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Jency Moore Turner

Londres

Renseignements

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July 21st 1933.

Monsieur L. van Puyvelde,
Musees Royaux des Beaux Arts de Belgique,
BRUSSELS.

Dear Mr. van Puyvelde,

I am very grateful to you for
your kind letter of July 19th which has just come into
my hands.

I too, was very sorry to miss you
when I passed through Brussels the other day, but of course,
it was my fault because I did not make an appointment to
see you, not knowing exactly what time I was to be there.
It seems such a long time since we met. I should like to
have had a chat with you.

I am very interested to hear your
opinion with regard to the Flemish portrait. It does seem
to be of such excellent quality that I can hardly believe
it to be by Frans Floris. One of these days, I hope to
have the pleasure of showing you the portrait itself and
you will be in a better position to judge it.

I am very pleased that you are in
agreement with me, not only regarding the Brussels picture
but also my own, both of which I regard as being the work
of Carel Fabritius. I think they are both of extraordinarily
fine quality, and I have always thought that amongst the
Dutch pictures in the Brussels Gallery, the one in question
is one of the best.

With kindest regards and best thanks,

Yours sincerely,

Perth Turner

19 juillet 1933.

Cher Monsieur Turner,

Je regrette beaucoup que vous ne m'ayez pas trouvé lors de l'aimable visite que vous avez bien voulu me rendre à Bruxelles. J'aurais été très heureux de causer de nouveau avec vous.

Le premier des deux tableaux dont vous me faites parvenir une photographie me semble effectivement 16^e siècle flamand, et pourrait bien être une oeuvre de Frans Floris. Je ne pourrais le reconnaître d'une façon définitive qu'en voyant la valeur des couleurs.

L'autre tableau, qui est certainement un tableau hollandais, a, comme vous dites, des accointances avec notre tableau n° 713, mais moins avec celui que vous indiquez à Gand.

Je crois que vous pourriez avoir raison en disant que ces tableaux sont de Carl Fabritius, du temps où il était sous l'influence de Rembrandt.

Pendant que j'écris ceci, je consulte notre catalogue, et je remarque que votre attribution à Carl Fabritius y est déjà notée, tout au moins en ce qui concerne notre tableau.

Croyez, Cher Monsieur Turner, à mes sentiments les meilleurs.

Monsieur Percy Moore Turner,
7A Grafton Street,
LONDON W.I.

June 30th 1933

Dear Mr Van Rysselde — I was indeed sorry to
have missed you in Brussels when I
passed through the other day.

I should have much liked to renew our
acquaintance after these years & interval.
But I was forced to catch the mid-day
train.

I had been to Paris to take the "Loge" by
Renoir to the Renoir exhibition.

It seems such a long time since the
Sainsbury exhibition at Ipswich.

I wanted to show you & discuss with
you two pictures which I feel sure would

also, given them to Carel Fabritius by
whom I still believe they are.

by one portrait, of which, together with the
Flemish portrait, I am enclosing a photograph
both of which I need not put to the test
enough to keep, I believe also the by
Carel Fabritius

This picture was for many years in the
Collection of Comte de Broussillon in
Paris where it was always known as
Rembrandt.

Dr Hofstede de Groot published it in
the Repertorium für Kunstwissenschaft
as being a work by J. Jordaens, again
perhaps a point of interest to you in view
of your own picture ascribed to him.

Dr Friedländer thinks it may be by
Nicolas Maes & Dr Schmidt-Segner
considers it by Pieter de Hooch basing
his attribution on the portrait in
amsterdam No 303.

The photograph does not do the picture
adequate justice by I am not alone
in thinking that the same hand which
painted the Brussels & Sand picture
executed mine & that hand I believe
the Carel Fabritius

With kindest regards

Remain
Yours sincerely
Percy Moore Turner

interest for.

The first, a 16th century Flemish portrait of a man holding a glass & wine, to which nobody, in spite of its quality, has ever been able to give a definite attribution. It is wonderfully sensitive & brilliant in colour.

The other a picture which seems to be a striking analogy in technique & aesthetic to the wonderful Portrait of a man No 713 in the Brussels Gallery and also to the equally fine Portrait of a Young woman No 1905 E in the museum at Lund.

You will perhaps remember that I wrote an article about these two portraits in the Burlington Magazine some years