Alfred Bader Art Related Correspondence Bader Correspondence : 2005

Muller Hofstede ~~1989~~ 1968

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

To Dr. Patricia deWitt fax 613 533 6765

Christie's S. Ken

36 Charming

37 Genuine?

54 Genuine? Condition?

56 Maes ca. 1660?

60 T Wyck Too dark?

140 Close to Van Dyck

Best wishes

Alfred

Nov 29 05.

X-ASG-Debug-ID: 1129320994-32643-4-0
X-Barracuda-URL: http://130.15.126.72:8000/cgi-bin/mark.cgi
Date: Fri, 14 Oct 2005 15:12:42 -0500
From: Alfred Bader Fine Arts <baderfa@execpc.com>
User-Agent: Mozilla/5.0 (Windows; U; Windows NT 5.1; en-US; rv:1.4) Gecko/20030624 Netscape/7.1 (ax)
X-Accept-Language: en-us, en
To: Marina Aarts <info@marina-aarts.com>
X-ASG-Orig-Subj: Re: Jan van Noordt
Subject: Re: Jan van Noordt
X-Virus-Scanned: by Barracuda Spam Firewall at queensu.ca
X-Barracuda-Spam-Score: -1001.00
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Dear Drs. Aarts,

Thank you for sending me the photograph of that painting in Belgium. I do not believe that this is by Jan van Noordt and do not really like it. Dr. David de Witt at Queen's University has written a book on van Noordt which will soon be printed. I think that if you would send him a photograph of the painting he will tell you whether this is or is not by van Noordt and might even be able to suggest the painter. Dr. De Witt's e-mail address is 3dad5@post.queensu.ca

Thank you for thinking of me.

Best wishes,
Alfred Bader

Marina Aarts wrote:

Dear Dr Bader,

Please find herewith a photo and a description of a picture by Jan van Noordt.

I wonder if you would perhaps be interested to buy this picture ? It is in Belgium but easy to bring over to Amsterdam, if you are next over.

With kind regards

Marina

Marina C.E. Aarts, art historian, registered valuer of paintings
Expertise of paintings, especially old masters, art historical research, curatorial services, valuations and market advice
Churchilllaan 308 II

To DR. DAVID DEWITT

[redacted]

TURNING ART INTO GOLD

Foundation, museum join forces to put together traveling alchemy art exhibition

THE EVENT SEEMS LIKE AN AWfully long time away, but this month, the Chemical Heritage Foundation (CHF) and the Philadelphia Museum of Art (PMA) officially begin organizing a traveling exhibition about art and alchemy for 2009.

The exhibition will open in Philadelphia that year, and subsequently will travel to several other U.S. and European venues.

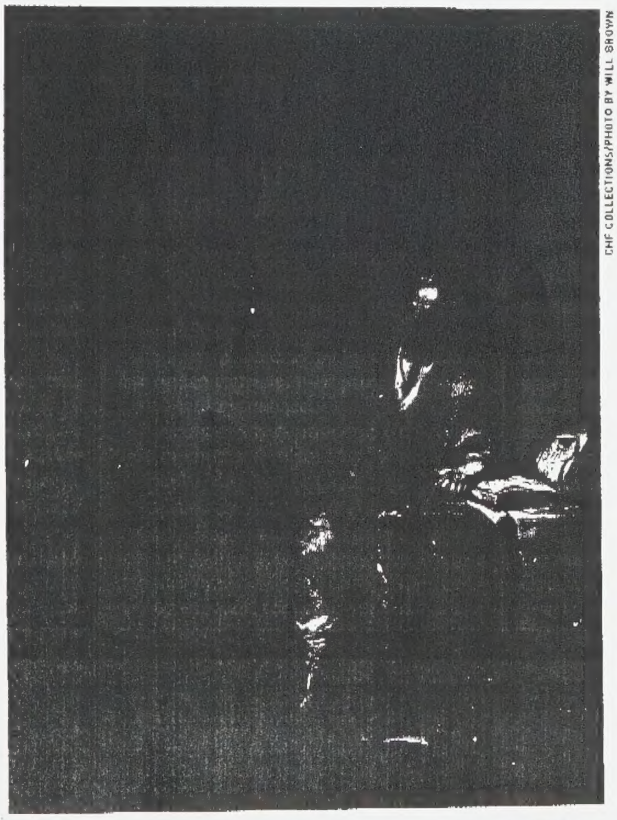
The exhibition is part of a new CHF outreach program that will be supported by galleries the foundation will begin building next year. The foundation also is contributing to a six-hour program on the history of chemistry planned for prime-time television. And next year, it will host an international conference on alchemy to celebrate installation of the Roy G. Neville Historical Chemical Library.

The conference is expected to provide an opportunity to extend what CHF calls "the significant advances in our understanding of the early history of chemistry made in the past two decades." Included will be papers covering Paracelsus and his followers, the Paracelsians; the 17th-century chemist-entrepreneur Johann Rudolf Glauber; the 18th-century theorist of phlogiston, Georg Ernst Stahl; and alchemy in the Islamic world.

But the exhibition will take that outreach program one step further. The concept developed from a history-of-science conference held in Paris last year on the public image of chemistry. A press conference had been planned to gather a group of chemical industry and science journalists to discuss CHF developments affecting chemistry professionals in Europe and to get input on CHF programs, recalls Communications Manager Neil Gussman.

"But the results were not what we expected," he says. Instead, the interest at the press conference was in alchemy art. And in the three days of the conference that followed, Gussman adds, the question came up a number of times as to whether it would be possible for CHF to create a collection of alchemy art for exhibition in European museums—a project that has now been crystallized.

"We have a very concentrated collection of chemical-related art," says Robert D. Hicks, director of CHF's Roy Eddleman Institute for Interpretation & Education. "This is our first real effort to do this kind of exhibition, to bring the art to a broader public. We are now raising money for this and securing venues for the exhibition."



CHF COLLECTIONS/PHOTO BY WILL BROWN

ON DISPLAY "The Medical Alchemist," by Franz Christoph Janneck, is part of the exhibition.

Key to the project, CHF art curators say, has been agreement by the American Federation of Arts to partner on the project. The federation will help organize and administer the exhibit, publish the catalog, and produce educational materials.

The exhibit will explore the evolution of European alchemical thought and practice from the 16th to the 19th centuries through manuscript illuminations, metalwork, paintings and prints, and books of secrets.

The core objects in the exhibit will be drawn from the Chester G. Fisher and Eddleman Collections of alchemical art and the Neville Collection of rare books at CHF. PMA will loan several works. And other rarely exhibited objects will be borrowed from the private collection of Isabel and Alfred Bader and from other museum collections.

Lloyd de Witt, assistant curator of the John G. Johnson Collection at PMA, says, "We are trying to bring together not just the paintings, but illuminations and papers from the alchemists." The exhibition will detail the work of believers and of skeptics. "By bringing all these objects together, we will show the artistry and the richness of the science," de Witt adds.

Throughout its history, alchemy enjoyed broad intellectual and practical appeal, CHF researchers enthuse: The alchemical quest to transmute base metals into gold and to produce an elixir to prolong life captivated artisans and nobles alike. Practitioners included itinerant quacksalvers, barber-surgeons, apothecaries and physicians, and scholars and natural philosophers.

According to CHF researchers, at issue was the question of man's moral boundaries concerning the manipulation of nature. The work of the alchemists led to a new concept of "science" developed with the acceptance of observation, experimentation, and mathematical descriptions. Visitors, CHF hopes, will come away with a better sense of the debt that modern science owes to alchemy.

"These will be top-quality, very impressive, and beautiful images—something for the scholars, but also for the public," de Witt says.

"We have the committee together now, and we are writing our first application for a National Endowment for the Humanities grant—which is very scary," he adds.—PATRICIA SHORT

The New York Times
nytimes.com

September 22, 2005
The Case of the Servant With the Fur Collar
By CAROL VOGEL

Why was she wearing fur?

That was one of the first questions experts asked when they began studying a 17th-century portrait of a woman who had the unmistakably stolid face of a servant but was decked out in a sumptuous fur collar. And why did the light on her face appear to be reflected off the dark surface of that collar when it should be absorbed by it?

These were puzzling questions, since the woman, whose head is covered in a plain white bonnet, certainly did not seem to belong to the class of 17th-century Dutch society that had its portraits painted. Some experts would have taken one look at the canvas and immediately dismissed it as the work of a minor artist.

But when Ernst van der Wetering, the head of the Rembrandt Research Project, saw the painting, he recognized something far more important than her dress.

For more than two years now, the painting on wood panel has been undergoing slow but extensive restoration and study under the care of Mr. van der Wetering and Martin Bijl, a former head of conservation for the Rijksmuseum in Amsterdam. With scientists' help, they have concluded that the painting is a Rembrandt from about 1640 that someone tried, a century later, to transform into a formal portrait.

No other experts have seen the painting - until today, when it goes on view at the Rembrandt House in Amsterdam in anticipation of a celebration of the 400th anniversary of the artist's birth in 2006. Now, the theory will be posed to the world's Rembrandt scholars. The painting is then headed for the auction block, at Sotheby's January sale of old master paintings in New York.

George Wachter, director of old master paintings for Sotheby's worldwide, has put an estimate of $3 million to $4 million on "Portrait of an Elderly Woman in a White Bonnet" - a conservative figure, since it is not signed and a study. Mr. Wachter said he wanted to let the market decide how much it is worth. (The last Rembrandt to come up at auction was a self-portrait sold to the casino owner Steven A. Wynn two years ago at Sotheby's in London for $11.3 million.)

How "Old Woman" came to Sotheby's is a familiar tale in the world of old master paintings. More than two years ago Howard Walsh Jr., a collector from Fort Worth, approached Mr. Wachter to ask his opinion of the painting. He had inherited it from his parents, Howard and Mary D. Fleming Walsh, who bought it from the Newhouse Gallery in Manhattan in 1971. At the time they were told it was a Rembrandt.

Scholars were not so sure. It had been included in an 1836 catalogue raisonné of Rembrandt's work and in a 1915 catalog about the artist. The painting was last published in 1931. After that it was rejected from further Rembrandt catalogs.

"We couldn't sell it as a Rembrandt until we knew more," Mr. Wachter said. "When I first saw it, I thought it was a beautiful picture, but there was a white haze over the face because the varnish had changed over time. Still, I could see there was a lot of quality to it."

He promptly sent a photograph of the painting to Mr. van der Wetering, who said he was interested in seeing it firsthand - an encouraging sign, Mr. Wachter said. So with Mr. Walsh's blessing he sent the painting to Amsterdam.

As head of the Amsterdam-based group of experts who have the last word on whether a painting is by Rembrandt, Mr. van der Wetering has examined more than his fair share of questionable old masters.

"We get piles of photographs, but when I first looked at this painting, I couldn't help but get excited, which is rare," he said last month as he was standing in front of "Portrait of an Elderly Woman in a White Bonnet," which rested on an easel by the window of a conference room at Sotheby's in Amsterdam. "The execution of the head has a kind of spontaneity."

He then pointed to some delicate wisps of hair naturally spilling out of the bonnet and the kind of intricate rendering of the bonnet, the woman's ear and her neck, which he said he thought were unmistakably Rembrandt-like. "The execution of the head has that combination of free draftsmanship and painterly execution." But, he added, the way the light reflected off the collar simply "didn't make sense." He was also intrigued by how the artist captured a sense of light falling obliquely from behind the sitter in a way that left her face largely in shadows.

He still could not confirm its authenticity until it had been restored. That's when Mr. Bijl, now an independent curator, was enlisted. He, too, saw the genius of Rembrandt in the painting. "The first thing I always do is look," he said in a telephone interview. "Then I start talking with van der Wetering to see if our ideas are the same."

Peter Klein, a wood biologist from Hamburg, Germany, was brought in to test the oak panel. He discovered that it had come from the same tree as Rembrandt's "Self-Portrait With a Hat" (1633), which is in the Louvre, as well as "Portrait of Willem Burggraaff," also for 1633, in the Staatliche Kunstsammlungen in Dresden, Germany , which has been attributed to the artist's workshop, and a landscape in the Wallace Collection in London that is thought to be from 1640 and was painted by a student of Rembrandt.

By examining the work carefully, Mr. van der Wetering said he and Mr. Bijl could see seams where wood panel had been added to the original painting. The dark background had been painted over so old and new would look as one.

X-rays and pigment tests confirmed their suspicions that in an attempt to make it more salable, someone had transformed the painting into a formal portrait, changing its shape from arched to rectangular and adding a fur collar to make the sitter look more like a lady.

In addition to removing decades of varnish and over-painting, Mr. Bijl also used a Japanese saw (because it is both thin and delicate) to remove the portions of panel that had been added, bringing the portrait back to its original shape.

X-rays showed many layers to the painting. Around the woman's neck was the fur collar, but under it there was a black layer of paint, and under that what Rembrandt had originally intended: a whitish

collar. That explained the reflections, since light could well reflect off a white collar, but not off dark, fur.

"Thinking is the longest part," Mr. Bijl said. "We had to be sure of each step we took." After two years of debate, he removed the fur, which revealed the yellowish-white collar. The collar, unlike the whiter bonnet, has a yellowish cast because, a textile expert confirmed, that "poorer people used a kind of starch for their collars that had a tendency to turn yellow, but they used a better type of starch for their caps," Mr. van der Wetering said. "And Rembrandt was very aware of the difference of these tones."

The bonnet's point is folded back in such a way that the ear and the metal structure supporting the bonnet are partially visible. "In our eyes, even though the cap is unusual in the oeuvre of Rembrandt, it could only be by Rembrandt," Mr. Bijl said.

Only after the fur collar was removed, he said, could he see the reflections of light on the jaw, the cheek and the chin. Another Rembrandt touch: a small spot on the woman's cheek. In a number of self-portraits the artist added a blemish to his own skin.

Both men were so intrigued by Rembrandt's lighting that they tried to create a room with it. Mr. Bijl then asked his wife to pose to try to determine Rembrandt's complex rendering of reflections and shadows.

In the end Mr. van der Wetering concluded that the sitter was one of Rembrandt's household servants and that the painting is an oil study he did to experiment with the issue of light.

"Rembrandt was called the painter of light, and rightly so," Mr. van der Wetering said. "He sometimes used himself as a model to solve particular pictorial problems in front of the mirror. In this case, the problem of the figure lit obliquely from behind was a problem that, in one form or another, occupied him throughout his life."

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Rule breakdown below pts rule name description
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0.01 HTML_MESSAGE BODY: HTML included in message
0.04 HTML_TITLE_EMPTY BODY: HTML title contains no text
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X-RenAttach-Info: mode=badlist action=rename count=0

Dear David,

The Dorotheum auction on October 5th contains some interesting Rembrandt school paintings. Unfortunately I will not be able to bid by telephone because I have to leave for Vancouver. But I could of course leave some bids.

Lot 170 looks very close to the still lives by Horst. Sumowski illustrates some such still lives and it is amazing that an artist who painted our *Tobias* painted such still lives.

Lot 197 is a Codde, and I am looking for a good early Codde, but this I do not like.

Lot 260 looks like a genuine and unattractive Paudiss. The painting is close to Sumowski No. 1569, not 1596 as given in the Dorotheum catalog. Of course I am writing to Marianne Baumann-Engels to alert her to this painting.

I would very much like to have an attractive Paudiss.

I do not quite know what to make of lot 356 which of course reminds to the Cintas non-Rembrandt, Bredius 379. Do you like this?

Best wishes,
Alfred

baderfa97.vcf

Frankf. Allg. Ztg.

ALFRED BADER

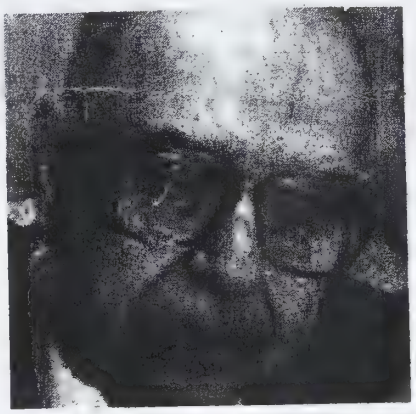

Foto Archiv

Dresdens Gönner

Natürlich soll man sich vor Pathos hüten. Aber die Lösung, die sich jetzt dank einer noblen Geste des amerikanischen Kunsthändlers und Mäzens Alfred Bader im heiklen Ringen um Adolph Menzels „Ein Nachmittag im Tuileriengarten" abzeichnet, hat durchaus etwas Bewegendes. Am Mittwoch hat der einundachtzigjährige Bader, der in Wien als Sohn einer ungarischen Gräfin und eines jüdischen Österreichers geboren wurde, einen Kaufvertrag für das 1867 entstandene Gemälde unterzeichnet und erklärt, er wolle es der Dresdner Galerie Neue Meister mindestens zeitweise als Leihgabe zur Verfügung stellen.

Damit dürfen die Staatlichen Kunstsammlungen Dresden voraussichtlich ein Werk behalten, das sie juristisch vor ein paar Wochen verloren geben mußten. Anfang Juni nämlich hatte die sächsische Ministerin für Wissenschaft und Kunst, Barbara Ludwig, das Museum angewiesen, den Menzel an die „Jewish Claims Conference" (JCC) herauszugeben (F.A.Z. vom 8. Juni). Die Organisation, die die Ansprüche von Juden vertritt, die während der Zeit des Nationalsozialismus ermordet, deportiert oder enteignet wurden, hatte die Rückgabe des Gemäldes an die Erben einer ehemals in Berlin lebenden Alteigentümerin verlangt, die den „Nachmittag im Tuileriengarten" 1935 an das Dresdner Museum verkauft hatte, bevor sie 1942 nach Polen deportiert und dort umgebracht wurde. Den Einwand der Museumsleitung, seinerzeit sei ein durchaus angemessener Preis gezahlt worden, mochte die Ministerin nicht gelten lassen.

Nun hat sich Alfred Bader auf Vermittlung einer Münchner Galerie vom Direktor der Galerie Neue Meister bewegen lassen, der Erbengemeinschaft den Menzel zu einem, wie es heißt, „hohen, aber fairen Preis" abzukaufen. Das Werk soll nach dem Willen seines neuen Eigentümers, der als Chemiker in Amerika zu schönem Reichtum und als Sammler zu einer eindrucksvollen Kollektion gekommen ist, künftig abwechselnd in Dresden und in einem anderen, noch zu bestimmenden Museum gezeigt werden. Geplant ist zudem, daß dieses andere Museum, das in den Genuß des Menzels kommen wird, im Austausch eines seiner Ausstellungsstücke der Galerie Neue Meister als Leihgabe überläßt.

Was Bader da verkündet, ist eine Absicht, von der alle Beteiligten profitieren sollten: Dem Freistaat Sachsen bleibt ein politisch potentiell verheerender Rechtsstreit mit dem JCC erspart; die Erben der ermordeten Alteigentümerin erhalten eine mutmaßlich erfreuliche Geldsumme; Menzels Werk verschwindet nicht in einem Tresor, sondern bleibt der Öffentlichkeit erhalten, zumindest zeitweise. Und Bader, der 1938 als Vierzehnjähriger von seiner Familie getrennt und auf Initiative der Kultusgemeinde Wien mit einem „Kindertransport" nach London gerettet wurde, beweist mit seinem Engagement gegenüber dem Land, in dessen Namen seine Verwandten ermordet wurden, einen Großmut, der einem Bewunderung abverlangt. Feinsinniger, so scheint es, hätte der heikle Streit um Menzels „Nachmittag im Tuileriengarten" kaum gelöst werden können. Und vermutlich auch kaum glücklicher.

HEINRICH WEFING

LESLIE HINDMAN AUCTIONEERS LH

Sale 25 Lot 155

Jakob Van Loo
(Dutch, 1614-1670)
Portrait of A Young Girl, aged 16

oil on canvas
signed and dated 1645 (middle right)
30 x 25 inches.
Estimate $ 6,000-8,000

Provenance: Thomas Agnew and Sons, Ltd., London, 1966.

Surface Condition: light surface dirt, multiple layers of oxidized varnish, cracquelure. Previous Restoration: yes, lined with repairs and inpainting. Examination under ultra-violet light: minor inpainting throughout, very minor in the face to conceal cracquelure pattern. Structural integrity: basically sound.

Any condition statement is given as a courtesy to a client, is only an opinion and should not be treated as a statement of fact. Leslie Hindman Auctioneers shall have no responsibility for any error or omission. The absence of a condition statement does not imply that the lot is in perfect condition or completely free from wear and tear, imperfections or the effects of aging.

Back **Lot Inquiry** **Bid**

an AIMemo

FROM DR. AL BADER

Dear David

Probably relevant!

I think like it

to you ✓

Charles

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

(414) 962-5169

August 19, 2005

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

Dear Hubert,

Thank you for your letter of August 12th received yesterday.

I enclose a photograph of the little Gillis Neyts which I bought in Munich. I hope to hear from Peter de Boer what its history is. In any case it is not the same as you referred to.

I have no idea why the Milwaukee Art Museum has not given you a copy of their very slight Flinck catalog. The only reason that I can think of is that they cannot find it! In any case, I have just one copy and enclose a photocopy of that.

In the meantime, I have received a copy of Elsom's epigrams, one of which refers in all probability to our *Lot and His Daughters* by Bloemaert.

Edward Clark who works with Clovis Whitfield has been on holiday and Clovis has been traveling and so I do not know whether the books you kindly sent there have in fact arrived.

I do not know why the Mauritshuis has not announced the purchase of our beautiful Rubens. They have already paid the first $4 million of the purchase price. Otto is now happy with that and also with me.

Thank you for your efforts to obtain the Camerarius booklet.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

Rotterdam 12 VIII A.D. 2005

Dear Alfred ,

Soon it will be already a fortnight ago that I´ve got your last call (d.d. 31 VII 2005 from England). You then kindly informed me about 'A Corpus &c.' Vol. IV and Vol. V, about three of your paintings which David de Witt was about to bring to this country (Bredius 261, Bredius 295 A and C. van Poelenburch´s 'St. Christopher' destined for Dublin) and about two of your recent acquisitions (1) a landscape catalogued by Christie´s as from Rubens´s hand (but you categorically said it is not by this venerated artist [I actually cannot check the catalogue entry, as I didn´t buy the sale catalogue Christie´s, London d.d. 8 VII 2005]) and 2) a picture by the rare artist Gillis Neyts featuring Tobias in a landscape with a depiction of Antwerpen ? in the background (acquired from a private collector in München ; the painting was once with P. de Boer in Amsterdam ; perhaps it is the picture reproduced on the verso ?)).
Of course you also raised a question.
It was whether I could get for you a Xerox from :
'Elsom : Fifty one epigrams upon the most important paintings (published ? in 1700)' .
This was what I quickly recorded in the course of our conversation.
This information (no doubt only approximatively correct) didn´t immediately ring a bell.
As the call was finished, I started contemplating what exactly you (and as you said, earlier I myself) could have meant.
This process continued for days.
In order to discover what you tried to refer to ~~refer to~~, I´ve reread several letters I sent to you not too long ago. And I´ve read again (in search for the enigmatic reference) two articles in TBM : a) J.G. van Gelder : 'Notes on the Royal Collection-IV &c.', in : TBM 1963 (December) and b) Hugh Macandrew and Keith Andrews :'A Saenredam and a Seurat for Edinburgh', in : TBM 1982 (December).
But, alas, I still do not have a clue, as to what reference you referred. Without more detailed information about this (author, title, date of the phone call, other topics discussed therein) I am afraid, I will not be able to help you with your question.
This is most unsatisfactorily, for you, but also, believe me, for me.

This was all for the time being.

Take care,

Kind regards

Hubert

P.S.
Next week I hope to visit Groningen where I hope to get the Camerarius booklet for you, for which you asked in your last call. I hope you´ve collected your gifts at Clovis´s gallery. The 'Mauritshuis' still has, as far as I know, not announced its new acquisition of your and Otto´s Rubens painting. Yesterday I wished again to see the catalogue 'Rembrandt´s Students I : Govaert Flinck' (Milwaukee Art Museum 1992). It doesn´t seem to be availab in this country. I asked for it in the museum last April. It should be sent, but it failed to come. Another example : I left two books for Arthur Wheelock in Washington and later sent another (- letter with a bit of criticism) but until now, not a single word of appreciation !

Dhr. H. van Baarle
´s-Gravensingel 67
3062 SC Rotterdam
Nederland

[illegible] tweede uitgave, vert. door K[illegible]
Musea voor Schone Kunsten van België, Brussel 1965), 144 + 145

Gillis Neyts

Gedoopt te Gent op 4 april 1623; gestorven aldaar omstreeks 1687. Landschapschilder. Vrijmeester te Antwerpen in 1647. Volgeling van de Fluwelen Breughel, is Gillis Neyts bekend als tekenaar veeleer dan als schilder. Zijn getekende schilderijen zijn zeldzaam. Veel van zijn talrijke tekeningen werden door hemzelf gegraveerd. Hij heeft zich vooral aan de producten *van het mensdom geïnteresseerd : steden, monumenten, huizen, ruïnes. Doch bij hem ontbreekt het geconstrueerde : zijn visie is hoofdzakelijk picturaal. De muren die hij schildert komen niet als volumen voor, wel als een spiegel waarop het licht zich weerkaatst. De hoedanigheden van Gillis Neyts, als onvergelijkbare verfijning en lichtheid in de uitvoering, komen hem ten goede wanneer hij ze toepast op werkjes van klein formaat. De meeste van zijn landschappen worden behandeld als gewassen*

tekeningen of beantwoorden aan een zeer persoonlijke techniek, te vergelijken met die van de hedendaagse fotogravure : Neyts trekt noch lijn, noch arcering, maar zijn papier wordt min of meer met stippels bedekt, al naar gelang hij schaduw of lichtspeling wil bekomen. Op deze wijze komt hij ertoe een vormgeving te bereiken die uitsluitend berust op lichtschakeringen. De techniek van zijn zachtgetinte schilderijen, is net dezelfde als die van zijn tekeningen. Door dit zeer luministisch *kenmerk van zijn kunst, sluit hij aan bij de Hollandse landschapschilders van wie hij ook de eenvoud bezit.*

BIBL. : W. Bernt, II, nr. 600. — Y. Thiéry, pp. 86–88. — H. Gerson, p. 152.

Y. T.

[= Y. Thiery]

[bl. & wh. ill.]

157 Winterlandschap met gezicht op Antwerpen

Dit werk is typisch voor de opvatting van Gillis Neyts, zuiver luministisch en zeer nauwkeurig, zonder enige aanspraak op decoratief effect, eigenschappen die hem dichter bij de Hollandse dan wel bij de Vlaamse school plaatsen. De stippeltechniek is dezelfde als degene die wij beschreven naar aanleiding van sommige tekeningen.

Paneel, 50 × 81 cm. Signatuur en datum, links onder : *G. Neyts 1661.*

HERK. : kunsthandel de Boer, Amsterdam.

Sint-Niklaas, Laboratoria Tuypens.

Y. T.

[the catalogue exists in French also, but I only have the version in Dutch]

40 PORTRAIT OF AN ELDERLY WOMAN

Painted about 1645

Panel: H. 20 3/5 inches; W. 14 inches.

Described: W. R. Valentiner, "Rembrandt, Wiedergefundene Gemälde," *Klassiker der Kunst*, Berlin, 1923, p. 54.

Collections: Prince von Kaunitz, Vienna, 1832; A. Watson, Sandford Manor, Woodley, England.

Lent by Mr. Eldridge R. Johnson, Moorestown, New Jersey

THE
THIRTEENTH LOAN EXHIBITION
of
OLD MASTERS

PAINTINGS BY REMBRANDT

The Detroit Institute of Arts
May 2 to 31
1930

Collection of Eldridge R. Johnson, Moorestown, New Jersey

REMBRANDT

PORTRAIT OF AN ELDERLY WOMAN

pl. 92

REMBRANDT PAINTINGS IN AMERICA

BY

WILHELM R. VALENTINER

1931

New York S. W. FRANKEL *Publisher*

STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

Alfred and Isabel Bader
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
fax 00.44.1424-222223

Amsterdam, 27 May 2005

Dear Alfred and Isabel,

Margaret told me about your kind phone call and related to me that you did have a good trip to your English home! Thinking back I am amazed and full of admiration that you were so relaxed and well organized in the prospect of such a long stay away from your Milwaukee home. The secret must be that you moved from one home to another, a just as well organized home that awaited your coming.

My trip was restless (Detroit, Toledo, back to Detroit, Toronto, New York, one museum after the other). But I had, like during my visit to you, most rewarding encounters with surprising paintings. It was good for our research as well as for the exhibitions we are organizing.

My stay with you was one rich of emotions – you witnessed them all – and as far as these emotions were a disturbance to you I apologize. Bob's death kept absorbing me deeply. I wanted to speak on his funeral. His family also hoped that that would happen. I had to decide to write a farewell word with a personal portrait of Bob and to ask that to be read during the ceremony. Bob and I spent so many happy hours on our research trips. Moreover, my whole family became befriended with Bob's lovely family.

Living for two days with your paintings was a joy! The most, however, I was impressed by the two of you and by the history you went through and the calm happiness you found in the autumn of your life (did you ever read *Nachsommer* by the Austrian author Adalbert Stifter?). Alfred will forgive me if I say that the thought of Isabel will always give me inspiration for my – in many respects failing but well meant - efforts to lead a good and happy life.

Thank you, thank you!
We keep in touch,
Yours, with love

Ernst

Ernst

c/o Kunsthistorisch Instituut, Herengracht 286, NL-1016 BX Amsterdam
telefoon 020-5253048, fax 5254736, e-mail rrp-fgn@uva.nl

Dr. Alfred Bader

924 E. Juneau Avenue #622
Milwaukee, WI 53202
Phone: 414-277-0730
Fax: 414-277-0709
E-Mail: baderfa@execpc.com

TO: Ms. Sandra Martin

DATE: January 13, 2005

FAX: 1-416-585-5699

Dear Ms. Martin,

I so enjoyed talking to you yesterday.

Please fax me your address because rather than faxing you a lot of material I would like to mail it to you – despite the slowness of Canadian mails.

It would be great if you could visit Herstmonceux Castle during the 10th Anniversary celebrations at the very end of July. We should not be discouraged by the fact that Maurice Yates, who fired Jane Whistler, may also be there and I promise you I will have some After 8 mints, these from a new box and not left over from ten years ago.

The reason I would like to be in touch with you is because I would like to learn why you thought the title to my autobiography "part oxymoron, part downer". I am now working on a second book which I am considering calling *More Adventures of a Chemist Collector* but would of course change this if you could explain and make me understand your reasoning.

It would be wonderful to see you again or at least to communicate.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az

TRANSMISSION VERIFICATION REPORT

TIME : 01/13/2005 02:05

DATE,TIME	01/13 02:04
FAX NO./NAME	14165855699
DURATION	00:00:35
PAGE(S)	01
RESULT	OK
MODE	STANDARD ECM

The Globe and Mail, Saturday, August 26, 1995

(1)

Alfred Bader, what have you done with your life?

He escaped the Nazis, survived an internment camp, went to Harvard, got rich, married the long-lost girl of his dreams — quite a life, shame about his book.

Review by
SANDRA MARTIN

WHAT an odd title this book has — part oxymoron, part downer, only part of the story. It reminds me of that great classic of blandness: *A Canadian Bank Clerk*, the turn-of-the-century novel by J. P. Buschlen. Surely something more enticing could have been found to encapsulate Alfred Bader's remarkable life. His is a story as romantic as a fairy tale, as Canadian as Macintosh apples, and as bursting with coincidence and drama as a Dickensian novel.

Alfred Bader was born in Vienna in 1924, the second child and only son of a Jewish father and a Catholic mother. His father died when he was two weeks old — either by suicide or murder, Bader still is not certain. His aristocratic but destitute mother let her sister-in-law adopt the baby Alfred, and she raised him as a Jew. Meanwhile, his birth mother staved off the poorhouse by marrying an abusive and sadistic Nazi. He later tried to rape Bader's sister Marian.

After Kristallnacht (Nov. 9, 1938), the British government offered 10,000 visas to Jewish children aged 12 to 16 who had no relatives outside the German Reich. Bader's adopted mother got him a visa and put him on a train to England in December, 1938. He was 14. He knew nobody and he spoke only schoolboy English. He never saw

ADVENTURES
OF A CHEMIST COLLECTOR

By Alfred Bader
Weidenfeld and Nicolson, 288 pages $32.95

By the spring of 1940, the Nazis had rampaged through Belgium, the Netherlands and France and were poised to dive across the Channel. The British were so afraid of a German invasion that prime minister Winston Churchill rounded up all male German and Austrian nationals aged between 16 and 60 and living on the southeast coast and interned them as enemy aliens. Bader was one of them. In July, thousands were "transported" like felons of old. Three ships went to Canada, one went to Australia and one sank.

Bader landed in Quebec in July, 1940, and was sent to a prisoner of war camp on the Ile aux Noix, not far from Sherbrooke. Life there was pretty appalling but there were some compensations and some remarkable coincidences. Scavenging a Montreal newspaper from the rubbish that had become enmeshed in the barbed wire fence surrounding the camp, Bader discovered an obituary notice for Sarah Wolff, the English benefactor who had paid his lodgings in Sussex and given him a guinea a week for pocket money. Bader remembered Mrs. Wolff talking about her son Martin and five grand

writing them letters, some of which got by the censors. The Wolffs happily inherited Bader as a cause and tried to get him released from the camp (they succeeded in November, 1941)

Meanwhile, Bader was completing his high school education thanks to dedicated and accomplished teaching from older inmates. The International Student Service arranged for all the eligible POWs to write junior and senior matriculation examinations and Bader scored extremely well. After McGill and the University of Toronto rejected his applications, Martin Wolff suggested he try Queen's. They accepted him straight away and he arrived there on November 15, 1941, 13 days after his release from the camp

After Queen's, Bader did a PhD in chemistry at Harvard, then worked as a research chemist at Pittsburg Plate Glass. He co-founded the Aldrich Chemical Company in 1951, which merged with the Sigma Chemical Company to create Sigma-Aldrich in 1975. The company is still the world's foremost supplier of high-quality chemicals. Fifty years after Bader arrived at Queen's as a penniless alien, he had 3.6 million shares in Sigma-Aldrich, shares the New York-based Value-Line Investment Survey calculated were then worth $40 (U.S.) each. Alas, the merger that made him fabulously wealthy also toppled him when he was crassly ousted, or dismissed as he bitterly puts it, from the board of Sigma-Aldrich by younger men eager to be rid of his influence.

Bader likes to talk about the ABCs of his life, by which he means his passion for art, the Bible and chemistry. His love of the Old Testament was fostered in the internment camp by reading the Bible and following the teachings of orthodox inmates. Chemistry was nurtured at Queen's and given fruition in the enormous post-war boom that saw him transform his vocation as a research chemist into a Croesus of industry. Along the way he initiated the Alfred Bader Chemical Collection of research samples from some of the world's greatest chemists and earned himself honorary degrees and academic distinctions galore. The B and C spill over into art because he collects and deals biblical subjects

Maurice Yeates, Ph.D., F.R.S.C.
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Toronto, Ontario, M5G 2J9

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Fax To: Dr Alfred Bader

Fax Number: 1-414-277-0709

From: Maurice Yeates

Date: 1995-08-26

Number of Pages: 2

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(2)

particularly Old Masters. He has bought and sold a fair number of Rembrandts and he has a private gallery in Milwaukee to house some of the paintings in his personal collection.

Added to the ABCs should be the letter I for his wife Isabel and Q for his alma mater Queen's. Bader met Isabel Overton in 1949 on board a ship sailing from Quebec City to Liverpool. It took him nine days to propose and then she turned him down because she was Protestant and he was Jewish. They never forgot each other. While she stayed in England, he returned to the United States where he married and raised two sons. Late in 1975, the same year Sigma and Aldich merged, Bader had a series of nightmares about Isabel's father in which the old man repeatedly demanded "Why are you not with Isabel?"

Thus prompted, Bader tracked Isabel down. She had never married and was still teaching in the little Sussex town where he had left her more than 25 years earlier. Bader was determined not to lose Isabel again, even though she refused to have a relationship with a married man. Eventually, Bader's wife Danny, realizing how miserable he was, offered him a divorce. They split everything down the middle, even the cost of a lawyer who charged them $150 for helping them effect what must be the most amicable of split-ups. Bader and Isabel were married in 1982, a little more than thirty years after he had first proposed.

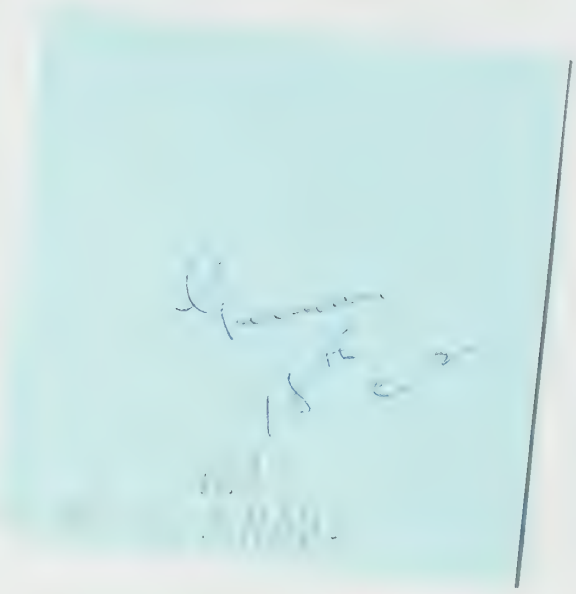
Bader likes to say Isabel's only fault is that she went to the University of Toronto, Queen's rival. Since their marriage, she has been almost as enthusiastic a supporter as Alfred. Over the years Bader has been lavishly generous to Queen's in ways only a multimillionaire could. He has served on the board of trustees, endowed chairs in chemistry and art history, bestowed millions of dollars in cash, and donated more than 100 17th-century Dutch and Flemish paintings. His most recent and extravagant gift has been a 14th-century English castle in Sussex for Queen's to transform into an international study centre.

Such a compelling story should be irresistible. And when Bader tells it himself — in interviews or in talks — the audience is mesmerized. On the page, though, the emotional energy and narrative drive are bogged down in tedious minutiae and petty-sounding squabbles. Bader is many things — survivor, philanthropist, chemist, art historian, collector, dealer, entrepreneur, romantic — but he is not a writer. Like the title, the book is a flat chronicle that doesn't do justice to the complexity and richness of Bader the man.

"A man must serve his time to every trade
Save censure - critics
all are ready made."
(Byron)

The last five lines are not needed.

Cheers!
Maurice Yeates.



2770

1059
FLÄMISCHE SCHULE 17. JH.
Bäuerliches Markttreiben vor einem Dorf
Öl auf Kupfer, 32,7 x 44,3 cm
CHF 6 000 / 8 000.–
EUR 3 850 / 5 150.–


1059

1060*
Art der
HOLLÄNDISCHEN SCHULE 17. JH.
Porträt eines jungen Mannes
Öl auf Lwd., 61 x 50,5 cm
CHF 2 000 / 2 500.–
EUR 1 300 / 1 600.–

1061
DOMENICUS VAN TOL zugeschrieben
Bodegraven um 1635-1676 Leiden

Die Mausefalle
Öl auf Holz, 33 x 25 cm
CHF 3 500 / 5 000.–
EUR 2 250 / 3 250.–


1060


1061

an AIMemo

FROM DR. AL BADER

David

Both need cleaning.

Any ideas?

Thanks

Anna

cc

oil / canvas 24½ x 19½ inches

c. 1790
Tree
Telgersma.
inc.

421195

w/ canvas 26½ x 22 inches

421/90

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CA 167

Copy of
photo [illegible]
for [illegible]

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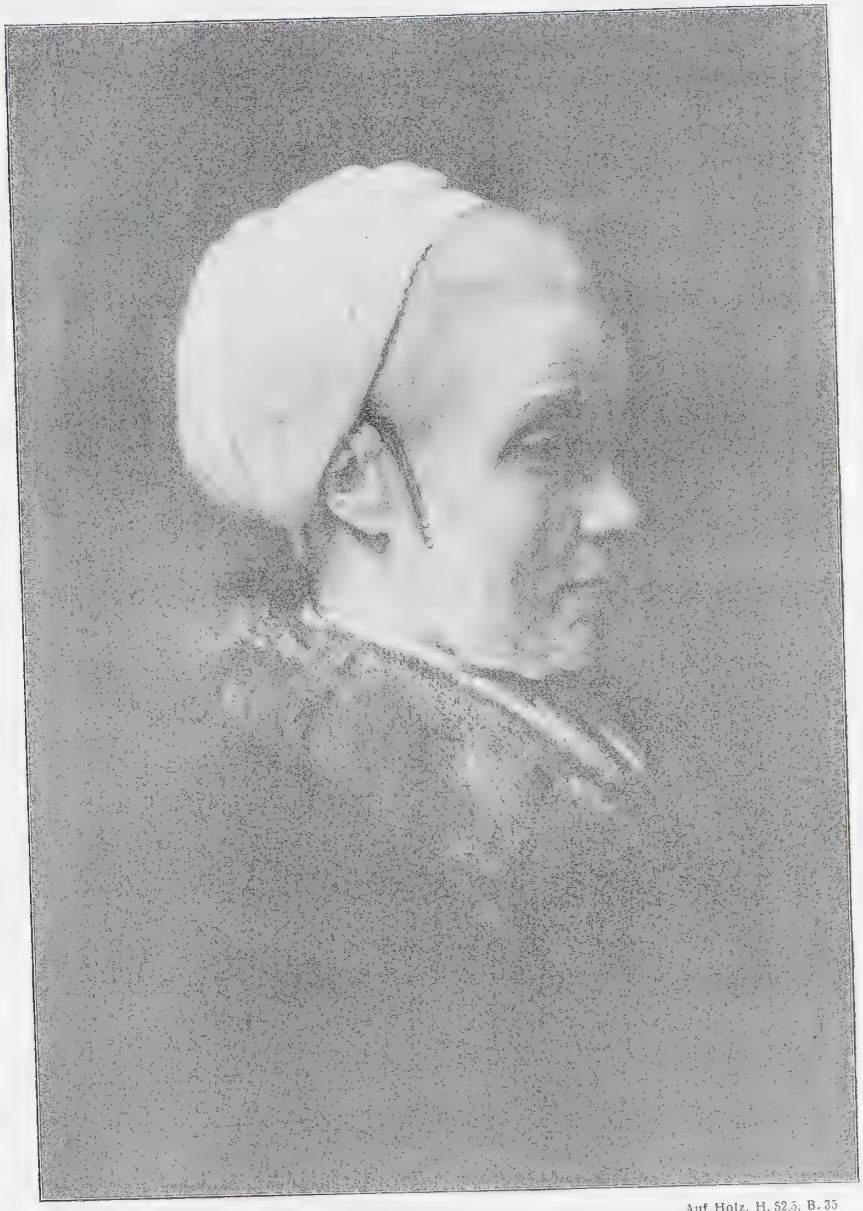


Sandford Manor, Woodley (England), A. Watson

Auf Holz, H. 52,5, B. 35

Rembrandts Mutter (?)

The mother of Rembrandt — Um 1630 — La mère de Rembrandt

REMBRANDT

WIEDERGEFUNDENE GEMÄLDE

(1910—1920)

IN 120 ABBILDUNGEN

HERAUSGEGEBEN

VON

WILHELM R. VALENTINER

STUTTGART UND BERLIN

DEUTSCHE VERLAGS-ANSTALT

1921

zweifeln können. Da das hier abgebildete Exemplar jedoch echt bezeichnet ist und man nicht annehmen kann, daß Rembrandt flüchtige Studien dieser Art selbst wiederholte, wird man in diesem, im Ausdruck weniger erzwungenen Bilde das Original erkennen müssen. Vorher J. Böhler, München und Sammlung L. Mandl in Wiesbaden . . . . . S. 9

10. Rembrandts Mutter. Um 1629. HdG 687. Wien, Sammlung Graf Czernin von Chudenitz. Das Bild wurde längere Zeit mit Unrecht angezweifelt . . . . . S. 10

11. Rembrandts Mutter. Um 1629. HdG 313. Gaussig (Sachsen), Sammlung Graf Schall Riaucour.
Veröffentlicht von H. Naumann in der „Zeitschrift für bildende Kunst", 1908, und von C. Hofstede de Groot in „Onze Kunst", 1909. Seit dem 18. Jahrhundert im Besitz der Familie (erworben durch den Grafen Andreas Riaucour, kursächsischen Gesandten am Hofe Carl Theodors in Mannheim und München). Radiert 1798 von Weiss nach einer Zeichnung von M. Kellerhoven als „Rembrandts Tante". — Trotz des scheinbar höheren Alters der Frau, das sich teilweise aus der scharfen Beleuchtung erklärt, ist in ihr doch wohl Rembrandts Mutter zu erkennen. S. 11

12. Rembrandts Mutter. Um 1630. HdG 685A. Genf, Sammlung A. Silvestre. Rechts oben bezeichnet RHL.
Veröffentlicht von A. Bredius im „Burlington Magazine", 1914 . . . . . S. 12

13. Rembrandts Mutter(?). Um 1630. Sandford Manor, Woodley (England), Sammlung A. Watson. Bei Hofstede de Groot (Nr. 690), nach Smith 540, beschrieben. Von Dr. Hofstede de Groot vor kurzem im Original nachgeprüft. 1832 auf der Versteigerung G. J. Vernon in London, früher im Besitz des Fürsten von Kaunitz in Wien . . . . . S. 13

14. Rembrandts Vater. Studie. Um 1630. HdG 447. Philadelphia, Sammlung John D. Mc Ilhenny. Veröffentlicht von W. R. Valentiner in The Art of the Low Countries, S. 243. Gegenstück zum folgenden. Die Halskrause trägt Rembrandts Vater auch auf dem Geldwechsler von 1627 in Berlin . . . . . S. 14

15. Rembrandts Vater. Studie. Um 1630. HdG 446. Philadelphia, Sammlung John D. Mc Ilhenny. Gegenstück zum vorigen.
Die Ausführung der beiden kleinen Studien ist in einzelnen Teilen etwas schwach, so daß man versucht sein könnte, an einen Schüler zu denken . . . . . S. 14

16. Bärtiger Greis. Studienkopf. Um 1630. Rechts unten bezeichnet mit dem Monogramm RHL. Hamburg, Egon Müller. Aus Goslar stammend; im originalen Rahmen.
Verwandt dem Bildnis eines Greises (1630) in Kassel („Klassiker der Kunst", S. 46 l.). Veröffentlicht vom Besitzer im „Kunstwanderer", 1920 . . . . . S. 15

17. Auferweckung des Lazarus. Um 1630. HdG 107A. Paris, Kunsthändler Ch. Sedelmeyer.
Das kleinere Gemälde der Sammlung W. Gates in New York (abgebildet in „Klassiker der Kunst", II, S. 12) ist eine Werkstattwiederholung. Ein Vergleich, besonders der Köpfe der Hauptfiguren, zeigt die Überlegenheit des hier abgebildeten Bildes . . . . . S. 16

18*. Zacharias im Tempel. Um 1631. HdG 71. London, Sammlung J. Walter.
Das Motiv der Darstellung ist dem des Bildes der Sammlung A. Lehmann in Paris („Klassiker der Kunst", II, S. 112) verwandt. Das Bild der Sammlung Frau von Czosnowska in Lemberg, veröffentlicht (mit Abbildung) von Frimmel, ist nach Hofstede de Groot eine Kopie.

19. Rembrandts Vater. Um 1631. HdG 675. Chicago, Sammlung Frau L. Kimball.
Links unten bezeichnet mit dem Monogramm RHL. Das in „Klassiker der Kunst", II, S. 44 rechts, abgebildete Exemplar der Sammlung S. Neumann in London ist eine gute Werkstattwiederholung, sie ist etwas kleiner und nicht bezeichnet. Vgl. W. von Bode in „Zeitschrift für bildende Kunst", 1912 . . . . . S. 17

20. Bärtiger Alter. Studienkopf. Um 1631. HdG 456. Wien, Sammlung St. von Auspitz.
Veröffentlicht von C. Hofstede de Groot in „Onze Kunst", 1912 . . . . . S. 18

21. Der Apostel Bartholomäus. Um 1631. HdG 169a. New York, Sammlung M. Friedsam
Der Typus des Dargestellten erinnert an Rembrandts Vater. Eine Wiederholung des Kopfes im Besitz des Grafen de Leusse in Paris. Rembrandt hat denselben Heiligen später noch zwei-

Collection of Eldridge R. Johnson, Moorestown, New Jersey

REMBRANDT

PORTRAIT OF AN ELDERLY WOMAN

CHRONOLOGICAL LIST

90. YOUNG GIRL BEHIND A DOOR (HENDRICKJE STOFFELS?) — **The Art Institute of Chicago, Chicago**

Signed: Rembrandt f. 1645. — Canvas: H. 40 inches; W. 33½ inches.

W. von Bode, with the assistance of C. Hofstede de Groot, *The Complete Works of Rembrandt* (1897-1906), Paris, 8 Vols., 301; W. R. Valentiner, "Rembrandt," *Klassiker der Kunst,* 3rd edition, introduction by A. Rosenberg, Stuttgart, 1909, 313; C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the most Eminent Dutch Painters of the Seventeenth Century, based on the work of John Smith,* 1916, Vol. VI, 324; *Catalogue of a Loan Exhibition of Paintings by Old Dutch Masters,* held at the Metropolitan Museum of Art in connection with the Hudson Fulton exhibition, Sept.-Nov. 1909, by W. R. Valentiner, 91; *Catalogue of a Loan Exhibition of Paintings by Rembrandt,* Detroit Institute of Arts, May, 1930, 42.

From the Prince Demidoff collection; gift of Martin A. Ryerson to the Art Institute of Chicago.

We find this type in numerous paintings by Rembrandt within the next few years, which speaks for its representing Hendrickje, who is mentioned in Rembrandt's household from the end of the 40's, and of whom we have several authentic portraits after 1652. These later portraits bear a striking likeness to the series of portraits of the girl painted between 1645 and 1650. Hendrickje was born either in 1623 or 1626 (*Oud Holland,* 1885, p. 105, and 1890, p. 183). The painting is one of the most winning of the female portraits by Rembrandt in America and seems to speak of the love the artist had for this simple girl from the lower classes. The motif of the composition has been imitated by many of Rembrandt's pupils, such as Ferdinand Bol, Jan Victors, Barend Fabritius, Nicolaes Maes, Samuel van Hoogstraten, and others.

I. A YOUNG GIRL WITH A MEDAL — **Cincinnati Museum Association (Mrs. Thomas A. Emery Collection), Cincinnati**

Painted about 1645. — Canvas: H. 25½ inches; W. 21 inches.

W. von Bode, with the assistance of C. Hofstede de Groot, *The Complete Works of Rembrandt* (1897-1906), Paris, 8 Vols., 303; W. R. Valentiner, "Rembrandt," *Klassiker der Kunst,* 3rd edition, introduction by A. Rosenberg, Stuttgart, 1909, 321; C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the most Eminent Dutch Painters of the Seventeenth Century, based on the work of John Smith,* 1916, Vol. VI, 328; *Catalogue of a Loan Exhibition of Paintings by Rembrandt,* Detroit Institute of Arts, May, 1930, 41.

In style the charming painting reminds one somewhat of the early works of Maes and Barend Fabritius. The foreshortened hand can be found in Rembrandt's work around 1642-46 (*The Nightwatch,* the portrait of Huygens, the etched portrait of Silvius), and also in works by Barend Fabritius (the *Woman Taken in Adultery,* in Minneapolis, formerly attributed to Rembrandt). So long as the painting, which is covered with old varnish, is not carefully cleaned, it will be difficult to give a definite opinion about its quality and date.

PORTRAIT OF AN ELDERLY WOMAN (GEERTGHE DIRCX?) — **Eldridge R. Johnson, Moorestown, New Jersey**

Painted about 1645. — Panel: H. 20¾ inches; W. 14 inches (top originally round).

W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde* (1910-1922), 2nd edition, Stuttgart, 1923, 59; *Catalogue of a Loan Exhibition of Paintings by Rembrandt,* Detroit Institute of Arts, May, 1930, 40.

The type of the woman as well as the costume resembles that in the two drawings in the Teyler Institute, Haarlem, and the British Museum, which represent Geertghe Dircx, Titus's nurse. Since we know that Rembrandt painted a portrait of her, which he presented to her, it is possible that it may be recognized in the present painting.

A MAN READING — **Knoedler and Company, New York**

Signed: Rembrandt f. 1645. — Canvas: H. 26½ inches; W. 23¾ inches.

A. Bredius, *Gazette des beaux arts,* 1921; W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde* (1910-1922), 2nd edition, Stuttgart, 1923, 58. Several old copies, erroneously attributed to Karel Fabritius, are known. The light background, from which the figure stands out in dark shadow, s unusual for Rembrandt, who generally employed the reverse system of light and shade; we find it, however, in two other paintings of this period *Woman with Child,* Rotterdam, dated very likely 1646 (not 1640) and *Praying Woman,* The Hague, both studies for a lost Circumcision, executed in 1646). Karel Fabritius was possibly still in Rembrandt's atelier at this time and learned from him this reversed arrangement of light nd shadow which he employed in his paintings.

ORTRAIT OF A MIDDLE-AGED MAN — **W. K. Bixby, St. Louis**

ainted about 1645. — Panel: H. 30 inches; W. 24 inches.

. von Bode, with the assistance of C. Hofstede de Groot, *The Complete Works of Rembrandt* (1897-1906), Paris, 8 Vols., 581; W. R. Valenner, "Rembrandt," *Klassiker der Kunst,* 3rd edition, introduction by A. Rosenberg, Stuttgart, 1909, 360; C. Hofstede de Groot, *A Catalogue aisonné of the Works of the most Eminent Dutch Painters of the Seventeenth Century, based on the work of John Smith,* 1916, Vol. VI, 405. rom the collection of Sir Harry St. John Mildmay, London.

fter a recent successful cleaning, the left hand of the figure and the architectural background, which were not visible in the reproduction in Dr. ode's book, have come out. Known to me only from the photograph.

ARDED OLD MAN (STUDY) — **Joseph E. Widener, Philadelphia**

inted about 1645. — Panel: H. 11⅛ inches; W. 8½ inches.

Hofstede de Groot, *A Catalogue Raisonné of the Works of the most Eminent Dutch Painters of the Seventeenth Century, based on the work John Smith,* 1916, Vol. VI, 448; W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde* (1910-1922), 2nd edition, Stuttgart, 1923, 61; Catae of the Widener Collection, No. 32.

e study is painted on a panel upon which a head had been started in the reversed position.

ARDED OLD MAN IN PROFILE — **W. L. Mellon, Pittsburgh**

ed on the right: R. Painted about 1645. — Panel: H. 16¾ inches; W. 12 inches.

t published by the writer in *The Burlington Magazine,* 1930, p. 266.

REMBRANDT PAINTINGS IN AMERICA

BY

WILHELM R. VALENTINER

1931

New York S. W. FRANKEL *Publisher*

Lot 733 70.000 EUR (91.000 USD) [bieten]

RACHEL RUYSCH 1664-1750 Amsterdam

BLUMENSTILLEBEN. Vor dunklem Hintergrund auf einer Steinplatte Rosen und Gerbera. Auf den Blättern zwei Schmetterlinge und eine Biene.
Unten rechts möglicherweise signiert.
Öl auf Holz. H 32; B 25 cm.
Provenienz: Slg. Jenny Klever, Leverkusen; 660. Lempertz-Auktion, Köln, 10.12.1990, Lot 106; Südwestdeutsche Privatsammlung.
Vgl. ein bei Sotheby's, London, am 03.04.1985 als Lot 70 versteigertes Gemälde von Rachel Ruysch (später in der Galerie D. Koetser, Zürich).
Auch dieses Bild ist ein charakteristisches Beispiel für das Werk der bedeutenden Amsterdamer Blumenmalerin, die am Ende ihres langen Lebens ca. 230 Gemälde hinterließ. Diese sind, so W. Bernt, "besonders geschmackvoll komponiert - trotz einer zarten und fast kleinlichen Durchführung (bleiben sie) immer malerisch. Meist sind es naturgetreu auf einer Tischplatte zu Sträußen vereinigte Blumen, seltener Früchte, wobei Insekten (Raupen, Schmetterlinge) belebend wirken.... Gemessen an den emailartig malenden zeitgenössischen Blumenmalern bleibt ihr Werk zwar altertümlich, aber kräftig und edel".
Im "Lexikon der holländischen Stillebenmaler im 17. Jahrhundert" von E. Gemar-Koeltzsch heißt es über Rachel Ruysch: "Von ihrem Lehrer, Willem van Aelst, übernahm Rachel Ruysch das Prinzip der diagonal komponierten Blumenbouquets. Doch auch Jan Davidsz. de Heem beeinflußte ihre Malweise, vor allem die Komposition der Blumenarrangements auf Waldboden und ihre frühen Sträuße. Diese gestaltete Rachel Ruysch meist derart üppig, daß kaum die marmorne Tischplatte und noch weniger das darauf stehende Blumengefäß sichtbar bleiben. Alles Augenmerk gilt den Blumen und ihrer bildnerischen Ordnung. Der Hauptakzent der Kompositionen wird vom Gegensatz von Licht und Dunkel bestimmt. Während sich die Blüten in kräftigen Farbtönen von Rot, Rosa, Weiß, Blau, Gelb und Ocker von dunklem Grund dem Licht zuwenden, wird ein bestimmter Teil des Straußes durch einen Lichthof hervorgehoben. Die Farben werden dort mit Weiß gehöht und aufgehellt. Dieser Lichtakzent gewichtet nicht nur den Blumenstrauß, der an dieser Stelle die größten und wertvollsten Blumen aufweist, sondern das ganze Bild erhält durch ihn sein kompositorisches Zentrum".

Lot 760 8.000 EUR (10.400 USD) **[bieten]**

WILLEM VAN DE VELDE D.J. (1633 Leiden - 1707 London)

1

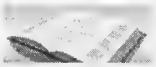
VELDE, WILLEM VAN DE D.J. (1633 Leiden - 1707 London), zugeschrieben
SEEGEFECHT BEI SOLE BAY (im britisch-niederländischen Krieg).
Öl auf Leinwand. H 25,5; B 33 cm.
Verso auf dem Keilrahmen ein Klebezettel mit der Aufschrift: "W. van de Velde/Sea fight representing/the battle of Sole Bay/a sketch for a larger/work.

Lot 788 20.000 EUR (26.000 USD) **[bieten]**

JAN WYNANTS (um 1630 Haarlem - 1684 Amsterdam)

DÜNENLANDSCHAFT MIT WANDERERN.
Signiert unten rechts: J. Wijnants.
Öl auf Leinwand (doubliert). H 39,5; B 54,5 cm.
Ausgestellt: "Dutch Pictures 1450-1750", Royal Academy, London, 1952/53, Nr. 380.
Provenienz: Coll. Thomas Emmerson, London (1835); Leggatt Brothers, London; Coll. E. Sklartz, London; Auktion Sotheby's, London, 20.04.1994.
Literatur: J. Smith, A Catalogue Raisonné..., vol. VI, 1835, p. 260, Nr. 109; C. Hofstede de Groot, Beschreibendes Verzeichnis..., vol. VIII, Esslingen und Paris 1927, S. 496, Nr. 283; K. Eisele, Jan Wijnants, Ein Niederländischer Maler der Ideallandschaft im Goldenen Jahrhundert, 2000, S. 165, WVZ-Nr. 196 (mit Abb.).
Die Staffage dieses Bildes stammt nicht, wie sonst häufig bei Wynants, von B. Gael, J. Lingelbach oder A. van de Velde, sondern von dem Haarlemer Adriaen van Ostade. Darauf wies schon H. Gerson in einer Rezension der Londoner Ausstellung im "Burlington Magazine" hin (Jg. XCV, February 1953, p. 34). Damit muß das hier vorliegende Gemälde vor dem Umzug des Malers von Haarlem nach Amsterdam (um 1660) entstanden sein.

CATALOGUES



#167
Rembrandt Harmensz. van Rijn
(Leiden 1606 - 1669 Amsterdam) **Werkstatt** "Der Erzengel Raphael verlässt Tobit", zeitgenössische Wiederholung nach dem heute im Louvre, Paris, befindlichen Gemälde, jedoch mit einem die Darstellung verändernden Sinn: Der Engel, der im Pariser Gemälde nach rechts oben entschwebt (siehe Abbildung), stürzt im vorliegenden Bild, das Geschehen zeitlich vorwegnehmend, aus einer Wolke in das Bild; Öl auf Holz, 65 x 50 cm, gerahmt, (Wo) **Provenienz:** italienisch-französischer Privatbesitz Rembrandt hatte eine Reihe von Schülern wie F. Bol, Govert Flinck, Gerard Dou, N. Maes, Fabritius, Eeckhout, Salomon Koninck und seinen kongenialen Freund Jan Lievens, die zu den bedeutendsten Malern der Niederlande und Europas zählen.Von einem dieser Künstler, vor allem Koninck oder Govaert Flinck, dürfte die vorliegende meisterlich gemalte und einfallsreich variierte Wiederholung nach der berühmten Komposition im Louvre stammen. Sie ist in der Werkstatt Rembrandts entstanden und galt bisher als verschollen (siehe Literatur). Albert Blankert, Autor zahlreicher Publikationen über Rembrandt und die Rembrandtschüler, bringt zu diesem Gemälde eine neue Variante ins Spiel: "Die interessante Wiederholung nach Rembrandt 'Der Engel verlässt die Familie des Tobias' ", schreibt er, "könnte von Salomon Koninck sein" und führt für diese These die "Verkündigung an Maria" von Salomon Koninck an, in der ein ganz ähnlicher Engel erscheint, der in der Haltung und Beleuchtung mit unserem Engel

übereinstimmt (siehe Abbildung). Die gleiche Übereinstimmung besteht zwischen der Frau des Tobias und der Verkündigungsmadonna (siehe Literatur). Unter derartigen Wiederholungen nahmen die Historiengemälde - vor allem biblische Themen wie das vorliegende - einen wichtigen Platz ein. Sie entstanden vor allem in den 30er Jahren, in denen auch das 1637 datierte Pariser Original und folglich auch wahrscheinlich unsere Version gemalt wurde: Damals erhielten Rembrandts "Gehilfen offenbar den Auftrag, neue Bildelemente (in Sujets des Meisters) einzuführen, wobei es ihrer Erfindungsgabe überlassen blieb, jeweils neue Lösungen zu finden" (siehe Literatur). Als das "bekannteste Beispiel für diese Arbeitsweise" zitieren die Autoren Christopher Brown, Jan Kelch und Pieter van Thiel in ihrem in mehrere Sprachen übersetzten Standardwerk "Rembrandt - Der Meister und seine Werkstatt" (siehe Literatur) die Kopie nach Rembrandts großem "Opfer Abrahams" von 1635 in St. Petersburg (Kat. Nr. 21): "Die in malerischem Anspruch Rembrandt in nichts nachstehende Kopie, heute in München, ist keineswegs eine sklavische Imitation: Die Pinselstriche besitzen eigene Kühnheit, die Farben einiger Gewänder sind verändert, und vor allem stellen sich der aus einer anderen Richtung heranfliegende Engel und der mit seinen Hörnern in der Hecke hängende Widder, der auf dem Original ganz fehlt, als eine Erfindung des Kopisten heraus. Eine ungewöhnlich ausführliche Inschrift mit dem Datum 1636 unterrichtet uns, dass auch Rembrandt Hand an die Ausfertigung legte." Und in Bezug auf das vorliegende Bild schreiben die Autoren: **"Ein vergleichbarer Fall liegt bei der genauso kühn gemalten Kopie nach Rembrandts heute im Louvre befindlichen** Bild "Der Engel verlässt Tobias und seine Familie" von 1637 vor (das vorliegende Gemälde). Wieder hat der Kopist die Stellung des Engels verändert - gegen alle Logik, wie es scheint. Bei anderen Bildern erweiterte der Schüler die Komposition durch Hinzufügen von Figuren, oder er entlieh, möglicherweise in einem späteren Stadium seiner Ausbildung, Motive aus einer oder mehreren Arbeiten Rembrandts und stellte sie in einen neuen Kontext." Unser Gemälde stellt eine wertvolle Bereicherung des Oeuvres von Rembrandt und seiner Werkstatt dar. Es spricht auch bei dieser unsererWiederholung vieles für die Autorschaft des bedeutenden Rembrandt- Schülers Govaert Flinck (Kleef 1615 - 1660 Amsterdam). Wie bei "Tobit" hat der Maler bei dem Münchener Bild die Flugrichtung des Engels geändert. Sowohl Pinselstrich als auch Farbauftrag entsprechen einander, wenn auch bei dem kleinformatigen "Tobit" gegenüber dem Münchener "Isaak" (195 x 132 cm) in leicht reduzierter Form. Auch ist die Qualität beider Wiederholungen gleich groß, so dass man mit gutem Gewissen "Tobit" dem Govaert Flinck zuschreiben kann. Tobit war seit Jahren blind. Er sandte seinen Sohn Tobias mit dem Auftrag fort, von einem Schuldner Geld einzutreiben und sich einen Reisebegleiterzu suchen. Bei diesem handelte es sich um den - unerkannt bleibenden - Erzengel Rafael. Am Tigris wies der Engel Tobias an, einen Fisch zu fangen und ihm Herz, Galle und Leber zu entnehmen. Zu Hause angekommen forderte der Engel Tobias auf, die Augen seines Vaters mit der Galle des Fisches zu bestreichen, worauf Tobit wieder sehend wurde. Als Tobit den "Reisebegleiter" dafür entlohnen wollte, zeigte sich dieser in

seiner himmlischen Gestalt und schwebte davon. **Literatur:** Christopher Brown, Jan Kelch, Pieter van Thiel,"Rembrandt - Der Meister und seine Werkstatt-Gemälde", Schirmer/Mosel, München, Paris, London, 1992: publiziert und abgebildet, Nr. 89 als "Werkstatt Rembrandt, verschollen". Albert Blankert,"Rembrandt and his Followers: Notes on Connoisseurshipits Potential and Pitfalls", in "Selected Writings", Zwolle, publiziert und abgebildet als wahrscheinlich von Salomon de Koninck. **Gutachten:** Prof. Dr. E. van de Wetering, Stichting Foundation Rembrandt Research Project (Rembrandt-Kommission, Amsterdam) in einem Schreiben vom 14. Dezember 2004 an das Dorotheum: "Sehr geehrter Herr Dr.Wolf! Ihr Text in dem Katalog "Rembrandt - Der Meister und seine Werkstatt", S. 75-77, entspricht unseren Ansichten über dieses Bild. Die Wiedergabe in Ihrem (im Entwurf zugesandten) Katalogtext scheint korrekt. Wir haben das Bild vor vielen Jahren studieren können. Schön, dass es wieder aufgetaucht ist." Zu dem vorliegenden Gemälde gibt es zwei Infrarot-Aufnahmen von Prof. Dr. Franz Mairinger,Vorstand em. des Instituts für Farbenlehre und Farbenchemie der Akademie der Bildenden Künste in Wien, die zahlreiche Pentimente der Pinselunterzeichnung zeigen."
Siehe auch Vorwort dieses Kataloges.

Estimate:
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Date: Wed, 23 Feb 2005 16:52:00 -0500
To: Janet Brooke <brookej@post.queensu.ca>
From: David de Witt <3dad5@post.queensu.ca>
Subject: Sanford Dyes watercolour for Isabel
X-Filtered-With: renattach 1.2.0
X-RenAttach-Info: mode=badlist action=rename count=0

Hi Janet,

I put the Sanford Dyes watercolour in one of the portfolio cases that I had lying in my office, to protect it in transport. The package is to the right of the top shelf of T07 in Interim Storage, with the pink slip on the outside.

Cheers,
David

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca

Picked up by Alfred Bader 4 Mar. 2005 Isabel

Kurze Projektbeschreibung Musical Rembrandt in Leiden

Das Musical Rembrandt in Leiden ist eine Multimedia Produktion, in der die Malerei von Rembrandt die hauptrolle spielt. Das Musical erzählt die Geschichte einer Freundschaft zwischen zwei genialen Malern, dem jungen Rembrandt und seinem Altersgenossen Lievens. Mit dieser Geschichte können sich junge ebenso wie ältere Zuschauer und Zuhörer identifizieren.

Rembrandt und sein Freund Jan Lievens ergründen zusammen die Geheimnisse der Malerei. Sie kommen in Kontakt mit dem Hof des Statthalters in Den Haag und werden in einen Malerwettstreit verwickelt. Diese Szenerie bietet reiche Möglichkeiten für theatralische Effekte. Dabei können Sprünge in der Zeit gemacht werden zwischen damals und heute. Die Kunst des jungen Rembrandt wird mit filmmusikartigen Mitteln akzentuiert und begleitet. Moderne Projektionstechniken helfen, das malerische Oevre Rembrandts anschaulich zu machen.

Hintergrundinformationen und Kontexte

Der Held des Musicals, der junge Rembrandt van Rijn, entwickelte bereits in seinen frühen Jahren in Leiden völlig neue Malmethoden der Darstellung. Das Geheimnis hinter dieser frühen Explosion von Genialität war eine Mischung widersprüchlicher Eigenschaften und künstlerischer Fähigkeiten: er hatte eine ungewöhnlich große Vorstellungskraft bei einer gleichzeitig hoch entwickelten Genauigkeit für die Wiedergabe der Natur; er war ebenso ehrgeizig wie bescheiden und lerngierig wie eigensinnig. Vor allem aber verfügte er über eine wunderbare Einfühlungsgabe in die Figuren, die er in seiner Malerei darstellte. Noch heute weckt er in uns als moderne Beschauer seiner Bilder das Gefühl, seine Werke mitzuerleben. Noch nach 400 Jahren sind weltweit alle davon in den Bann geschlagen.

Welche Rolle spielt nun Leiden in der Entwicklung unseres jungen Heldens? Hier wohnte sein erster Lehrer, Jacob van Swanenburg, Maler der Unterwelt und Hölle, der Rembrandts Augen für die Magie des Lichts öffnete. Dieser Künstler lebte und arbeitete 24 Jahre in Italien, wo er sich verheiratete und eine Familie gründete, mit der er später nach Leiden kam. Der junge Rembrandt verkehrte einige Jahre in dieser halb italienisch, halb holländischen Familie. Van Swanenburg muss dem jungen Rembrandt über die großen italienischen Meister, Leonardo da Vinci, Raphael, Titian, Tintoretto und Caravaggio erzählt haben.

Man kann sich fragen, ob bereits damals sein Ehrgeiz erwachte, um diese Meister zu übertreffen. Oder geschah dies doch später, als Constantijn Huygens, Sekretär des Statthalters und ein großer Kunstkenner, den jungen Rembrandt mit seinem überschwenglichen Lob anstachelte? Wir wissen es nicht, aber es könnte durchaus so gewesen sein, denn schließlich gehörte Huygens zu einer Gruppe gelehrter Kunstliebhaber, hauptsächlich in Leiden, die als humanistische 'groupies' das junge Talent beobachteten und stimulierten. Huygens Autobiographie über seine Jugendzeit dient uns hier als Quelle.

Es gibt noch viele weitere Fragen, um den jungen Rembrandt zu verstehen. Welche Rolle spielte zum Beispiel Jan Lievens in seinem Leben? Der war nämlich, als Rembrandt noch Schüler der Lateinischen Schule war und erst anfing davon zu träumen, Maler zu werden, bereits ein selbstbewusstes und überall geehrtes Wunderkind. Ist ihre Freundschaft über einem erbitterten Konkurrenzkampf, wer der beste sei, zugrunde gegangen? Es ist möglich, dass die Kunstliebhaber, und sicher Constantijn Huygens, die zwei Freunde gegeneinander

ausgespielt haben, indem sie ihren Ehrgeiz, sich in einem Malerwettbewerb in Den Haag am Hof des aus Böhmen verbannten 'Winterkonigs' aneinander zu messen, entzündet haben.

Man weiß, dass Rembrandts Lehrmeister Van Swanenburg eine Tochter hatte, die Maria hieß. Was wir nicht wissen ist, ob sich Rembrandt in diese Tochter verliebt hat. Oder Lievens; oder beide. Oder dass es umgekehrt war und Maria diejenige war, die sich verliebte. Die beiden Männer, in die sie sich verliebt haben könnte, waren jedenfalls vor allem verliebt in die Kunst, jeder auf seine Weise. Und so ist es die Kunst selbst, die die Hauptrolle in diesem Stück spielt. Die verzehrende Leidenschaft, und die Verzauberung durch die Kunst, wächst und verbindet die drei Hauptspieler: Maria, Rembrandt und Lievens.

Der plot

Prolog:
Anno 2006. Vor der *Nachtwache* kommen der alte Remgrandtforscher und Maria, eine junge Studentin Kunstgeschichte mit geheimnisvollen Fähigkeiten, ins Gespräch. Maria hat einen leichten italienischen Akzent. Sie stellt dem Forscher Fragen und behauptet, sie sei eine Nachkommin von Rembrandts Lehrer Jacob van Swanenburg.
Die Eröffnungsszene ist gleichzeitig der Beginn einer *commedia dell'arte-artigen* Rahmenerzählung. Diese Konstruktion sorgt im weiteren Verlauf des Musicals für Humor und Ironie und schlägt eine Brücke zwischen Gegenwart und Vergangenheit. Auf diese Weise entsteht auch die Möglichkeit, das Publikum auf leichte Weise mit den Geheimnissen der Malerei vertraut zu machen.
Die Maria von 2006 verschwindet durch eine 'Zeittür' und erscheint im ersten Akt, anno 1620, wieder.

Erster Akt (anno 1620):
Man sieht die Küche und das Atelier im Hause Jacob van Swanenburg in Leiden. In der Küche sitzt die Familie beisammen, auch Tochter Maria.
Rembrandts Vater betritt mit seinem Sohn die Küche und fragt Van Swanenburg, ob er seinen Sohn in die Lehre nehmen will. Während Rembrandt im Atelier ein Beweisstück seines Könnens fertigt, dreht sich das Gespräch in der Küche um das Malerwunderkind Jan Lievens. Van Swanenburg erzählt dem jungen Rembrandt von seinen italienischen Erfahrungen.
Jan Lievens betritt die Küche. Rembrandt ist von ihm fasziniert. Dies ist der Beginn ihrer Freundschaft. Maria möchte die Dritte im Bunde sein.

Zweiter Akt (anno 1628):
Rembrandt hat seine zweite Lehrzeit bei Peter Lastmann hinter sich. Er ist jetzt 19 Jahre alt und hat sich als freier Künstler in Leiden niedergelassen. Mit Jan Lievens teilt er sich ein Atelier.
Rembrand und Lievens sind am Experimentieren. Kunstliebhaber besuchen das Atelier, sie tauschen sich übe die beiden Junggenies aus und vergleichen sie miteinander. Huygens wägt die beiden Talente und die so verschiedenen Persönlichkeiten gegeneinander ab.
Rembrandt arbeitet an seinem Bild *Der reuige Judas,* dem Meisterstück seiner Leidener Zeit, das ihn schon so lange beschäftigt. Er erinnert sich an die rhetorischen Übungen seiner Lateinischen Schule und agiert die verschiedenen Rollen der Figuren auf seinem Bild, um sich in sie einzuleben. Er zweifelt...
Ein großer Saal: ein Fest ist im gange, es wird musiziert und es werden Gesellschaftsspiele gespielt.

Rembrandt, Lievens und Maria sind dort. Man spielt das Gesellschaftsspiel *Handjeklap*. Die Szene gerinnt in dem Bild *Handjeklap*. Rembrandt nimmt die Szene in sich auf; später wird er die wahrgenommenen Licht- und Raumeffekte in seinem Bild *Judas* gebrauchen.
Zurück im Atelier. Constantijn Huygens kommt mit zwei anderen Kunstkennern ins Atelier und lobt den *Judas*.

Dritter Akt (anno 1631)
Am Hof des 'Winterkönigs'. Die Winterkönigin Elisabeth ist Kunstliebhaberin und Kunstkennerin. Gespräch über ihren Wunsch, ihre beiden ältesten Söhne. Charles und Rupert, malen zu lassen. Huygens schlägt vor, Rembrandt und Lievens zu diesem Wettstreit einzuladen.
Unter den Augen der sensationslüsternen Kunstliebhaber beginnen Rembrandt und Lievens ihren Wettstreit. Lievens gewinnt, weil Rembrandt vorzeitig aufgibt. Sein Stolz verbot ihm, weiter an diesem 'Hahnenkampf' teilzunehmen (später wird sein Lehrling Dou sein Bild vollenden).
Maria will Rembrandt sagen, dass er der eigentliche Gewinner des Wettstreits ist, trotz des scheinbaren Vorsprungs von Lievens. Darum nimmt sie ihn durch die 'Zeittür' mit zu einer Rembrandt Ausstellung 2006. Ihr Rundgang endet vor der *Nachtwache*.

Epilog:
Wie kann es zu einem happy end kommen? Durch die Kraft der Malerei und ihrer Ausstrahlung bis heute ist das möglich. Unsere Geschichte endet mit einem fröhlichen Finale.

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

(414) 962-5169

March 11, 2005

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,

Here are a few matters which can wait until after your return from Holland. Hopefully you discovered a lot of interesting facts.

I would very much like to use your description of the Lievens *Rembrandt's Mother* in the appraisal papers but could you please send me a corrected version which includes the Australian catalog. Incidentally, in that exhibition three paintings now at Queen's, the Rembrandt, the Eeckhout and this Lievens were shown.

The son of a departed chemist friend would like to sell a portrait of a man, oil on canvas, 27" x 22", photograph enclosed. This was attributed to Flinck. Might this be correct? If not, does some other artist come to your mind?

A local high school found a painting in their store room and they would really like to find out who painted it and what it is worth. This is not of interest to me and yet I would like to help them, simple being a good neighbor. I enclose photograph which is far too red and also a photograph of the signature, copy in pencil. To me this looks like a Dutch painting of around 1920 and it would be great if you knew the artist.

I look forward to talking to you shortly after your return on March 21st.

All the best,

Alfred Bader
AB/az

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211
(414) 962-5169

January 18, 2005

TO: Prof. Dr. Ernst van de Wetering

Stichting Foundation Rembrandt Research Project

FAX: 011 31 20 5254736

Dear Ernst,

I so enjoyed talking to you yesterday. Please let me know as soon as you can when you will come to Milwaukee.

Please also let me know when and where the exhibition of Rembrandt sketches will take place. Of course I will be happy to loan Bredius 261 and I believe that Queen's University will also be happy to loan C-22.

Please do send me your comments about my portrait of Rembrandt, to be published in Vol. IV. We have disagreed before, but so what? I do believe that my version is the best of the six known. I examined the San Francisco version very carefully many years ago and do not think that it is period. It would be great if someone, perhaps the Rembrandthuis, could show all six versions together.

Isabel and I much look forward to seeing you in Milwaukee.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az

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February 18, 2005

Fax to Dr. David de W. H
613 533 8765
7 pages

Mr. Burkhardt Söll
Zijlsingel 40
NL 2315 KD Leiden
THE NETHERLANDS

Dear Mr. Söll,

Thank you for your detailed and very interesting letter of January 23rd describing the musical about Rembrandt and Lievens which you hope will be performed in Leiden next year.

It is very interesting that Professor Ernst van de Wetering has written the Libretto. Now I know one of the reasons why Vol. IV of the *Corpus* has been so very long delayed.

It is clear that you are a eminent musician and I think that the musical will be great fun to watch. I wonder how many viewers will walk away with the idea that there was real attraction between Maria, Rembrandt and Lievens.

Did Rembrandt and Lievens really share a studio in Leiden in the 1620s? There is really no proof for this. And what was the relationship between Rembrandt and Lievens when they lived close to each other in Amsterdam in the 50s and 60s?

I am asked for funding, often several times a day, and few requests have been as interesting as yours but my wife and I much prefer to help the neediest and the ablest. Now you are certainly one of the ablest but it seems to me that financial help for your venture should come from one or more of the large Dutch companies and banks.

You know the old saying that two Jews can always agree what a third should give to charity and this is a case in point.

May I ask you a personal question? I note that you were born in Germany in July of 1944 and that your mother comes from a long line of synagogue cantors. Thus, whether she was Jewish or not, the Nazis must have looked on her as a Jewess. How did she survive in Germany?

A very able art historian and good friend of mine, Dr. David de Witt, the Bader Curator at Queen's University, will be visiting Holland shortly and I have asked him to be in touch with you to discuss your project.

With all good wishes and best personal regards I remain

Yours sincerely,

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

Leiden, 23. Januar 2005-01-23

Lieber und sehr geehrter Herr Bader,

Um es gleich vorweg zu nehmen: mit beiliegendem Material, der Beschreibung unseres Musiktheater-Musical Projekts und dem dazugehörigen Kostenvoranschlag sowie auch CDs u.a., möchte ich Sie um Hilfe bitten.

Im Jahr 2006 ist es 400 Jahre her, dass Rembrandt hier in unserer Stadt Leiden geboren wurde. Das soll gefeiert werden, u.a. mit dem Musical-Musiktheater „Wie heet er nou Rembrandt – een jong genie in Leiden". Im Englischen würde es etwa heißen: Rembrandt – what a name.

Schon vor anderthalb Jahren konnte ich Prof. Dr. Ernst van de Wetering überreden, mir das Libretto zu schreiben. Ich wollte hierfür keinen Schriftsteller oder Dichter, sondern einen Wissenschaftler, der mit Haut und Haaren in der Rembrandt Materie zuhause ist. Und ich habe mich nicht getäuscht, es ist ein schönes Libretto entstanden, das die Anfangsjahre von Rembrandt, aber auch von Jan Lievens hier in unserer Stadt Leiden auf die Bühne bringt.

Das Besondere unseres Musiktheaters ist, dass die Kunst der beiden Maler der wirkliche Mittelpunkt des Musicals ist. In vielfältiger und spannender Weise soll die Bilderwelt Rembrandts durch Projektion und tableau vivants zu den Zuschauern sprechen und auch vor allen Dingen jugendliche Zuschauer begeistern. Sie sollen sich mit den Helden identifizieren können und dadurch auch erfahren, dass man mit harter Arbeit Erfolg haben kann.

Wenn ich Ihnen nun dies alles erzähle, können Sie sich vorstellen, wie ich auf Sie gekommen bin, nicht nur durch Ernst v.d.W., sondern auch aus Katalogen. Warum soll ich also nicht einen Sammler, der Bilder von meinen beiden Helden zuhause an der Wand hängen hat, und noch dazu aus der Zeit, in der unser Musical spielt, um Hilfe fragen!

Unser Musical wird ausgerichtet von der Stiftung „Rembrandt in Leiden", einer non profit Stiftung, die das Projekt nur mit Hilfe von Sponsoring und Fondsen realisieren kann. Als Komponist und Initiativnehmer des Musicals helfe ich unserer Stiftung natürlich wo es geht, Sponsoren zu finden. Dies ist besonders notwendig, weil unser kleines altes Barocktheater in Leiden, wo die Uraufführung im September 2006 stattfinden wird, moderne hightech Zusatztechnologien braucht, sodass wir durch die schon genannten Projektionen und 3D Projektionen, wie auch über Computeranimation, sozusagen wettmachen können, dass wir keine Drehbühne und keine Hydraulik haben.

Letztendlich geht es aber darum, mit Musik, Text und Bildwelt die Menschen für Rembrandt zu begeistern, und Sie können sich vorstellen, dass zu dieser 400jährigen Geburtstagsfeier Menschen aus ganz Europa kommen werden. Das Musical soll auch im weiteren Verlauf des Jahres 2006 auf Reisen gehen, und außerdem planen wir eine englische und deutsche Fassung. Für die holländischsprachige Aufführung wird es eine englischsprachige Übertitelung geben.

Wenn Sie in die CD's hineinhören, die ich beigelegt habe, werden Sie sich vielleicht fragen: wird dieser Komponist auch in dem geplanten Musical eine solch komplizierte Sprache

sprechen wollen? Nein, natürlich nicht. Ohne banal zu werden, bietet die lange Geschichte der tonalen Musik genug Mittel und Wege, ein sehr heterogenes Publikum zu fesseln. Ohne mich aufs hohe Ross setzen zu wollen, ist es bei mir ähnlich wie bei Kurt Weill,* der sich in hochkomplizierter und in schöner populärer Musik ausdrücken konnte.

All diese crossover Überlegungen sind Ihnen sicher aus Ihrem Leben nicht fremd. Und das ist zugleich eins meiner wesentlichen Motive, gerade Sie um Hilfe zu fragen.

Ich könnte mir vorstellen, dass Sie vielleicht zu dem einen oder anderen Aspekt des Projekts noch Fragen haben. Diese beantworte ich Ihnen natürlich sehr gern.

Mit freundlichen Grüßen,

Ihr

Burkhardt Gabriel Söll

Burkhardt Söll
Zijlsingel 40
NL 2315 KD Leiden
Email:bsoell@zonnet.nl
Tel.: 0031 71-5224942

* ähnlich wie K. Weill komme ich mütterlicherseits aus einer langen Linie von Synagogenkantoren. So gibt es also hier ganz direkte Verwandtschaft.

file COPY

Agnes Etherington ART CENTRE

Queen's University
Kingston Ontario
Canada K7L 3N6

tel 613.533.2190
fax 613.533.6765
www.aeac.ca

7 March 2005

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee WI 53211
USA

Dear Alfred,

Your visit to Queen's seems to have passed far too quickly, but I am delighted that we had some time together on Friday morning and Saturday evening. I hope that Isabel was able to get a good sense of the success of the costume project we undertook with her generous support, during her tour Friday morning with Dorothy Farr.

First of all, let me say how excited I am by your gift this year to the collection: Lievens's *Profile Portrait of an Old Woman ("Rembrandt's Mother")* is a fine and powerful example of the artist's work, that adds ever more distinction to our holdings from your collection. I will arrange this week to have the painting installed in the location we discussed, where I am certain it will attract much attention both here at Queen's and beyond.

The archival side of my personality is equally pleased by the three boxes of documents you brought with you on this visit: files on works in the collection as well as a complete run of *Aldrichimica Acta*, in which articles on your paintings are published. Be assured that this documentation – so crucial to the intellectual health of the paintings – will be folded into our object files, and will be of great use to David in his work on the collection.

As far as the Wright of Derby treatment is concerned, I understand and share your disappointment in the slow progress on the work so far; as I mentioned when we were in the lab, Barbara Klempan is committed to finishing the tasks she has so far been contracted for – varnish removal and micro-photography of the canvas – by August 2005. At that point I think we should carefully consider what the best next steps are to seeing a timely completion of this project.

And finally, during our lunch on Friday we discussed your support of the catalogue of the Bader Collection, which as you know is progressing well. You

.../2

indicated that your offer to donate $US 100,000 for the production of the book, and to undertake ektachrome photography of the works still in Milwaukee, still stands. I am not sure what you meant by a "contract", but I can say that in obtaining estimates from various designers and printers, I have been able to satisfy myself that this substantial publication can be undertaken for this amount (assuming no more dramatic downward movement of the American dollar against the Canadian dollar), and that my commitment to seeing steady progress towards completion of the manuscript remains secure. As Judith and I have mentioned to you over the past year, the Art Centre has already incurred not-insignificant photography costs for this project, and I am very anxious to have the capacity to move forward. Do let Judith or I know if you require any additional reassurances.

In the meantime, thank you again for the wonderful donation of the Lievens. I look forward, on David's return, in finalizing travel arrangements for its imminent exhibition in Europe.

Sincerely,

Janet

Janet M. Brooke
Director

c.c.: Judith Brown

DdW

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

(414) 962-5169

February 9, 2005

To Dr. David de Witt
OK?
Anna

Dr. Ed R. de Heer, Director
Museum Het Rembrandthuis
Jodenbreestraat 4
NL1011 NK Amsterdam
THE NETHERLANDS

Dear Dr. de Heer,

Thank you for your request of February 4th that I loan three paintings to the exhibition at the Rembrandthuis and in Berlin.

C·22 belongs to the Agnes Etherington Art Centre at Queen's University, to which my wife and I gave this painting some two years ago. Please speak to Dr. David de Witt, the Bader Curator, about the loan of that painting.

Bredius 261 is in our collection here in Milwaukee and I will be happy to loan it both to Amsterdam and Berlin provided, of course, that you arrange for pick up, return and insurance.

It might be possible for us to bring this small painting to Queen's University so that Dr. David de Witt could bring both C·22 and Bredius 261 as a courier to and from the exhibition.

To turn now to my variant of Bredius 46/47, I believe that the prototype was painted as a pair to Bredius 116 in Berlin and it would of course be great if that could be shown also.

I enclose a reproduction and a detail of my variant, which I would like to ask you to compare with Bredius 46 in Dresden and Bredius 47 in San Francisco. I respectfully disagree with Professor van de Wetering, who believes that the painting in San Francisco is the best of the six variants.

Dr. Ed de Heer
February 9, 2005
Page Two

As I explained to Professor van de Wetering, I would be happy to give $20,000 to an "American Friends" organization of your museum if you could show all six variants together. I would then like to ask you to show my variant next to the San Francisco one.

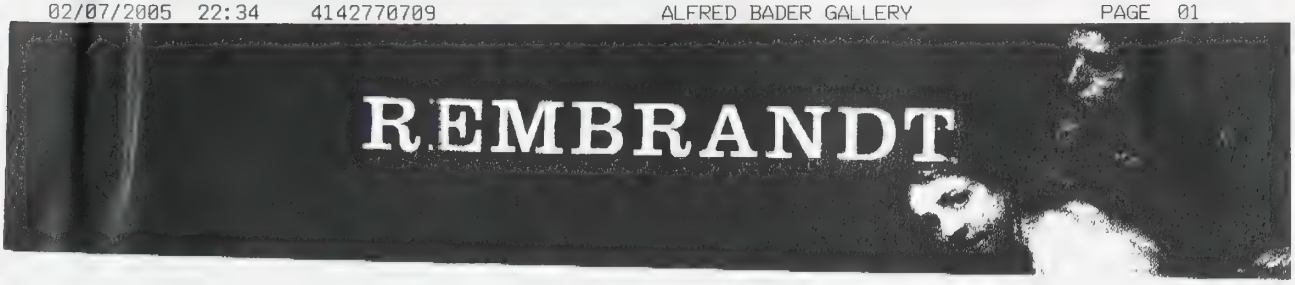
Please let me know whether showing all six will be possible and to which American Friends organization I should send my gift.

I will mail you the two loan forms next week.

With best personal regards I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.
C: Professor Ernst van de Wetering, RRP
Dr. David de Witt, Queen's University



Zoektocht van een genie | Museum Het Rembrandthuis | Ein Genie auf der Suche | Gemaldegalerie Staatliche Museen zu Berlin

To Dr. Paola de With

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
USA

Amsterdam, 4 February 2005

Dear Dr. Bader,

In 2006 the 400th anniversary of Rembrandt's birth will be celebrated: a fitting opportunity for Museum Het Rembrandthuis in Amsterdam and the Gemäldegalerie der Staatlichen Museen zu Berlin, in cooperation with the Rembrandt Research Project, to stage an exhibition in which a large number of new insights into Rembrandt's oeuvre will be presented. The exhibition will be shown under the title *Rembrandt – The Quest of a Genius* from April 1 to July 2, 2006 in Amsterdam (*Rembrandt – Zoektocht van een Genie)* and from August 4 to November 5, 2006 in Berlin (*Rembrandt – Ein Genie auf der Suche*). The concept will be realized by the two participating museums in collaboration with the internationally renowned Rembrandt specialist Ernst van de Wetering (Rembrandt Research Project, Amsterdam). Jan Kelch, former director of the Gemäldegalerie in Berlin, and other leading scholars in the field will also contribute to the show.

The exhibition is yet again devoted to Rembrandt in his entirety, but will also stress aspects of more recent research into the period after the *Night Watch*. In 1642 Rembrandt had reached the peak of his fame as a portrait and history painter, but that turbulent year marked a turning-point in both his personal and artistic development. His wife Saskia died, leaving him with their one-year-old son Titus. The ensuing period was marked not only by private misfortune and financial problems: Rembrandt appears to have been plagued by a creative 'crisis' too. For ten years he hardly painted at all – but he did continue to teach.

Rembrandt's role as a teacher was an integral component of the studio production he supervised. He supplied apprentices and others who worked in his studio with prototypes.

Juxtapositions of these prototypes with the 'satellites' based on them will offer visitors insights into the different kinds of collaboration in the workshop as well as into the genesis of many of the Rembrandtesque works that were made there. A presentation of this kind shows not only the complexity of the mutual relationships between authentic and unauthentic work, but also the consequences of these insights for present-day research into Rembrandt reception by his contemporaries and, as ever, the authenticity of Rembrandt's oeuvre.

Rembrandt's entire output is the result of a constant, restless artistic quest. The aim of the exhibition is to present this quest, and the many roads along which it led him, to a wide public. By the same token the Rembrandt Research Project's most recent discoveries shed a new light on Rembrandt as a creative genius and driving force in an extremely productive workshop. The visitor is given a glimpse of the 'Rembrandt Laboratory' which under Rembrandt's encouraging and inspiring leadership was simply bubbling with creative energy.

Of course such an ambitious presentation relies on colleagues' readiness to loan works from their collections. In view of the importance of this exhibition we venture to appeal to your generosity. We would greatly appreciate the loan of the following paintings:

1) Rembrandt, *Head of an Old Man* (C22)
2) Rembrandt, *Head of an Old Man in Profile* (Br. 261)
3) Rembrandt (?), *Self-portrait Drawing* (variant of Br. 46/47)

Prof.dr. Ernst van de Wetering already discussed this loan request with you in a personal conversation. Following your request, we will consult you on the context in which no. 3 will be presented. You may be assured that we shall take the utmost care of the loaned work(s) and of course carry all the incurred costs.

We are very grateful for your support of our museum and thank you in anticipation of your generous response.

Yours sincerely,

Ed de Heer
Director
Museum Het Rembrandthuis

FAX FROM:

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924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

January 26, 2005

TO: Mr. Sander Bijl

FAX #: 011 31 72 512 0023

Dear Sander,

The envelope of your letter dated January 4th was postmarked January 18th and arrived here yesterday.

I do not like C-42 at all and if someone offered the owner €50,000 I would urge him to accept and just make certain that the check does not bounce.

Surely you will have read what Vol. I of the *Corpus* says about C-42: it is a later imitation based on a print which is not by Rembrandt.

You kindly sent me two photographs, one of which I have sent to David de Witt at Queen's.

C-13 may be a different story. When I saw that painting at Hans Cramer's in The Hague I did not like it much. But if your father found that there was a great deal of overpaint and that removing this has really improved the image, then I might well be interested.

With best regards to you and your father I remain

Yours sincerely,

Alfred Bader
AB/az

Dear Dr. Grow,

Thank you so much for your e-mail of December 7th, to which I am replying so late because I have only just returned from a couple of months in England.

I understand that Vol. IV of the Rembrandt *Corpus* is finally to appear next spring and it will illustrate all six versions. The original (which I hope and believe is mine) is likely to have been painted as a pair to Bredius 116, the portrait of *Hendrickje Stoffels* in Berlin. It would be great if we could have all six versions shown together but this will not be an easy task.

Could you please e-mail me your telephone number because I would very much like to talk to you personally.

With all good wishes I remain

Yours sincerely,
Alfred Bader

To Paul Grow
Please answer
[illegible]

Subject: Fwd: New Information Request
From: "abfa" <ordersfa@alfredbader.com>
Date: Tue, 07 Dec 2004 16:20:44 -0500
To: <Baderfa@execpc.com>, " David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

Subject: New Information Request
From: ggrow@longleaf.net
Date: Tue, 07 Dec 2004 17:19:41 -0500
To: david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

Cannot get there
Cannot print

A new request has arrived:

Email: ggrow@longleaf.net
Name: Gerald Grow
Address1: 1911 Gibbs Dr.
Address2:
City: Tallahassee
State: FL
Country: USA
Zip: 32303
sendEmail: 1
ABFANum:
Notes: Please forward this note to Dr. Bader:

Dear Dr. Bader,

I have finally had the opportunity to take a closer look at your lovely Rembrandt portrait. My observations can be found here:

http://www.longleaf.net/Bader/ *

Please feel free to share them with anyone you like.

I would love to hear from you when you have time.

All the best,

Gerald Grow

New Information Request.eml | **Content-Type:** message/rfc822

* To David: Bader

Ann cannot print this.
Can you?

Love
L.

The Self-Portrait attributed to Rembrandt

in the Alfred Bader Collection

by Gerald Grow

Draft for review and comment, 12-04-2004

I have appreciated the humanity and the appeal of Dr. Bader's self-portrait of Rembrandt since first seeing a reproduction of it in 1979. I would like to make a few observations on it, using a simple method I devised for looking at two late self-portraits by Rembrandt

In the seated self-portrait in the Frick Gallery and the standing self-potrait in the Kunsthistorisches Museum in Vienna -- both from the same period of Rembrandt's career as the Bader portrait -- it is possible to bring into focus at least three strong and strongly conflicting emotional expressions in the face. Because of the way the emotions are presented, and the way they conflict, it is possible to "read" the emotional content of the face differently at different

nts. The paintings are to some degree like etails of their emotional tone. they reflect what the

ce: In some of the late self-portraits, Rembrandt ple expressions in his face, so that different cus in different lights and under different emotional Bader portrait appears to be one of a group known with Pen, Inkpot and Sketchpad," from around 1657. The others in this group are considered to be copies.

The Bader self-portrait contains two easily identifiable conflicting emotional expressions. The dominant impression of the face is of a kind of cheerful confidence, brought out by the first detail (unaltered except for cropping).

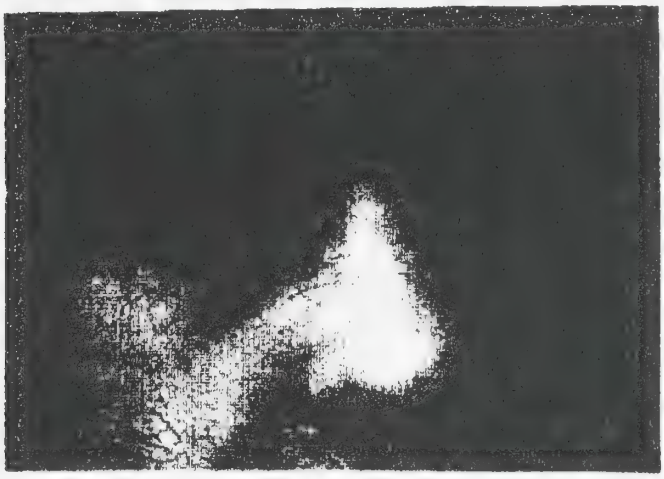
In this cropping, the face radiates a robust, shiny health, a general cheer, an easy confidence, and a sense of unchallenged prosperity.

Cf Berdin 116

sense of unchallenged prosperity.

That, of course, is not the whole story.

Other views of the face indicate that this confidence is shown to be under challenge:



Here, the confidence of the first selection is strongly modulated by an undercurrent of doubt, worry, and vulnerability.

Other croppings of the face seem to support these two dominant tendencies: One expression tends toward a confident, successful security, while a contrasting expression tends toward vulnerability and doubt. Taken together, the expressions say something like, "You and I are cheerful, successful, happy, even powerful denizens of this prosperous world, but we are wise enough to know that it will not last, and such knowledge teaches us to treat one another more tenderly."

Expressions that suggest a combination of success and vulnerability appear in other Rembrandt self-portraits, notably the ones in the Frick and in Vienna that I have written about. Both of the other works, however, differ in an important way from the Bader portrait in their emotional tone.

Rembrandt's Vienna self-portrait from 1652 radiates a powerful, successful, confident emotion in its stance -- arms strongly on the hips, legs spread apart, head held high. When you get close enough to see the eyes, however, the portrait tells a different story:

Here is vulnerability and something more. In "Being Seen by Rembrandt," I describe this portrait as showing a combination of penetrating, direct, almost challenging confrontation with the viewer, combined with an almost shocking expression of sadness and compassion in the eyes.

The Vienna self-portrait is structured so that you see its sadness and compassion only after walking up to it in some awe of its bold and confident stance. Its multiple expressions are organized by the viewer's distance from the painting's eyes.

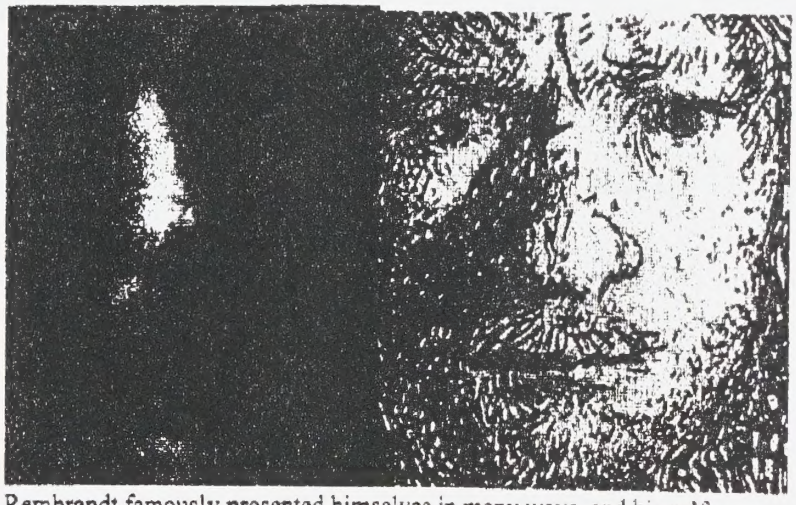
Rembrandt's 1658 self-portrait in the Frick contains a mix of expressions as well, organized like the ones in the Bader portrait: occurring simultaneously in the face as conflicting emotional tendencies in which the edges of the emotionally expressive portions of the face are smudged or shadowed or conflicting, so that the facial cues may be assembled into more than one kind of emotional gestalt -- much like the faces of living people.

This view of the Frick portrait might be seen as the same face as the Bader portrait, only one year and a lifetime older. This detail does not show it, but the half of the face on your left (seen in the proper light) contains a remarkably serene smile, and the right side contains a King Lear-type devastation that may have started with vulnerability and worry, but moved

from there through tragedy.

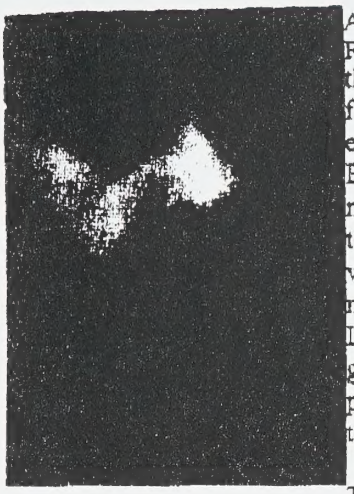
The Frick portrait contains another emotional expression that runs through a number of other Rembrandt self-portraits but is not present in the Bader portrait: a power bordering on anger.

It is difficult to stand in front of the Frick portrait without feeling a vast, kingly power radiating from it, a power sustained by a will and discipline and determination that border on ferocity (as the detail below suggests). These are emotions that play around some of the earlier Rembrandt self-portraits as well (such as this etching from 1630), whatever other worry or vulnerability or self-doubt they may also carry. Rembrandt appears to have been a very determined man.



Rembrandt famously presented himselves in many ways, and his self-portraits have helped us know more fully the multiple, conflicting aspects of our own natures. Not every self-portrait by Rembrandt carries this particular combination of latent or conflicting emotional expressions -- confidence, vulnerability, and fierceness.

However, from what little I know, I would have expected to see one more expression in the face of the Bader portrait. In addition to a glad confidence and a vulnerable doubt, I would have expected to see an expression with a hard edge, an expression with drive, self-discipline, determination, ambition, sheer endurance -- something with an edge of ferocity to it.



A quick glance confirms that Rembrandt left other self-portraits that do not noticeably suggest this ferocity or any especial ambition, or even the drive of a survivor. In the Bader portrait, for no reason I can name, I miss that hard edge, that toughness, the self-knowledge of one who responds to threatened adversity not by vulnerability alone, but by a Lear-like declamation that, if I am going to be weak, I will be weak so powerfully that all the world will tremble before my weakness.

The Bader portrait -- lyrical, engaging, captivating, utterly charming -- is more Mozartian in its lilt. Its dark undercurrent is melodic, not thundering. A confident cheer melts around its edges into the direction of vulnerabilty, but Rembrandt's huge hand nowhere slashes a mark of pure power across the canvas to say, I was here. -- Yet Rembrandt did not leave that kind of mark on every portrait.

Perhaps in this case, Rembrandt did paint the portrait, in a sentimental mood, of himself as a painter, to celebrate the interpenetration of wholeness and fragility, of confidence and change, of the heart's indominable yearning for some lasting happiness -- with the mind's clear-eyed knowledge of history and time -- all of which he sees at he looks at us and roughs out our portraits on his sketchpad.

12/04/2004