

ALFRED BADER

CORRESPONDENCE

2000

QUEEN'S UNIVERSITY ARCHIVES

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BOX 1

FILE 2

FOGG ART MUSEUM

Harvard University Art Museums
32 Quincy Street
Cambridge, MA 02138
www.artmuseums.harvard.edu

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 East Juneau Ave.
Milwaukee, WI
53202

November 7, 2000

Dear Alfred,

Thanks so much for your call last weekend and for the package with photographs that arrived a few days later.

I am very impressed by the beautiful new De Gelder. What a nice discovery! But—here I show my ignorance—what is the subject?

Regarding the portrait of a young woman, which I clearly recall now that you sent the reproduction, I can understand how some might want to call it Maes. If it were a Maes, you would have been the first to notice, because your 1656 portrait of a man is the closest work to it in Maes's oeuvre. I don't think it's by Maes, but we'll look again together on my next visit.

It will also be exciting to see Bredius 261—it's hard to reach any conclusion from the photo. It looks very fine.

I'm busy these days with three big projects: another exhibition catalogue of Abrams drawings; a Maes exhibition (2003 at Harvard; 2004 at the Ashmolean—I hope we can borrow your Man); and a catalogue of the Fogg's permanent collection of Dutch and Flemish drawings. I'll make time for a visit, though.

David de Witt called me last week, and I shall recommend him as the first Bader Curator.

Regards to Isabel, and all best from house to house,

Bill

William W. Robinson
Maida and George Abrams Curator of Drawings
Direct tel. 617 495 2382
Direct fax: 617 496 38
Email: robins3@fas.harvard.edu

Rubens project

Subject: Rubens project

Date: Wed, 2 Aug 2000 21:06:49 -0400

From: "Paul A. Long" <palco@javanet.com>

To: "Alfred Bader" <baderfa@execpc.com>

Dear Alfred and Ann,

Thank you for your fax of August 2, 2000. By all means, please send the information to Otto. In my letter of July 24, 2000, I neglected to mention that this work has been in the same family collection since ca 1920. The condition is said to be very good. Should you require additional information or have any questions, please call.

Best regards,
Paul A. Long

August 2, 2000

Paul A. Long

Page 1 of 1

764-638-7725

Dear Paul,

I really quite like this Farrell of a name, though of course the
condition is very high.

Many of the other Bader's paintings don't seem much, but they are
probably all fine.

What is of course against the painting is that there is something in
the picture.

May I pass all the material on to Dr. Newman instead of I thought I
would like to buy the painting with him. One can take the
material to you. Please let me know.

With best wishes I remain

Sincerely,



Alfred Bader

Ann



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Milwaukee, WI 53202
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www.alfredbader.com
e-mail: baderfa@execpc.com

August 2, 2000

TO: Paul A. Long

Page 1 of 1

FAX #: 786-549-7775

Dear Paul,

I really quite like that *Portrait of a Cleric*, though of course \$1.3 million is very high.

Many of Müller Hofstede's expertises don't mean much, but this is probably all right.

What is of course against the painting is that there is absolutely no literature.

May I pass all the material on to Dr. Naumann because if I bought it I would like to buy the painting with him. Otto can then return all the material to you. Please let me know.

With best wishes I remain

Hurriedly,

Alfred Bader
AB/az

* TRANSACTION REPORT *
* * * * *

FOR: ALFRED BADER FINE ARTS 4142770709

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PAGES

NOTE

17865497775

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OK

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August 2, 2000

TO: Paul A. Long

Page 1 of _1_

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With best wishes I remain

Hurriedly,

Alfred Bader
AB/az

bc: Otto w/expertise and photo by fax

6 pages

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* TRANSACTION REPORT *
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* FOR: ALFRED BADER FINE ARTS 4142770709 *
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PAUL A. LONG & CO., INC

July 24, 2000

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Re: Peter Paul Rubens *Oil study for the portrait of Pater Jan Neyen O.F.M.*

Dear Alfred,

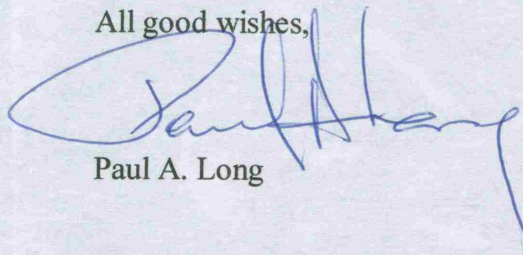
I trust you and Isabel had a wonderful two months overseas and that you are refreshed and ready to work.

Last May 30th, I made contact with a collector via the New York times classified ads. As a result of our correspondence and meetings, I have been able to secure the enclosed Rubens painting. We have reached an agreement for me to represent this work and others on an exclusive basis.

At the present time the Rubens is with the owner in Switzerland. He is asking \$1,300,000, which does include my fee of \$100,000. An artist who is a friend of the owner set the price. While I feel the price is off, I felt it more important to secure the work rather than discourage the owner.

Should you wish to pursue this further, please let me know. I hope your well Alfred. Please give my regards to Ann. If this is not of interest, kindly return the photos and documentation.

All good wishes,



Paul A. Long

PAL/kel
Enclosures

253 Middle River Road • Danbury, Connecticut 06811-2735
Tel: 203-748-6327 • Fax: 786-549-7775 • E-mail: palco@javanet.com





JUSTUS MÜLLER HOFSTEDÉ
Prof., D. Phil.

BENNAUERSTRASSE 25
53115 BONN
Phone: 21 47 41

20 July 1999

The original painting examined by me, executed in oils on canvas, the canvas mounted on a wooden panel, that oak panel measuring 46.9 cm in height and 36.4 cm in width, representing an Oil study for the portrait of Pater Jan Neyen O.F.M.;

is in my estimation a work by the hand of the Flemish painter Peter Paul Rubens (born in Siegen/Westphalia in 1577 – died in Antwerp in 1640).

The oil study before me is in an excellent state of preservation. It was made at a sitting at which Pater Jan Neyen was present in person and at which Rubens laid out this study in preparation for a larger-format Portrait of Pater Jan Neyen O.F.M.

That larger-format portrait, executed in oils on an oak panel, 95.4 × 74.2 cm, is currently in the Bonnefanten Museum, Maastricht – Stichting Provinciaal Museum Limburg, inventory no. 2633; on the verso of the wooden panel, an old sticker with reliable information about the subject:

"Joannis Neijen Antverpiensis Vic(arius) Generalis

Austr. apud . . . de leg. Fevr. 1607).

This Portrait of Pater Jan Neyen O.F.M. by the hand of Peter Paul Rubens was rediscovered and published by Justus Müller Hofstede, "Rubens und das Constaantia-Ideal. Das Selbstbildnis von 1623", in Der Künstler über sich in seinem Werk, published by Matthias Winner, Weinheim 1992, pp. 365-406.



A photocopy of this study in the section relating to the Portrait of Pater Jan Neyen O.F.M. in the Maastricht Museum as well as to the biography of the subject and previous owners of the Maastricht painting is attached to this report, with an illustration of this painting.

It was common in seventeenth-century Flemish painting and in the artistic practice of Rubens in particular that, before executing a portrait, he made studies of the person to be portrayed; such studies might take the form of drawings or oil studies; in both cases they were laid out at a sitting with the model present.

When an oil study was made, it was done in a smaller format than the projected portrait and usually showed only the head or a closely-cropped bust with the head. For this reason, the character of a copy of the Portrait of Pater Jan Neyen O.F.M. by another hand can be ruled out as regards the painting (oil study) before me. In that case a copyist would have found it in his interest or would have been commissioned to copy the whole threequarter-length figure Portrait of Pater Jan Neyen O.F.M. with the book in his right hand.

Moreover, the execution of the painting (oil study) before me has such spontaneity and richness of colouring that a copy – which was invariably painted by a weaker hand – has to be ruled out. The rich play of coloured highlights in the flesh tints and the heightened areas of pink, yellow, red, and beige bring the physical appearance of the subject to life as does the vigorous intensification of the face with reddish, cerise, and pink highlights as well as with blueish shadows.



Finally, as a third argument in favour of personal execution of the painting (oil study) before me by Rubens, attention should be drawn to the lively, spirited expressiveness of the head, concentrated particularly in the intelligently watchful yet at the same time politely remote look that is trained on the viewer.

The oil study for the Portrait of Pater Jan Neyen O.F.M. before me, together with the portrait itself (Bonnefanten Museum, Maastricht), must have been executed in the period between 11 January and 14 April 1609, when Jan Neyen was conducting talks involving Dutch, Spanish, English, and French negotiators about concluding a twelve-year truce between the Spanish king and the Republic of the United Provinces (Holland). That truce, much desired by both sides, proved sustainable until 1621. After 1621 Rubens himself, acting on behalf of his sovereign, Archduchess Isabella, became diplomatically involved in initiating fresh peace talks.

[signed]

Professor Justus Müller Hofstede

James S. Horns
1313 Fifth Street S.E.
Minneapolis, Minnesota 55414
Telephone: 612 379-3813

April 12, 2000

Alfred Bader
Astor Hotel
924 E. Juneau
Milwaukee, WI 53202

TREATMENT REPORT

Elisha
oil on canvas
H: 63 W: 50

1. Surface dirt was removed with dilute ammonium hydroxide.
2. Yellowed varnish and overpaint were removed with acetone and isopropyl alcohol in various areas. This cleaning seemed safe with no additional abrasion or paint loss apparent. The paint is quite thin in many areas and pentimenti are easily visible. Just behind Elisha are the hind quarters of a bear. In the center of the painting just over the head and throat of the prone figure were the fragmentary parts of a bear's head. This was not noticed at first because of confusing pentimenti of the original position of this figure which extended more vertically in the painting.
3. The painting was coated with Acryloid B-72.
4. Areas of distortion at old repairs were reduced with heat and pressure. To reduce these further would probably require removing the lining and relining the painting.
5. The warped stretcher was sawn part way through to allow the stretcher to be held flat in the frame.
6. Losses were inpainted with polyvinyl acetate and pigment. This included toning to make the most conspicuous pentimenti less visible and clarify the bears head.
7. The painting was coated with Acryloid B-67.
8. Final varnish of Regalrez 1094.

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April 12, 2000

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TREATMENT REPORT

Holy Family
oil on panel
H: 12 1/2 W: 10

1. Yellowed varnish was removed with acetone
2. The adhesive in the glued split is not soluble and it did not seem safe to try to separate the join to improve the surface. Old fills and retouching had been used to level the surface and these extended over much original paint. These were removed with acetone and in part with moisture and a scalpel.
3. The painting was coated with Acryloid B-72.
4. Inpainting was done with polyvinyl acetate and pigment.
5. Final varnish of Regalrez 1094.

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April 12, 2000

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TREATMENT REPORT

St. Luke
oil on canvas glued to panel
H: 10 1/2 W: 16 1/4

1. Yellowed varnish was removed with acetone. Uneven dark remnants of older varnish were removed with methanol/ethylene dichloride.
2. The painting was coated with Acryloid B-72.
3. Losses were inpainted with polyvinyl acetate and pigment
4. Final varnish of Regalrez 1094.

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April 12, 2000

Alfred Bader
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Scholar Reading by Berckheyde
oil on canvas

1. Recent varnish and retouching were removed with toluene.
2. The painting was coated with Acryloid B-72.
3. Inpainting was done with polyvinyl acetate and pigment.
4. Final varnish of Regalrez 1094.