

Alfred Bader

Art Related Correspondence

Abraham - John Whately

[ca. 1995]

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Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
MILWAUKEE
Wisconsin 53202
U.S.A.

30th October 1995

Dear Dr. Bader,

OLD MASTER PAINTINGS - RECENT ACQUISITIONS

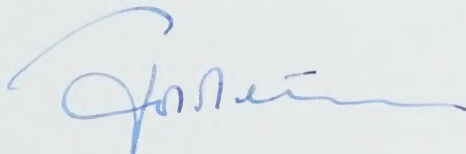
Once again we will be exhibiting some highly important Old Master paintings at our London gallery from 22nd November until 22nd December 1995. The private view will be held on 21st November for which I have pleasure in enclosing an invitation.

As last year, we are not publishing a catalogue, and I am therefore enclosing colour photographs and full particulars of some of the paintings which we will have on view, together with a complete exhibition list.

Among the other works that we will be showing are two winter scenes by Hendrick Avercamp, a seascape by Jan van de Cappelle, an allegorical scene by Dirck van Delen representing the oppression of the Dutch under the Duke of Alba, a masterly sketch by Sir Peter Paul Rubens, an important landscape by Jacob van Ruisdael and 'The Margaretha Portrait' by Jan Baptist Weenix.

I very much hope that you will be able to visit the exhibition which is open from Monday to Friday, 9.30 am - 5.30 pm. In the meantime, if there is any further information you require please do not hesitate to contact me.

Yours sincerely,



John Whately

Encs.

MEMORANDUM

TO : [Illegible]

FROM : [Illegible]

SUBJECT : [Illegible]

DATE : [Illegible]

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MEMORANDUM

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JAN STEEN

1626 - Leiden - 1679

'The physician's visit'

Panel: 16 1/8 x 14 inches
41 x 35.5 cm

Signed

Provenance:

Jonkheer Willem van Loon (1790-1842), Amsterdam, by 1825
(when the collection was visited by Smith)
Annewies (Dowager) van Loon (died 1877)
Sale Albert Levy, London (Christie's), 3 May 1884, lot
51, bought for 330 guineas by Colnaghi's who sold it to
Robert Clarke, London (by 1908; see Hofstede de Groot)
Colonel Sir Ralph Clarke, Haywards Heath, England 1958-59
(see exhibition)
Thence by descent to R.N.S. Clarke: his estate

Exhibited:

London, Royal Academy, Winter Exhibition, 1885, no. 140
London, Guildhall, Examples of the Dutch School, 1903,
no. 156
London, Whitechapel Art Gallery, 1904, no. 309
Leiden, Stedelijk Museum 'De Lakenhal', Katalogus
tentoonstelling Jan Steen, 1926, no. 33
Worthing, Treasures from Sussex Houses, 1951, no. 180
London, Royal Academy, Dutch Exhibition, 1952/53, no. 572
Aberystwyth/Cardiff/Swansea, Dutch Seventeenth Century
Genre Painting, 1958, no. 44
The Hague, Mauritshuis, Jan Steen, 20 December 1958 -
15 February 1959, no. 33, pl. 35

Literature:

J. Smith, A Catalogue Raisonné..., London, 1833, vol. 4,
no. 144, supplement, London, 1842, vol. 9, no. 88
T. van Westrheene, Jan Steen: Étude sur l'art en
Hollande, The Hague, 1856, no. 28
C. Hofstede de Groot, A Catalogue Raisonné..., London,
1908, vol. 1, p. 49, no. 135
P. Schmidt-Degener and H.E. van Gelder, Jan Steen, trans.
G.J. Renier, London 1927, p. 51, illustrated

Cont./2

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Dear Sirs:

Reference is made to your letter of the 10th day of August, 1964, in which you advised that you had received a copy of the report of the investigation conducted by the Federal Bureau of Investigation on August 10, 1964, in connection with the above captioned matter.

The report of the investigation conducted by the Federal Bureau of Investigation on August 10, 1964, in connection with the above captioned matter, is being reviewed by the Department of Justice and the Department of State.

The Department of Justice and the Department of State are currently reviewing the report of the investigation conducted by the Federal Bureau of Investigation on August 10, 1964, in connection with the above captioned matter.

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Page 2

C. Wilhelmus de Groot, Jan Steen: Beeld- en woord,
Utrecht, 1952, pp. 114-115

W. Martin, Jan Steen, Bibliotheek der Nederlandsche
Kunst, Amsterdam, 1954, p. 43

L. de Vries (unpublished dissertation) Jan Steen 'de
Kluchtschilder', Rijksuniversiteit Groningen (1977),
p. 99, cat. no. 122

K. Braun, Alle tot nu toe bekende schilderijen van Jan
Steen, Rotterdam, 1980, p. 194

C. Moiso-Diekamp, Das Pendant in der holländischen
Malerei des 17. Jahrhunderts, Frankfurt am Main, 1987,
p. 470, no. A4



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JAN VAN HUYSUM

1682 - Amsterdam - 1749

'Flowers in a terracotta vase'

Panel: 31 3/8 x 23 5/8 inches
79.5 x 60 cm

Signed

Provenance:

Colnaghi, London, 1887

Robert Clarke

Mrs. Stephenson Clarke, London, 1928

Col. R.S. Clarke, Haywards Heath, Sussex and thence by
descent to R.N.S. Clarke: his estate

Exhibited:

London, Royal Academy, 1887, no. 51

London, Guildhall, Examples of the Dutch School, 1903,
no. 144

London, Whitechapel Art Gallery, 1904, no. 379

London, Royal Academy, Winter Exhibition, 1952/3, no. 131

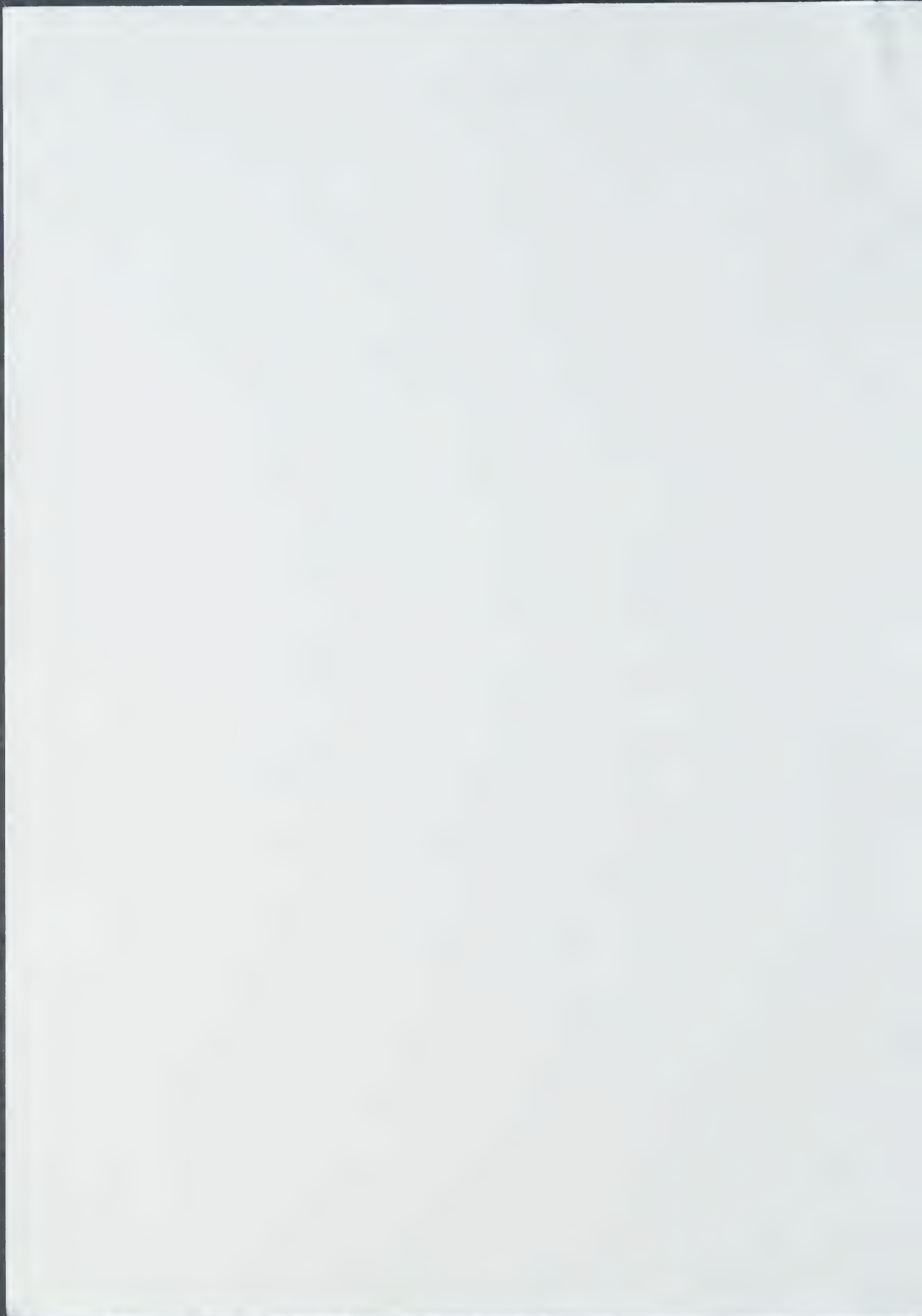
London, Sotheby's, The Glory of the Garden; A Loan
Exhibition in Association with the Royal Horticultural
Society, 2 - 28 January 1987, no. 78, illustrated

The Hague, Mauritshuis, Bouquets from the Golden Age: The
Mauritshuis in Bloom, 1992, no. 16, illustrated

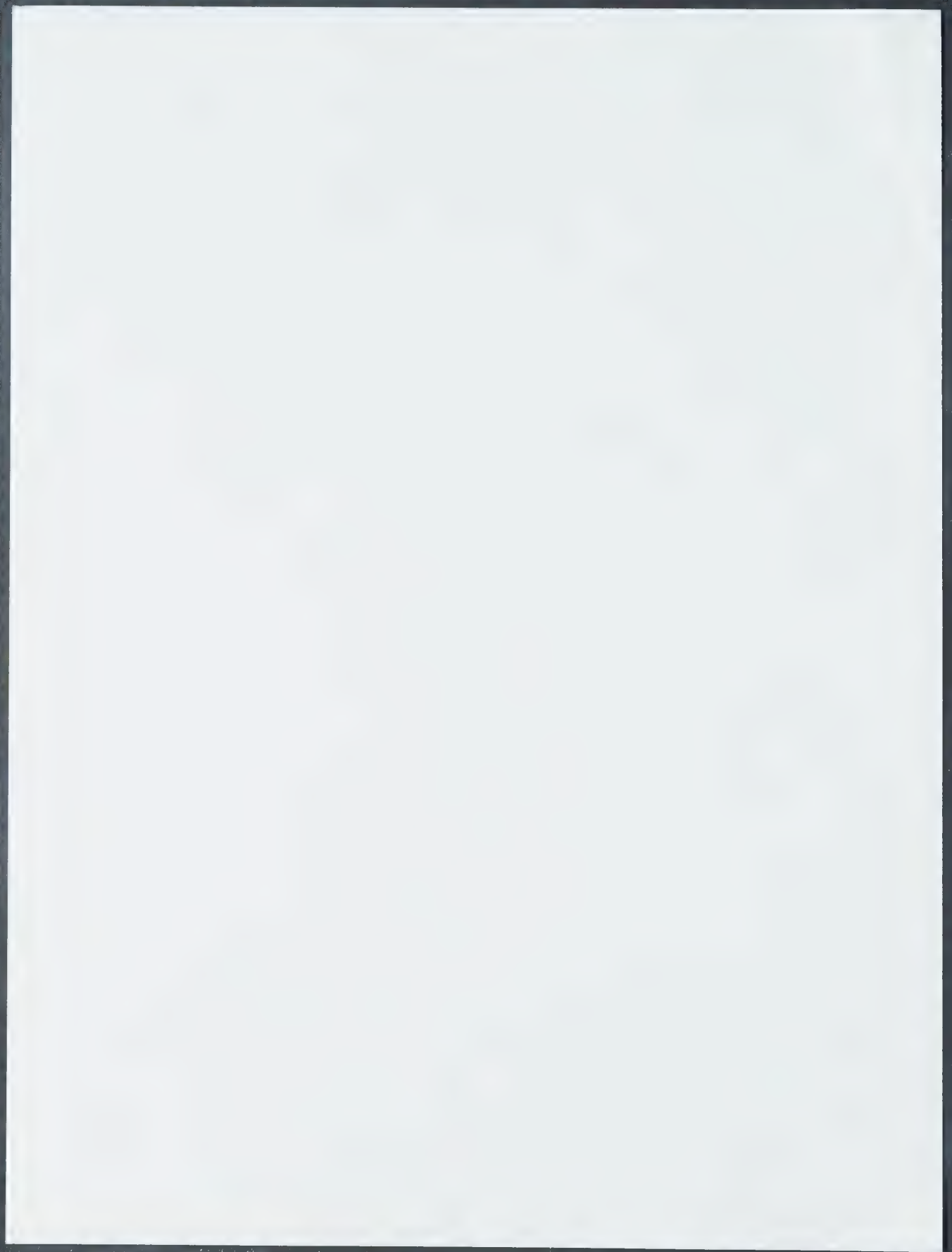
Literature:

C. Hofstede de Groot, A Catalogue raisonné..., vol. X,
Stuttgart and Paris, 1928, p. 350, no. 60

M.H. Grant, Jan van Huysum 1682-1749, including a
Catalogue Raisonné of the Artist's Fruit and Flower
Paintings, Leigh-on-Sea, 1954, p. 18, no. 20







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SALOMON VAN RUYSDAEL

Naarden 1600/02 - 1670 Haarlem

'A wijdschip and other small Dutch vessels on the river
Waal, with the town of Gorinchem to the right'

Panel: 16 1/2 x 14 9/16 inches
42 x 37 cm

Signed with monogram on the gunwale of the vessel and
dated on the leeboard of the same vessel 1650

Provenance:

Laurent-Richard, his sale, Paris, Durand-Ruel, 23-25 May
1878, lot 108, 4,950 francs
Prince Paul Demidoff, San Donato, near Florence, his sale
on the premises, San Donato near Florence, Le Roy etc.,
15 March - 10 April 1880, lot 1106, 6,100 lire
Possibly J.F. Du Sart, deceased, his sale, Brussels,
Le Roy, 26-28 June 1884, lot 129
Comtesse de Labadye, Paris
François Kleinberger, Paris, 1903
Jonkheer Ch. van de Poll (deceased), Haarlem, by 1915
Anonymous sale, Amsterdam, Sotheby Mak van Waay,
7 November 1978, lot 92
Collection of the British Rail Pension Fund

Exhibited:

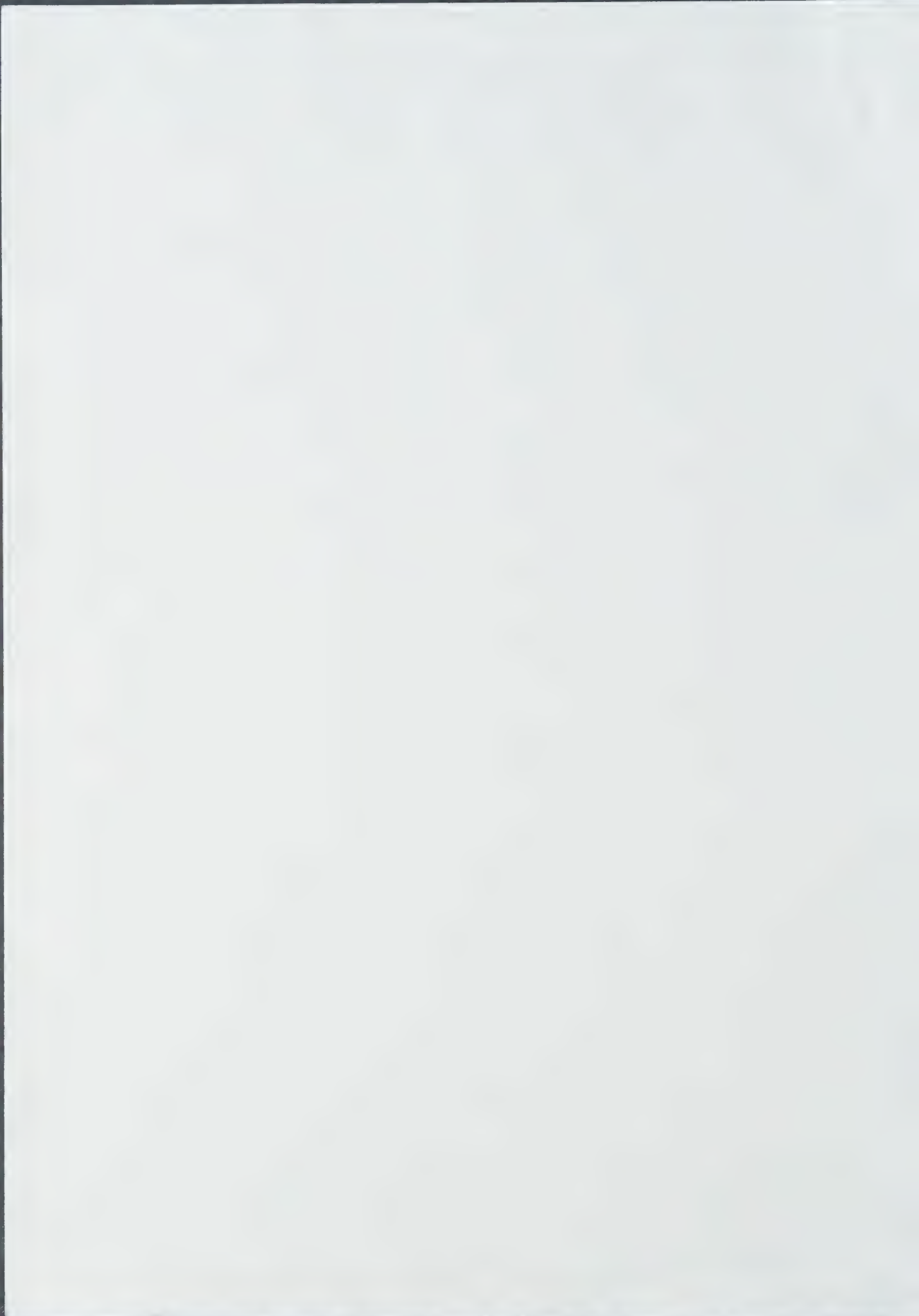
On loan, London, Geffrye Museum, 1981-1995

Literature:

Onze Kunst, no. 28, 1915, illustrated p. 77
W. Stechow, Salomon van Ruysdael, revised ed., 1975,
p. 77, no. 57 (as signed in monogram but with no mention
of date)

The town of Gorinchem stands on the North bank of the
river Waal. It is seen here from the middle of the river
looking downstream towards the West. The artist has
exaggerated the prominence of the tower of the Groote
Kerke for dramatic effect; in this and in other important
respects the view is far from accurate topographically.

Although it is only a short distance from both Dordrecht
and Utrecht, 17th century painted views of Gorinchem are
scarce. No others by Salomon van Ruysdael have been
identified, and only one by Jan van Goyen is known, a
view from the opposite direction looking upstream
(Leavett-Shenley collection, Upham). A view from the
same direction as the present picture but closer to the
town, by the local painter Jan Meerhout, is in a private
collection, New York (see F. Tissink, H.F. de Wit,
Gorcumse Schilders in de Gouden Eeuw, 1987, p. 81,
illustrated).







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EGLON HENDRIK VAN DER NEER
Amsterdam 1634 - 1703 Düsseldorf

'Figures in an interior'

Canvas: 33 1/2 x 27 1/2 inches
85 x 70 cm

Signed and dated above the door 1678

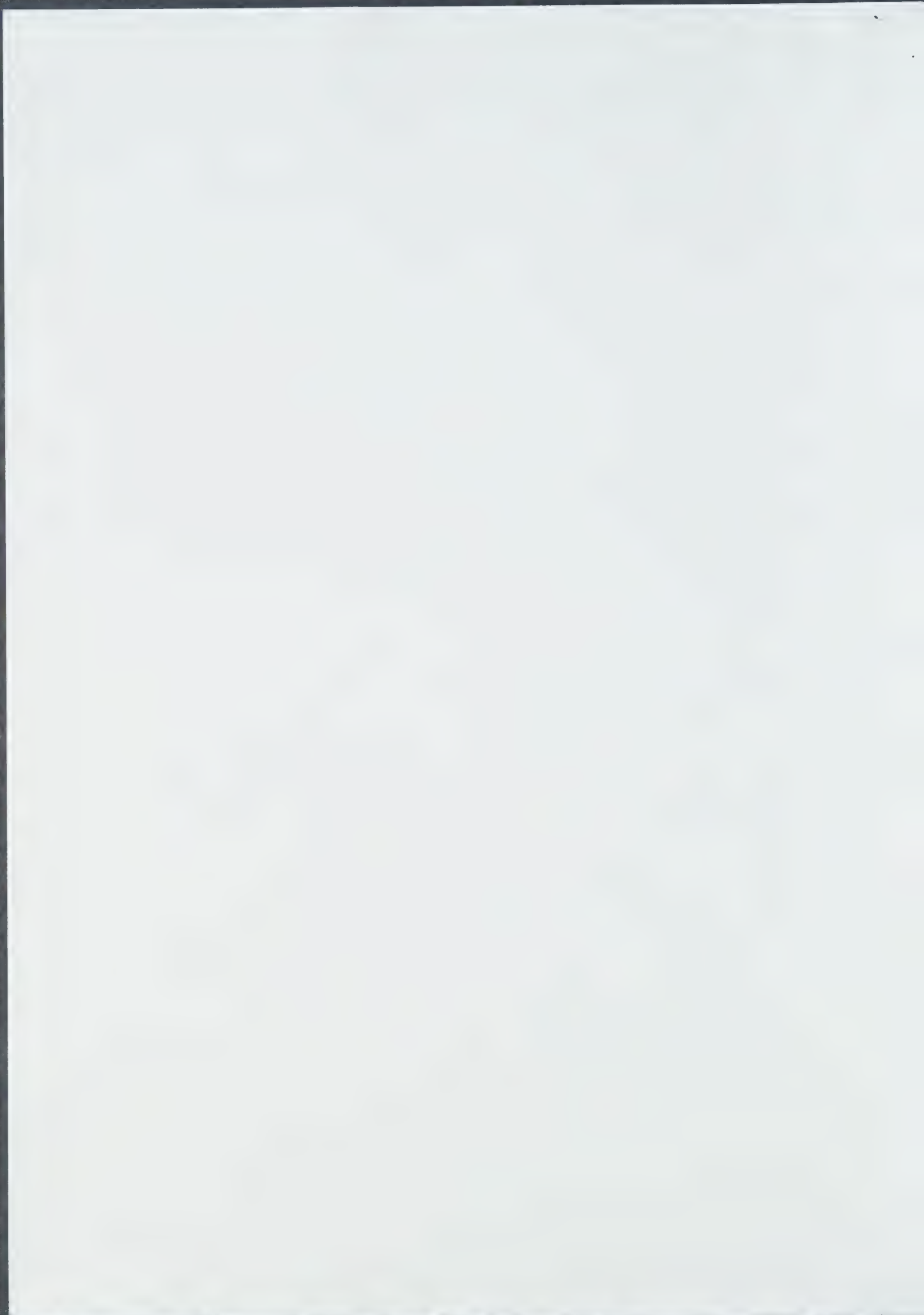
Provenance:

Van Diemen, Amsterdam, 1769 (according to Bille;
see Literature)
G. Braamcamp sale, Amsterdam, 31 July 1771, lot 147
Henry Philip Hope, until 1839
His nephew, Henry Thomas Hope of Deepdene
Bequeathed by his widow to
Lord Henry Francis Hope Pelham-Clinton-Hope, later 8th
Duke of Newcastle-under-Lyme, 1887
Acquired in 1898 by Asher Wertheimer along with a large
portion of the Hope pictures
Adolf Gaerz sale, London, Christie's, 8 March 1902, lot
79 (withdrawn)
Sir Joseph Robinson, Bt.
His sale, London, Christie's, 6 July 1923, lot 76,
Bought back and thence by descent
The Robinson Collection, sale, London, Sotheby's,
6 December 1989, lot 101
M. Jaime Oritz-Patiño, Switzerland

Exhibited:

Manchester, Art Treasures of the United Kingdom, 1857,
no. 951
London, South Kensington Museum, 1891-8, no. 37
London, Royal Academy, The Robinson Collection, 1958,
no. 56 (as dated 1678)
Cape Town, National Gallery of South Africa, Sir Joseph
Robinson Collection, 1959, no. 50
Zurich, Kunsthaus, Sammlung Sir Joseph Robinson 1840-
1929, 1962, no. 32
Cape Town, National Gallery of South Africa, 1962-1977,
on loan
Birmingham, Museum and Art Gallery, 1977-1981, on loan
London, Wildenstein, Twenty Masterpieces from the Natale
Labia Collection, 1978, p. 25, no. 12
Cardiff, National Museum of Wales, 1981-1988, on loan
Philadelphia, Berlin, London, Masters of 17th Century
Dutch genre painting, 1984, pp. 270-271, no. 82, pl. 123
Boston, Museum of Fine Arts, 1988-89, on loan

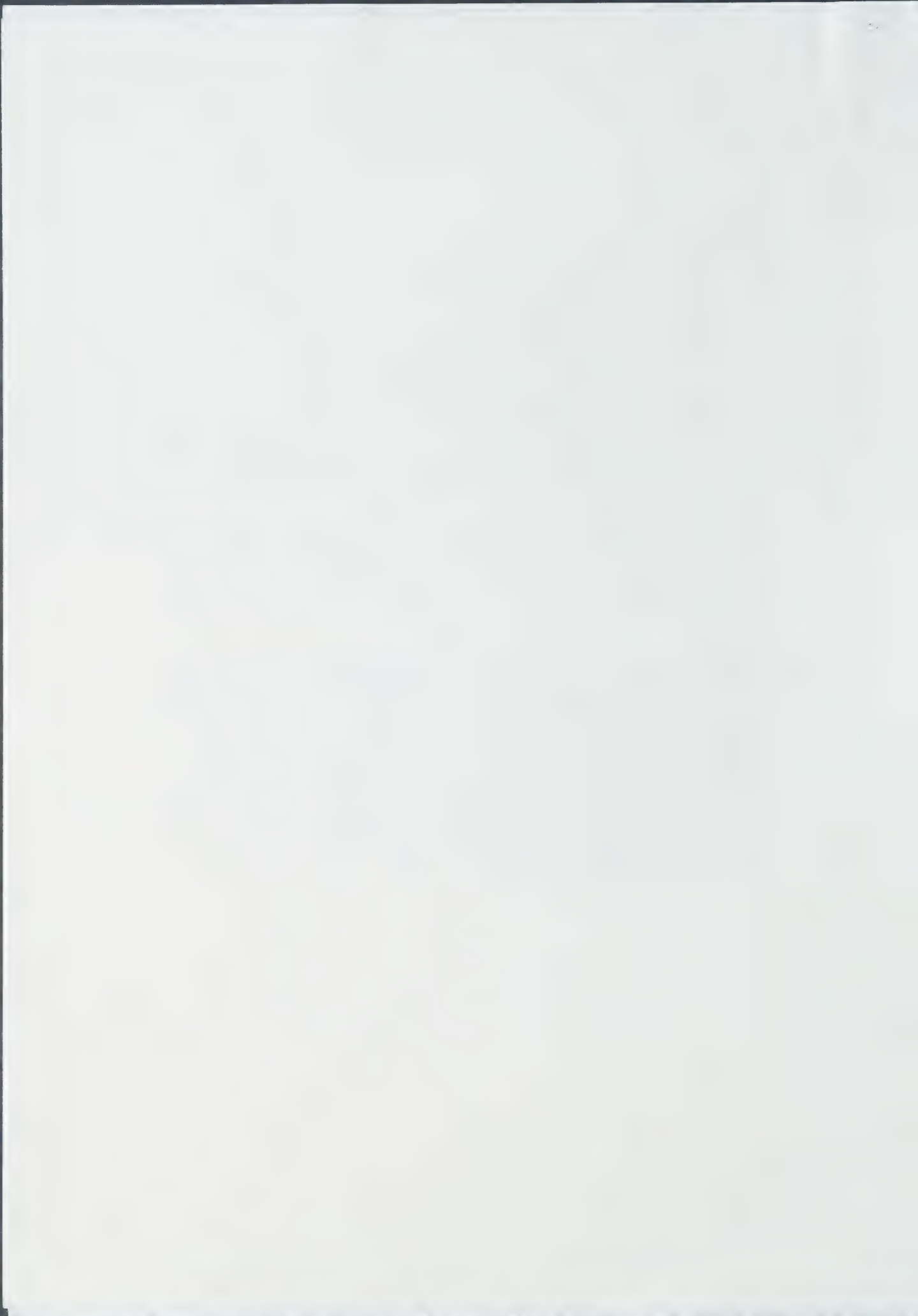
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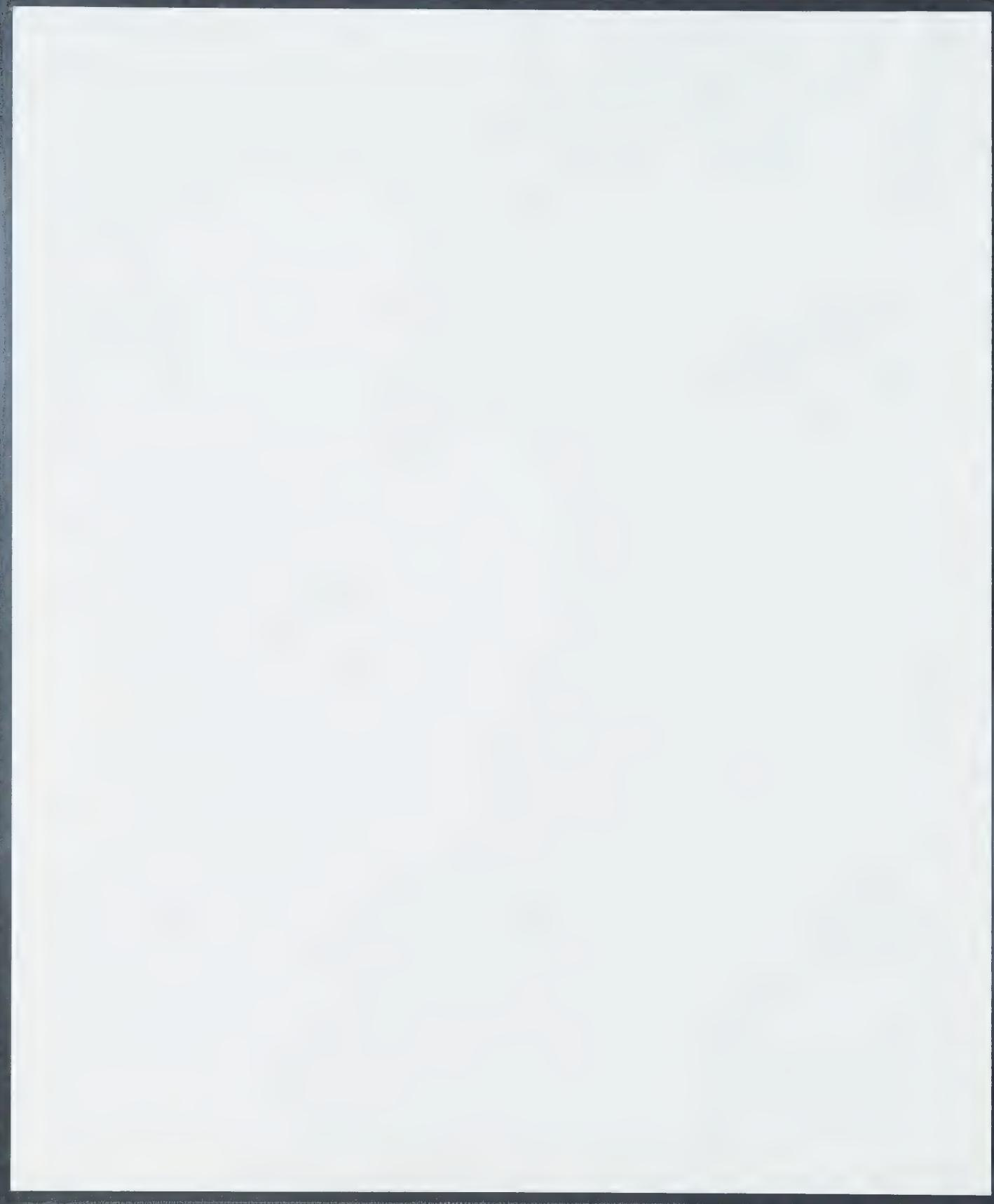
Literature:

- J. Smith, Catalogue raisonné..., vol. IV, London, 1833, p. 172, no. 6
- G.F. Waagen, Treasures of Art in Great Britain, London, 1854, vol. II, p. 112
- W. Burger, Tésors d'Art, 1857, p. 227
- C. Hofstede de Groot, A Catalogue Raisonné..., vol. V, Esslingen and Paris, 1913, p. 499, no. 97
- A. Scharf, 'The Robinson Collection', The Burlington Magazine, vol. C, September 1958, p. 304
- E. Plietzsch, Holländische und Flämische Maler des XVII Jahr, Leipzig 1960, p. 187, pl. 343 (as painted in 1687)
- C. Bille, De tempel der kunst of het kabinet van den Heer Braamcamp, Amsterdam, 1961, vol. 1, p. 106, vol. 2, pp. 35-35a, 108, no. 147
- O. Naumann, in Masters of Seventeenth Century Dutch Genre Painting, exhibition catalogue, Philadelphia Museum of Art, 1984, p. 270, no. 82
- H. Bock and T. Gaechtgens, Holländische Genremalerei im 17 Jahrhundert, (Symposium, Berlin 1984) Berlin, 1987, p. 93

Waterhouse (in the exhibition catalogue, Royal Academy, London, 1958, p. 26) correctly described the signature and date which appear above the door at the left of the picture, whilst other authors seem to have been confused as to its exact whereabouts and form. It has been suggested that the conspicuous ewer and basin in the foreground may allude to the virtue necessary to avoid contamination of the flesh. This might explain the juxtaposition of the elegantly presented couple in the foreground with the more libidinous couple behind them. The animal carved in relief over the doorway is a griffin, a creature often associated with lust (see Literature, Naumann 1984).







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DAVID TENIERS THE YOUNGER
Antwerp 1610 - 1690 Brussels

'A family concert on the terrace of a country house:
A self portrait of the artist with his family'

Panel transferred to canvas: 16 5/16 x 13 3/4 inches
41.5 x 35 cm

Signed

Provenance:

Probably in the possession of the family of the artist
until after 1719

In Paris in 1765, according to an inscription on the
reverse of the canvas

John Astley, his sale, London, Christie's, 2-3 May 1777,
lot 44 (to 'Dymouth')

John Trumball, his anonymous sale, London, Christie's,
18 February 1792 (not 1812 as stated by Smith), lot 72,
210 gns

J.F. Tuffen, his sale, London, Christie's, 11 April 1818,
lot 86, 165 gns. to 'Whyte'

Count Lichnowsky, Kuchelna, Poland, 1906

Paul Cassirer, Amsterdam, 1927

D.A. Hoogendijk, Amsterdam, 1936

E.J. van Wisselingh, Amsterdam

Knoedler, New York

Newhouse Gallery, New York, 1969

Robert H. Smith collection, from whom on loan to the

National Gallery, Washington, 1971-2

P. & D. Colnaghi, London, 1974

The collection of the British Rail Pension Fund

Exhibited:

Berlin, Kaiser Friedrich-Museums-Verein, 1906, no. 137

The Hague, Gemeentemuseum, Nederlandsch Muziekleven 1600-
1800, 1936, no. 588, reproduced in the catalogue

Washington, National Gallery, on loan, 1971-1972

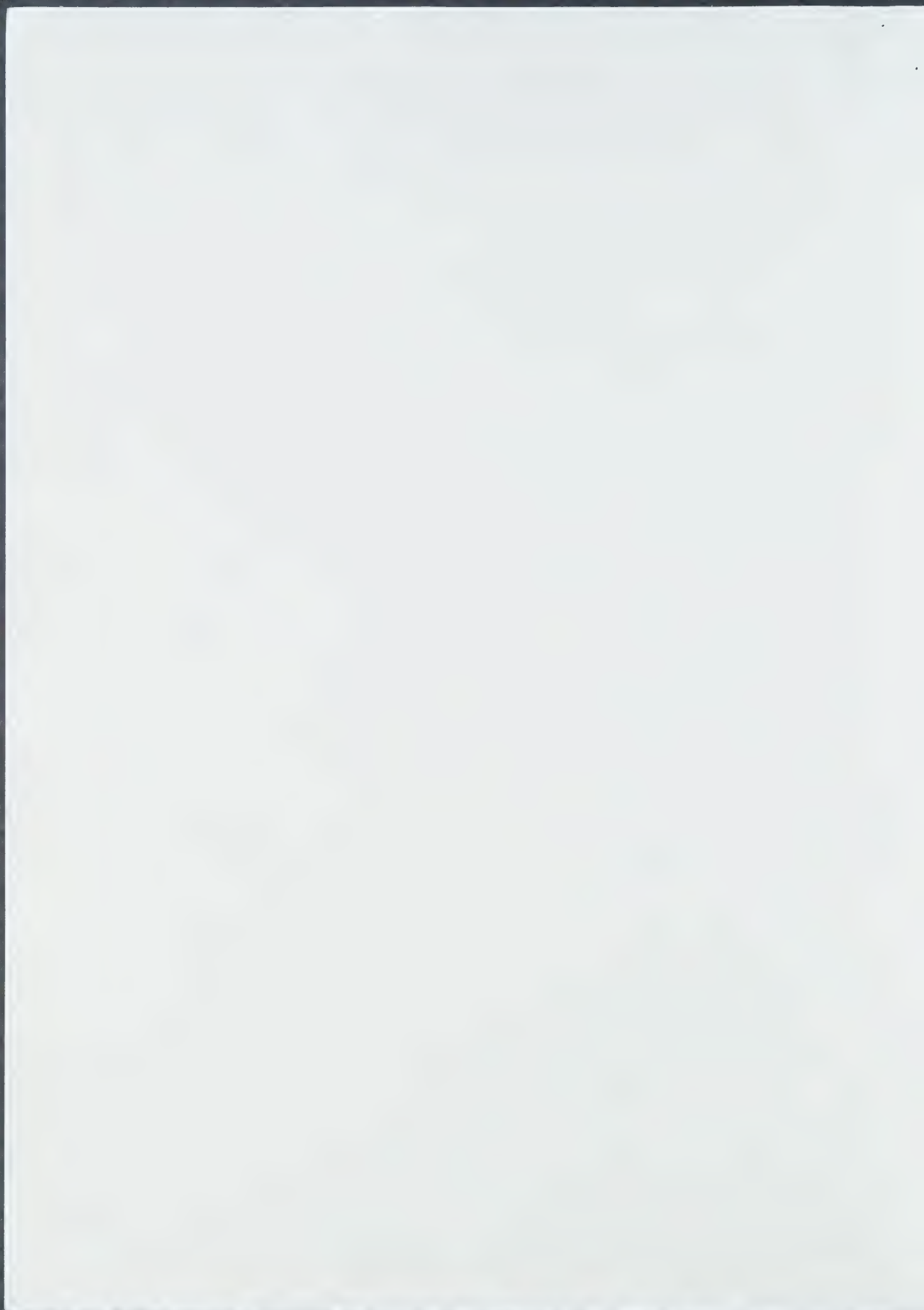
Barnard Castle, Bowes Museum, on loan, 1977-1991

Brussels, Palais des Beaux-Arts, Bruegel, Une dynastie de
peintres, 18 September - 18 November 1980, no. 203

Antwerp, Koninklijk Museum voor Schone Kunsten, David
Teniers the Younger, 11 May - 1 September 1991, no. 39

York, York City Art Gallery, on loan, 1992-1995

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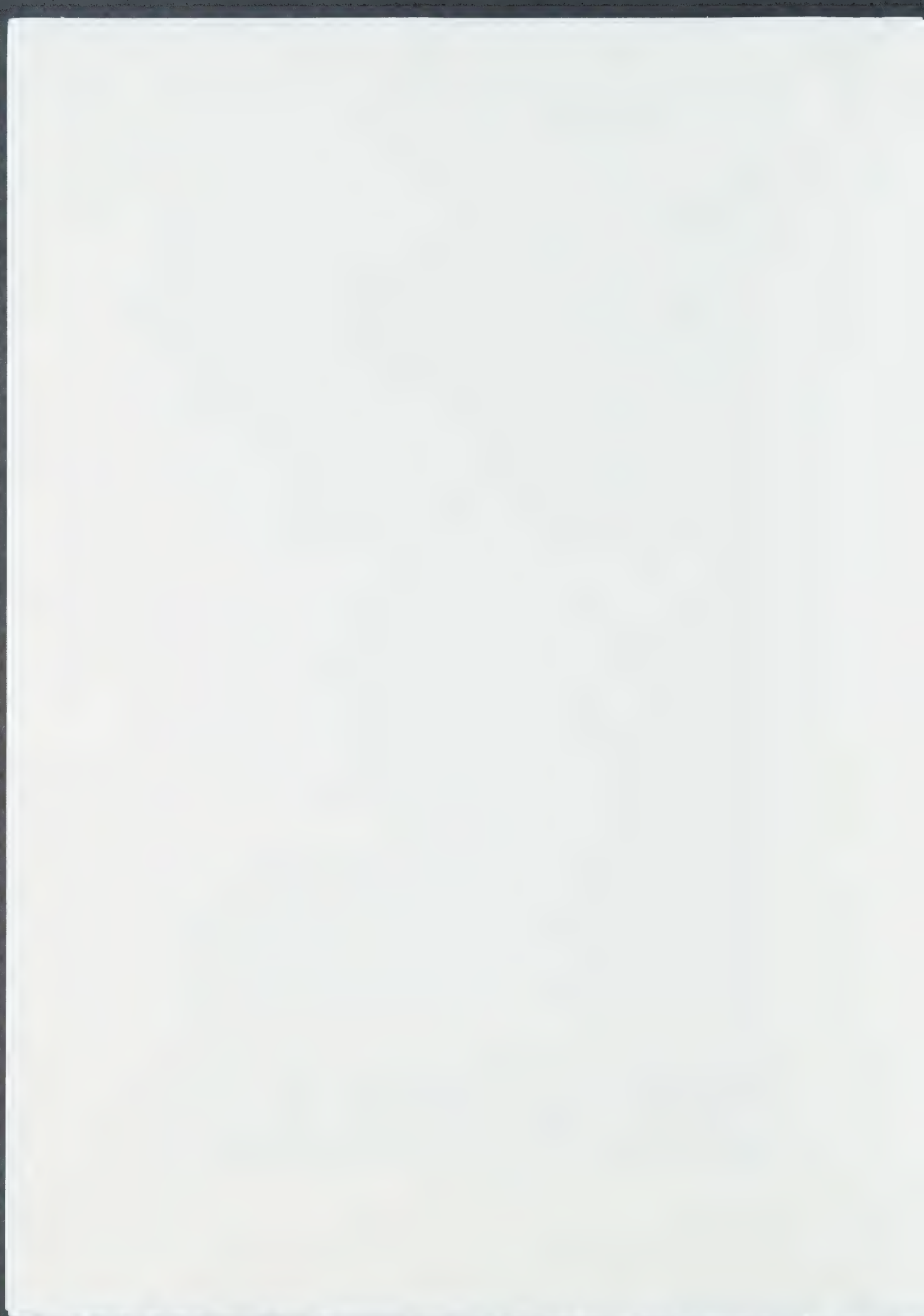
Literature:

- J. Smith, Catalogue Raisonné..., vol. III, 1831, p. 375, no. 440
- N. de Pauw, 'Les trois peintres David Teniers et leurs homonymes', Annales de l'Académie Royale d'Archéologie de Belgique, vol. 50, 4th series, no. 10, 1897, pp. 336, 349
- R.D. Leppert, 'David Teniers the Younger and the Image of Music', Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen, 1978, p. 114, illustrated fig. 35
- M. Klinge, Bruegel, Une dynastie de peintres, Brussels exhibition catalogue, 1980, p. 269, illustrated in colour
- M. Klinge, Adriaen Brouwer, David Teniers the Younger, exhibition catalogue, Noortman & Brod, 1982, p. 9, illustrated p. 10, pl. 2
- M. Klinge, David Teniers the Younger, Antwerp exhibition catalogue, illustrated in colour p. 129, detail, p. 130
- M. Klinge, 'Das Berliner Familienbildnis von David Teniers dem Jüngeren', Die Malerei Antwerpens, an international colloquium in Vienna, 1993, published Cologne, 1994, pp. 104-113, pl. 2.

The artist is seen here seated, playing the viol, on the terrace of a country house. Seated next to him, reading from a songbook, is his wife Anna, grand-daughter of Pieter Brueghel the Elder and daughter of Jan Brueghel the Elder and his second wife, Catherina van Marienberghe, and sister of Ambrosius Brueghel. After her father's death in 1625 (her mother died two years later), Anna became the ward of Rubens, who was a witness at her wedding to Teniers in 1637. Between them we see their son David Teniers III (1638-1685), who was also to become a painter. The page bringing wine has traditionally been held to be the artist's younger brother Abraham Teniers (1629-1670).

The identification of David Teniers the Younger is beyond doubt. The artist is easily recognised from Pieter de Jode's engraved portrait of him which, according to the legend, is after a lost self-portrait. Another self-portrait, full-length, in Brussels, Musées Royaux des Beaux Arts, confirms the identification (reproduced Klinge op. cit. 1993, fig. 6). His wife Anna can easily be recognised in Teniers' full-length portrait of her in York City Art Gallery (reproduced Klinge op. cit. 1993, fig. 6).

Another version of the composition, with important differences, is in Berlin, Staatliche Museen Preussischer Kulturbesitz (inv. no. 857; see Klinge, 1991, op. cit., p. 126, no. 38, reproduced facing page in colour). The Berlin picture, which is painted in more muted colours with greens and browns predominant, is much wider, with a

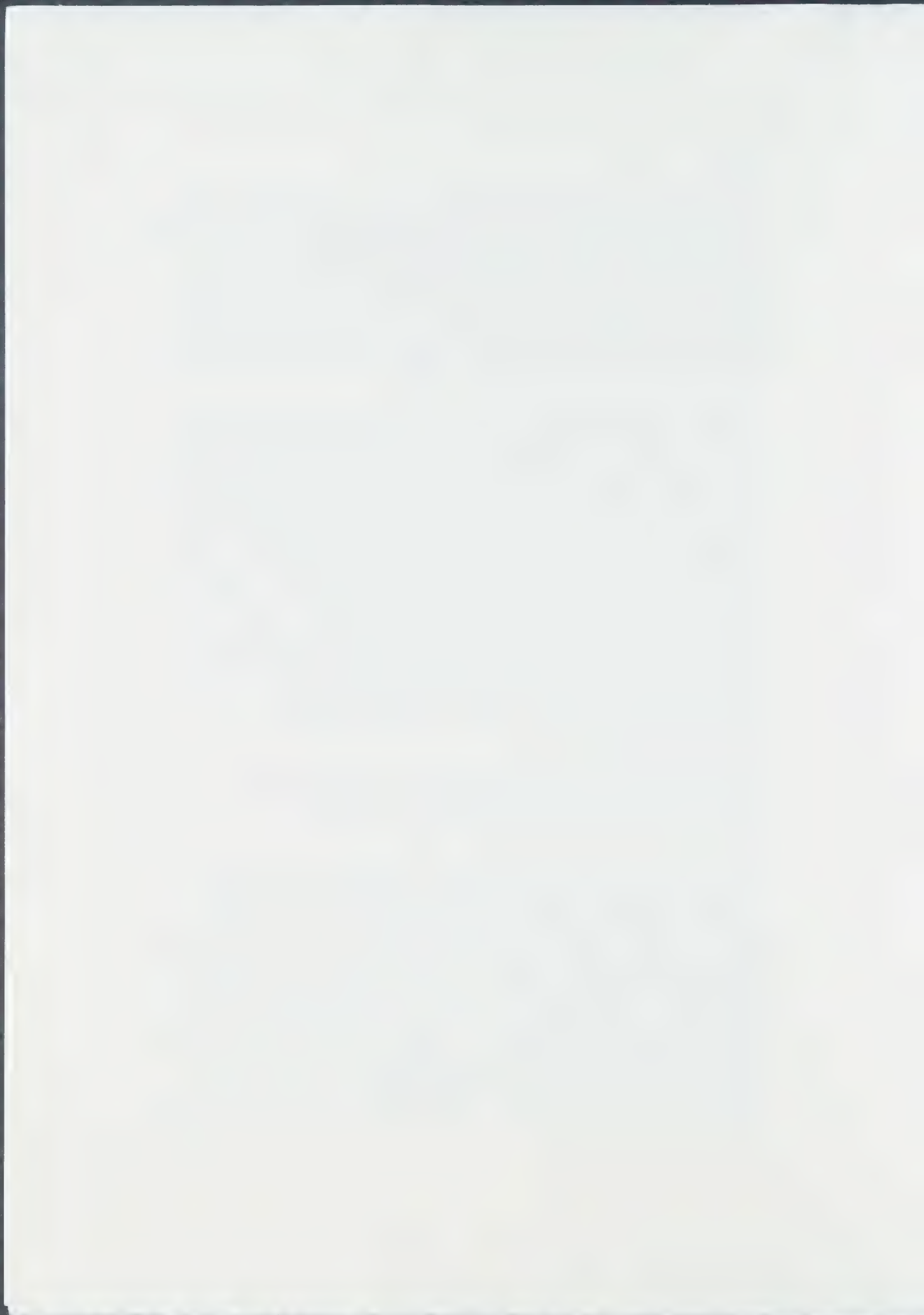


park landscape and distant buildings extending to the right, with a winecooler in the foreground. On the table is an oboe and some music, and behind it is a brass instrument, probably a trumscheit (trumpet marine) resting on a green cloth spread over the balustrade. These are visible because the standing young woman, playing the gitaar with her back to us in the present picture, is absent in the Berlin version, although an X-ray shows that she was originally included (see Klinge, 1991, op. cit., p. 126, fig. 38a).

The identity of this figure, who occupies an important position in the present picture is unknown. She also occurs in the only other self-portrait with his family by David Teniers, a recently discovered painting in which the family are arranged in the lower left quadrant of a pastoral landscape (private collection, signed and dated 1644, oil on canvas, 84.5 by 122 cm.; see Klinge 1991, op. cit., p. 126, reproduced p. 127, fig. 38b). The standing female figure is the only compositional link with the other paintings, since in the 1644 picture the other figures are quite differently arranged, with the artist seated on a bank playing a violin. A similar young woman in black, facing away from the viewer, and holding a fan in her left hand instead of playing an instrument, occurs in the Kermess of 1642 at Waddesdon Manor, also in conjunction with probable portraits of Teniers, his wife Anna, and their two children (see Klinge 1991, op. cit., p. 20, reproduced fig. 9).

The monkey atop the balustrade, common to both this and the Berlin version, may allude to Teniers' ability to imitate ('ape') nature. In Teniers' singeries monkeys ape humans, and in two pictures by Teniers in the Prado, they appear as artists and sculptors.

The sitters in both the present picture and the Berlin version are painted showing the sitters at the same age. On such grounds, both versions could be dated circa 1645-6, since David Teniers III appears as a boy of about seven or eight, his father as a man in his mid 30s, and his mother about ten years younger (but if the page is Abraham Teniers, he looks a rather immature sixteen or seventeen, and the traditional identification is probably spurious). The Berlin version has traditionally been considered as the original of the two on grounds of style and handling. Klinge (see Literature 1991) dated the present picture several years later than the Berlin version, to circa 1648, at which date it would herald the lighter more pastel-like colour scheme of Teniers' later

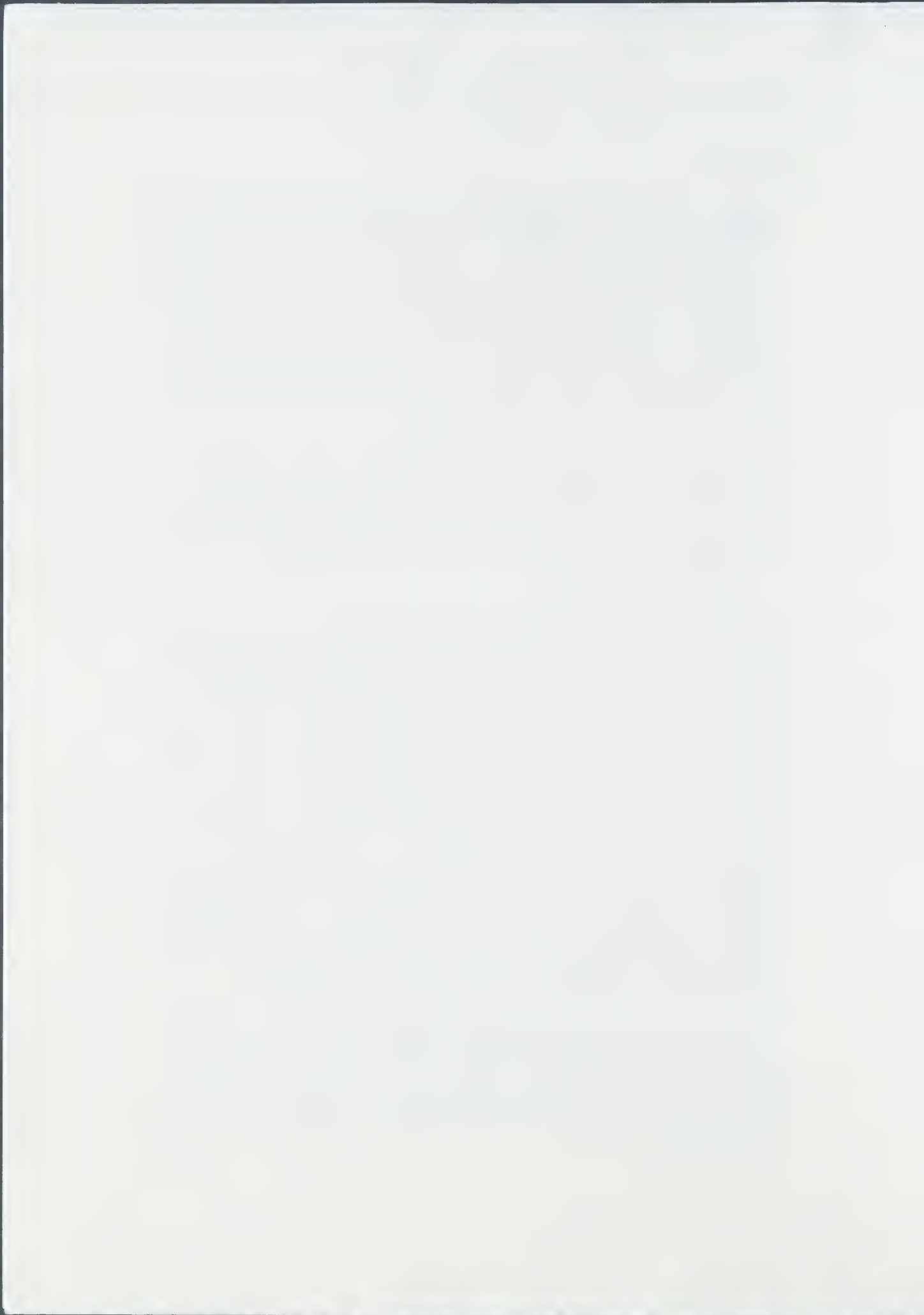


style. In a more recent article, published in 1993 (see Literature) Mrs. Klinge reverses this view, dating the present picture, which she now considers to be the prime version, to circa 1644-5. She was the first to observe that the area of overpaint, covering the young woman in black, is of markedly poorer quality than the rest of the picture, and she concluded that the alteration to the painting was probably made by a later hand, sometime before Le Bas' engraving in reverse of 1747, and perhaps still in the 17th Century. Principally on the basis of the landscape to the right, which is the best preserved visible part of the painting, Mrs. Klinge now dates the Berlin version to the early 1650s.

It was recently possible to place the two pictures side by side, an exercise which served to emphasise the considerable contrasts between their colour-schemes. It also highlighted the weakness of the area of overpaint covering the young woman in black (who is just visible to the naked eye). The false Teniers monogram of the Berlin picture is to be found in this area of overpaint.

It was not unusual in the Netherlands in the 17th Century for painters to depict themselves or each other playing music, for example see Joris van Swieten's Self Portrait (whereabouts unknown), and Lute-playing Painter (Leiden, Lakenhal), and Gonzales Coques' Painter playing the Cittern in his Studio (Schwerin, Staatliches Museum). To do so may have had the purpose of professional self-aggrandizement, since music had always been one of the Liberal Arts, while painting, regulated by guilds which included house-painters, was then generally held to be a craft. The comparison between musical and colour harmony, and between musical and pictorial harmony, so eloquently drawn in the present picture, would have been readily understood in Teniers' day. Equally well understood would have been the obvious connection between musical harmony and the harmonious family in which each member plays a part in the same way that the members of a musical ensemble each play an instrument. Music-playing family portraits were popular in both the North and South Netherlands; Teniers' Antwerp contemporary Gonzales Coques was assiduous in the production of these.

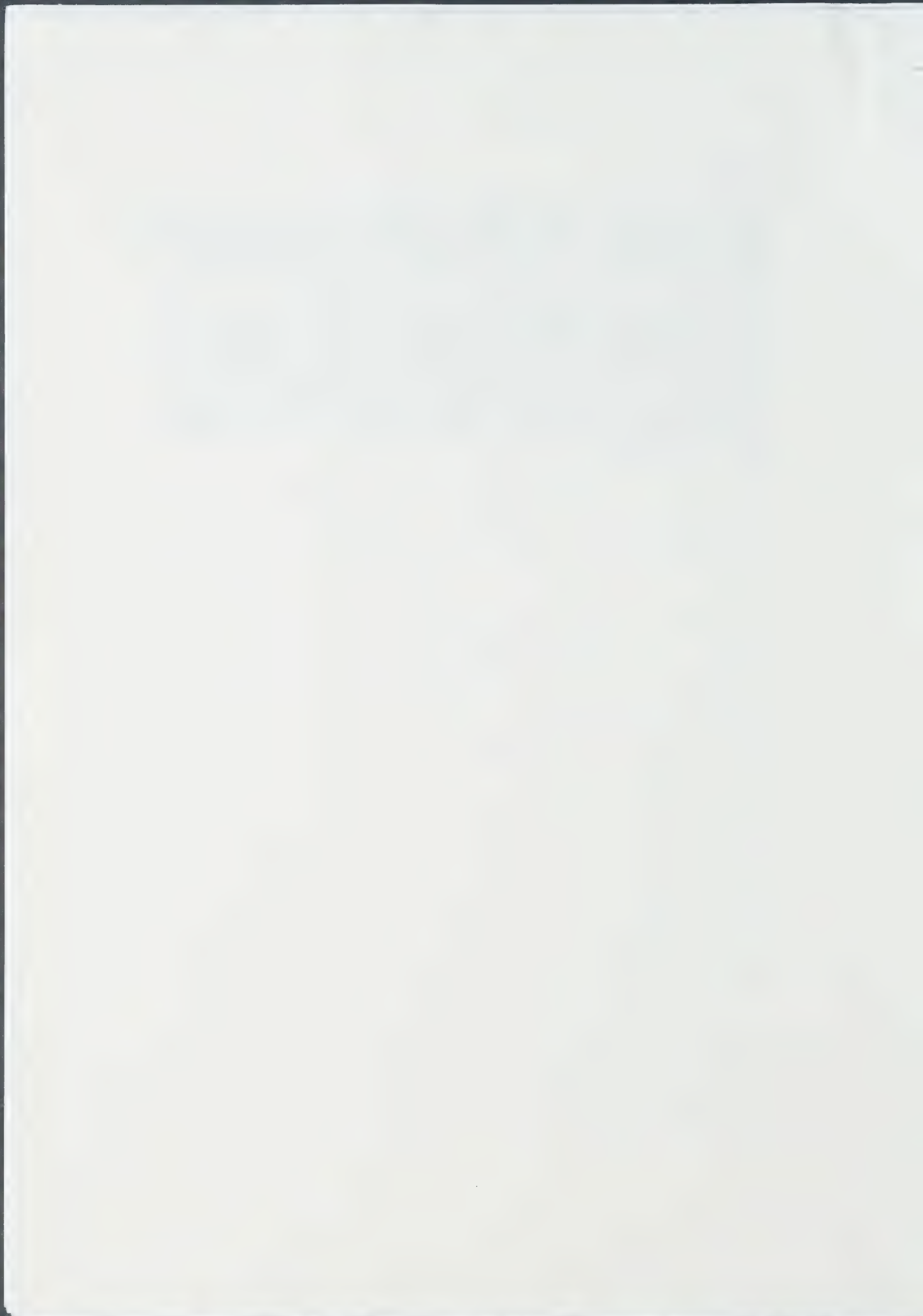
De Pauw (see Literature) published an inventory drawn up by David Teniers III in 1671, copied in 1683 and 1686 (during the lifetime of David Teniers the Younger), and again in 1719, which is still in the possession of the artist's descendants. It contains an entry: 'Deux pièces de l'escribanne, où mon père touche la basse et l'autre ou que la servante. Mrs. Klinge has discovered that the



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present picture is the only surviving work which matches the description of the first picture, in which the artist 'plays the bass', apart from the Berlin version, which is the wrong shape to have been used for the door of a secretaire. The second painting described is not known.

An inscription on the reverse of the canvas records that this picture was transferred from panel to canvas in Paris in 1765: 'Ce tableau a été enlevé de desure/bois et remis sur toile par hacquin/maitre ébeniste a paris en lané 1765'. It does not appear to have been relined since. Many paintings on panel by Teniers have undergone this process, including a large group in the Hermitage, Saint Petersburg.







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WILLEM VAN DE VELDE THE ELDER
Leiden 1611 - 1693 London

'The unsuccessful English attack on a fleet of Dutch Merchantmen at Bergen in Norway, 12 August 1665'

Pen painting on canvas: 40 1/2 x 57 1/2 inches
103 x 146 cm

Signed and dated 1668

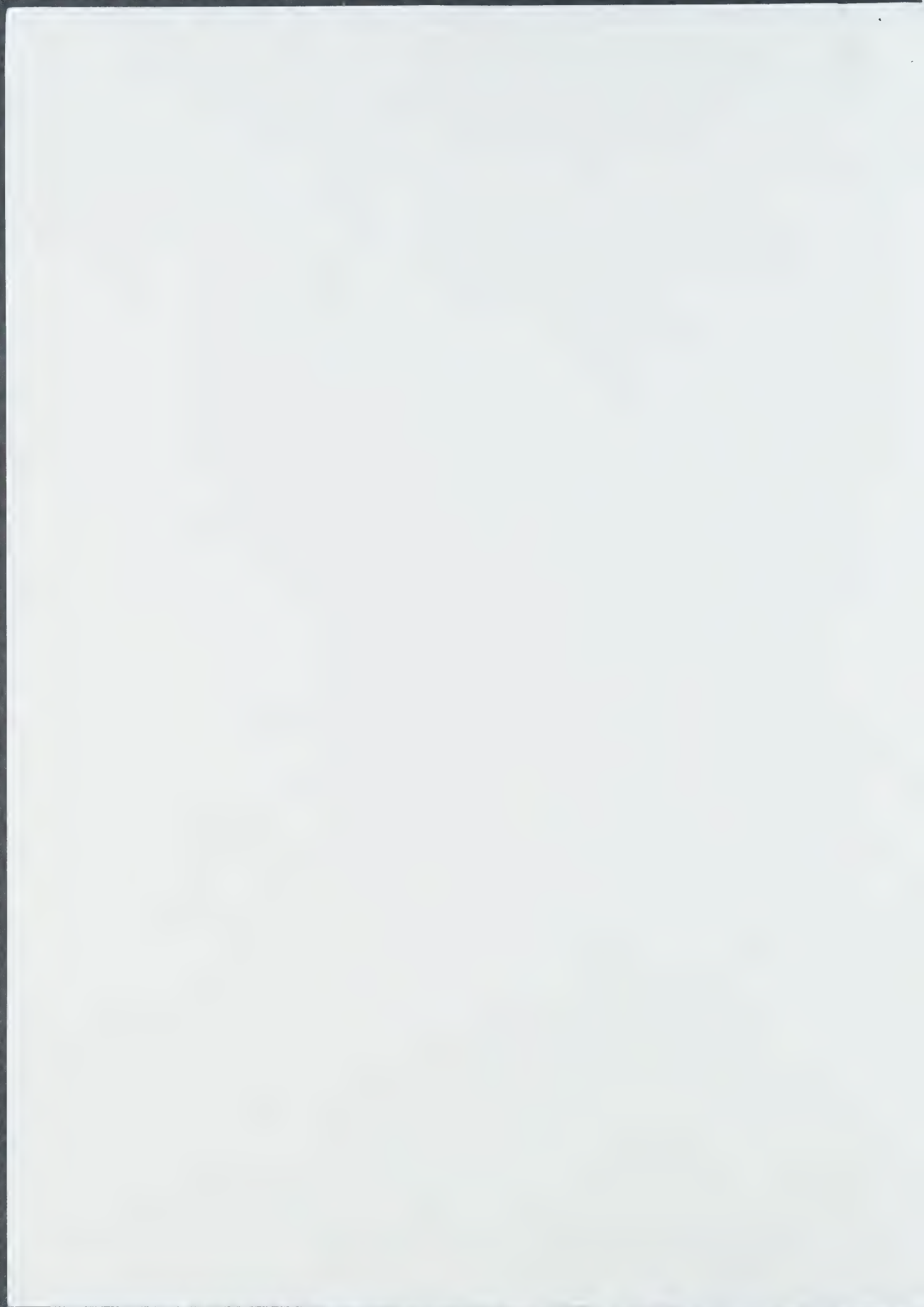
Provenance:
Blakeslee Galleries, New York, sale 7 march 1916, as dated 1660
J.R. Ritman, Amsterdam

Literature:
National Maritime Museum, Van de Velde Drawings, London, 1958/1973, vol. I, p. X.
Boymans-Van Beuningen Museum, The Willem van de Velde Drawings, Rotterdam, 1979, vol. I, p. 37

The action at Bergen, an episode in the second Anglo-Dutch War, was an attempt by the English to capture a richly laden fleet of Dutch Indiamen which had taken refuge in the supposedly neutral Norwegian harbour of Bergen. (According to a contemporary English account, the vessels were carrying 'booty that would pay for the powder and shot of a twelvemonth war', including rugs, tapestries, silks, rubies, pearls and spices.) The Danish king, Frederick III (Norway was then controlled by Denmark) let it be known to the English that, in exchange for half the booty and strict secrecy, he would turn a blind eye to an attack on the merchantmen. Fortunately for the Dutch, this message was not conveyed in time to the Danish forts defending the harbour and as a result (coupled with poor strategy on the part of the English), the Dutch succeeded in seeing off the superior English force.

This painting shows a general view of the Dutch ships from the south within the harbour at a stage of the action before the Dutch had received much damage. The English ships are only just seen through the smoke in the centre distance. A light wind is blowing from the left.

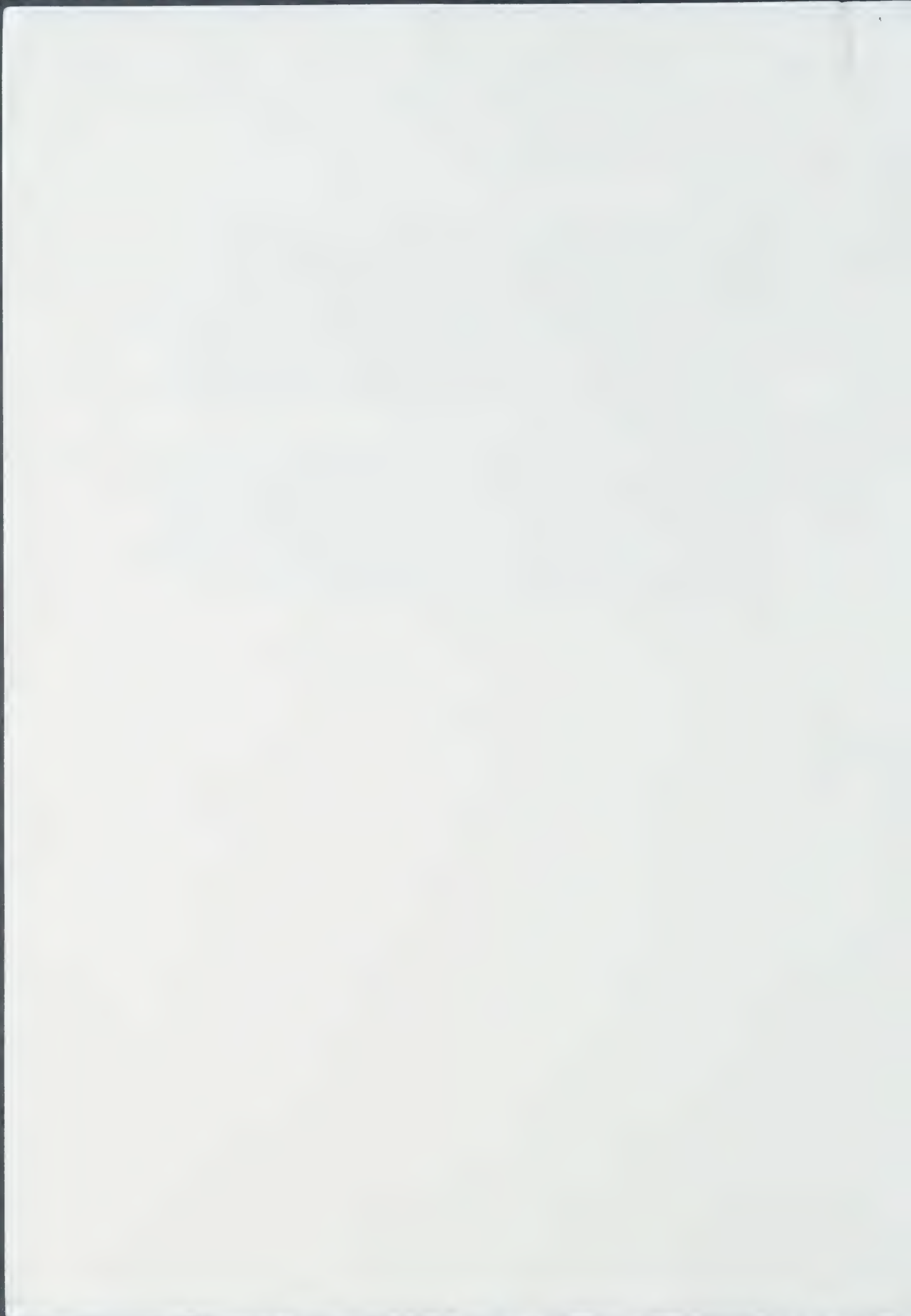
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Many of the ships are identifiable, notably the Zon, stern view to the left, with the Rising Sun on her taffrail, and beyond to starboard the Walcheren, Commodore Pieter de Bitter, with the Zeeland arms on her taffrail. Beyond left, port quarter view, is the Jonge Prins. To the right, somewhat damaged and with lines out to the Walcheren, is the Catharina and further right, port bow view, is the Kogge. Far right, partially cut off, is the Amstelland firing to starboard. Between the Amstelland and the Kogge is the slot Hooningen, Rear-Admiral Herman de Ruyter.

Van de Velde the Elder arrived on the coast of Norway with Vice Admiral Michiel de Ruyter's fleet on August 29, 1665. On September 2, he was in Bergen and while there probably made drawings of several of the merchantmen involved in the action. A drawing of the stern of the Walcheren is at the National Maritime Museum at Greenwich (no. 282) and drawings of the Catharina and the Zon are in the Boymans-van Beuningen Museum, Rotterdam (cf. Rotterdam, op.cit., 1979, p. 155, 188).







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ADRIAEN VAN OSTADE

1610 - Haarlem - 1685

'A hurdy gurdy player in front of an inn'

Panel: 12 3/8 x 10 3/8 inches
30 x 25.5 cm

Signed and dated 1679

Provenance:

The Empress Eugénie's Collection
Anonymous sale, Christie's, 6 May 1893, lot 71
J.F. Swann, Oakfield, Wimbledon Common
His sale, Christie's, 15 May 1925, lot 65
E.A. Veltman
J.R. Ritman, Amsterdam

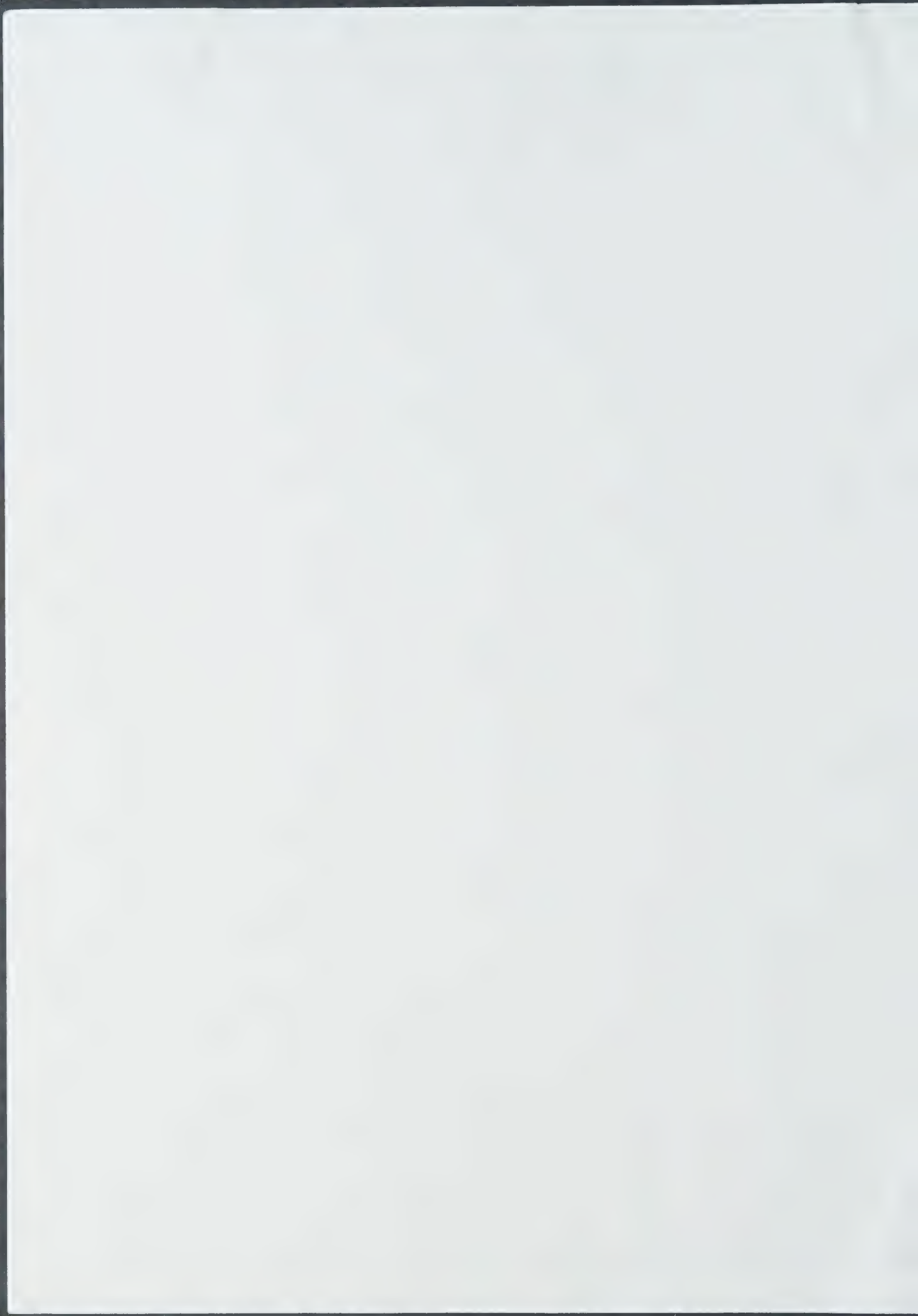
Exhibited:

London, Grafton Gallery, Fair Children, 1895, no. 216

Literature:

C. Hofstede de Groot, A Catalogue Raisonné..., vol. III,
London, 1910, p. 279, no. 450

Engraved by Klauber





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