

Alfred Boder

Art Related Correspondence

[Minneapolis Institute of Arts -  
Mr. Anthony M. Clarke, Director]

1965-1971

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	2291.16
BOX	1
FILE	7







# THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis, Minnesota 55404 Telephone: 339-7661 Cable address: Minnart

September 10, 1971

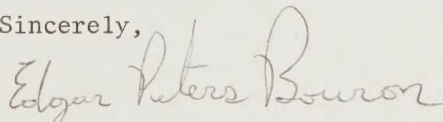
Dr. Alfred R. Bader  
President  
Aldrich Chemical Company, Inc.  
940 West St. Paul Avenue  
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

I wish to inform you that your loan to Dutch Masterpieces from the Eighteenth Century has been fully insured by Langeveldt De Vos De Waal, Amsterdam, and you should receive a certificate to that effect shortly. In response to your letter of 1 September to Roger Mandle, I would therefore suggest that you construct a packing case and call Emery Air Freight for a collect shipment to Minneapolis. Will you please declare \$500 valuation to assure proper handling?

Hoping these arrangements remain satisfactory,

Sincerely,

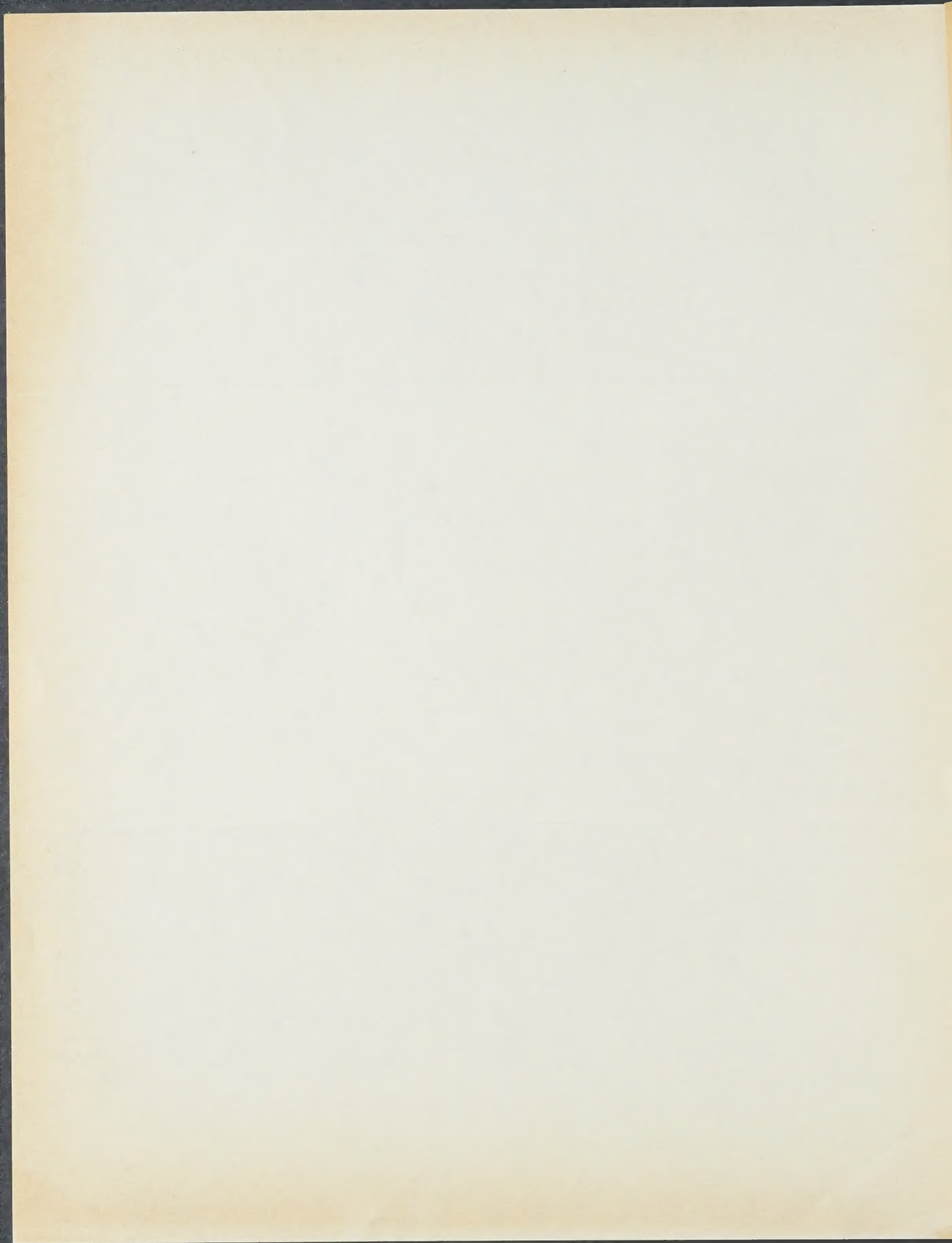


Edgar Peters Bowron  
Registrar

EPB:s11

RECEIVED  
SEP 13 1971  
ALDRICH CHEMICAL CO. INC.

cc: Mr. Roger Mandle





September 21, 1971

Mr. Roger Mandle  
Assistant Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Mr. Mandle:

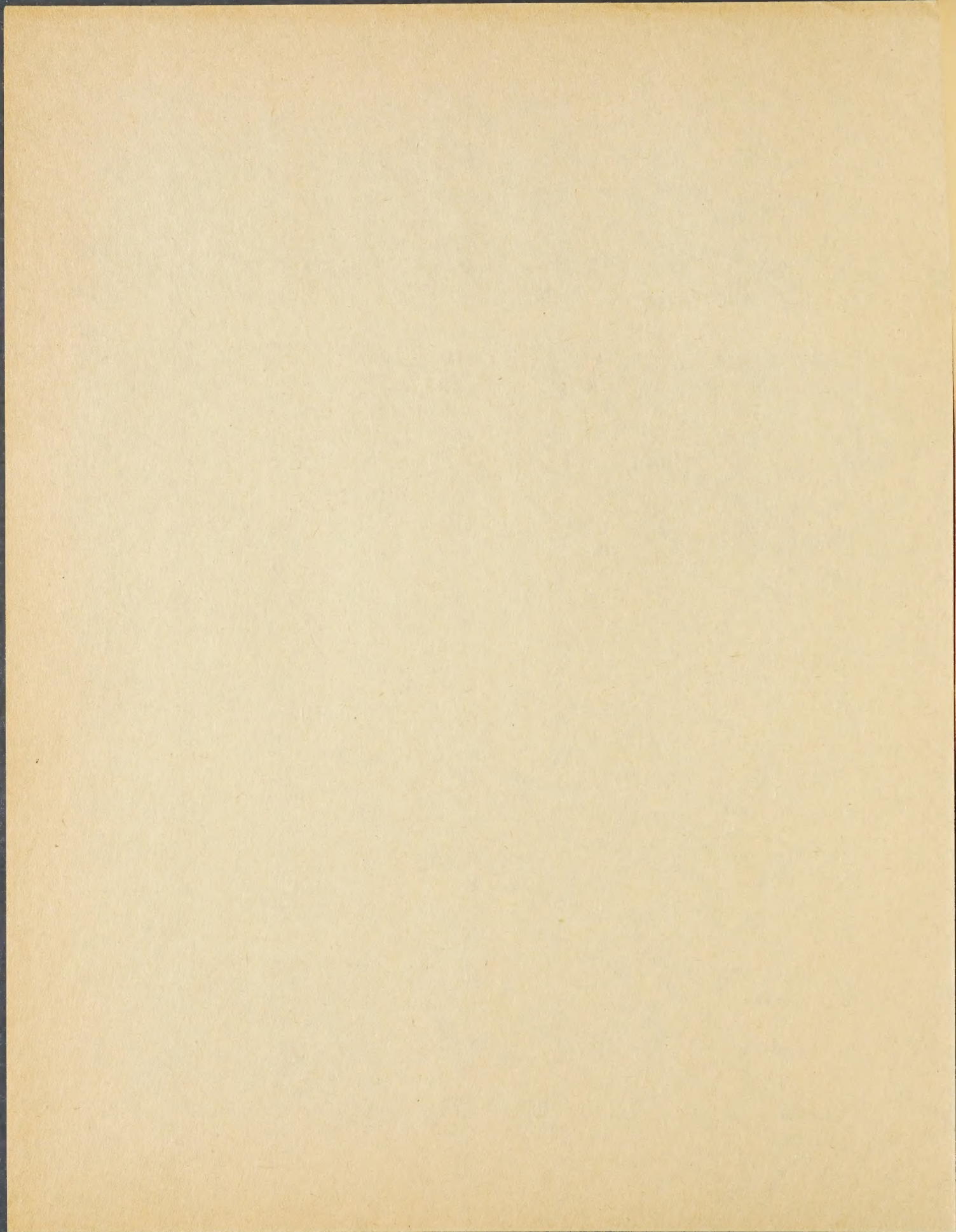
Dr. Bader, who is presently in California, has asked me to write to you that the van der Werff is leaving today by Emery Air Freight, air waybill No. MKE 39107.

I remain,

Yours sincerely,

(Mrs.) Dorothy Soucek  
Secretary to Dr. Bader







September 1, 1971

Mr. Roger Mandie  
Assistant Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Roger:

Unfortunately, I will not be able to come to Minneapolis this month and none of our salesmen plans to come. You probably have a number of people flying from New York to Minneapolis with a stop in Milwaukee. Would it not be simplest if I just take the van der Werff to the airport with sturdy cardboard around it, to hand to whoever happens to be passing through Milwaukee. The painting is, of course, small and light enough easily to fit under the seat. Alternately, I could ship it to you in a sturdy wooden box, which we could make here, by U.P.S. In that case, however, will you have arranged for insurance from door to door?

I am delighted to see from your September calendar that you are showing 80 Anton Levy drawings.

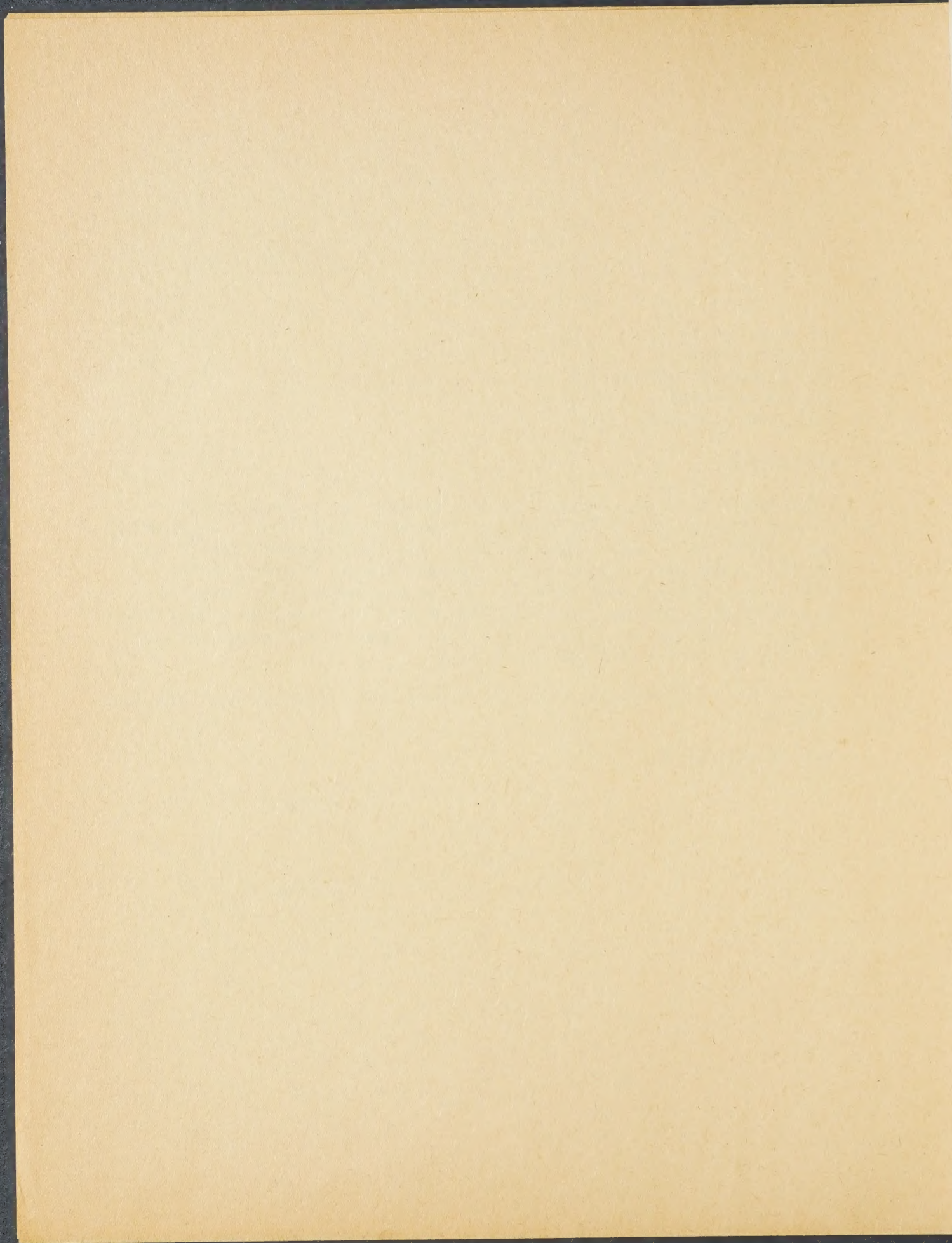
Best personal regards.

Sincerely,

Alfred Bader

AB/ds







# THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis, Minnesota 55404 Telephone: 339-7661 Cable address: Minnart

March 1, 1971

Dr. Alfred Bader  
President  
Aldrich Chemical Company, Inc.  
940 West St. Paul Avenue  
Milwaukee, Wisconsin

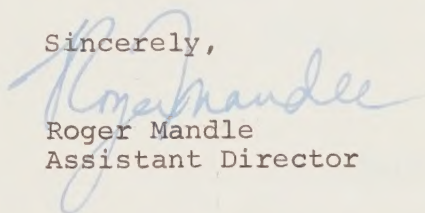
Dear Dr. Bader:

On behalf of The Minneapolis Institute of Arts, The Toledo Museum of Art and The Philadelphia Museum of Art, may I offer my sincere thanks for your kindness in answering my loan requests with such speed and thoroughness. Your quick attention to these forms has made the organization of the exhibition easier, and since you have granted our request, a pleasure.

In the next few months, you will receive a communication from Gerlach and Company, Amsterdam Schiphol, or their local representative, concerning arrangements for shipment later this year.

With grateful best wishes, I remain,

Sincerely,



Roger Mandle  
Assistant Director

gdm

RECEIVED  
MAR 2 - 1971  
ALDRICH CHEMICAL CO. INC.



I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,  
 Your obedient servant,  
 J. H. [Name]

[Faint, illegible text, possibly bleed-through from the reverse side of the page.]



October 15, 1970

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

Thank you so much for your letter, but unfortunately you had misunderstood my letter of October 12, copy of which is enclosed. I am planning to pass through Minneapolis twice, once on my way to western Canada on next Tuesday, and then on my way from Canada next Friday. Provided my plane is on time, I would surely have time to grab a taxi to bring the "Greuze" (?) to the Institute for your inspection. On Friday I would then come up again to pick up the self-portrait and the "Greuze" (?) with your suggestion about what restoration I should have done. There surely is no need to bother anybody at the Institute to meet me at the airport, and unless I hear from you next Monday, I will assume that this is satisfactory to you.

Best personal regards.

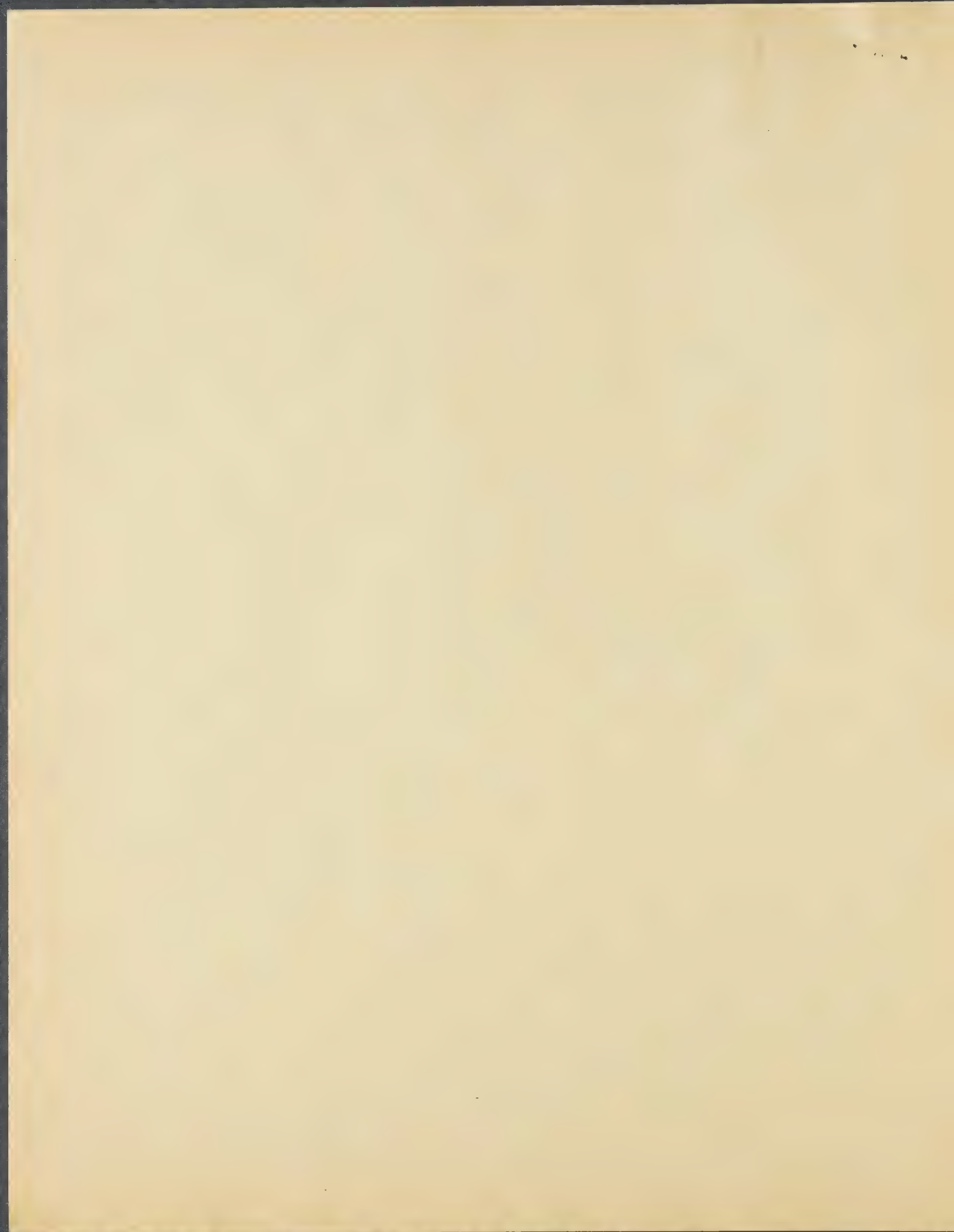
Sincerely,

Alfred Bader

AB/ds

Enc.







THE MINNEAPOLIS INSTITUTE OF ARTS

RECEIVED

OCT 15 1970

ALDRICH CHEMICAL CO., Inc.

201 East 24th Street, Minneapolis, Minnesota 55404 Telephone: 339-7661 Cable address: Minnart

Office of the Director

October 13, 1970

Dr. Alfred Bader  
President  
Aldrich Chemical Company, Inc.  
940 West St. Paul Avenue  
Milwaukee, Wisconsin 53233

Dear Alfred:

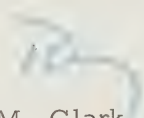
Thank you very much for your letter of October 12th. I am delighted that the appraisal for the Defregger was satisfactory.

Hugford (sic) was a very important art dealer and English expert in Florence and his drawings certainly do interest me.

Don't you think it is cutting it a little close to try to get in next Tuesday, October 20th, between 9:35 and 11:50? I would love to meet you at the airport, but cannot (also, I am going out of town the next day for two weeks). I would love to volunteer to have you met and your Seybold handed over at the airport. I will speak to Roger about this later today but, with the work load in the building, I don't have great hopes. At any rate, your Seybold Self-Portrait will be ready to travel, lightly but safely packed.

With warm regards,

Yours ever,

  
Anthony M. Clark  
Director

AMC:ehm







10/12/70

October 12, 1970

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

Thank you and Mr. Sachs for arranging with The Beard Art Galleries to appraise "The Blacksmith"; this was very satisfactory. As I mentioned to you, there is no hurry whatever about getting an appraisal for "The Flight to Egypt."

Late last night I was reading the article in the latest Apollo on your beautiful show of 19th Century Italian works, and that article mentioned an art dealer named Ignatius Hugfield. If that fellow was also an artist, then I have some drawings by him which are really quite nice and which might interest you.

I plan to be in Minneapolis on my way to Winnipeg, arriving by North Central flight #991 at 9:35 a. m. on Tuesday morning, October 20, and leaving at 11:50 a. m. by North West flight #421. That might give me enough time to take a taxi to the Art Institute, to bring you the painting close to Greuze. I would very much like you to see this before I take it to Munich to have it planed down, as of course you may think that it needs a different or perhaps very little treatment. I could leave the painting at the Art Institute until Friday, October 23, when I arrive from Winnipeg at 3:10 p. m. and leave for Milwaukee at 5:10 p. m. At that time, if convenient to you, I would also like to pick up the Seybold self-portrait.

Thank you for chatting with me about the two Walker paintings. I just can't believe that the beautiful, adulterous woman could have been painted later than 1675, though it certainly is neither by Rembrandt nor by either Fabritius, but I believe that it is by the same hand as the painting of Jesus blessing the children in the National Gallery in London and wrongly attributed to Maes.

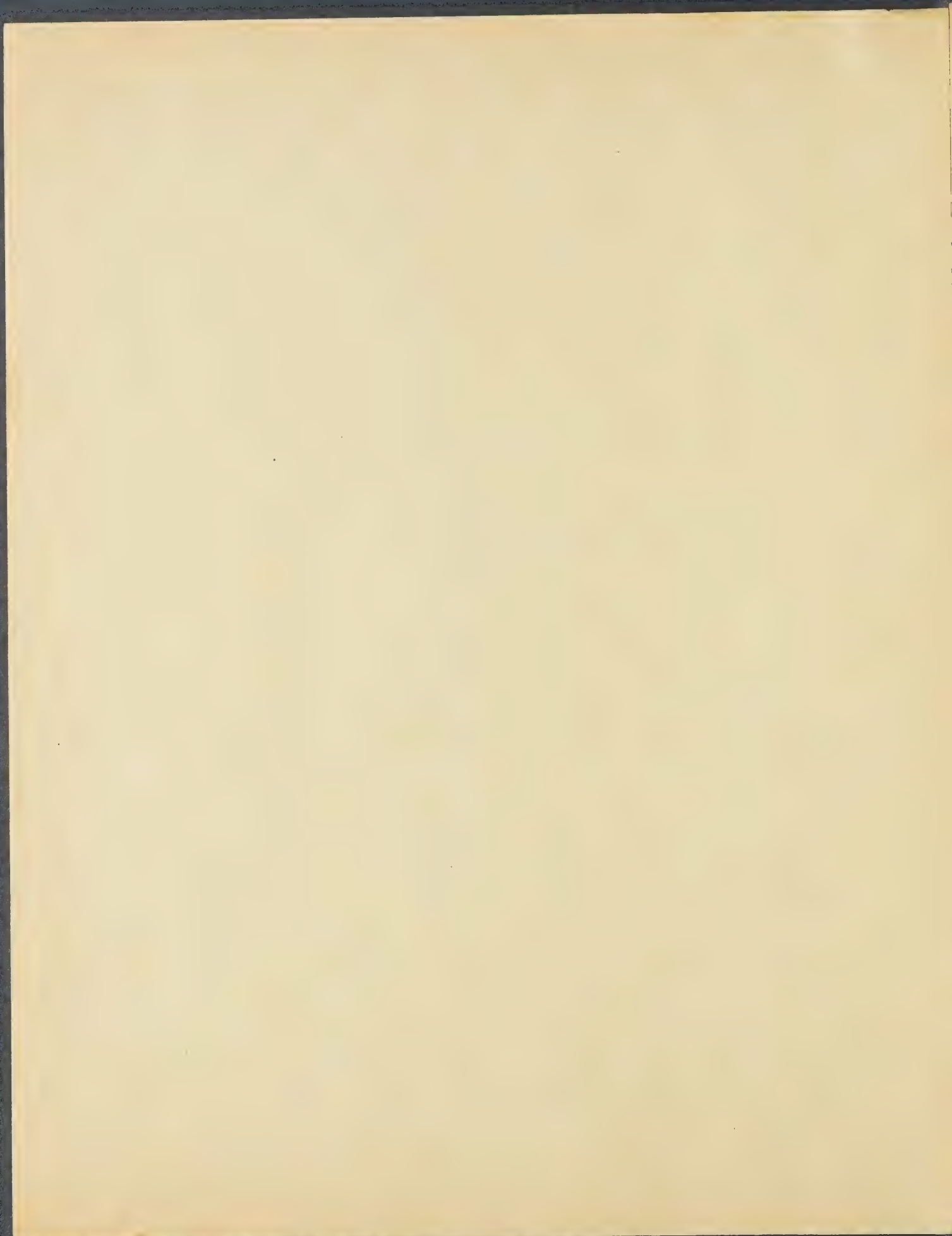
Fond regards.

Sincerely,

Alfred Bader

AB/ds







May 19, 1970

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
301 East 4th Street  
Minneapolis, Minnesota 55404

Dear Tony:

Thank you so much for your kind letter of May 18 and for Roger's letter of May 15, and I hope that in the meantime the "Flight to Egypt" will have arrived safely.

I never thought much about the French drawing which may be close to Dore simply because I am too averse to such subjects. I very much liked the big cow, and Dr. Bernt told me when I showed him the original that it was first class, but (unfortunately) 18th century.

Enclosed please find photograph of the Waldo and Jewett which is for sale here and which I discussed with you briefly. Do you like it?

Too bad that we won't meet in London, but I look forward to seeing you in Minneapolis in the late summer or early fall.

Fond regards.

As always,

Alfred Bader

AB/ds

Enc.







May 15, 1970

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

In response to your letters of May 12 and 13, I am of course, happy to give you the Defregger and the Cigoli, and the latter is leaving today. I would appreciate your advising me of its safe arrival before I leave for Europe on May 27. Keep in mind that Professor van Regteren Altena has told me that he has a preparatory drawing by Cigoli of the boy on the right. I will appreciate your help in getting appraisals for both paintings eventually.

It is interesting that you think that the self-portrait is by Seybold. A German art historian, Professor Kurt Bouch, visited us after the Chicago Rembrandt seminar and told me that he was certain that this was a Seybold self-portrait. Could you possibly obtain a photograph of the Louvre painting for me? Please do not return the painting but let me pick it up when next I visit you.

Do let me know what you think of the Levy drawings, and I will do my best to obtain copies of the books which contain Levy illustrations.

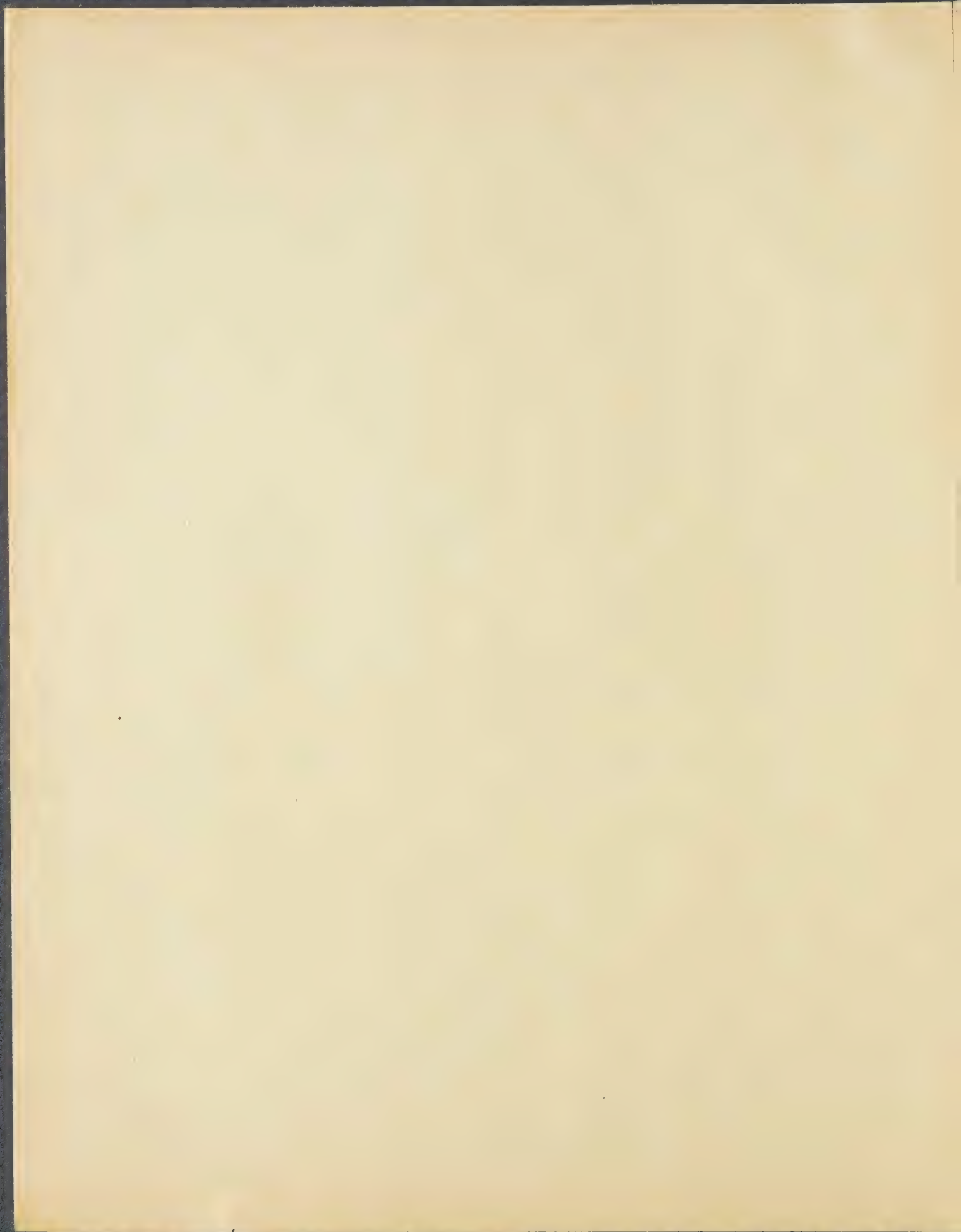
When will you be in London?

Best personal regards.

Sincerely,

Alfred Bader

AB/ds





April 20, 1970

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

I am happy to be able to tell you that I was able to postpone Professor Ettlinger's visit from this coming Saturday to later the following week, and hence I do hope that you will stay at our house. The accommodation is not as comfortable as a motel, but there are lots more pictures!

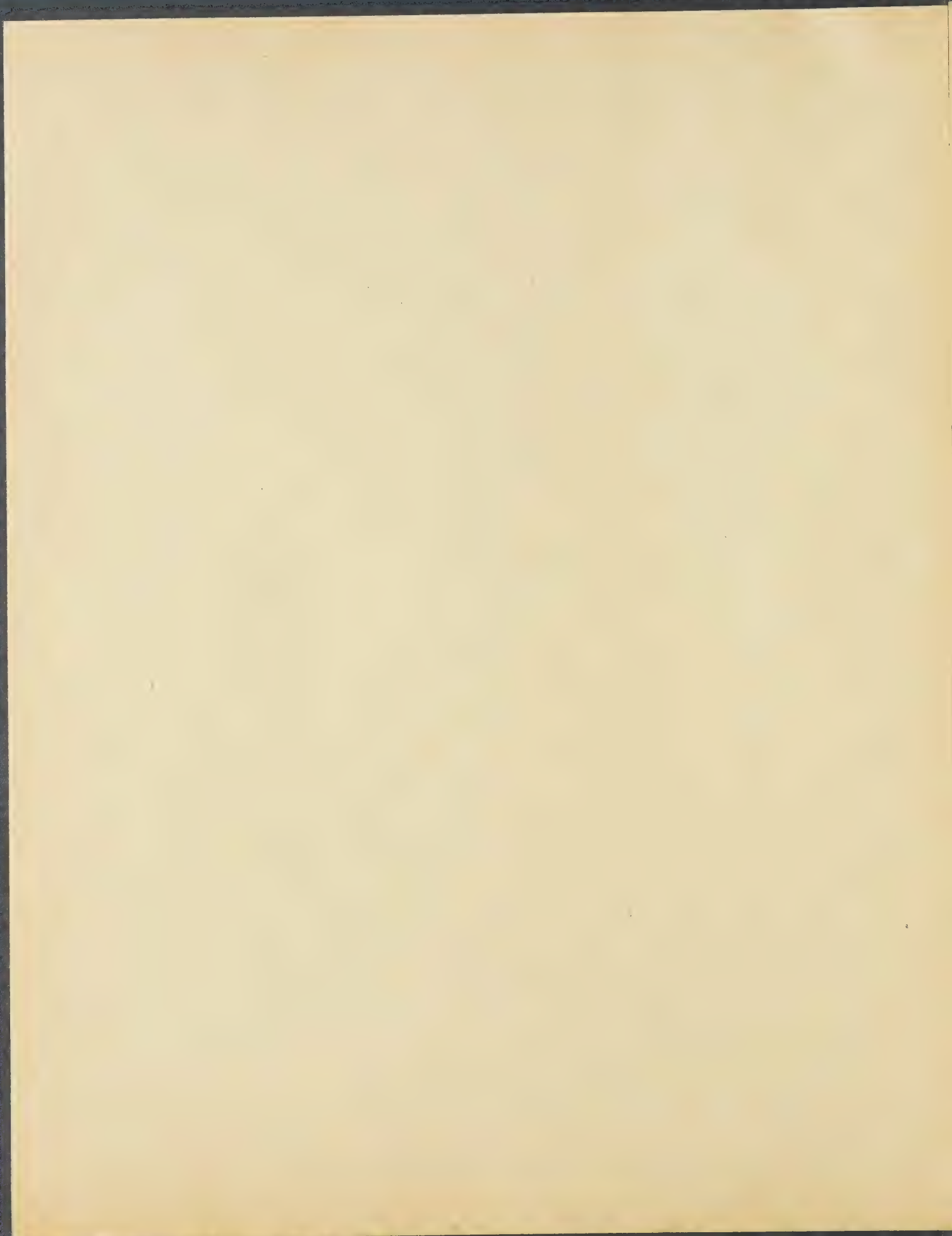
Could you possibly bring my two portrait heads with you?

Fond regards.

As always,

Alfred Bader

AB/ds





art

April 9, 1970

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

When I chatted with you last week I overlooked that one of our consultants, Professor Martin Ettliger from Harvard, will be staying with us at home the week of April 25. Hence, I hope that you will not mind my making reservations for you at a nearby, very comfortable motel, The Milwaukee Inn. Please just let me know your exact arrival time.

I so much look forward to seeing you. Will you mind looking at a hundred or so drawings, also?

Fond regards.

As always,

Alfred Rader

AB/ds





March 5, 1970

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

Thank you so much for your kind letter from New York.

As the photo of the Siena madonna is Franz Sobek's only one, please do return it to me. Also, please do let me know as soon as you can when you plan to come to Milwaukee. I have to be in the east from March 16 through 19, but then plan to be in Milwaukee the rest of March.

Fond regards.

As always,

Alfred Bader

AB/ls





cert

December 16, 1969

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

It was such a pleasure to be able to chat with you on my way to Canada last week.

Where in London can I reach you the middle of January?

The more I look at the harbor scene, the better I like it, even though it is the wrong century. On the back is written "city of Fort Louis Isle of Mauritius 1864. Sketch at that time by N. C. Po--." It is fully signed at the lower left also, and yet I just cannot read the signature. Xeroxed copy of what is on the back is enclosed.

Fond regards.

As always,

Alfred Bader

AB/ds

Enc.





# THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis, Minnesota 55404 Telephone: 339-7661 Cable address: Minnart

Office of the Director

December 8, 1969

Dr. Alfred Bader  
2961 North Shepard Avenue  
Milwaukee 11, Wisconsin

Dear Alfred:

Thank you for your lovely letter of Thanksgiving.

I love the beautiful Bega and the very pretty Harbor View. We'll try to figure out who it is. It certainly is as good as a Jongkind and both richer and better drawn.

The van Dyck Studio (?) Madonna<sup>\*</sup> is very good and I would send the photograph to Michael Jaffé at King's College, Cambridge, England. Our friend at Barnard College would know but I believe you have found he likes money to express himself.

I am dying to meet you in London between the 14th and 18th.

With fondest wishes to you and yours,

Yours ever,

*Tay*

Anthony M. Clark  
Director

\* *Buckingham Palace has best version*

AMC:ehm





15  
November 10, 1908

Mr. Anthony M. Clark  
Director  
The Metropolitan Institute of Art  
500 East 44th Street  
New York, New York 10017

Dear Tray:

Thank you so much for your letter.

I understand that some time ago you were considering buying for your Institute a painting by Jerry de Decker depicting the sacrifice of Abraham, which is at an Italian dealer, and that you decided against the painting. It seems to me that this would be a wonderful painting for my collection - could you please tell me who the dealer is and what he was asking for the painting.

A good friend of mine, Mr. William Treul, has a beautiful 18th century, winter landscape by Robert Griffier (photo enclosed), and this might well fit into your 18th century French room.

Best personal regards.

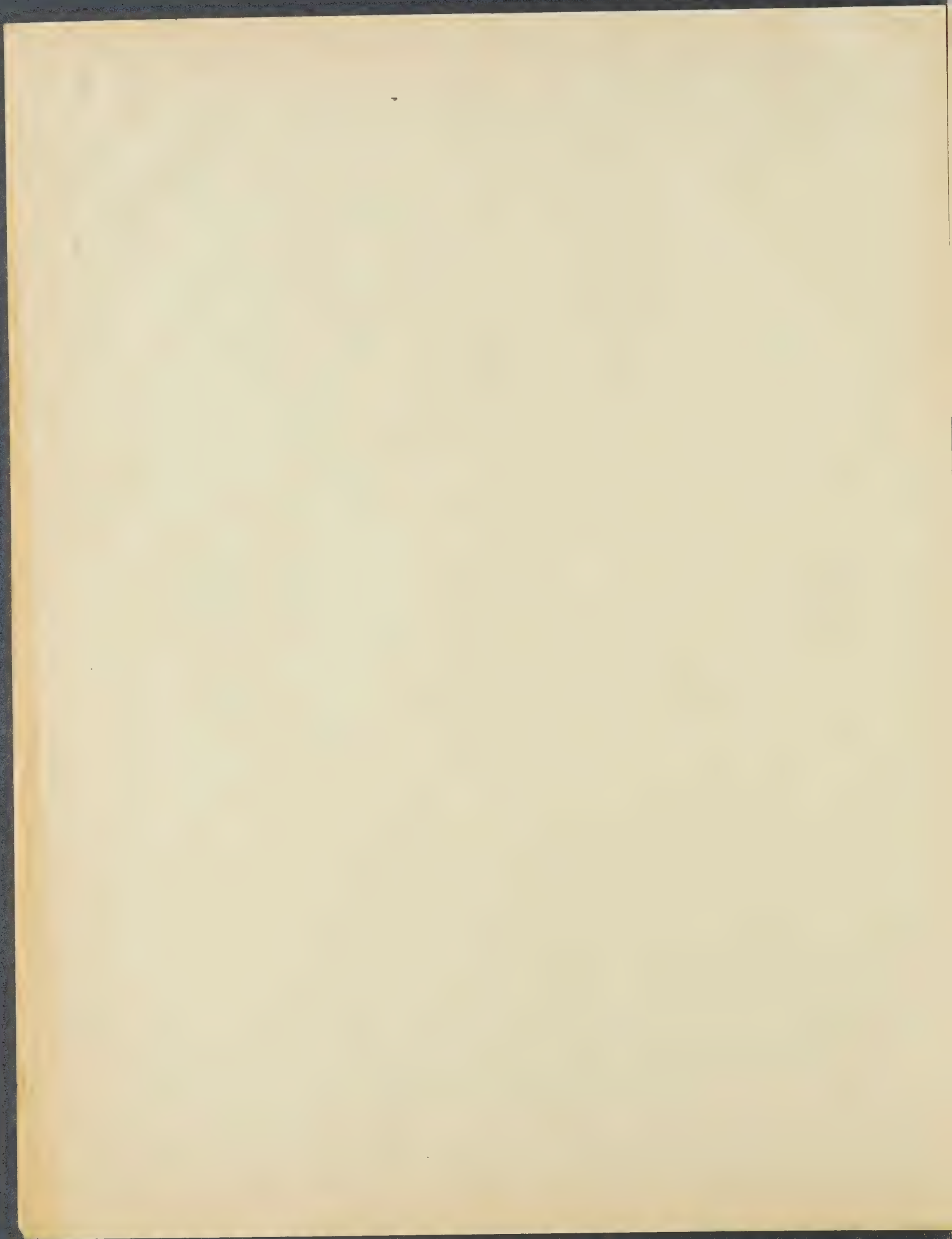
As always.

Alfred Bader

AB/ is

Enc.

bcc - Mr. Wm. Treul





act

October 12, 1970

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

I hope that you had a wonderful summer and only wish that we could have met for our annual dinner in London.

I only picked up three good paintings in Europe, and will send you photographs shortly.

Yesterday I purchased an enormous painting, of the blind Belisarius, photo enclosed. Despite the size and rather grim subject, I am really deeply moved by the picture and hope that you will not laugh at me for buying it. The owner knew nothing about the picture, but on the back it has an old inscription giving the picture to Pietro della Vecchia who is completely unknown to me, and from the description of this artist to me, it doesn't seem to fit. The picture reminds me very strongly of one of my favorite paintings in the Harrach collection in Vienna, the Blessing of Jacob by Isaac, by Luca Giordano, so perhaps the picture is 17th century Neopolitan.

The picture is so big that it won't even fit into our station wagon, and so it will be a few days before I can get it to the photographer and then will send you some good black and white photographs. This is my only colored photograph, and I would appreciate your returning it.

Did you get any further with the identification of the blacksmith, which I would like to give to your Institute?

My self-portrait by Michael Sweerts now hangs briefly at Oberlin, for comparison with Oberlin's self-portrait, and Professor Stechow has assured me that he is convinced that the attribution is right.

Fond regards as always.

Sincerely,

AB/ds

Enc.





art

May 21, 1961

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

I am so happy to know that you like *The Blacksmith*. If it is by Defregger, it is the best Defregger I have every seen. Defreggers are highly prized in Germany and Austria, and most of them are saccharine conversation pieces.

What do you think of the painting of Washington, photo of which is enclosed? This is the painting in dispute with Hirschl and Adler.

I plan to be on the Continent from May 28 through June 24, and in England from June 24 to July 19. Any chance of meeting in London?

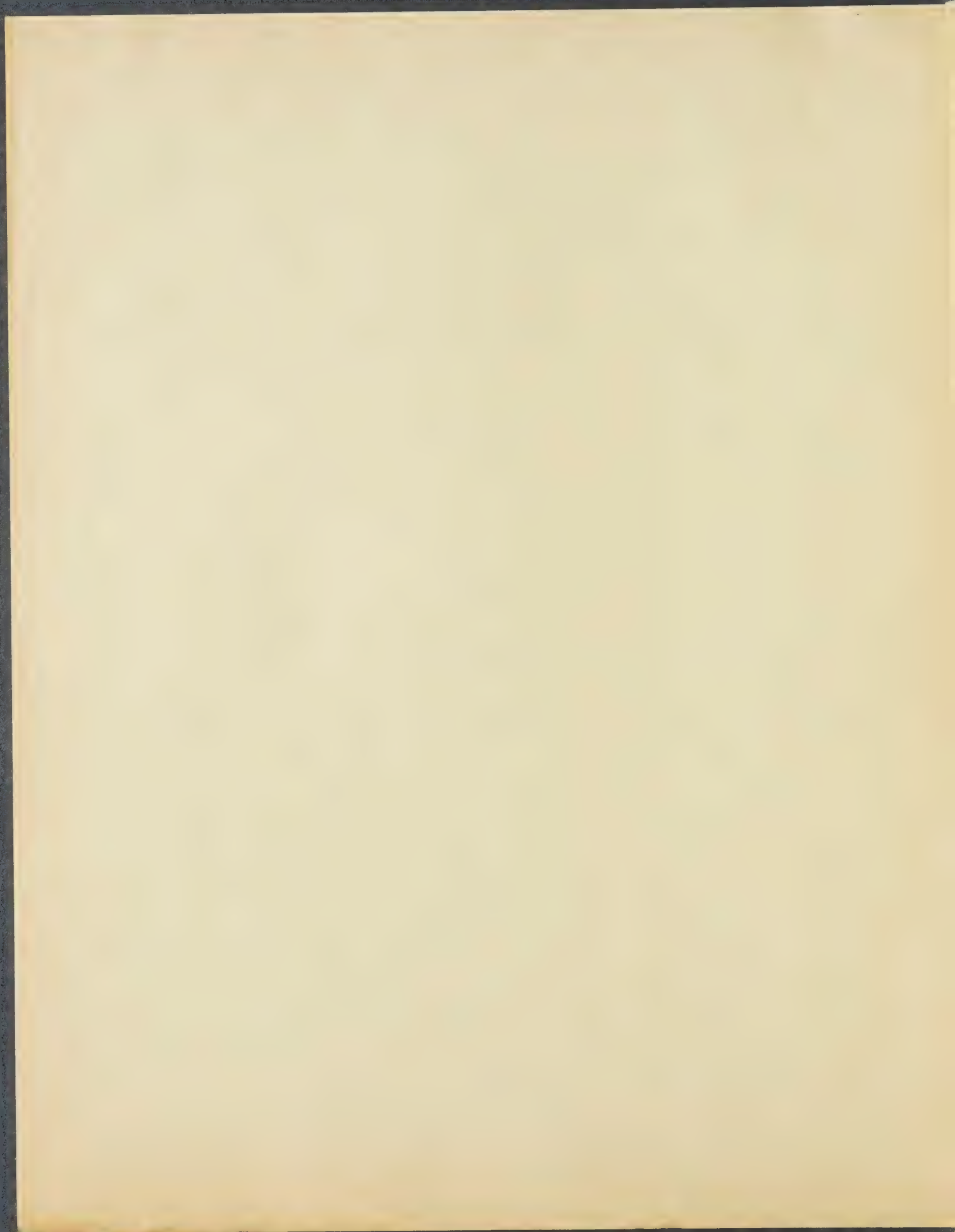
Fond regards, as always.

Sincerely,

Alfred Bader

AB:ds

Enc.





*art*

May 14, 1969

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

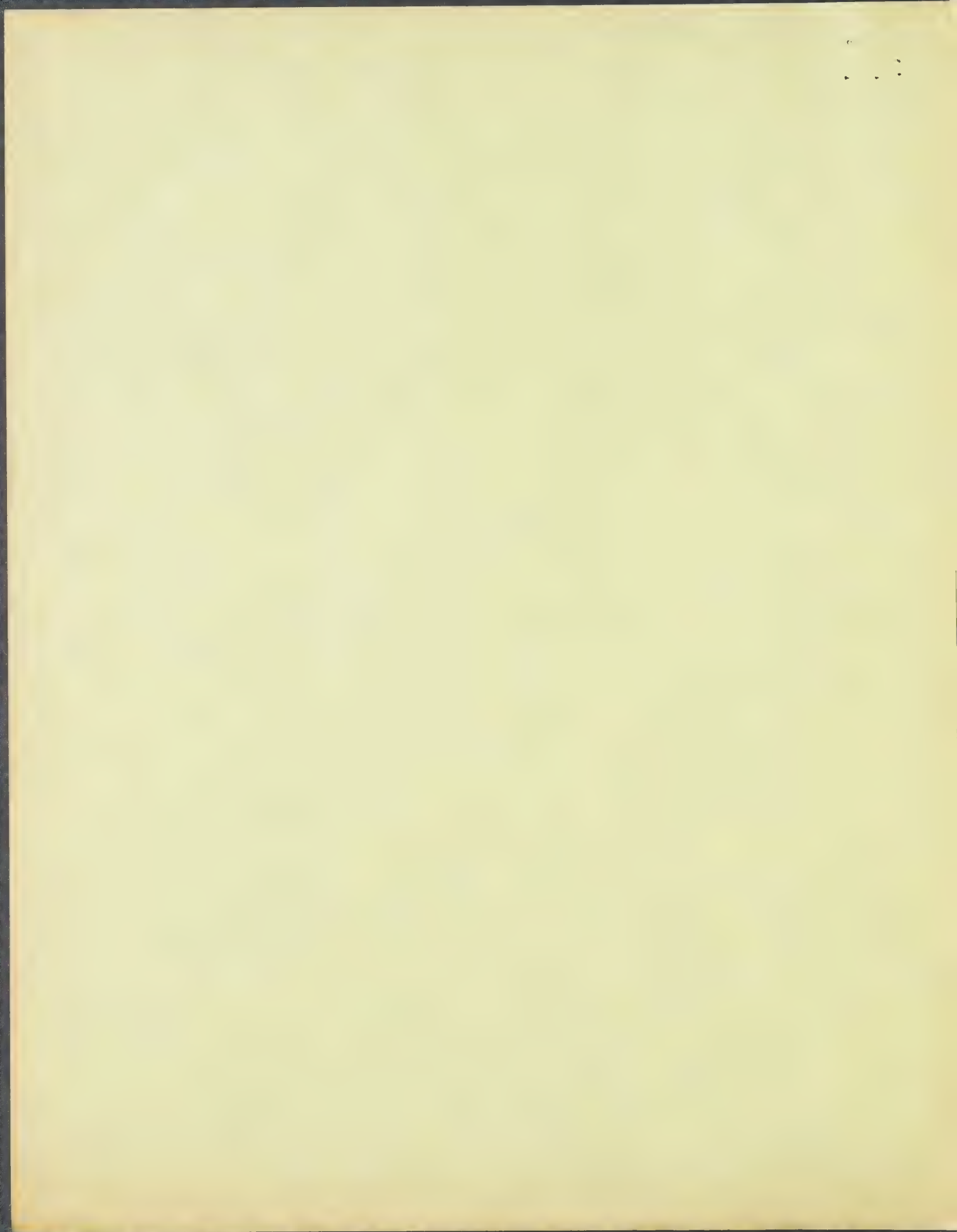
I enclose copy of the affidavit that was stuck on the back of the original canvas of The Blacksmith, together with translation.

It seems to me that all of the information is likely to be correct except the deduction that the painting is by Defregger. Probably the painting did belong to Defregger and was given by him to his friend Schmalzigaug, who also was a fairly well-known German artist. Defregger is one of the best known Munich painters of the last century and his work bears no resemblance to The Blacksmith. Probably the artist, perhaps Duveneck, gave the painting to Defregger, who then gave it to Schmalzigaug.

I much look forward to your opinion of the merit of the painting.

Best personal regards.

Very sincerely,





Frankfurt 16. 11. 22

Originalbild von

Franz von Defregger

"Sitzender Schmied"

Dieses Bild hat Defregger seinem Studienfreund Ferdinand Schmalzigaug der mit D. Piloty Schüler war geschenkt. Das Bild blieb im Besits der Familie Schmalzigaug in Friedrichshafen, Wurtib. Die Qualität ist keineswegs anzuzweifeln und wird das Bild von Kennern als grosses Qualitätsbild auerkannt, was Unterzeicenis bestätigt.

Wilhelm Eitle.

Obige Anzaben bestätigt der Neffe van Ferdinand Schmalzigaug

Otto Schmalzigaug  
Friedrichshafen, Baden.

Franz von Defregger, 1835 -  
Munich, Student of Piloty

Friedrich Ferdinand Schmalzigaug  
1847 - 1902  
Student of Piloty

Translation

Original painting by Franz von Defregger

"Sitting Blacksmith"

This painting was given by Defregger to his school friend, Ferdinand Schmalzigaug, who was a student of D. Piloty. The painting remained in the possession of the Schmalzigaug family in Friedrichshafen, Wurtemberg. The quality cannot be doubted, and every expert has admired this quality, to which the undersigned attests.

Wilhelm Eitle.

The above details are certified correct by the nephew of Ferdinand Schmalzigaug.

Otto Schmalzigaug,  
Friedriechshafen, Baden.









March 31, 1969

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

I much look forward to being in Minneapolis from Sunday, April 13 through Wednesday, the 16th; I plan to stay at the Hotel Dyckman.

Could you join me for dinner that Sunday evening, and would it be possible for me to learn something about restoration during the next days?

Naturally, I plan to take two or three small problem pictures with me to show you.

The last few weeks have been very quiet as far as paintings are concerned; the only interesting painting that was offered me from a Swiss collector was a picture giving Strozzi, Polaroids enclosed. Maybe I am just too fond of Old Testament subjects, but in any case, I have written to ask for a better black and white photograph.

Best regards.

Sincerely,

Alfred Bader

AB:js

Enc.





art

March 31, 1969

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

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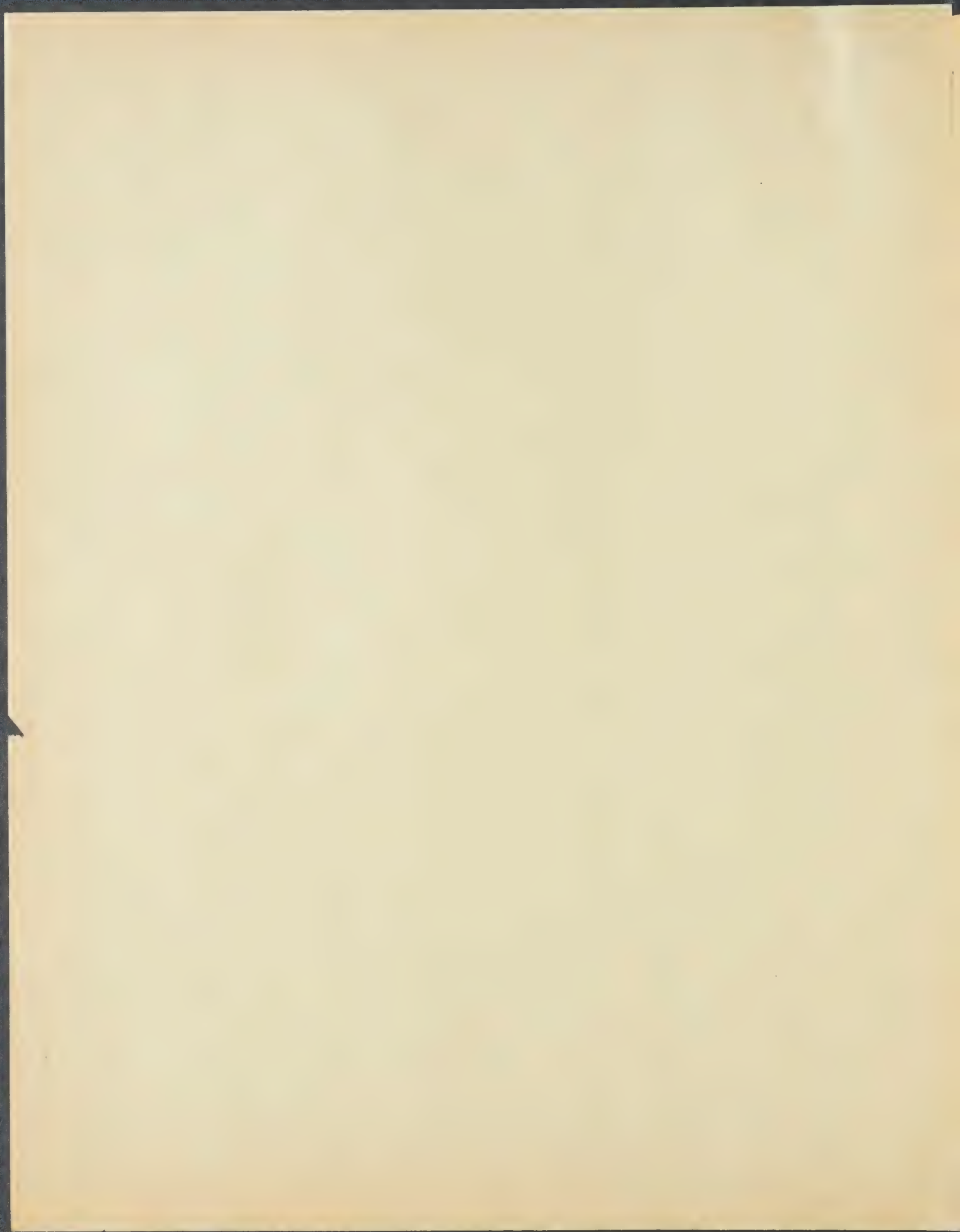
Best regards.

Sincerely,

Alfred Bader

AB:ds

Enc.



art

May 9, 1969

Mr. Anthony M. Clark  
Director  
THE MINNEAPOLIS INSTITUTE OF ARTS  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

As requested, I have sent you yesterday by prepaid express the painting of the blacksmith. I anxiously await learning what you think of it.

On the back of the original canvas was a stamp clearly indicating that the canvas was prepared in Munich and also a long letter purporting to be the history of the painting. It is in difficult German script, but I will make a translation and send that to you next week.

Fond regards, as always.

Sincerely,

Alfred Ester

AE:ds





COLLECT  PREPAID (check one) Shipper's No. or R E A Receipt No. **041725**

Purchase No.	A/C No.	Order No.
Sale No.	Req'n. No.	Trace or Claim No.

Remarks:

Origin *mil Wis*

Destination City and State

Consignee's Name and Address

Date Shipped

Advances/Pd. Beyond

RE A Receipt Number

Check here if money classification shipment SHIPPER'S NO.

Consignee's Name and Address

Date Shipped

Advances/Pd. Beyond

Paid In Part

Storage

Shipper's Name and Address


Priced By

Other

Declared Value

Value Charges

No. Pcs.	Kind of Packages, Description of Articles, Special Marks and Exceptions	Wgt. Subject to Correction	Rate Basis or Class	Express Charges
				115
				625
				Total 740
				C.O.D.
				C.O.D. Service Chg.

 **R E A EXPRESS**

Tariff Section Rate Table Scale Collect Service Chg. From Consignee?  YES  NO

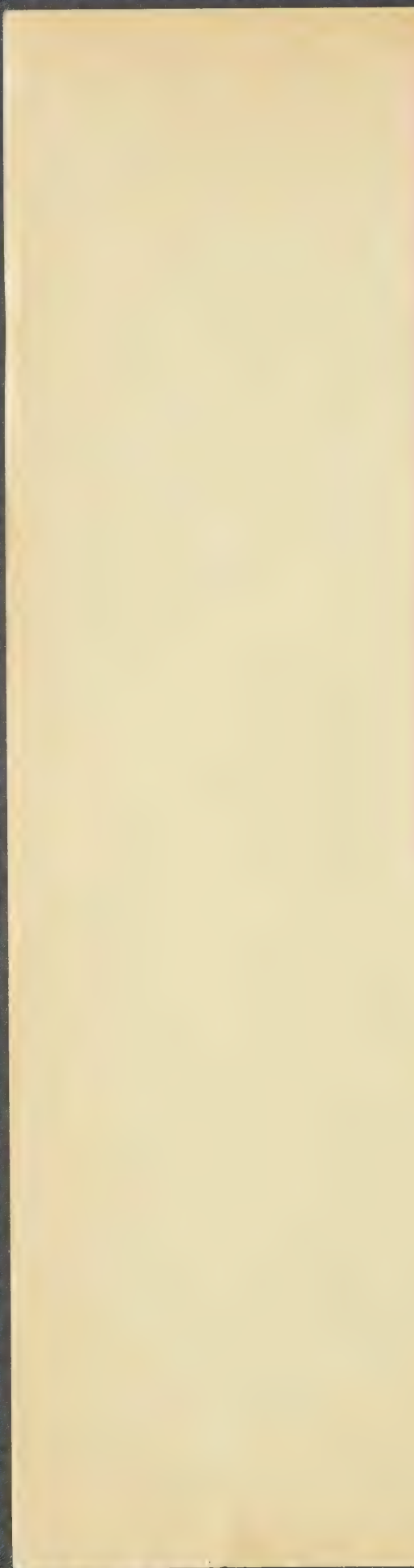
COPY OF UNIFORM BILL OF LADING—NON-NEGOTIABLE (CONTRACT ON ORIGINAL)

Date	Number Pieces	Hour
19		A. M. P. M.

for Railway Express Agency, Inc.

Form 1808 (11-67)  
Ptd. in U.S.A.

**COPY**





November 6, 1967

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

Enclosed please find poor-to-mediocre photographs and a color slide of seven of the Elgin paintings.

At best, we had only one photograph of each, and I have sent a good many of these to Ed Dwight, and when talking to Ed yesterday I asked him to show you all the photographs he has when he visits Minneapolis week after next. He will then be visiting with you on Saturday the 18th, and I would be delighted if you and he would find one or two paintings for Minneapolis and Utica.

Please do return the enclosed photographs at your convenience.

Ed has a very much better photograph of the monstrous painting called "Copley" where you can still see the massive fortress on the right. This monster is now so dirty that you can see almost nothing.

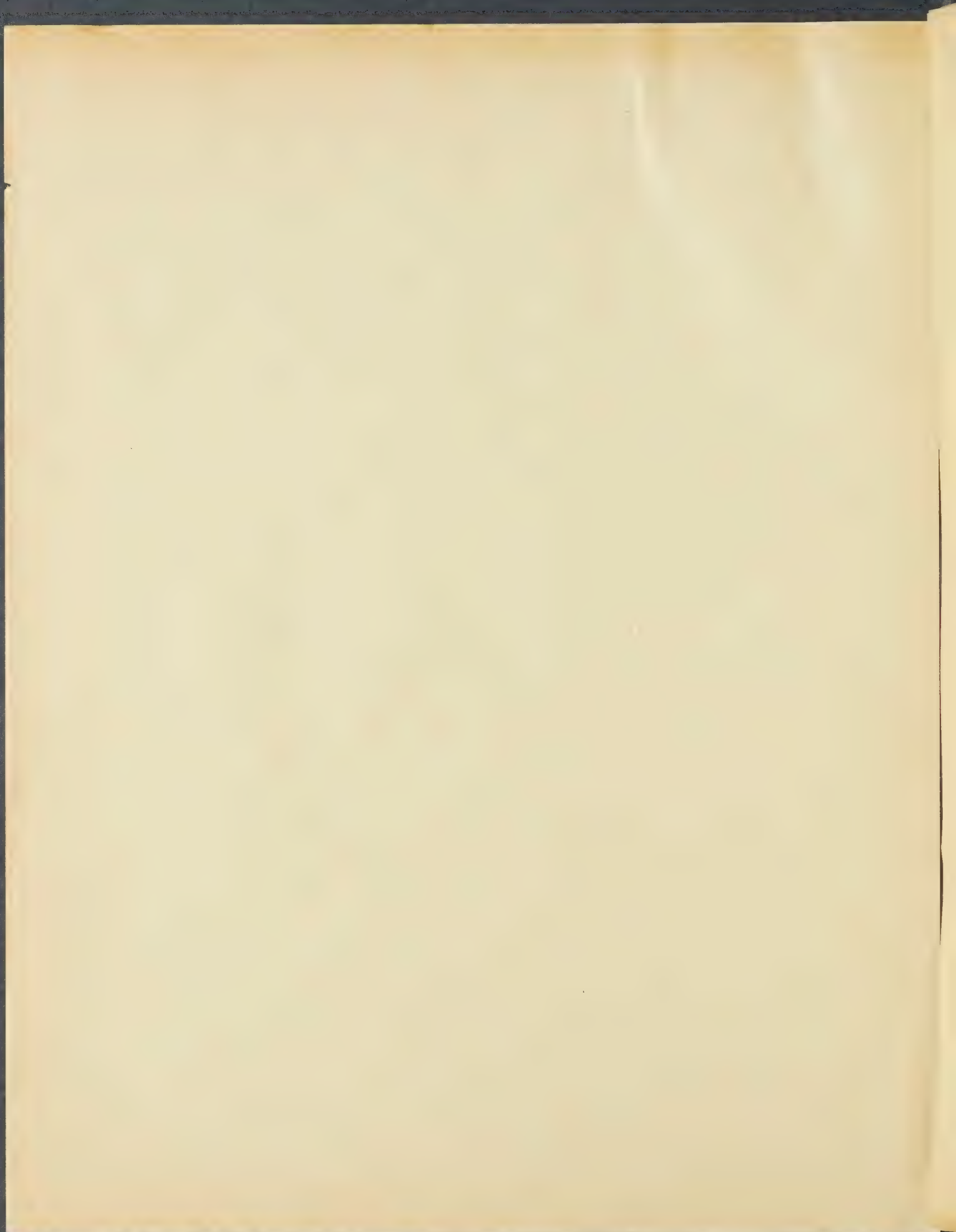
The more I look at the "Whistler," the better I like it.

Best personal regards.

Very sincerely,

Alfred Bader

AB:lh



April 10, 1968.

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony:

Could I impose on you to make whatever corrections are necessary on the enclosed draft of your talk in Kalamazoo. We would like to publish this in one of our next issues of the Aldrichima Acta.

Today I got a Spring, 1968 Catalog of the Leonard Koetser Gallery and when I looked at the cover I asked myself what Leonard Koetser is doing putting a pretty 19th Century boy on his cover. It reminded me at once of the picture which you are so kindly cleaning for me and where I was wrong about everything, even the sex.

Lo and behold, Leonard Koetser calls the painting "Agostino Carracci" and its on paper 11-1/4" x 8-3/4". Maybe wesshould ask Mr. Koetser whether the paper is the reverse of a letter, and perchance a continuation of our letter.

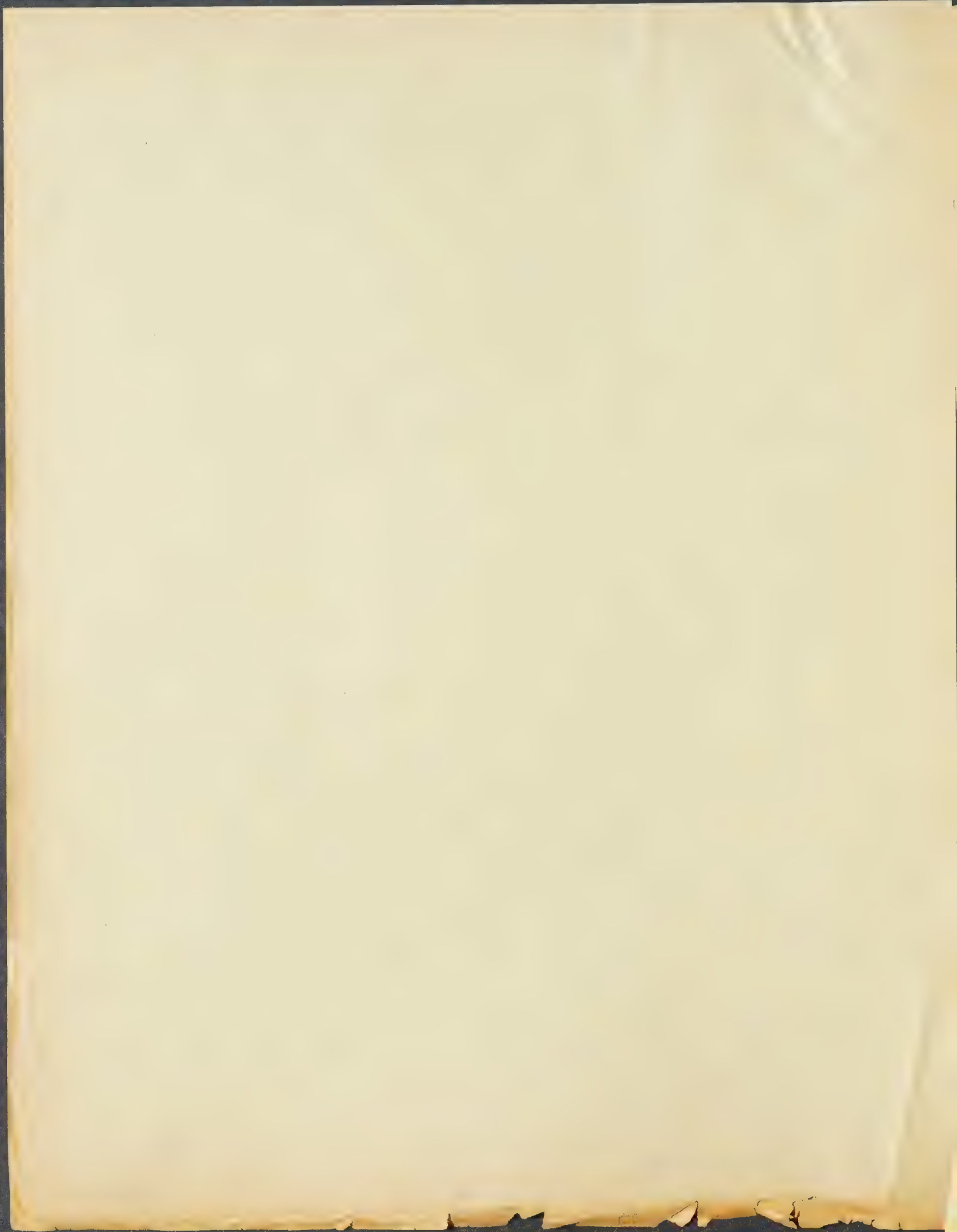
Clearly, I have a great deal to learn about paintings, but I must say that the more I look at Italian paintings the better I like them.

As always,

Alfred Bader

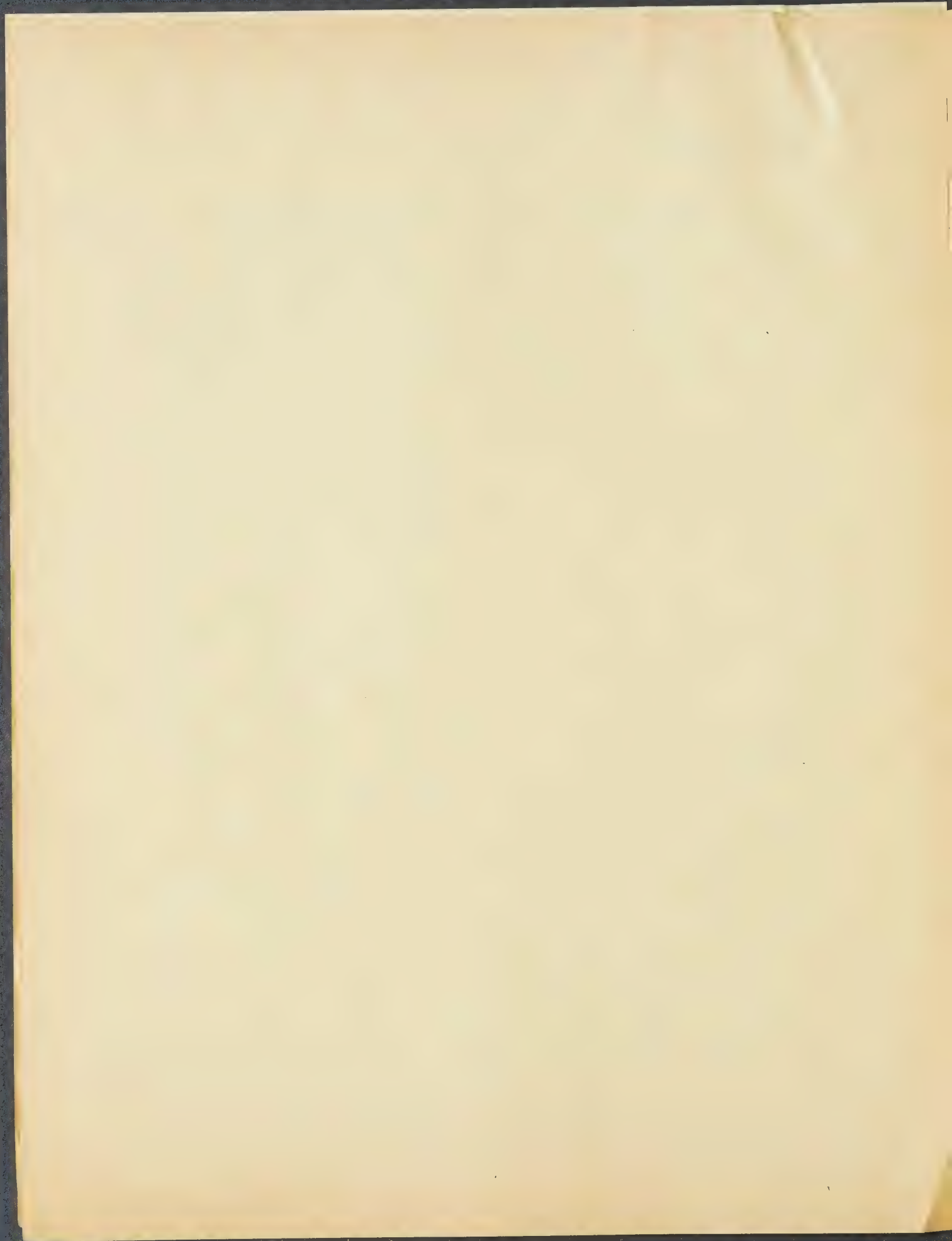
AB/sl  
Enc.





Ladies and Gentlemen:

You might ask why a scholar of 18th Century Italian paintings stands before you at this opening of your Fifth Anniversary Fund Exhibition and has the nerve to want to speak to you about an art so different from that which he usually studies; as if an expert on desserts and after-dinner mints was to lecture on plain roast beef. Since that is actually what I'm going to do, I hope my natural enthusiasm (and quite natural relief at the momentary change of subject) will carry us along. Also, I'm a museum man who has to look at and use public purchase funds over the wide and catholic range of man's very long and varied artistic creativity, can happily still do this with gusto and find myself very often brought up short by paintings done in such a number and in such quality in a few decades in that small acreage of the world we call The Lowlands. It is a curious feeling for me - loving and pursuing as I do the grandly framed decorations of Italian palaces and churches, their grand frescoes, huge altars, all that great public art of a bright southern ~~land~~ full of artistic prodigality and emotional generosity - to turn to the private, clear, practical, modest, common ~~ones~~ ~~skies~~ and landscapes of The Netherlands. For me it is invigorating to do so; not like a cold shower, but like coming home. How wonderful to be able to find enough pleasure in the everyday and the simply good! And that is what the Dutch were able to do. They are remembered not for their grandeur, their private and public splendor, their great buildings and town plans, magnificent gardens or fountains and piazzas, but for a simple form of art with simplest homespun subjects. Their painting, this leading art of theirs, seldom chooses to represent the great gods and heroes, the learned mythological and devotional subjects, and instead presumes to avoid the imaginative

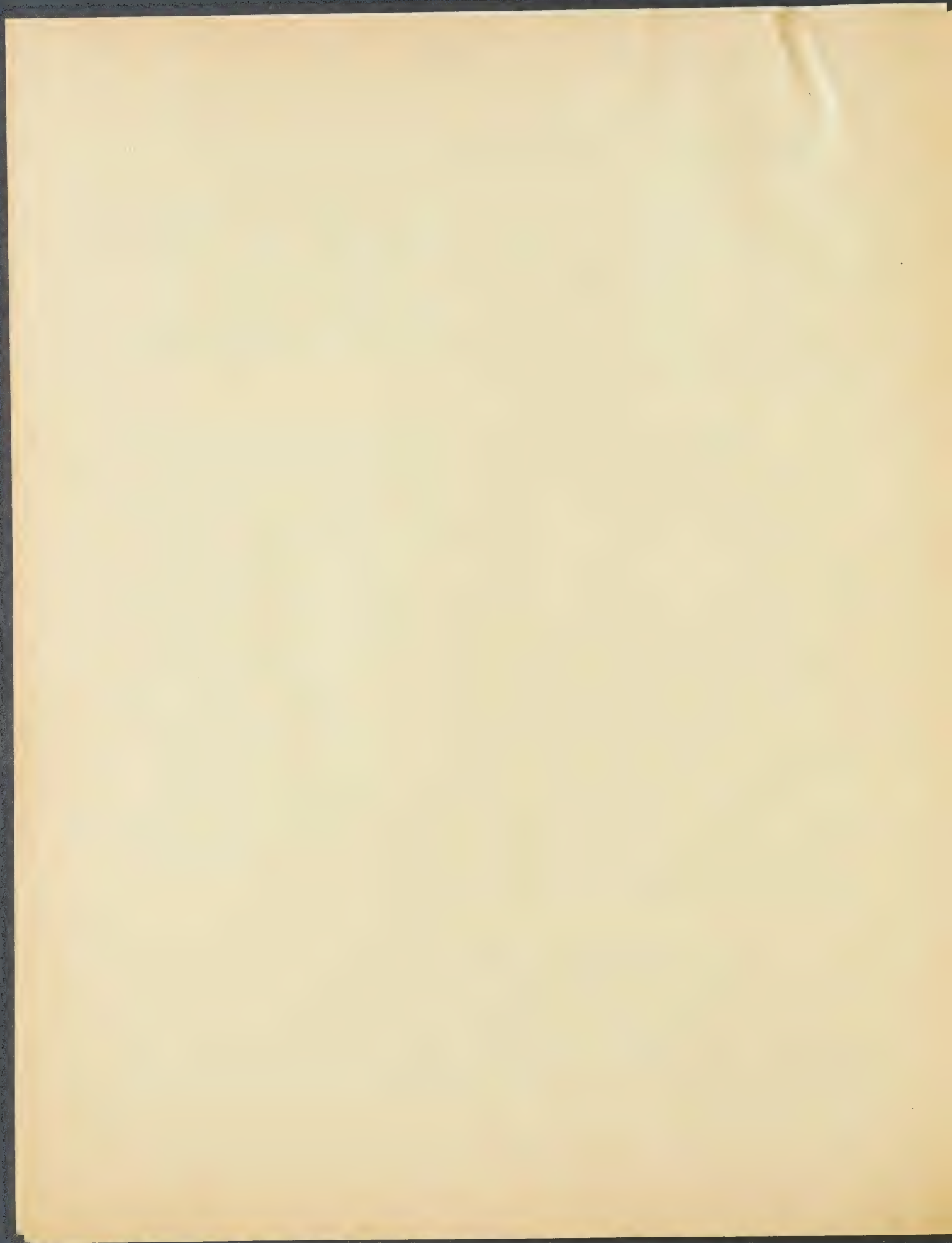




would like the plague. A table full of food, a white-washed church with a few solid, common figures, an unpretentious and frank portrait, a street scene, a wild but homespun landscape, poor peasants in a barn, a woman darning a sock, a fancy charade in a farmyard illustrating a Bible story - these were enough for faithful artist of fine technique, and enough for such giants of man's spiritual history as Franz Hals, Vermeer, and Rembrandt.

Although the exciting exhibition you open today shows Dutch and Flemish paintings of the 17th century, I am going to restrict my short words to the Dutch art. In this school of painting I believe that Dr. Bader is most at home, and the Flemish paintings that he has so well selected for you are, even including the exceptions of the Van Dyck and Cornelius de Vos portraits, those which would have felt most at home in 17th Century Holland. For, remember that in that baroque century Flanders was typically a far showier place and, utterly unlike the Dutch, the Flemish began with the superb and academic - let us call it the very worldly and even vulgar (except in the imaginative opulence of a Rubens, a Van Dyck, or a Jordaens, who all had assimilated the grander inventions of Italy), the Flemings never approached the striking Dutch achievement unless trained in it and following its lead, as was a painter like Adriaen Brouwer (who can be seen in this exhibition).

What on earth made this Dutch achievement possible? The Republic of the United Netherlands in the 17th century is one of the happier success stories in the heritage of Western history, and one which still is, thank God, almost as familiar as it should be, what with its importance to the Anglo-Saxon tradition of

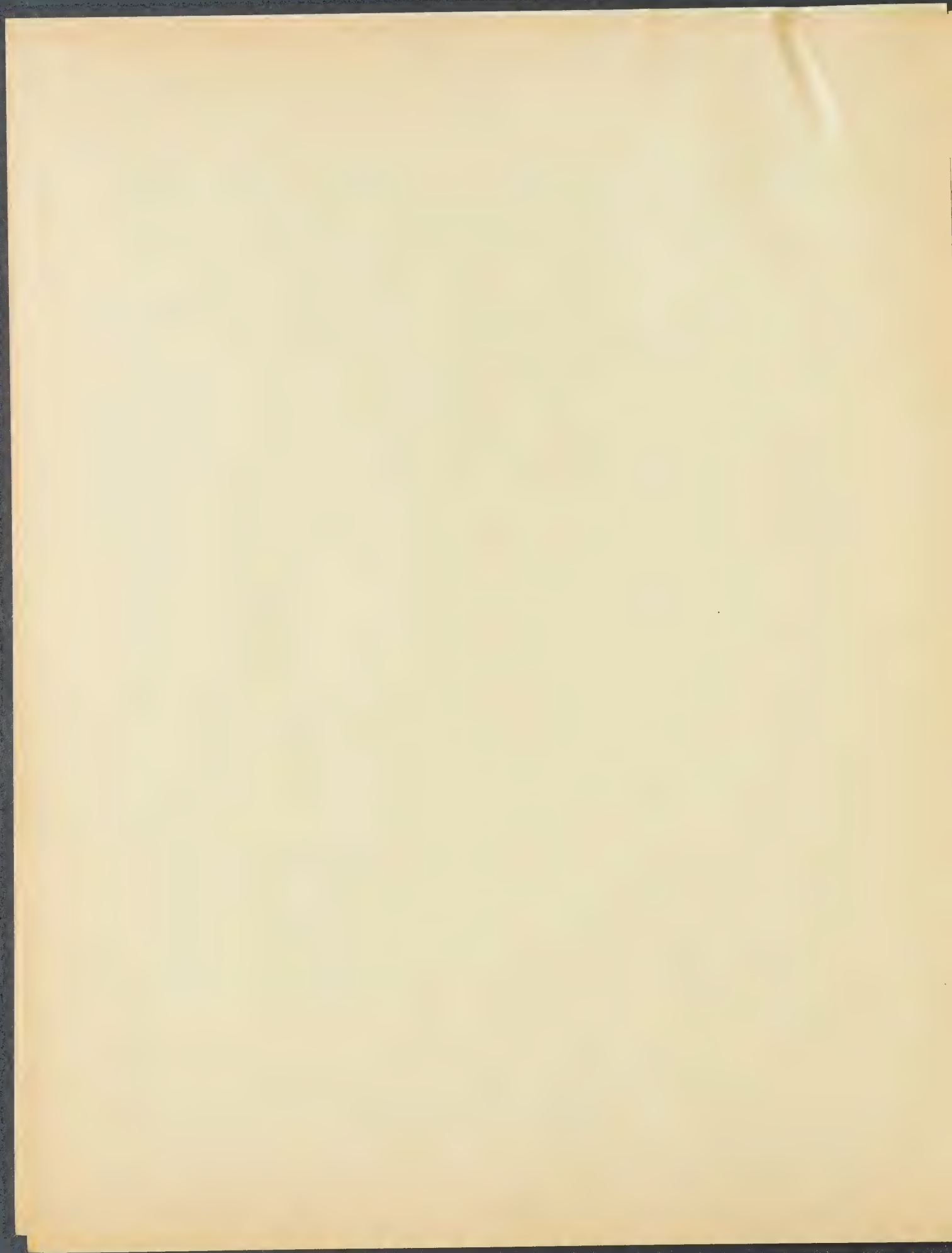




liberty and commerce. Most of Europe in that grandiose century was involved in expensive and complicated wars. Great nation stood against great nation, each paralyzed, as it were, by the glory and greatness of its princely rulers. The Dutch provinces quite literally barely tolerated their ruling House of Orange; proud, free provinces were banded together freely for self-preservation, and the small nation developed a most powerful but egalitarian and unpretentious middle class, and, more important, a most sound, natural prosperity. Neutral, and even negligible in the wardsofthe century, the Dutch became the Banker of Europe and, silently, invisibly, as the others fought, the Dutch surprisingly became the first sea-power of the world, with most profitable colonies around the globe. The heroic Dutch navy, the bravery and industry of the Dutch Merchant Fleet, the country's geographical position provided the most spectacular natural success of the magnificent 17th century. A traditional insistence on decentralization, the good common sense and mercantile liberalism of the ruling class, and a shrewd spirit of tolerance both towards the new and towards minorities, helped transform the prosperity towards that release and breakthrough which we see in Dutch painting, and which is - if in a modest way - really comparable to the extraordinary flowering of Athens and Greece after the Persian ward. The Dutch painting is the happiest and most natural accompaniment to this political and commercial triumph of Holland, which lasted only for a few generations. By the end of the century, power had departed and so, mainly, had the genius of art.

In 1640 a traveler wrote, "As for the art of painting and the affection of the people to pictures, I think none other go beyond them, there having been in this country many excellent men in the faculty and some at present, as Rembrandt, etc. All in general strive to adorn their houses, especially the outer and sheet

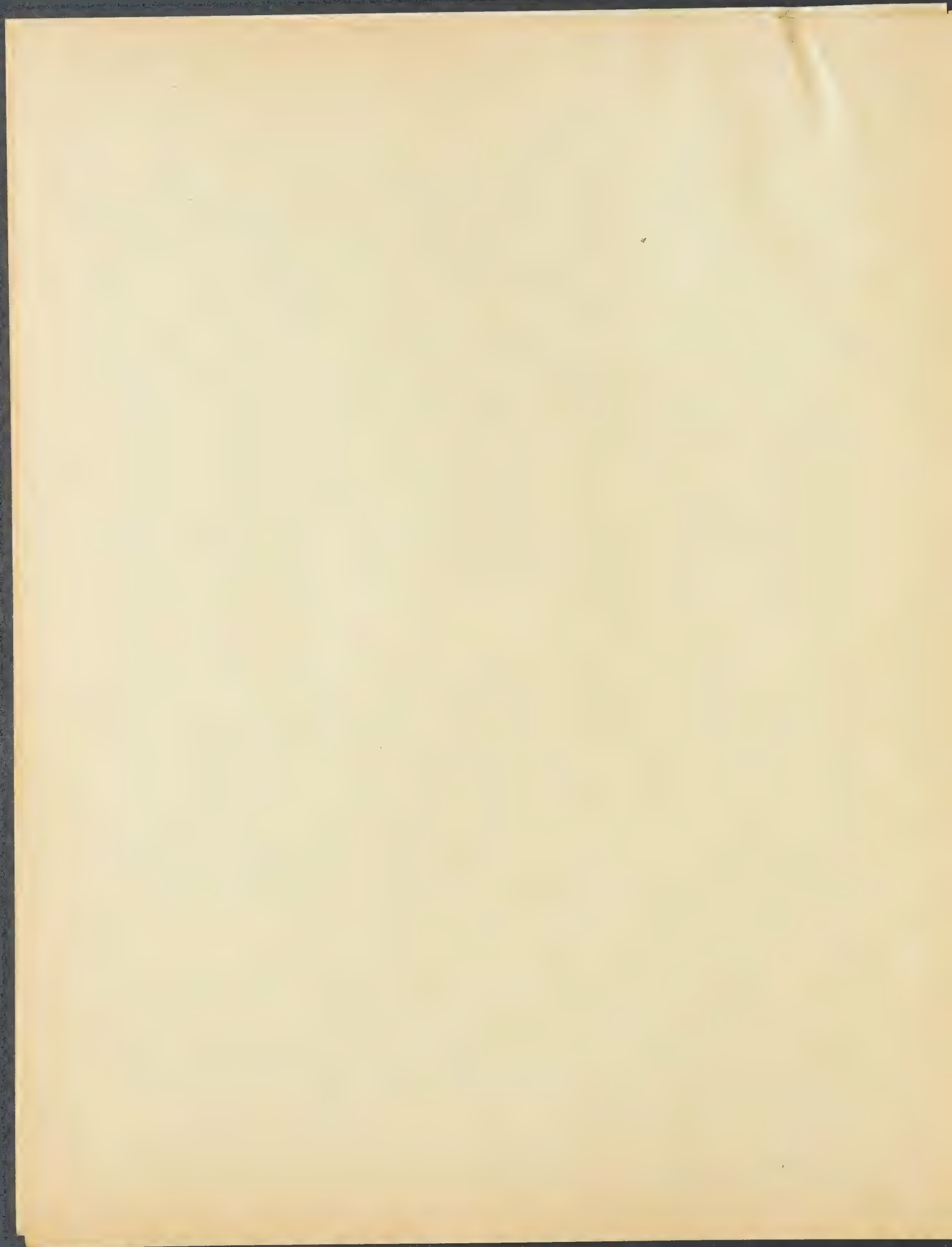




room, with costly pieces, butchers and bakers not much inferior in their shops, which are fairly set forth; yea, many times blacksmiths, cobblers, etc., will have some picture or other by their forge or in their stall. Such is the general notion, inclination, and delight that these country natives have to painting. This is an unexaggerated account, and if you will go through a text on Dutch painting you will marvel at the vast number of so-called "minor masters," all of excellent technique and quality, who supplied the demand. The United Provinces took their religion seriously, were not fanatical but tolerated fanatics - think of the radical protestant sects that began in Holland, - but there was one morris dance, one fad, which, if it wasn't so innocent and harmless, could have been called fanaticism, and that was the Dutch love and production of paintings.

It simply can't be explained on much less frivolous grounds than that. And let us remember in passing that the size of the production has much to do with the solidarity and prosperity of the Dutch audience. It is an overemphatic statement to say that 17th Century Dutch painting is the first example of art consumption by a large middle-class audience and is also the grandparent of that grabble descendant - modern television - but there is as much truth in the first of these statements as there is cruel irony in the second of them!

As the century progressed, Amsterdam became the center of the European market, with dealers and auction houses much as there are in London or New York today, a position it held for a century longer. Local trade in the native art was hilariously intense and the single unfortunate lack of Dutch painting is a late 17th Century Daumier whose genre was only the art trade as it worked throughout

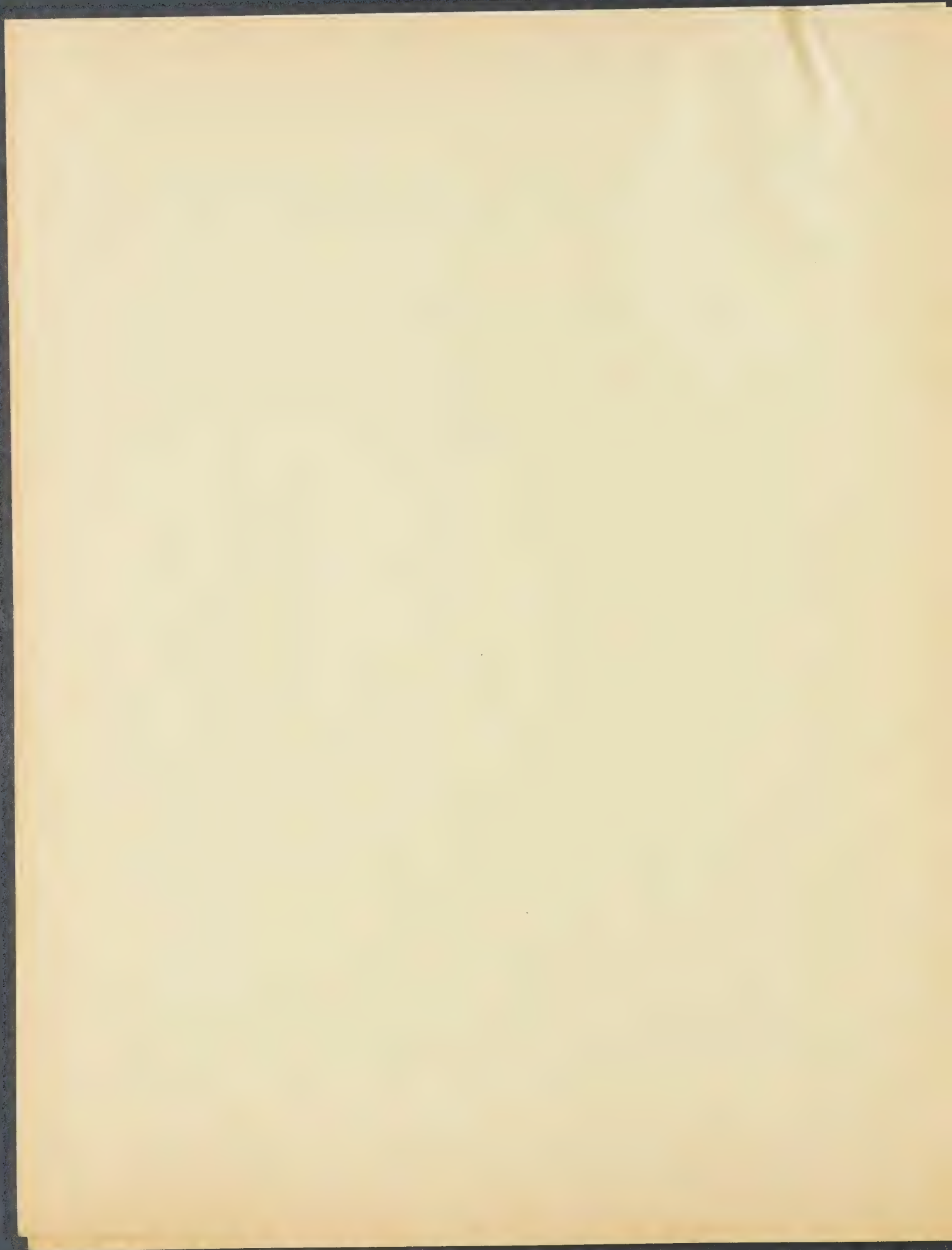




the fancy and low worlds of Holland. But now I'd like to speak for a moment about the collecting of Dutch art, and the beginnings of its great vogue and recognition in the world.

Remember first that since the 14th century the provinces of the Netherlands had a good native share of the fine European painters, and that craftsmanship was always of a very high order. The ancestors of the 17th Century painters were not unworthy primitives - think of Lucas van Leyden and Hieronymus Bosch - amongst the world's very greatest artists, desirable everywhere, world innovators and leaders. These older artists had, incidentally, many of the recognizable artistic virtues that are specifically and inexplicably Dutch - even the familiar Dutch artistic personality was already invented as the 17th century began (just as some of its characteristics can be found in the recent Dutch artists, such as even Van Gogh and the moderns of the Cobra group). The glorious and serious production of the Dutch 17th Century painting was, however, both very special - as brave as Dutch natural and commercial leadership - and different and even isolated as Holland itself in the history of the 17th Century European style. Rome and Versailles are that style - to put the matter very simply - not Ruisdael or Brouwer, or even Hols, Vermeer, and Rembrandt.

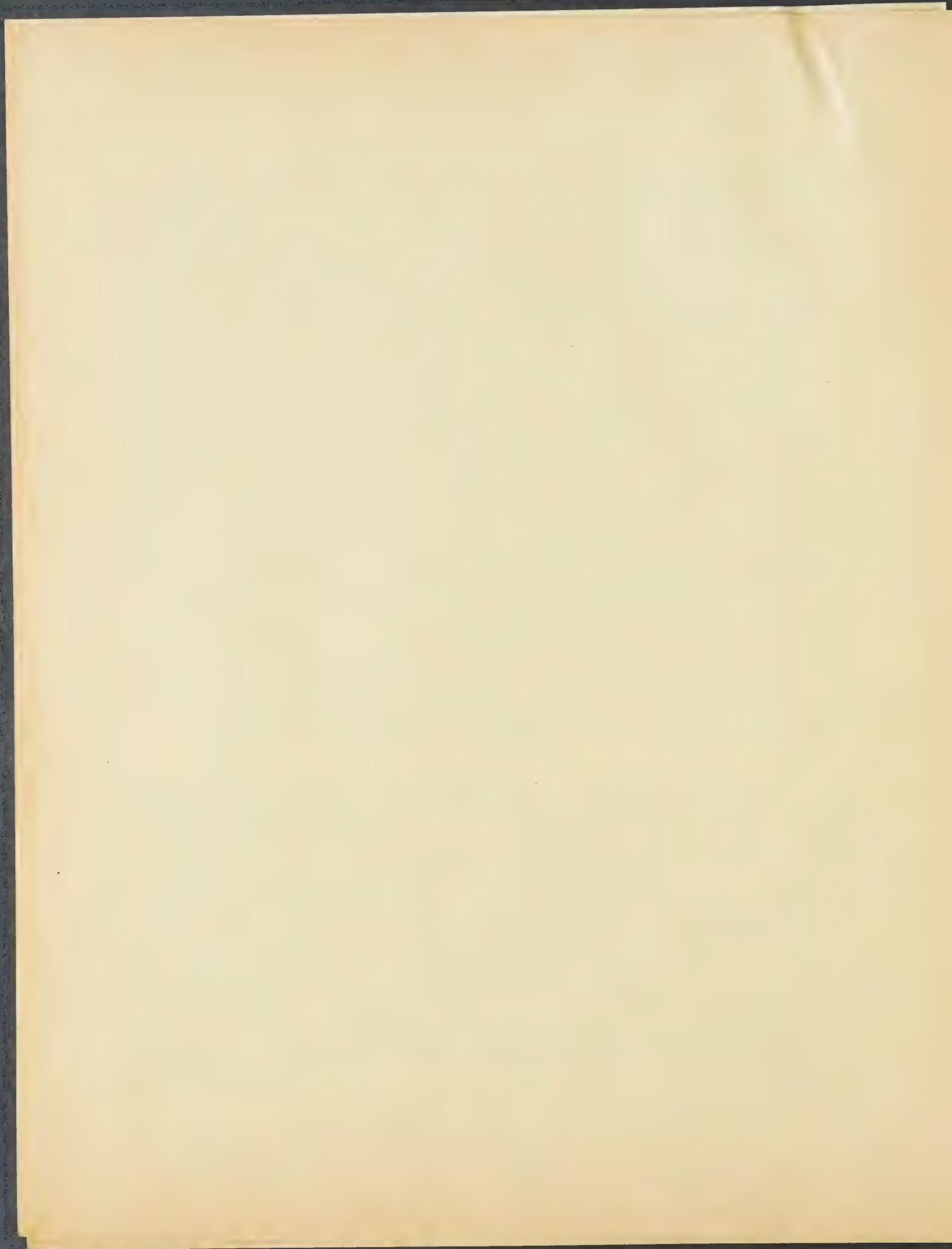
In the first half of the century only the Dutch painters (with their Flemish cousins) who specialized in landscape and genre scenes can be said to have made their mark, by the simple expediency of having gone to Rome and literally



invented their two disciplines and art forms. There, in that city where the entire baroque age was invented. The results might be called anti-baroque and addities of their time, but they were enormously popular and were featured in many grand and ambitious European collections - indeed, they were probably what the great princely owners liked best - more than the huge heroines, etc., of the more famous and honored painters of the day. The Dutch and Flemings became known in all European courts as the only ones who could do certain things: flower pieces, landscapes of great flavor and naturalness, scenes of low life or genre scenes - all usually pictures of informal small format. The establishment, the leaders of the grander nations had to have these products and even one or two domesticated practitioners of them. They did not, however, buy from the best Dutch artists of the Golden Age - these were simply an obviously unknown in the Catholic nations where the great wealth and patronage lay, aside from the constant and satisfactory demand at home in Holland which consumed the supply.

There were exceptions, and among the most notable is Rembrandt. The most powerful and gifted of all the Dutch, a failed and bankrupt prophet in his own land, Rembrandt's name was known in his middle period and at the height of his contemporary fame throughout Europe, but in quite a special way - for let us remember that Rembrandt made many etchings of great and obvious quality and that these traveled easily. Don Antonio Ruffo, a prince in Sicily, had the means to commission and buy what he wanted and was well acquainted with art. Most



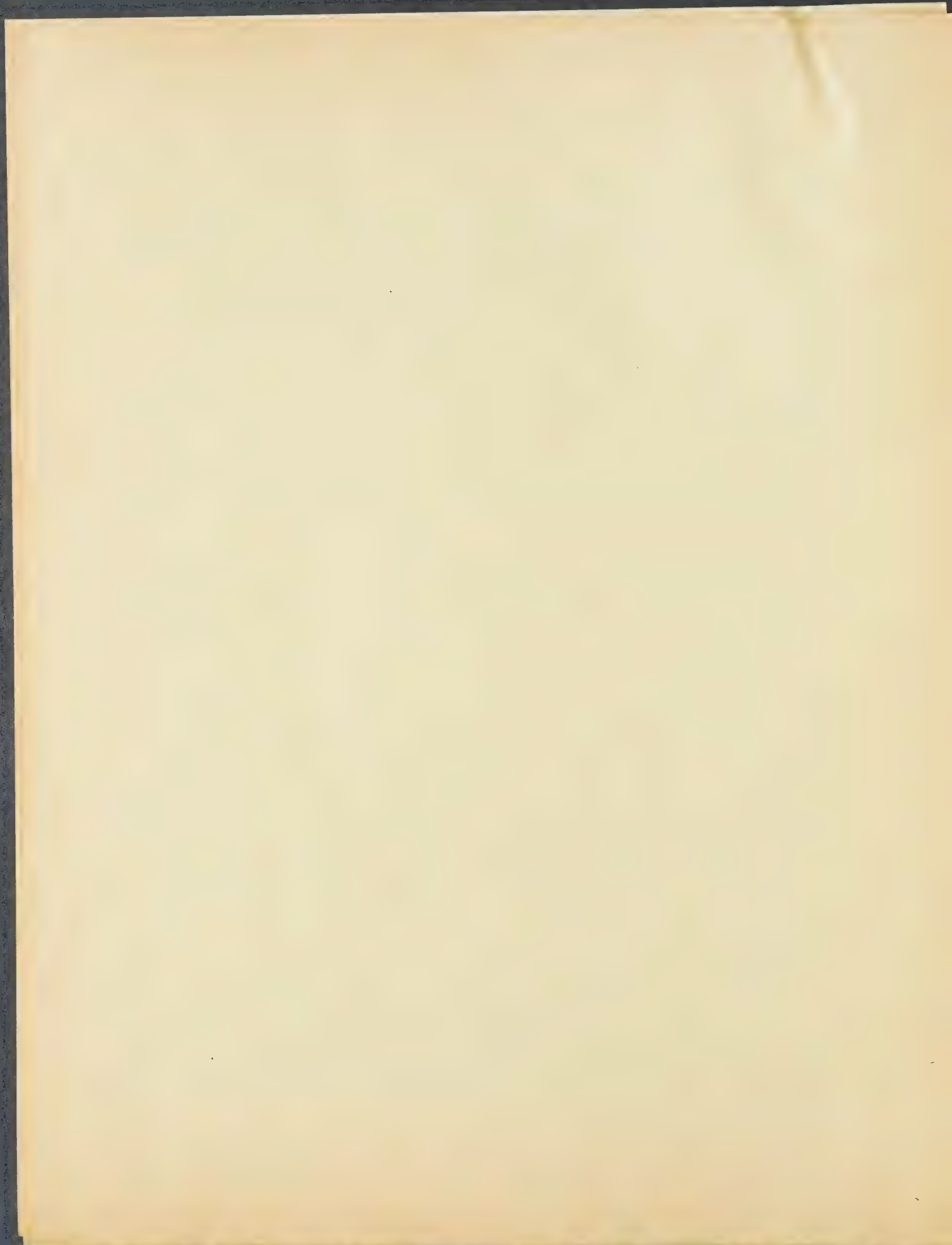


of his collection was painted for him by the leading Italians of his day, and he was luckily ignorant enough of Rembrandt's late career difficulties to have him paint the now famous Aristotle Contemplating the Bust of Homer.

Apparently Prince Ruffo did not like it nearly as much as earlier and less ambitious - more 'Dutch' - Rembrandts he had commissioned. Nor could he have liked it much, for such subjects were to the baroque taste, handled better otherwise than in this now terribly expensive and terribly profound picture of an old man in odd, exotic costume sadly touching the bust of another old man.

Not until the end of the century would Cosimo III, Grand Duke of Tuscany, visit Holland and fall in love with paintings by Vermeer and William Van de Velde, the great marine painter. Not until the 1740s would the British begin to systematically and intelligently drain Holland of some of its best masterpieces so that Cuyp and many others simply can't be seen out of Holland. Not really until the 1670's did the greatest of Amsterdam dealers even begin to export anything, but the best Italian masters bought and collected in Holland for sale, or those numerous Italianate Dutchmen, who are not the first Dutch painters we think of today, and who painted Italian scenes with limpid southern skies in clear classical orders and harmonies.

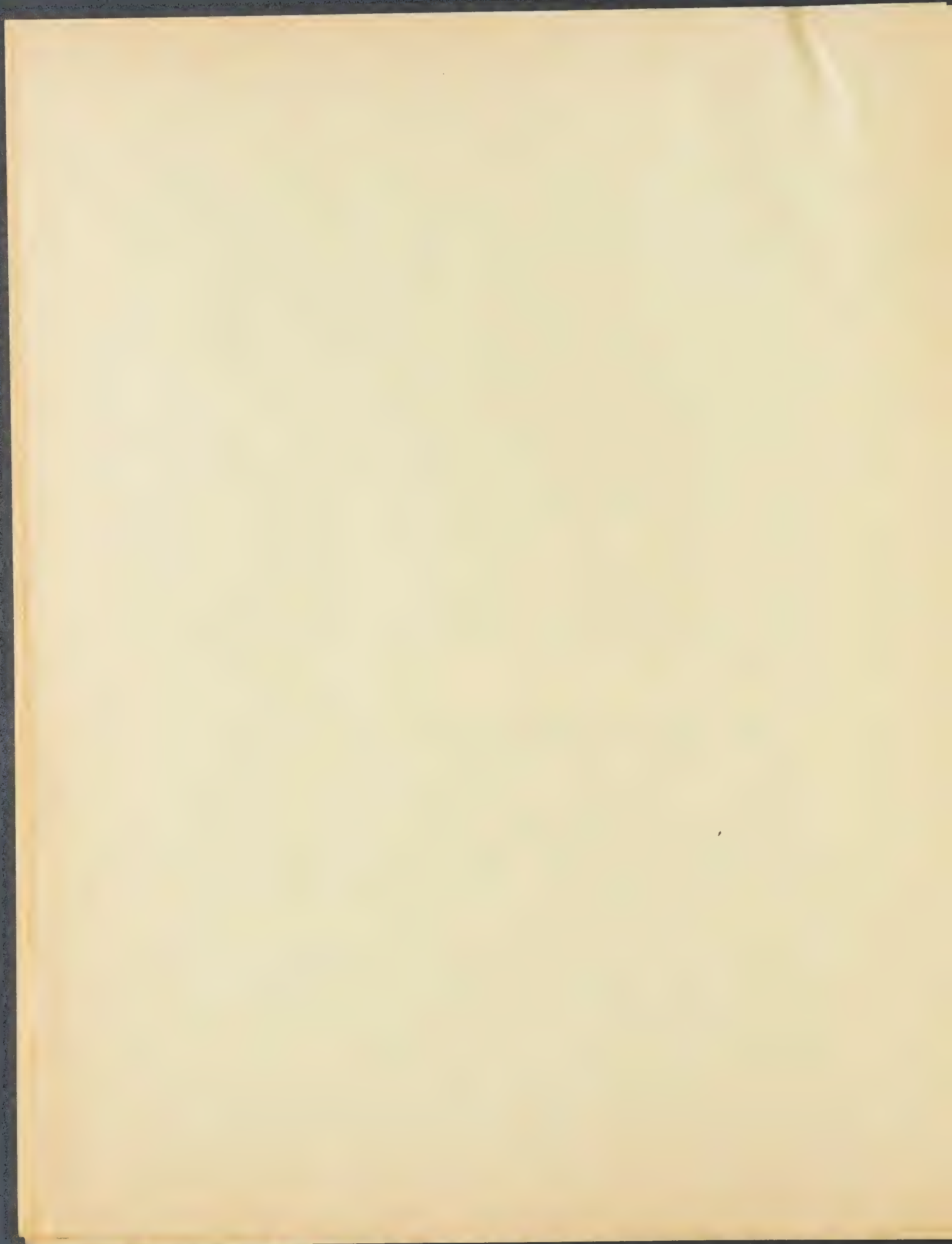
The most famous Dutch artist in 1700 was a now forgotten and neglected figure, Adrian van der Werff, called in 1721 by the learned critic, Howbraken, the greatest of all Dutch painters. Van der Werff's small and beautifully finished





figures would seem by classical Dutch standards - such as those of the artists of 1640 and Dr. Bader's own - almost perverse, over-precious, very Italianate and artificial, porcellainy, rococo flies in dark amber. He was perfect for a late baroque or rococo boudoir where a Ruysdael, a Rembrandt, or even that incredible masterpiece in this exhibition by Verhout would have looked like a bull in a china shop. But as Mme. de Pompadour failed and died, the French amateurs became able to like Rembrandt and Metzsu, as well as the now widely popular Italianate Dutchmen such as Dujardin and Berghem, who now deeply influenced French 18th Century landscape painting, almost a century after their own time. Even for the British of the 18th century the Dutch artists favored and collected had to be genial and Italian, and I can only count a minority of the paintings in the present exhibition which would have then made the grade.

These would have included the bosomy Bronchorst, for reasons apparent in any century, most of the landscapes (which the more romantic Englishment would have loved), the Wouverman, which is an Italianate genre scene - and the landscape by Jan Wynants, which is exactly what the young Gainsborough loved, and through the freshness and immediacy of which he was to liberate his genius and that of British art. That gem of an early Rembrandt which you have the privilege of seeing here would have been respected anywhere in Europe, even in the 17th century, right on from about 1630 when it was done. In the 18th century it would have become a valuable and celebrated work - it was engraved in a prominent French collection at that time, and one may

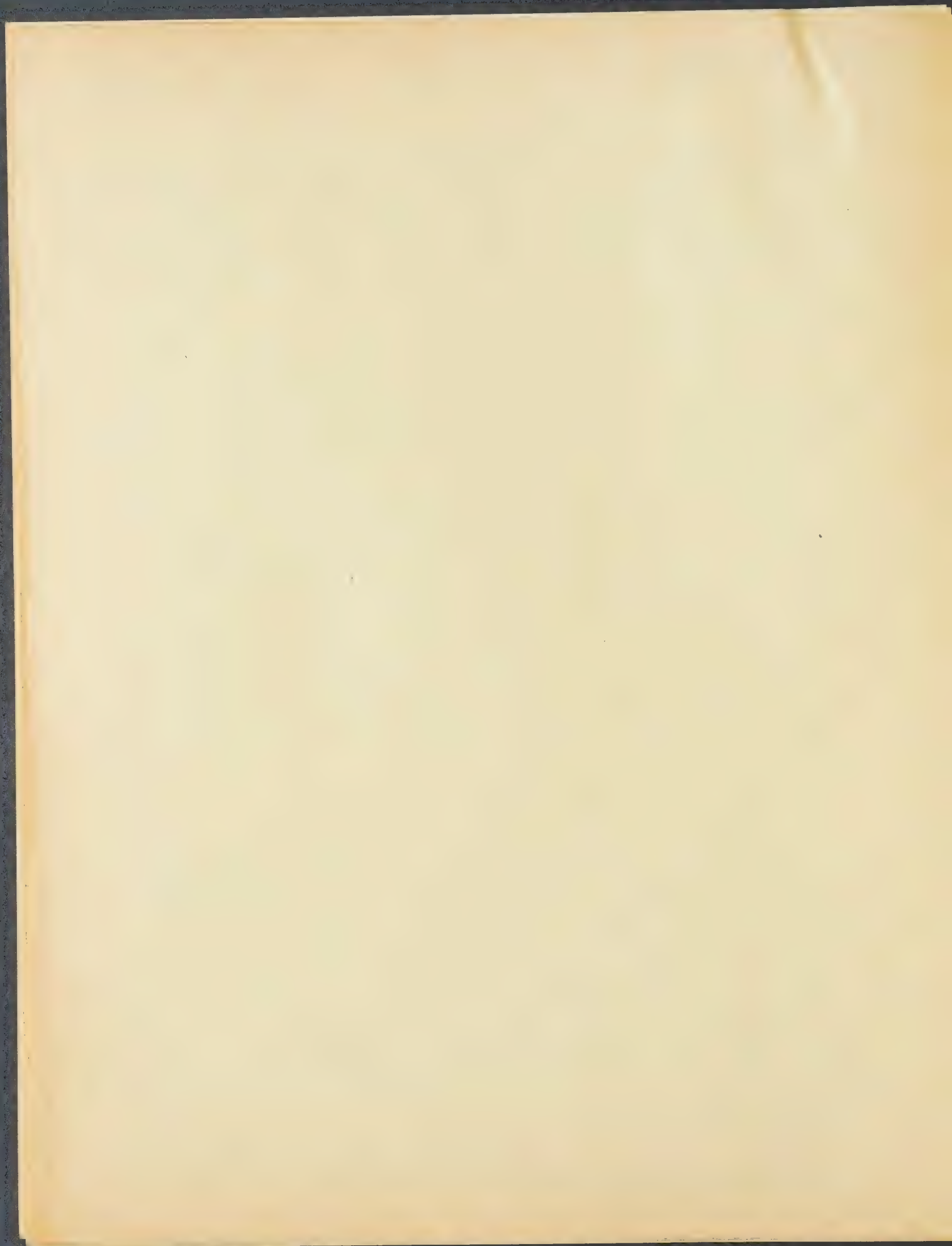


remember that not only did Sir Joshua Reynolds claim to base his own painting style upon Michaelangelo and Rembrandt, but that such surprising artists as Gelpolo and Fragonard were fully aware of Rembrandt, venerated him, and even aped his manner, if not his profundity.

If Dutch painting was collected with avidity in Britain and France in the 18th century, the beginnings of its careful study and connoisseurship only began by virtue of the impending romanticism and within the brilliant eccentricities of random collectors and only opened the door a crack to some of the most exciting virtues and artists. George III was thought cheated when a rather cheap Van Miers turned out to be only by someone called Vermeer (now probably the most thrilling of the Queen's many Dutch pictures) and the paintings by the same great Vermeer which Catherine the Great had bought in Amsterdam and which were lost in a shipwreck on their way to Russia were apparently not much regretted at the time and were probably bought as satisfactory to Italianate taste in this century, still so very Italianate in taste.

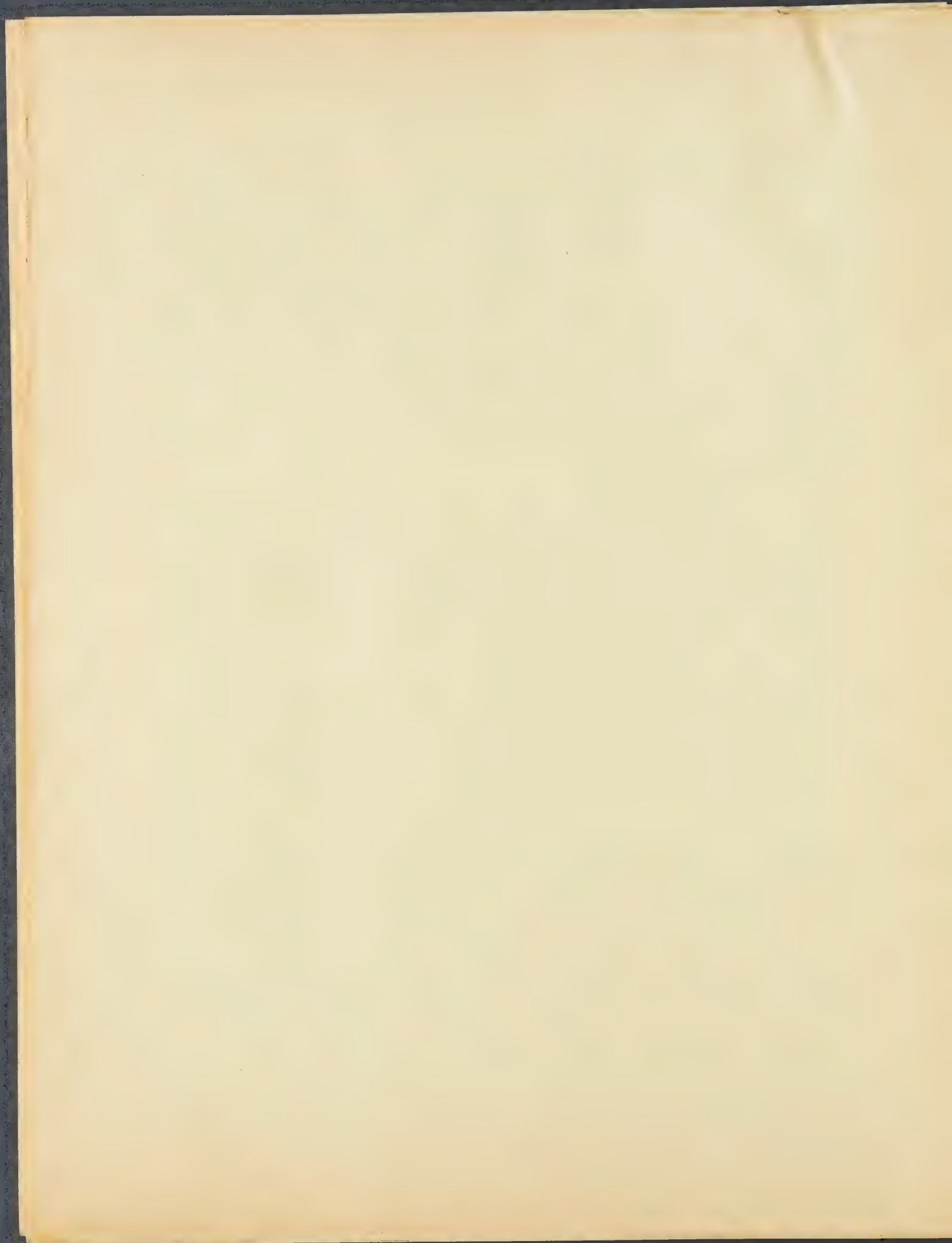
The heroics of the Napoleonic age weren't a good time for Dutch virtues, but I can quickly conclude my tale of collecting by noticing that the naturalness and severe realism of the Bega, the Brouwer, the several still lifes in the Bader collection, the Jacobus Vrel, and the incredible Verhout could only have been appreciated universally with the coming of the 19th century and its scientific and social realism. How much the 19th century owes to pictures like this, how much we all owe! The Brower, a simple grimacing man, is a funny picture, but also a realistic physiological study, that by empathy pulls our own muscles comically out of shape too, and makes us laugh. As all great comic art, it is factual and





more than a caricature, it is a human and humane release. The Verhout portrait of an unpretentious brewer is as beautiful a piece of stilllife painting, and as original, daring, and elegant a work of art as anything I know. It is also, for all its intense simplicity and tiny format, as classical and potent as the finest Greek statues of the late archaic and early classical period. It is utterly clean and fresh, and as moving and great a piece of human creation, technique, and insight as possible to make. By 18th Century taste it would have seemed severe and even crude.

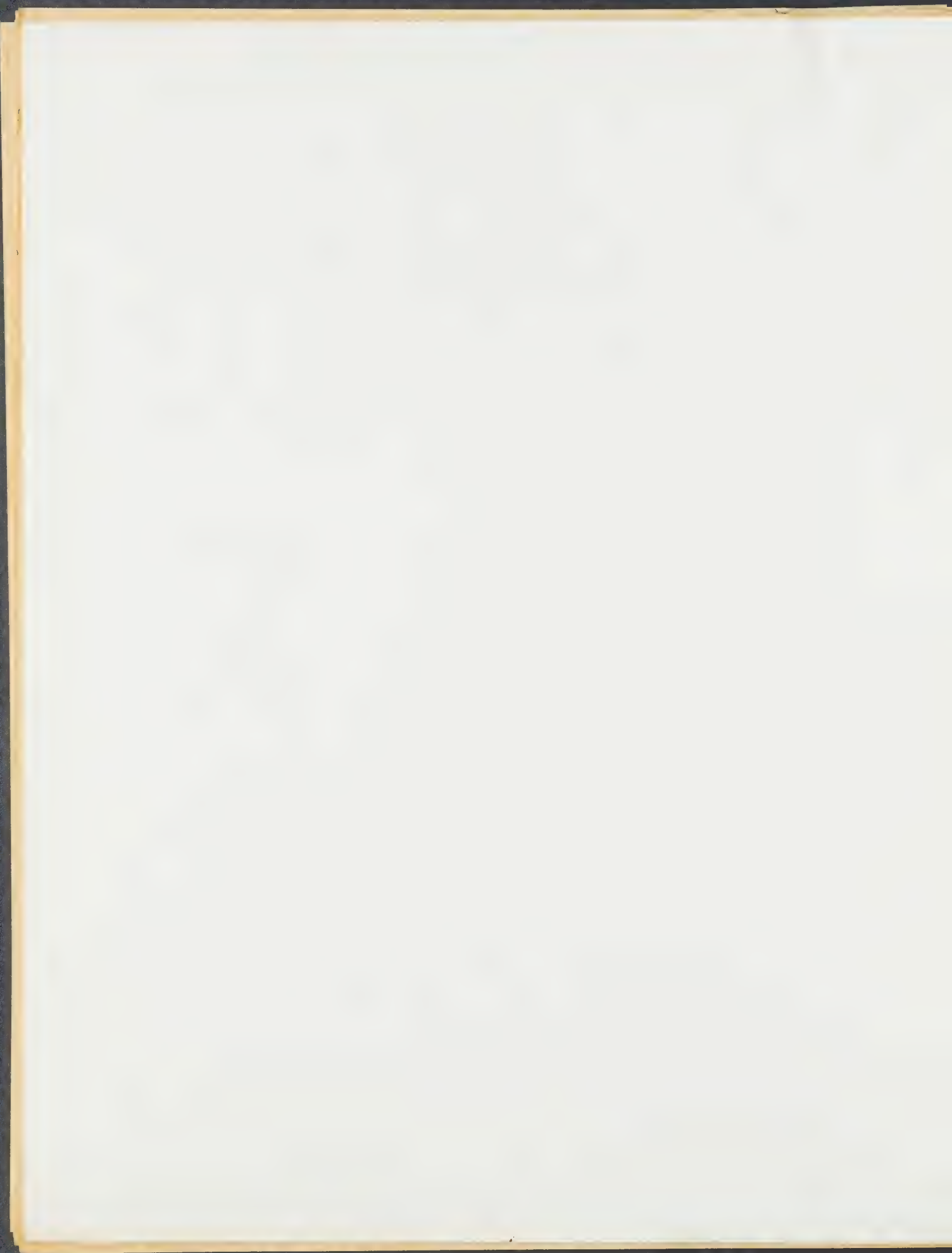
With the 19th century and our own day it became possible to see Dutch painting of the great period fully and well. That it is still possible to form, with modest means and sensible industry and shrewdness, such a collection as Dr. Bader's - in this day and age, could seem a hilarious comment on the modern art market, as well as an extraordinary evidence of a collector's talent. Indeed, it is both, but much more. As your Fifth Anniversary Fund seeks and achieves the excellent purposes of your Institute of Arts, consider and remember ~~this~~ collection. It does not take megalopolitan funds to gather and to share finest examples of man's best treasures. Works of art contain the meanings and virtues that are going to keep man alive and, if anything can, make man better. Your Fund permits you to see and to have this life-bread. Dr. Bader's example should show you that with energy, invention, and persistence, those natural and common qualities of human existence, each of you can discover and achieve something important in collecting, in creating, or in simply subsisting, and all of you can achieve the purposes of the present campaign or, indeed, of any other social purpose you can think of.





Ladies and Gentlemen:

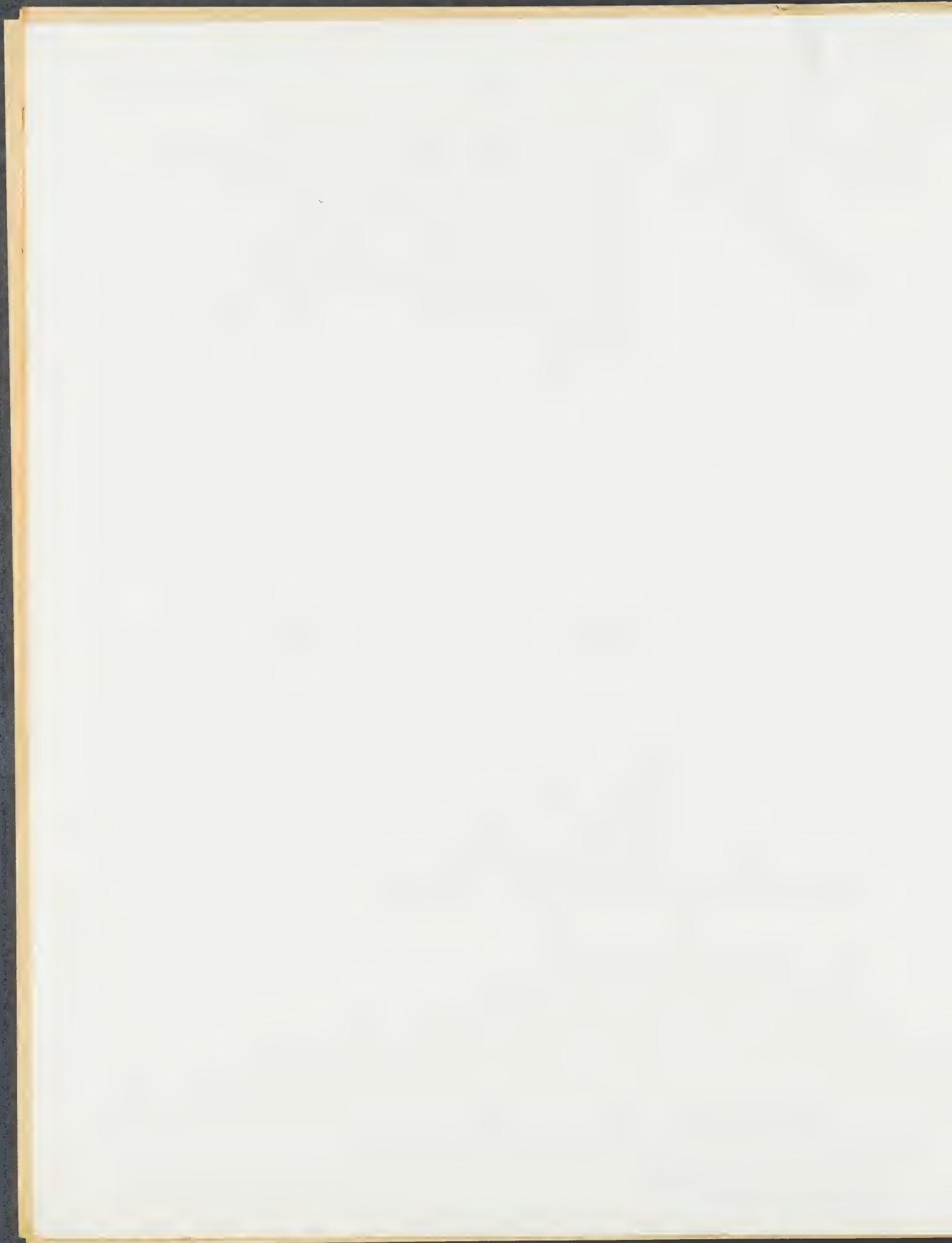
You might ask why a scholar of 18th Century Italian paintings stands before you at this opening of your Fifth Anniversary Fund Exhibition and has the nerve to want to speak to you about an art so different from that which he usually studies; as if an expert on desserts and after-dinner mints was to lecture on plain roast beef. Since that is actually what I'm going to do, I hope my natural enthusiasm (and quite natural relief at the momentary change of subject) will carry us along. Also, I'm a museum man who has to look at and use public purchase funds over the wide and catholic range of man's very long and varied artistic creativity, can happily still do this with gusto and find myself very often brought up short by paintings done in such a number and in such quality in a few decades in that small acreage of the world we call the Lowlands. It is a curious feeling for me - loving and pursuing as I do the grandly framed decorations of Italian palaces and churches, their grand frescoes, huge altars, all that great public art of a bright southern land full of artistic prodigality and emotional generosity - to turn to the private, clear, practical, modest, commonsense skies and landscapes of The Netherlands. For me it is invigorating to do so; not like a cold shower, but like coming home. How wonderful to be able to find enough pleasure in the everyday and the simply good! And that is what the Dutch were able to do. They are remembered not for their grandeur, their private and public splendor, their great buildings and town plans, magnificent gardens or fountains and piazzas, but for a simple form of art with simplest homespun subjects. Their painting, this leading art of theirs, seldom chooses to represent the great gods and heroes, the learned mythological and devotional subjects, and instead presumes to avoid the imaginative



world like the plague. A table full of food, a white-washed church with a few solid, common figures, an unpretentious and frank portrait, a street scene, a wild but homespun landscape, poor peasants in a barn, a woman darning a sock, a fancy charade in a farmyard illustrating a Bible story - These were enough for faithful artists of fine technique, and enough for such giants of man's spiritual history as Franz Hals, Vermeer, and Rembrandt.

Although the exciting exhibition you open today shows Dutch and Flemish paintings of the 17th century, I am going to restrict my short words to the Dutch art. In this school of painting I believe that Dr. Bader is most at home, and the Flemish paintings that he has so well selected for you are, even including the exceptions of the Van Dyck and Cornelius de Vos portraits, those which would have felt most at home in 17th Century Holland. For, remember that in that baroque century Flanders was typically a far showier place and, utterly unlike the Dutch, the Flemish began with the superb and academic - let us call it the very worldly and even vulgar (except in the imaginative opulence of a Rubens, a Van Dyck, or a Jordaens, who all had assimilated the grander inventions of Italy), the Flemings never approached the striking Dutch achievement unless trained in it and following its lead, as was a painter like Adriaen Brouwer (who can be seen in this exhibition).





Sheet: 2

What on earth made this Dutch achievement possible? The Republic of the United Netherlands in the 17th century is one of the happier success stories in the heritage of Western history, and one which still is, Thank God, almost as familiar as it should be, what with its importance to the Anglo-Saxon tradition of liberty and commerce. Most of Europe in that grandiose century was involved in expensive and complicated wars. Great nation stood against great nation, each paralyzed, as it were, by the glory and greatness of its princely rulers. The Dutch provinces quite literally barely tolerated their ruling House of Orange; proud, free provinces were banded together <sup>freely</sup> purely for self-preservation, and the small nation developed a most powerful but egalitarian and unpretentious middle class, and, more important, a most sound, natural prosperity. Neutral, and even negligible in the wars of the century, the Dutch became the Banker of Europe and, silently, invisibly, as the others fought, the Dutch surprisingly became the first sea-power of the world, with most profitable colonies around the globe. The heroic Dutch navy, the bravery and industry of the Dutch Merchant Fleet, the country's geographical position provided the most spectacular natural success of the magnificent 17th century. A <sup>tradition</sup> insistence on <sup>decent</sup> ~~decent~~ the good common sense and <sup>mercantile</sup> liberalism of the ruling class, and a shrewd spirit of tolerance both towards the new and towards minorities, helped transform the prosperity towards that release and breakthrough which we see in Dutch painting, and which is - if in a modest way - really comparable to the extraordinary flowering of Athens and Greece after the Persian wars. The Dutch painting is the happiest and most natural accompaniment to this political and commercial triumph of Holland, which lasted only for a few generations. By the end of the century, power had departed, and so, mainly, had the



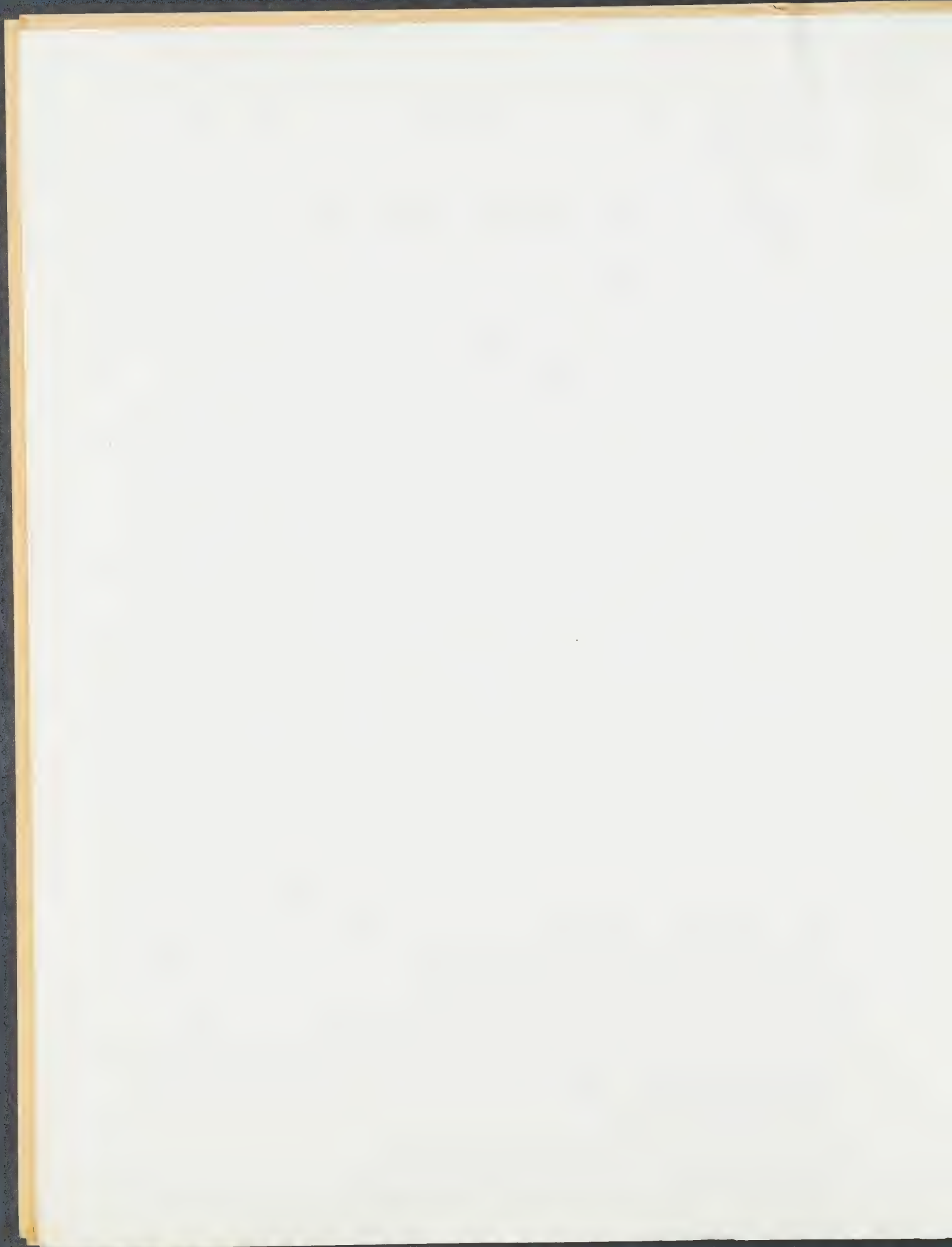


genious of art.

In 1640 a traveler wrote, "As for the art of painting and the affection of the people to pictures, I think none other go beyond them, there having been in this country many excellent men in the faculty and some at present, as Rembrandt, etc. All in general strive to adorn their houses, especially the outer and sheet room, with copper pieces, butchers and bakers not much inferior in their shops, which are fairly set forth; yea, many times blacksmiths, cobblers, etc., will have some picture or other by their forge or in their stall. Such is the general notion, inclination, and delight that these country natives have to painting." This is an unexaggerated account, and if you will go through a text on Dutch painting you will marvel at the vast number of so-called "minor masters," all of excellent technique and quality, who supplied the demand. The United Provinces took their religion seriously, were not fanatical but tolerated fanatics - think of the radical protestant sects that began in Holland - but there was one morris-dance, one fad, which, if it wasn't so innocent and harmless, could have been called fanaticism, and that was the Dutch love and production of paintings.

Sheet 3 It simply can't be explained on much ~~less frivolous~~ ground than that. And let us remember in passing that the size of the production has much to do with the solidarity and prosperity of the Dutch audience. It is an overemphasis to say that 17th Century Dutch painting is the first example of art consumption by a large middle-class audience and is also the grandparent of that ignoble descendant - modern television - but there is as much truth in the first of these statements as there is cruel irony in the second of them!

As the century progressed, Amsterdam became the center of the European art



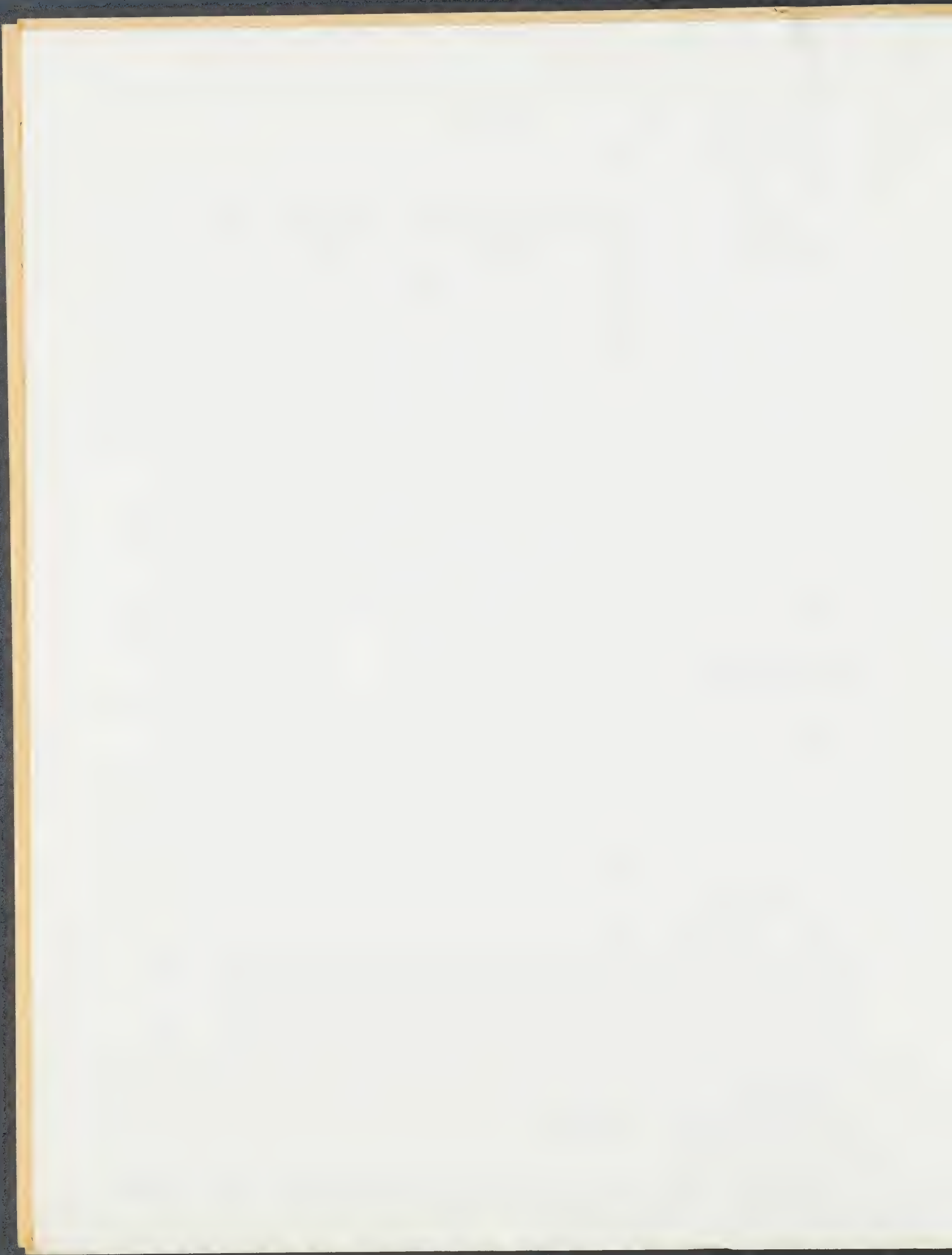
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market, with dealers and auction houses much as there are in London or New York today, a position it held for a century longer. Local trade in the native art was hilariously intense and the single unfortunate *lack* of Dutch painting is a late 17th Century Daumier whose genre was only the art trade as it worked throughout the fancy and low worlds of Holland. But now I'd like to speak for a moment about the collecting of Dutch art, and the beginnings of its great vogue and recognition in the world.

Remember first that since the 14th Century the provinces of the Netherlands had a good native share of the fine European painters, and that craftsmanship was always of a very high order. The ancestors of the 17th Century painters were not unworthy primitives - think of Lucas van Leyden and *Hieronymus* Borch, amongst the world's very greatest artists, desirable everywhere, world innovators and leaders. These *order* artists had, incidentally, many of the recognizable artistic virtues that are specifically and inexplicably Dutch - even the familiar Dutch artistic personality was already invented as the 17th Century began (just as some of its characteristics can be found in the recent Dutch artists, such as even Van Gogh and the moderns of the Cobra group). The glorious and curious production of the Dutch 17th Century painting was, however, both very special - as brave as Dutch natural and commercial leadership - and different and even isolated as Holland itself in the history of 17th Century European style. Rome and Versailles are that style - to put the matter very simply, not Ruisdael or Brower, or even Hols, Vermeer, and Rembrandt.

In the first half of the century only the Dutch painters (with their Flemish cousins)





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who specialized in landscape and genre ~~scens~~ <sup>scenes</sup> can be said to have made their mark, by the simple expediency of having gone to Rome and literally invented their two ~~desceptives~~ <sup>disabilities</sup> and art forms. There, in that city where the entire Baroque age was invented. The results might be called anti-Baroque and ~~addities~~ <sup>additions</sup> of their time, but they were enormously popular and were featured in many grand and ambitious European collections - indeed, they were probably what the great princely owners liked best, more than the huge heroines, etc., of the more famous and honored painters of the day. The Dutch and Flemings became known in all European courts as the only ones who could do certain things: flower pieces, landscapes of great flavor and naturalness scenes of low-life or genre scenes - all usually pictures of informal small format. The establishment, the leaders of the grander nations had to have these products and even one or two domesticated ~~producers~~ <sup>producers</sup> of them. They did not, however, buy from the best Dutch artists of the Golden Age - These were simply an obviously unknown in the Catholic nations where the great wealth and patronage lay, aside from the constant and satisfactory demand at home in Holland which consumed the supply.





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There were exceptions, and among the most notable is Rembrandt. The most powerful and gifted of ~~the~~ all the Dutch, a jailed and bankrupt prophet in his own land, Rembrandt's name was known in his middle period and at the height of his contemporary fame, <sup>throughout</sup> throughout Europe, but in a quite special way -- for let us remember that Rembrandt made many etchings of great and obvious quality and that these travelled easily. Don Antonio Ruffo, a prince in Sicily, had the means to commission and buy what he wanted and was well acquainted with art. Most of his collection was <sup>acquired</sup> painted for him by the leading Italians of his day and he was luckily ignorant enough of Rembrandt's late career difficulties to have him paint the now famous Aristotle Contemplating the Bust of Homer. Apparently Prince Ruffo did not like it nearly as much as earlier and less ambitious -- more "Dutch" -- Rembrandts he had commissioned. Nor could he have liked it much, for such subjects were, ~~to~~ to the Baroque taste, handled better otherwise than in this now terribly expensive <sup>and terribly profound picture of an</sup> odd exotic <sup>sadly old man</sup> touching the <sup>bust</sup> ~~best~~ of another old man.

Not <sup>until the</sup> ~~will the~~ end of the century would Cosimo III, Grand Duke of Tuscany, visit Holland and fall in love with paintings by Vermeer and William Van de Velde, the great marine painter. Not until the 1740's would the British begin to systematically and intelligently drain Holland of some of its best masterpieces so that Cuyp and many others simply can't be seen except out of Holland. Not really until the 1670's did the greatest of Amsterdam dealers even begin to export anything

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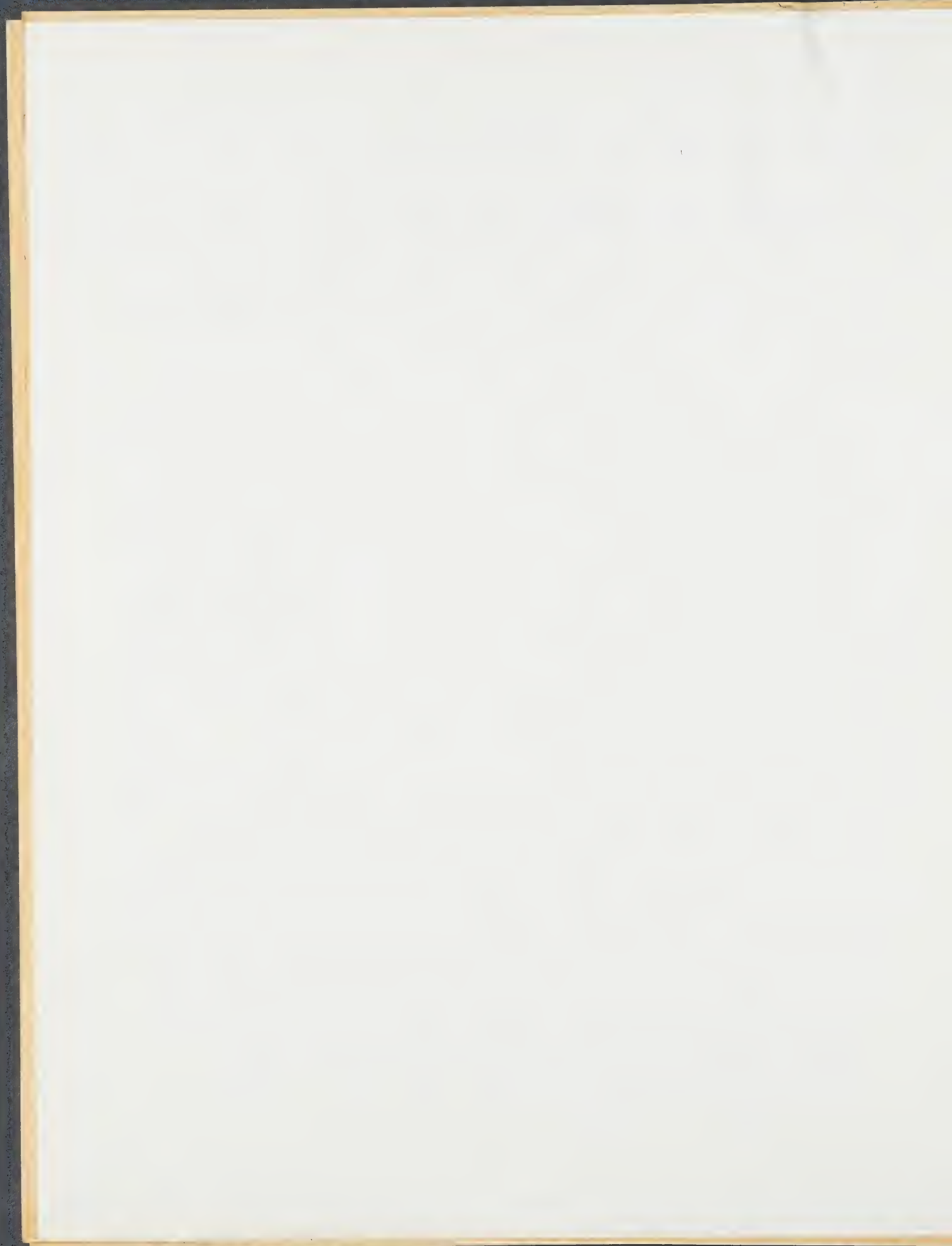
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Sheet 5

art. That gem of an early Rembrandt which you have the privilege of seeing here would have been respected anywhere in Europe, even in the 17th Century, right on from about 1630 when it was done. In the 18th century it would have become a valuable and celebrated work - it was engraved in a prominent French collection at that time, and one may remember that not only did Sir Joshua Reynolds claim to base his own painting style upon Michaelangelo and Rembrandt, but that such surprising artists as Tiepolo and Fragonard were fully aware of Rembrandt, venerated him, and even aped his manner, if not his profundity.

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October 13, 1967

Dr. Alfred Bader  
Aldrich Chemical Company, Inc.  
2369 North 29th Street  
Milwaukee 10, Wisconsin

Dear Dr. Bader:

We find that we need toxicity information on Solketal; and if you could get the following information from each of the suppliers, it would be appreciated. Otherwise, if you will let me know who they are, I can contact them directly.

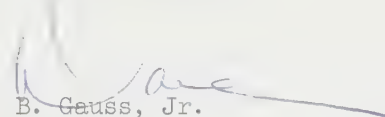
For Solketal we would need both topical and systemic studies and the methodology if available. We are extremely interested in this compound as a pharmaceutical adjuvant and want to reasonably assure ourselves that we have been thorough in our own toxicity research before committing ourselves to the preparation of clinical supplies.

If the suppliers have not carried out any studies, we are still interested in any and all reference material they may have collected pertaining to this compound.

Many thanks for your cooperation.

Yours very truly,

THE UPJOHN COMPANY

  
D. B. Gauss, Jr.  
Purchasing

DBG:sdh

RECEIVED

OCT 16 1967

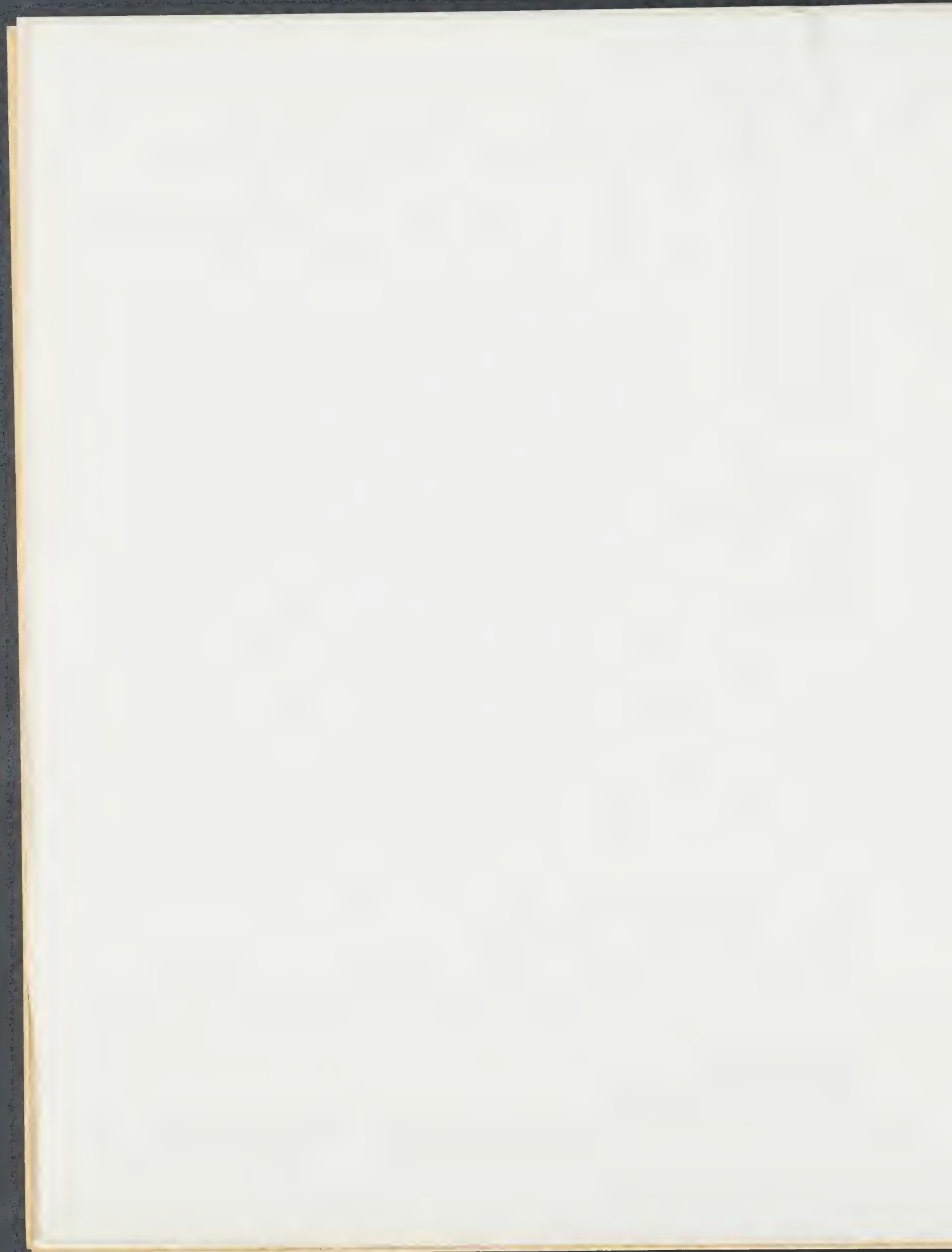
ALDRICH CHEMICAL CO., Inc.



Sheet 5 cont'd (2)

The heroics of the Napoleonic age weren't a good ~~time~~ for Dutch virtues, but I can quickly conclude my tale of collecting by ~~noticing~~ that the marvelous and severe realism of the Bega, the Brower, the several ~~still lifes~~ in the Bader collection. The Jacobus Vrel, and the ~~Meredith~~ Verhout could only have been appreciated unequivocally with the coming of the 19th Century and its scientific and social realism. How much the 19th Century owed ~~to~~ pictures like this, how much we all owe! The Brower, a simple grimacing man, is a funny picture, but also a realistic physiological study, ~~the~~ by empathy pulls our own muscles comically out of shape too, and makes us laugh. As all great comic art it is factual and, more than a caricature, it is a human and humane release. The Verhout portrait of an unpretentious brewer it as beautiful a piece of stilllife painting, and as original, daring, and elegant a work of art as anything I know. It is also, for all its intense simplicity and tiny format, as classical and ~~potent~~ as the finest Greek ~~statues~~ of the late ~~arabic~~ and early classical period. It is utterly clean and fresh, and as moving and great a piece of human creation, technique, and insight as possible to make. By 18th Century taste it would have seemed severe and even crude.

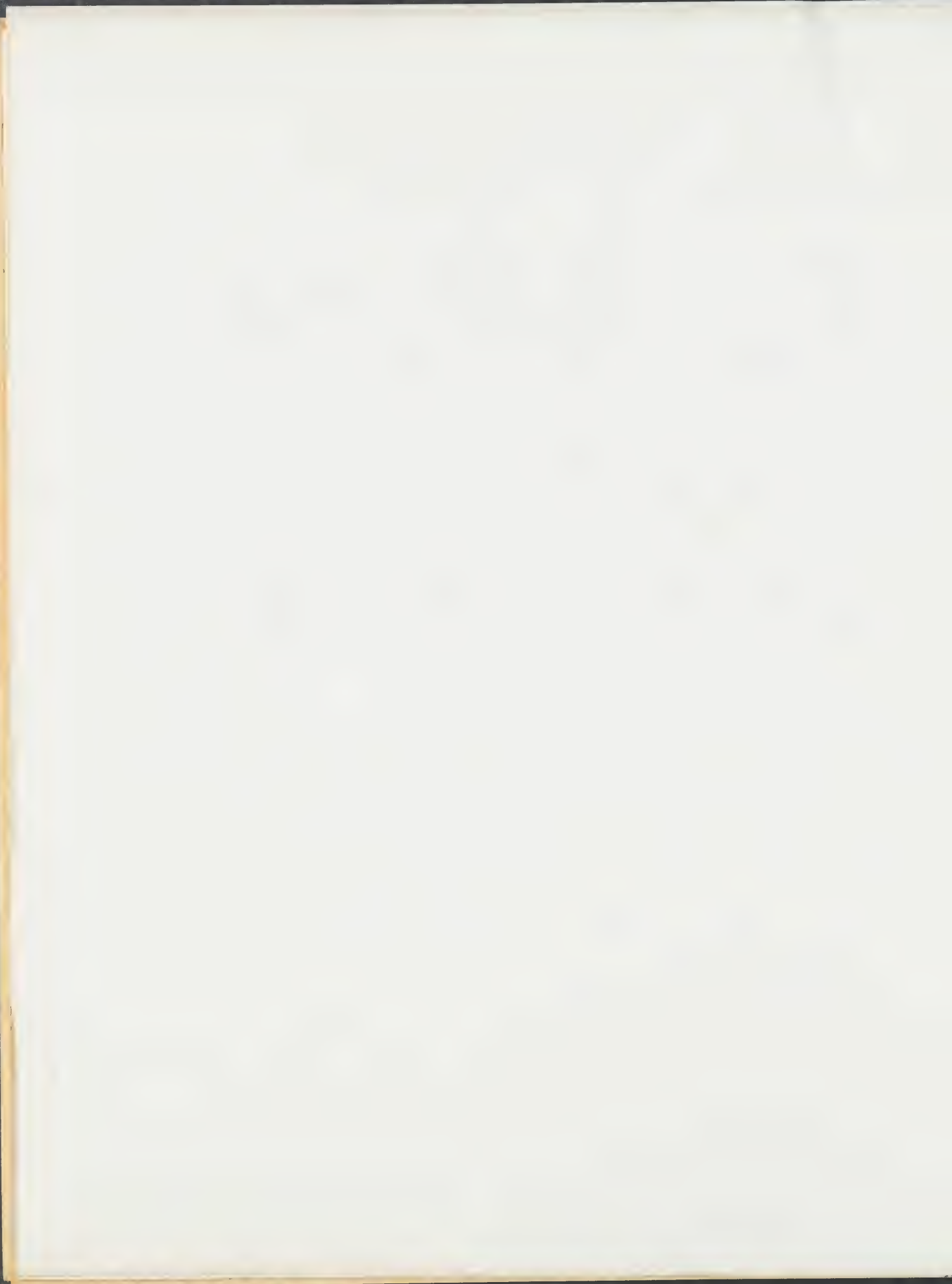
With the 19th century and our own day it became possible to see Dutch painting of ~~one~~ <sup>the</sup> great period fully and well. That it is still possible to form, with modest means and sensible industry and shrewdness, such a collection as Dr. Bader's - in this day and age, could seem a hilarious comment on the modern art market, as well as an extraordinary evidence of a collector's talent. Indeed, it is both, but much more. As your Fifth Anniversary Fund seeks and achieves the excellent



Sheet 5 cont'd (3)

purposes of your Institute of Arts, consider and remember this collection. It does not take megalopolitan funds to gather and to share finest examples of man's best pleasures. Works of art contain the meanings and virtues that are going to keep man alive and, if anything can, make man better. Your Fund permits you to see and to have this life-bread. Dr. Bader's example should show you that with energy, invention, and persistence, those natural and common qualities of human existence, each of you can discover and achieve something important in collecting, in creating, or in simply subsisting, and all of you can achieve the purposes of the present campaign or, indeed, of any other social purpose you can think of.



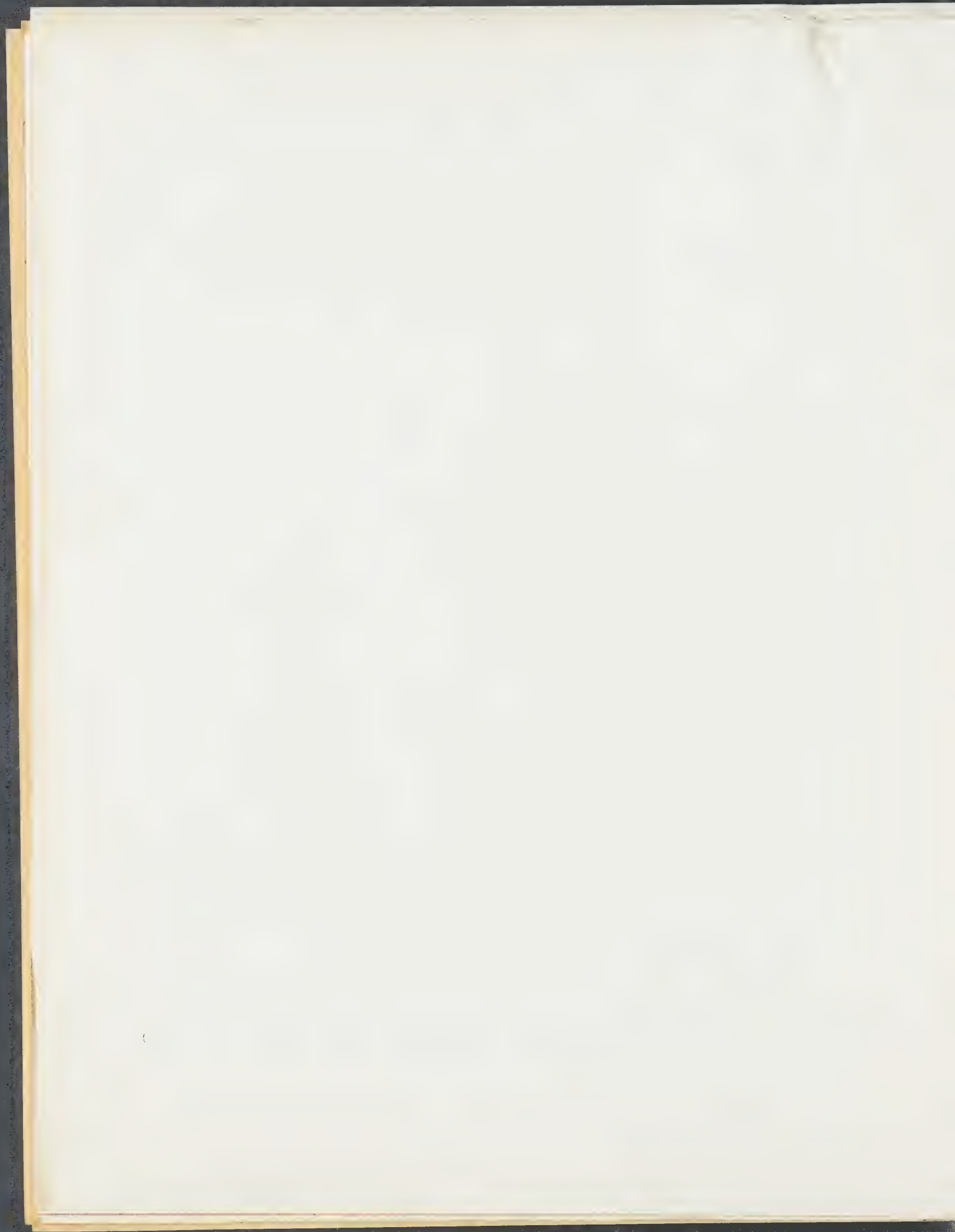


Sheet 4 cont'd/ (2)

but the best Italian masters bought and collected in Holland for sale or those numerous *Italianate* Dutchmen, who are not the first Dutch painters we think of today, and who painted Italian scenes with limpid southern skies in clear classical orders and harmonies.

The most famous Dutch artist in 1700 was a now forgotten and neglected figure, Adrian van der Werff, called in 1721 by the learned critic, *Hanbraken*, the greatest of all Dutch painters. Van der Werff's small and beautifully finished figures would seem by classical Dutch standards, *such as those of* those of the artists *of such as* 1640 and Dr. Bader's own - almost perverse, over-precious, very Italianate and artificial, porcellainy, rococo flues in dark amber. He was perfect for a late baroque or rococo boudoir where a Ruisdael, a Rembrandt, or even that incredible masterpiece in this exhibition by Verhout would have looked like a bull in a china shop. But as Mme. de Pompadour failed and died, the French amateurs became able to like Rembrandt and *Tiepolo* *Netzu* as well as the now widely popular Italianate Dutchmen such as *Dejardin* Desjardin and Berghem, who now deeply influenced French 18th Century landscape painting, almost a century after their own time. Even for the British of the 18th Century the Dutch artists favored and collected had to be *genial* and Italian and I can only count a minority of the paintings in the present exhibition which would have then made the grade.

These would have included the bosomy Brønchorst, for reasons apparent in any century, most of the landscapes (which the more romantic Englishmen would have loved),





October 17, 1967

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

Enclosed please find the typed manuscript of your wonderful speech in Kalamazoo. It would be really nice if Mr. Greaver could arrange to have this published - perhaps with photographs of the Vermont, the Rembrandt, and the Brouwer - in a magazine such as Antiques, and I would appreciate it if you could look the manuscript over and send it with corrections to Harry Greaver.

We have been successful in our bid to purchase approximately 40 paintings of the Elgin Academy, most of them good ones of Americans, and the paintings are coming to Milwaukee today. Naturally, it would be great fun if you could look at the collection before we do anything with it, and I am wondering whether you could spend a week-end or, if needs be, just an evening with us to look over this lot.

Best personal regards.

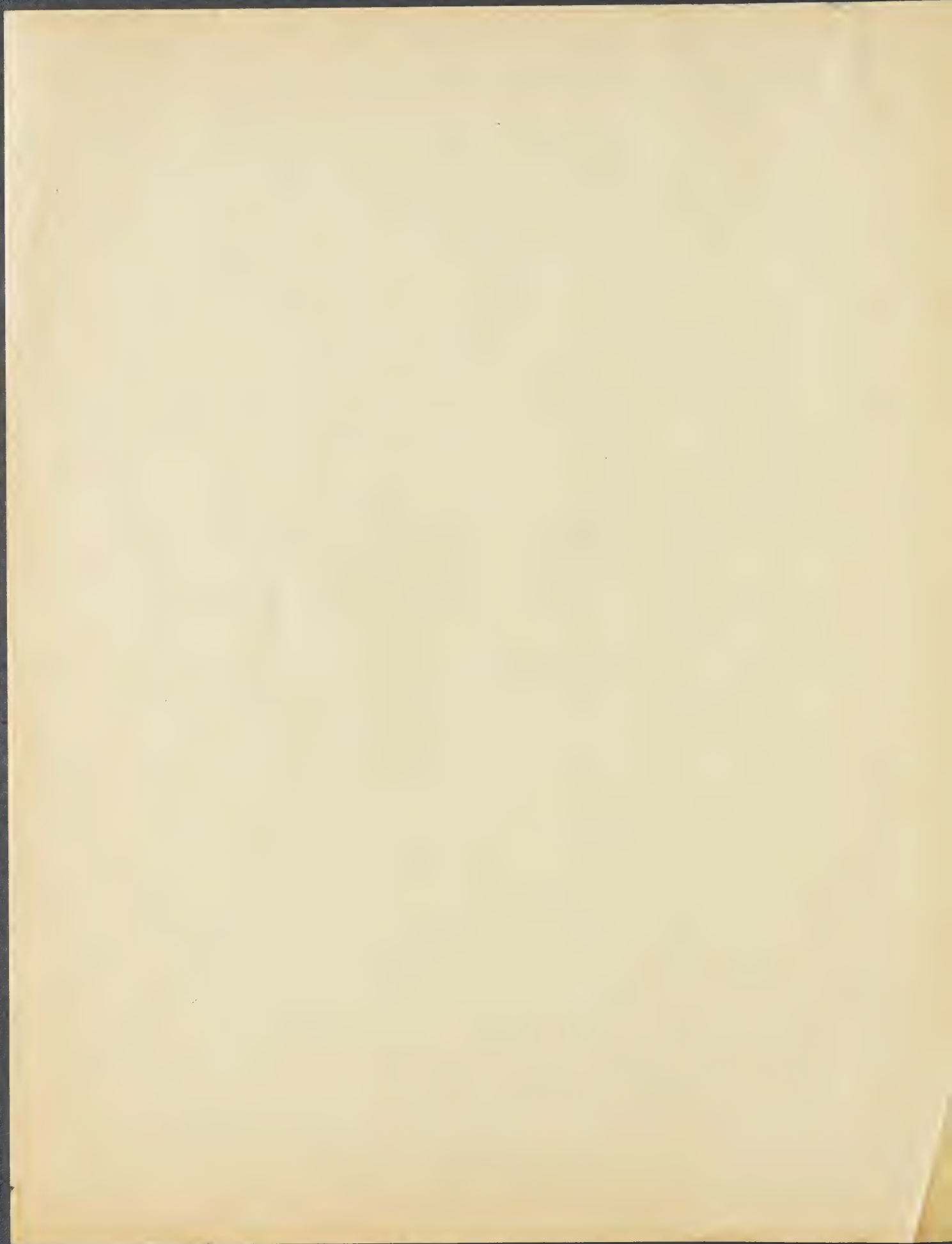
Very sincerely,

Alfred Bader

AB:lh

Enclosures

cc: Mr. Harry Greaver



October 17, 1967

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

Enclosed please find the typed manuscript of your wonderful speech in Kalamazoo. It would be really nice if Mr. Greaver could arrange to have this published - perhaps with photographs of the Verhout, the Rembrandt, and the Brouwer - in a magazine such as Antiques, and I would appreciate it if you could look the manuscript over and send it with corrections to Harry Greaver.

We have been successful in our bid to purchase approximately 90 paintings of the Elgin Academy; most of them good ones of Americans, and the paintings are coming to Milwaukee today. Naturally, it would be great fun if you could look at the collection before we do anything with it, and I am wondering whether you could spend a week-end or, if needs be, just an evening with us to look over this lot.

Best personal regards.

Very sincerely,

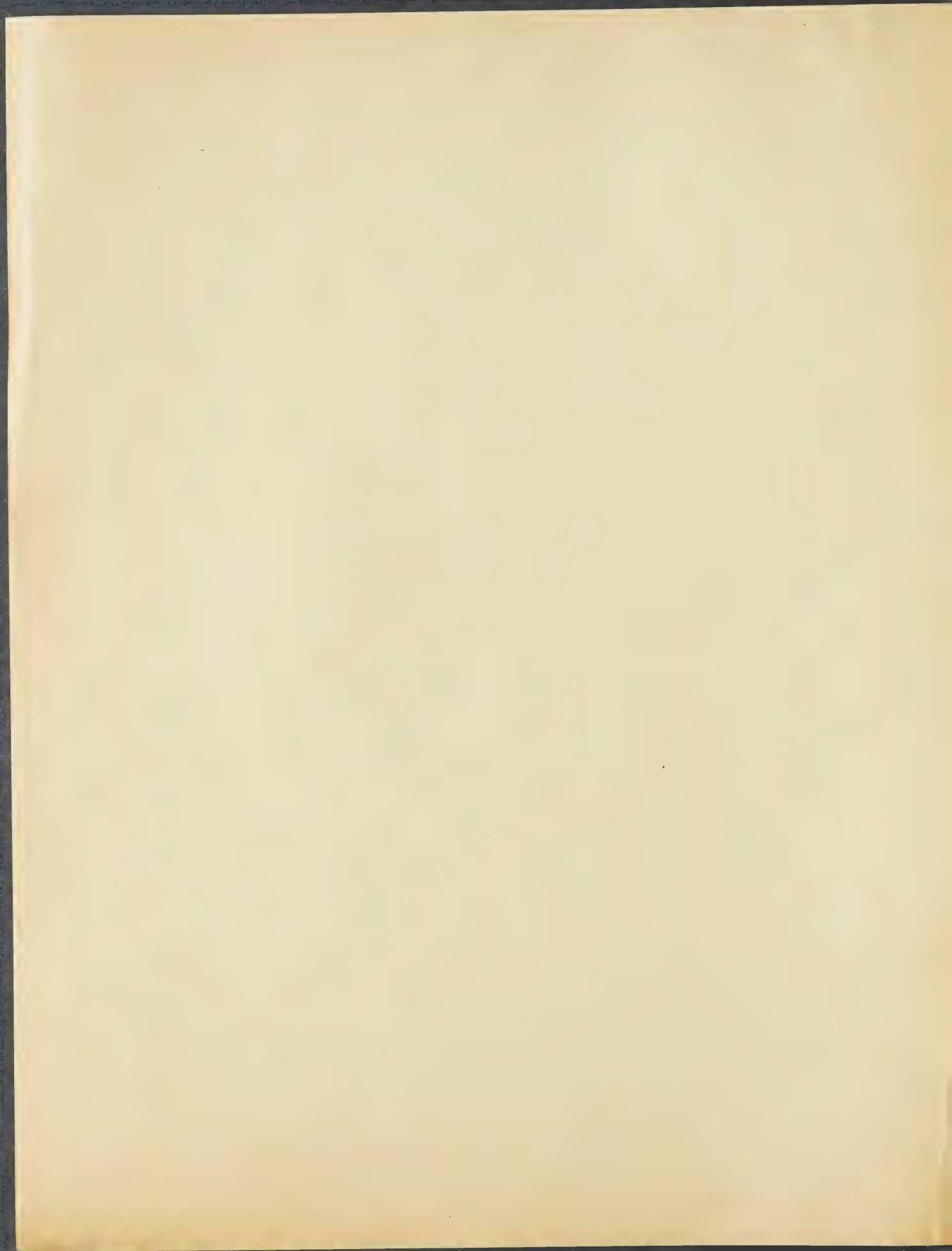
Alfred Bader

AB:lh

Enclosures

cc: Mr. Harry Greaver





*Pantinos*

May 19, 1967

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

I am delighted to note that our paths will cross in London where I will be on June 1, 5, and 6. That will be after I will have been in Vienna and might purchase something from the enclosed catalog. Is there anything in that catalog which appeals to you particularly, and where you might feel that you would like it better than my monk? Note, particularly, that there are a number of paintings which at one time belonged to Count Harrach, specifically, 101, 102, and 18, and of special appeal to me, 78. I don't know what it is a sign of, but I am getting to be more attracted by Italian paintings and would particularly appreciate your advice on 10, 25, and 22.

Naturally, I would also be delighted to bid for the institute directly, but, if you do give me a firm limit, keeping in mind that you have to pay 20% in addition in Vienna.

Do the non-Italian, and yet to me attractive, Nos. 27, 123, and 59 appeal to you?

Best personal regards.

Yours sincerely,

Alfred Bader

AB:lh

Enclosure



January 17, 1967

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55405

Dear Tony,

I very much look forward to learning your exact arrival time at the Milwaukee Airport on Sunday, February 5.

As you will see from Professor Middeldorf's enclosed letter, he is as greatly puzzled by the painting which you saw in Vienna as you and I are. You will recall that the Institute in The Hague called it von Noort, i.e., Dutch, the middle of the 17th Century, and now Professor Middeldorf even suspects that it might not be 17th Century but early 19th Century.

I am tempted to think that he may well be right in also thinking that the subject is non-biblical, but perhaps some story out of A Thousand and One Nights.

Best personal regards.

Yours sincerely,

Alfred Bader

AB:lh

Enclosure





November 15, 1966

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55405

Dear Tony,

I do hope that you will take a rain-check for a visit early next year as, unfortunately, I will not be arriving back in Milwaukee until 7:00 P.M. Tuesday evening, December 6.

I do plan to be at the Fischer auction in Lucerne on December 3, and Fischer have sent me photographs of what they consider the best paintings in their auction. Generally I have found that the most interesting paintings are not photographed, and that the paintings photographed bring too high prices.

Do you see anything in the enclosed lot that you might like me to buy for Minneapolis, or that you think I should buy?

Best personal regards.

Very sincerely,

Alfred Bader

AB:lh

Enclosures



October 28, 1966

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

Your letter of October 25 is most disappointing, as all of us had so much looked forward to your being with us on November 20, and I had postponed a trip to Europe to the day after do as not to miss you. I had planned to return from Europe on December 7, and I will now try and see whether I can change my trip so as to return on the 5th to see you on the 6th. I will let you know shortly.

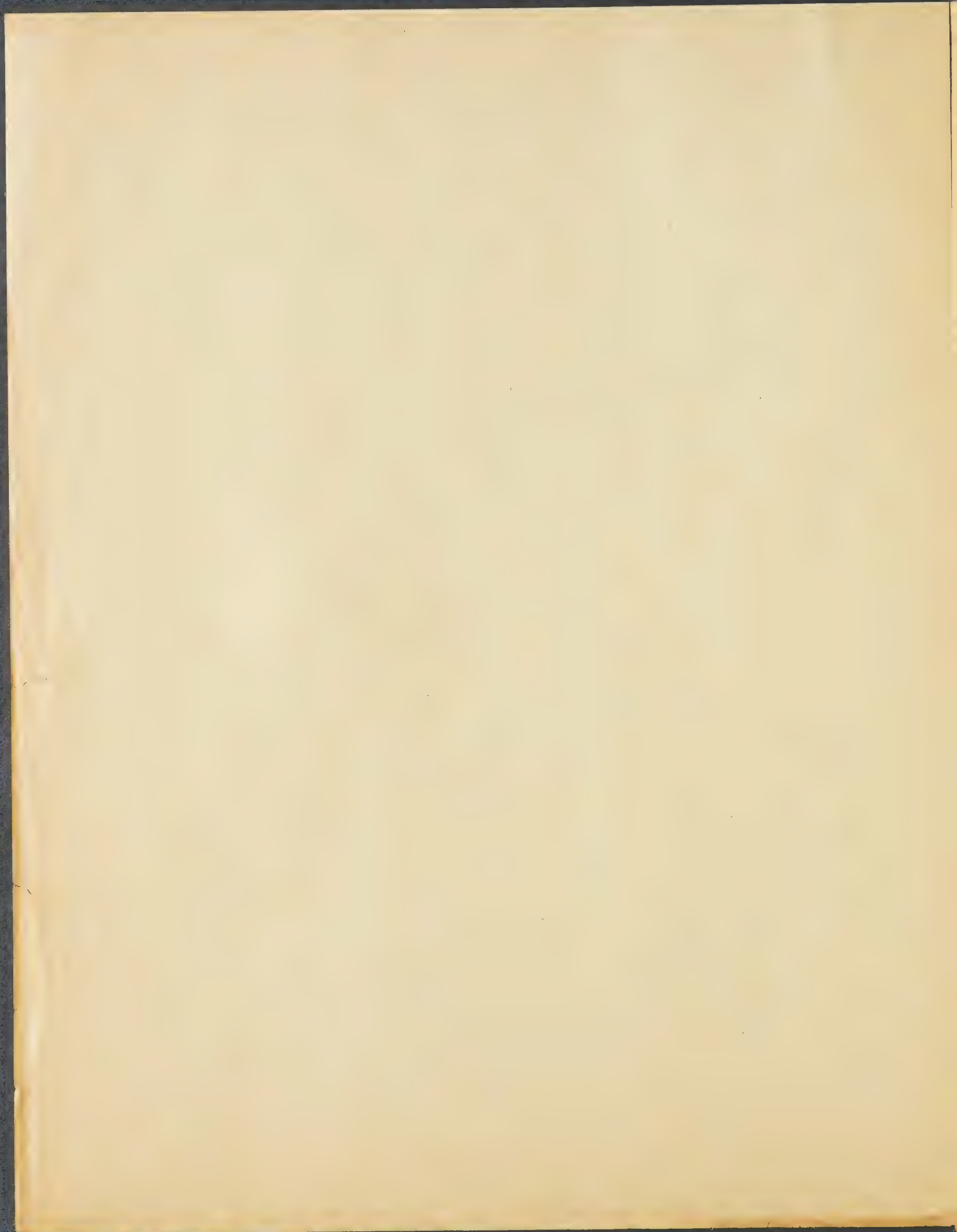
Best personal regards.

Yours sincerely,

Alfred Bader

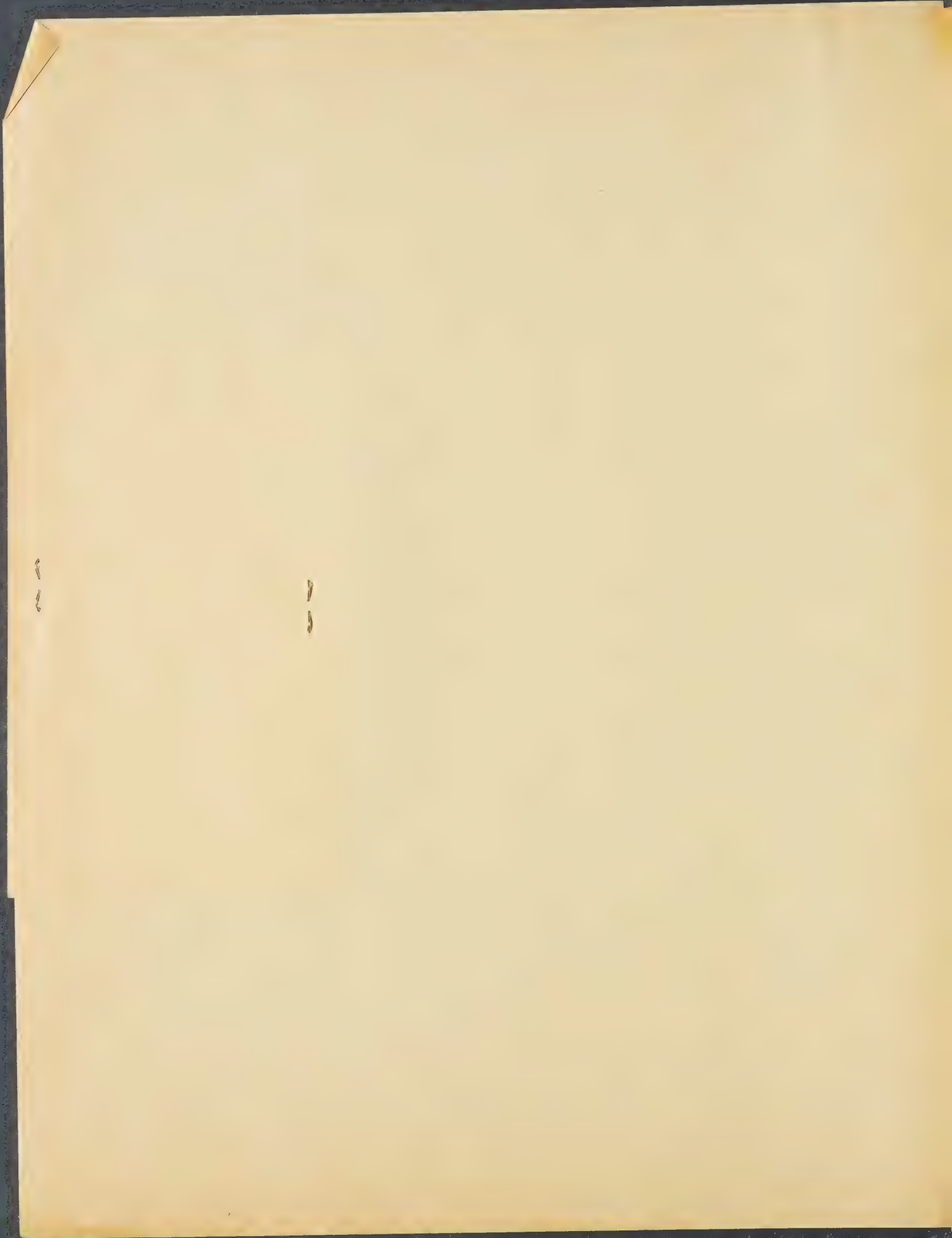
AB:lh





Mr. Anthony M. Clark  
Curator of Paintings and Sculpture  
The Minneapolis Institute of Arts  
210 East 24th Street  
Minneapolis 4, Minnesota

---



March 21, 1966

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

The large portrait, beautiful in color, photos of which  
are enclosed, recently was offered to me. What do you think of it?  
Could you please return the photos, as I have no others of the  
portrait.

Best personal regards.

As always,

Alfred Bader

AB:lh

Enc.





March 14, 1946

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55408

Dear Tony,

Thank you for your kind letter of March 11th.

There is no hurry whatsoever about getting an appraisal on the large Roman landscape; any time this year would be fine. Also I do think that an appraisal from a London dealer would be satisfactory.

Do you know of a freight line that has experience moving paintings from Milwaukee to Minneapolis?

I am delighted to know that you like "Mr. Jones." Since seeing you I have picked up three other paintings, a French 18th Century bit of candy, a portrait of a sculptor attributed to B. van der Waast, and a painting of an old woman which was recently sold at Christie's and called "Giuseppe Nogari", which is entirely different from my red girl and has nothing to do with Nogari. As soon as I have photographs of these three I will send these to you, and we can both laugh about what Christie's calls "Nogari."

Best personal regards.

Very sincerely,

Alfred Barr,

AB:lh



February 9, 1966

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55408

Dear Tony,

Just a note to thank you for your hospitality on Monday and to tell you that the Rembrandt and I returned safely, albeit tired, back home. You and Alfred are the only two in the Middle West with whom I can talk intelligently about paintings, and without you I would really have to collect in a vacuum, a difficult feat.

I will ask Alfred to clean the "monk", and enclosed please find a photograph of the large landscape close to Orizonte.

Best personal regards.

Very sincerely,

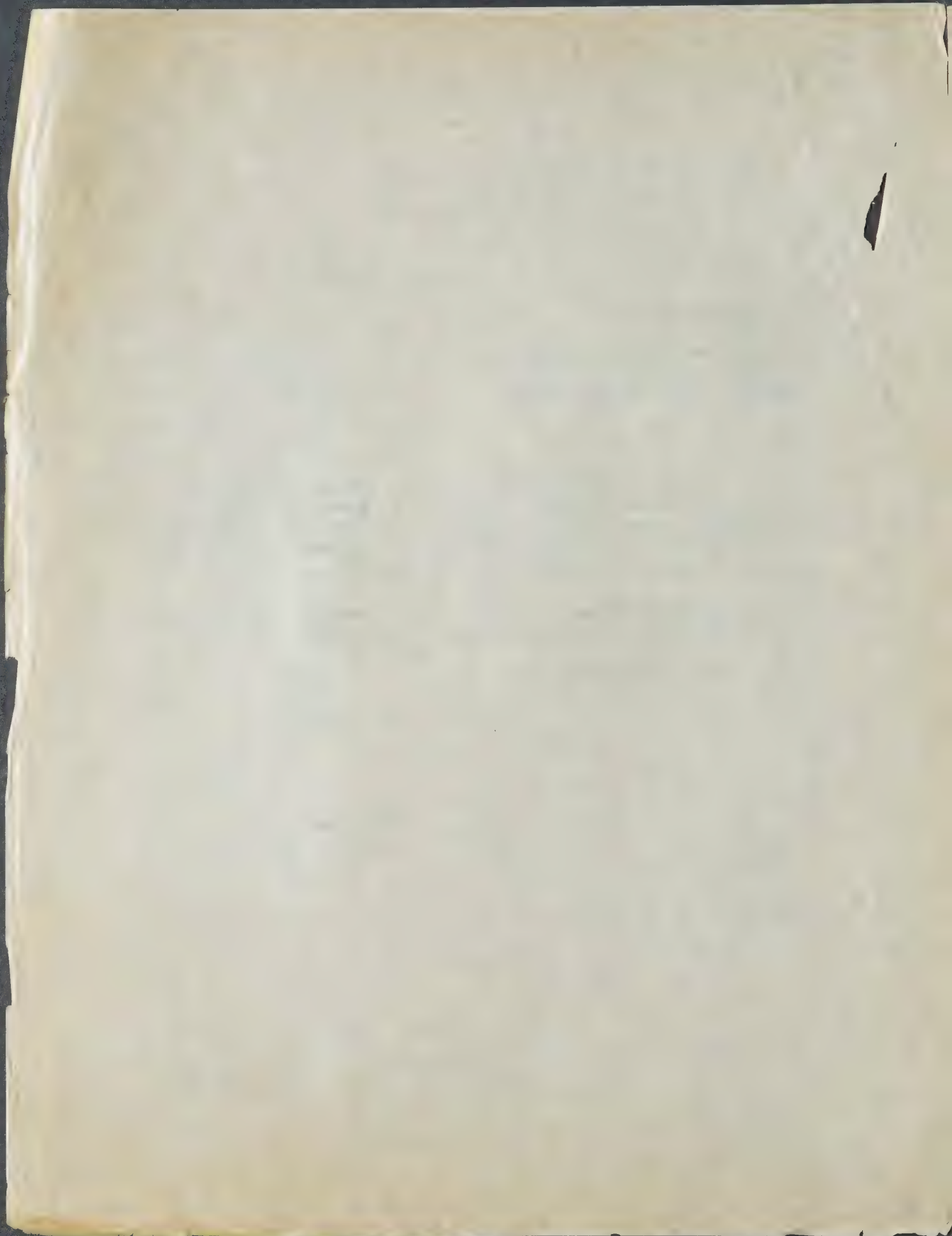
Alfred Bader

AB:lh

Enclosure

C  
O  
P  
Y





February 3, 1966

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

If your schedule next Monday is still flexible, could I plan to have dinner with you next Monday evening rather than lunch? I have to give a seminar at AFM in the afternoon, and my train will not leave Minneapolis until 10:45 P.M., so that a leisurely dinner would be much more enjoyable than a hurried lunch.

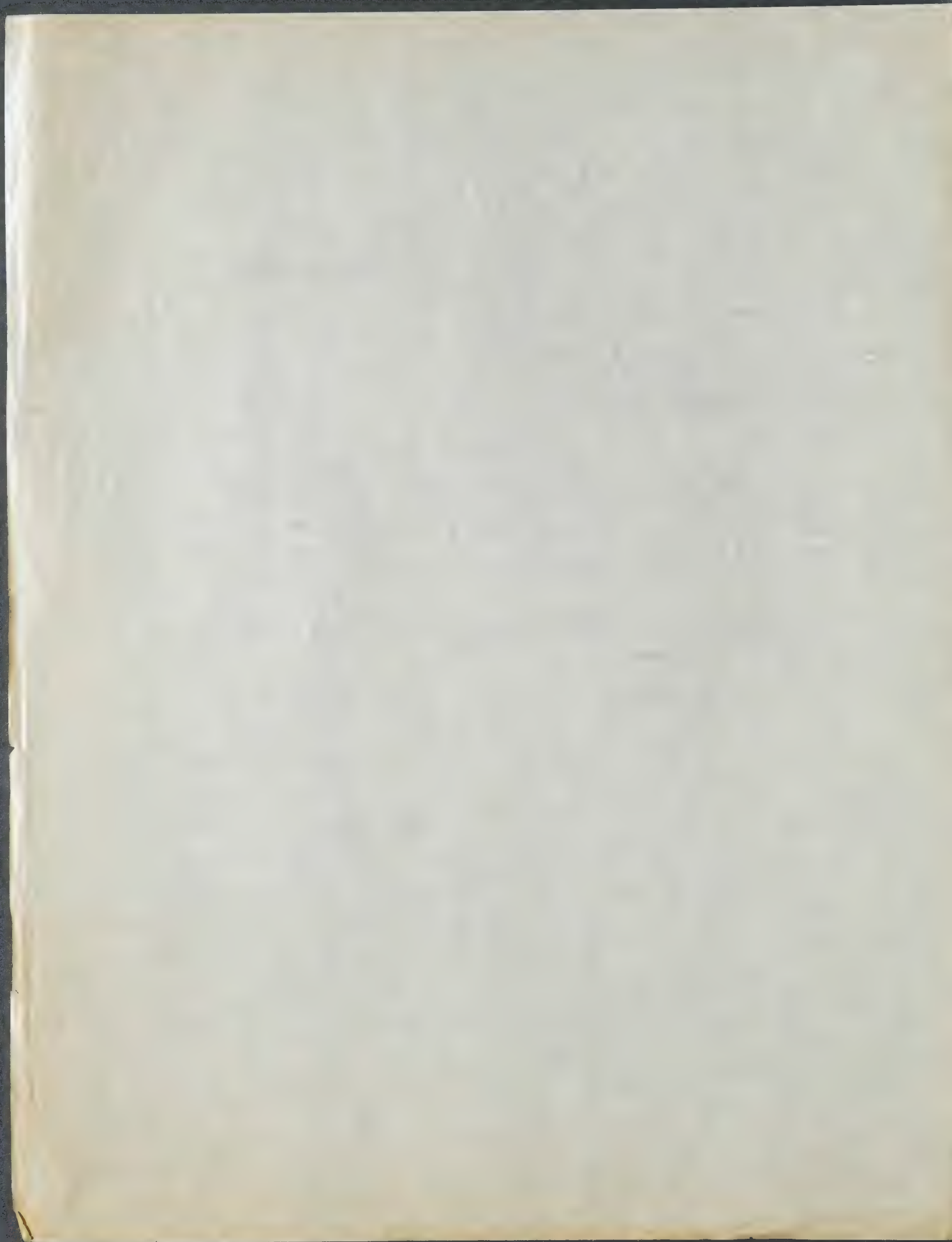
I plan to arrive in Minneapolis by train at 8:00 A.M. Monday, and will then stash Inigo Jones somewhere to take to the Art Institute whenever we can meet.

Best personal regards,

As always,

Alfred Bader

AB:lh



February 3, 1966

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

If your schedule next Monday is still flexible, could I plan to have dinner with you next Monday evening rather than lunch? I have to give a seminar at ADM in the afternoon, and my train will not leave Minneapolis until 10:45 P.M., so that a leisurely dinner would be much more enjoyable than a hurried lunch.

I plan to arrive in Minneapolis by train at 8:00 A.M. Monday, and will then stash Inigo Jones somewhere to take to the Art Institute whenever we can meet.

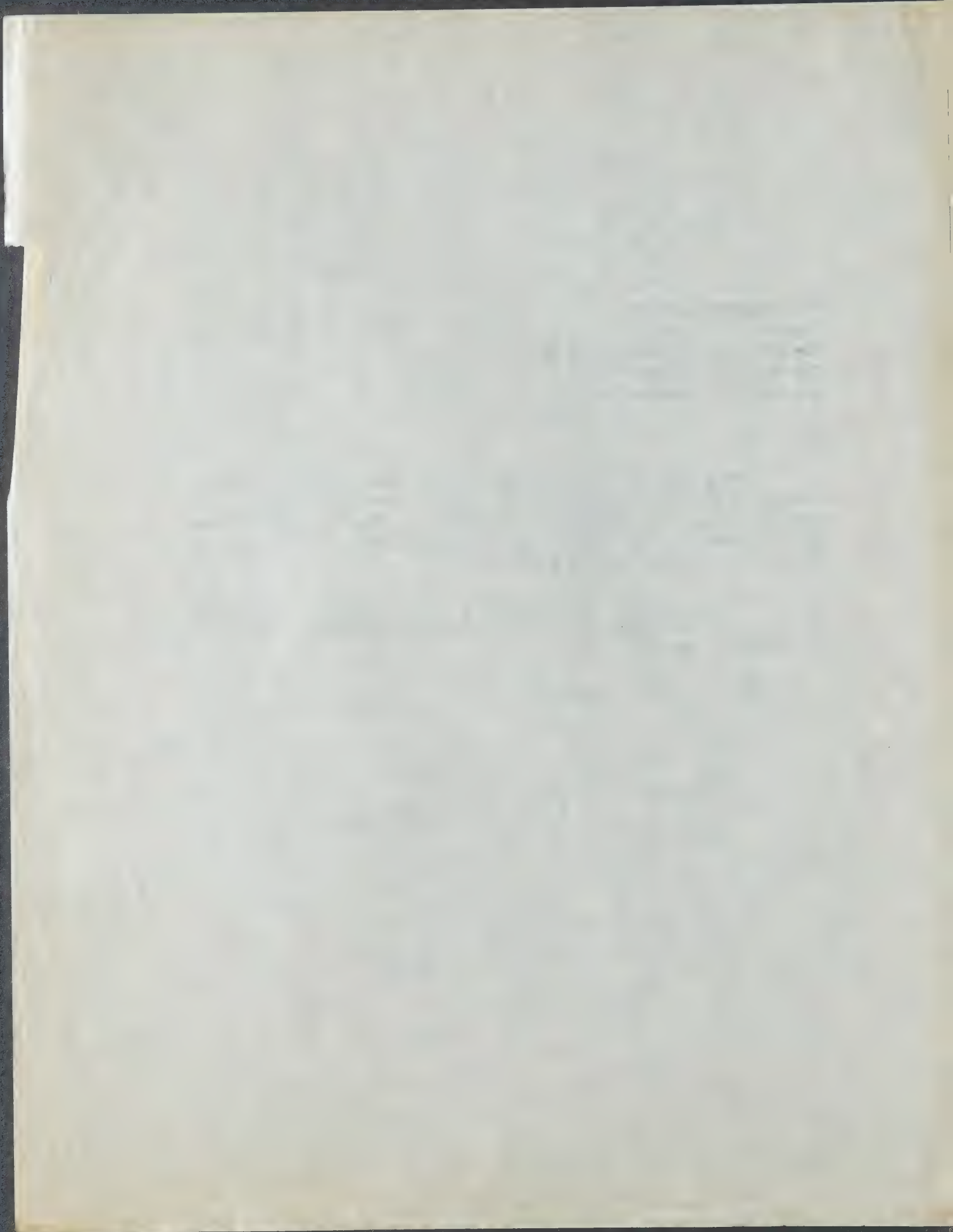
Best personal regards,

As always,

Alfred Bader

AB:lh





December 21, 1965

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

I am planning a visit to ADM on Monday, February 7th, and am wondering whether you could join me for dinner on the evening of Sunday, February 6th, and then allow me also to pick up my little Rembrandt, perhaps in exchange for a loan of my Inigo Jones.

If you have an extra copy, I would much like to see a catalog of your present exhibition.

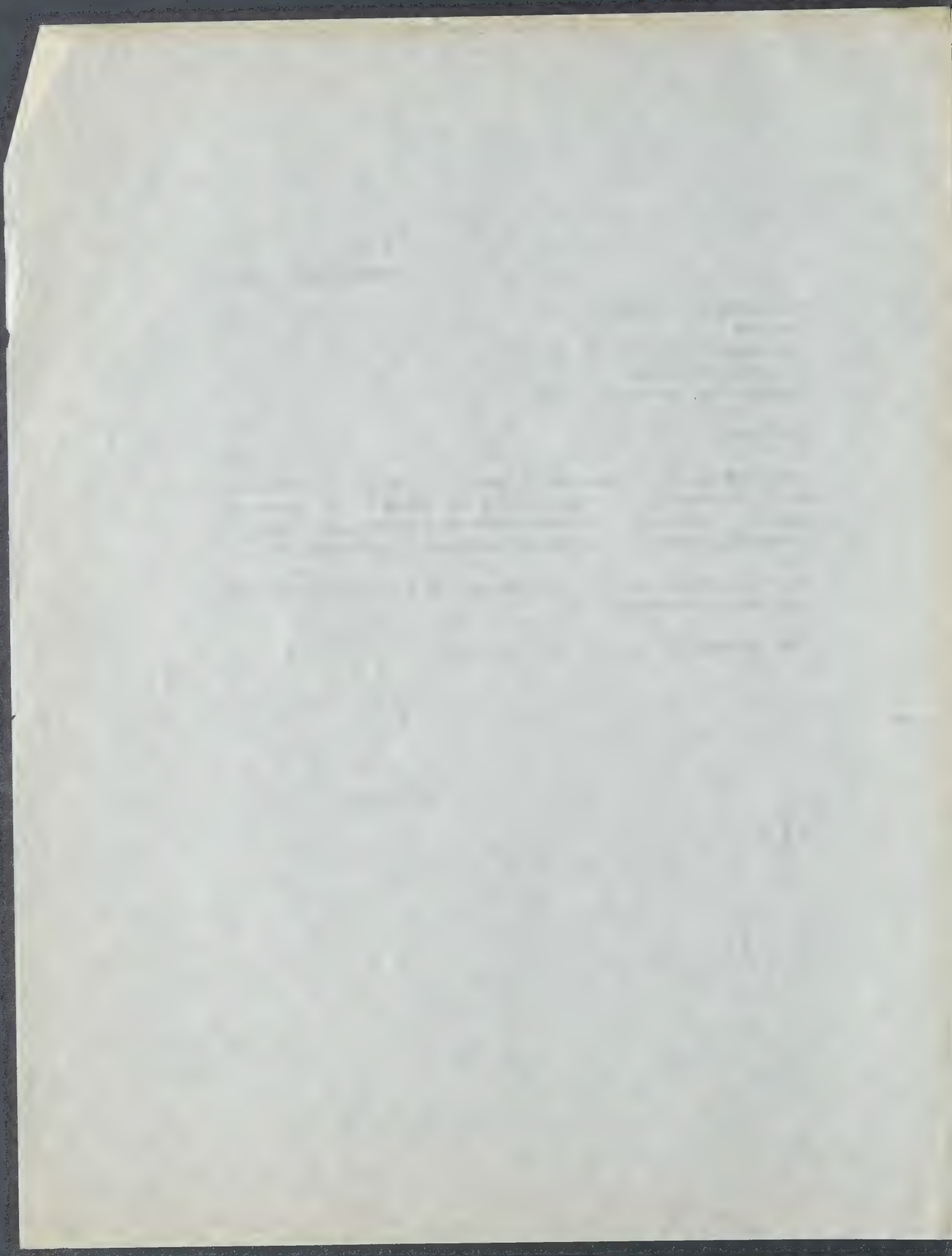
With the season's best wishes, I remain,

Yours sincerely,

Alfred Bader,

AB:lh

C  
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Y



December 21, 1965

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

I am planning a visit to ADM on Monday, February 7th, and am wondering whether you could join me for dinner on the evening of Sunday, February 6th, and then allow me also to pick up my little Rembrandt, perhaps in exchange for a loan of my Inigo Jones.

If you have an extra copy, I would much like to see a catalog of your present exhibition.

With the season's best wishes, I remain,

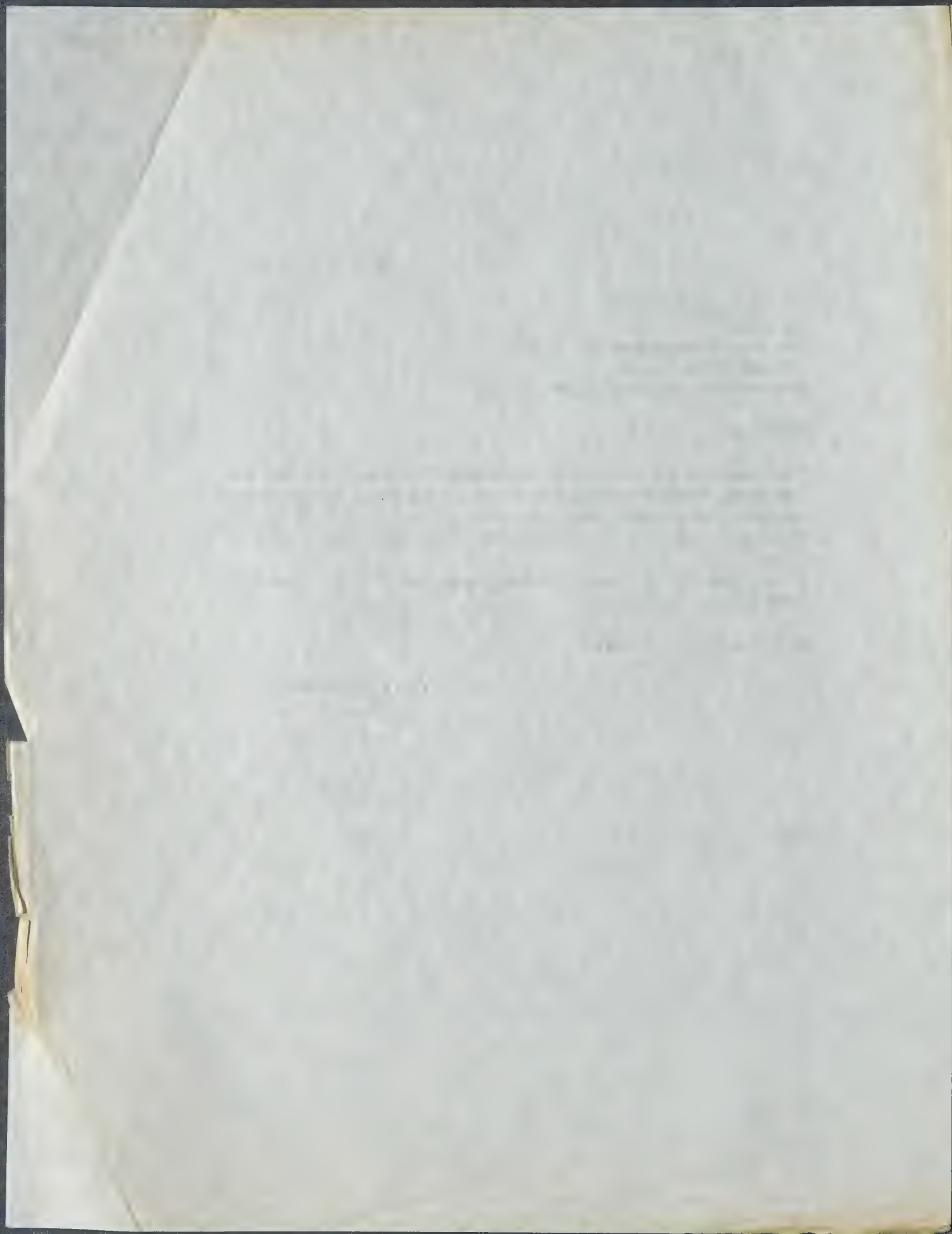
Yours sincerely,

Alfred Bader,

AB:lh

C  
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P  
Y





November 3, 1965

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

I just wish many times that I lived in Minneapolis instead of Milwaukee so that we could get together more often to chat about paintings.

Enclosed is a photograph of that ungodly-sized Italian flower still-life, which is rather nice in color (blues and reds), and for which I have no attribution whatever. I much prefer your little Ruysch and would be more than delighted to swap it for my Nogari plus something else.

Thank you so much for your help with the Gericault.

Best personal regards.

Very sincerely,

Alfred Bader

AB:lh  
Enc.



October 20, 1965

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

Thank you so much for your note regarding "the girl." I also do not much care for the oranges, though these primitive still-lives are much sought after by local collectors. I do, however, much like the still-life with a squash, which I had thought to be Spanish rather than Italian.

I plan to arrive in Minneapolis by Northwest Flight 307 at 6:44 P.M. this coming Tuesday, October 26th, and will take a taxi from the airport to your home to deliver the Rembrandt and myself.

I very much look forward to an evening chatting about paintings.

Best personal regards.

Very sincerely,

Alfred Bader

AB:lh





2-357 - for 6:35 to 6:44  
22 for 6:45 to 7:00

October 12, 1965

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

Would a visit with you on Tuesday evening, October 19th, to deliver my Rembrandt be convenient? I would arrive in Minneapolis by Northwest Flight 307 at 6:44 P.M., and if at all possible would like to ask you to join me for dinner, and chat about paintings that evening.

Best personal regards.

Very sincerely,

Alfred Bader

AB:lh

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1875

Tues. Sept. 9th

Jan 4:15 - 4:10

20  
C 1360 - 17  
1000  
E 1380  
1000 ml.

~~6:35 AM 6:44~~

~~8:00 - 8:30~~

5:10 - 7:10

3:10 PM

The Capital Bank

3 2 5 3 000



Orders must be entered in multiples of 500.

Delivery - one week after receipt of order.

Shipped F.O.B., Milwaukee, Wisconsin

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PITTSBURGH ST. LOUIS SAN FRANCISCO SYRACUSE TAMPA WASHINGTON, D. C.  
 HARTFORD INDIANAPOLIS KANSAS CITY (MO.) LOS ANGELES MILWAUKEE MINNEAPOLIS NEWARK NEW YORK PHILADELPHIA  
 ATLANTA BOSTON BUFFALO CHARLOTTE CHICAGO CINCINNATI CLEVELAND COLUMBUS (OHIO) DALLAS DETROIT  
 ARCADIA (CALIF.)

440



September 24, 1965

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55404

Dear Tony,

Thank you for your kind letter of September 22nd.

I have the Rembrandt under a shadow box at home, and I shall bring that with me in case you would like to use it, though you may think it too crude an affair, which however serves admirably to keep my two monkeys from bouncing their balls off that little copper plate.

Enclosed please find another poor black-and-white photograph of the Cerquozzi and a little colored photograph. The almost horizontal streaks showing on the columns are flaws in the photograph, not in the painting. There is of course no hurry whatever to get an appraisal; it could easily wait until some competent dealer visits either Milwaukee or Minneapolis, and it isn't very material to me whether you accept the gift this year or next.

Enclosed please find photographs of three other paintings which have recently turned up, and I have no attributions to any of them. Do you like one or the other of these, and can you suggest any names?

I will let you know by the first week in October the exact date of my trip to Minneapolis. I would like to plan it so that I fly to Minneapolis late one afternoon, leave the Rembrandt with you that evening, and then have the next day <sup>or</sup> some business calls. Nothing like combining business with pleasure!

Best personal regards.

Very sincerely,

Alfred Bader

AB:lh  
Enc.



1910

Dear Sir,  
I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above matter.

I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above matter. I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above matter.

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I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above matter. I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above matter.

Very respectfully,  
[Signature]

[Name]

[Address]

[Page Number]



September 20, 1965

Mr. Anthony M. Clark  
Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis, Minnesota 55004

C Dear Tony,

O I am very happy to have your letter of September 17th and will of course be happy to loan you my little Rembrandt for your Fiftieth Anniversary Exhibition. Enclosed please find literature references, etc., for this painting, which has generally been called "Scholar by Candlelight." As you will see, the old man does bear a marked resemblance to the artist's father, but I don't think that we are justified in unequivocally calling it "The Artist's Father." The painting is on copper, 14 cms. square; and I would like to deliver the painting to you in Minneapolis in person sometime around the middle of October.

P The painting has not been exhibited anywhere since the great Rembrandt exhibition at the Rijks Museum in Amsterdam in 1898 commemorating Queen Wilhelmina's ascension to the throne, and I think it is entirely fitting that its first exhibition in the United States should be in so significant an exhibition.

Y I had hoped that you would visit with us long before now, and then to discuss with you the question whether the Minneapolis Institute of Arts would like to accept as a gift my Cerquozzi with the only provision that you help me obtain a reasonable valuation. There is, unfortunately, nobody in Milwaukee who has ever even heard of Cerquozzi, not to speak of valuing it reasonably, and the Director of the Art Center asked me what on earth I was going to do with such a large painting which he thought was by some follower of Pannini. In the meantime Professor Middeldorf has also written to me saying that he was quite certain that it was a fine and really interesting Cerquozzi. Unfortunately it has a tremendous, handcarved frame, and just crating it and shipping it to New York for valuation by the Art Dealers' Association would cost me a small fortune which I'd rather spend in buying new paintings.

Best personal regards.

Very sincerely,

Alfred Bader

AB:lh  
Enc.



