconsin 53111

11/20

~~PAULSEN~~
Nelson
W.H. ~~W.H.~~
ST. PAUL

12 1/4 x 16

DECK

1888