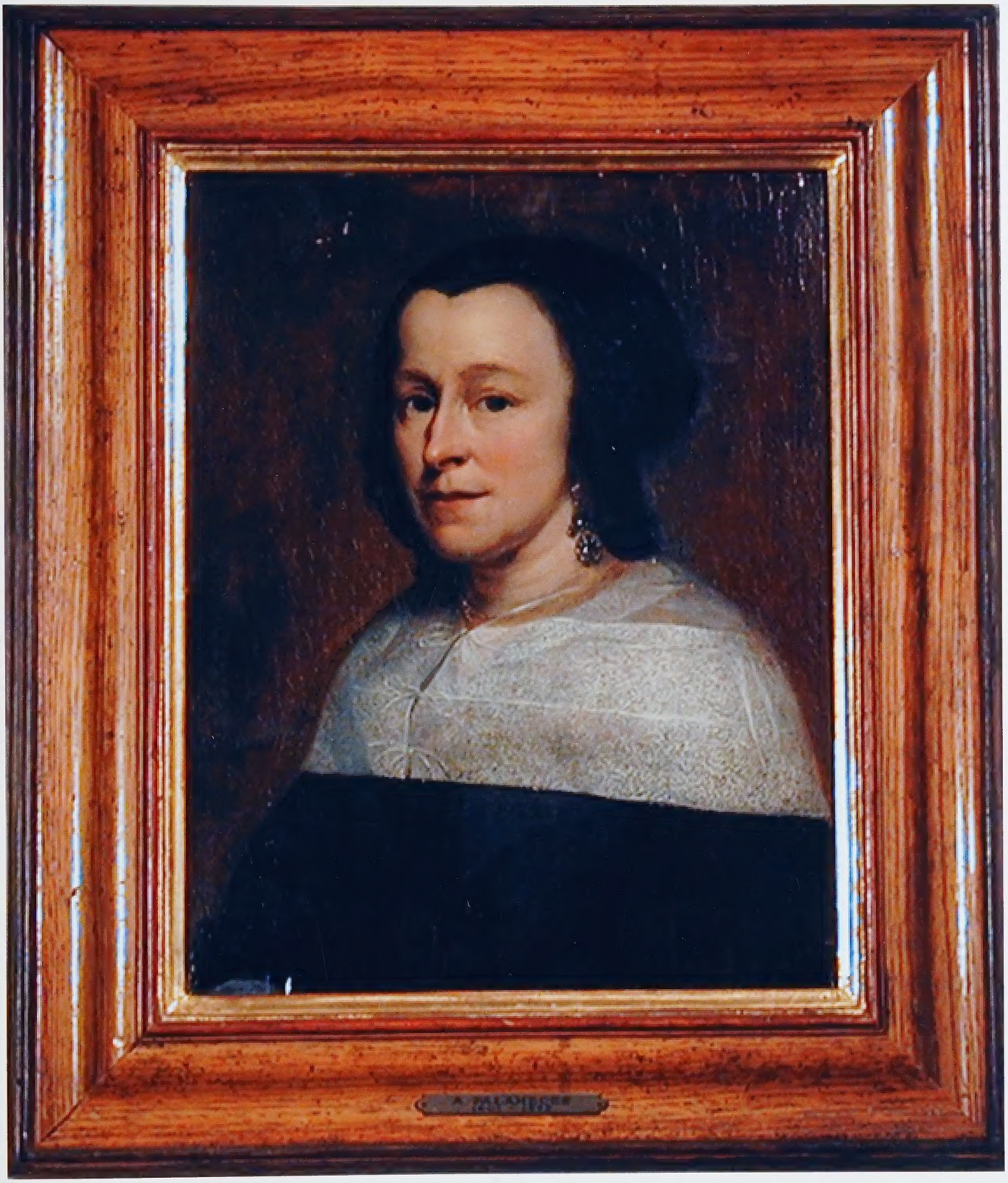
Alfred Bader

Art Related Correspondence

Correspondence: Bader, 2 October 2001



T. Bonney

01-10

- collection of Daniel Bader, Milwaukee

Dr. Alfred Bader
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414-962-5169

September 26, 2001

To David

Drs. Jan Kosten
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's Gravenhage
THE NETHERLANDS

Dear Jan,

I am beginning to plan for my next trip to Holland in November and realize that we have not been corresponding since last May.

In your letter of May 21st you dealt with some paintings, from 01-3 to 01-6.

To Keep or not to Keep ✓

Of these, the most interesting to me is 01-3 where you and your associates simply had came to the conclusion that it is Flemish. A little later I had dinner with Dr. Kleesman, who had come from Augsburg to Munich, and he studied the photograph in some detail and then told me that I should consider Valerant Vaillant. But of course you had already written to me that Dr. Ekkart does not think so. But Dr. Ekkart – as all good art historians – occasionally changes his mind. The finest example to my mind is 2000-19, which I believe to be by Lievens, but at first Dr. Ekkart thought not. But then, comparing it with that ancient man in Budapest, you and he also now think of Lievens. Just as an aide memoire I enclose a small snapshot of 01-3.

Thanks for your advice — this was typed before I talked to you!

The next painting is that of the girl, ca. 1640, a good color print is enclosed. You and everyone else who has ever seen that has admired it. Recently a good friend, the world expert on Paudiss, sent me a color photo of a painting in Bergamo which was given by Morelli who called it Palamedes. Unfortunately the painting in Italy is not signed, but Morelli

was a great expert. Do you think that the painting in Bergamo is Palamedes and do you think that my portrait is by the same artist?

You may know that I bought a very beautiful Rembrandt, *Minerva*, which you probably saw very dirty in Dordrecht. The painting cleaned beautifully and it is in as close to mint condition as I have seen a large Dutch painting of that period. A good color photograph is enclosed for your files. Dr. Naumann will be trying to sell it. With the current difficult situation in New York that may not be easy, but with such a beautiful painting he and I will have patience.

Now to turn to more minor acquisitions:

I like this, but don't lose it

01-7 is of a moneylender, published by Sumowski as by J.U. Mayr. It does indeed look like a Mayr to me. Do you agree?

photo enclosed

01-8 I acquired from the collection of a man in Chicago and I enclose the description from his catalogue. Of course the painting is neither of Charles I, nor by Van Dyck. I don't even know whether it is Flemish or Dutch or Spanish, but you will know. I rather like the intricacy of the lace and that may lead to the artist. It is on an unlined canvas with two sketches on the reverse and I also enclose a photograph of that. The sketches are charming.

01-9 has a checkered history. I owned this many years ago. My first wife liked it a great deal and after her death it was sold to a German dealer, Dr. Arndt, who sent it to the Dorotheum where it sold quite well, I believe correctly given to Job Berckheyde. The buyer in Dresden, however, got into some difficulties, and had to sell it again. I was able to re-acquire it. It certainly is a charming subject and I believe the attribution is correct.

photo enclosed

01-10 is the small painting, Lot 368, that was bought by my son, David Bader, when he accompanied me to the Sotheby's London sale on July 12th. I enclose a color photograph; don't let the ghastly frame distract you. Dr. Ekkart will know who painted this; somewhere in the orbit of Solomon de Bray and Hannema.

01-11 is a painting I like a great deal and I keep hoping that someone someday will have an exhibition with *Tobias* paintings. This, as you know, was published by Sumowski as Horst. If that is correct (which I think it is), it is my first Horst.

photo enclosed

01-12 is a painting I bought at the Dorotheum last year and like a lot. In 1922 Gustave Glück in Vienna suggested Solomon Koninck, but what is it really? I so look forward to your response.

Apropos catch-all names, Jonathan Bikker visited us a little while ago and assured me that neither of the two paintings which I believed are by Drost are really by him. He thinks that the painting which Sumowski calls *Isaac Waiting* by Drost is really by Horst, but I just do not see that. I still like the painting very much and remember that it was Stechow's favorite painting in my collection.

You'll remember

Back to one painting, 01-5, of which I enclose another photograph. I bought this from Otto Naumann and Johnny Van Haeften, who called it de Geest. Volker Manuth told me that if this is Geest, it is the finest de Geest he has ever seen. What do you and Dr. Ekkart think?

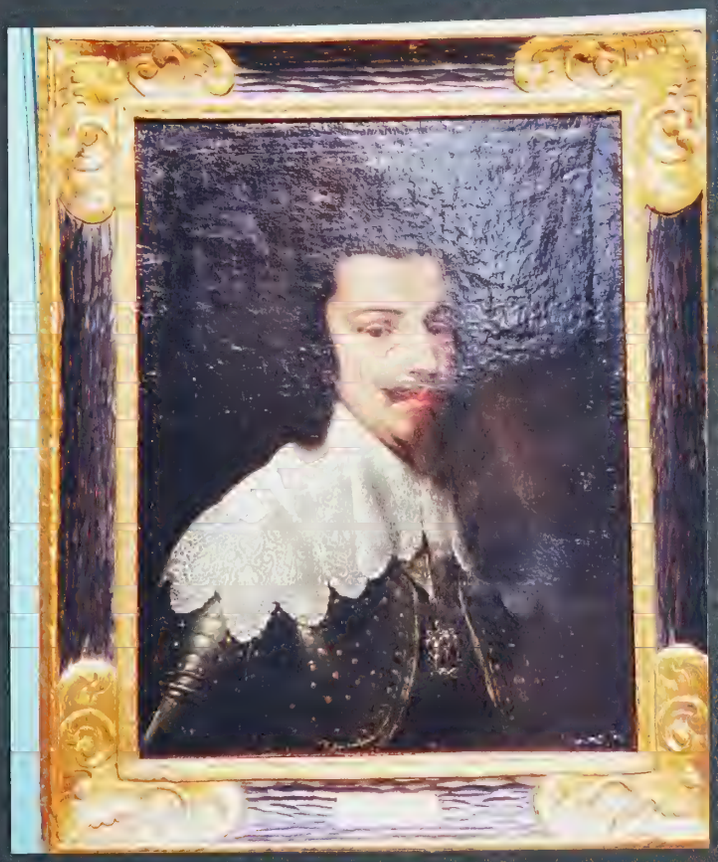
Of course it is time to plan our next dinner, but I am rather uncertain about the date for that dinner. In the past the auctions in Amsterdam were on Monday and Tuesday. This November they will be on Tuesday and Wednesday, November 6-7. Either on Monday or Thursday that week, I would like to work at the RKD, to be followed by our dinner. As soon as I know where we have to be when, I will suggest a date.

With all good wishes to you and your associates I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

Best wishes



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(19.) Charles I, King of England; Anthony Van Dyck, 1599–1641; 24¼ x 19, oil on canvas