Alfred Bader Art Related Correspondence Bader Correspondence: 2008

Alfred Bader Fine Arts

To: Lily Harriss (l.harriss@dulwichpicturegallery.org.uk)
Subject: Your letter

Dear Ms. Harriss,

Thank you for your letter of December 19th.

As you are a Queen's graduate I feel that I can write to you frankly and would like to do so in three words: You overdo it.

When a collector loans a painting to a reputable museum as we do very often, the museum helps the collector at least as much as the collector helps the museum. We were delighted that you showed our Elsheimer despite its poor condition and I was happy to be able to help you by delivering the painting by hand. And of course we were very glad to loan the Backer which should really have been cleaned before the loan.

You just write too much as a Director of Development and would much prefer your writing to me as a fellow Queen's graduate.

I like your museum very much but there is no need for your Director to give us a personal tour.

Years ago I helped your museum by bidding up to £100,000 for a beautiful Italian painting you were deaccessioning at Sotheby's. Had I not been bidding the National Gallery of Scotland would have bought the painting for just £30,000. A gentleman who was sitting beside me whom I had never met before got very angry with me and asked me how I could be bidding on that painting. I had just come to London from the continent, knew nothing about the background, and wanted to buy the painting for Queen's University. The gentleman who had gotten so angry identified himself as Sir Dennis Mahon, invited me to lunch and had calmed down when I gave him the background.

Thank you so much for sending me the beautiful catalog entitled "The Dutch Italianates". Someday when I meet your Director I will ask him just why he included Albert Cuyp in this catalog. Of course you have beautiful works by Cuyp but he never visited Italy and many of his paintings are identifiably Dutch. So why call him an Italianate?

Of course I would like to meet you personally and hope that you and Sarah Dalton, an old friend, will be able to join us for lunch at Herstmonceux Castle. This place is indeed close to fabulous, particularly the way Queen's now uses it as an International Study Centre.

With all good wishes for a happy and healthy 2009 I remain

Yours sincerely,
Alfred Bader

DULWICH PICTURE GALLERY

Lily Harriss
Director of Development

Gallery Road London SE21 7AD
Tel 020 8299 8747 Fax 020 8299 8700
l.harriss@dulwichpicturegallery.org.uk

H PICTURE GALLERY

.ord Sainsbury of Preston Candover KG

Dr. and Mrs. Alfred Bader OBE
924 East Juneau Avenue, Unit 622
Milwaukee
53202-6827 Wisconsin
USA

19 December 2008

Dear Dr. Bader,

It was a great pleasure to talk to you over the phone this week – to update you on our activities and to make the connection. I do miss Queen's and the wonderful people like you and Mrs. Bader who make a difference.

As a Queen's graduate and an employee of Queen's for over eleven years, I have always admired the passion, commitment and support that you and Isabel have made to Queen's. I know I share this sentiment with many, including my good friend and former colleague Sarah Dalton who recommended that I give you a call. Sarah mentioned to me that you enjoyed Dulwich Picture Gallery and I was delighted when I found out that you provided support of the Gallery and exceptional generosity to both the Elsheimer and the Rembrandt Exhibitions. Ian Dejardin, Director has told me that these prestigious and beautiful exhibitions would not have been the same without your *Democritus and Hippocrates* and *Mocking of Ceres*.

We hope that you and Mrs. Bader will visit and have a private tour with Ian when you are back in England in June. We have a very exciting exhibition on at that time called *Drawing Attention: Master Drawings from the Art Gallery of Ontario* which might interest you. Furthermore, I would love to take you up on your offer to visit Herstmonceaux with Sarah Dalton. I have not been to Herstmonceaux in a couple of years and I would be delighted to visit this fabulous place and see you again.

Finally, I would love the opportunity to re-introduce you to our Director, Ian Dejardin. Ian was Curator for years here before he was promoted to Director. He knows our whole collection better than anyone, and loves it all; but he says that the last few years have led him to focus more and more on the Dutch Masters. He was in fact working on the forthcoming Dutch and Flemish scholarly catalogue when he became Director and had to be satisfied with merely overseeing the research.

Since then, however, he has taken pride in developing relationships with Dutch museums and collaborating on shows such as the recent *De Bray Family* exhibition. He says that the National Gallery would never dare put an exhibition like that, however important and beautiful it might be – which is why he was so keen to do it. The same was true of *Rembrandt & Co* and *Elsheimer*. More recently he has been able to make use of some of his expertise in writing the *Dutch Italianates* catalogue, a copy of which Ian sent you in his more recent correspondence.

Interestingly enough, Ian is also very well acquainted with the Agnes Etherington Art Centre. A couple of years ago, he was invited by Janet Brooke to give the Kaufmann Lecture and he remembers with fondness a newly acquired Rembrandt which you gave the AEAC. He would be delighted to give you and Isabel a personal tour of our collection.

I very much look forward to the opportunity to visit with you in June and I will follow up in the New Year to see if we can coordinate a visit. In the meantime, I wish you and your family a wonderful holiday.

Yours sincerely,

Lily Harriss
Director of Development
Website: www.dulwichpicturegallery.org.uk
Email: l.harriss@dulwichpicturegallery.org.uk

To Dr. David de Witt
fax 4 pages

Charles, Marilyn

From: Winters, Laurie
Sent: Saturday, December 13, 2008 3:27 PM
To: Charles, Marilyn; Globensky, Brigid
Subject: Questions for Bader

We will ask Dr. Bader to participate in the following two stops on the Lievens audio tour; there will be a couple of questions for each stop. Dr. Bader should feel free to talk as long as he likes because we can always edit the conversation to fit the appropriate time frame.

Cat. no. 24: *The Penitent Magdalene*

The Penitent Magdalene is a psychologically dark and moving portrayal of the Magdalene, quite different in conception from earlier 16th- and 17th-century depictions of the saint that show vestiges of her former beauty and sensuality. What initially attracted you to it? What does this work--in terms of its subject and style--have in common with the other paintings from Lievens' late Leiden period such as the *Job in His Misery*?

Cat. no. 53: *Portrait of Jacob Junius*

You bought the *Portrait of Jacob Junius* in 1973. Was this the very first painting by Lievens you purchased? This portait has no flattery or concealment. In fact, the directness of the portrayal is not unlike that in the late portrait style of Rembrandt. As someone who has collected works by both Lievens and Rembrandt, I would be interested to hear your views on how these two artists compare as portrait painters.

Milwaukee Art Museum

Fax Cover Sheet

Visit MAM for these exhibitions!

Act/React!
October 4, 2008 – January 11, 2009

On Site: Santiago Cucullu
April 4, 2008 – January 4, 2009

Catesby, Audubon, and the Discovery of a New World: Prints of the Flora and Fauna of America
December 18, 2008 – March 22, 2009

The Finest in the Western Country: Wisconsin Decorative Arts 1820-1900
September 11, 2008 – January 4, 2009

For more information, visit our Web site at www.mam.org

TO:	Dr. Alfred Bader
COMPANY:	Alfred Bader Fine Arts
FAX #:	277-0709
PHONE #:	
FROM:	marilyn.charles
FAX #:	414-271-7588
PHONE #:	414-224-3815
DATE:	12/15/08
PAGES:	, including this cover sheet.

COMMENTS/DIRECTIONS:

Dear Anne,

Attached are the questions for Dr. Bader's recording on December 22. The purpose is to prepare an audio guide tour for the Jan Lievens exhibition. The crew will arrive at Dr. Bader's gallery in the Astor Hotel at 11:30 am. Laurie Winters will ask questions concerning the two works indicated. If he should have any questions concerning the format, Brigid Globensky (224-3822) would be glad to help; or Laurie Winters (224-3264).

Marilyn Charles
224-3815

Alfred Bader Fine Arts

From: David Gordon [david@gordonadvisory.com]
Sent: Saturday, December 13, 2008 11:30 AM
To: 'Alfred Bader Fine Arts'
Subject: The genesis of Lievens

Dear Alfred,

This is the sequence of events as I remember them, prompted by my calendars and notebooks:

2004

January 7: Maggi and I come and have dinner with you and see the collection. I am taken by Lievens. We talk about him and I ask when the last exhibition had been held. You told me that it was over 20 years ago, in Germany. You show me the catalogue. I say: Let's do an exhibition in Milwaukee.

March 31: telephone. We talk about doing a Maes exhibition with Bill Robinson.

April 15: I speak to Bill Robinson on the phone. He is not optimistic about getting venues for a Maes exhibition.

June 2: telephone. We decide against a Maes exhibition and concentrate on Lievens. We discuss the idea of getting Lloyd de Witt to curate a Lievens show because he is doing a Ph D under the supervision of Arthur Wheelock. You then suggested that we ask Arthur himself to curate the show. We discuss Washington, Ottawa and Milwaukee as possible venues.

In your article in the Milwaukee Art Museum magazine you state that Arthur was already working on a Lievens exhibition already. That is not correct. Milwaukee should get the credit for suggesting the idea to the NGA.

At some point, I do not have a note of when, I ask Laurie to talk to Arthur Wheelock, curator to curator, about doing a Lievens show. She came into my office a few days later with a piece of paper with her list of artists worthy of an exhibition. Lievens was on the list.

August 26: meeting. Laurie reports that Wheelock is interested in doing a Lievens show. She also says she is not enthusiastic about having Lloyd de Witt involved. She arranged to go to see Wheelock in November.

Have no note of her report of the meeting with Wheelock.

May 6, 2005: telephone. I chase Wheelock to get a proposal agreed by the NGA committees.

Subsequently...I have several talks with Wheelock and with Dodge Thompson, exhibitions head of the NGA, about venues and dates and the wording of the credit. I try to get the NG in London interested in the show.

With best wishes

David

David Gordon

Gordon Advisory LLC
david@gordonadvisory.com
www.gordonadvisory.com
+14 967 9986

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: Friday, December 12, 2008 1:31 PM
To: david@gordonadvisory.com
Subject: Alfred Bader e-mail

DR. ALFRED BADER CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

A Chemist Helping Chemists

To Dr. David dewitt
Fax 0016135336765

Dear David

I spoke with Peter Wolf at the Norotheum and he told me not to touch the Simon de Vos. The sky is all new and many of the figures are restored. He doesn't like No. 53, the Beecham (?) either, but recommends lot

11, with confirmation from the RKT that trip up Robert Griffiths. I prefer not to. No you?

All the best

Jerrard

9 XII 08

DR. ALFRED BADER CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

A Chemist Helping Chemists

To Dr. David Dewitt

5 XII 08. fax 001 613 533 6765

Dear David

The December 11 Dorotheum sale has two works of some interest:

lot 68 certainly not by Twyck.
Perhaps Gerard Thomas?

122 Looks like Simon de Vos.
Cut on the left?

Who do you think painted Rembrandt's "brother" at Tayan?

Please e mail your reply.

All the best

Anna

an AlMemo

FROM DR. AL BADER

Dear Dick

We are coming,
put them in bonds
Very dirty
What do you think
Whole century
Take the best

Al

27 XI 05

To Dr. David Dewitt 001 613 533 6881
fax 001 613 533 6765

Dear David:

Just received Christie's S Kan catalogue and am interested in

#17 Agar (why?) Rubens
34 Corsia Fra Ma Jan de Bray?
230 } I always like old men!
231 } Have close to Liedens?

At Christie's day sale
132 Tobias, what a weird painting
not first class
144 Pater: too dark
150 Master of the W. Circle Madonna
beautiful
159 de Vlieger: condition problem?

Yesterday I bought at Bassenge the day one Lichtenauer drawing, lot 306 and an older 27 inch high still life, very dirty, late 17th or 18th century, reminding me of Johannes Hannot, the Lisser painter. A cosmos, a peeled orange, a Chinese vase. This was not mentioned in the catalogue, but buried with many modern paintings!

Johannes Hannot

Please phone the enclosed & mail from Charles Hope with Sebastian & Stephanie, & Ron. Thanks

Gerda

20 XI 08

DULWICH PICTURE GALLERY

Patron: Lord Sainsbury of Preston Candover KG

M

To Dr. Nadia de Witt
Interesting!
Quinn

Dr. and Mrs. Alfred Bader CBE
924 East Juneau Avenue
Milwaukee
53202 Wisconsin
USA

001613 533 6765

24 October 2008

Dear Dr. and Mrs. Bader,

Some time has passed since our last contact and much has happened at Dulwich Picture Gallery. I am writing to update you on our activities and to invite you back for a personal tour of our collection.

First of all, thank you again for your previous support of the Gallery and your exceptional generosity to both the Elsheimer and the Rembrandt Exhibitions. As you will perhaps remember, *Rembrandt & Co: Dealing in Masterpieces* was the only international loan exhibition in London celebrating 'Rembrandt Year' – and drew much attention to the work and to the artist. *Democritus and Hippocrates* by Jacob Backer was a wonderful addition to this exhibition. Similarly, *Adam Elsheimer: 1578 to 1610* was voted best international exhibition by *Apollo* and was the Gallery's great coup of 2006. This prestigious and beautiful exhibition would not have been the same without your *Mocking of Ceres.*

Since then we have had many exciting exhibitions and some highlights include:

- *Canaletto in England: A Venetian Artist Abroad 1746-1755*
- *Artists' Self-Portraits from the Uffizi*
- *Painting Family: The DeBrays, Master Painters of 17th Century Holland*
- *The Agony and the Ecstasy: Guido Reni's St. Sebastians*

We have an exciting schedule of upcoming exhibitions including:

- *Saul Steinberg: Illuminations* (November 26th 2008-February 15th 2009)
- *Veronese's Petrobelli Altarpiece* (February 10th - May 3rd, 2009)
- *Sickert in Venice* (March 4 -May 31st 2009)

- *Great Master Drawings from the Art Gallery of Ontario* (June 24th – September 20, 2009)

David de Witt

From: Alfred Bader Fine Arts [baderfa@execpc.com]
Sent: Wednesday, August 06, 2008 2:42 PM
To: David De Witt
Subject: FW: Paintings

David, did this get lost?

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: Wednesday, August 06, 2008 9:42 AM
To: David De Witt (david.dewitt@queensu.ca)
Subject: Paintings

Dear David,

Looking once again carefully at Natan Saban's paintings offered to me by Lewis Nierman, there are two we should consider for the collection.

One is what looks like a very nice Phillips Koninck, very different from the three paintings we own. It is described in Sumowski, Vol. VI, no. 2344.

It was last sold in the Dorotheum on October 10, 2003, lot 90, where surprisingly it was sold for slightly less than the lower estimate – Eur 65,000. At the time the Euro was $1.12 and I presume Saban bought it at that sale.

The second painting is quite a colorful Elijah visited by an Angel, unfortunately illustrated in Sumowski Vol. IV, no. 1909, only in black/white. Sumowski states that he thinks that is from the circle of Abraham van Dyck.

I will ask Lewis to send me a good color photograph.

Anyway, what do you think? Also, do you think that Jonathan Bikker is likely to answer my e-mail query about my David Bailly which I sent him on Monday. What do you think the chances are that this is really by Bailly?

All the best,
Alfred

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

(414) 962-5169

August 28, 2008

Dhr. Hubert van Baarle
's-Gravensingel 67
3062 SC Rotterdam
THE NETHERLANDS

Dear Hubert,

As so often I disagree with you, specifically your last sentence in your letter of August 22nd that I should not send a reply.

Your letter is very interesting and surely deserves a reply.

To deal with your various comments, in order.

Our Caravaggio has not yet been accepted by all the experts, but I hope that it will be in time.

You need not worry that our disagreements will find their way into my next book. I hope that you noticed that I talked about you as my good friend on three pages and of course much appreciated your help with the *Lot and His Daughters* which has now been bought by Tom Kaplan.

Cori, Roth and Sumowski are very different indeed. Cori is very able and the most materialistic person I have ever known. One of his favorite sayings is, "I don't trust anyone, why should I trust you?" I have never met Roth but he certainly treated me horribly. Sumowski is a very able art historian who has helped thousands of collectors and art lovers like myself. For years we were truly good friends and I am just deeply sorry that I hurt him so much. But you cannot compare Sumowski with Roth and Cori.

Chutzpah is best translated as "cheek" and I'll give you two examples: Roth suggested that after he treated us so badly I should share my profit with the gallery in Dresden. Actually, I decided to do that before I heard of his suggestion and personally, not through the company, gave $100,000 to the National Gallery in London which treated us so well.

Another example of chutzpah is of a boy murdering his parents and then saying to the judge, "Your honor please have mercy on me, I am an orphan."

The song "Once you have found her never let her go" comes from South Pacific.

David de Witt's Bader Catalog is very heavy and we only took two copies to England. Hence, I did not give you a copy. But it is so very inexpensive, just $72, that anybody really interested can afford it.

I am glad that you will not be reviewing the book because, knowing you, I think that you would find at least 101 attributions or comments believed by you to be in error.

Of course we plan to be in London for the old master sales in December. Will you be there?

All the best,

Alfred Bader
AB/az

Dear Alfred,

Tempus fugit. It's already more than a month ago we've briefly met twice. I safely returned here on 10 VII 2008. Three days later I've finished reading your book. This gave me a lot of pleasure. What you've said about the Caravaggio was breaking news to me. Chapter 10 also had a lot of new, important information. I was impressed by David de Witt's synopsis of Karl Hammer's manuscript.

Your book also creates fear in me: you use your publication to give your personal view in several affairs, where you've had differences of opinion with other people. So, if there should be an unsettled dispute with you: beware, in the end everything might get published and presented to the court of the general public's judgement (Cori, Roth, Surowski).

I have yet to discover the meaning of the word 'chutzpah' (96).

And your book also made me admire you greatly because of your incessant activities as a benefactor in so many different fields and ways. (Here, I think, the aim of the book is, to procure an example.)

In fact you are a real VIP, and it's hardly worth for you to give me of your precious time, nor am I worth to deal with you.

The main question your book leaves for me is: why did you in fact considered it so important to write down all this?

And the most important line: 'once you've found her, don't let her go (? ubi).

O.K., so far as the book is concerned.

The other book, David's catalogue, I've now and then consulted in the 'Boijmans'-library. It made me discover, the theme of 'Telling images &c.' cat. nº. 9 has been identified. I would like to see the article, and will try to get it.

Another discovery only recently made, was that of J. Spicer'.

review of D. McTavish's 'Pictures from the Age of Rembrandt &c.', in: 'University of Toronto Quarterly' 1985. It might take a while, but I will see that also, no doubt. David: Could you get a copy of that for me? X

I won't conceal being a bit unhappy not having got a copy of David's catalogue (with your dedication). But there is also a positive effect here. It is that I don't face, what I call 'the reviewer's dilemma'. I have no idea what the famous 'prisoner's dilemma' entails, but the 'reviewer's dilemma' is the following: when reviewing a book, you cannot simply say: this is a very good book, everybody should read it. And that's it. Inevitably a number of things are listed which are improvable or incorrect or liable for supplementing. And this in the end gives the consumer of the review the impression, the writer is a pedant/wiseacre if not (worse) a nit-picker/hairsplitter. Tranferring to the reader the principal idea that the reviewer admires the book under review, is, when creating a review of some substance, almost impossible. That such is the main impression, the reader absorbs. And it is this dilemma, which I now happyly don't have to face and thus I can avoid (what I very much like) to strengthen my ominous reputation of an inveterate criticaster.

On July 29th 2008 I've been in Orléans and thus could visit, though for only one hour or so, the 'Musée des Beaux-Arts'. It has a copy after Corpus C22. I couldn't see it (didn't announce my visit), but I did see the file. It contained an advertisement of a Parisian sale in 1997 (cf. the copy). This week I've tried to see the sale catalogue itself, but the library of the 'Rijksmuseum' doesn't have it. Last week I've sent a photocopy of the painting's description in D. de Witt's catalogue to Orléans, and advised the curator to send a photography of their copy after Corpus C22 to Kingston (Ontario). Almost a year ago, I already saw, what Edward Grasman published about the picture in his book on H. Gerson (cf. [illegible] this moment. I very much hope Isabel and you are [illegible] I didn't send a

ET

Alfred Bader Fine Arts

From: Bob Demchuk [sceneeast@msn.com]
Sent: Thursday, May 15, 2008 7:56 AM
To: Alfred Bader Fine Arts
Cc: David de Witt
Subject: You owe me another night sleep

Dear Alfred:

Yesterday I received your book "The Bader Collection" and could not put it down and was up all night reading and studying it.

This truly come from my heart!

This is the first collection book that really moved me. The opening section : For the love of Painting is so beautifully written and sets up the rest of the book.

As you read thru this book you get the sense of being on the journey with Alfred of finding and acquiring these great works.

To Alfred and David outstanding job, this will be one of my treasured books that I will visit many times in the future.

Thanks you both for all your support and help with my collecting.

Bob

****
Bob Demchuk
Scene East, Ltd.
Po Box 658
Patterson, New York 12563
Tel: 845 878 7580
Fax: 845 878 7605
Email: Sceneeast@msn.com
****

Fax to
Dr. David deWitt
613-533-6765

ALFRED BADER FINE ARTS

DR ALFRED BADER www.alfredbader.com ESTABLISHED 1961

August 6, 2008

Dr. David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
University Avenue at Bader Lane
Kingston, ON K7L 3N6
CANADA

Dear David,

Enclosed please find seven detail photographs of the frame of that 1607 portrait. The frame may well be period and at one time, when in good shape, must have been very beautiful. But restoring it now would be quite expensive.

To turn to a different matter, enclosed please find a black/white photograph of a portrait which was given to the Milwaukee Art Museum with an attribution to Cornelis de Vos. I enclose a letter from the ~~grand~~ director of the museum in Leiden, M.L. Wurfbain, calling this painting truly beautiful and, in his opinion, certainly by de Vos.

In 2001 Laurie Winters, whose expertise I so respect, changed the attribution from de Vos to Pieter Claes Soutman. We are not told who made that attribution.

Do you think that the painting is more likely to be by de Vos or by Soutman?

I am sending this by mail as well as e-mail and hope that the mail will not take too long to reach you.

All the best,

Alfred
AB/az
Enc.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

T: 414 277-0730 F: 414 277-0709
E-mail: baderfa@execpc.com

SEPTEMBER/OCTOBER 2001

PERMANENT COLLECTION

SURPRISES IN THE COLLECTION

During the past two years the curatorial department has looked and sounded a little bit like the PBS popular *Antiques Road Show* as Laurie Winters, curator of earlier European art, worked with more than two dozen scholars and conservators from around the country and Europe in reevaluating the European collections under her direction. The aim of the review was to better understand the works in light of the reinstallation of the permanent collection.

Laurie Winters, curator of earlier European art, with the two reunited paintings: Pieter Claesz Soutman, *Alexander van der Capellen, Heer van de Boedelhog and his wife, Mervelt Emilia van Zuylen van Nyevelt*, 1626. Oil on panel. MAM, Gift of Anita Sculthorpe memory of Ferdinand Hinrichs M1992.269 and Lent by a Private Collection.

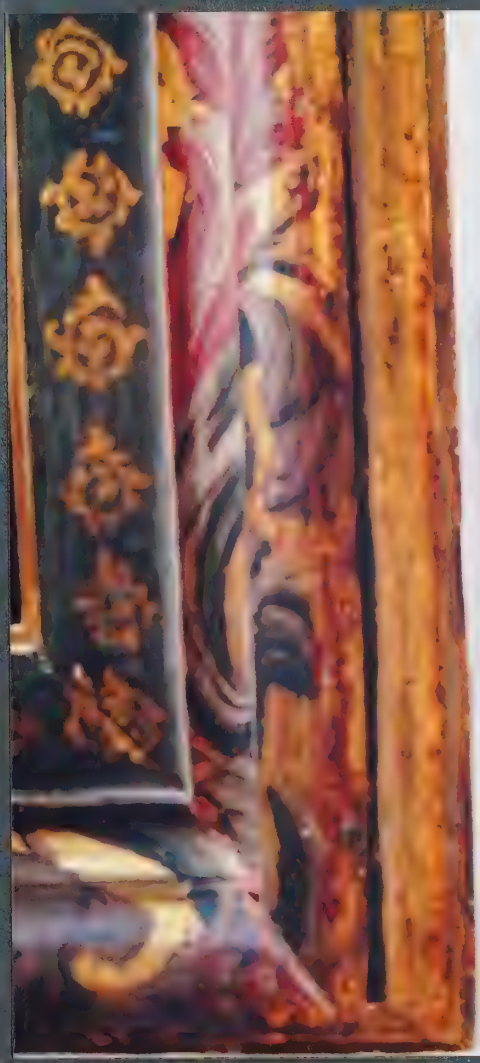
changed to Anita Vogel Hinrichs about a year ago.
BBR
8·1·08

Winters and consultants — often sporting white gloves and surrounded by piles of books — turned up more than a few surprises in the dark recesses of the Museum's vaults. Notable among them was the discovery that the Museum possessed a truly outstanding collection of Sèvres porcelain. Research on the collection revealed that two stunning rose plates, from the dinner service of Louis XV, and a brilliant green chestnut bowl, actually rank among the finest pieces in the world. Porcelain expert Ghenette Zelleke of The Art Institute of Chicago literally jumped with excitement when she first examined the chestnut bowl

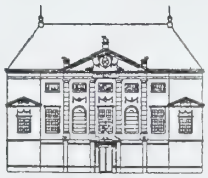
The review also led to the reattribution of a number of paintings. A Dutch painting of a church interior once given to Berckheyde has now been firmly identified as a late work of Hendrick van Vliet. Honthorst's raucous *Allegory of Gluttony* has been reattributed to his follower Joachim van Sandrart. Drouais' charming portrait of a little girl is actually a rare work by his niece, Catherine Lusurier, one of the few women painters of the 18th century. And a signed Corot landscape — once thought to be too good to be true — has been firmly authenticated. All of these works are currently on view in the European galleries.

Intent on identifying the artist of an exceptional 3/4-length portrait of a man that has hung in the galleries for more than a decade, Winters followed one dead end after another until a New York dealer remembered seeing something of similar style in a private collection in Germany. The artist was finally identified as Pieter Claesz Soutman, a follower of Rubens — and also discovered was a previously unknown paired portrait of the sitter's wife in a private collection in Hartford, Conn. The portrait is now a promised gift to the Museum. Further investigation uncovered their identities and the date of their marriage — 1626 — the same date as the portraits.

37



STEDELIJK MUSEUM
„DE LAKENHAL"
DIRECTEUR: M. L. WURFBAIN



LEIDEN, July 29th 1968
Oude Singel 28-32
Telefoon 01710-20029
Giro: 592085

Mr. Ferdinand T. Hinrichs,
P.O. Box 5595,
Milwaukee, Wisconsin 53211
U.S.A.

Dear Mr. Hinrichs,

Thank you for your letter of July 22, and the enclosed photographs of both Anna van Huessen and the gentleman by de Vos, who is now paired to her. I was also extremely interested to read the information further established by Mr. Mac Nicol.
I have been thinking about an author for the female portrait, but can offer no solution.
Mr. Niemeyer of the Rijksbureau is a very sound art-historian, and Delff does sound plausible.
The de Vos picture is truly beautiful, and in my opinion there is no doubt about its authenticity. As a lover of fine paintings I regret that the museum could not consider exchanging one of our portraits for this male portrait, as you so temptingly suggested.
Thank you once more for your very interesting information, which will certainly be used in the new edition of the catalogue.

Yours sincerely,
M.L. Wurfbain
M.L. Wurfbain.

David de Witt

From: David de Witt [david.dewitt@queensu.ca]
Sent: Tuesday, August 12, 2008 3:30 PM
To: 'Alfred Bader Fine Arts'
Subject: RE: Phillips Koninck

Dear Alfred,

We have reason to be optimistic about the painting. It is a very charming composition, and quite different from the others. Do you think you could have it brought to Milwaukee for a look, before you buy?

With all best wishes,
David

Dr. David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
Canada
T: (613) 533 6000 x75100
F: (613) 533 6765
E: david.dewitt@queensu.ca
W: www.aeac.ca

-----Original Message-----
From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: Tuesday, August 12, 2008 2:37 PM
To: David De Witt
Subject: FW: Phillips Koninck

-----Original Message-----
From: Lewis Nierman [mailto:lnierman@bellsouth.net]
Sent: Tuesday, August 12, 2008 1:15 PM
To: Alfred Bader
Subject: Phillips Koninck

Attached are two photos of Koninck. Condition appears very fine. I cannot understand the low price at auction even though there is some light glazing in some of the darkest clouds of the sky. Paint surface is sound and uniform throughout. The glazing of the dark clouds is well done and really light and barely detectable with ultra-violet. Examination
with extreme magnification for filled crackle confirms these areas.
Foliage and
foreground in good condition. This cannot be considered in bad shape by any stretch of the definition. Lining has some age.

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TELEFOON 11 34 44 - 11 23 98

David de Witt

CMS said no need to reply further, v. previous letter

September 15th 1960

Willem Jacobsz Delff
(1580 – 1638)

Mr.C.Marshall Spink,
7A Grafton Street,
Old Bond Street,
London W.1.

Dear Mr.Spink,

DELFF

We are most grateful for the clear photograph of the Van Huessen-portrait. I wonder if I sent you already the full transcription of the text at the back of the picture.

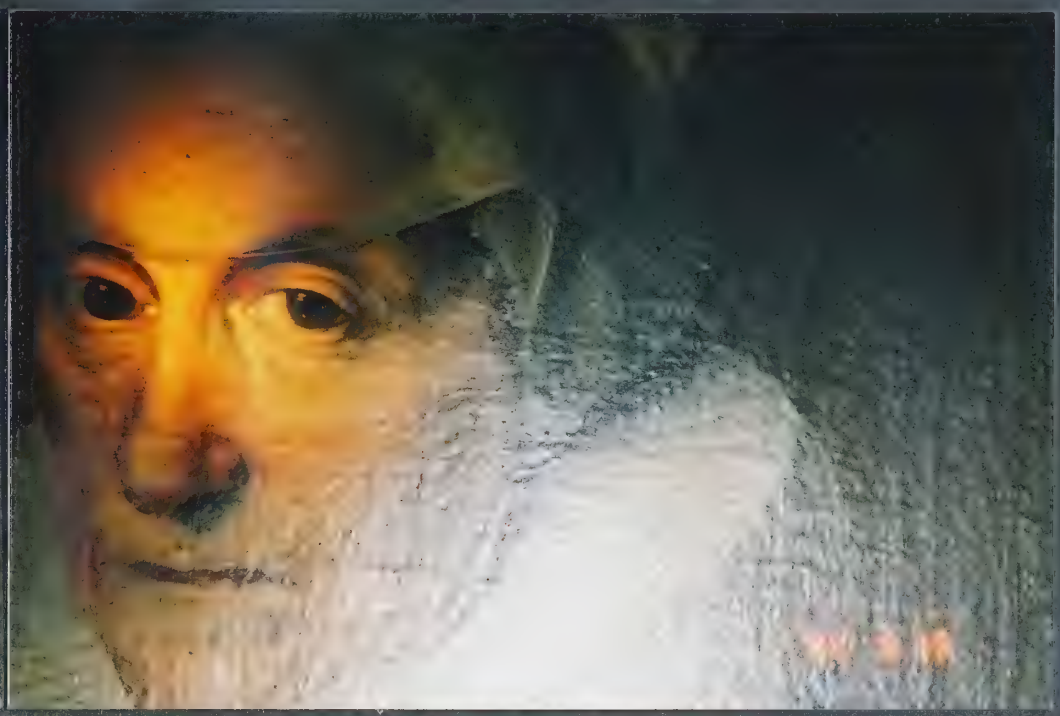
(vr)ouw Anna van Huessen, Huyseron
D.Hr. Nicolaas Warmondt Burgem.
der Stad Leyden, gest.(died) 7 8br. 16..
dogter van D.Hr.Steffen Huesse
en Vr.Adriana Vranken
Paets van Sandhorst

As to the painter, I am afraid we cannot attribute your picture with certainty. It must be of the same hand as a portrait of a Lady of the Hoppensteyn-family in a private collection at Montreux, with exactly the same type of lettering in the "Aetatis Suae" and the date. This portrait does not bear a signature, but has been attributed to J.W.Delff I.

Yours sincerely,

J.W.Niemeyer.

Post-it® Fax Note 7671	Date 8/1	# of pages ▶ 1
To David de Witt	From Agnes Dodds	
Co./Dept.	Co	
Phone #	Phone # 414-277-0730	
Fax # 613-533-6765	Fax # 414-277-0709	



David de Witt

From: Alfred Bader Fine Arts [baderfa@execpc.com]
Sent: Monday, August 04, 2008 1:44 PM
To: Jonathan Bikker
Cc: David De Witt
Subject: David Bailly

Dear Jonathan,

I can't tell you how often I have picked up your wonderful book on Drost, more often not to look at works by Drost, but at the other artists you describe.

I understand that you have been working on a new catalog of the Rijksmuseum. In the old catalog you illustrate a portrait by David Bailly, A-945. I have another version of that image. Could you please tell me whether you believe that both versions are by Bailly.

With many thanks for your help I remain

Yours sincerely,
Alfred

DRAFT

To Dr. David de Witt

1. **REMBRANDT HARMENSZ VAN RIJN, HOLLAND 1606-1669**

OIL ON CANVAS, *"LE VIEUX ALCHEMISTE EXAMINIENT SON PHILTRE"* OR *"THE OLD ALCHEMIST EXAMINING HIS ALEMBIC"*
depicting a three-quarter portrait of an old man with a bushy white mustache and beard, wearing a red velvet beret; with a fur cloak revealing white cuffs at the wrists; seated with a glass vial about 1/3 full of a yellowish liquid in his right hand raised to eye level; his left hand resting on a table holding a page from a book; his face intently examining the pages with his gray bushy eyebrows in a frown, creating wrinkles on the bridge of his straight nose with pronounced shape to its tip and sides; his mustache drops down concealing his mouth and his bushy beard covers his upper chest.

This model appears to be the same as that of many of his old men including Biblical figures, "old Jews" and as that identified as his father (Bredius, p.633). It is also similar to his engraving of "The Astronomer".[1] Or is this a "rare portrait...contributed by Monsieur Dutuit of "Dr. Arnoldus Tholinx" sometimes referred to as of "Van Tol", Rembrandt's friend an alchemist?[2]

On the verso burned into the frame is the above title in French and on a fragment of linen glued to the relining is written the artist's name "Paul Rembrandt 1606-1674" which purportedly was considered his baptismal name and date of death in France in the 18th century, thus possibly the date of the French inscription on the stretcher.

The condition of the painting is stable; it has been relined and is badly in need of cleaning
c. 1651-66
29 inches wide x 33 inches high (73.6 cm. x 83.8 cm)

Provenance:
1945 purchased from an impoverished family in Munich by a Polish soldier, Stanley Gramatyka, whose army unit was under the command of an American General; when discharged he was given U.S. citizenship and came to New York where he ran a number of pawnshops; upon his death in:
2000 descended to his friend, the present owner in Memphis, Tennessee

Appraisal & Technical Analysis:
Dr. Theodore Colman, S.C.V., A.S.A., I.I.A., I.S.A
(who also searched IFAR for this painting, with no record of it as a stolen artwork)
Dallas, Texas

Authentication opinion:
The Rembrandt Research Team
Joseph A. DeAngelis, III and J.A. Rockefeller DeAngelis IV

---

[1] Schild, Constance: The Complete Etchings of Rembrandt, New York: Garden City Publishing Co., Inc. 1937. also number 37, 83, 92,93, 97, 190, and 224.
[2] Haden, Sir Francis Seymour. "The Etched Work of Rembrandt:" London: Macmillan & Co. 1895, p.36

ANNOTATED BIBLIOGRAPHY

Benezit, E., Dictionnaire...des Peintres, Sculpteurs... vol 8, Paris: Librairie Grund, 1976

Bredius, A., Rembrandt, the complete edition of the paintings, London: Phaiden, 1971 (Bredius 141, 150, 182, 208, 214, 185, 232, 236, 239, 240, 244, 258, 266, 267, 272, 282,325, 614, 633 all similar model of old man with white bushy mustache and beard)

Brown, Christopher, Rembrandt, Every Painting, vol. 1&2, New York: Rizzoli, 1980 (243, "Old Man in Rich Costume"

Gerson, Horst, Rembrandt Paintings, New York: Harrison House, 1968, (# 29)

Haden, Sir Francis Seymour, "The Etched Works of Rembrandt: True and False" A Lecture, Oxford University, 1895, London: Macmillan & Co. 1895 p. 36, "contributed by Monsieur Dutuit, and of Dr. Arnoldus Tholinx, usually confused with the advocate, and supposed alchemist Van Tol"

Harris, Bruce & Seena, The Complete Etchings of Rembrandt, New York: Crown Publishers, Inc. 1970, p. 127, # 149, "Aged Man of letters, c. 1627(?) p. 177, #260 "Bust of an old Bearded Man", c. 1631, p.178, # 262 "Old Man with A Beard, Fur Cap & Velvet Cloak", c. 1632 also #290,291, 309,312, 313, 314, 315,325, all c. 1630's

Middleton, Rev. Charles Henry Middleton, "Notes on the etched work of Rembrandt" London, John Wilson, 1877 p. 3 father's name Harman Gerritszoon and he Rembrandt Harmanszoon, signed R.H., p. 4, father died in 1632, no longer used initials, p.6 etching of father, No. 15 pendant to portrait of his mother, p. 8 "There are four paintings of old men, unnamed among the paintings of Rembrandt executed at this time; they are all from the same model;" (P. Mariette Collection) p. "We see Rembrandt in portraiture perfect as in landscape. What master besides himself has left such work as appears in the..."Van Tol"

Schild, Constance, ed. The Complete Etchings of Rembrandt, (401 etchings) New York: Garden City Publishing Co., Inc. 1937 (1. Portrait of An Astronomer")

Smith, John, A Catalogue Raisonne of the Works of most Eminent Dutch & French Painters, Vol. 7, The Life & Works of Rembrandt Van Rhyn, London: published by Smith & Sons, 1936 (# 248 "Rembrandt's Father", 249 "An Aged Man," 267, "A Gentleman with a long beard...he has on a red velvet cap...")

Tumpel, Christian and Astrid, Rembrandt, All Paintings in Color, Antwerp: Fonds Mercator, 1986, 1993 p. 57, "Head of An Old Man" (B 633)

from which, and from the fact that it presents us with only one dated landscape, "The Vista" (W. 219), we may conclude that, by this time, a return had been made to Amsterdam. Other Amsterdam portraits also, principally of friends like Lutma, Jan Antonides Van der Linden and Coppenol, or of persons connected with the proceedings in bankruptcy then going on, like Abraham Francen and the elder and younger Haaring, mark this period; besides the rare portraits of Rembrandt himself at an advanced age contributed by Monsieur Dutuit, and of Dr. Arnoldus Tholinx, usually confused with the advocate, and supposed alchemist, Van Tol. It is in this period, also, that we have the plate "Tobit and the Angel," by Hercules Seghers, so strangely adopted by Rembrandt, and altered by him into a "Descent into Egypt" (W. 61), and the "St. Francis," and that those sublime conceptions occur which fitly close the work of Rembrandt, "Christ Before Pilate," and the "Crucifixion."

The series of four impressions of "Clement de Jonge" (W. 274) should be first noticed, because of their broad treatment, and as examples of those progressive conditions of an etched plate, which may properly be designated "states." Nor should "Tobit blind" be passed by (W. 46), on account of its pathos and the complete mastery over the material which it displays, or the touched and other rare proofs of "Jan Asselyn with the Easel" (W. 279), with the MS. date appended, 1651; or the "St. Francis" (W. 112), Italian in character, and with back-ground evidently inspired by Titian or Campagnola. But the portraits of the period—the conspicuous examples of the power of etching—are the "Lutma" (W. 278), the "Tholinx" (W. 286), first and second states, and the "Elder" (W. 276) and "Younger" (W. 277) Haaring. These alone would furnish material for a treatise. Since, however, the business of this essay is not with matters

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September 15th 1960

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(1580 – 1638)

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Old Bond Street,
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Dear Mr.Spink,

DELFF

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(vr)ouw Anna van Huessen, Huyseron
D.Hr. Nicolaas Warmondt Burgem.
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Yours sincerely, died in 1601 - excluded

J.W.Niemeyer.

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To David de Witt	From Alfred Bader	
Co./Dept.	Co.	
Phone #	Phone # 414-277-0730	
Fax # 613-533-6765	Fax # 414-277-0709	

Kunstwerknummer 24398

Afbeeldingsnummer 0000051850

Huidige toeschrijving **Isaac Claesz. van Swanenburg**
zie bij literatuur: Ekkart 1998

Verworpen toeschrijving toegeschreven aan Isaac Claesz. van Swanenburg
zie bij literatuur: Ekkart 1974

Datering 1583 gedateerd (1583)

Titel Portret van Anna Steffensdr. van Heussen (1557-1612), echtgenote van Nicolaes Willemsz. Warmond op 27-jarige leeftijd

Onderwerpstrefwoorden vrouwenportret, heupstuk, pomander, boogjesmuts, plooikraag

Object schilderij, pendant (24396)

Drager/techniek paneel, olieverf

Vorm/maten staande rechthoek, 88,5 x 66 cm

Signatuur/opschrift enz. gedateerd (linksboven): *AN° DÑI 1583*

opschrift (linksboven): *ÆTATIS SVÆ 27*

Collectie Stedelijk Museum 'De Lakenhal', Leiden, inv.nr. 529

Van/tot 1928 –

Literatuur
R.E.O. Ekkart, 'Leidse schilders, rekenaars en graveurs uit de 2de helft 16de en begin 17de eeuw', Leids Jaarboekje 66 (1974), p. 179
Stedelijk Museum de Lakenhal-Leiden. Catalogus van de schilderijen en tekeningen, Leiden 1983, p. 327
R.E.O. Ekkart, Isaac Claesz. van Swanenburg 1537-1614 Leids schilder en burgemeester, 1998, p. 155, nr. 9 afb. 52, als Isaac Claesz van Swanenburg
J.B. Bedaux, R.E.O. Ekkart (red.), cat.tent., Kinderen op hun mooist. Het kinderportret in de Nederlanden 1500-1700, Haarlem (Frans Halsmuseum) Antwerpen (Koninklijk Museum voor Schone Kunsten) 2000-2001, p. 110, afb. 11b

Documentatie RKD BD/0532 - ONS/Portretten 2 (afb.nr.: 0000051850)

Gebruik de volgende URL om deze pagina vanuit uw website te linken: http://www.rkd.nl/rkddb/dispatcher.aspx?action=search&database=ChoiceImages&search=priref=24398

afbeeldingsnummer: 0000051850

HENRY ALMEIDA

Born in Caracas, Venezuela, son of a Venezuelan painter-teacher. Studied art with his father at an early age. Travelled with family in South America, then to England to continue his art studies.

EDUCATION

Willisden Technical School of Art, London, England
St. Martin's School of Art, London, England

After several years in England decided to emigrate to Canada in 1957. In 1961 was made a member of the Canadian Society of Graphic Arts and the Canadian Society of Painters in Watercolour.

Taught at the Ontario College of Art and at Central Technical High School

One-Man Exhibitions

The Little Gallery, Toronto, 1958
Gallery Moos, Toronto, 1960
Picture Loan Society, Toronto, 1962, 1964
Galeria Sudamericana, New York, 1962

Major Group Exhibitions

The Seventh Winnipeg Show, Winnipeg Art Gallery, 1961
IV Biennial of Canada, The National Gallery, Ottawa, 1961
30th Annual Graphic Art Exhibition, Art Gallery of Ontario, 1963
31st Annual Graphic Art Exhibition, Agnes Etherington Art Centre, Queen's University, Kingston, 1964
Purchase Award from the 24th Annual Art Gallery of Western Ontario Exhibition 1964
'Surrealism in Canada', London Public Library & Art Museum, 1964
'The Canadian Image' [on tour to various galleries in Canada & U.S.A.] 1964
Canadian Society of Painters in Watercolour, Art Gallery of Ontario, 1965 & 1966
Janeff Gallery Watercolours, 1982

Represented in the Collections of

The National Gallery of Canada
The Windsor Art Gallery
McMaster University
The Sarnia Art Gallery
Agnes Etherington Art Gallery, Kingston
Art Gallery of Ontario
Brantford Art Gallery
Kitchener-Waterloo Gallery
London Public Library and Art Museum
The Art Gallery of Hamilton
Rodman Hall Arts Centre, St. Catharines
Also represented in numerous private collections

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To David de Witt	From Ann	
Co./Dept	Co. ABFA	
Phone #	Phone #	
Fax # 613-533-6765	Fax #	

Dr. Alfred Bader
Astor Hotel – Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
(414) 277-0730
Fax (414) 277-0709
E-mail: baderfa@execpc.com

May 9, 2008

To: Dr. David de Witt, Bader Curator
Queen's University

Page 1 of _1_

Fax: 1-613-533-6765

Dear David,

As you know, I have been able to help Queen's because I have become wealthy through Sigma-Aldrich. Now the Aldrich Chemical Company is again using Bader paintings on the cover of the *Aldrichimica Acta*. Thus, for instance, last year the large Philips Koninck landscape was on an *Acta* cover, and the most recent issue had that beautiful Gillis Neyts of *Tobias and the Angel* walking away from Antwerp.

I would like to give Aldrich permission in perpetuity to use Bader paintings whether in Milwaukee or at the Agnes Etherington Art Centre on future covers of the *Acta* and on the Aldrich catalogs.

I would like to ask you to assure that the Aldrich Chemical Company could get color transparencies of the paintings whether in Milwaukee or in Kingston at no charge and your permission to use these on these publications.

With many thanks for your help, I remain

Yours sincerely,

Alfred Bader
AB/az
C: Dr. Sharbil Firsan, Aldrich

To Dr. David deWitt

Christie's specialist are not trained conservators, and the report set out below is not a comprehensive condition report prepared by a professional restorer. While we make certain observations on the work, which we trust are helpful, we recommend that you consult your own restorer for a more complete report. We also remind you that this report is given in accordance with the conditions of business printed in the auction catalogue. It is an expression of opinion only and must not be treated as a statement of fact.

Lot 117
Circle of Samuel van Hoogstraten

The panel consists of a single sheet of wood. The panel is cradled. The varnish is slightly discoloured.

In natural light, no obvious damages can be detected, except for some spots of retouching on the boy's beret and the arrow, as well as some pinpoints of retouching on his right cheek. Also strengthenings of his hair, eyebrows, the outline of his left cheek, the feather on his beret and of his clothes are visible. Some of the original impasto appears to have been well preserved, especially visible on the detail and highlights on his costume.

Under UV light the aforementioned retouchings and strengthenings become clear.

We thank you for your interest in the forthcoming sale. We remind you again that all property is sold "as is" and should be viewed personally by you or by your professional advisor before the sale to assess its condition.

Dr. N. Israel
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
United States

Fax to Dr. David de Witt

Dear Alfred,

It has been a long time since we've exchanged letters or talked to each other on the phone. I very much hope you're very well. With me, everything is as usual, id est O.K.. I am busy as always. I still have no glasses though I need them. Each week I am still attending a course at the 'Alliance Française', which is in a way pleasant (though I hate the school-work, and the obligation to be there – I cannot break away spontaneously as I like so much). It is likely, I will be in London early in July, where I hope to see Isabel also and perhaps the curator from Kingston. Of course I've heard the 'hot and his daughters' was finally sold. But Gui, alas, couldn't give me the details of its new owner. I would be happy to know these, but I don't know whether you feel you can disclose this information. As far as Abraham Bloemaert is concerned, I have both bad and good news. The bad news is, that you've missed the chance to get (another) one, most likely very cheap, at Christie's, South Kensington d.d. 25 IV 2007, lot 158 ('School of Prague'!). But it is no shame, you've missed it; nobody recognized it. Perhaps Roethlisberger knew it was an early Abraham Bloemaert, but he didn't say so before or after the sale, nor took the chance to acquire the picture himself. Though the sale catalogue arrived here before the auction, apparently I didn't look in it, then (a major error; I must have been too busy). Had I done so, I certainly should have tried to get the picture at auction. Only several weeks ago, I found in the sale catalogue the picture. I've sent a letter for the vendor, immediately after having heard it remained unsold. He reacted. It was a young man from the Augsburg area.
The 2nd of April I hitched to München, the 3rd I acquired the picture, the 4th I returned with it and in the evening it hung in my bedroom. I am very happy with it.

Abraham Bloemaert's inclination to depict precious vessels (an obsolete English term to indicate an object like the one in my picture, is 'presentoire', I've recently learned), which we observed in his 1624 'Lot and his daughters', was already with him earlier, as is proven by this picture, which I guess to have been painted around 1615-1620. The painting is well-preserved and not relined. It doesn't require a signature. A copy after it was (as far as I know) last sold at Sotheby's, London d.d. 30 XI 1983, lot 154 (on canvas; 66 x 46 cM.) (cf. the photocopy). That picture seems to be in Copenhagen. I've never seen a reproduction in colours of it.

The man near Augsburg had also an apostle like representation (half-figur on a heavy oak panel of 3 planks with a wax seal (not identified) on the back), which looks like a Van Dyck. Anatomically it is not very pleasing The picture needs treatment. I thought you might be interested. I told him, that a friend of mine, probably will visit München this summer. He is willing to show it then. He promised to send me a reproduction. As soon as it arrives, I'll forward it to you.

Yesterday I've carefully looked at the sale catalogue: Christie's, Amsterdam d.d. 6 V 2008. (At Sotheby's, Amsterdam d.d. 7 V 2008 an Abraham Bloemaert will be offered; the catalogue I haven't yet seen) It gave me the idea (looking at its lot 111) that 'The Bible through Dutch eyes' (one of my most beloved books) cat. nº. 7, might be by: Daniël van Heil.

So far for the moment.

Kind regards

Hubert

Dhr. H. van Baarle
's Gravensingel 61

SALOMON LILIAN
OLD MASTER PAINTINGS

To
Dr. Maria de Witt
fax

Willem Kalf
Rotterdam 1619 - 1693 Amsterdam

A Still Life with a Gilded Jug

Signed lower left
Oil on canvas
77 x 60 cm.

Provenance:
Mrs K. Kan-Türk, Amsterdam
J. Schieffer, Bussum (from the estate of Dr. Schieffer, Amsterdam)
J. Schullin, Amsterdam, 1936
With Curt Benedict, Paris, 1937
With Kunsthandel D. Hoogendijk, Amsterdam, before 1946
Dr W. Blooker, Amsterdam, 1948
With Gebroeders Douwes, Amsterdam & London, 1978-80
Private collection, Germany

Literature:
H. E. van Gelder, W. C. Heda, A. van Beyeren, *W. Kalf: Palet Serie*, Amsterdam 1941, p. 47, ill.
I. Bergström, *Dutch Still-Life Painting in the Seventeenth Century*, London 1956, pp. 270-272, fig. 224
L. Grisebach, *Willem Kalf 1619 - 1693*, Berlin 1974, no. 59, pp. 96-7,234, fig. 66; *Antiek* 13 (1978), October, p. 219, ill.

Exhibited:
London, Gebroeders Douwes, *Opening Exhibition*, 1980, no. 9, illustrated in colour
Leeuwarden, Fries Museum, *Van Jan Steen tot Jan Sluijters*, no. 8, illustrated in colour
Rotterdam, Museum Boijmans-Van Beuningen/ Aachen, Suermondt-Ludwig-Museum, *Willem Kalf 1619-1693*, 2006/2007 (catalogue edited by J. Giltaij & F. G. Meijer), no. 14, pp. 74-77, illustrated in colour (only exhibited in Aachen)

A costly gilded ewer is set on a wooden table. The crumpled part of a white cloth is draped along its foot, also passing over the pewter dish precariously balancing on the edge of the tabletop. The plate bears half a partly peeled lemon. Its suspended, brightly lit rind is set off against the shaded cloth. On the left, we see a sugar box with a small Chinese porcelain bowl of candied fruit before it. The splendid towering ewer in the right background is the focal point of the still life.

SPIEGELGRACHT 5 1017 JP AMSTERDAM THE NETHERLANDS
TEL.: +31 (0)20-6206307 FAX: +31 (0)20-6246018 INFO@SALOMONLILIAN.COM WWW.SALOMONLILIAN.COM
K.V.K. AMSTERDAM 205.032 B.T.W.NO: NL8014.48.669.B01

Fred Meijer has recently argued that this is probably Kalf's earliest still life, dating from around 1641, and thus would have been painted before his stay in Paris (see Exhibitions).[1] While living in France, the artist produced tiny panels, depicting shabby and dilapidated barn interiors, where simple cooking utensils and vegetables are piled up in the foreground. In contrast, the present painting is a vision of luxury and opulence. In his pursuit to depict the most precious of objects, the artist reached a point where the pieces he had at his disposal did not meet his needs. Thus he went so far as to portray non-existent objects: Kalf copied the richly decorated vase from an engraving by Cherubino Alberti after a design by Polidoro Caldara da Caravaggio, published in Rome in 1582.[2] However, the artist endowed the vessel with such a compellingly realistic appearance that it is as if he had it in front of him.

The objects depicted are all costly, but the choice of assembling them here was undoubtedly also motivated by their distinctive properties of reflection and refraction. To bring out their textural richness, Kalf opted for a tightly knit composition, in which the objects partially overlap each other. In this way, their surface qualities are juxtaposed, enabling the spectator to compare the different materials and judge their characterization. Another noteworthy element in the present still life is the striking illusionism of the pewter dish which is precariously suspended over the table's edge. Our painting was included in the unequalled reference work on Dutch still life painting by the great connoisseur, the late Professor Bergström.[3]

Willem Kalf was born into a prosperous Rotterdam patrician family, his father Jan Jansz. Kalf being a successful textile merchant. Arnold Houbraken suggests that Kalf studied with Hendrick Pot, but this is now in doubt. In the late 1630s, Kalf travelled to Paris, where he spent a long period in the circle of Flemish artists at St. Germain-des-Prés. In 1646 Kalf returned to Rotterdam. In 1651 he married Cornelia Pluvier in Hoorne, who was a poet, composer and calligrapher. Two years later he moved to Amsterdam, where he registered with the guild and remained for the rest of his life. It is believed that Kalf gave up painting later in life to take up trading and appraising art. The artist's last dated work is from 1680. Today, Kalf is known as one of the leading still life painters of the Dutch Golden Age.

Eddy Schavemaker

---

[1] In his monograph on the artist, Lucius Grisebach previously stated that of all known still lifes, the present work is likely to be the earliest, dating from the artist's Paris period. See: Grisebach, op. cit.,

SPIEGELGRACHT 5 1017 JP AMSTERDAM THE NETHERLANDS
TEL.: +31 (0)20-6206307 FAX: +31 (0)20-6246018 INFO@SALOMONLILIAN.COM WWW.SALOMONLILIAN.COM
K.V.K. AMSTERDAM 205.032 B.T.W.NO: NL8014.48.669.B01

David de Witt

From: Monique Westra [mwestra@glenbow.org]
Sent: Tuesday, March 25, 2008 12:41 PM
To: David de Witt
Subject: RE: Mountain Landscape puzzle

Hi David,

This is a painting by Orestes (Rick) Nicholas de Grandmaison (Canadian,1932-1985), the son of the much better known painter Nicholas de Grandmaison (1895-1978), famous for his pastel portraits of First Nations people, especially Blackfoot. (We have a ton of them in our collection!) The work of the father is quite valuable, with portraits going for as high as $25-30,000. The son is known locally but was, as you can see, a somewhat mediocre painter who concentrated on landscapes.

Regards,

Monique

Monique Westra
Curator, Art
Glenbow Museum
130-9th Avenue SE
Calgary, Alberta
T2G 0P3
Phone: 403-268-4207
Fax: 403-265-9769
mwestra@glenbow.org

From: David de Witt [mailto:david.dewitt@queensu.ca]
Sent: Tuesday, March 25, 2008 10:07 AM
To: Monique Westra
Subject: Mountain Landscape puzzle

Dear Monique Westra,

My apologies if this turns out to be a bit too minor. We have a patron who has a pleasant Rocky Mountain landscape, bearing a full signature. Even then, we were not able to ascertain the artist's name. Would you be willing to have a look at the attached images and tell me if they ring a bell with you? It would be very helpful in our discussions with the patron as to what should happen with the picture. We are not yet discussing the possibility of a gift, but our patron is a veteran donor.

With thanks for considering this enquiry, and best regards,
David de Witt

Dr. David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
Canada
T: (613) 533 6000 x75100
F: (613) 533 6765
E: david.dewitt@queensu.ca
W: www.aeac.ca

[illegible]

ILSEBILL GANGKOFNER · MOTTLSTRASSE 13 · 80804 MÜNCHEN · TEL. 089-8111585

To Dr David Dewitt

MÜNCHEN, 8.3.08

SEHR GEEHRTER HERR DOKTOR BADER,

VIELEN DANK FÜR IHREN BRIEF VOM 20. FEBRUAR. WIR FREUEN UNS AUF IHREN BESUCH ZWISCHEN DEM 17. UND 20. JUNI UND MÖCHTEN IHNEN UND IHRER FRAU GEMAHLIN DIE WAHL DES TAGES ÜBERLASSEN. SOLLTE MEIN SOHN IN MÜNCHEN SEIN, WIRD ER SIE WIEDER IM HOTEL ABHOLEN UND SIE UND IHRE FRAU GEMAHLIN ZU UNS IN DIE MOTTLSTRAßE BRINGEN.

DA SIE AN UNSERER FAMILIE INTERESSIERT SIND UND WIR VIEL VON UNSERER MUTTER ELLEN VON IHNEN GEHÖRT HABEN MÖCHTEN WIR IHNEN VON UNSEREN GEPLANTEN BILDERVERKÄUFEN BERICHTEN. WIR HABEN UNS ENTSCHLOSSEN, DEN BAREND VAN DER MEER, FRÜCHTESTILLEBEN UND DAS KLEINE MADONNENBILD AUS DEM UMKREIS LUKAS VAN LEYDEN ZU CHRISTIE'S IN DIE LONDONER SOMMERVERSTEIGERUNG ZU GEBEN.

DAS VON IHNEN GELIEBTE VORHANGSBILD UND AUCH DIE ANDEREN MÖCHTEN WIR IN DER MOTTLSTRAßE BEHALTEN.

VIELE FREUNDLICHE GRÜßE AN SIE UND IHRE FRAU GEMAHLIN

IHRE

Ilsebill Gangkofner

Haarlem 1659 – 1696/1703
– follower of Kalf
– still life painter

Alfred Bader Fine Arts

From: Alfred Bader Fine Arts [baderfa@execpc.com]
Sent: Wednesday, January 16, 2008 1:15 PM
To: 'Curator of Canadian Art'
Subject: Help
Attachments: DSCN0465.JPG; DSCN0466.JPG

Dear Madam or Sir,

I understand that you are the experts on Canadian western art.

I own a Canadian oil on board, 20" x 24", photograph and detail of signature attached.

Could you please tell me who the artist is?

With many thanks for your help I remain

Yours sincerely,
Alfred Bader

Dr. Alfred Bader
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: 414 / 277-0730
Fax: 414 / 277-0709
e-mail: alfred@alfredbader.com

January 10, 2008

Dr. David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
University Avenue at Bader Lane
Kingston, ON K7L 3N6
CANADA

Dear David,

Enclosed please find a very good color photograph of that Cupid said to be by Rembrandt now in the Liechtenstein Museum in Vienna.

It would be great if you could have a slide made of the entire picture and perhaps also of the lower left showing that that plain kid has a left foot with only two toes. Clearly Rembrandt, if he really painted this, also had his blue Mondays.

Naturally I would like to reimburse the Agnes for the cost of these two slides and then use them in my talk on the Rembrandt Research Project and the Collector.

All the best,

Alfred
AB/az
Enc.

Dr. Alfred Bader
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: 414 / 277-0730
Fax: 414 / 277-0709
e-mail: alfred@alfredbader.com

January 10, 2008

Mr. John Keefe
218 Rideau Street Apt. 1
Kingston, ON K7K 3A4
CANADA

Dear Mr. Keefe,

In response to your undated letter sent to me c/o the Agnes Etherington Art Centre, your copy relates to the well-known painting of *Titus* signed by Rembrandt and dated 1655, now in the Metropolitan Museum in New York. That painting is 76" x 56", oil on canvas.

If you will visit Dr. David de Witt, the Curator of Old Master Paintings at the Agnes he will show you a reproduction of the original illustrated in Bredius no. 121, Xerox enclosed.

With best regards I am

Yours sincerely,

Alfred Bader
AB/az
Enc.
C: Dr. David de Witt

Dr. Alfred Bader
c/o Agnes Etherington Art Centre
Queen's University
Kingston, Ontario

Dear Dr. Bader;

I have read with great interest the article about you and your generous gift to Queen's recently and thought that you might be the person or would know who I could contact about a Rembrandt copy that I have had for years. My painting, supposedly of Rembrandt's son Titus, is stretched on a canvas yet when removed reveals razor sharp edges implying it is a photograph attached to canvas then covered with a clear substance to simulate brush strokes. It is signed in the upper left corner with Rembrandt 1650.

It is a curious piece, to me at least, and I have sought pictures and/or records of the original but have found nothing remotely like it making me wonder where the original might be. It may perhaps be familiar to you and you might be able to tell me a little more about it and where I can find more about it. It may also be that you are inundated with inquiries due to the article and I fully expect that time restraints may not make a reply reasonable to expect yet I thought it wouldn't hurt to make the contact anyway.

Sincerely,

John Keefe

John Keefe
218 Rideau St. Apt. 1
Kingston, Ont., K7K 3A4

Fr. 121

Canvas 76x56 cm

please pardon the poor photo

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