Alfred Bader

Art Related Correspondence

[1990's]

[1990-1996]

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

Dear Egbert:

The last couple of months have been just hectic, and so it's been so long since I last wrote to you.

Unfortunately, much as I would like to, I won't be able to come to the Jan. 31 board meeting. We bought quite a large swiss chemical company, and its integration with Sigma-Aldrich is not easy.

Enclosed are photos of recent acquisitions:

(1) Venus and Cupid which you saw partially cleaned in the Detective's Eye, No. 34. I like it much better than the Louvre painting.

(2) Lievens' very late (1660?) portrait of Jacob Junius – what a dour fellow, wonderfully well painted. I traded this for my landscape by N. Ficke.

(3) 'Grace before meal', from the Sidney van den Bergh collection, where it was called Brouwer

Fabritius. I don't have Post's book on B.F., so don't know what he says – but comparison with Sumowski's illustrations is not convincing. Barent Fabritius was the kind of catch-basin Frost is getting to be.

(4) The lion family – an early, early Eeckhout?

(5) A High Priest – by some late Rembrandt follower.

(6) A snapshot of a (self?) portrait of a young man. I like this very much, though it needs cleaning. It was sold as circle of Maratta – but why? I hope it's northern. Hope springs eternal.

Isabel, David and I will be in New York very briefly on Monday, January 29. Might you have a few moments? If only to laugh at my attributions.

Fond regards from
Isabel & me,

As always.

Jan. 7 90.

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

Feb. 21, 1990

A. Rasmussen
2-26-90

Dear Alfred,

I found the inscription in the enclosed photographs in the lower right corner of one of the paintings. It had been covered by overpaint. I cannot make out the letters and George has looked at it and is also uncertain. He did suggest that the paintings may be related to the work of Romeyn de Hooghe or Balthasar Beschey.

Keyes

The photograph seems to show the letters at least as clearly as they appear on the painting. Perhaps you will recognize the name.

I hope that the treatments will be completed in mid or late march.

Sincerely,

Jim

F:

for F[ecit]

That's all I make out. Doesn't say "Mihael:"?

National Gallery of Art

Washington, D.C. 20565

202 737 4215

March 13, 1990

Dear Dr. Bader,

Thank you for your letter. I would very much like to see your St. John painting on your next trip to Washington if that will be convenient for you. I will certainly let you know when I will be in Milwaukee.

Sincerely,

Diane De Grazia

Diane De Grazia
Curator
Southern Baroque Painting

Dr. Alfred Bader
Chairman
Aldrich Chemical
Company, Inc.
P.O. Box 355
Milwaukee, WI
53201

~~202 842 6146~~

FREIE UNIVERSITÄT BERLIN
Fachbereich Geschichtswissenschaften
Kunsthistorisches Institut

FU BERLIN

Freie Universität Berlin
FB Geschichtswissenschaften, Kunsthistorisches Institut,
Morgensternstr. 2-3, 1000 Berlin 45

Herrn
Dr. Alfred R. Bader
2961 North Shepard Ave.

Milwaukee, Wisconsin 53211
USA

Ihr Zeichen | Ihre Nachricht vom | Unser Zeichen | Telefon/Durchwahl: (030) 7 72 70 40 | Datum 23. 4. '90

Mein lieber Alfred,

heute will ich Dir nur kurz berichten, was ich in Sachen Zimmersuche für Euren Berlin-Aufenthalt erreichen konnte. Es ist in der Tat sehr, sehr schwierig für den 26. Mai ein Zimmer in Hotel oder Pension zu finden, da es sich um das Himmelfahrts-Wochenende handelt und gleichzeitig der Katholiken-Tag in Berlin stattfindet.
Für Isabella und Dich habe ich ein Doppelzimmer mit WC und Dusche in einer bescheidenen Pension ganz bei mir in der Nähe reservieren können. Es ist wirklich bescheiden, aber für eine Nacht hoffentlich ausreichend und akzeptabel für Euch. Nur für Eure Begleitung konnte ich bislang kein Einzelzimmer finden, aber noch hoffe ich.

Es ist schwierig, aber nicht aussichtslos. Ich dagegen habe Probleme bei der Zimmersuche in Stuttgart, wobei ich noch nicht sagen kann ob ich bereits am 23. Mai oder erst am 24. mit der Eisenbahn anreisen werde. Auf jeden Fall muß ich am 25. zurück nach Berlin.

Sobald ich Einzelheiten in Erfahrung gebracht habe, melde ich mich. Viele liebe Grüße an Euch beide stets Euer Volker

LEONAERT BRAMER

Leonaert Bramer, *Salome Presented with the Head of Saint John the Baptist*, circa 1635
oil on panel, 31 by 41 ½ inches (78 by 105.4cm) signed, lower left: 'L. Bramer'
PROVENANCE: Maria Beuckelaar and Anthony de Waart (sale, The Hague, 19 April 1752)
Baron Axel Reedtz-Thott, Gavnoe Castle, Denmark
EXHIBITED: Copenhagen, 'Kunstforeningen i Kobenhavn,' October 1891, no.24
Gavnoe, 'Udvalgte nederlandske malerier,' 1966, p.8 (ill.)
Chicago, Richard L. Feigen & Co

Leonaert Bramer

Paintings & Drawings

26 April to 8 June 1990

Private View Wednesday 25 April 6 to 8 pm

Richard L. Feigen & Company

6 Ryder Street, St James's, London SW1

01-930 0020

Leonaert Bramer

1596 - 1674

24 April to 8 June 1990

Richard L. Feigen & Company
6 Ryder Street, St James's, London SW1
01-930 0020

Leonaert Bramer was a leading painter in 17th-century Delft. His popularity throughout the Netherlands is well documented and his large output of easel paintings and drawings is indicative of the extensive demand for his work, which included large scale commissions in the Italian fresco technique. Bramer's works were eagerly sought by the affluent burgher class as well as by the aristocracy, and he appears to have had a special appeal for an influential circle of enlightened connoisseurs, artists and dealers.

Bramer's paintings were also included in important 17th-century Italian collections. The artist was reported to have painted at the court of Prince Mario Farnese of Parma, where he executed large and small paintings for the prince and a certain Cardinal Chailly. Paintings by Bramer were also listed in the inventories of the great Roman collector, Vincenzo Giustiniani, and the Flemish merchant, Gaspar Roomer, who lived in Naples and assembled an enormous and influential collection of Dutch, French and Italian paintings. During a second trip to Italy in 1648, Bramer received a medal on a rich gold chain from Pope Innocent X in recognition of his artistic accomplishment.

Delft has often been considered an artistic backwater prior to the emergence of Pieter de Hooch, Emanuel De Witte, Carel Fabritius and Vermeer at mid-century, yet Delft had developed a strong artistic presence several decades earlier. Bramer was instrumental in this transformation, bring to Delft knowledge of important aspects of Italian art. Bramer did not focus on the typically 'Dutch' pictorial genres of landscape and still life. Instead, he concentrated primarily on narratives, particularly Old and New Testament subjects. In this respect

Bramer shared Rembrandt's thematic preferences but unlike Rembrandt, he shunned the popular Dutch genre of portraiture. It has been assumed that Bramer was influenced by the paintings of Rembrandt, yet there are reasons to believe that the influence was reciprocal.

While there is little question that Bramer's popularity in Delft was due in large measure to the fact that his art reflected major artistic movements in both Italy and the Netherlands, he also produced works of extreme originality. Bramer was not content to set himself the task of reproducing the world of physical reality, but instead he utilized his imaginative faculties to provide new interpretations of traditional literary themes. In all of Bramer's works, there is a strong element of fantasy. His wraith-like figures seem to emanate from a world other than our own; they express a heightened state of emotionalism that exceeds normal human boundaries. Bramer's handling of light is distinguished by its unnatural interpretation and the same may be said of his treatment of space. Bramer portrayed a world that is off-balance and thwarts rational explanation. His approach to light and space is founded in the revolutionary trends of 17th-century art, but his interpretation is individual. These unique aspects of Bramer's paintings contributed to his popularity in the 17th-century, and give his paintings a strong appeal today.

Little is known about Bramer's life prior to his departure for Italy in 1614. He was born in Delft on December 24, 1596, the son of Henricus Bramer and Christyntge Jans. Bramer appears to have been a Roman Catholic in a country that was primarily Calvinist. There are no documents concerning his early artistic training, although it has been suggested that Bramer studied with the Middleburg painter, Adriaen van de Venne. It is more likely that Bramer received his artistic education in Utrecht, which was considered one of the most artistic-

ally stimulating cities in 17th century Holland. It is likely that Bramer would have studied with Abraham Bloemaert, one of the most prominent figures in 17th-century Dutch art, and who, next to Rembrandt, was considered to be the most influential teacher in the Netherlands. Notably, the earliest mention of Bramer was by the Utrecht jurist, Aernout van Buchell, who in 1635 wrote in his *Notae Quotidianae* that he had seen some pictures by 'a certain Bramer from Delft' in the collection of Bloemaert.

Bramer made an extended trip to Italy from 1614 to 1628. Netherlandish painters, particularly artists associated with the Utrecht school, began travelling to Italy during the 16th century to obtain first hand knowledge of Italian art and the classical tradition. According to Cornelis de Bie, Bramer executed drawings of ancient ruins while in Rome and also travelled to Venice, Florence, Mantua, Siena, Bologna, Naples, and Padua. This itinerary would clearly have given the artist knowledge of the major depositories of Italian painting from the Trecento until his own day.

Only a small number of paintings dating from Bramer's Italian period are known today. The *Denial of St Peter* gives a sense both of Bramer's distinctive painting technique and his stylistic influences at this early stage of his career. While Bramer was in Rome, he ignored the works of the Carracci and their school but turned instead to the dark emotional paintings of Caravaggio. However, Bramer was also influenced by the Utrecht Caravaggisti. *The Denial of St Peter* demonstrates both these characteristics; while the composition of Bramer's painting recalls Caravaggio's *Calling of St Matthew,* his handling of light derives from his study of Caravaggio's Dutch followers. Despite clear references to the paintings of others, *The Denial of St Peter* contains stylistic elements which were to distinguish Bramer's later works. Compared to the highly crafted and polished surfaces of the Nether-

landish tradition, the rough surface and thin application of paint set this painting apart and give it an expressive vitality that was unusual for its time. The dramatic interplay between figures in his painting is typical of his later interpretation of narrative as is the undefined and irrational treatment of space and the dramatic effects of light.

The Circumcision had a particular appeal for Rembrandt and those artists who fell under his influence. It also appears to have had a special interest for Bramer since he returned to this subject repeatedly in his paintings and drawings. Bramer's *Circumcision,* signed and dated 1631, belongs to a group of paintings which reflect the style of Rembrandt. The richly costumed figures, the dark temple interior, as well as the Old Testament world evoked in Bramer's painting all speak to similar elements in paintings by Rembrandt. The issue of Bramer's relationship to Rembrandt is problematical. While many assume that Bramer was influenced by Rembrandt, it is likely that the influence was mutual. Bramer was thirteen years older than Rembrandt, and in many ways belongs to the group of artists who stood behind Rembrandt's art (Pieter Lastman and Jan and Jacob Pynas of Amsterdam, Gerrit van Honthorst and Hendrick ter Brugghen of Utrecht).

The *Coronation of the Virgin,* painted in the mid-1630's, is one of Bramer's most important paintings. It is one of his largest panel paintings and its subject and size suggest that it was a commissioned altarpiece. The source of Bramer's composition was Elsheimer's *Adoration of the Cross,* which in turn was modelled on well known works by Tintoretto and Francesco Bassano. Despite its compositional affinities with works by other artists, the *Coronation of the Virgin* is painted in a manner that is Bramer's alone. While figures can all be identified by their appropriate attributes, they serve collectively as bodily agents of light. The Four Fathers of the Church are grouped in an arc in the foreground and typify Bramer's expression of heightened emotionalism enhanced by flickering light.

During the 1640's Bramer's handling of paint began to change from a rough to a more polished manner. *Salome with the Head of St John the Baptist* may be included with works executed during this period by virtue of its polish as well as its grander scale. The figures in the painting are larger and more ample indicating that Bramer was looking with renewed interest at the works of Utrecht painters. This painting exemplifies Bramer's individual treatment of space.

By the 1640's the illusionistic representation of curtains suspended in the foregrounds of paintings was a common pictorial motif, but this device was normally used by Dutch painters as a means of heightening the sense that the painting was an extension of the viewer's physical world. In Bramer's painting the location of the curtain is uncertain and confounds rather than clarifies the viewer's physical relationship to the space. Moreover, space and setting are portrayed in an irrational manner. The discrepancy in size between foreground and background figures suggests a distance that is impossible. Bramer's treatment of space is not bound by a desire to produce a credible visible reality, but rather to throw the world off balance. In his work, space has an expressive function, and like his handling of gesture and facial characterization, treatment of space is intended to thwart rather than to further a rational understanding of the narrative.

The nature of Bramer's relationship to Rembrandt is once again apparent in his *Portrait of a Man, 'The Miser'*. The fanciful dress of the sitter recalls portraits by Rembrandt. One of the distinguishing characteristics of Rembrandt's portraits is the artist's preoccupation with the psychology of his sitters. This psychological interest also informs Bramer's painting; yet a firm distinction must be made between Bramer's and Rembrandt's approach to human psychology. Rembrandt tended to explore the inner depths of each sitter. Even in the prosaic genre of portraiture, Bramer displayed a strong element of fantasy.

By 1649 Bramer had received important commissions from Prince Frederik Henry of Orange and Prince Maurice of Nassau to provide decorative paintings for the royal palaces at Honselaarsdijk and Rijswijck. These commissions came to Bramer not only because of his success as a painter but also because of his familiarity with Italian art. These were followed in the 1650's and 1660's by a series of large scale decorative commissions in the town of Delft, many of which were carried out in the technique of fresco which Bramer had learned in Italy. Bramer's mastery of this technique aroused great admiration among his contemporaries and is singled out for attention by Dirck van Bleyswijck in his 1667 history of Delft.

The Dutch climate has not been kind to Bramer's fresco paintings and with the exception of a ceiling painting of *Christ Surrounded by Music-Making Angels* which survives in the Prinsenhof, Delft, Bramer's decorative paintings have nearly all disappeared. The extremely large *Musicians Outside a Palace* is the only existing painting by Bramer from the 1660's. It gives a clear sense of the power and scale of his now vanished decorative œuvre. The large size and the *di sotto in su* portrayal of figures and architectural setting suggest that this painting was intended as an overdoor for a great house or palace.

Bramer's *Musicians Outside a Palace* is strikingly divergent from his easel paintings. These paintings are characterized by pervasive darkness punctuated by shimmering light, by lack of spatial definition and by the tense and uncanny figure types. These elements of Bramer's style are suppressed in the *Musicians.* Here, the elaborate architectural setting and the figure types are reminiscent of paintings by Bramer's Utrecht contemporaries who also provided decorative paintings for the Dutch aristocracy. These significant changes indicate the way in which the artist adapted style to the context.

From the mid 1620's until the 1650's the style of Bramer's easel

paintings changed and developed. While in Italy he was influenced by the work of many painters and periods, including that of Caravaggio and his Dutch followers and the major Renaissance masters. After his return to Delft in 1628 Bramer ceased to utilize a Mannerist figural canon and his paintings were frequently patterned after Elsheimer's. Paintings of the 1630's display similarities to the works of Rembrandt, but also reflect the works of the Utrecht Caravaggisti. In the 1640's Bramer's paintings underwent a subtle change in style. His figures became larger, his compositions more compact, and his surfaces became more polished as Elsheimer's influence was substituted for that of the painters of Utrecht. Many of Bramer's paintings of this period continue to exhibit a stylistic and compositional relation to works by Rembrandt, but the large scale commissions which Bramer began to receive at the end of the 1640's consistently reflect his knowledge of Italian decorative painting.

Evidence of Bramer's popularity is found in the many 17th-century copies after his paintings. The artist had at least one documented follower, Adriaen Verdoel. *The Discovery of Deuteronomy* is most likely a copy after a lost painting by Bramer, for it exhibits characteristic elements of his style. The brownish-green tonality, and the nearly monochromatic tonality are typical of Bramer's palette and the setting, the wraith-like figures and the quality of light also suggest Bramer's work.

Bramer's activity as a decorative painter during the 1650's and 1660's was accompanied by a diminishing production of easel paintings. It appears, however, that during this late period Bramer became increasingly active as a draughtsman.

Bramer was a distinguished and prolific draughtsman, and was recognized as such by his contemporaries. Though drawing had been an essential aspect of pictorial activity in Italy from the Renaissance

onward, the drawings of Italian painters tended to be preparatory works for paintings. Finished drawings, on the other hand, were more typical of the Netherlandish artistic tradition. Bramer's approach to drawing utilizes the practices of both traditions.

A large portion of the artist's drawings were made to illustrate literary texts. Such sets of finished drawings were rare in the 17th century and appear to have been intended for a select group of connoisseurs. His illustrations for *Lazarillo de Tormes* were produced for the Delft art dealer Abraham de Cooge; a now lost set of illustrations for *Ovid* is listed in the inventory of the famed Dutch painter Casper Netscher and his illustrations for Virgil's *Aeneid* are listed in the inventory of the scholar and antiquarian, Snellonius. Bramer also executed single drawings intended as finished works of art. At the same time Bramer also produced drawings which were used as studies for paintings. The compositional study for *The Circumcision* included in this exhibition, is a rare example of such a drawing.

When working in pen and ink, Bramer preferred to use grey or blue tinted paper. These drawings are sketchy and raw. This quality is often enhanced by the artist's choice of roughly textured paper. Typical of Bramer's draughtsmanship in this medium is the jagged line, the arbitrary use of wash, and the absence of detail. As in his paintings, Bramer is not concerned with the reproduction of visible reality which is characteristic of much Dutch 17th-century painting. His style of drawing was unique at the time, and Bramer intended it to be so. On the other hand, Bramer's watercolours, which are rare, reject the sketchy quality of his pen and ink drawings and represent his most polished craftsmanship.

Another striking aspect of Bramer's drawing is his inventive handling of conventional themes and his selection of rare subjects. His *Holy Family in the Carpenter's Shop* gives centre stage to Joseph the carpen-

ter, busily sawing. *Deucalion and Pyrrha* is but one of the frequent instances in which he chose to illustrate an arcane subject rarely depicted by other artists.

The first important critical acclaim of 17th-century Dutch art in modern times followed in the wake of Impressionism. French critics such as Eugene Fromentin established the notion of Dutch painting as an art concerned with everyday reality. This concept concerned with 'doing no more than describing the world' was connected with a 'burgher' mentality, which Fromentin described as 'parsimonious and unimaginative'.

In recent years it has become increasingly clear that this 19th-century vision of Dutch 17th-century art is severely limited. Contemporary critics have begun to question existing notions about what really is 'Dutch', and to recognize that Dutch 17th-century painting is far more varied and complex than was commonly thought.

The style of Bramer's paintings and his pen and ink drawings oppose what many consider to be typical of 17th century Dutch art. In a time when richness of detail was the standard, Bramer executed paintings and drawings in a deliberately loose and spontaneous manner. When his contemporaries were concerned with the prosaic, Bramer was preoccupied with the uncanny and the extraordinary. If Bramer was an aberration in 17th-century Holland, he was a welcome one, for his works were collected far and wide. Bramer painted for an enlightened public, receptive to innovation. Bramer was greatly esteemed during his lifetime and his present obscurity is ill deserved, for the irrational and expressionistic aspects of his art make his work particularly appealing to the modern temperament. This exhibition seeks to introduce the work of Leonaert Bramer to a wider audience, underscoring his very special contribution to Dutch 17th-century art and his unique artistic vision.

Jane ten Brink Goldsmith

BIOGRAPHY

1596	December 24, born in Delft, the son of Henricus Bramer and Christyntge Jans.
1614	Left for Italy; travelled from Arras to Amiens, to Paris.
1616	Inscribed his name in the *Album amicorum* of Wybrand de Geest in Aixen-Provence. Then left for Rome, travelling through Marseille, Genoa, and Leghorn.
1628	Recorded in Delft (Bramer documented as receiving a loan from Mathys Lambrechtse Bylandt).
1629	Joined the Delft St Luke's Guild.
1643	Bought a house from Phillips Bogaert (a silk dealer in the Hague) at the east side of the Cornmarket in Delft for 2,550 fl. Became an officer in the Delft shooting company.
1648	Bought another house at the north side of the Pieterstraat in Delft, in open auction for 910 fl.
1649	Commissioned to provide decorative paintings for the royal palaces at Honselaarsdijk and Rijswijk.
1653	Decorated the hallway of his neighbour, SR. Anthony von Bronchorst, with frescoes. Acted on behalf of Jan Vermeer on the occasion of Vermeer's engagement to Tryntgen, the daughter of Maria Tins. Bramer witnessed the wedding and signed the license.
1654	Served on the governing board of the Delft St Luke's guild along with the painter, Anthony Palamedesz.

1655	Continued to serve on the governing board of the Delft St Luke's Guild.
1656	Received payment from the town treasury for frescoes for the garden house of the town hall.
1658	Reported as living on the north side of the Pieterstraat, Delft.
1660	Received from town treasury payment for decorations for the Doelen (Militia Company building).
1661	Served on governing board of St. Luke's Guild with Cornelis de Man. With Cornelis de Man, provided decorative paintings for the newly built St. Luke's guildhall.
1664	Served on the governing board of the St. Luke's Guild with Anthony Palamedesz.
1665	Served on the governing board of the St. Luke's Guild with Abraham de Cooge, art dealer and manufacturer.
1667	Commissioned to provide decorative paintings for the Prinsenhof, Delft. Received 2,403 fl. in payment.
1668	Sold two houses for 400 fl. (purchased in 1643 and 1648 for 3,140 fl.).
1669	Received his last payment for his activities as a painter.
1670	On November 17 made his last will and testament.
1674	On February 10 buried in the New Church on the Cornmarket, Delft.

PAINTINGS

1. *The Denial of St. Peter,* circa 1625
   oil on slate, 12 ¾ by 20 inches (33 by 52cm)

2. *The Circumcision,* 1631
   oil on panel, 27 ½ by 42 inches (69.8 by 106.7cm)

3. *The Adoration of the Magi,* circa 1632
   oil on panel, 17 by 21 inches (69.8 by 106.7cm)

4. *The Raising of Lazarus,* circa 1635
   oil on panel, 26 by 37 ¼ inches (66 by 94.6cm)

5. *The Coronation of the Virgin,* circa 1635-37
   oil on panel, 42 by 36 ¾ inches (106.7 by 93.5cm)

6. *The Betrayal of Christ,* circa 1637-39
   oil on panel, 30 by 38 inches (76.2 by 96.52cm)

7. *Salmone with the Head of St John the Baptist,* circa 1639
   oil on panel, 31 by 41 ½ inches (78 by 105.4cm)

8. *Christ Among the Doctors,* circa 1645
   oil on panel, 20 by 15 inches (50.8 by 38.1cm)

9. *Portrait of a Man, 'The Miser,'* circa 1649
   oil on canvas, 13 by 14 ½ inches (33.2 by 36.8cm)

10. *Music Making Outside a Palace,* circa 1660
    oil on canvas, 69 by 85 ½ inches (175 by 217cm)

after Leonaert Bramer

11. *The Discovery of Deuteromony*
    oil on panel, 14 ½ by 19 ½ inches (36.8 by 49.5cm)

DRAWINGS

12. *An Apotheosis of Christian Martyrs*
pen and brush on grey laid paper
15 ½ by 11 ¾ inches (39.4 by 29.9cm)

13. *Christ's Entry into Jerusalem*
watercolour on vellum
5 by 3 ⅞ inches (12.7 by 9.8cm)

14. *The Circumcision*
pen and ink with white heightening on grey/brown paper
11 ¾ by 14 inches (30 by 36cm)

15. *Dead Christ with Angels* (recto and verso)
brush with black ink and grey wash, heightened with white on brown laid paper
6 ½ by 8 ½ inches (16.5 by 21cm)

16. *The Death of Lucretia*
pen and brush, heightened with grey wash on grey laid paper, framed in black ink
15 ⅝ by 12 ⅛ inches (39.7 by 30.8cm)

17. *Deucalion and Pyrra*
brown and black ink, brown and blue washes, heightened with white
15 ⅝ by 11 ¾ inches (39.7 by 29.8cm)

18. *The Flight into Egypt*
watercolour on cream laid paper, laid down on cardboard
12 ⅞ by 13 ¾ inches (32.5 by 34.9cm)

19. *The Holy Family in the Carpenter Shop*
pen, ink and brown wash on blue paper, heightened with white
8 ¼ by 6 inches (20.9 by 15.2cm)

20. *The Mystic Marriage of St. Catherine* (recto and verso)
brush and grey wash on grey laid paper
8 ⅜ by 6 13/16 inches (21.3 by 17.3cm)

21. *Noli me Tangere*
pen and ink, grey wash, heightened with white on blue paper
7 11/16 by 5 13/16 inches (19.5 by 14.8cm)

22. *The Travelling Trunk*
etching
5 ¼ by 7 inches (13 by 18cm)

23 *Jacob Recognising Joseph's Bloody Tunic*
black chalk and wash on paper
17 ⅜ by 23 ½ inches (44 by 60cm)
Signed 'Bramer ft'

Fax to A. Baker

May 22, 1990

1.7 14.51
21.02
Wednesday

May 22nd, 1990

Attention: [illegible]

From: [illegible]

→ [illegible]

Message: [illegible]

Alan, [illegible]

Best regards & Best to Isabel,

Christoph

Travel fax
1-444-358-4065

P.S.: Can you give me Bill Travell's fax number.

8/18/90

Notes from a meeting with Professor David McTavish and Dr Alfred Bader at Kingston, Ont. Aug. 18, 1990

78 Gore St, Kingsto

1. Meeting was for them to [illegible] The [illegible] of Atalanta and Hippomenes [illegible] by Mr & Mrs C Garcia
2. Their observations were
   - In bad shape but [illegible] of foliage in trees has [illegible] will [illegible] cleaning and restoration
   - [illegible] original [illegible]
   - [illegible] painted [illegible]
   - [illegible] half [illegible] either by [illegible]
   - [illegible] a master piece but painted by [illegible] a hack
   - The [illegible] over the [illegible]
   - [illegible] era [illegible] restored, relined [illegible] lot more
   - Have restoration [illegible] will be easier to [illegible]

jeg

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

September 21, 1990

Dhr. H. van Baarle
Dorstige Harthof 32
3512 NW Utrecht, The Netherlands

Dear Dhr. van Baarle:

Thank you so much for your very long letter of the 13th of September to which I will answer just very briefly and quickly, although I plan to revert to the details of your letter, soon.

First of all, let me stress that I don't think for a moment that the painting of St. Peter which has been offered to me is indeed by Abraham Bloemaert. If I do acquire it, I will send you a much better photograph and you will then see for yourself.

The man you must meet, because you have so many common interests, is a wonderful art historian in Berlin, Dr. Volker Manuth at the Free University. His home address is Eschenstrasse 3, D1000 Berlin 41. He does visit Holland occasionally, and I would urge you to make every effort to meet him and spend a few hours talking to him, particularly about Eeckhout. Dr. Manuth is writing a book on Eeckhout which I am sure will become the standard work.

Please confirm that you have received the two books which I sent you via Max van Laere. Please also let me know if there are any books describing my collection which you do not have. The first to be published was one for my 50th birthday, in 1974, with an introduction by Wolfgang Stechow. This book has become very rare, but I still have three copies and would be glad to send one to you. Also, there are a number of exhibition catalogs, for instance, in Kalamazoo, at Mount Holyoke, etc., and whatever you need I will send you via Max van Laere.

Please don't forget: if your vacation plans ever bring you to the United States, I would very much like to invite you to be a guest in our home and look at our paintings leisurely.

Isabel and I already look forward to being in Europe next summer and hope to meet you again. We will be in England from the middle of November to the end of December (except for one week in Spain); is there any chance of your being in London during our trip?

Best personal regards,

Alfred Bader

Alfred Bader
cc: Mr. Max van Laere

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

September 21, 1990

Prof. E. Haverkamp-Begemann
1060 Park Avenue
New York, New York 10028

Dear Egbert,

You know that we share a good many things, first and foremost our love for Dutch paintings and our desire to help people. Recently, I met a really interesting student of art history in Utrecht who had hitch-hiked from Utrecht to The Hague to meet Isabel and me. It was clear to us that he truly loves paintings, as is documented in a long letter from him which I have just received, copy enclosed. It would be nice if you could meet him personally when next you are in Utrecht.

Fond regards.

As always,

Alfred Bader

AB:mmh

Enclosure

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979

Dr. Alfred Bader
Chairman

October 3, 1990

Dr. Anne Koelega-Hoyer
Rijksuniversiteit te Utrecht
Faculteit der Wetenschappen
Wilhelminapark 49
3581 NM Utrecht
The Netherlands

Dear Dr. Koelega-Hoyer:

The Curator of the Milwaukee Art Museum, Dr. James Mundy, has forwarded to me your letter of September 17th in which you inquired about the Curator of the Bader Collection.

I must tell you that I couldn't help smiling. Tell me: do serious collectors of paintings in Utrecht employ curators to do that which they like best, namely, to collect paintings? In any case, I look after my collection myself, with the great help of my wife.

In the article in Simiolus to which you refer, Prof. Slatkes referred to three of my paintings:

1. A painting of an old woman by Jacob van Campen, the famous architect. That painting was identified as by van Campen by Prof. van Gelder, Utrecht's ablest art historian, and I enclose a copy of the late Prof. van Gelder's letter identifying that painting.

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3. A study of a man reading of which I enclose a color reproduction. Benedict Nicolson published this in has last book as a follower of Terbrugghen, Prof. Slatkes attributed it to Blommendael, and Richard Spears at Oberlin attributed it--I believe correctly--to Bernard Keil.

Among other paintings in my collection which might be of interest to you are two, truly beautiful works, far better than the three described above, which I believe are by Jan de Bray. A color reproduction of one, a ~~painted~~ portrait study of the artist's wife, and a description of the second, are enclosed.

SIGMA-ALDRICH

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Beyond that, you might also be interested in two works by Solomon de Bray; one is number 1 in von Moltke's well-known article, depicting Hagar being brought to Abraham by Sarah. The second is a small round painting of an old man, a study for Abraham, formerly in the collection of Earl Spencer.

I note that Dr. Blankert is the organizer of this exhibition which you are planning. Of course I know Dr. Blankert's very competent book on Bol, and I know him as the editor of Mercury.

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I was flabbergasted when I visited the RKD some years ago and noted that Dr. Blankert had pencilled onto the matt of the photograph of this 17th century painting that this is a fake by van Meegeren. I wrote to Dr. Blankert nine years ago and enclose copy of my letter to him. I have never received a reply; perhaps the letter got lost in the mail.

Could you please ask Dr. Blankert to reply.

I look forward to hearing from you telling me exactly what help--if any--you need, and from Dr. Blankert about my Drost.

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Care of: Dr. A. Bader.
P.O. Box 355
Milwaukee , Wisconsin 53201
United States

Dear Dr. Bader ,

Thank you very much for your very kind letter + copy of your letter to Mr. van Laere, which arrived here on September 4th.
First I would like to say something about our meeting in The Hague at Mrs. Jungeling's and in your hotel. After all I was very glad that I have met you and I was surprised by all the beautiful transparencies and photographs you did show me. I feel sorry that I could not help you in making attributions but as you perfectly know ,this is very difficult Anyway I think you did very effectively and intelligently test my art historical knowledge and I only hope I've stood the test,although I couldn't make spectacular remarks. I remember very well the last transparency you've showed me, it was the picture which Christopher Brown wouldn't allow you to export from Britain. I consider it as very significant that this was the last one you did show me, since it was the best picture of all ! In respect of one specific iconographic item our meeting was very useful for me. You did ask me what the iconography of a painting at Mrs. Jungeling's was, and I had to admit that I didn't recognize it (in fact likely the theme of 'Joseph explaining pharao's dreams' was represented). This was a blunder and you told me what the theme was. The result of this experience is that I will forever recogniz this theme ; so blundering is an effective way of learning, as is meetin other, interesting people. (Afterwards I've tried to find examples of this theme; the fact that I didn't recognize it immediately is first of all due to the fact that I didn't consider the matter 'à tête reposée', and partly due to the fact that no example of it is in :'The Bible Throu Dutch Eyes' nor in :'God en de Goden'(Amsterdam/Den Haag 1981). So I've tried to find an example of it in W. Sumowski : Gemälde der Rembrandt-Schüler Bd. I + Bd. II in which no painting of this theme is depicted. At least I've found an example in : David Steel: Baroque Paintings from the Bob Jones University Collection (Raleigh 1984). I was very happy to obtain the last copy of this well documented catalogue for $25 from Mr. Steel (who I'll probably meet in The Hague/Utrecht at the end of September)(see below).
Since our meeting I've studied extra-motivated for hours in your catalogue ,which now contains a lot of personal annotations. It also became clear to me that you've very generously procured Mr. Sumowski with colour transparancies: his books contain many beautiful colour

studied with special attention : Gerbrandt van den Eeckhout's 'Boaz and Ruth' (a detail of which certainly is proof of the reputation of Abraham Bloemaert (as you've already correctly remarked in :'The Bible Through Dutch Eyes'cat. no. 39)). I surmise that this picture is now in the possession of a friend of you in Beerse (Belgium). This picture therefor is proof of the impact of Bloemaert in the Rembrandt-circle which is hardly mentioned in the literature until now (as far as I can see). This isn't surprising, since his influence isn't very strong.
Another clear example of the fact that G. van den Eeckhout was influenc by Abraham Bloemaert ,certainly is his painting in the 'Indianapolis Museum of Art' (erroneously called 'John Herron Art Museum' by Mr. Sumowski) of 'Vertumnus and Pomona'(Sumowski: Gemälde der Rembrandt-Schüler Bd. II pag. 741 (text of no. 472) + pag. 835 (colour illustratio
I came across this picture when looking for an example of 'Joseph explaining pharao's dreams' in Sumowski (see above) and I was struck by the fact that van den Eeckhout's oeuvre contains a lot of iconographic details/compositions which possibly were inspired by works of Bloemaert (that means Abraham or his son Hendrick, because as you know the work of the son was many times very akin (at least as regards composition or iconographic details) to the work of the father). I think another example of Bloemaert-influence is your 'Jacob's Dream' (Sumowski : Gemälde der Rembrandt-Schüler Bd. II pag. 743 (text of no. 481) + pag. 844 (colour illustration)) (specified here for my own purpose), which was in the exhibition in Japan 1986/87. (see below). At the moment I have no reproduction at hand so making statements about it ,is difficult. But I am inclined to believe that the sleeping Jacob is very much inspir by such sleeping figures as in a) the 'Hendrick' Bloemaert of this them which is now in the collection of Mr. and Mrs. Gary Bishop, Milwaukee , or as in b) Abraham's 'Annunciation to the shepherds' (destroyed with the Suermondt Museum, Aix-la-Chapelle , in the Second World War - so reproductions of this picture are very rare). Suggesting the sin of sloth by depicting sleeping men and women was a favourite theme of Abraham Bloemaert. Another impressive example of such a composition is in Leningrad (as it is still called) : A. Bloemaert :'Landscape with the Parable of the Tares of the Field (said to be signed and dated 1604)' (A copy of this picture is in a museum in Utrecht ;hopefully we'l inspect it together one day). Anyway I am convinced of a predeliction o Van den Eeckhout for Bloemaert's work ; the reason for this still is unclear to me. Probably special ties between Gerbrandt and persons in Utrecht did exist ; I wonder what Roy's opinion is on the relation

between van den Eeckhout's and Bloemaert's oeuvre; but his dissertation is not in our library, so I could not verify this immediately.
So far as regards relations between the oeuvre of a Rembrandt-pupil and Bloemaert , what about Rembrandt's ?
Surprisingly the influence of Bloemaert-paintings on Rembrandt is nil. I cannot give any convincing example of it. I consider this as remarkable, in view of Bloemaert's renown as a painter, which was in existence from the first moment of Rembrandt's career as a painter !
The situation looks different for the influence of prints (made after works of Bloemaert) on the pictures of Rembrandt. Here I want to limit the discussion to the possible influence of only one print, in casu 'the penitent St. Peter' (Hollstein Vol. II pag. 69 no. 549 (not illustrated) to which you refer in your letter (all the other examples known to me are indeed mentioned in the excellent publications of the 'Rembrandt Research Project'). First of all I need to tell you that I have no knowledge whatsoever of the existence of a painting (by Abraham Bloemaer related to this print which might be identical with the picture which is offered for sale to you. Since I had no data concerning such a painting in my own system of documentation on Abraham Bloemaert I've travelled on September 11th to the R.K.D. in order to check if in the photographical collection there anything could be found concerning this painting. I've gone through the files on depictions of saints painted by Abraham and Hendrick Bloemaert and Jacob Jordaens but failed to trace the picture whereof you would like to be informed.
As influence of the Bloemaert-composition by way of Swanenburgh's print on the oeuvre of Rembrandt is concerned, you no doubt know that the Rembrandt-team connects this print with their Rembrandt Corpus Vol. I, no. A. 36 (still for sale ?). But the influence of Bloemaert's compositi was, according to another author, far more important (though the Rembrandt-team is sceptical about it). Gary Schwartz stated in his : 'Rembrandt. Zijn leven,zijn schilderijen' (Maarssen 1984)(also available in English) that the figure of Tobit in Corpus Vol. I no. A. 3 is painted using this print as a model. Though Eric Jan Sluijter, in his review of this book (published in: 'Oud Holland' 101(1987), 287- 300) to my mind correctly criticizes it severely, he writes in note 6 on pag. 296 (in my clumsy translation) :'Already on pag. 45 [of Schwartz's book] (where thi print is reproduced because of the correct idea that Rembrandt was inspired by this print for formulating the posture of old Tobit (in his 'Tobit and Anna with the kid' of 1626)[)].' And Christian Tümpel, in his 'Rembrandt'(Amsterdam 1986) pag. 380 note 67, also agrees with Schwartz's idea,because he states (in my clumsy translation) :'Correctly the

Rembrandt Research Project surmizes that Rembrandt borrowed the gesture of Tobit from a depiction of a repentant sinner. G. Schwartz 1984,pag.45 and fig. 28 was able to show that it was an engraving of Willem V. Swanenburgh after Abraham Bloemaert: the penitent [St] Peter.'
So Schwartz, Sluijter and Tümpel(Christian) are all of the same opinion. I think that Schwartz developped his idea, after studying the 'Corpus' Vol. I. The authors of the 'Corpus' discovered the relationship between print and Rembrandt's painting from 1626, themselves, but were so prudent not to publish it, because to their mind the relation between print and painting was not strong enough to be convincing.
Schwartz even goes further, since he has 'discovered' another relation between the van Swanenburgh-print and a Rembrandt-painting. Rembrandt's Judas in his 'Judas repentant, returning the pieces of silver' ('Corpus' Vol. I no. A. 15), was shaped after the Bloemaert composition preserved in van Swanenburgh's print. Sluijter also agrees with this idea since he states (on pag. 288,in my clumsy translation) :'that the print after Bloemaert formed a source of inspiration for Rembrandt, which appears to me not impossible.' Chr. Tümpel nor the Rembrandt-team seem to share this idea; they don't discuss it explicitly. See :'Corpus' Vol. I,pag. 191 : 'Rembrandt would seem to have taken a more or less current formula for repentence.'
Here I think it is necessary to give my own opinion concerning the relationship between the van Swanenburgh-print and Rembrandt's painting(s I think one needs to be very cautious in stating that a direct relationship exists. One might say that both Bloemaert's and Rembrandt's iconographies are reflections of one well known iconographic tradition, a 'Formensprache' which (certainly as regards the way in which basic religious emotions should be visualized) was codified by a long tradition (Specific) emotions could be visualized using the positions of arms and hands as expressive means. With both arms lifted straight in the air for instance the painter could communicate the idea of awe,as is demonstrated by: 1) Moeyaert's little male figure in the background at the left side of his 'Sacrifice of Noah' ('The Bible through Dutch Eyes' cat. no. 3), 2) Lastman's Manoah, in his 'Sacrifice of Manoah' ('The Pre-Rembrandtists fig. 15 on pag. 22) , or sorrow, as is demonstrated by: 1) the woman who is reaching for the body of the dead Christ, in Tengnagel's ' The descent from the cross' ('The Pre-Rembrandtists'fig. 22 on pag. 25) , 2) Jacob in van den Eeckhout's 'Jakob erhält den blutigen Rock Josephs' (W. Sumowski: 'Gemälde der Rembrandt-Schüler', Bd. II , 737 (text of no. 451) +814 (black and white photograph) , and 3) (to give an example of a later period) Thisbe, in Hondius's moving representation of the final moments in the story of 'Pyramus and Thisbe' ('God en de goden',cat. no. 65).

The pose of the clasped hands which Rembrandt used several times and which is known from the van Swanenburgh print after A. Bloemaert was also known to and used by two Pre-Rembrandtists (who may be considered from a chronological viewpoint as a (not:the) link between Bloemaert's and Rembrandt's iconography. To my mind this type of posture was applied when a painter had to express by visual means the emotional engagement of a bystander/spectator. This can be concluded from pictures as Jan Pynas's :'Joseph's brothers showing Jacob the bloodstained coat' in the'Hermitage dated 1618 (fig. 83 on pag. 137,in :'The Pre-Rembrandtists') or his : 'The prophet Elisha refusing Naaman's gifts' dated 1627 (which was recently exhibited here in Utrecht, but featured also on the exhibition : 'Geschildert tot Leyden anno 1626' (Stedelijk Museum De Lakenhal, Leiden 1976), cat. no. S. 22 on pag. 63 (where also illustrated by means of a black and white photograph)). The gesture was also used by Tengnagel in his 'The descent from the cross', which was already mentioned above.
A last example of another kind of standard-pose about which I want to say something here, is also found in this picture ,which indeed is remarkable because of the great number of clearly depicted and different standard-gestures. It is the crossing of the arms before the breast, as is done by the kneeling woman in the foreground on the left, in Tengnagel' 'Descent from the cross'. As with the other gestures,this one isn't reserved to women alone. In Lastman's 'Abraham's vision' of 1614 in the Hermitage (which I've seen in Rotterdam in 1985 with my own eyes) the patriarch is showing his humility not just because he is kneeling but to my mind also by way of the above mentioned gesture. It was used innumerable times (see for instance : 'The Pre-Rembrandtists' fig. 37 on pag. 30, and fig. 68 on pag. 41) when a painter had to transmit the idea of humility/submissiveness.
So summa summarum I think it has become clear now that arms in different kinds of standard-positions were attached by artists to corpses of men and women who fitted out in this way may be said to function as a kind of iconographic topoi. These gestures formed part of a widely known and many times used repertoire of standard-gestures and I therefore think it is not justified to say that Rembrandt, when he painted the old man Tobit in his 'Tobit and Anna with the kid'(to cite his earliest example) he borrowed this gesture from precisely Bloemaert's printed the penitent St. Peter -composition. (As you understand I would very much prefer to conclude that Rembrandt explicitly used Bloemaert's invention, since this proves Bloemaert's importance as an artist, but regrettably I cannot agre with such an attractive conclusion.)

Anyway, a few conclusions can be drawn. Primo : if Rembrandt (more than once) used Bloemaert's composition engraved by van Swanenburgh, this proves the importance of Bloemaert as inventor even for Rembrandt, perhap for another unknown painter, i.e. the author of the picture which your detective's eye has discovered (it at least testifies that Bloemaert's invention was widely known, perhaps even popular). And secundo : if this picture turns out to be a genuine Abraham Bloemaert, at least to my mind, you have made a spectacular discovery.

Dear Dr. Bader ,since we've met my living room is permanently decorated with two colour reproductions from paintings in your collection (now and then I change the plates). One of these is your'Portrait of Cornelis Danckerts' by Isaac Luttichuys. When we were in your hotel room you showed me this one and asked me if I could tell you who might be the painter. At that moment I didn't make the connection between your paintin and the very impressive portrait of a wealthy merchant said to be Martijn Gaertz,originating from Hamburg,which is in a New York private collection Just a few days before our meeting I was studying in the catalogue 'Dutch and Flemish Paintings from New York Private Collections', in which Gaertz's portrait is cat. no. 30. So although you probably know this picture,I think it is wothwhile to focus your attention on it. Because if it was unknown to you,maybe the comparison between these two pictures by Luttichuys can help to understand special qualities of Danckert's portrait better.

Now I need to say something about your most intriguing picture by Hendrick ter Brugghen. After our meeting I've tried to find in a library the catalogue of the exhibition of your paintings in Kingston 1984 (to which you've referred in The Hague), just in order to see how it looked. Initially I couldn't find it, but then'The Hoogsteder Mercury' no. 11 arrived (this highly interesting periodical must be known to you) in which an article about the early years of Lievens is published. Your Lievens 'A man singing' (whose appearance constantly reminds me to a portrait of one or another Roman consul or gladiator) is discussed there and a reference was given to the catalogue from Kingston. So when I was in The Hague to visit the R.K.D. a few days later, I asked for the catalogue and noticed that your Ter Brugghen was discussed in it. Regrettably I cannot say anything about it's puzzling iconography (I've never seen a colour reproduction of it). But probably something can be said about Hendrick's source of inspiration.

When I saw the photograph of your ter Brugghen, the painting ascribed to van Dyck of 'The mother of Sorrows' (discussed in :'Baroque Paintings from the Bob Jones University Collection') immediately sprang to my mind Probably it is useful for you to make a comparison in front of your picture and a colour reproduction of fine quality of the van Dyck. I know that your picture is dated ca. 1624-26, whereas van Dyck's is considered to date from 1627-30, but maybe this data has to be reversed. Anyway it is possible (if not likely) that ter Brugghen in the last years of the third decade of the 17th century, was more and more attract by pictures with a real Reni-like baroque flavour, as to my mind was ver persuasively suggested/demonstrated by Christopher Brown in his : 'The London "Jacob and Laban" and ter Brugghen's Italian Sources', in : 'Hendrick ter Brugghen und die Nachfolger Caravaggios in Holland (ed. R. Klessmann (Braunschweig 1988)), 89 - 98.

I think the time has come to finish this letter,but before doing so,I want to spend a few words to your picture by (?) Lambert Doomer which was cat. no 57 in 'The Bible through Dutch Eyes'. When I visited the R.K.D. two days ago,I've noticed that it also was discussed in the Kingston 1984 catalogue (as was your 'Jacob's Dream' by van den Eeckhout (see above)). I was happy to see that the catalogue item mentions the link with Bloemaert, so your 'Kennerschaft' is really amazing/stunning. It is important to realize that I have no copy of the text of the relevant catalogue item at hand here, so I cannot rely on that. By chance I've come across the lemma 'Saïs' in an appendix in a Dutch dictionary.
It reads : ' oude hoofdstad van Beneden-Egypte aan de Nijlarm van Rosetta: volgens de overlevering was er een gesluierd beeld van Neith of Isis, op welks voetstuk stond : " ik ben wat is geweest, wat is, wat zijn zal, en geen sterveling heeft nog mijn sluier opgelicht". Een jongeling die het gewaagd zou hebben de sluier op te lichten, werd bezinningsloos of dood bij het beeld aangetroffen (Schiller, Das verschleierte Bild zu Sais). '
in my clumsy English translation/interpretation : ' formerly capitol of Lower-Egypt situated on the branch of the Nile on which also the city of Rosetta was situated; according legend there was a veiled statue of Neith or Isis on the pedestal of which could be read : "I am what has been, what is, what will be, and no living person has as yet lifted my veil. A youth who would have dared to raise the veil, was found insane or dead at the statue (Schiller used the theme in his :'Das verschleierte Bild zu Sais').

After reading this text I realized that your Doomer-picture (which to my mind in the first place has to be considered as a portrait - that means that I agree with Sumowski´s opinion who says ('Gemälde der Rembrandt-Schüler'Bd. I,pag. 468 :' Der Gedanke an ein historisierendes Porträt ist hier wohl berechtigt')) in one way or another is conceivable to be connected with the legend about the veiled statue in Egypt. So Mr. McTavish was close to the right solution of the problem how to explain the sculptural elements in the composition. The statue on the top of the column in the background is not very well defined. Perhaps it is a kind of fabulous cat-like beast (alas the 'chimaera' is of Greek origin), worshiped according to the customs of an indefinite Egyptian mythological story.I think its presence has to be explained because of its function to signify the Egyptian spot where the portraited woman is thought to be situated (who by way of her iconography clearly alludes to the legendary Egyptian statue of a goddess in Saïs). The allusion to the story of this statue seems to me very appropriate for a portrait of a woman who,becaus she dislikes it to be forgotten by posterity sat as a model to be portra ted for Lambert Doomer. Maybe the portrait was a statue in the form of a picture erected by the husband of a notable woman,who wanted the memor to his wife to escape oblivion in this way.

Dear Dr. Bader,herewith I like to finish this letter. I hope its content doesn´t appear too speculative to you. At the moment I am eagerly lookin forward to a show of Dutch 17th century paintings from America,which wil open in the 'Maüritshuis' at the end of September and which later on wil travel to your country (San Francisco). Mr. Steel is coming to The Netherlands to supervise the transport of a painting which comes from Raleigh; this is the reason that I possibly will meet him (see above). I hope to visit the exposition with Mr. van Laere (I am planning to ask if he is interested) who did send me a very kind letter, which still has to be answered (I promise to do it these days). Please forgive me that answering your letter from the end of August, has taken a number of days and that I am not perfectly able to express my thoughts in current Engli By practising I hope to learn. If I may be of help to you,I am always ready to do so. I sent you my kindest greetings,which are of course also meant for your wife.

Hans v Baarle

Dhr. H. van Baarle
Dorstige Harthof 32
Nl-3512 NW Utrecht
Nederland

Abb. 29. **Verkündigung an die Hirten.** Von Abraham Bloemart.

Sammlung von Professor Leinhaas in München.[1])

Acht sehr lebendig modellierte Tonreliefs (14,5 11,5 cm) mit den Brustbildern der Apostel Petrus, Paulus, Thomas, Andreas, Matthäus, Simon, Judas Thaddäus und Jakobus des Aelteren sind höchstwahrscheinlich Arbeiten des Christ. Wenzinger[2]) der als Architekt, Bildhauer und Maler bis 1796 in Freiburg i. Brg. tätig war. Die Reliefs zeigen ganz die dekorativ malerische, oft überempfindsame Ausdrucksweise der Werke des Künstlers in St. Gallen, der Abtei St. Blasien und in Freiburg. Die Folge von Apostelreliefs wurde aus der Sammlung des Rechtsanwaltes Feederle in Freiburg erworben.

Zwei Altarflügel aus der Mitte des 18. Jahrhunderts mit den auf Wolken erscheinenden Halbfiguren der vierzehn Nothelfer (Abb. 33) kommen aus der Bodenseegegend. Die bemalten, flachen Reliefs sind durchschnittlich 29—30 cm hoch. Die Auswahl der Heiligen ist nicht ganz die allgemein übliche, auf dem linken Flügel sind folgende Nothelfer dargestellt: Blasius, Erasmus, Georg, Vitus, Pantaleon, Dionysius und Cyriacus, rechts: Christophorus, Achatius, Eustachius, Aegidius, Katharina, Margareta und Barbara.[3])

Den Schluß bilden zwei Tongruppen Maria mit dem Kinde und der hl. Joseph mit dem Kinde (Abb. 34), die in Aachen erworben und wohl auch hier im 18. Jahrhundert gemacht sein dürften. Die weißen, mit Goldsäumen verzierten Gewänder sind stark bewegt. Die Rundfiguren sind ausgehölt, ihre Größe ist 44 cm.[4])

Für die *kunstgewerbliche Abteilung* des Museums ist vor allem die Erwerbung einer reichhaltigen Sammlung von Glasgemälden zu erwähnen, die in Erweiterung der vorhandenen

Abb 30. **Kain ermordet seinen Bruder Abel.** Von Karl Loth.

[1]) Schweitzer, Skulpturensammlung, Bd. II. 14. [2]) Ebenda Bd. II, 47. [3]) Ebenda. Textband S. 67. [4]) Ebenda. Textband S. 16.

Aldrich Chemical Company Inc.
Care of Dr. A. Bader
P.O. Box 355
Milwaukee, Wisconsin 53201
United States

Utrecht 7 XI 1990

Dear Dr. Bader ,

On 25th October two catalogues arrived from Lokeren, Belgium ('The detective's Eye etc.' and 'Rembrandt and the Bible'). I am extremely happy with this very generous gift of yours. The books are different : one dealing with drawings and prints and a number of interesting Rembrandtesque paintings, supplemented by a fine selection of works by Rembrandt-pupils, with inter alia, my favorite among your paintings that means G. van den Eeckhout's 'Jacob's dream' (all beautifully reproduced in colours) ; the other one dealing with a number of intriguing paintings ,mainly by 'minor masters' most of them reproduced in black and white. The next weekend I've read cover to cover 'The detective's Eye etc.'. I've started with this book because it is your own publication and I was very curious to see how you did manage its very original concept. After reading I must say : it is very cleverly done; I admire the enormous scope of your knowledge, your ability to teach and to rise the enthousiasm of the people for whom you are writing. Admireble is the diversity of matters (related to the practising connaisseur) with which you are dealing. I admire this book because of its concept (to realize one with an original concept always seems to be your goal -'The Bible through Dutch Eyes', had a very original concept also !) and because of the fact that, in the catalogue items which were devoted to matters of quality and authenticity, a limited field (it is wise to practise self-limitation in art historical discussions), you've fully explored this area. Your 'Introduction' is a very condensed report of several decades of experiences in doing art historical research and making observations on pictures and dealing with scholars and art dealers. Its condensed form contributes to its impressiveness. Since I didn't study the Rembrandt-catalogue yet, I now want to give you some brief remarks on several items of 'The Detective's Eye etc.' .

Cat. No. 3 Is this picture really so grey as the impression given by the cover of the catalogue suggests? I would have expected that there was more blue in it.

Cat. No. 4 Compare Juno's chariot with the chariot in Breenbergh's picture from 1646 depicting 'Venus mourning over Adonis'. See copy; I alas can not give a better copy.

Cat. No. 6 Compare with the self-portrait by Bartholomeus in Warsaw and Florence (Uffizi) See the catalogue which I've presented to you as well as Ben Broos : Hollandse Meesters uit Amerika (Den Haag/ Zwolle 1990),270-271.

Cat. No. 7 It is very useful to have both a black and white and a colour reproduction. Both catalogues are complementary in this respect six times. In the 'Rijksmuseum Het Catharijneconvent,Utrecht' is a picture by the Master I.S. of 'The baptism of the eunuch' (Sumowski, Vol. IV,pag. 2559) which I hope to show you next summer.

Cat. No. 9 This reminds me of the pictures by Barent Fabritius in the 'Rijksmuseum', Amsterdam, from a Lutheran church in Leiden (extensively discussed by Barbara Haeger, in : Oud Holland 1987).

Cat. No.13 I've seen this picture in Groningen in 1983 - 'Rembrandt/ the impact of a genious' (an exhibition which was a pendant to 'The Pre-Rembrandtists'). Of course you know it is reproduced again in : Ben Broos : Hollandse Meesters uit Amerika. At the end of December I hope to visit the exhibition with Mr. Max van Laere (and his wife ?);I am looking forward to our meeting.

Cat. No.15 How nice that Jan van Gelder was the first who recognized the authorship of this picture. This was previously unknown to me. Bruyn doesn't mention it in his essay published in : Hendrick ter Brugghen und die Nachfolger etc. (Braunschweig 1988).

Cat. No.22 I am quite sure I've once seen somewhere a reproduction of a grisaille by A. van de Venne depicting the same theme. I have tried to find it again a few days ago in our library,but was unable to trace it.

Cat. No.26 Compare with the picture by Lievens,auctioned at Sotheby's Amsterdam d.d. 22 XI 1989,lot no.11. The(composition of) this picture was known by Jan Victors, who used it when he created his 'Banquet of Esther' which now is in Cologne. See: Sumowski Vol. IV, pag. 2596 (text of cat no. 1721) + pag. 2620 (black and white photography).

Cat. No. 29 This picture is of great interest to me (also because it was created in Utrecht). I had never seen a reproduction before. Its composition is ultimately derived from a depiction of a 'Pietà' or of a 'Lamentation', where Christ's lifted up breast is given a lot of compositional emphasis, as for instance was done by Annibale Carracci in his world famous 'Pietà' in Naples. Bronchorst's picture thus could have been cited as an example in Jan Bialostocki's very scholarly essay :'Encompassing themes and archetypal images' (published in : Studi in Onore di G. N. Fasola (/Arte Lombarda 10(1965)), 275 - 284) where he deals with different use throughout the history of art of standard positions of human bodies. Another example of a picture , originating in Utrecht, in which the figure of the reclining woman which was included by J. van Bronchorst was used, is Jan van Bijlert's depiction of 'Granida and Daifilo' in Burnley (U.K.), Towneley Hall Art Gallery and Museum. This painting was one of the surprises in Christopher Wright's catalogue :'Images of a Golden Age /Dutch Seventeenth-Century Paintings' (edited by Richard Lockett) (exhibition catalogue Birmingham City Museums and Art Gallery 1989). It was cat. no. 10. (Cat. no. 11 was a depiction of St. John the Baptist dated 1624, from Glasgow, by Hendrick Bloemaert, which is to be compared with the 'Copy after Pieter Lastman' which was cat. no. 2 in : 'The Pre-Rembrandtists'.)

Cat. No. 30 It is a nice coincidence that I have these days come across this picture in your catalogue. When I visited the 'National Art and Antiques Fair, P.A.N. '90 Amsterdam' on the 19th of October, I saw at Robert Noortman's stand an unidentified portrait of a man (with a crook and a shell) in more or less the same position as Hondius's 'Daifilo'. So I was able to tell Mr. Robert Noortman in a letter of some days ago that this portrait (painted by the almost completely unknown Willem van Odekerken) was a 'portrait-historié', depicting a man in the role of Granida. I regret that I cannot supply you with a photograph, I even don't possess one myself. Mr. Noortman promised to send me in return for my information a photograph of a picture by Abraham Bloemaert ....
Reading the text of cat. no. 30 made me realize that possibly fig. 35 in Alison McNeil Kettering's book : The Dutch Arcadia etc. (a painting which in fact is by Hendrick and not by Abraham Bloemaert) is a depiction of Dorotea (because she is depicted in pastoral dress and has as an attribute the well known attribute of saint Dorothea : the flowerbasket with roses !) Perhaps I will be succesful in locating this picture ; I know it was in a private collection in Rotterdam in 1960, and in the near future will (try to) contact the descendants of the person who then owned this picture. So, as you see reading your catalogue is very useful for me.

Cat. No. 35 A picture by Pieter van Mol,very much comparable to fig. 3 will be auctioned at Sotheby's Amsterdam on the 14th of November. I think you've already noticed this yourself since you'll have received the catalogue of this auction.

Cat. No. 36 Coster's first name is LaurenS not Laurent.

Cat. No. 37 A colour reproduction of this picture is very welcome; I remember you've showed one to me in The Hague.

Cat. No. 41 The best reproduction of this picture I possess is in : 'The Bible through Dutch Eyes etc.'. I regrettably cannot offer a better explanation for this iconographical enigma, but I must admit that the traditional explanation (cited in all three of your catalogues) doesn't convince me at all. The face of the 'man pouring out oil' may be compared with the face of the female servant robing Esther, in De Gelder's 'The Robing of Esther',which is fig. 781 in Bob Haak's : 'The Golden Age, Dutch Painters of the Seventeenth Century'(New York 1984). This picture is described in detail by Albert Blankert in : 'Ten Years of Kunsthandel Drs. John H. Schlichte Bergen 1979 - 1989'(Zwolle 1989), 36-38 (where it is also beautifully reproduced in colours,ibidem 37). Mr. Schlichte Bergen, who seems to me a very arrogant man,perhaps is willing to send you his catalogue upon request (his address is : Velazquezstraat 8 , 1077 NH Amsterdam). I've asked him myself but he didn't send anything.
Summa summarum : 'the man pouring out oil' in your Aert de Gelder painting may be a woman .....

Cat. No. 46 The self-portrait of Sweerts from Oberlin is now on show in The Hague (regrettably behind glass as almost all the pictures are)! Fig. 2 reproduces the picture in reverse. I think it is remarkable that a reference to your article in : The Burlington Magazine 1972, is missing ....

Cat. No. 47 The information of Cat. No. 47 is a nice supplement to your fine colour reproduction which is in my living room.

Cat. No. 52 The head of the woman is very much like several heads of old women by Hendrick's father. I am very happy with a reproduction of this picture, which reminds me thematically of Joachim Wtewael's 'A fruit and vegetable market' in Utrecht (= cat. no A-73 in Lowenthal's 1986 Wtewael monography). It is as far as I know still

unclear what the purpose/function of this kind of pictures was.
It wouldn't surprise me if once would be discovered that the portrait of the boy was painted in afterwards in the original composition. Furthermore I think it likely that the old woman once held a flower or at least an object between one of her fingers and thumb. Anyhow Hendrick Bloemaert proved to be an artist who was prepared to execute pictures with a very traditional,archaistic iconography when he painted this picture in 1624.

Cat. No. 55 This picture was deliberately placed at the end of your catalogue ! Because of its quality and also because of its down to earth subject. Once more I say : I am very happy to have a reproduction of this picture, and I was astonished to read that it comes from Althorp. In Althorp House are two Abraham Bloemaert paintings.
I've written several letters in order to be informed about them, but these were regrettably never answered. My last letter was directed to Mrs. Sue Ingram; it was the first that I was able to address to a specific person; so probably now it will be answered .... .
You of course know the catalogue of the Althorp pictures written by Kenneth Garlick in 1976. Last week I've visited the Boymans-van Beuningen Museum in Rotterdam (in order to see a temporary exhibition of Rubenesque pictures). It was because of this trip (I stayed several days with my mother who is living in Rotterdam - I showed her 'The Detective's Eye etc.' (she doensn't know anything about art history), and she became very interested ....) that working on this letter was delayed for a week. When I was in 'Boymans' (as the Museum usually is called), I've studied very carefully Jan de Braij's 'Moses brought to Pharao's Daughter',signed J. de Braij and dated 1661. Although it sounds quite unoriginal, I would like to suggest that your splendid picture of 'Hagar and the Angel' was painted (probably only partially) by Jan de Braij. I raise this possibility because of similarities in the overall composition of both pictures, a comparable treatment of female heads, and the iconographic device of the leaning of the compositionally most important figures on stone (or stone-like = earthen) water-containers. It is only a suggestion; maybe you can use the colourreproduction of Jan de Braij's painting in: 'Gods,Saints & Heroes etc.' to make a comparison.

So far as regards my annotations/commentary on your very instructive and stimulating catalogue.
Now I have to spend a few words on your letters, which arrived here circa 1 st , and exactly 4th and 10th of October.(I like very much the diffennt American stamps which you use !).

One day I hope to meet Dr. Manuth. I knew before he was working on Eeckhout, since he published an article in Mercury. Recently I've checked Roy's book on Eeckhout (what I did of course in the R.K.D.), in order to see if he mentions Bloemaert when he discusses your 'Jacob's Dream' or Bert van Deun's 'Boaz and Ruth' - as far as I could see, Bloemaert's name wasn't mentioned by Roy. My impression of Roy's book, which I didn't study carefully, was that Eeckhout indeed deserves a new monography.
The initial purpose of this letter was to tell you that I've received your catalogues. I was especially happy with the fact that Mr. van Laere used a solid box of cardboard when he send them to me. Thus the books are (to quote a term from 'The Detective's Eye etc.'),'in mint condition' ,which is appreciated very much (sometimes it happens that expensive publications arrive here,more or less damaged,what always is a great disappointment to me !). It is absolutely not necessary to send other publications ; you've already been so generous to me !
One day in the future I hope to visit your collection; but when this dream will be fullfilled I cannot tell you at the moment.
I regret it is impossible for me to meet you in England in November or December; I'll stay in Utrecht.
I appreciate the photograph of your painting of the 'Penitent St. Peter'. I have no idea who the author of this painting is, but I will keep the problem in mind.
The copy of your letter to Mrs. Koelega-Hoyer (whom I have never met) is very much appreciated also. I'll try to contact her in order to hear about the forthcoming exhibition.(Peter Sutton told me during the preview of the exhibition in The Hague that he is working on an exhibition from works by (inter alia ?) Pieter de Grebber (most interesting); perhaps he is involved in the same project as Mrs. Koelega-Hoyer is.)
It doesn't surprise me that Albert Blankert is trying to stage an exhibition devoted to the so-called 'Haarlem-classicists'. His effort to define these painters as a group, and to introduce them as such in the art historical literature, was one of the few innovative and important aspects of 'his' exhibition 'Gods,Saints & Heroes etc.'.

At the end of my letter I want to ask you one question and tell you about an important issue for me. After having read 'The Detective's Eye etc.',it was once again very clear to me that you are still very much inspired by (the memory to) Prof. W. Stechow. From John Walsh's 'Obituary Wolfgang Stechow 1896 -1974)',in: 'The Burlington Magazine' 118(1976 !!!) no. 885 (December), 855 - 856, especially 855, note 1 ,I know that

Wolfgang Stechow's 'Gesammelte Aufsätze' were planned to be published ,by W. Fink Verlag, Munich with the assistence of (your friend) Seymour Slive as editor. Since I have never seen this book, although I've tried to find it, I am afraid it's publication was cancelled. My question is : do you know what happened ? You don't need to answer this question by way of a letter; next summer I hope to hear the answer.
The important issue is this one. Maybe I will try to buy a picture from Abraham Bloemaert's studio, from a private person in Belgium. It was offered for sale in Amsterdam (Sotheby's d.d. 22 V 1990, lot 21) but remained unsold. The problem I am worrying about these days now is : how to operate in order to get it at a reasonable price. I'll see and no doubt will tell you the rest of this story in the (near) future !

Dear Dr. Bader , so far for the moment. I hope this letter will reach you in time, that means before you (accompanied by your wife) will cross the ocean in order to see/buy pictures and enjoy your holiday in Spain.

I wish you'll have a nice trip,

With kind regards

Dhr. H. van Baarle
Dorstige Harthof 32
Nl-3512 NW Utrecht
Nederland

from : Alison McNeil Kettering : The Dutch Arcadia etc. ,without page-number. (The photography is in black and white.)

Figure 35. Abraham Bloemaert, *Young Woman with a Basket of Flowers*, 1630. Whereabouts unknown, canvas, 86 × 71 cm.

Figure 36. Utrecht School (?) (sometimes attr. to J. G. Cuyp), *Young Woman with a Pomegranate*, 1630. Paris, Brunner Gallery, 1919, panel, 51 × 36 cm.

NPG

Dr Christopher Brown
Chief Curator
The National Gallery
Trafalgar Square
London WC2N 5DN

NATIONAL PORTRAIT GALLERY

6 December, 1990

Dear Christopher,

Thank you for your letter of 26 November. Your friend's painting, if memory serves me correctly (I haven't visited the Archive) represents Sir Francis Crane (d.1636), Secretary of the Order of the Garter, and controller of the tapestry works at Mortlake.

It must pre-date 1636, and therefore cannot be by Fuller, and is not by Van Dyck. Perhaps by an artist connected with Mortlake: Cleyn or a very early Dobson. Pure speculation.

And now to Washington. See you when I return.

Yours ever,

Margaret Beck

pp. MALCOLM ROGERS
Deputy Director

Dictated by Dr Rogers and signed
in his absence

ST MARTIN'S PLACE · LONDON WC2H [illegible]
ENGLAND · TELEPHONE 071-306 005[illegible]
FACSIMILE NUMBER 071-306 [illegible]

ROMA — Basilica di S. Pietro in Vincoli —
Liberazione di S. Pietro (del Domenichino)

Chelsea, 30 March 82

Dear Alfred,

I meant to tell you the name of the painter that I think appears in your Spanish picture. It looks like it's the Spanish Mascalco Tommaso, Tiburzio, through with out a photo of your painting I can't be sure.

Warm and best wishes

Richard

Mr Alfred Barker
2961 N. Shepard Ave
Milwaukee, WIS
53211

Dr. Alfred Bader
Chairman

March 26, 1991

Prof. Richard Spear
Department of Art History
Oberlin College
Oberlin, Ohio 44074 1083

Dear Richard:

Isabel and I so enjoyed our visit with you last week and want to thank you most sincerely for your kind hospitality.

Now I also have to thank you for your helpful letter about those playing children. It is well painted, but it is really not my taste, and I hope soon to be able to trade it for a good Dutch painting.

In a way, I am much more interested in the Portrait of a Monk, which we discussed, and which I like much better, photograph enclosed. You asked me whether I knew what the order of the monk was, and I told you that someone told me once, but that was years ago, and I have forgotten. Of course one of the first things I did on returning home was to look into my file, and I discovered that I was told that the monk is of the order of the Discalced Trinitarians. I was told this by a man most knowledgeable about southern art, and I enclose copy of his comments which surely will amuse you as much as they amuse me! I will have to look at works of de Mura, and in any case, should ask my restorer who cleaned the painting also to remove the fake signature.

Many thanks for all your help, and best personal regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosures

SIGMA-ALDRICH

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979

Dr. Alfred Bader
Chairman

May 1, 1991

Countess Stephanie Harrach
Schloss
2741 Rohrau, Austria

Dear Countess Harrach:

You will not remember, but we met some 25 years ago when my cousin and very good friend, Dr. Franz Sobek, then the Director General of the Austrian State Printing Works, introduced me to you at the time that I acquired one of your beautiful paintings, a winter landscape, Rohrau Inventory No. 164.

I am a passionate collector of old master paintings and include a description of my collecting, written many years ago by one of my oldest art historian friends, the late Prof. Wolfgang Stechow.

I am now trying very hard to build up the collection of my alma mater, Queen's University in Canada, to whom I have already given over 100 paintings and which will receive most of my collection from my estate.

I am wondering whether some collaboration between Queen's University and your collection might be possible in such a way that both you and the university are helped. I would very much like to visit you on one of my next trips to discuss this matter.

I could visit you during the afternoon of Thursday, May 23. An old chemist friend and also a lover of paintings, Dr. Christian Noe, will be driving with my wife and me from the airport in Vienna to Budapest, and we could, of course, stop in Rohrau on the way. Alternately, I could visit with you on Wednesday, June 19. If neither day is convenient, I would very much like to plan a visit with you on one of my next trips, probably in 1992.

May I add that I have known the Harrach collection since I was a boy when a cousin of my mother, also a very great collector, Count Anton Seilern, first explained to me what a wonderful and historically important collection you have.

All good wishes.

Sincerely,

Alfred Bader
AB:mmh
Enclosure

SIGMA-ALDRICH

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979

SCHLOSS ROHRAU
GRAF HARRACH'SCHE FAMILIENSAMMLUNG
A-2471 ROHRAU NÖ.
TEL. 02164-2253, KL. 38 (DURCHWAHL)

13. 5. 1991

Mr. Alfred Bader
P.O. Box 355
Milwaukee,
Wisconsin 53201

5-21-91

Sehr geehrter Herr Dr. Bader,

Grfäin Harrach dankt für Ihren Brief vom 1. Mai und freut sich Sie anlässlich Ihres Besuches begrüssen zu können. Da sie aber am 23. Mai verhindert ist schlägt sie den 19. Juni vor. Bitte geben Sie aber noch vorher den Zeitpunkt Ihrer Ankunft bekannt.
Ich hoffe dieser Brief erreicht Sie noch rechtzeitig. Ihr Schreiben kam leider erst heute an.

Mit freundlichen Grüssen
i.A.

(Dr. Robert Keyszelitz)

Dr. Alfred Bader
Chairman

May 1, 1991

Countess Stephanie Harrach
Schloss
2741 Rohrau, Austria

Dear Countess Harrach:

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All good wishes.

Sincerely,

Alfred Bader
AB:mmh
Enclosure

Bitte uns natürlich auf Neutsch zu entwarten.
Mit freundlichen Grüßen.
Ihre ergebenen.
Alfred Bader

SIGMA-ALDRICH
P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979

INTRODUCTION

Most of the great collections of master drawings of the past can be reconstructed after centuries because, more often than not, one finds the collector's mark on the objects themselves. Paintings usually do not bear such marks, but catalogues have increasingly made up for that lack; they preserve the vivid memory of the collection and its owner for posterity - all too often, to be sure, when that collection is near the point of being dissolved.

Happily, this catalogue is not concerned with the past but with a very lively present, and it contains only a judicious choice from a larger collection. Changes may eventually occur in the latter but are not very likely in the former, which reflects the owner's predilections most clearly.

Introducing a private collection of paintings is to introduce the person of its owner - if, and it is an important if, that collection bears his personal mark. There exist many private collections in our time to which this does not apply; they are more likely a gauge of the owner's wealth, of his speculative instincts or of his acceptance of sundry advice than of his personal artistic taste, and more of his impatience than of his patience. Alfred Bader is a research man in two fields. This is not the place to speak of his main profession, which is a book with seven seals to most people who have the dubious privilege of living exclusively in the world of art and its history; but as he enters theirs he yields to none when it comes to patience and the uncompromising pursuit of the right solution of problems which intrigue them in the areas of attribution, subject matter, preservation and originality.

It stands to reason that quality is the main goal. The history of this collection is a history of refinement, although some of the owner's earliest acquisitions have stood the test of time very well indeed. He is a passionate "huntsman", and some of his trophies are of the kind that would justly make any museum director proud. His predilection goes to Netherlandish masters of the seventeenth century, more often Dutch than Flemish, and specifically to representations from the Old Testament, but with due regard, and often with true love for an occasional rarity from other areas of Bible and history, for desirable portraits, genre scenes, landscapes and still lifes. After securing a work which appeals to him for any one of these reasons, regardless of "name", he does not rest until he has also secured full knowledge of its subject and its correct attribution, and that is as it should be. For if the subject of the picture was of interest to an excellent painter, it ought to be of interest to the person who is fortunate enough to own his work; if the painter has given a significant and enduringly appealing interpretation and form to that subject, he is worthy of being known by name; if this enterprise is full of puzzling aspects in either or preferably both ways, what could be more challenging? Lots of art historians could learn a great many things from Alfred Bader; and *all* art lovers are indebted to his zeal, his perspicacity and his often proven generosity in sharing his treasures with them.

Wolfgang Stechow

Stuttgart
11. Dez. 1991

Liebe Alfred,

endlich habe ich die Abbildung der „Darstellung Christi" als „Circle of Krishna" gesehen. Das Bild war schon am 26.10.1990 als Nr. 94 bei Christie's, als Lesire, weil ich mich an diesen Künstler erinnert fühle. Ich habe heute eine Fotografie.

Herzliche Grüße
Dein Werner.

STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

673 3812
Mozart Kade 10

Dr. Alfred Bader
P.O. Box 355
Milwaukee, Wisconsin 53201
U. S. A.

Amsterdam, 24 October 1991

Dear Dr. Bader,

Many thanks for your letter with the good news of your imminent visit to this country. It would be a pleasure to have a quiet talk again, but I am having a rather unpredictable kind of life right now. I have been fortunate enough to become overnight a (de facto) remarried man, and as my wife (who is Dutch but has been living in Vienna for decades) is staying in Holland most of next month, I am not at all sure of my whereabouts. This means that I can only hope that you will find me here when you call me on the telephone! I apologize...

As for your lecture on Lievens, I am afraid that it would be difficult to organize this at so short notice, all programs having been settled and published.

I hope to see you before long!

with all best wishes,

secretariaat: c/o Centraal Laboratorium, Postbus 75132, 1070 AC Amsterdam, telefoon 020 - 6 73 51 62, fax 6 75 16 61

Dr. Alfred Bader
Chairman Emeritus

November 4, 1991

Countess Stephanie Harrach
Schloss Rohrau
A2471 Rohrau Nö., Austria

Dear Countess Harrach:

My wife and I still remember with great pleasure your and Dr. Keyszelitz's kind reception of Prof. Noe and us in June, and want to thank you most sincerely for the time you spent with us.

Please forgive my thanking you so very late, but I had very much wanted to take counsel with Prof. David McTavish, the Chairman of the Department of Art History and the Director of the Queen's University Art Centre in Kingston Ontario, before writing to you.

Originally, I had hoped that we could come to an arrangement whereby I provided the funds for Queen's University to acquire some major Harrach paintings with the clear understanding that these would remain at Queen's University as part of the Harrach Collection. Following that, I had hoped that we could somehow work out a system whereby Queen's students working for their Ph.D. in art history--and particularly those students working in the field of the Italian Baroque--could spend some time in Rohrau to study your wonderful collection.

Both you and Dr. Keyszelitz kindly explained that selling paintings to Queen's University would be very difficult because the Austrian government would make export permits very difficult to obtain--even if the paintings became part of a "Harrach Collection" in Canada.

In the meantime, I understand that you have received permission to offer one of the world's major baroque paintings through Sotheby's in London, and I very much hope that this sale will go very well.

There may still be a chance sometime in the future for you to consider with Prof. David McTavish (whose specialty is Italian art) the possibility of Queen's students visiting and studying your great collection.

SIGMA-ALDRICH

P.O. Box 355 Milwaukee Wisconsin 53201 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843

My wife and I have donated a travelling fund for Queen's students working for their Ph.D. to visit Europe. That fund now exceeds a million dollars, and it would give me great satisfaction if some of the students could work with your collection.

Best personal regards to you and Dr. Keyszelitz.

Sincerely,

Alfred Bader
c: Prof. Christian Noe
Prof. David McTavish

November 7th, 1991

Dr. Alfred Bader
Chairman
Aldrich Chemical Company Inc.
P.O. Box 355
Milwaukee, Wisconsin
53201
U.S.A.

Re: Painting - Atalanta and Hippomenes -
Race of the Golden Apples

Dear Dr. Bader:

It has taken nearly 15 months since you examined our painting at Professor McTavish's home in Kingston but, we followed your advice and professional restoration is now complete. (please refer to our notes attached). The work was done by Mrs. June Bramall of Oakville, Ontario who was highly recommended by the Art Gallery of Ontario. Mrs. Bramall relined, re-stretched, cleaned and restored the painting.

Attached, as you suggested, are photos of the restored work (plus one before restoration -copies also to Prof. McTavish). We would be very grateful for any further comments. In addition, we would really appreciate it if you could send us a letter confirming the comments about the artist and dating that you made in Kingston. In particular we would like your confirmation of the 1630-1640 approximate painting date so we can add this to the provenance we will attach to the frame.

Thank you for all your time and help.

Fay and Carlos Garcia
#104
7050 North U.S. Hwy. #1
COCOA, Florida
U.S.A.
(November 15th,1991 -April 30th, 1992)
(address)

cc: Professor David McTavish
Catharine M. Perkins - Queens)

P.S. Enclosed also is a photostat of a number Mrs. Bramall found on the back of the painting's lining. We can't identify it.

8/18/90

Notes from a meeting with Professor David McTavish and Dr Alfred Bäder at Kingston, Ont. Aug. 18, 1990

78 Gore St, Kingston

1. Meeting was for them to view "The footrace of Atalanta and Hippomenes" a painting owned by Mr. & Mrs C. Garcia
2. Their observations were:
   - In bad shape but can be restored. Much detail of foliage in trees has been lost but it will come back with proper cleaning and restoration.
   - It is an original, not a copy. Oil on canvass, currently on an early 19th century stretcher frame
   - Definitely painted in the 17th century.
   - Estimate that it was painted between 1630 and 1640 either by an italian artist or a french artist working in Rome.
   - Not a masterpiece but painted by a skillful artist - not a hack.
   - The painting has not been overly cut-up or overpainted over the years.
   - Because of relatively-high subject of painting from that era, only worth about $10,000 right now. Once restored, relined and reframed it will be worth a lot more.
   - Have restoration work done and then send photos to both as it will be easier to identify origin then.

jeg

HARVARD UNIVERSITY ART MUSEUMS

ARTHUR M. SACKLER MUSEUM FOGG ART MUSEUM BUSCH-REISINGER MUSEUM

19 November 1991

Dr. Alfred Bader, Chairman Emeritus
Sigma-Aldrich
P. O. Box 355
Milwaukee, WI 53201

Dear Dr. Bader,

Indeed I have seen and admired your Wierix portrait of a man, and I am delighted that you are giving it to the Fogg. We have only a few Wierix portraits, and none are so fine an impression. The elaborate strapwork border adds greatly to its interest, too. This year's print department intern, Kristina Nguyen, is a 16th- and 17th-century Dutch specialist. It was she who identified the print as a Wierix, and she has identified the sitter as J. van Broechoven, a burgomeister of Leyden. Goltzius also did his portrait in an engraving, which is not nearly so handsome, and so we are glad that it is the Wierix and not the Goltzius in this case!

With best wishes,

Sincerely yours,

Marjorie B. Cohn
Carl A. Weyerhaeuser Curator of Prints
Fogg Art Museum

32 QUINCY STREET
CAMBRIDGE, MASSACHUSETTS 02138
TELEPHONE 617.495.9400
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Dr.Alfred Bader
52 Wickham Avenue
Bexhill-on-sea
East Sussex TN39 3ER
England.

's-GRAVENHAGE, 27 november 1991.

I N V O I C E.

2 Paintings, biblical scenes, on panel.
The bigger one, 61 x 49 cm. by Moeyaert and the
smaller, 31 x 22 cm. by Benjamin Cuyp.
The price for the two paintings is *f* 15.000,--

(Fifteenthousend guilders)

to be paid by cheque.

S. Jüngeling-Windt.

Ingeschreven onder nr. 090144 in het handelsregister van de Kamer van Koophandel en Fabrieken te 's-Gravenhage

Dordrechts Museum

Museumstraat 40 3311 XP Dordrecht
Telefoon 078 - 134100
Telefax 078 - 141766

Mr.Dr. Alfred Bader
Box 355
53201 Milwaukee
U.S.A.

Uw kenmerk	Uw brief van	Ons kenmerk	Datum
		iv/lv/843	23rd December 1991

Onderwerp

Dear Sir,

In 1992, the Dordrechts Museum will celebrate the 150th anniversary of its foundation with an exhibition devoted to Dordrecht painters from the 17th century and entitled **'De Zichtbaere Werelt', schilderkunst uit de Gouden Eeuw in Hollands oudste stad** ('The Visible World', painting during the Golden Age in Holland's oldest town). For the first time all aspects of painting in Dordrecht will be comprehensively surveyed.

The unique vision of Dordrecht art of painting is perhaps determined by the town's isolated situation on an island. In 1220, Dordrecht was granted municipal privileges and is therefore Holland's oldest town. It was during the middle ages the major port of transshipment of the Northern Netherlands. Although a period of economic decline set in at the end of the 16th century, painting in Dordrecht began to flourish in the 1600s and the town played an important role in political and religious events (it was the site of the first Free States Assembly in 1572 and of the National Synod in 1618-19). The Dordrecht "school" of painting, established by Jacob Gerritsz. Cuyp, included Ferdinand Bol, Jacob van Geel, Benjamin Gerritsz. and Aelbert Cuyp, Nicolaes Maes, Abraham Susenier and Samuel van Hoogstraten. Towards the end of the century, the tradition was continued through the rich talents of Godfried Schalcken, Arnold Houbraken and Aert de Gelder.

While almost all subjects typical of Dutch art from this dynamic era were represented by the city's painters, also Dordrecht, its history, institutions and people, are recurring themes in their work. The exhibition provides an overview of this local imagery.

It is especially remarkable that so many followers of Rembrandt were from Dordrecht: Paulus Lesire, Jacobus Levecq, Benjamin Gerritsz. Cuyp, Ferninand Bol, Nicolaes Maes, Samuel van Hoogstraten and Aert de Gelder.

Of crucial importance to the development of Dutch genre painting were the innovative scenes of domestic activity by Nicolaes Maes and his circle in Dordrecht.

Also works by lesser-known painters, widely appreciated by the 17th-century public and deserving of new recognition, will be shown.

The choice of exhibits will emphasize both the magnificent variety of painting in Dordrecht as well as characteristic trends, especially the taste for historical figure paintings, whether in the form of Rembrandt's influence, finely detailed paintings, or role-playing portraiture.

The 17th-century collection of the Dordrechts Museums, which contains a number of internationally acclaimed works, will be supplemented for the exhibition by prominent loans from world famous collections.

The fully illustrated catalogue, with entries describing and fully documenting each work, contains three essays: 1) the historical and cultural background of 17th-century Dordrecht in relation to the collecting and marketing of its art (John Loughman); 2) the special school of figural artists which was active in the city (by Alan Chong); 3) the art theory of Samuel van Hoogstraten, from whom the title of this exhibition is borrowed (Celeste Brusati).

As the Dordrechts Museum celebrates its cultural past, it also looks to the future. While the remarkable extension of 1977 provided some relief, the museum now requires more exhibition space and improved public service facilities. With the exhibition **'De Zichtbaere Werelt'** the museum enters a new era with the commemoration of an illustrious period in painting.

The success of this enterprising exhibition depends on gathering the best examples of 17th-century Dordrecht paintings from museums and private collections. It would greatly enhance the scope and prestige of our project if you would be prepared to loan the work -as mentioned at the enclosure- from your collection.

The exhibition will run from 29 November 1992 to 28 February 1993, inclusively. A formal loan application and further particulars will be forwarded upon receipt of your agreement to this proposal.

Work which is provided for exhibition, will be treated with the highest standards of museum care:

- Transportation will be handled by Gerlach Art Packers & Shippers of Schiphol, an internationally experienced specialist in the carriage of art works.
- All works will be insured all-risks, "nail to nail" during transportation from and to the owner, and throughout the duration of the exhibition, by Blom & Van der Aa BV, Amsterdam. In this regard, we ask for your cooperation in keeping the costs and risks under control and request that, after reading the enclosed policy conditions, you agree to the insurance arrangements being made by us.
- Care will be taken in the museum to provide a responsible climate control.
- Security is in the hands of professional attendants and is supported by various technical systems.

We hope that you will kindly help us in making this scholarly presentation of 17th-century painting in Dordrecht a success and we look forward to your reaction with interest.

Yours sincerely,

drs. J.M. de Groot
director

enclosures:
work applied for
policy conditions

DORDRECHTS MUSEUM (BIJLAGE/ANLAGE/ANNEXE/ENCLOSURE) 30,0
23/12/91 XXVII

Bijzonderheden van de in bruikleen gevraagde kunstvoorwerpen:
Einzelheiten der verlangten Leihgabe:
Details d'oeuvre d'art demande:
Details of the requested works of art:

Gelder, Aert de

Judar and Thamar, 1681
doek, 104,1 x 149,8 cm

Wilt u a.u.b. van elk kunstwerk aangeven in welke conditie het zich bevindt?
Wollen Sie bitte von jedem Kunstwerk die Kondition erwaehnen?
Nous vous prions de mentionner la condition de l'oeuvre d'art.
We kindly request you to mention the condition of the work of art:

DORDRECHTS MUSEUM (BIJLAGE/ANLAGE/ANNEXE/ENCLOSURE) 49,0
23/12/91 XXVII

Bijzonderheden van de in bruikleen gevraagde kunstvoorwerpen:
Einzelheiten der verlangten Leihgabe:
Details d'oeuvre d'art demande:
Details of the requested works of art:

Maes, Nicolaes

Sacrifice of Isaac,
doek, 113 x 91,5 cm

Wilt u a.u.b. van elk kunstwerk aangeven in welke conditie het zich bevindt?
Wollen Sie bitte von jedem Kunstwerk die Kondition erwaehnen?
Nous vous prions de mentionner la condition de l'oeuvre d'art.
We kindly request you to mention the condition of the work of art:

DORDRECHTS MUSEUM (BIJLAGE/ANLAGE/ANNEXE/ENCLOSURE) 43,0
23/12/91 XXVII

Bijzonderheden van de in bruikleen gevraagde kunstvoorwerpen:
Einzelheiten der verlangten Leihgabe:
Details d'oeuvre d'art demande:
Details of the requested works of art:

Lesire, Paulus

Tobias and the angel,
doek, 180 x 207 cm

Wilt u a.u.b. van elk kunstwerk aangeven in welke conditie het zich bevindt?
Wollen Sie bitte von jedem Kunstwerk die Kondition erwaehnen?
Nous vous prions de mentionner la condition de l'oeuvre d'art.
We kindly request you to mention the condition of the work of art:

Bijzonderheden van de in bruikleen gevraagde kunstvoorwerpen:
Einzelheiten der verlangten Leihgabe:
Details d'oeuvre d'art demande:
Details of the requested works of art:

Gelder, Aert de

Judah and Thamar, 1681 Sumowski 779
doek, 104,1 x 149,8 cm

In fine condition; I'll be happy to lend it, and have sturdy box, made for it. Packing should be by professionals in Milwaukee Art Museum.

Wilt u a.u.b. van elk kunstwerk aangeven in welke conditie het zich bevindt?
Wollen Sie bitte von jedem Kunstwerk die Kondition erwaehnen?
Nous vous prions de mentionner la condition de l'oeuvre d'art.
We kindly request you to mention the condition of the work of art:

Jean H. de Groot

Have you considered borrowing Sumowski No. 797, showing de Gelder in his studio? It is in excellent condition, in my collection. Also, the (pelgr.) portrait by Maes, Sumowski IV, No. 2130 (p. 3277), an excellent early portrait, so d 1656.

The large de Lesire (Tobias) belongs to Queen's University in Kingston, Ont., and the 'Sacrifice of Isaac' by N Maes to William Robinson who published it.

Best wishes Gerald Boon

Jan 8 97

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SCD/AW

25 February, 1992

Dear Dr Bader,

I enclose a transparency of a beautiful Rembrandt coming up for sale on the 15th April. I thought that this was something that might be of interest to you.

I would love to come and see you again when I am next in America and also hope to see you in London in the not too distant future.

Yours
Simon

Simon Dickinson

SENIOR PICTURE DIRECTOR

Dr. Alfred Bader,
2961 North Shepherd Avenue,
Milwaukee,
WI 53211,
U.S.A.

The Property of
THE TRUSTEES OF
THE EARL OF ST. GERMANS' HEIRLOOMS
SETTLEMENT

Rembrandt Harmensz. van Rijn (1606-1669)

Daniel and Cyrus before the Idol of Bel

signed and dated 'Rembrant f . 1633 .'

oil on panel

9¼ x 11.7/8in. (23.4 x 30.1cm.)

PROVENANCE:

Probably the picture listed in the inventory of the bankrupt art dealer Pieter Croon in Amsterdam on 20 February 1650 as '*Een schildereytge van Daniel van Rembrant gedaen met een swarte lyst*' [a small painting of Daniel by Rembrant with a black frame]
(Probably) Barton Booth (1681-1733), the actor
Bequeathed by his widow, Hester Booth, *née* Santlow (1681-1773), an actress, to her grandson Edward Eliot, and by descent to the present owner

EXHIBITED:

London, National Gallery, on loan, 1987-90

LITERATURE:

C. Hofstede de Groot, *Die Urkunden über Rembrandt*, 1906, no.128
Arundel Club Portfolio, 1909
C. Hofstede de Groot, *A Catalogue Raisonné*, etc., VI, 1916, p.50, no.50, and (probably) p.52, no.54a
W. R. Valentiner, *Rembrandt. Wiedergefundene Gemälde (1910-1920)*, [Klassiker der Kunst], 1921, pl.20
A. Bredius, *Rembrandt Gemälde*, 1935 (and English ed. 1937), pl.491 and p.21
G. Knuttel Wzn., *Rembrandt*, 1956, p.249
J. G. van Gelder, *Een Rembrandt van 1633*, Oud Holland, 75, 1960, pp.73-8
K. Bauch, *Rembrandt Gemälde*, 1966, pl.11 and p.1

K. Bauch, *Ikonographische Stil*, in *Studien zur Kunstgeschichte*, 1967, pp.125-7
C. Tümpel, *Studien zur Ikonographie der Historien Rembrandts*, University of Hamburg dissertation, 1968, cat. no.2
H. Gerson, *Rembrandt Paintings*, 1968, pp.212-3 and 490, no.59, illustrated
A. Bredius, *Rembrandt. The Complete Edition of the Paintings*, revised by H. Gerson, 1969, p.597, no.491, illustrated p.406
P. Lecaldano, *L'opera pittorica completa di Rembrandt*, 1969, no.103, illustrated
G. Schwartz, *Rembrandt, his life, his paintings*, 1985, pp.168 and 169, and fig.174 (colour)
C. Tümpel, *Rembrandt. Mythos und Methode*, 1986, pp.150, 154 and 388-9, no.7, illustrated in colour p.150
J. Bruyn, B. Haak, S. H. Levie, P. J. J. van Thiel and E. van de Wetering (Stichting Foundation Rembrandt Research Project), *A Corpus of Rembrandt Paintings*, I, *1625-1631*, 1982, p.263; II, *1631-1634*, 1986, pp.298-301, no.A67, illustrated

According to J. Bruyn *et al.*, *loc. cit.*, no copies of the present picture are currently known. One was, however, lent by Jac. Hageraats and Son of The Hague to the exhibition *Counterfeits, Imitations and Copies of Works of Art*, Burlington Fine Arts Club, London, 1924, p.50, no.30; a photograph of the present painting was

Bellgard, den 10.3.1992

Lieber Alfred,

nochmals Dank für Deinen Brief, der mir bezeugt, daß Dein Sammeleifer anhält. Für meinen letzten Band kommen Deine Erwerbungen allerdings nicht in Betracht, weder der Moeyaert, noch der B.F. Cuyp (ich finde Deine Bestimmung überzeugend), noch der „Demokrit", den ich leider nicht bestimmen kann.
Im letzten Jahr habe ich die vielen Katalogauflagen der Rembrandt/Rembrandtschule – Erstellungen für meine Addenda „verarbeitet", die im 6. Band die Fortsetzung der Forschung (oder was man dafür hält) zu berücksichtigen. Bei den Cuyporen habe ich abgewogen: da sind Gelegenheiten für Seitendarsteller oder für jüngere Leute,

die Ausleihe oder eine große Stelle danken.

Die Ausstellung bei Boggeder, dort immer beschränkten Öffnungszeiten besuchte, habe ich mit, für einen Tag in der Haag, kürzlich angesehen. Aber schneiden. Der Katalog ist vorzüglich, es wird eine Gesamtausgabe zum Rodin-Jahr angenommen. Zur Geschichte der Stereographie und zur neuen Stil auf Rembrandt, der zum ausschließlichen Inhaber einer Bildfabrik (in der Art einer Werkstatt) wird. Damit erledige ich meine absolute Unwissenheit, pour parler comme.

Euer Besuch am 30. oder 31. Mai wäre mir sehr passen. Mitte am vorherigen Besuch ist (wie mir) auf Euch.

Mit herzlichen Grüßen
von Haus zu Haus,
und mit besten Wünschen

Dein Werner.

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

2 April 1992

Dear Dr. Bader,

Owing to prolonged illness I am only now able, to thank you for your letter of January last. The information you gave me proved most helpful. I will write to all persons concerned for permission to include their painting in Dr. van Mattle's book.
Thanking you very much, and our best regards,

A. van de Graaff-
Mathlen

April 8th, 1992

Dr. Alfred Bader
Chairman
Aldrich Chemical Company Inc.
P.O. Box 355
MILWAUKEE, Wisconsin 53201

Re: Painting of Atalanta and Hippomenes -
Black and White Photos

Dear Dr. Bader:

Attached is the set of B & W photos after restoration of the above noted painting, which you requested for yourself and your friend who specializes in this area.

We apologize that it has taken so long to send these. The painting is still at the restorer's studio awaiting our return to Canada and she was unable to photograph it until recently.

We trust that these photos will assist you and look forward to your comments. We would really appreciate your written confirmation of the comments you made in Kingston. In particular your estimate of the 1630-1640 date that it was painted and the probable origin and skills of the artist.

Please send your comments to our Canadian address as we expect to be back by April 22nd,1992 (or you can fax us at our phone/fax (416) 646-2102).

Thanking you again for your great help and looking forward to your comments.

Fay & Carlos

Fay and Carlos Garcia
55 Dalhousie Avenue
ST. CATHARINES, Ontario
L2N 4W8 CANADA

P.S. We will be sending B & W photos to Professor McTavish as well, upon our return.

DAPHNE ALAZRAKI

25 EAST 67TH STREET
NEW YORK, NY 10021

TEL: (212) 734-8658

OLD MASTER PAINTINGS

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27 May 1992

Dr. Alfred Bader
Sigma-Aldrich Corporation
940 West St. Paul Avenue
Milwaukee, WI 53233

Dear Dr. Bader,

Please find enclosed a transparency of a painting by David de Haan. Although this has nothing to do with Rembrandt school, I thought of the 'chemist collector' and that the subject of administering medicine could be appealing to you. Please let me know.

I hope you and your wife are happy and well. If you are ever in the area, I would be so pleased to see you again and to show you my paintings. In fact the Jacob van Ruisdael in which you expressed interest when we last met,is now with me in New York. All the best.

Yours sincerely,

Daphne Alazraki

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July 9, 1992

Dr. Alfred Bader
Aldridge Chemical Co.
P.O. Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader:

Enclosed are photos of a painting that might interest you.

Oil on canvas, 12 x 18, unsigned. The work was lined but only with minor in-painting.

The style is vigorous and more painterly than the photos show.

Please let us know if you are interested, and if you can identify the artist. We would appreciate it.

Hope you and your family are well.

Sincerely,

Jack

Jack Richard

JR:jw
Enclosures
Photos

Prof.Dr. Werner Sumowski
Hessenwiesenstrasse 4
7000 Stuttgart-Rohr

Stuttgart, den 11. Juni 1992

Lieber Alfred,

mit Dank für Euren Besuch hier das Versprochene:

a) ein Abdruck des Nippenhofer Gemeindeblattes von Flinck

b) die Adresse von Caetto

Wollte Du den Katalog aus Japan, eventuell nur Textteile, und Du die Liste der Gemälde aus der Sg. Bader in Queens University.

Hoffentlich hast Du zwischen Deine Vorarbeiten Zeit!

Herzliche Grüße von Haus zu Haus

Dein Werner

The Graduate School and University Center
of The City University of New York

Ph.D. Program in Art History / Box 110
Graduate Center: 33 West 42 Street, New York, N.Y. 10036-8099
212 642-2865

July 13, 1992

Ms. Sue Taylor,
Associate Curator of Prints and Drawings
Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Ms. Taylor:

I have your letter and the transparency of the portrait, which I'm returning to you. Let's get to the crux of the matter. In my opinion this picture has about as much chance of being by Picasso as by Inman. No, more--early Picasso possibly, but never, no way, Inman.

I'm not sure what it is, or when it is, or especially if it's American, though it could be. The dress is unusual and I'm no costume expert, so I really can't help you there. But I don't think your collection needs this.

Sorry for the negativeness--but I guess that's why you wrote.

With my regards, and send my best to Russell Bowman.

Very Sincerely,

William H. Gerdts
Professor of Art History

J 4360 E

KUNST CHRONIK

45. JAHR SEPTEMBER 92 HEFT 9

HERAUSGEGEBEN VOM ZENTRALINSTITUT FÜR KUNSTGESCHICHTE IN MÜNCHEN

HET OUDE TESTAMENT IN DE SCHILDERKUNST VAN DE GOUDEN EEUW

Ausstellung im Joods Historisch Museum in Amsterdam (13. Dezember 1991 - 12. April 1992). Katalog von Christian Tümpel, Jacqueline Boonen, Peter van der Coelen, Judith van Gent, Marloes Huiskamp, Netty van de Kamp, Gabriël M. C. Pastoor, Ulrike Wegener. Zwolle 1991

(mit einer Abbildung)

Mit einem umfangreichen Programm begleiteten holländische Museen seit Dezember 1991 die große Rembrandt-Ausstellung im Amsterdamer Rijksmuseum (*Rembrandt. De Meester & zijn werkplaats*).

Zu den „flankierenden Maßnahmen" innerhalb der Amstelstadt gehörte – neben einer monographischen Präsentation von Werken Pieter Lastmans im Rembrandthuis – die Ausstellung *Het Oude Testament in de Schilderkunst van de Gouden Eeuw* im Joods Historisch Museum. Die anfängliche Absicht, die Ausstellung, deren Konzept in Zusammenarbeit mit dem Israel Museum entstand, auch nach Jerusalem reisen zu lassen, wurde wegen der unsicheren politischen Lage am Golf zurückgestellt und soll nun 1993 realisiert werden.

Den Ausgangspunkt für die Amsterdamer Ausstellung bildete das in der Geschichte der Tafelmalerei wohl singuläre Phänomen einer ebenso umfangreichen wie überaus vielfältigen Produktion von Historiengemälden mit Themen aus dem Alten Testament, wie sie seit dem ausgehenden 16. Jahrhundert und besonders im Laufe des 17. Jahrhunderts in den nördlichen Niederlanden entstanden sind. Die konfessionell begründete Abkehr von der traditionellen Verwendung von Gemälden in liturgischem Kontext führte in den nördlichen Provinzen unter calvinistischer Führung in einer insgesamt eher multikonfessionell geprägten Gesellschaft gerade bei der Themenwahl aus dem Alten Testament zu einer bemerkenswerten Vielfalt. Gemälde mit alttestamentlichen Themen zierten nicht allein die Wände der Privathäuser, sondern wurden auch von den Regenten in öffentlichen Gebäuden zur Legitimation ihres politischen Führungsanspruches eingesetzt. Das Ausstattungsprogramm des Amsterdamer Rathauses ist hierfür das wohl prominenteste Beispiel.

Sieht man von den Werken Rembrandts einmal ab, so gehört die Gattung Historie als Teil der holländischen Fachmalerei zu den späten Entdeckungen kunsthistorischer Ausstellungen. Wegbereitend wirkte in diesem Zusammenhang nicht zuletzt die Ausstellung *Gods, Saints and Heroes. Dutch Painting in the Age of Rembrandt* (Washington, Detroit, Amsterdam 1980/81), die u.a. zu zeigen vermochte, daß die biblischen Historiengemälde Rembrandts und seines Kreises lediglich einen – wenn auch bedeutenden – Aspekt dieser Gattung innerhalb der holländischen Historienmalerei des Gouden Eeuw verkörpern.

Anders als 1980/81 hatte man sich im Joods Historisch Museum auf die Präsentation von 35 alttestamentlichen Historiengemälden beschränkt. Hinzu kam eine Anzahl von illustrierten Büchern sowie das Porträt eines reformierten Theologen, der dem Betrachter – nicht ohne Stolz – einen Tenach präsentiert, eine hebräische Ausgabe des Alten Testaments, die 1635 in der Druckerei des bekannten Amsterdamer Rabbiners Menasseh ben Israel erschienen war. Die 1575 in Leiden gegründete Universität war ein Zentrum der Hebraistik in Europa, wobei das Studium der Misneh Thorah des Maimonides einen Schwerpunkt bildete. Mit der Losung von der Lehrautorität der spätmittelalterlichen Theologie und der Abwendung von der herkömmlichen Bibelauslegung setzte seit der Reformation die Wiederentdeckung der biblischen Autorität ein (*sola scriptura*). Wesentliche Voraussetzung für die in dieser Zeit liegenden Anfänge der historisch-kritischen Erforschung der Schrift war das Studium der biblischen Originalsprachen. Daß das Interesse an der hebräischen Sprache und an rabbinischer Literatur bei den Theologen im 17. Jahrhundert weit verbreitet war, es sich aber andererseits in den Niederlanden nicht auf universitäre Kreise beschränkte, hat Aaron L. Katchen kürzlich nachgewiesen (s. *Christian Hebraists and Dutch Rabbis*, Cambridge, MA, London 1984). In der Ausstellung verweist das Bildnis mit Tenach auf die Frage, ob und in welcher Form das kulturelle und philologische Interesse reformierter Theologen an jüdischer Literatur und Gelehrsamkeit in einem Land, in dem man nicht allein jüdischen Religionsflüchtlingen mit Toleranz begegnete, Einfluß hatte auf die Ikonographie von Historiengemälden mit Themen aus dem Alten Testament.

Zunächst galt es einen möglichst umfassenden Überblick über die Entwicklung und komplexe Rezeptionsgeschichte alttestamentlicher Historiengemälde im 17. Jahrhundert in den nördlichen Niederlanden zu vermitteln. Für diese allein mit den Mitteln einer Ausstellung nicht zu leistende Aufgabe konnte eine Gruppe von Kunsthistorikern von der Universität Nijmegen gewonnen werden, die unter der Leitung von Christian Tümpel den Katalog erarbeitete.

Doch zunächst noch einige Bemerkungen zur Ausstellung selbst. Die Auswahl bot einen interessanten Ausschnitt aus der riesigen Produktion von Werken mit Darstellungen aus dem Alten Testament, wobei Beispiele aus den verschiedenen Zentren und Schulen der holländischen Malerei des 17. Jahrhunderts die ubiquitäre Verbreitung unmittelbar deutlich machten. Die stilistische Divergenz der ausgestellten Werke konnte angesichts der übergeordneten Thematik nicht verwundern.

Von den 35 Historiengemälden, entstanden zwischen ca. 1605 und um 1737, waren 33 Leihgaben niederländischer Sammlungen und Institutionen. Hinzu kamen Hendrick ter Brugghens „Esau verkauft sein Erstgeburtsrecht" (Kat.-Nr. 10) aus den Staatlichen Museen zu Berlin und die 1636 datierte „Opferung Isaaks" (Kat.-Nr. 9) aus der Alten Pinakothek in München nach Rembrandts Gemälde von 1635 in St. Petersburg. Die gleichzeitige Anwesenheit des St. Petersburger Bildes als Teil der Rembrandt-Ausstellung führte anläßlich des Rembrandt-Symposiums im Januar 1992 zur Möglichkeit des direkten Vergleichs beider Gemälde im Rijksmuseum; eine kunsthistorische Sternstunde nicht nur für die anwesenden Spezialisten, für deren Zustandekommen durch spontane Kooperationsbereitschaft den beteiligten Institutionen größter Dank gebührt.

Die Präsentation der Bilder auf der Galerie einer der beiden zum Museumskomplex des Joods Historisch Museum gehörenden Synagogen wirkte schwer überschaubar. Besonders die teilweise sehr großen Formate auf den kleinen

Wandflächen des in einzelne Kabinette aufgeteilten Rundgangs kamen vergleichsweise wenig zur Geltung, zumal, bedingt durch die engen räumlichen Verhältnisse, die Betrachtung der Gemälde aus einiger Entfernung kaum möglich war. Wer nach dem Vorbild der Katalogeinträge eine durchgängige Hängung entsprechend der Abfolge der Bücher des Alten Testaments erwartete, fand dieses Prinzip nur teilweise verwirklicht. Möglicherweise waren auch hierfür Platzprobleme ausschlaggebend. Anders läßt sich z.B. das Auftauchen von Gerbrandt van den Eeckhouts „Boas und Ruth" (Kat.-Nr. 24) zwischen Szenen aus 1. Könige bzw. Tobias, Judith und Esther wohl kaum erklären. Oder hatte man – dem Ort der Aufstellung gemäß – die Abfolge der Bücher des jüdischen Kanons zur Grundlage der Hängung gemacht ? Vereinzelt glaubte man, andere Ordnungskriterien für bestimmte Bildergruppen erkennen zu können. So waren beispielsweise in einem der Kabinette Jacob de Wits „Abraham begrüßt die drei Engel" von 1728 (Kat.-Nr. 4) und dessen *modello* für „Moses wählt die siebzig Ältesten" (Kat.-Nr. 19) zusammen mit Ferdinand Bols „Joseph verkauft Korn in Ägypten" von 1669 (Kat.-Nr. 16) sowie Christiaen van Couwenberghs „Simson und Delila" (Kat.-Nr. 23) zu sehen. Bei den genannten Gemälden von De Wit und Bol handelt es sich um gesicherte Auftragswerke für das Amsterdamer Rathaus bzw. das Sitzungszimmer der Kirchenvorsteher der Zuiderkerk in Amsterdam. Couwenberghs Darstellung aus dem Buch Richter wurde 1632 von der Stadt Dordrecht zur Dekoration des Rathauses angekauft. Der verbindende Aspekt dieser vier Bilder, nämlich die Verwendung von in Auftrag gegebenen Darstellungen mit Szenen aus dem Alten Testament und deren Funktion in öffentlichen Gebäuden, schien eine naheliegende Erklärung für die Zusammenstellung. Warum dann allerdings ausgerechnet Cornelis van Poelenburchs kleinformatige „Vertreibung aus dem Paradies" (Kat.-Nr. 2), ein typisches Kabinettbild, über dessen Auftragsgeschichte nichts bekannt ist, und nicht Pieter de Grebbers portrait historié der Regenten des Haarlemer Leprosoriums (leprozenhuis) mit der Geschichte des Propheten Elisa und dem vom Aussatz geheilten Naeman (Kat.-Nr. 31, *Abb. 8*) oder aber das mit größter Wahrscheinlichkeit ebenfalls als Auftragswerk entstandene Gemälde des Jacob Gerritsz. Cuyp „Frederik Hendrik als triumphierender David" (Kat.-Nr. 27) dieser Gruppe beigeordnet wurde, bleibt rätselhaft.

So angenehm der Verzicht auf pompöse Inszenierung und anmaßende Didaktik auch war, so schwierig war es für den Besucher, sich mit dem Prinzip (oder den Prinzipien) der Hängung vertraut zu machen. Nicht in allen Fällen trugen die Beschriftungstäfelchen hier zu einer Klärung bei.

Der bereits erwähnte Katalog geht hinsichtlich Umfang und Inhalt deutlich über das im Zusammenhang mit kleineren Ausstellungen übliche Maß hinaus und trägt eher den Charakter einer ausführlichen Studie. Dementsprechend umfaßt der die Ausstellung begleitende eigentliche Katalogteil, in dem die Mehrzahl der Exponate farbig reproduziert ist, lediglich ca. fünfzig der knapp dreihundert Seiten starken Ausgabe. Elf zumeist umfangreiche Essays von den Mitgliedern der Arbeitsgruppe der Universität in Nijmegen fassen den Forschungsstand zu den Problemen alttestamentlicher Darstellungen in den nördlichen Niederlanden zusammen und ergänzen Bekanntes nahezu durchweg mit neuen Beobachtungen und Ergebnissen eigener Forschungen. Hierfür konnten einige Autoren auf Erfahrungen und Resultate im Zusammenhang mit eigenen Arbeiten (doctoraalscripties bzw. Dissertation) zurückgreifen, die unter der Betreuung von Christian Tümpel entstanden und inhaltlich eng mit dem Thema der Ausstellung verbunden sind (s. Bibliographie des Katalogs). Der gründlichen Vorbereitung diente zudem ein Symposium im Dezember 1990 in Nijmegen. Hier kamen – neben Kunsthistorikern – auch Vertreter anderer Disziplinen zu Wort, die in Vorträgen die literaturgeschichtlichen und historischen Aspekte des Themas deutlich machten.

Das Konzept des Kataloges trägt die Handschrift von Christian Tümpel, dessen Arbeiten zur Ikonographie und Bildtradition von Rembrandts biblischen Gemälden bekanntlich einen wichtigen Beitrag zum Verständnis der Historienmalerei des 17. Jahrhunderts lieferten. In seinem einleitenden Essay zeichnet er die Anfänge und weitere Entwicklung der alttestamentlichen Historienmalerei in Holland nach. Dabei wird die wegbereitende Rolle der Haarlemer Spätmanieristen und der sog. Prärembrandtisten, womit Pieter Lastman und sein Kreis gemeint ist, deutlich. Auffällig ist dabei, daß die Grundlagen der unterschiedlichen Bildformulierungen, nicht aber die Themenwahl, auf die Auseinandersetzung mit der jeweils zeitgenössischen Kunst in Italien zurückgehen. Aus dem Süden heimgekehrte Maler entwickelten die Historienmalerei in verschiedenen Städten, wobei Amsterdam früh zum künstlerischen Mittelpunkt avancierte. Tümpel skizziert den Verlauf dieser Entwicklung und geht dabei auch auf die in Utrecht, Leiden, Haarlem, Delft, Dordrecht und anderen Städten tätigen Maler sowie auf reisende Künstler ein. Dabei zeigt er die vielfältigen Wechselwirkungen zwischen den an verschiedenen Orten arbeitenden Künstlern auf und charakterisiert deren Themenwahl aus dem Alten Testament. In seiner Schlußbetrachtung faßt der Autor mögliche Gründe für das Aufblühen alttestamentlicher Historien in den Niederlanden nach dem Bildersturm thesenhaft zusammen: die frühe Entwicklung einer hochstehenden Kabinettmalerei, die enzyklopädische Erschließung des Alten Testaments durch die Graphik, die Sammelwut des gebildeten Bürgertums, die Orientierung der Maler an der Graphik und das Interesse an der Entwicklung der Malkunst außerhalb der Niederlande sowie das intellektuelle Interesse an der Erschließung der Welt und ihrer Geschichte. Hier wird man sicher einen allgemeinen, aber nicht weniger folgenschweren Grund anfügen dürfen, nämlich das sich wandelnde theologische Verständnis hinsichtlich der Beziehung zwischen Altem und Neuem Testament in der reformierten Lehre. Calvin widmete diesem wichtigen Problem im 2. Buch seiner *Institutio Christianae Religionis* nicht weniger als drei Kapitel (II, 9-11), in denen er Israel und dem Alten Testament einen eigenen Platz in der reformierten Dogmatik zuerkennt. Dabei relativiert er die Trennung zwischen Altem und Neuem Bund zugunsten einer Einheit des Bundes (vgl. hierzu u.a. C. Graafland, *Het vaste verbond. Israël en het Oude Testament bij Calvijn en het gereformeerd protestantisme*, Amsterdam 1978). Die große Bedeutung des Alten Testaments für die calvinistische Lehre bildete unzweifelhaft auch den Nährboden und Hintergrund für das ausgeprägte – nicht allein auf die The-

menwahl in der Malerei begrenzte Interesse an diesem Teil der Bibel. In den sich anschließenden fünf reich bebilderten Essays erhält der Leser einen Überblick über sowohl häufig als auch seltener bzw. nur ausnahmsweise dargestellte Themen aus dem Alten Testament inklusive der apokryphen Bücher, die lediglich der ersten Ausgabe der von der Dordrechter Synode 1618/19 in Auftrag gegebenen und 1637 erschienenen *Statenbijbel* beigegeben wurden, was an der allgemeinen Beliebtheit bei Malern und Publikum nichts änderte.

Häufig wird in den Anmerkungen zu den genannten Beiträgen auf zusätzliche Beispiele aus Malerei und besonders Druckgraphik verwiesen, wodurch der Leser einen materialreichen Überblick über die aufgeführten Themen erhält. Zudem enthalten die Texte zahlreiche Erläuterungen im Zusammenhang mit abweichenden Textüberlieferungen in verschiedenen Bibeleditionen und deren Auswirkungen auf die Ikonographie bestimmter Sujets. Angesichts der Vielzahl von Darstellungen aus dem Alten Testament in der holländischen Malerei verbietet sich der kleinliche Hinweis auf von den Autoren nicht berücksichtigte Themen von selbst.

Untersuchungen zu den unterschiedlichsten Aspekten niederländischer Kultur zur Zeit der Reformation und im Barockzeitalter haben in jüngerer Zeit die lange vorherrschenden und – wie sich in zunehmendem Maße erweist – oft simplifizierenden Vorstellungen über die reformierte Gesellschaft calvinistisch-niederländischer Prägung korrigiert. Dabei ist besonders deutlich geworden, daß die religiös-gesellschaftlichen Bedingungen in den vermeintlich so homogen von der Lehre Calvins bestimmten nördlichen Provinzen, wie sie aus dem Unabhängigkeitskrieg gegen das katholisch-habsburgische Spanien hervorgegangen sind, vielschichtiger und komplexer waren als weithin angenommen. Zweifellos war die Niederländisch Reformierte Kirche wenn auch keine Staatskirche, so doch der gesellschaftlich und politisch bestimmende Faktor. Dennoch begegnete man Gruppierungen außerhalb der offiziellen Kirche, wie Katholiken, Lutheranern, Doopsgezinden (Mennoniten) und Juden mit Toleranz, spielten sie doch gerade in ökonomischer Hinsicht eine nicht zu unterschätzende Rolle. Selbstverständlich waren unter ihnen auch Kunstsammler. Somit stellt sich die Frage, ob von Mitgliedern dieser Gruppen z.B. biblische Historiengemälde für private Zwecke im Sinne einer Bekenntniskunst der jeweiligen Glaubensrichtung bestellt oder angekauft wurden. Gab es möglicherweise sogar konfessionsspezifische Vorlieben für bestimmte Themen? In diesem Zusammenhang verdient der Beitrag von Gabriël Pastoor (S. 122-133) besondere Erwähnung. Der Autor gibt u.a. eine interessante Übersicht über den Gemäldebesitz und die Themenwahl von Mitgliedern unterschiedlicher Glaubensgemeinschaften, wobei er sich auch auf die Ergebnisse eigener Archivarbeit stützen kann. Zu Recht relativiert er die Bedeutung von Privataufträgen für Gemälde der Gattung Historie und betont die Bedeutung des hochentwickelten Kunstmarktes. Der Ankauf von Gemälden war – vor allen Dingen in den kleineren Städten – abhängig vom Angebot vor Ort. Konfessionell begründete Unterschiede bei der Themenwahl waren in Holland wenig ausgeprägt. Soziale und ökonomische Faktoren wirkten nicht nur für den Umfang, sondern auch die inhaltliche Zusammensetzung von Gemäldesammlungen mitentscheidend.

Abb. 1 Rembrandt, Der Künstler in seiner Werkstatt, Boston, Museum of Fine Arts (Ausst. Kat. Rembrandt & Lievens 1991, S. 88, oder A Corpus of Rembrandt Paintings I, Den Haag u. a. 1982, S. 208)

Abb. 8 Pieter de Grebber, Elisa und Naeman, 1637. Haarlem, Frans Halsmuseum (Ausst. Kat. Het Oude Testament 1991, S. 251)

Die Rolle alttestamentlicher Historien in öffentlichen Gebäuden erörtert Marloes Huiskamp in ihrem Essay (S. 134-153). Ausführlich wird dabei die Vorbildfunktion der dargestellten Themen im Kontext der religiösen und innenpolitischen Verhältnisse behandelt.

Einsetzend mit den Geusenliedern des ausgehenden 16. Jahrhunderts zeichnet sich in den nördlichen Niederlanden im Kampf gegen Spanien die Gleichsetzung der eigenen Geschichte mit der im Alten Testament überlieferten Geschichte des Volkes Israel ab. Anspielungen auf diesen sog. Neerlands Israël-Gedanken finden sich in der Literatur des späten 16. und 17. Jahrhunderts reichlich. Anhand einschlägiger Zitate diskutiert die Autorin die Bedeutung dieser Gleichsetzung im Kontext der religiösen und politischen Auseinandersetzung zwischen orthodoxen und gemäßigten Kräften, wie sie auch im Ausstattungsprogramm des Amsterdamer Rathauses ihren Ausdruck gefunden haben. Hier hätte man sich ein näheres Eingehen auf den Umstand gewünscht, daß eine Selbstidentifikation mit dem alttestamentlichen Gottesvolk nicht allein in den Niederlanden festzustellen war. Erinnert sei lediglich an England zur Zeit Oliver Cromwells. Zudem sei angemerkt, daß die calvinistische Prädestinationslehre keine Volksauserwählung kennt; die Erwählung gilt dem einzelnen Gläubigen, nicht aber einer Gruppe oder Nation. Inwieweit die in den Schriften gezogenen Parallelen somit eher topischen Charakter haben, bedürfte einer ausführlicheren Untersuchung, die allerdings nicht Aufgabe eines Ausstellungskataloges sein kann.

Ebenso material- wie kenntnisreich erläutert Peter van der Coelen den riesigen Bestand von Graphikserien und Bibelillustrationen in den sog. Bilderbibeln und deren Rezeption in Künstlerkreisen (S. 168-193). Als Themen- und Motivquellen spielten diese verbreiteten Serien eine kaum zu überschätzende Rolle für die Entwicklung der Ikonographie biblischer Historien. Dankbar ist man dem Autor, der die teilweise komplizierten Filiationen von Kopien und Nachstichen der Originalausgaben aufschlüsselt, für den nicht selbstverständlichen leserfreundlichen Nachweis von Bibliothekssignaturen der benutzten Editionen. Einige dieser reich illustrierten Ausgaben waren in Vitrinen ausgestellt.

Die Reihe der Katalogessays schließt mit Christian Tümpels Ausführungen zur Rezeption der *Antiquitates Judaicae* des Flavius Josephus in der holländischen Historienmalerei. Dabei handelt es sich um die verkürzte Version eines bereits früher in deutscher Sprache erschienenen Aufsatzes, was besonders die des Niederländischen nicht mächtigen Interessierten begrüßen dürften (s. Die Rezeption der Jüdischen Altertümer des Flavius Josephus in den holländischen Historiendarstellungen des 16. und 17. Jahrhunderts, in: H. Vekeman, J. Müller Hofstede (Hg.), *Wort und Bild in der niederländischen Kunst und Literatur des 16. und 17. Jahrhunderts*, Erftstadt 1984, S. 173-204).

Wollte es in der Ausstellung nicht recht gelingen, „Patriarchenluft zu kosten", so schafft der informative und ergebnisreiche Katalog hierfür mehr als Ausgleich. Bedauerlich wäre es, wenn die Sprachbarriere die Lektüre außerhalb der Niederlande verhindern würde. Kurze englische Resümees hätten dies ausschließen können.

Volker Manuth

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

3. IX. 91

Mein lieber Werner:

Als Du mir die Druckvorlage des alten Mannes im Juni zeigtest, war ich nahezu sprachlos — das passiert nicht oft! Das Bild gehörte doch mir, aber wo war es? Ich kaufte es in den späten 70 Jahren, von einem kleinen Händler in London, und jetzt habe ich es auch gefunden, und es ist bei mir zu Hause. Falls Du willst, kann ich Dir ein Ektachrom senden, aber farbig ist es nur braun und grau.

Wie datierst Du dies?

Hast Du die Photos vom Philadelphia Art Museum erhalten?

Herzliche Grüße
Dein alter
Alfred

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

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

September 3, 1992

Ms. Rachel Kaminsky
Vice President
Old Master Paintings
Christie's
502 Park Avenue
New York, New York 10022 1199

Dear Ms. Kaminsky:

Thank you so much for your detailed letter of August 21st regarding your evaluation of the paintings I donated in 1988.

Your comments illustrate clearly why it is so sensible for me to look very carefully at your old master works. I just wish that I could buy a dozen paintings like The Good Samaritan for about $17,500 or even for $30,000.

I much look forward to seeing Ian Kennedy on September 8th, to show him some Italian paintings which might be of interest to Christie's. I will then also discuss his possible evaluation of that Jacob's Dream attributed to Paolo de Matteis.

Best personal regards,

Alfred Bader

CHRISTIE, MANSON & WOODS INTERNATIONAL, INC.

Ian
Corrado
Giaquinto

August 21, 1992

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

Dear Dr. Bader,

My apologies for not responding to your letter a bit sooner. As always, the summer has come and gone faster than I realized.

As requested I have reviewed the values given by the IRS for the paintings in question. Below please find my comments regarding their values, as well as my suggested 1992 values based on the photographs. One could argue that there hasn't been a significant change in value of the four paintings since 1988, although you would naturally need to find comparable prices from 1988 or earlier for an IRS defensive.

Given the circumstances surrounding your request I have tried to be as realistic as possible, even erring on the side of conservative. I have calculated "fair market value" as the medium of hypothetical auction estimates. For your interest I enclose a few xeroxes which I consider relevant:

1. <u>Hendrick Bloemaert, The Grocery Seller</u>
From the photograph we would estimate the painting for auction at $10-15,000 or $12-18,000. Therefore, one should be able to justify a fair market value between $12,500 and $15,000. Although this is a nice signed example, the subject is not the most commercial and as such it is best to take a conservative approach. Otto's figure of $30,000 seems high to me, but obviously his perspective as a dealer is slightly different than mine as an auctioneer.

2. <u>Cornelis Saftleven, Annunciation to the Shepherds</u>
Regarding this painting, I fear that you have done yourself an injustice by submitting the black and white photograph. As such I am in agreement with the Panel on their value of $10,000. In my view this figure takes into account the size and subject, the condition of the paint surface which appears somewhat abraded in the photograph, and the fact that the painting in not signed.

I have also reviewed the prices at auction for Saftleven and other artists his circle. Having done this I find no figures which would support a substantially higher value. The only Saftlevens which have sold for substantially above $10,000 are signed, and quite different in style and subject.

502 PARK AVENUE, NEW YORK, NEW YORK 10022 TELEPHONE: (212) 546-1000 TELEX: 620721 FACSIMILE: (212) 980-8163

3. Attributed to Lambert Jacobsz., The Good Samaritan

I think the Panel was a bit mean on the value for this painting. Although the subject is not particularly commercial and the attribution is qualified, I would estimate the painting at $15-20,000. My colleague, Anthony Crichton-Stuart, was even a bit more generous and he suggested a figure around $20-30,000. We would therefore suggest a fair market value around $17,500, possibly a bit more.

One would have to write an inventive argument in defensive of any figure for this picture, as there are no obvious price comparisons. In fact, I think this painting is better suited to a private, rather than auction, sale, and thus the difference between my figure and Otto's.

4. Paolo de Matteis, Jacob's Dream

Quite a few paintings by, and attributed to, Paolo de Matteis have sold at auction since 1988. I enclose two xeroxes from the Art Sales Index which might be of interest. There have been several paintings sold through auction which may be relevant to yours, but unfortunately they were offered at smaller European auction houses and we don't have these catalogues. In particular I was thinking of a painting sold as "attributed to Matteis", Cephale et L'aurore, 100 x 125cm., offered at Arcole, Paris, on June 17, which sold for $16,482. Based on the subject and size it might well be comparable.

Given the quality and size of your painting, I would suggest a fair market value price between $15,000 and $20,000. I base this price on paintings by Paolo de Matteis which have sold at auction, although taking in to account that yours painting was not fully catalogued; the overall quality of the painting; and the size.

Although Italian paintings are not my speciality, I wonder if a full attribution to another artist, possibly not a Neapolitan artist, might be secured. The quality of the painting seems sufficiently high that a full attribution should be obtainable.

Am I right to think that Ian is visiting you in the near future. He is particularly good on Italian attributions, and you might show him this picture.

I hope the above information will be of help. Although I have not addressed the actual 1988 prices, perhaps these comments may be of interest. Please let me know if I can be of any further assistance. Also, my congratulation on the Rembrandt!

Yours sincerely,

Rachel Kaminsky

Rachel Kaminsky
Vice President
Old Master Paintings.

Encl.

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

Dear Professor Held:

Thank you so much for your kind note.

I don't want to have to live in a fortress, and so did not buy the Rembrandt portrait for my collection. Isabel and I hope to have a chance to visit you in Bennington next spring, and will tell you all about it then.

One result of all that publicity is that I have been offered all sorts of other paintings – most of them 'junque'. One of interest iconographically is a large (115-150 cms) Rubens which you saw in Zürich in January 1987. I don't think I should consider it

because of its condition, but I am very interested in the subject. Is this really David playing a bear?

A friend of mine has asked me for help in identifying the artist of a very pretty study of a boy, on mahogany, photo enclosed. It looks back to Jan de Bray and Pieter de Grebber, but technically looks more like a 19th. century work. Is it perchance a faithful copy of a work known to you? Did French 19th. century artists ever paint like this, in what the auction houses would call 'in the manner of Jan de Bray'?

It's almost time to wish you a happy new year.

Best wishes

Ayland Bailey

5. IX. 97.

16. September 1992

Liebe Alfred,

das war eine Überraschung mit dem Flinck, der in der Bader Collection in Pasadena gelandet ist!
Vielen Dank für die Information.
Ein Elektronen erübrigt sich bei der Tonalität des Bildes.
Dein Brief nach Philadelphia hat Wunder gewirkt: Das Foto ist gekommen und hat 8.50 Dollars statt 85.– gekostet.
Auch hierfür Dank!
Die Kartei des Manuskripts für Vol. VI sind jetzt beim Verlag.

Alles Gute! Herzliche Grüße –

Dein Werner.

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

9. X. 9-

Liebe Wenn:

Herzlichen Dank für Deine lieben Zeilen über meinen Sketch eines alten bärtigen Mannes, von Flinck. Ist das ein Frühwerk – ca. 1635-40? Es ist sehr dünn gemalt, und gefällt mir doch sehr gut. Deine Reproduktion für Band VI ist etwas größer als das Original.

Otto Naumann hat ein großes, wirklich gutes Bild, Photo beiliegend. Die Trafalgar Galleries, Royal Academy Katalog 1976, No. 8, nannten es JB Wenix zugeschrieben. Könnte das ein Roomer sein? Die Malerei ist

recht verschieden von der meiner Nonna
et Schaggiro. Ich glaube eher an Potter
als Wernix — wenn ich nur Kunstgeschichte
hätte studieren können, würde ich mehr
wissen.

Herzliche Grüße von
Haus zu Haus,

Dein alter

Gerna

The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

March 3, 1993

Department of European Paintings
Fax (212) 794-2176

Dr. Alfred Bader
Astor Hotel suite 622
924 East Juneau Avenue
Milwaukee WI 53202

Dear Dr. Bader,

Many many thanks for the photo of your De Witte and the xerox of Manke's letter. In my earlier letter I was referring to the little copper as a Rembrandt; I'm not sure about the other painting, since there was so much to see on our visit, and I would really have to study a lot of comparative material. As for "Vaillant," I really do not know who painted it and would not yet count Vaillant out of the running. His portraits are not well known and over the next decade or so I intend to collect material on Vaillant as painter and draftsman, with a view to a small monograph. I will also be looking at Vaillants or alleged Vaillants in many locations. To answer your question, however, I would think Dujardin is definitely more plausible than Pieter Franchois, both in style, which seems Dutch not Flemish, and of course in the probability that the composition originated in Amsterdam. I've paid attention to the Franchois brothers since they are often confused with Van der Helst etc, and I have rarely seen them produce a painting quite as good as yours and have never seen a painting by them quite in this style. The drawing, the highlights, and such features as the beard seem more descriptive than any post-Van Dyck Fleming cared to be.

At the moment, I also have files growing for Barent Fabritius and Samuel van Hoogstraten (see sample letter enclosed). Writing a reliable catalogue depends on seeing the original works when opportunities arise and therefore this approach is really more effective than it sounds.

Once again, thanks for the photo and especially for the great visit. Please visit when you're in New York.

With best regards to you and your wife,

Yours truly,

Walter Liedtke

D-8 München, Kottbusstr. 13
am 15. 10. 93

Hurrah, hurrah, Herr Brenner ist da! Lieber Alfred, wann ist er gekommen und macht viel Freude, auch deshalb, weil ich nun ganz überzeugt bin, wie prächtig er ausstellen zu können. Danke, ich herzlichen Dank, dass Du das für mich hervorhebst. Und darf ich bei zu einem zweiten Briefchen schnell schreiben?
Wie geht es der Julia? Was macht die am Ende angezündete Bade-Kerze? Auch Grüße Deiner von mir so sehr geschätzten Frau besonders liebe Grüße.

Mit Dank und Grüßen
stets Deine Elsa.

Meinen ausführlichen Brief mit „Schmetterling" hast Du erhalten?

FRANZ BADER

2242 - 48TH STREET, N.W. WASHINGTON, D.C. 20007

May 7, 93

Dear Alfred,

thanks for your letter. I bout visiting you. I am really not well enough to travel. This week we are going for 2 days to Annapolis. The first time we are leaving (by car) in about a year. I am less well than you think but have problems which can be solved by living with certain restrictions. Enclosed find the embassy invitation.

Warmest wishes

P.S. I am sorry the letter was delayed. Please excuse for the enclosures. Feeling much better, the trips were very successful.

DR ALFRED BADER
52 WICKHAM AVENUE
BEXHILL-ON-SEA
EAST SUSSEX
TN39 3ER

15. VII 93.

Mein lieber Werner:

Hier ist ein schneller Bericht, was sich bei den grossen Londoner Auktionen vom 5–9 Juli ereignet hat.

Bei Phillips am Dienstag nur ein R. Schnebild, ein häßliches, schlecht erhaltenes von Noordt, Johannesgreise, bei Ihr schwarz weiss abgebildet. Nicht der Mühe wert.

Bei Sotheby's am Mittwoch, 7. VII, ein sehr schönes Veselot, furchtbar im Katalog abgebildet – ein Lehrer mit Schülern. Ich war der Unterbieter; Richard Green kaufte es zu einem Hammerpreis von £ 54 000 – 3x Schätzung! Ein so schönes, pikantes Bild.

Bei Christies am 9. VII war viel mehr. In Katalogreihenfolge

No. 32 Lastman, Balaam & der Esel, ex Feigen. Der Esel von R. Kogut. Nicht sehr gut erhalten. Wohl nicht verkauft.

No. 34 S. Koninck, Numo III #1088
Vergottung Ceres'. £22000.
Schön, aber etwas hart

No. 37 Grossmutter 80, Mädchenkopf, Backer sieht falsch* zugeschrieben. Wohl von derselben Hand wie RRP C66, prächtig erhalten. Ich war Unterbieter; £90000 (Schätzung 35-50M) – ich glaube von J. Hoogsteder gekauft. Ein wunderschönes Bild.

No 184 Heyman Nullaert, Numo V, #2041
£17000, von mir gekauft. Ich glaube übrigens, dass dies mein 2. Nullaert sein könnte. Es ist ähnlich gemalt, mit derselben Mütze wie Esau's in dem Bild von dem ich Dir kürzlich ein Photo sandte. Was meinst Du?

In Wien konnte ich privat die schöne Medaille kaufen, die vor ein paar Jahren im Moroskasten angeboten wurde. Du hattest mir das Photo gezeigt – wohl von van Noorde. Besten Dank

Wir sind bis No. VII hier. Natürlich wende ich Dich von der Abreise anrufen.

Herzliche Grüsse von Haus zu Haus.

Dein alter

Cy.-a

* doch nicht von Dir, hoffe ich.

NIAS

ROYAL NETHERLANDS ACADEMY OF ARTS AND SCIENCES

NETHERLANDS INSTITUTE
FOR ADVANCED STUDY IN
THE HUMANITIES AND SOCIAL SCIENCES

30.09.93

Dear Alfred,

It was a great pleasure to spend such an enjoyable evening together in London just before you left – it was only a pity that Isabel could not join us. I sympathize with your problems with the Israel Museum – I thought it a fascinating exhibition and was very sad that there was no English catalogue. I did, however, find Martin Weyl and his colleagues kind and hospitable and so I am sure that any rudeness was unintentional.

I am very much enjoying the even tenor of life here at NIAS. It is a kind of secular monastery in which we all work in our individual cells and are summoned for communal meals by buzzers. Tower this is taking me into fascinating

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areas of Dutch political and religious history – but I have yet to track down any new paintings! I was thinking of you yesterday as I stood in front of the newly-cleaned Huyghenbogaert in the Rijksmuseum. It has been well done and has emerged (as you and I knew it would) as a very commanding portrait. Will you be here in Amsterdam for the Christie's sale in November?

Although very pleasant (except for missing the family – I am back in London every third weekend), my stay here, which requires me to have a house here and in London, is proving very expensive and with great reluctance I have decided that I will probably have to sell the Willem van der Vliet. The painting was a bequest from a friend and it was my intention to enjoy it during my lifetime and then

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3

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present it to a collection in the U.K. However, two houses are proving engineer strain. I know you like the painting: would you be interested in buying it? I have no real idea of price – about £12.000? If you were to buy it, would it be too much to ask that we could have an arrangement similar to the Van Veen, i.e. that I could buy it back within a certain number of years (?5) at the same price? I am conscious of the many kindnesses you have done for me and the family and so am reluctant to ask another – let me know what you think.

I am coming to Boston on 11. October to see Rubens, Leyster and attend the HNA conference. I am staying at the Park Plaza Hotel. Then I lecture at Penn State for Roland Fleischer and at

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4

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the Worcester Art Museum for Jim Welch's group of supporters. I go home on the 24th and then bring the family to the Netherlands for a week – it's the schools' half-term holiday. I will ring from Boston.

As ever, my very best wishes to you both (I expect you in my house here in Wassenaar at some time during the year),

Yours,

Christopher

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Director: PROF.DR. D.J. VAN DE KAA

MEIJBOOMLAAN 1 2242 PR WASSENAAR THE NETHERLANDS
TELEPHONE 01751 - 1 93 02 TELEFAX 01751 - 17 1 [illegible]

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

15. VIII 94

Liebe Werner:

Der Nachmittag und Abend mit Dir und den Kends und Grieringers hat mich sehr gefreut – nur schade, dass Isabel nicht dabei sein konnte.

Seither habe ich mir ein kleines Rembrandtschulbild erwerben können – Photo liegt bei. Sicher ist es 17. Jh. und gut erhalten. Die Hand kommt mir so bekannt vor, und doch weiss ich nicht, welcher Maler das ist. Aber Du wirst es doch sicher wissen.

Isabel und ich sind gerade auf einer Erholungsreise nach England

und Spanien – dies mal ohne Bilder zu suchen, aber wer weiß?

Am 4. September kommen wir wieder nach Hause.

Herzliche Grüße von Haus zu Haus.

Dein alter

Opa

Christian Tümpel

Nun will ich auf die verschiedenen Fragen zu den verschiedenen Gemälde eingehen:

1. Jacob und Esau zeigt in den Gesichtstypen tatsächlich Verwandtschaft mit Horst, ist aber - nach der Komposition und Malweise zu urteilen - wohl später.
2. In dem Eliahgemälde kann ich die Hand von Jakob Pynas nicht erkennen.
3. Für das Gemälde mit Jakob am Brunnen habe ich noch keine neue Zuschreibung. Eine verläßliche Berchem-Monographie fehlt. Ich werde das Thema, falls es nicht schon vergeben ist, einer guten Studentin empfehlen.
4. Der Maler des Bildes von Eliezer und Rebekka kommt mir bekannt vor; das Foto hängt zur Erinnerung an der Wand. Falls ich drauf stoße, schreibe ich Dir.
5. Moeyaerts Elisäus und die Sunamitin ist ein ordentliches Bild.
6. Sumowski's Zuschreibung des St. Matthäus und der Engel an den frühen Lesire scheint mir zutreffend.

den 27. 2.1994

Als ich den ersten Teil des Briefes schrieb, glaubte ich eine langwierigere Krankheit überwunden zu haben. Wie Ihr an dem neuen Datum seht, hat mich der Arzt gleich wieder ins Bett verbannt.
Nun bin ich aber wieder munter.
Ich wäre Dir dankbar, wenn Du mir Durchschläge der Briefe an Abrams schicken könntest, so daß ich von den Unterhandlungen auf der Höhe bin.
Die Ausstellung " Im Lichte Rembrandts. Das Alte Testament in der holländischen Kunst des Goldenen Zeitalters" in Münster wird sehr schön. Wir haben hervorragende Leihgaben zugesagt bekommen (wunderschöne Lastmans, Pynas, Rembrandts, Terbrugghen, Eeckhout, Steen, Arent de Gelders etc.).
Waanders druckt auch die deutsche Ausgabe mit noch mehr Farbabbildungen, so daß es ein wirklich sehr schönes Buch wird. Natürlich werden bei uns alle Leihgaben abgebildet. Der Katalog

Stuttgart
27. Oktober 1995

Lieber Alfred,
die Einladung zum Buchhandel-„Kongreß" hatte ich für einen Scherzartikel. Allerdings bin ich nicht fähig, über diese dämonische Bosheit zu lachen.
Das Gemälde mit dem „Federschwerter" ist exquisit. Auch auf Fälle es schwer, an Herzhaft zu denken, daß er als Autor in Betracht käme, wenn ich Ihnen nicht sagen.

Mit herzlichen Grüßen
Dein Werner.

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FACSIMILE TRANSMISSION

DATE: 2 Jan 1996

TO: ALFRED BADER

MESSAGE:

Dear Alfred,

I keep thinking about the Jan de Bray. The drawing that relates to owned by George Abrams - Xerox follows — the second xerox is a related drawing that Artemis has for sale for $45,000.

The dollar is strengthening against the pound and hit 1.54 this morning I think. At that rate, we would still come in under $500,000 cost at £ 315,000. I can offer the picture for $875,000, since I sold the De Bray Boy holding a Fruit Basket to Boston for $950,000.

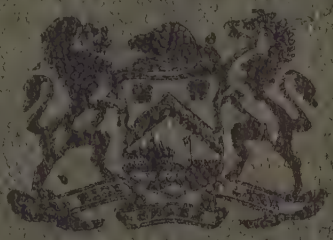
Yours, Otto

30 Forgatte Rd
Kingston, Ont
May 6/96

In sorting out some things in my house I came across this booklet "Kingston Art and Music Club" and wondered whether this booklet was of any historical value to the Agnes Etherington Art Centre at Queens? If not just pitch it in the garbage.

Yours sincerely
Susan Palaschke

Kingston Art and Music Club



1927 - 1928

MRS. FREDERICK ETHERINGTON
PRESIDENT OF KINGSTON ART AND MUSIC CLUB

MR. A. N. LYSTER
TREASURER OF
KINGSTON ART AND MUSIC CLUB

MISS R. TULLIS
SECRETARY OF
KINGSTON ART AND MUSIC CLUB

Kingston Art and Music Club

INITIAL YEAR--1927-1928

During the War the Kingston Musical Club was disbanded, but for some years Kingston lovers of art and music have had the opportunity of enjoying excellent concerts and art exhibitions given under the auspices of Queen's University Art and Lecture Committee and the George Taylor Richardson Bequest, administered by Mrs. Frederick Etherington, the sister of the late Capt. George Taylor Richardson, who was killed in action in the great war, having won the decoration of the Legion of Honor. Capt. Richardson left a bequest to develop art and music in Kingston, his native city and in Queen's University, his Alma Mater. The Fine Arts Committee of the Local Council of Women has also been active in furthering the interest of art in Kingston.

Feeling that the time had arrived for the formation of an art and music club in Kingston, Mrs. Etherington invited two hundred people to an afternoon recital given by Madame de Kresz, Toronto, early in October. Convocation Hall was filled to hear the Hungarian pianiste who is a favorite in Kingston. The idea of an Art and Music Club, to which any citizen might belong by the payment of a small membership fee, was brought forward and met with a ready response. At a subsequent meeting Mrs. Etherington was elected as president and the Kingston Art and Music Club launched as an organization. The growth of the club was amazingly rapid: the first venture was an Art Loan Exhibition held in the Douglas Library from November 10th to 12th, and by that time the membership had reached seven hundred. Pictures were loaned from "The Grange", Toronto, and the National Gallery, Ottawa, and from some Toronto collectors, among them Mr. Rolph, who helped to secure the collection, and several members of the club made valuable contributions. Among the modern artists whose work was shown were Sargent, Sir William Orpen and Glyn Philpot with several beautiful interiors by Van Anrooy and Archibald Barnes. Charles Shannon, Laura Knight and J. de Bray were represented in this group of modern artists. Some pictures of the Dutch School by H. Pot were shown and a Whistler graced the exhibition. A portrait of a child by Hoppner was among the Old Masters and there were some interesting pictures of the old English school of the Holbien period.

Much admired was the portrait of Georgiana Home, loaned by Mrs. John Fairlie, Kingston, who is a daughter of the lovely lady who looked down from her frame upon the crowds of Kingstonians who came to visit this, the first Art Exhibition undertaken by the new club. The portrait was painted by Symes, who was associated with Sir Henry Raeburn, R.A., the noted Scotch artist and who completed some of the pictures of the artist after his death. Another interesting picture, a portrait of Oliver Cromwell, was loaned by Mr. Walter Fleming.

During the winter several lecture recitals were given by Dr. Healey Willan, Toronto, an outstanding Canadian composer. The first lecture on December 1st was on "Outline of Form in Music", and the others, in which he was assisted by Mrs. Pearl Steinoff Whitehead, were on "Folk Songs", and on "Modern Songs". At the latter several of his own compositions were sung.

On New Year's Eve, two clever Kingston girls, Miss Catharine Wright and Miss Leslie Taylor, who had come from the United States for the holidays, gave a delightful evening in Grant Hall which was filled to receive them with Dr. Gibson, Queen's, as accompanist. Miss Wright has a glorious contralto voice, and is studying in New York under M. La Forge. For her a great future is predicted. Miss Taylor, a daughter of Principal R. Bruce Taylor of Queen's University, plays her violin with a firm, yet delicate touch, a delightful sympathy and an excellent technique. Both young girls were given rounds of applause from the audience which was composed of the people of their own town who are keenly interested in their future.

Senor Alberto Guerrero, Toronto, always a welcome visitor in Kingston, gave three piano recitals in Grant Hall to good houses.

On March 8th, Prof. M. D. C. Tait of Queen's University, gave a lecture on "The Development of Painting in Florence and Central Italy," illustrated with very beautiful lantern slides, and on March 20th, Mr. Van Beck was heard in his lecture on "Landscape Gardening from an Historical View-point."

As a closing entertainment, for club members only, a Schubert evening was given in Convocation Hall on March 27th. Mrs. Etherington brought her Electrola from her home and had sent to England for records of the Schubert compositions played at the only Schubert concert ever given by the great musician, which was held on March 26, 1828, the year of his death. Mrs. Harvey B. Chown read a carefully prepared paper on Schubert's life and work, and Miss K. Drummond gave the English translation of his songs sung for the electrola records by John McCormack, the Irish tenor and Elena Gerhart, the well-known contralto. Violin solos by Kreisler and orchestral numbers by the Philadelphia Orchestra, including the celebrated "March Militaire", composed by Schubert for the coronation of Nicholas 1st of Russia, gave a programme that was much enjoyed by the club members who filled the hall. Refreshments were served at the conclusion of the programme.

Antique Loan Exhibit.

Interesting as each lecture and concert was to the members of the club and the citizens who were admitted for a small entrance fee, the unique exhibit of curios loaned from the homes of Kingston, with several special contributions brought from Gananoque by Mrs. John Bulloch, a club member, and from Napanee by Miss Herrington, also a member, which was held in Ontario Hall from February 3rd to 5th, was undoubtedly the outstanding work of the club in its first season.

The Art Committee of the club acted in an advisory capacity after having selected six conveners and chosen committees to work with them and given them the list of articles to be collected. It was with amazing ease that the splendid assortment of beautiful things were collected for the citizens were thoroughly interested: the articles loaned were brought to the hall and the gigantic work of arranging them was begun.

It is one thing to bring beautiful antiques together but quite another to make a beautiful whole, and yet this was done by the committees in charge of the handicraft exhibit. The effect from the door of the big hall with its display of silver, china, brass,

THE STAGE
AT THE LOAN EXHIBIT

bronze, old prints, shawls, rugs and draperies, with one corner devoted to antique furniture, was admired by hundreds of visitors.

On the stage were figures showing off the gowns worn a century ago against a background of draperies of the articles in this collection.

Mrs. Norman Fraser was convener of this section and with her was Mrs. Perry Mahood, Mrs. Dorrance, Mr. and Mrs. Harcourt Brown, Mrs. J. K. Robertson, Mrs. John Bulloch, Gananoque; Miss Frances Sullivan, Miss May Chown and Miss Jessie Dyde. Here, too, were paisley shawls and several "ceinture fleche" the woven sashes made by the women of New France for their men to bind around their waists; quilts of patchwork, woven blankets and knitted quilts. A bit of old French printed cloth was a factor in the gay and colorful picture.

Near by in cases was the collection of beautiful things made by Mrs. James Miller and her committee which included Mrs. R. Bruce Taylor, Mrs. P. G. C. Campbell, Mrs. Douglas Jemmett, Miss Lois Saunders, Mrs. D. A. McArthur, Mrs. W. Anglin, Mrs. Grant MacLachlan, Miss Helen Herrington (Napanee), and Miss Clara Farrell.

Exquisite silken shawls and embroideries, a section of a brocaded silk wedding dress, a pillow made from the robe of a Buddhist priest in far away Japan. Chinese embroideries, embroidery done when King William of Orange sat upon the throne of England beside Queen Mary. A deep red shawl of wonderful color, heavily embroidered, and two masonic aprons, one which came from France with a Huguenot family in the sixteenth century, and made of white leather, were here in cases and here too were fans of lace and painted silk, fire screens and silken reticules of a byegone day. Madame de Kresz had sent some of her wonderful Bavarian dolls from Toronto and they were lovely against a background of rich embroidery. Lace was also collected by this committee. Limerick lace shawls, a Honiton lace handkerchief carried by a grandmother of a member of the club, and other exquisite pieces of old lace were effectively arranged to good advantage. Other cases showed fine embroidery on lawn from Ireland and Malta, and still others held dolls that

CASE OF SILVER AND CHINA AT LOAN EXHIBIT

SUGAR BOWL USED BY LORD ELGIN, LOANED BY MISS DRUMMOND; COPELAND SPODE BOWL, LOANED BY MRS. S. F. CAMPBELL; GRAVY BOAT MADE FOR MARIE ANTIONETTE, LOANED BY MRS. KEARNEY JONES.

had been brought from England as the toys of children a century or more ago and had been treasured ever since by succeeding generations.

A large committee with Miss A. M. Going as convener and Mrs. J. H. Elmsley, Mrs. C. F. Constantine, Mrs. Norman Leslie, Mrs. Philip Du Moulin, Mrs. W. T. G. Brown, Mrs. A. N. Lyster, General Rutherford and the Misses Rutherford, Miss Cartwright, Miss Gildersleeve, Prof. Bridger, Prof. D. A. McArthur and Mr. P. D. Lyman as members of the committee, had the section in which the jewellery, brass, bronze, firearms, miniatures, daguerreotypes, etc., were shown. The case in which the old ivories, fans and card cases, exquisitely carved, were to be seen side by side with family jewels handed down from mother to daughter for generations, was always surrounded by eager visitors and contained priceless treasures. Cameos brought from Italy a century ago, ornaments made from lava, also mementoes of days spent under Italian skies, mosaic pictures and brooches, jewelled necklaces and earings, strings of amber and coral, antique watches, one that told the days of the week as well as the hour, a collection of snuff boxes, among them one used by Napoleon Bonepart; old coins and a curious spoon with a jade handle were in this collection. Here too in another case, were the brasses and bronzes from the Alfred H. Fair collection. A small bronze war god, a thousand years old. A "Dog Fo" a guardian of a temple, a contempory of the little god and an inscense burner, that also came from a Chinese temple, were among the eastern treasures. In another case was a brass Goddess of Mercy, Kwan-yin, a very ancient lady. Tall bronze vases, brass from China, Siam and Persia, all hundreds of years old came from the Fair collection as did the great gilt Buddha, who was buried in Siam for two hundred years and was worshipped for centuries. The gilt has rubbed off here and there, showing the metal, but the inscrutable face and the veiled eyes are as they were when he was made in Siam. In this exhibit was also the state sword of the sultan of Malay, in its silver sheath and several other weapons. From another collector, Dr. L. J. Austin, came, among other curios, a brass knocker that nine

hundred years ago told the inmates of a house in Bagdad, Persia, that admission was desired. It was one of the interests of the exhibit.

Mr. F. Metcalf, sent a unique collection of jewellery and contributed largely to the other sections.

A much admired case was the one in which the miniatures loaned by General Rutherford were shown. There were eighteen exquisite paintings on ivory of lovely women and children and of men famous in the courts of Europe. The collection was of great interest and beauty.

Then there were other miniatures of the ancestors of well-known Kingston families, some of whom had distinguished themselves in the service of their country. One was of an Irish officer whose grandchildren and great-grandchildren live in Kingston and who wore the scarlet crowns shown, upon his epaulets at the famous ball given at Brussels by the Duchess of Richmond on the eve of the Battle of Waterloo, where he was killed. Two lenses from the telescope he was holding in his hand at the time were also on view. Another striking memento of the famous battle that came from the Kingston descendants of an officer who had fought there, was the colors of the 79th Cameron Highlanders, worked by Scottish ladies and carried at Waterloo.

From Col. and Mrs. J. N. S. Leslie came a unique collection. The story of the Leslie clan from 1067 to the 17th century, written in Latin and bound in leather, was an exhibit of outstanding merit and interest. With it was a knife with a porphyry handle used by Prince Charlie at the battle of Culloden and given by him to a member of his staff, a loyal Leslie. Another ancestor of the Kingston Officer carried the silver mounted pistols and sword at the seige of Quebec, and another wore the gorgeous head dress embroidered with the "White Horse of Hanover" during the American War. Antique watches, silver, prints, ivories, laces and eastern embroideries were in Col. and Mrs. Leslie's collection.

Some old books, including a Roman Missal bound in vellum, came from Mr. W. S. Herrington, Napanee, who also sent antique

brass-mounted pistols, of Spanish make, dated 1600, which had been found in Mexico. There were old pistols and powder horns used by the United Empire loyalists in this district and from the Royal Military College came the sword and watch of Capt. Spilsbury, who was a naval officer of the Staff of Sir James Yeo, and stationed at Kingston during the war of 1812.

One of the most interesting sections was that in which the silver, pewter china and glass was shown. Miss Margaret Austin was convener and with her were Mrs. J. M. Campbell, Mrs. J. C. Murray, Miss Gertrude Whitehead and Miss Mildred Jones.

The silver and pewter were remarkably fine. From Mr. H. E. Richardson came some pieces of a solid silver dinner service, silver soup plates and soup tureen. There were some fine pieces of old silver by Stoor, dated 1771. Mrs. Charles Abbott and Madame Trudeau contributed largely to the silver exhibit. Then there was a large silver sugar basin from a silver service, apostle spoons, toddy spoons, marrow spoons and even the huge banqueting mustard spoons of long ago.

The china made a fine exhibit. Splendid samples of old Wedgewood, even a black Wedgewood tea pot from a set in a Kingston home, Lustre jugs, antique handleless cups, a Nantgarrow vase of 1700, brought by a member of the committee and much admired, pieces of Lowestoff and Worcester, an antique hunting jug, and a dish showing a picture of Kingston in the forties taken from Fort Henry. A group of interest was a salad bowl of Copeland Spode a century old, flanked on one side by a gravy boat made for Marie Antionette, the ill fated Queen of France and decorated with her favorite blue corn flowers, and on the other by a sugar basin used by Lord Elgin when he was at Ottawa as Governor General of Canada. Waterford glass, old English glass and Bohemian glass filled another case.

Figures of Old Chelsea and Staffordshire were effective in glass cases and upon an old Welsh dresser where some fine pewter tea services, china figures, and a candelabra of Sheffield plate made an attractive picture. Much admired were the old prints and samplers, the latter telling stories of the homes of Kingston

ANTIQUE BRONZES AND EMBROIDERIES FROM ALFRED H. FAIR COLLECTION

FANS AT LOAN EXHIBIT

and the surrounding district, for some of the most interesting samplers came from Gananoque and Perth, brought up by Mrs. John Bulloch. Mrs. Etherington was convener of this committee and with her were Mrs. L. F. Goodwin, Mrs. Conacher, Prof. Roy and Prof. Bridger. Among the old prints of outstanding merit were a Bartollozzi of the 18th century, a Ryland, also 18th century, a Hobrecken of the 16th century and several Baxter prints. The oldest print was one of Berthold Schvarts, the inventor of gunpowder, by Aude Thevet, dated 1587. Two charming aqua-tints from a Kingston home had been brought from England by the father of the lady who loaned them. Most interesting were two prints, one of Kingston and one of Sackett's Harbor in 1812. They were loaned by the Royal Military College to which they were given by a graduate, Col. R. W. Leonard, of St. Catharines. An old print of Montreal was also interesting and, in a different way, a set of Godey pictures showing the dress of a bye-gone period. The woven pictures of silk and wool were fascinating and some of them of intrinsic value. Under this heading was the tapestry that ante-dates the French Revolution and came from the music room of a chateau. The arms of the family of the chateau are woven into the curtain and the coloring is exquisite. Here also was an oriental prayer rug, and from the eastern shore of the Caspian Sea, a century old rug of rich color and design. A contrast was the sampler worked by the little fingers of Sophie Smith, who was born about 1815, when she was eleven years old. She had also woven the material. This was a contribution from Gananoque, and from Perth came another sampler dated 1837. A wool fire screen which was embroidered for a sale held in Chalmers' Church eighty years ago was a real treasure.

The antique furniture showed some excellent specimens of Sheraton, Chippendale and Heppelwhite. Mrs. Charles McKay was convener of the committee in charge which included Mrs. F. E. Dench, Mrs. Charles Abbott, Mrs. Arthur Neish, Mrs. J. H. Sutherland, Mrs. Etherington, Miss Drummond and Mrs. Earl McBride. A Queen Anne and a mirror of the same period in which the ancestress of a Kingston lady admired her pretty face,

were here and antique fire irons, one set from "The White House" near Collin's Bay, which had been brought from Vermont by Mr. and Mrs. William Fairfield when they came to Canada with the United Empire Loyalists. An inlaid chest of drawers, a gate-leg table, rush bottom chairs, old clock, and an antique fire-screen were interesting bits and everyone wanted to see the old accordian inlaid with mother-o-pearl.

From the Kingston Historial Society came a horn lantern found in old Fort Frontenac, a quaint old chair of black oak that two hundred and fifty years ago was a new piece of furniture in an Irish cabin, and a copy of Canada's first newspaper, the Quebec Gazette of Thursday, June 21st, 1764, printed in French and English. A horn snuff box three hundred years old, presented to the museum by Thomas Smeaton, was also in this collection. Several ladies and gentlemen gave great assistance to the committees in charge of the handicraft exhibit, among whom were Mrs. Charles Constantine, Miss Lois Saunders, Mr. Fraser Armstrong, Mr. R. C. Ward and some Queen's students who assisted Dr. S. W. Dyde.

The exhibit was largely insured and was guarded day and night by the police and by special constables from the Royal Canadian Horse Artillery, and it was satisfactory to know that that nothing was lost or mislaid.

A. M. GOING.

LIST OF CONTRIBUTORS TO THE LOAN EXHIBITION.

Mrs. Charles Abbott
Dr. and Miss Austin
Mrs. W. Anglin
Mrs. John Ashley
Mrs. John Bulloch (Gananoque)
Mrs. R. E. Burns
Mr. O. V. Bartels
Miss Betts
Mrs. Harcourt Brown
Miss Brophy
Mrs. J. H. Breck
Miss Baker
Mrs. Boyes
Mrs. W. T. G. Brown
Col. Bridger
Mrs. Percy Bould
Mrs. W. A. Bellhouse
Mrs. E. H. Bickford
Miss Maude Beaman
Mrs. Charles Constantine
Mrs. C. F. Constantine
Mrs. A. E. Cogswell
Mrs. Douglas Chown
Mrs. Cox
Mrs. Conacher
Mrs. S. Campbell

Mrs. Carr-Harris
Mrs. Canetts
Mrs. J. C. Connell
Miss M. Crothers
Mr. Cramer
Mrs. V. Davoud
Mrs. Rupert Davies
Mrs. J. R. C. Dobbs
Mrs. John Dunlop
Mrs. H. R. Duff
Miss Drummond
Mrs. A. Dickson
Mrs. Dollar (Napanee)
Mrs. Dowdell
Miss Deacon
Madame de Kresz (Toronto)
Mrs. F. Etherington
Mrs. J. H. Elmsley
Mr. J. G. Elliott
Mrs. John Fairlie
Mrs. A. H. Fair
Miss Fowler
Mrs. Ronald Fortt
Miss Flanigan
Miss Fairfield
Mrs. Norman Fraser
Mrs. W. J. Fair
Mrs. J. A. Gray
Mrs. L. F. Goodwin
Mrs. R. W. Garrett
Mrs. T. Gibson
Miss Gildersleeve
Miss W. Gordon
Miss Going
Mrs. Halstead
Miss Herrington (Napanee)
Mrs. James Higgins
Mrs. Haycock
Mr. R. R. F. Harvey
Mrs. W. H. Herrington
Historical Society
Miss Ireland
Mrs. Douglas Jemmett
Mrs. Kearney Jones

Dr. Jordon
Mrs. Arthur Klugh
Mrs. A. S. Kirkpatrick
Mrs. C. S. Kirkpatrick
Miss L. Kilborn
Miss Alice King
Col. and Mrs. J. N. S. Leslie
Mrs. A. Laird
Mrs. A. N. Lyster
Mr. P. C. Lawson
Mrs. H. P. Lowe
Mr. P. D. Lyman
Mrs. Arthur Linghan
Mrs. J. Logan
Mrs. Charles McKay
Mr. F. Metcalf
Miss McGill
Misses Muckleston
Mrs. A. J. MacLachlan
Mrs. Micklem
Mrs. James Miller
Mrs. T. Murray
Mrs. J. C. Murray
Mrs. H. F. Mooers
Mrs. Morgan
Mrs. McCcea (Napanee)
Mrs. E. McBride
Mrs. Spencer Melvin
Miss Grace McCcea
Mr. J. H. Mitchell
Prof. McArthur
Miss E. McCormack
Miss Morrison
Mrs. P. S. Mahood
Mrs. M. Macgillvray
Mrs. W. H. Macnee
Miss Mowat
Mrs. Newell
Mr. John Nolan
Miss Oberndorffer
Miss Orrell
Mrs. O'Rielly
Mrs. Phillips
Royal Military College

General Rutherford
Mr. H. E. Richardson
Mrs. James Rigney
Mrs. Herbert Robinson
Mrs. H. F. Richardson
Misses Richmond
Mrs. A. Strachan
Mrs. J. H. Sutherland
Mrs. J. S. Sparks
Miss Lois Saunders
Mr. George Smith

Prof. Tait
Mr. J. Turk
Mrs. Tuggey
Miss Tullis
Madame Trudeau
Mrs. L. Vosper
Mrs. R. C. Ward
Misses F. and K. Wilson
Miss G. Whitehead
Mrs. Wilson

P. O. Box 3,
Kingston, Ontario.

Dear Sir or Madam:—

A meeting of the Kingston Art and Music Club will be held at 8.00 o'clock on the evening of Friday, April 12th, in Convocation Hall. Your attendance is earnestly requested.

The Executive Committee of the Club takes this opportunity of informing you that on account of the low membership fee, and on account also of the many and varied activities in which the Club has engaged this season, a deficit is reported amounting to more than $500. Certain members some time ago generously pledged themselves to pay $1.00 in addition to their membership fee in order to help meet any deficit that might arise. Should you be willing to join this group, would you be good enough so to indicate to the Secretary at the above address, enclosing $1.00 with your communication.

The accompanying statement from the Treasurer shows clearly how the deficit has been incurred. The members of your Executive Committee, while they regret the existence of the deficit, are unanimous in their feeling that the Club has had a most successful year, and has more than realized the purposes for which it was instituted.

Please be sure to attend the meeting on April 12th, if at all possible as a number of interesting business matters will be discussed.

Yours very truly,

KINGSTON ART AND MUSIC CLUB,
R. H. M. Tullis, Secretary.

27th March, 1929.

KINGSTON ART AND MUSIC CLUB

EXPENDITURE 1928-9

Mrs. Dewing	$ 100 00
Miss Wright	100 00
Mr. E. Seitz	167 00
Secretary	50 00
Ontario Society Artists	53 00
Rent	288 00
Stationery	66 00
Electric Lights	18 00
Dramatic Group	110 00
Piano Tuning	6 00
Cost Exhibitions	39 00
Express	58 00
Telegrams	9 00
Flowers	8 00
Advertising	163 00
Sundries	24 00
Petty Cash	20 00
Paid on account, Piano	266 00
	$1545 00
Revenue from Membership Tickets, etc.	$ 905 00
Deficit	$ 640 00

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Utrecht 14 - 22 I 1992

Dear Alfred and Isabel ,

Let me first say that I wish to offer my apologies for the fact that this letter wasn't written a fortnight ago, but there is so much work to do, exhibitions to visit that I couldn't find till now the hours necessary to write. I perfectly know that you want to hear if your books did arrive (they did on December 27th in perfect condition) thus this alone gives a reason to write this letter. But there is another one and that of course is that I wholeheartedly want to thank you for your very generous Christmas present. I've expected to receive two catalogues (Mount Holyoke and West Lafayette 1980) so when I found also your Oshkosh and West Lafayette 1987 catalogues , I was very surprised. Until now I alas didn't study carefully the catalogue on Italian Baroque paintings (though it deserves my careful attention very much). My first impression is that the research is very carefully done, and certainly there are very beautiful pictures in it. I am already a littlebit familiar with most of the paintings in the other catalogues, what makes it very difficult to add some new information to each of these publications. And it is just that what I should like to do. But at the moment I am unable to offer some new information apart from one or two notes, which will be discussed later on. Now I want to tell you in chronological order and very condensed some of my adventures after our farewell in The Hague, on November 27th.
In the week after our memorable meeting I've read carefully a great number of catalogue entries in 'Telling images' (which book you,characteristically have asked Peter Sutton not to quote in his essay in 'Hollandse Meesters uit Amerika'). It is a very attractive book with many reproductions of good quality, and very interesting pictures. The texts of the entries are very good.

But I think cat. no 2 depicts not 'Christ as the Man of Sorrows' (a characteristic example of this iconography is the beautiful and famous painting by Geertgen tot Sint Jans in the museum 'Het Catharijneconvent' in Utrecht),but is a 'Herauslösung' of the iconographic theme 'Christ sitting on the cold stone'.

The composition of cat. no. 4 served Sir Anthony van Dyck as the example to follow in his portrait of King Charles I (see :'Anthony

cat. no. 75). (By the way: I haven't received any signal from Mr. Christopher Brown, the author of the catalogue on the Van Dyck drawings exhibition.) Moreover I am conviced that portraying a person in three different positions in a painting was to be understood as a kind of defensive statement by the painter against art theoretical attacks of sculptors (who defended the priority of their art above painting by saying that a sculpture has three-dimensionallity and a painting not !).

Cat. no. 7 The building depicted could really well be identical with a fortification in Haarlem which still is there; I will try to find a reproduction of a 17th century representation of it for you, but this may take some time.

Marten Jan Bok, a kind of new A. Bredius from Utrecht, and a friend, told me that he now knews about five paintings by Munniks (your painting ,cat. no. 8 not included). Years ago he wrote a provisional biography of this painter in a privately published paper and in Dutch : Marten Jan Bok :'Vijfendertig Utrechtse kunstenaars en hun werk voor het Sint Jobs Gasthuis 1622 - 1642 (Utrecht 1984)',68 - 72. I agree that in order to inform you in a useful way about the life of this artist from Utrecht it would be preferable to supply a transcription in English of his text, but since he will publish most of his archival data on minor masters of Utrecht like Munniks (no doubt with a lot of additional new information) as I expect within two or three years (maybe in English), I think it is better for you to wait for (a copy from) that publication. Of course you understand that my use of the term 'minor master' does not imply that your Munniks is a painting of doubtful quality.

Cat. no. 9 : Very intriguing (just like those crazy pictures by Dominicus van Wynen !). I cannot give a solution to this iconographic enigma. How nice to find Bruyn's opinion quoted here.

Cat. no. 10 (together with cat. no. 27) are my favourites in this catalogue. I have to tell you that I had planned a very short trip to the 'Institut Néerlandais' in Paris just before Christmas, where until Christmas Rembrandt's representation of 'The stoning of St. Stephen' was on show (a kind of sophisticated competition between exhibiting institutions), but to my very great disappointment this trip was cancelled.

Cat. no. 12 : since a long time I have wondered why so few paintings with this moving story were produced in 17th century Nederland. I really have no explanation for this typical situation.

The rendering of the foliage in this painting is very different from that in the painting published in West Lafayette 1980, no. 11, which

is also attributed to Lambert Jacobsz. in Sumowski Vol. V as was discovered yesterday.

Figure 14a has to be compared with the print after the painting by Rubens, made by Cornelis Galle.

Cat. no. 17 : I am grateful to learn a new and important term : penumbra. Despite reading numerous pages of Rembrandt-literature I have never came across this term before !

Cat. no. 25 : Mentioned by Chr. Tümpel in his recent catalogue 'Het Oude Testament in de Schilderkunst van de Gouden Eeuw' as with Agnew's ! Remarkable.

By the way : It is well done to give your Kingston 1988 catalogue a short title !

Cat. no. 27 : to be compared with van Bijlert's 'Mary Magdalen' in the 'Bob Jones University Collection'. This picture really is a product of the Dutch Baroque (which I like so much), a branch on the tree of art history that didn't grew out fully.

Cat. no. 29 : the subject probably is more aptly described as : 'Horse dressage' or 'Riding lesson'. The horse seems to be trained to make a 'levade' or to walk on his hind legs.

Has the word 'passade' to be read as 'passage' ? I didn't trace a dictionary in which 'passade' is mentioned.

Cat. no. 33 : Iconographically very interesting.

Looking at your beautiful Italian paintings in this catalogue makes me realize that my knowledge of Italian art is far too limited.

So far as the catalogue 'Telling Images' is concerned (it is a pitty that the sub-titles are <u>not</u> identical). I have transferred copies of some pages of this catalogue to the librarian of the department of art history from Utrecht's university and I hope he now will order an exemplar from Sigma-Aldrich in Milwaukee. He told me he was very much interested.

On Wednesday December 4th I've visited the R.K.D.

I've checked the reference about the provenance of your new Moeyaert acquisition printed in the Sotheby's sale catalogue from Amsterdam d.d. 12 XI 1991. It was in fact in the sale catalogue from Dorotheum, Vienna d.d. 20 X 1932, which was the sale's 'Erster Tag' (the sale was from 20th-22th X 1932). The text in the catalogue is as follows :

'[pag.] 8 [no.] *27 C. Cl. Moeyaert (Amsterdam , um 1600 - 1669).
Biblische Szene. Öl auf Holz.
61 : 49 cm. (2000.- [= estimate, in which currency ?])
700 Siehe Abbildung Tafel 10. [which is a black and white photograph on a page without a number]'

*means :'Die mit * versehenen Posten gelangen als verfallene Pfänder

Ziffern sind Schätzpreise, die rechts ausgeworfenen Ziffern sind Auszufugungspreise.' Cat.no. 27 was missing on the list with prices realised, and thus remained unsold. As you might have discovered meanwhile, there is a reference in the catalogue 'Het Oude Testament in de schilderkunst van de Gouden Eeuw' which in all probability refers to your new painting. It is in note 30 on page 167. If this reference (which mentions another (later) sale) indeed pertains to your painting, has to be verified. What also remains to be done is to check whether a photograph of it is in the box with photographs of N. Moeyaert's paintings in the R.K.D. and if yes,if there is more information about the provenance of your painting on the cardboard to which this photograph is attached.
I have also asked for the catalogue Christie's South Kensington d.d. 10 V 1990 in order to see if somebody of the R.K.D. did write a note at cat. no. 119. There was such a note, in the handwriting of Miss Chr. Wansink : ' F [=photograph] van ander ? ex. op G. van Kuijl' which means that of the same composition but possibly another version, a photograph is preserved in the box containing reproductions of paintings by Gerard van Kuijl. When I looked in that box the photograph was missing. The explanation could be that someone is working on the topic at the moment. I'll have to check it during another visit at the R.K.D. .
In the R.K.D. I've met Mr. Karl Johns, who is living this year in Austria and is preparing a book on Antonie Blocklandt van Montfoort. Two days later I've met him again when the exhibition of Italianate paintings in the 'Centraal Museum' was openend in Utrecht. I may help him with some bibliographical research, and will possibly visit him in Austria,where he lives alone in a large house near Vienna. So this would be a perfect opportunity to fulfil a long cherished wish : to visit the 'Albertina', 'Das Kunsthistorisches Museum' and the 'Gemäldegalerie der Akademie der bildenden Künste' and to see Austria's capital !
The day after the opening of the exhibition I was informed that James Welu, was also present at the opening. I very much regret I have not met him, this would have enabled me to thank him for the book 'Raising the Curtain etc.' and to discuss with him the van Troyen painting.

During the first week of December I have also arranged my visit to Edinburgh, which would took place from December the 10th to the 17th. I've used the ferry from Rotterdam to Hull (vice versa) and hitched from Hull to Edinburgh (vice versa). This alone was a marvellous experience. Edinburgh is a lovely city, the Scots very kind but the Scottish accent difficult to understand. But what is a littlebit annoying is that everything is very touristic and I don't like to be treated or behave like a tourist though I am a visitor from abroad. If you have never been in

Scotland'. I've spent three days there inter alia to study their collection of Bloemaert reproductions, and I was so lucky to get permission to see a beautiful Bloemaert drawing in the original. I've talked to the assistent keeper Miss J. Loyd Williams (a quite formal person) who is now preparing a very interesting exhibition to be held in the period 13 VIII - 18 X 1992, about Dutch paintings of the 17th century which are still or were once owned by Scottish collectors. The title of the exhibition will be :'Dutch art in Scotland / A reflection of taste'. The catalogue will follow the actual trend in art history, because the provenance of each picture will get a lot of emphasis. Among the paintings which will be shown, will be at least one authentic Abr. Bloemaert, from a private Scottish collection. This picture was included in the exhibition 'Art in Seventeenth Century Holland' , National Gallery, London 1976 (cat. no. 8). And this depiction of Bloemaert's favourite theme indeed stems from the collection of the Duc d'Orleans (as can be unmistakenly shown by an engraving). Because of this circumstance the painting now with Mr. Bert van Deun must have another, regrettably less prominent, provenance.
The paintings preserved in 'The National Gallery of Scotland' overwhelmed me because of their beauty, and once again I realized that the Dutch were very competent painters but that the most admirable artists are perhaps the masters of the Italian Renaissance whose works deserve more appreciation and especially more of my studious attention. I saw paintings by Bassano,Titian, Tintoretto, Guercino, Domenichino, Lotto, Raphael, Moroni, not to forget works by those Spanish artists Velazquez and El Greco etc.,etc. . And of course also some beautiful Dutch pictures e.g. a landscape by Philips Koninck ('Hollandse Meesters uit Amerika', 316 fig. 2), Vermeer's earliest picture (at least if you won't consider the picture of Saint Praxedis owned by Mrs. Barbara Piasecka Johnson in Princeton as his earliest one), and .... a painting by Camerarius (situated high on the wall, alas) 'Young man in a fur cap' ,dated 1649 of which I've afterwards tried to find a reproduction in The Hague and our library here. Regrettably I was unsuccessful. There were of course some absentees : Lieven's well known painting 'Portrait of a young man' (see cover cat. Braunschweig 1979) because it was lent to Leiden (where indeed I've admired it ten days ago) and Rembrandt's 'Young woman in bed' temporary in Amsterdam (which I've also observed yet) ,but I was very happy to see the famous Elsheimer painting, no doubt acquired thanks to the late Keith Andrews's Elsheimer enthousiasm. (Mr. Andrews was a close friend of the Van Gelder couple.) I have experienced what you have when you visited Utrecht : no recent scientific catalogues are available, few slides, and no postcards of other paintings than

Rembrandt´s and Titian´s and Scottish painters. When I tried to see the 'Torrie Collection' (which belongs to Edinburgh University) all the paintings were in the depository, because of a Christmas exhibition of a local artist. One of the new things I´ve learned on my Edinburgh-trip is the Christmas-cult in the U.K. . Everywhere Christmas activities were going on, even Christmas carol singing in the 'National Gallery of Scotland' (in stead of the usual lecture), performed for the friends of the museum, to whom a glass of Christmas bowl was offered.
I´ve travelled one day by coach to Glasgow in order to see a fine selection of the beautiful old master collection of Glasgow´s municipal 'Art Gallery and Museum' beautifully situated at Kelvingrove, (which has a Hendrick Bloemaert which I dearly would have liked to see) but when I arrived, it turned out that most of these pictures were in store and could NOT be seen ! I was furious, but I think this is what always happens when one is travelling. In Glasgow I´ve also visited the 'Smillie Collection' (belonging to the University of Glasgow). And there I was, totally unexpected in front of a most attractive painting, produced in Utrecht by an obscure painter working in an idiom which is very Flemish, baroque-like (you Alfred would have liked it very, very much) : Hans Horions :'The first meeting of Theagenes and Chariclea'. Marvellous. This university collection is described in a small catalogue which was, though reprinted in 1973 ! still available for 50 p. . Experiences like this one compensate a lot of vexation.
My last day in Edinburgh was remarkable because of the fact that , when I visited the head office of the 'National Trust for Scotland' on 5 Charlotte Square (in order to discuss a picture from 'Brodie Castle' (a 'National Trust' property), which Christopher Wright believes to be by Bloemaert), I discovered in a booklet of 'The Georgian House' (a 'National Trust' re-creation of an 18th century home, situated on 7 Charlotte Square, and only opened during high season) an interesting Dutch 17th century painting. After negotiating a bit (very difficult to do this in English) the assistent Keeper Mr. Christopher Hartley (who in contrast to the lady of the reception immanently understood my fascination for paintings) showed me the picture (the house was just being embellished for a ..... Christmas meeting). And then I was again totally unexpected, in front of a marvellous painting (sun-lit) by Bol (Sumowski Vol. V no. 2007 (with a photograph which shows a painting amputated at the bottom !!!)). This 'Amor legt Venus Sandalen an' is a painting showing two aspects of Bol´s style :'Venus' shows classicism (like Bol´s 'Venus and Adonis' now in the 'Rijksmuseum',Amsterdam (not illustrated in Sumowski; it is cat. no. 9 in :'Rembrandt/The impact of a genius'):while the style in which her chariot is rendered shows

unmistakeble the influence of Rembrandt's broad/free manner. Though no reproduction of this painting was available, seeing it was, in retrospect, the climax of the day. The next day Tuesday December 17th I have travelled with a lorry along the A1 (that means in the North along the coast) to Hull, where I reached the ferry just in time. I arrived in Utrecht Wednesday 18th and stayed there mainly at home (studying) but also visiting the library in order to check a lot of different art historical items, I've come across on my marvellous travel to Scotland's capital. But because I wanted to read the catalogues on 'Lastman' by among others A.,and on 'Het Oude Testament in de Schilderkunst van de Gouden Eeuw' by among others Chr. Tümpel during Christmas (when most of the students and other persons have left Utrecht, that means a good (quiet) atmosphere to study is present here) I've hitched to Amsterdam (vice versa) on Monday 23rd. My Christmas was a Christmas in isolation, apart of course from the solemnly mass on Christmas Eve in the cathedral that now was heated by numerous candles. I've then started to read the Tümpel-publications. Reading them I feel like a boxer who is knocked down because of all the learned information which is spread over the reader. I didn't visit the exhibitions till now, this remains to be done in the near future. Friday December 27th was a happy day because of the arrival of your parcel from Bexhill-on-Sea, with the appropriate stamp of Edinburgh's castle (the interior of which I didn't see - instead I've visited the 'Palace of Holyroodhouse' at the other end of the so called 'Royal Mile'). In the afternoon I've travelled to 's-Hertogenbosch in order to buy at the museum the catalogue on Theodoor van Thulden, whose works are exhibited there at the moment (this is another exhibition which still must be visited). In the evening I was in Rotterdam, the next day back home. Monday 30th, Tuesday 31st December, I was in the municipal archive of Utrecht to do research. The rest of the week I've spent in the University library. Monday January 6th I've travelled to Rotterdam, where the next day was used for research in the archive of an important Dutch newspaper. I wanted to find a review of an important art historical publication published in 1939. I didn't succeed till now, so I have to return there in order to continue my research.
Wednesday January 8th I was in The Hague at the R.K.D. where I've tried to find the photograph of the Camerarius picture you've showed me, and a reproduction of the Camerarius picture in Edinburgh (2x no success). I've also checked once more if in the box with photographs of works by G. van Kuijl the photograph of the G.van Kuijl depicting 'Jacob and Esau' was already returned (it wasn't).
In the afternoon I've first of all visited 'Glerum' in order to buy the catalogue in which the van Tuendingen is depicted which was recently

acquired by the 'Rijksmuseum' Amsterdam, and then I walked to 'Phillips' to get an exemplar of their sale catalogue London d.d. 10 XII 1991. When I saw in this catalogue Jan van Noordt's 'The Levite and the Concubine at Gibeah' (no. 202), I immediately thought - this would be an attractive addition to Alfred's collection. From a documentary point of view it is interesting to see cat. no. 213, because it is very similar to the painting by the same artist which is still at Saskia's gallery. I've indeed met her that afternoon; and told her what you wrote me about your new acquisition, and she very kindly gave me the address of Mr. Bert van Deun. I haven't written a letter to him yet, but this will surely happen in the near future. I first have to supplement the data about its provenance which are already at my disposal. The prestigious provenance provided by Mr. van Haeften in his cat. no. 5 is, although it is a pitty for Mr. van Deun, full of errors.

The next thing to do was to visit the exhibition 'Bredius, Rembrandt, and the Mauritshuis / A tenacious Director Collects !!!' in the 'Mauritshuis'. Alas Ben Broos wasn't in the museum, so I could not transfer to him the colour reproduction of your 'Portrait of Rembrandt's father' ,as I've promised to do, but this also will surely be done in the near future. The exhibition was small but I've appreciated it highly. I saw among other paintings, the picture 'Minerva im Studio' (Sumowski cat. no. 242) to which you've referred during your visit,and, what was a very pleasant surprise, Abraham van Dyck's 'Die Abreise Benjamins' (Sumowski cat. no. 2046). A superb painting of which .... no reproduction was available. Among the paintings which were acquired for the 'Mauritshuis' thanks to Bredius's efforts, is Judith Leyster's 'Man offering money to a young woman'. Wouldn't it be possible I instantly thought when seeing this painting, that your painting published in 'Mount Holyoke' cat. no. 24, is by the same hand ? At five o'clock,after carefully considering the possibility of buying Frits Duparc's latest catalogue 'Italian Recollections :Dutch Paintings in the Golden Age'(for which I probably will send an order to Montreal directly -there are a lot of desirable reproductions in this book (especially from works by one of my favourits : Jan Baptist Weenix),but to the contrary I don't expect the texts to be very informative , I was forced to leave the museum, and went to Rotterdam.

The next day I've visited Leiden, Christiaan's exhibition on Lievens and Rembrandt, which raised my utmost enthusiasm. I met Christiaan , who told me about his (and Mr. Ekkart's) ignorance of the fact that the ex-Guterman Lievens is now in your collection. The exhibition was splendid (though criticized in a newspaper review because of its disorderly arrangement). What I've appreciated in particular was that paintings, drawings and etchings were shown not separated (that means

works of art in the same medium,each in their own room), but mixed up. Thus it became possible very well to observe the differences and similarities between e.g. a drawn sketch and a painting made after the sketch.I saw Lieven´s painting of 'Job in distress' from Ottawa for the first time in my life and stood in fascination for minutes in front of Lievens´s and Rembrandt´s crucified Christs from Nancy and Mas d´Agenais respectively (of which the textual explanation supplied by the museum was severely criticized in a letter to the editor in a Dutch newspaper). Another fascinating picture to my mind is Lievens´s 'Die Wahrsagerin' (Sumowski no. 1187). I was immediately reminded to a work by Paulus Bor in the 'Centraal Museum' here, which not only supplies another proof for the hypothesis that Lievens was highly influenced by the Utrecht school of painters, but also would be helpful to solve the problem of its until now not recognized iconography. I think in the 'Exponat' in Leiden a moment from the same story which had inspired Paulus Bor is depicted, i.e. 'Het Spaens Heydinnetje' by Jacob Cats, or probably its Spanish original 'La Gitanélla' by Cervantes. Remember that Jacob van Campen (who just like Bor lived in Amersfoort and must have had good friends among the painters in Utrecht) had the Spanish motto 'El todo es nada' painted under a decoration in his residence 'Randenbroeck' in Amersfoort (see : J. Bruyn: 'Jung und alt -Ikonographische Bemerkungen zur tronie' in : Hendrick ter Brugghen und die Nachfolger Caravaggios in Holland (Herausgegeben von: Rüdiger Klessmann)(Braunschweig 1988), 76 fig 94). By the way the explanation supplied by the museum on the text board accompanying Lievens´s picture, caused the severe irritation of Mr. J. Nieuwstraten who send a letter to the editor of a Dutch newspaper (see copy).
In respect of at least three points the picture by Lievens has some characteristic features that are very much comparable to (stylistic) aspects of paintings by Bor. Primo : the overall iconographical similarity between Bor´s painting 'Het Spaens Heydinnetje' in Utrecht and Lievens´s painting in Berlin. Secundo : the shape of the head of Lievens´s woman dressed in black as compared to e.g. the shape of the head of one of the servants of the daughter of Pharaoh represented on Bor´s painting depicted in 'Het Oude Testament in de Schilderkunst van de Gouden Eeuw' cat. no. 17 . Tertio : the fact that the gipsy-woman in Lievens´s painting bears as a kind of indicator of her identity, a scroll (something like a mezuzah ?) on her forehead. (Because it bears as inscription the word 'Eritrea' (oral communication by Chr. Vogelaar d.d. 9 I 1992), that means more or less an 'Egyptian'-regio where the gypsies were believed to stemm from, it is certain she is meant to represent a fortune-telling gipsie-woman.) This way of characterizing(the group to which)a specific person in a composition had to be understood to belong was practised

in his painting 'Jesus in the Temple' (see: 'God Saints & Heroes', cat. no. 19) as a doctor by decorating him with a scroll on his forehead. All this evidence could be seen as supporting the hypothesis that 'Die Wahrsagerin' is in fact painted by Bor instead of by Lievens. Be that as it may I think it to be more fruitful to discuss the iconography of the picture instead of it´s authorship, because the debate on who has painted it, is endless whereas I think a definitive solution for the iconographical puzzle is at hand. Nevertheless at this moment I cannot tell you exactly what the iconography is, first I have to read the play by Cats (and possibly also the Dutch translation of 'La Gitanella'). Hopefully this will enable me to clear the problem. One last thing has to be said about this interesting 'Lievens' : probably it is useful to compare the painting´s iconography with that of the painting which S.J. Gudlaugsson, in his :'The Comedians in the work of Jan Steen and his Contemporaries'(Soest 1975), 29 fig. 25 entitled as 'Spanish Gypsy girl' by Jan van Noordt (see copy). The latest information about the present destiny of this painting I was able to find is in : Ivan Gaskell: "Transformations of Cervantes´s 'La Gitanilla' in Dutch art" , in : Journal of the Warburg and Courtauld Institutes 45 (1982) , where is stated that it was offered for sale at Sotheby´s London d.d. 15 XII 1976. If you perchance possess this sale catalogue, you may be in the position to compare two fine reproductions of depictions from the same source. So far as the impact of my visit to the exhibition in Leiden is concerned.

The weekend of January 11th and 12th I´ve used to prepare my visit to the Rembrandt-exhibition on Monday 13th. I was at the museum at ten ,and stayed till circa 14.00 p.m.. The impressions are too much to describe; I very much liked the drawings and etchings, and also the paintings of the Rembrandt-pupils. Of course Rembrandt´s paintings are very impressive also but they can hardly really surprise anymore. Because they are discussed so often I have the feeling to recognize them when seeing them in the original. This was totally different with e.g. the paintings by Jan Victors, which were hung in the last room. They really raised my utmost enthusiasm, also because they are paintings full of narrative details (the kind of paintings I prefer). Among Rembrandt´s paintings I also appreciate his biblical history paintings much more than his portraits. These simply generate more pleasure when I look at them. In the exhibition I´ve met Larry Nichols who had just a few hours before arrived by plane so his condition wasn´t 100%. At two o´clock I´ve decided to leave the museum for two hours to have a break, which I used to walk to the 'Joods Historisch Museum' in order to try to get a copy of an article which I dearly would like to read but is not easy to find :

Eric Zafran :'Jan Victors and the Bible',in : The Isreal Museum News 12(1977), 92 - 120 . I was so lucky to get a copy but didn't find an opportunity till now to read it(I can provide a copy of my copy if you like it). I've also learned there that Miss Yonna Yapou from the Israel Museum in Jerusalem is preparing a catalogue of the Dutch 17th century paintings in the collection (see: Yonna Yapou :'Who was Flinck's Venus', in : The Israel Museum Journal II (Spring 1983), 58 - 61 (about Sumowski's cat. no. 648)). Then I returned to the 'Rijksmuseum' where I stayed till 19.00 hour. When I arrived back home I've had a marvellous day.
The rest of the week was spent to write this letter, to visit the library and to visit Hilversum (twice), where I was so lucky to find the 'Festschrift' for Wilhelm Martin (published in 1947) an important and rare art historical publication.

Dear Alfred and Isabel before this chronicle/letter is finished a few number of additional remarks must be made.
First (especially for Isabel) please don't worry about my health, it is perfectly O.K. (even without any insurance).
Then about West Lafayette cat. no. 9 : Do you know the publication by L. Dumont-Wilden :La Collection Michel van Gelder au Château Zeecrabbe, Uccle (s.a. ;s.l.) ? It is a very small collection catalogue. The text of cat. no. 151 ,on page 20 reads :'Van den Eeckhout. Roi Salomon agenouillé. 56 x 65.' The painting is not illustrated in this catalogue.
Mount Holyoke cat. no. 8 : As far as I can see the painting is not included in :Nicolette C. Sluijter-Seijffert :Cornelis van Poelenburch (ca. 1593 - 1667) (Enschede 1984). It fascinates me that you've acquired it from the Hoogewerff estate (probably thanks to the assistence of Mr. U. Middeldorf). Hoogewerff was truely bi-cultural. I might wish to be as much an Italian as he really was. Another interesting person must surely have been Dr. Ephraim Schapiro. I've once tried to get a list of photographs of his collection through the 'Courtauld Institute', but such a list doesn't exist (as Miss Jane Cunningham told me in a letter d.d. 16 V 1991).
As you see I've enclosed a leaflet with a reproduction of (part of) a painting by P.van Laer, now exhibited in Utrecht (see the review of the exhibition in 'The Burlington Magazine',January 1992). This was done because I think it may be useful to compare it with your painting published in Mount Holyoke cat. no. 14.
The newspaper cutting shows the illustrations from an article by Ernst van de Wetering (which was a reply to Mr. Gary Schwartz) published in : N.R.C.-Handelsblad d.d. 13 XII 1991). Perhaps useful to know that your painting (West Lafayette cat. no. 18) was depicted in this article.

Further I've discovered some information which is important for a correct understanding of the painting published in 'The Detective's Eye' cat. no. 22A. It was published in the exhibition catalogue 'Arm in de Gouden Eeuw' (Amsterdams Historisch Museum , Amsterdam 1965-1966).
To my opinion it may be concluded on the basis of this material, that a better title for the painting would be :'the rat poison seller', what I think actually was the profession of the depicted man.
My last point : if you like to have a copy of the catalogue on Gabriel Metsu (Lakenhal, Leiden 1966), please let me know. I possess two of them and have forgotten to present one of these to you when you was here.

Dear Alfred and Isabel ,here I wish to end this letter. I believe I have not forgotten to tell you anything of really importance. Please remember I am very grateful for your friendship,generosity and catalogues.
I am sure to meet you again.

My warmest greetings

Hubert

Errata :

- Please read everywhere, where 'Mount Holyoke' was written : 'South Hadley' .
- Erase my criticism about the term 'passade' ; it is in :'The Oxford English Dictionary' .
- I've forgotten to quote a publication whichs contains a reproduction of Bor's painting based on 'Het Spaens Heydinnetje'. It can be found e.g. in : Bob Haak : 'Hollandse schilders in de Gouden Eeuw' (Amsterdam 1984), pag. 318, fig. 680. It was impossible for me to check the version of this publication in English .

creamy
nanny
2166-50

ansonia
peach
HC 52

Kennebunkport
green
HC 122

crisp straw
2157-50

Spectra blues
2049-50

HC51
OK Scott
Audubon russet

sedona clay
2774-30
colonial brick
2093-30

yellow haze/
pale daffodil
2017-60/50