

Alfred Bader

Alfred Bader Fine Arts - Painting File

[Annibale Carracci - Spanish Portra]

[197-]

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-----Original Message-----

From: Ann S. Harris [<mailto:ash+pitt.edu>]
Sent: 08 October 2002 18:43
To: Ann S. Harris; Clovis Whitfield
Subject: Re: Faccini Schmaccini!!

1315 Denniston Street
Pittsburgh, PA 15217

9/21/02

Dear Clovis:

I apologize for taking so long to get back to you after telling you I had a better answer for the identity of the artist responsible for your "Faccini self-portrait". I have to finish this [swear word] book so other stuff gets set aside . . .

Let's first dispose of the idea that it is by Faccini. I have the Negro-Roio monograph to hand and note that there is NOTHING in that collection of plates to suggest that Faccini ever painted portrait heads, let alone one like yours. There's hardly a portrait in the book. The Louvre portrait (p. 88 f.) seems to me near Ludovico (note the hands, virtually a signature; compare too with Turrini portrait in Christ Church, which I've long thought was Ludovico and C. Legrand has recently published as such); however, the Louvre looks a bit flat so I suspect that it's either over-restored or a copy. At all events, it does not look like your painting. Faccini's people are always an odd mixture of maniera-isms and some faint awareness that more realistic styles are prevailing. There is no painting by him, however, that has such a robust, straightforward presentation of an individual. Not Faccini? that was my first response when you showed me the picture in New York. But such subjective responses generally don't convince others so let's look at other elements, especially the collar.

I became a collar student in order to sort out the portrait drawings and paintings of Bernini because they were the only objective way to date them. The collar that starts from the front of the neck and extends at right angles across the shoulders and then goes back to make a 2/3 circle behind the sitter as seen in your picture is not used in Faccini's lifetime. Collars in Passerotti etc. drop down in front and are not so wide (e.g. Annibale's Aloisi drawing, Berlin, on p. 46 of the Faccini book, and the P. Fontana & Passerotti portraits on p. 18). Such collars appear in several of Bernini's portraits, however? look at his portrait of Sisinio Poli (Morgan Library, 1638; Harris Dover book, 1977, pl. 35); Ottaviano Castelli (c. 1642-5, as collar is wider, now does not start directly outwards but drops a bit down first; Harris pl. 36); and the unknown man at Windsor (Harris pl. 34, dated too early at 1635 because the collar is now dropping down further as well as extending further sideways; I'd now say c. 1645). The Poli collar and that of the man in Frankfurt (Harris pl. 33) are closest to yours. (The small collar worn by the man in my plate 32 tells us that he's a cleric or official of some sort.) Bernini's Self-Portraits, drawn and painted, either have no collar or rather modest ones but the one in a private collection (still Wildenstein? - p. 41 in the big recent Rome Bernini Regista del Barocco catalogue) has a collar like that of your sitter.

So I had these photos around me to confirm my views about the date of your portrait and tried to think which Italian painter working around 1635-40 could have done it? Sacchi? Cortona? Domenichino? Lanfranco? Poussin? Camassel? etc. No, no, no, no, no! It had to be someone really good because it held its own beside all these Bernini images.

Then it struck me that the answer was staring at me ? all these young men looking at me the same way - it had to be by Bernini! And the more I thought about it and the more I looked at it with all the best photos I had of both paintings and drawings, the more convinced I became. I do not lightly attribute anything to a big name artist, as you know. Put a good black and white photograph of your portrait next to the detail of Bernini's later Borghese self-portrait on p. 38 of the "Regista" catalogue (dated too early here as GLB has flashes of white hair not seen in the Uffizi self-portrait dated to the same year). Look at the way the paint is built up, the impasto texture and the bravura application of a few blocky strokes to create volume ? just beside the ear of the former, the highlight on the back of the collar on the right in yours; the way the mouth is painted in both and the direct gaze, position of the head and shadowing of the far side of the face in both. Even the highlight on the right eye lid (our left) are close. Then look at yours with plate 3 on p. 48: note the straight strokes on the collar laying it in (plus that bravura line of the edge of the collar in yours . . . fabulous!). The flicks of light strokes in the hair in both . . . convinced yet? I even think the palette which has an oddly chalky cast not like that of any of Bernini's contemporaries but which your painting has provides another argument in favor of the attribution. Also, I don't know anyone else who likes to show the collars floating a bit instead of lying flat . . . if you do, let me know. The angle of the head and intense gaze at the viewer, which made you think it was a self-portrait, is something Bernini does all the time and explains why so many of his portrait heads are called (or have been called) self-portraits in the past.

So who is this young man for whom Bernini made a more finished portrait than usual, putting a cast shadow on the back wall like those he puts in some of his portrait drawings. He even gives it a circular (oval?) frame? Even the rest of his costume is described. I doubt we'll find out unless you have some luck finding an old inscription on the back of the canvas or have some useful provenance history. Poli was the son of the Barberini's Maggiordomo . . . your young man does not look like Bernini so I suppose it is not one of his own children. How old was Taddeo Barberini's son in 1635? Do we know what he looked like?

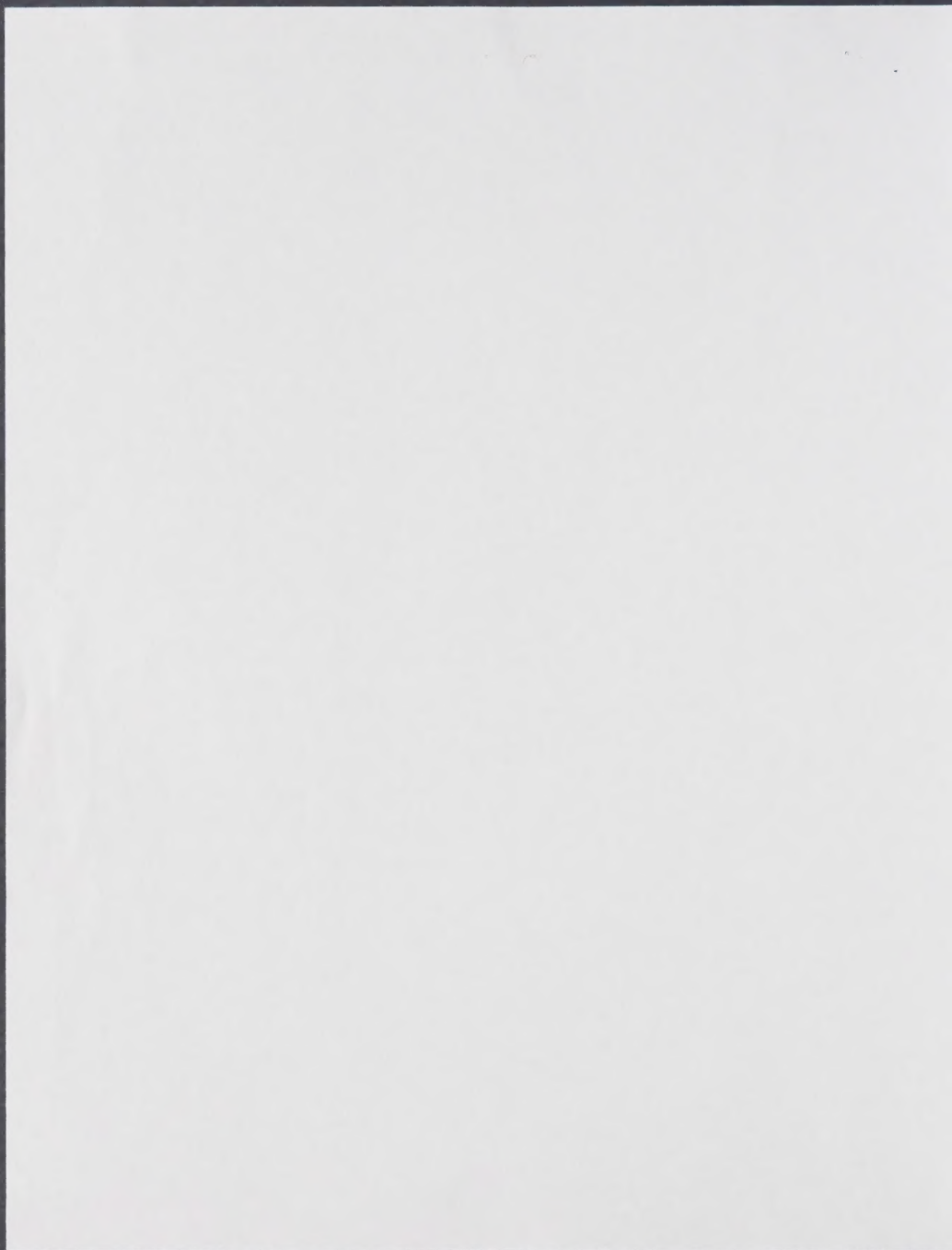
So ? if I'm right and you agree and others agree ? the painting is worth a lot more than as a dubious Faccini self-portrait. It would be a wonderful addition to the small corpus of Bernini paintings that we have. Its publication might even yield others that have not been identified because they were also gutsy but more finished than we believed we could expect given the character of the other surviving portrait heads. I look forward to your reactions ? as long as they are in basic agreement! If not, you'd better have some good counter arguments and a better name to propose . . . !!! If you agree, then we can discuss what to do re writing it up and my fair compensation.

Best wishes,
Ann (hard copy follows)

PS Trafalgar Galleries has a head that they think is a Bernini portrait too but it's much less clear to me that it's right . . .

t

P



Subject: FW: Faccini Schmacchini!!
From: "Clovis Whitfield" <clovis@whitfieldfineart.com>
Date: Thu, 10 Oct 2002 09:33:23 +0100
To: <baderfa@execpc.com>

Dear Alfred,

This is the letter from Ann Sutherland Harris. It is strange how people are sometimes struck by an image, I cannot myself see any similarity in the soft brushstrokes of the 'Berninis' that I know and these vigorous bits of impasto. When she told me that she knew who it was by, she kept it to herself for a couple of months, maturing also the benefit in her mind because she maintained that it would be much more valuable with the new attribution. I didn't want to challenge her logic in my answer, because that of course doesn't do, but I cannot hang so much on a collar; a look at the illustrations of Passerotti and Carracci does not confirm her argument, for me at least. I think her letter is another for the file.

More later,
CLOVIS

-----Original Message-----

From: Clovis Whitfield [mailto:clovis@whitfieldfineart.com]
Sent: 09 October 2002 10:47
To: Ann S. Harris
Subject: RE: Faccini Schmacchini!!

Dear Ann,,

I am most grateful for your efforts with regard to this face and have taken a little while to muster my thoughts on the question, not to mention to look through the fashion files for the early Seicento. And also the file on the painting itself, which goes back, as it happens, quite a way. Konrad Oberhuber ('975) suggested Agostino, rather than Annobale; Anthony Clarke 'might be a portrait of Annibale by one of his brothers (sic), not by Frans Hals; Ulrich Middeldorf (1977) thought it was the early Guercino; Ben Nicolson (1977) thought it was in the orbit of Annibale, no doubt done in Bologna in the 1580s. Erich (also 1977) interestingly thought it 'zwischen Vouet und Bernini', Egbert Haverkamp Begemann suggested (1984) Willem Drost; Richard Spear (1977) compared it cautiously with the Brera Annibale', Sydney Freedberg thought it belonged to the generation of Carracci followers, but not Guercino; Diane De Grazia (1980) 'from the ambient of Annibale Carracci, and perhaps by Annibale in the 1580s 'I see the Roman comparison, but I believe the painting is Bolognese'; Keith Andrews (1979) 'would have been bold enough to call up the name of Annibale'. More recently, as you know, Mario di Giampaolo has been talking the same attribution to Faccini as Emilio Negro and Nicosetta Roio, and the appearance is certainly quite compelling with some of the likenesses of him, like the boy in the Brera portrait or the face on chalk portrait at Chatsworth.

It is obviously a nice improvement to call the picture Bernini, and I am now doing the rounds of the biancheria in the late Cinquecento to early Seicento, ironing the floppy shirts of Signor Passerotti in his self-portraits and Annibale's in the Brera. I think that I would like to look more closely at the actual brushwork, which is quite thick and impressionist, to know that Bernini also used paint in the same way, the ones that I know have a softer edge to the brushstrokes. Obviously it would be good to get some confirming opinions lined up to make this work, have you a suggestion to whom I should write?

In any case I think it is a most interesting idea and I will take it further in the next few days of study at the Witt to understand exactly your line of argument, which is well-thought out.

Tante belle cose,
CLOVIS



National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

July 14, 1980

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

Dear Dr. Bader:

Thank you very much for your kind letter and the issues of Aldrichimica Acta with reproductions of your paintings. From the photograph of your Portrait of a Young Man, I would believe that your painting comes from the ambient of the Carracci, and perhaps by Annibale in the 1580s. If you have not already done so, I would suggest asking the opinion of Donald Posner, who, as you know, wrote the catalogue raisonné of Annibale's paintings. His address is Institute of Fine Arts, New York University, 1 East 78th St., New York 10021. I see the Roman comparison, but I believe that the painting is Bolognese.

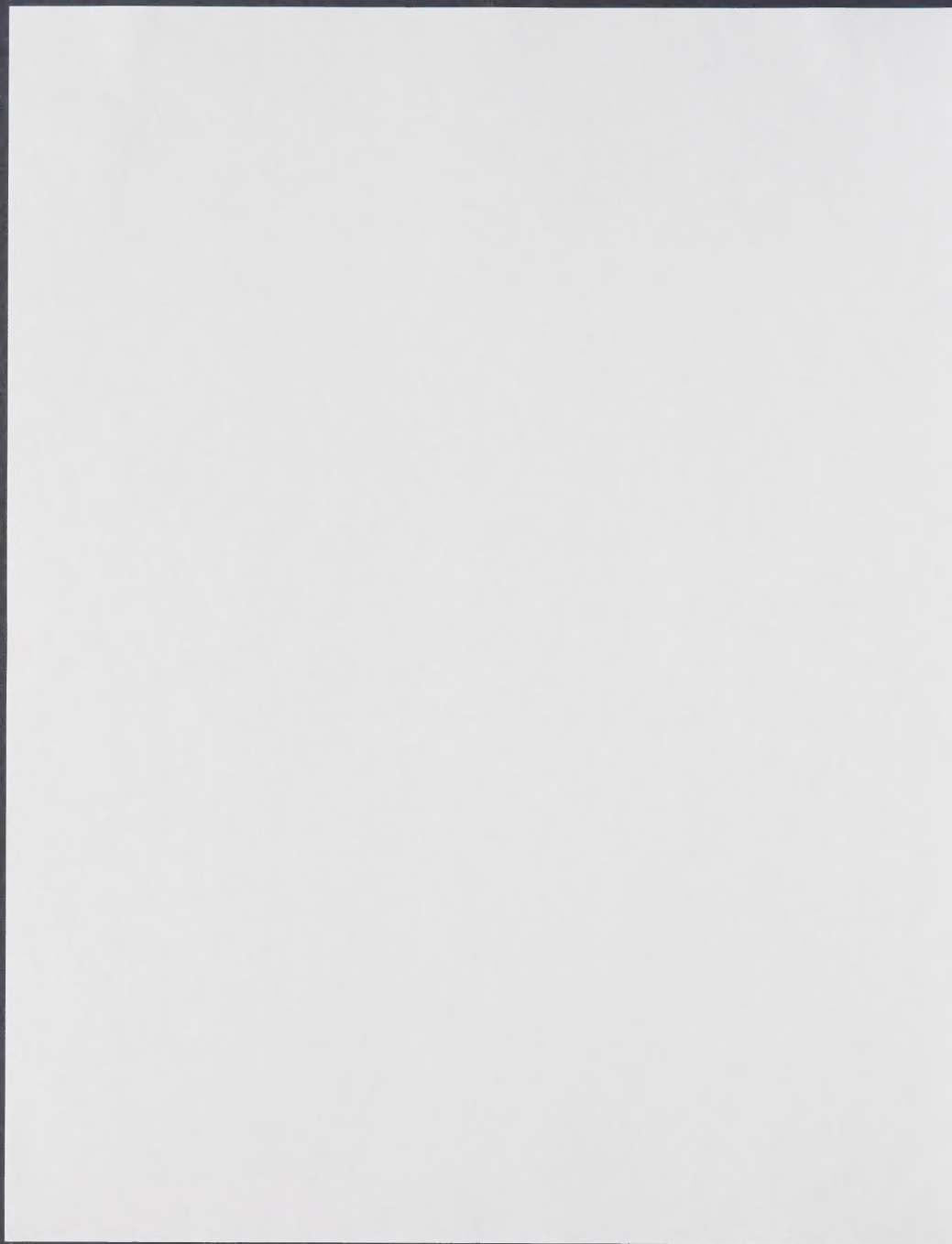
The other painting looks Emilian, possibly by someone in the early 17th c. such as Schidone or Carlo Bonone. I also wonder if the figures might belong to a modello for a painting of a Last Supper or a Supper at Emmaus. Bartolomeo Schidone (or Schedone) is known to have done oil sketches like this. Although I have found nothing quite like it, I would suggest this area as a starting point.

Again, thank you for the photographs. If I should think of anything else about the paintings, I will let you know.

Sincerely,



Diane DeGrazia Bohlin
Curator of Italian Drawings



STÄATLICHE MUSEEN PREUSSISCHER KULTURBESITZ

GEMÄLDEGALERIE

1 BERLIN 33 - ARNIMALLEE 23
TELEFON (030) 8301-1

4.11.1977 da

Professor Konrad Oberhuber
Curator of Drawings
Fogg Art Museum
Harvard University
Cambridge, Massachusetts 02138

USA

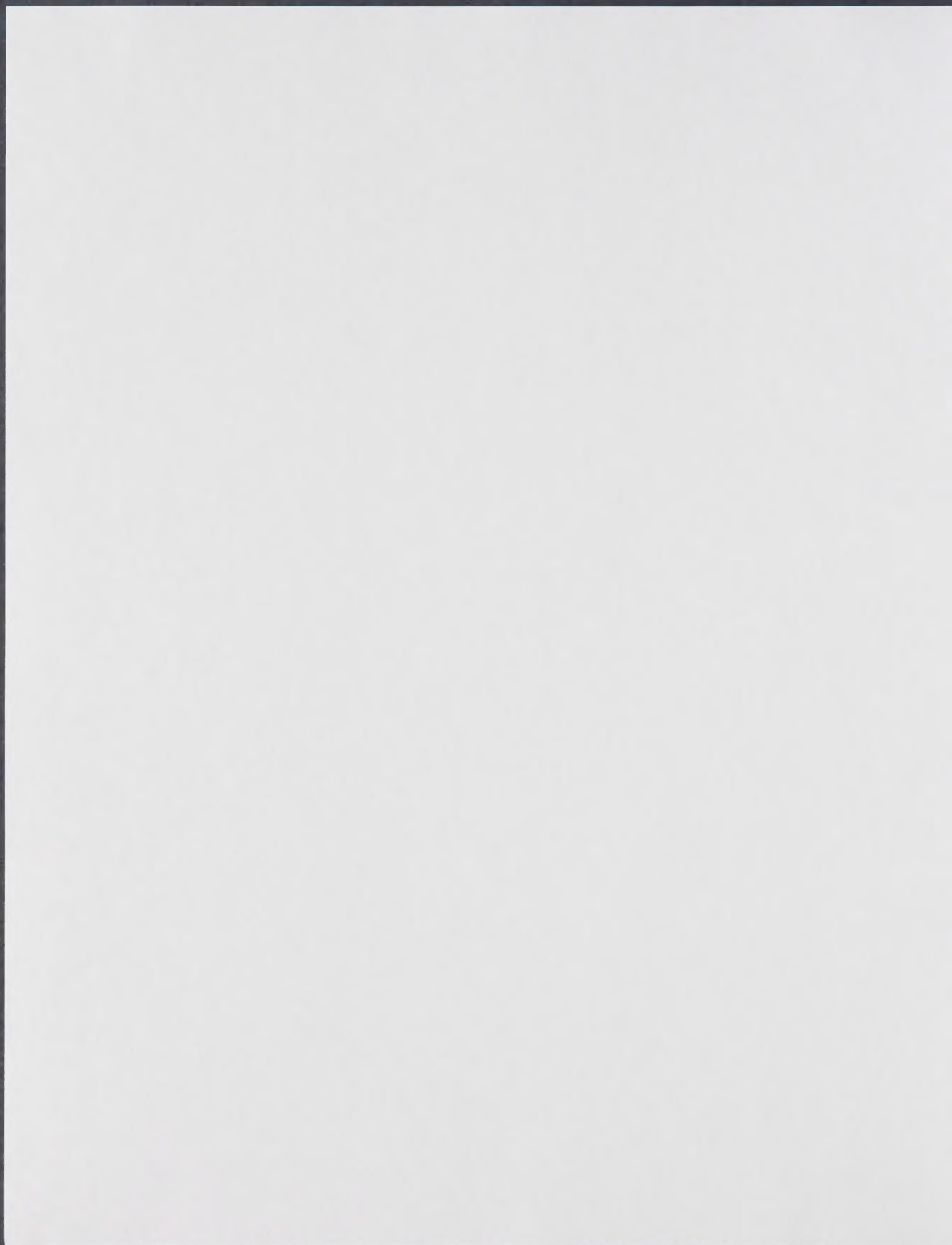
Lieber Oberhuber,

besten Dank für Ihren Brief vom 26. Oktober und das Foto des sehr interessanten Bildes. Ich verstehe, daß man an Annibale Carracci gedacht hat, von dem das Bild aber doch wohl nicht stammt. Ich bin auch nicht hundertprozentig sicher, ob das Bild wirklich Bolognesisch oder nicht vielleicht Römisch - so zwischen Vouet und Bernini - ist.

Mit herzlichen Grüßen, sehr in Eile,

Ihr

Dr. Erich Schleier



ULRICH MIDDENDORF

8, VIA DE' SERRAGLI

den 31. August 1977

Herr Dr. 20124 FIRENZE - ITALIA
ALFRED BADER
2961 North Shepard Avenue
MILWAUKEE, Wisconsin 53211

Mein lieber Alfred,

vielen Dank fuer das Farbdiapositiv. Ich bin jetzt noch mehr davon ueberzeugt, dass das Bild ein frueher Guercino ist. Das beste Urteil ist das von Ronnie Laskin. Der hat wahrscheinlich etwas gemerkt, und will es nicht sagen. Das Bild ist von einem juengeren Mann als die Carracci. Von Guercino kennt man bisher kein fruehes Portraet. Auch die gewisse Aehnlichkeit mit Nordischen passt (aber es ist sicher kein Rubens!). Ich wuerde aber nicht wagen, das Bild zu veroeffentlichen, ohne das Original gesehen zu haben. Was sagen denn die Milwaukee Zeitung-ueber das Bild? Und wieso haben Sie darueber geschrieben?

Ich bin neugierig, auf die Fotos der anderen neuen Bilder.

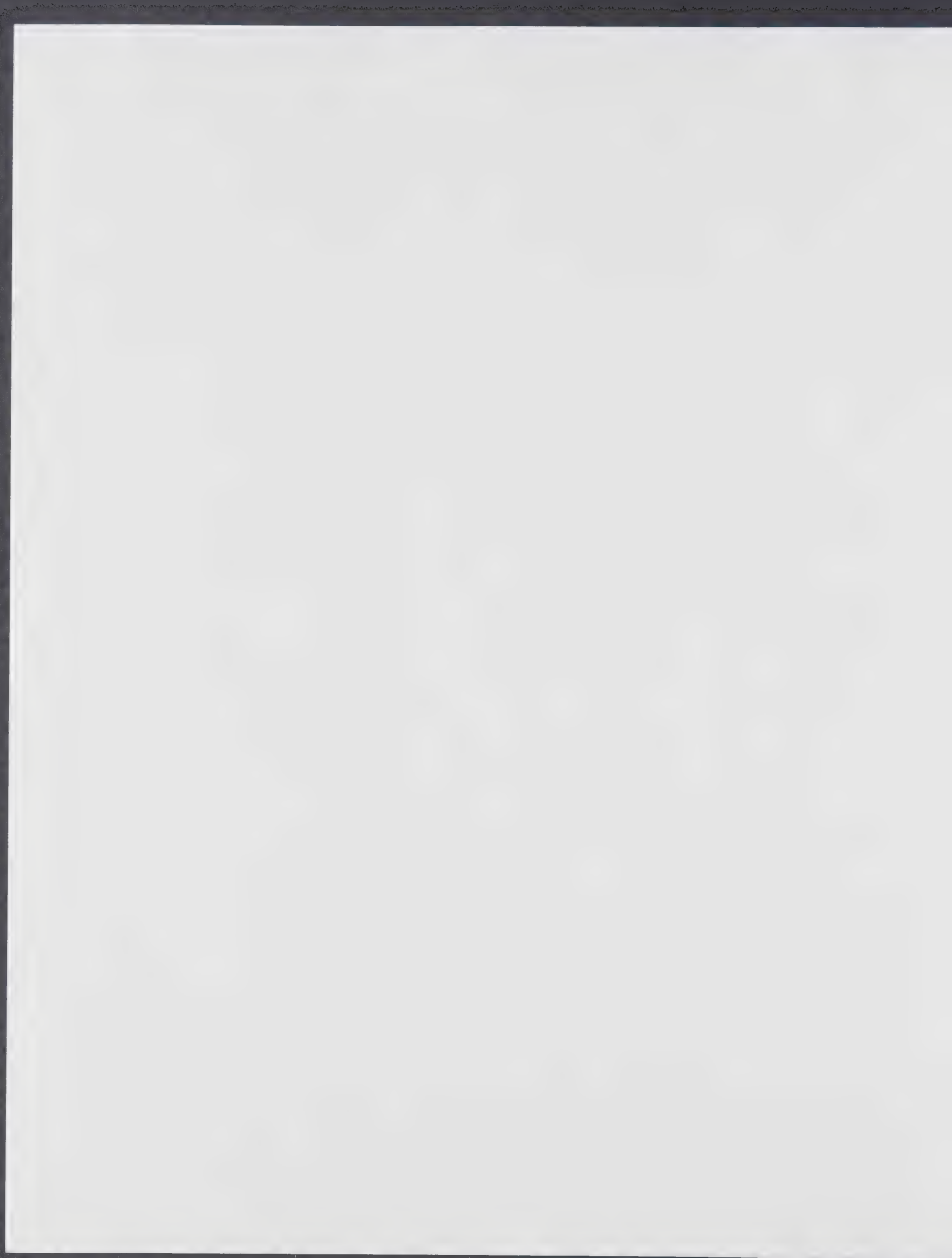
Hoffentlich geht es Ihnen allen gut. Wir bedauern, Sie solange nicht gesehen zu haben und deshalb auch wenig von Ihnen und den Ihren zu wissen.

Alles Gute Ihnen allen und die herzlichsten Gruesse.

Stets Ihr

Ulrich Middendorf
Ulrich Middendorf

P.S. Haben Sie von Denis Mahon gehoert? Dessen Meinung wuerde mich interessieren.





RECEIVED

SEP 20 1976

ALDRICH CHEMICAL CO., INC.

Queen's University
Kingston, Canada
K7L 3N6

Department of Art
September 9, 1976

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

Dear Dr. Bader:

I fear I am following the Queen's pattern of taking a long time to reply. In fact I have been away off and on since your letter arrived with the photograph of the boy. And now I have to admit that I can't tell you anything more about it. My first impression is the same as yours: that the painting is likely Bolognese, early seventeenth century. I suppose one should keep one's mind somewhat open to related schools, but beyond that I am at a loss. (As a point of interest, there is an article by Stephen Pepper in Arte Illustrata, no. 53, 1973, with many interesting reproductions of portraits by Annibale Carracci.)

The painting from Halifax has just arrived and looks fascinating indeed. It is dirtier than I had thought from the photographs, but it appears to be in good conditions otherwise, especially for a painting from that period. Ian Hodgkinson will be doing a thorough technical examination of it shortly.

We look forward to seeing you soon in Kingston.

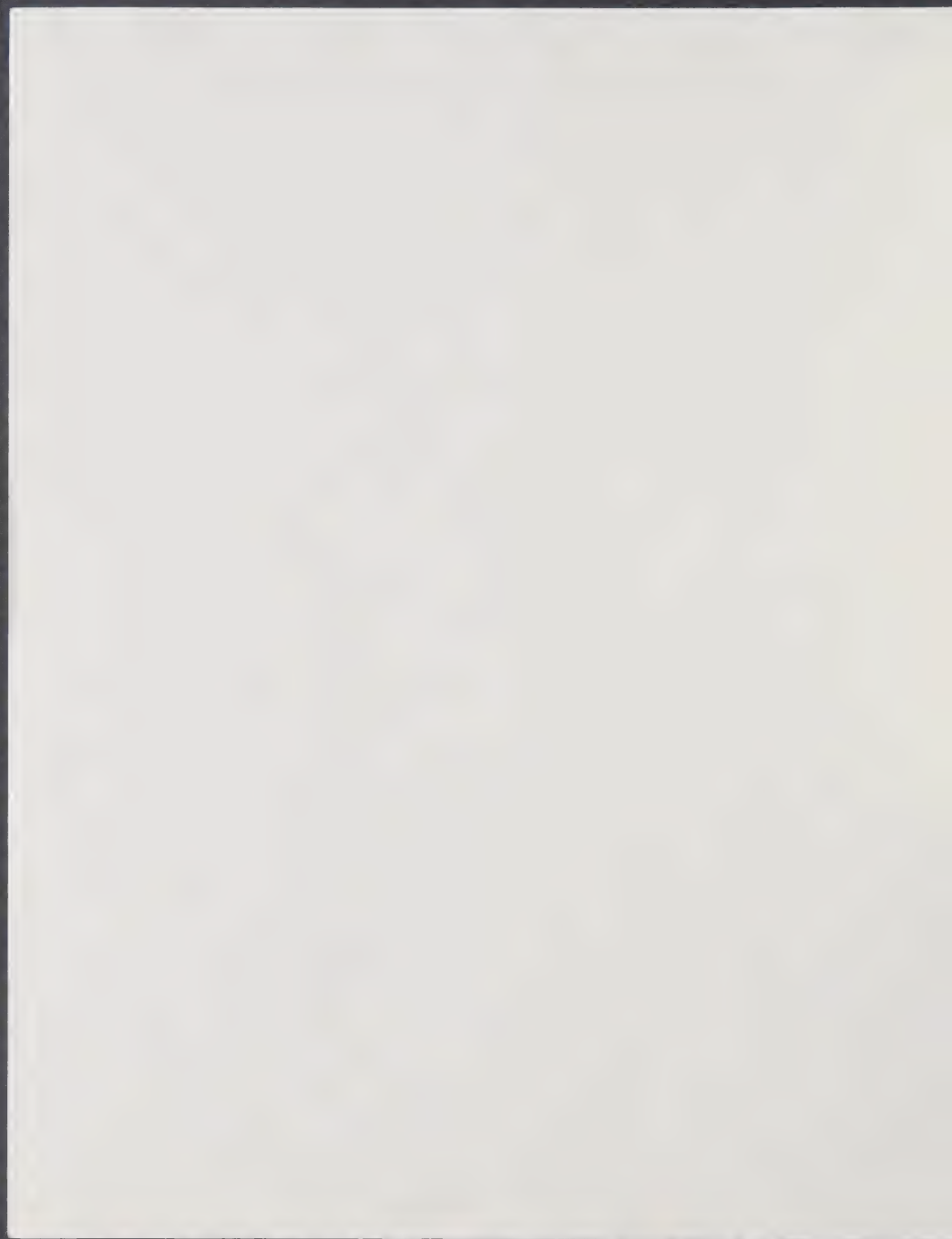
All good wishes,

Yours,

David

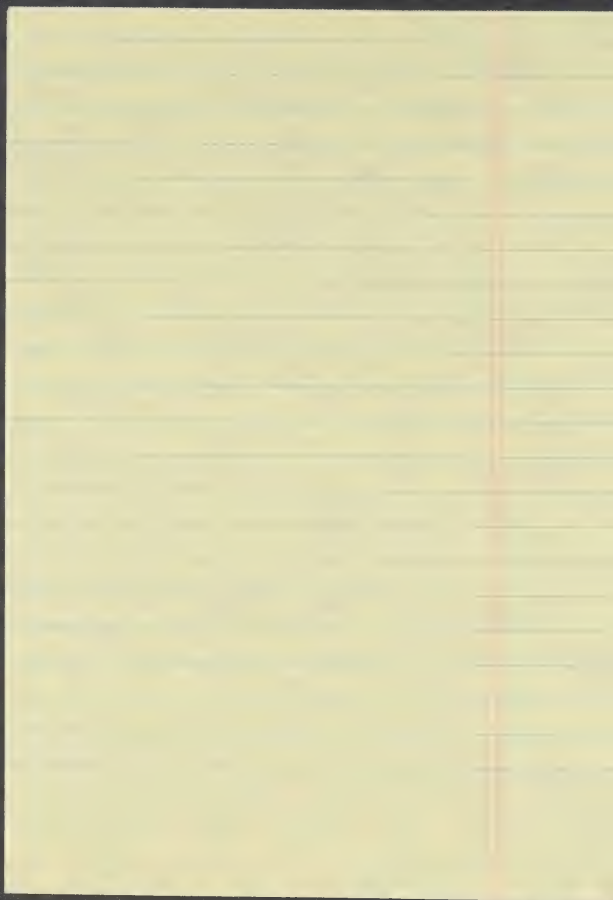
David McTavish

DM:mb



FACCHINI

Faccini



Straus Center for Conservation
Paper Laboratory

Treatment Report

Nationality: Dutch (?)
Artist: Anon.
Title: Skull
Medium: oil
Type: painting
Period: 17th Century

Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Ave
Milwaukee, WI 53202

Treatment:

Date

10/93

Description

Separated the paper support from its acidic mounting mechanically with a thin metal spatula. Residues of sticky mounting gum remained attached to the verso and were removed mechanically with a scalpel.

The tears in the sheet were mended with Japanese paper and wheat starch paste. The losses were filled with matching western paper toned with Winsor & Newton watercolor. Losses in media along the edges of the tears were also inpainted with watercolor.

The sheet was matted in an eight-ply paper-covered raagboard window mat and backboard. It was hinged in place with Japanese paper and wheat starch paste.

4 hours @ \$82 per hour **Total Labor: \$328.00**

Photography:

35mm B/W neg. & prt.

Before	During	After	Unit price	
2		2	\$5.00	\$20.00

Total Photography: \$20.00

Supplies:

General Supplies

\$20.88

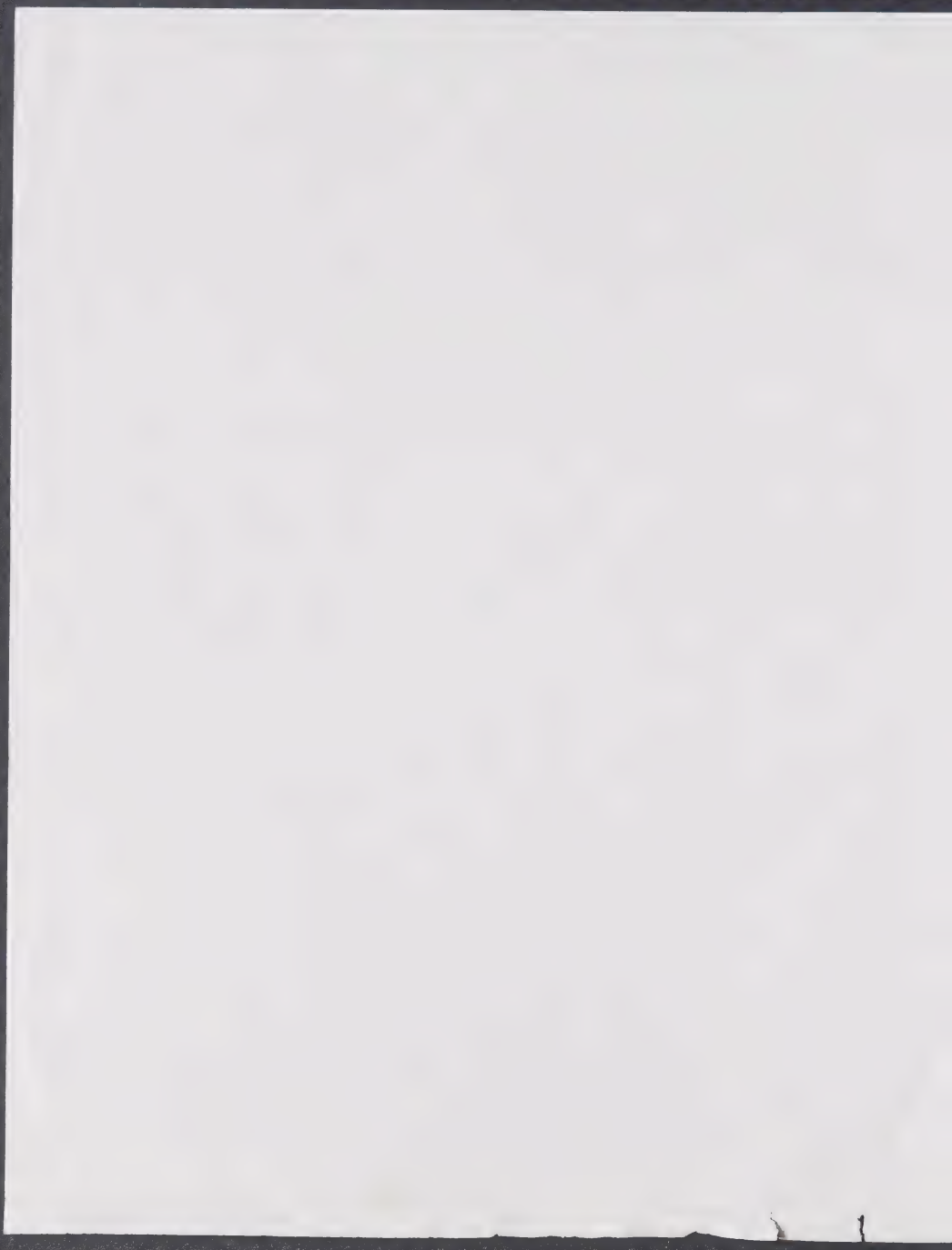
Total Supplies: \$20.88

Total: \$368.88

This is not an invoice; invoice
is sent under separate cover

Conservator: Craig Bowen
Craig Bowen

Date: 4/14/94





Aldrichimica Acta

Volume 13, Number 1, 1980

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About Our Cover:

This is a most unusual painting, in subject, in color and in its history.

It depicts Sarah bringing Hagar to the aged Abraham (Genesis 16, 1-3), a subject rarely used by baroque artists. It is a small panel (12 1/2 x 9 3/4 inches) of unusual color - delicate greens and reds. It was painted by Salomon de Bray in 1650. It is interesting to trace the model of the naked Hagar through the ages. De Bray probably copied the main figure of the *Allegory of Fertility* by Jacob Jordaens (Fig. 1), who had copied it from a figure by Moeyaert (Fig. 2), who must have taken his idea from a figure of Aphrodite by Praxiteles. Transmissions of visual ideas, such as this one from the antique through a pre-Rembrandtist and Jacob Jordaens to our Hagar, are probably quite common, but seldom so obvious and well documented.



Fig. 1



Fig. 2

Our chemist-collector had known this painting for many years, as it had belonged to one of the great private collectors in England, Dr. E.S. Schapiro, who had loaned it and ten other Biblical works to an exhibition, "The Bible through Dutch Eyes" in Milwaukee, of which our chemist had been the guest curator. Dr. Schapiro passed away recently and left his entire collection to the Hermitage in Leningrad. However, the Hermitage was not willing to pay the high estate taxes due, and so the executors had to sell some of the paintings, this one among them.

Are you interested in our Acta covers? *Selections from the Bader Collection*, with 30 duotone reproductions, many of previous Acta covers, and an introduction by Professor Wolfgang Stechow is available to all chemist art-lovers.

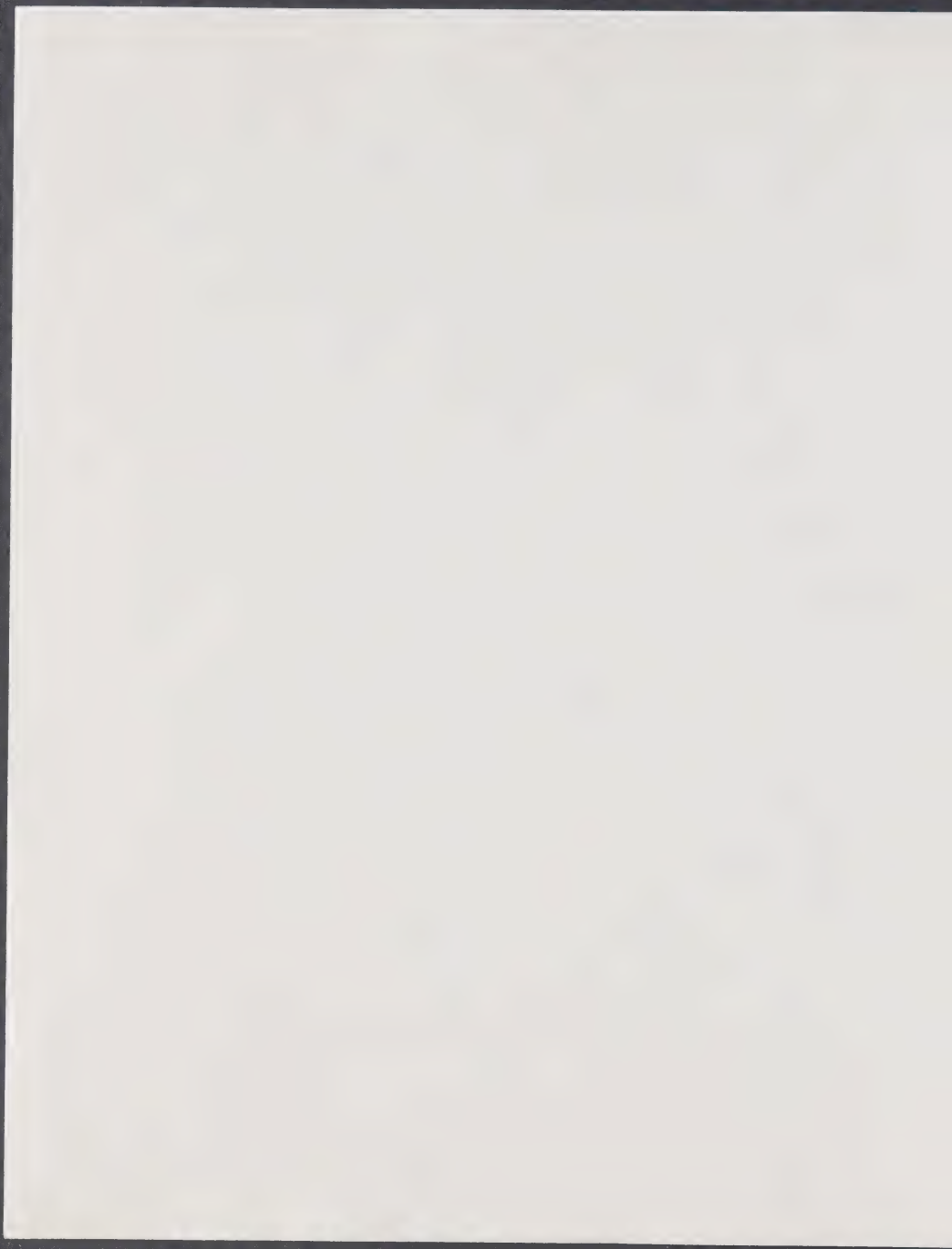
Z10.118-4 \$6.00

Also, many paintings reproduced on our Acta covers were shown at the Milwaukee Art Center in an exhibition, "The Bible Through Dutch Eyes," arranged by Dr. Bader in 1976. The fully illustrated catalog with 66 black-and-white and 4 full-color reproductions contains many art historical and Biblical comments.

Z10.374-8 \$10.00

Many of the early issues of the *Aldrichimica Acta* have become very rare. Please do not throw your issues away. In time, we believe that complete sets will become valuable, and — if you do not want to keep them — there probably are chemists near you who would be interested.

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Dott.ssa Nicoletta Rolo
Via S. Patronio Vecchio, 20
40126 Bologna - Italia

Gent.mo Dr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
fax 0044 171 495 6488

Bologna, 20 dicembre 1999

Gent.mo Dr. Whitfield,

La ringrazio delle fotografie che mi ha mandato.

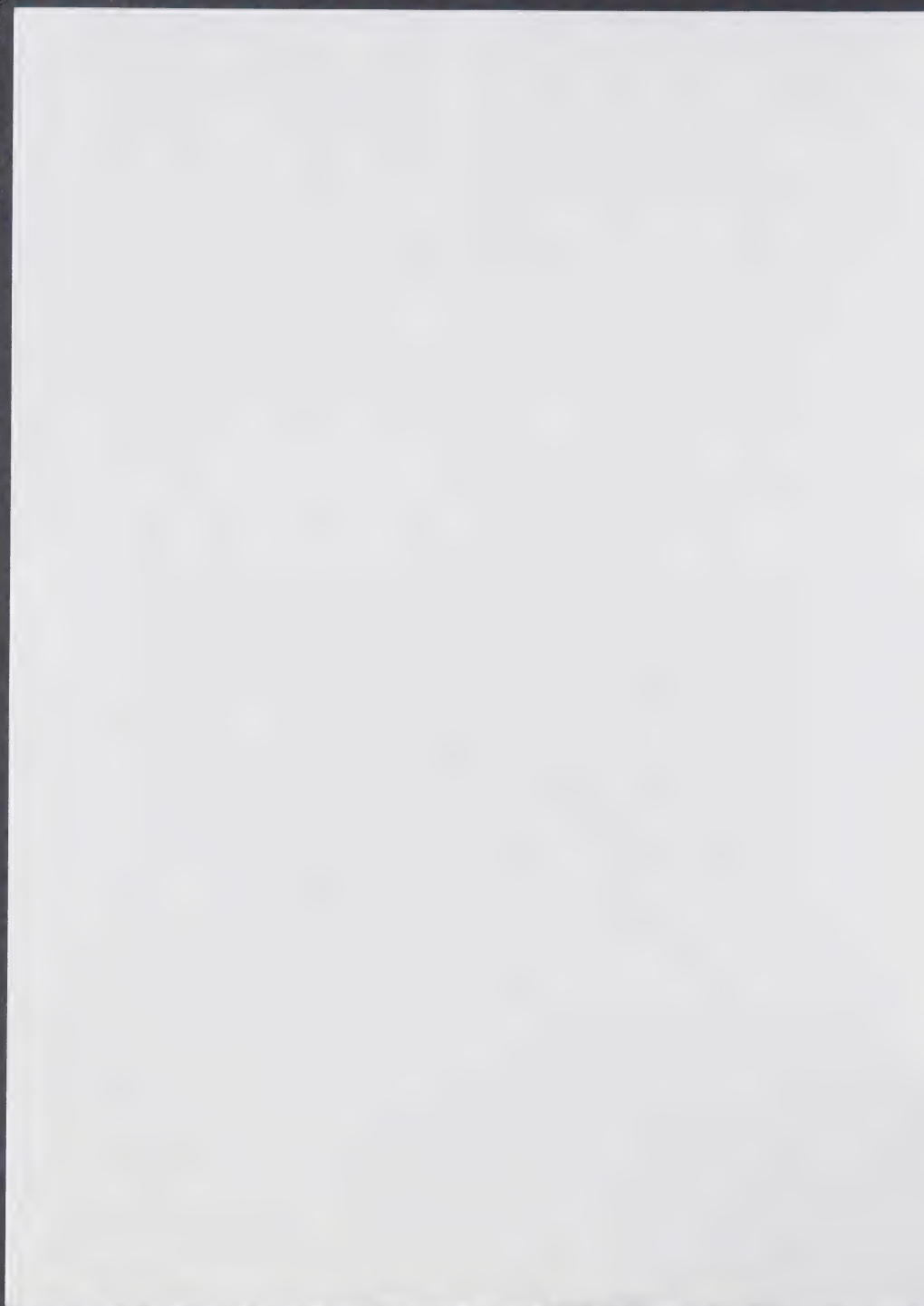
A mio avviso il ritratto è molto prossimo a Pietro Faccini che, come lei sa, è spesso confuso con Schedoni: potrebbe essere addirittura un suo autoritratto; infatti mi pare che il giovane personaggio rassomigli molto sia all'effigie incisa riportata dal Malvasia in apertura della vita di Faccini, tratta da un disegno dello stesso pittore bolognese, che a quelli che lo ritengo i suoi ritratti (li può vedere tutti riprodotti nella monografia su *Pietro Faccini*, a cura di E. Negro e N. Rolo, Modena, 1997).

Per quanto riguarda il *S. Giuseppe col Bambino*, mi sembra invece assai vicino a Lucio Massari, specie al quadro della chiesa dei Cappuccini di Roma, anche se solitamente la materia pittorica di Massari appare un pò più rifinita: potrebbe trattarsi di un'effetto prodotto dalla pulitura del dipinto?

Ritengo che in entrambi i casi sia utile per me vedere i quadri dal vero: augurandomi di poterlo fare presto, spero comunque che queste mie brevi considerazioni possano essere di qualche utilità per il suo lavoro.

Ringraziandola nuovamente, per ora le mando i miei più cordiali saluti

Nicoletta Rolo



Yale University New Haven, Connecticut 06520

DEPARTMENT OF THE HISTORY OF ART
Box 2009, 56 High Street Tel. 203-436 8853
3. VI. 1976

Dear Alfred,

Thanks for your letter of May 30, and
the photographs (also : for the pajamas!).

No, I did not see the most recent
issue of *Siniches* yet. If the Polish
Rider is interpreted there as young
David, then we have again a case
of simultaneous discoveries: Slatkes
(Queens) and a student of mine
(an underpainted!) came to the
same point.

Dr. E. de Jongh you can best
reach: % Wilhelminapark 62, UTRECHT.

I don't think that Rembrandt
had two subjects in mind, from time to
time, but I do think that he liked

to portray people in disguise.
Therefore, not dual subjects, but
one subject with allusions or
references to, and associations with
another subject.

The photograph you sent me, of
a boy, looks Spanish to me; not
only the matter, also the application
of paint seem definitely Spanish.
His face seems better than his
shoulders, is that correct? Good quality.

A local art dealer here has a
copy of Bloemaert's print (or rather
after Bloemaert), after your
St. Jerome. I have asked him to
offer it to you.

Best regards,

Rebert

OBERLIN

Oberlin College
Department of Art
87 North Main Street
Oberlin, Ohio 44074-1193
216/775-8181
FAX: 216/775-8886

November 28, 1993

Dr. Alfred Bader
Astor Hotel suite 622
924 E. Juneau Ave.
Milwaukee, WI 53202

Dear Alfred,

Thank you so much for your generous gift! It will, I think you know, be put to very good use once again. I didn't reply sooner, wanting to get some information on the music you asked about. Enclosed is a note from a colleague at Oberlin, Steve Plank, whose field is 17th-century music. The only thing to add is that, meanwhile, he talked with Kevin Mason in Chicago, who added that the tablature could be for violin.

All of that is confirmed by Prof. Craig Monson, who chairs the music history department at the Washington University in St. Louis. Monson, too, specializes in early Baroque music. He said that it is very difficult to place this geographically, but it should be southern (though he has run across some violin tablature with numbers from Germany). As for its date, "not before the middle of the seventeenth century."

This won't help too much, I fear, but evidently it is not a simple matter of dating or geography. Do let me know if I could help in any other way.

Many thanks again, Alfred, for your invaluable ongoing support of my travel with students.

*All the best,
Richard*

OBERLIN 17: xi:

Dear Richard,

Thanks for sending along the manuscript page.
Some things can be said right away:

(1) The use of numbers in tablature (as opposed to letters) is southern. Thus Italy and Spain. French tablature would be alphabetic. Reinforcing this is the Italian dance title -- minveto.

(2) That it is 2 minivets suggests late 17th or 18th-c. Unlikely any earlier than that.

(3) It's difficult to what it's a tablature for. Mandolin, cittern, guitar, Eng. guitar are possible with 4 courses (strings), as the tablature uses. I've not had much luck with the standard tunings however in making this fit!

I've sent a copy to a colleague in Chicago with more experience in tablature to see if anything strikes him. (He is Dr. Kevin Mason / 3543 N. Greenwich

Chicago 60657, if you wish to be in contact directly.) I hope this is helpful.

Regards,

Steve

ALLEN MEMORIAL ART MUSEUM OBERLIN COLLEGE



OBERLIN, OHIO 44074 (216) 775-8665

June 2, 1976

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

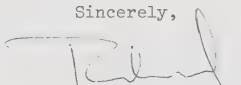
Dear Alfred:

I don't mind in the least if you send me photographs, with one provision: you don't get discouraged if I have to keep saying, "I don't know." Somehow, you manage to keep turning up great puzzles! Your portrait seems to me, to judge from the photograph, to be quite charming and of good quality. I do not know what you have in mind when you think that it might be Spanish--my first reactions were "Italian," but then when I try to pin it down to a specific city, I run into difficulties. Surely, it is 17th century and maybe as early as 1620-30. The date, of course, would depend upon where it was done.

This is a picture I'll keep on my desk with the hope of receiving divine inspiration...

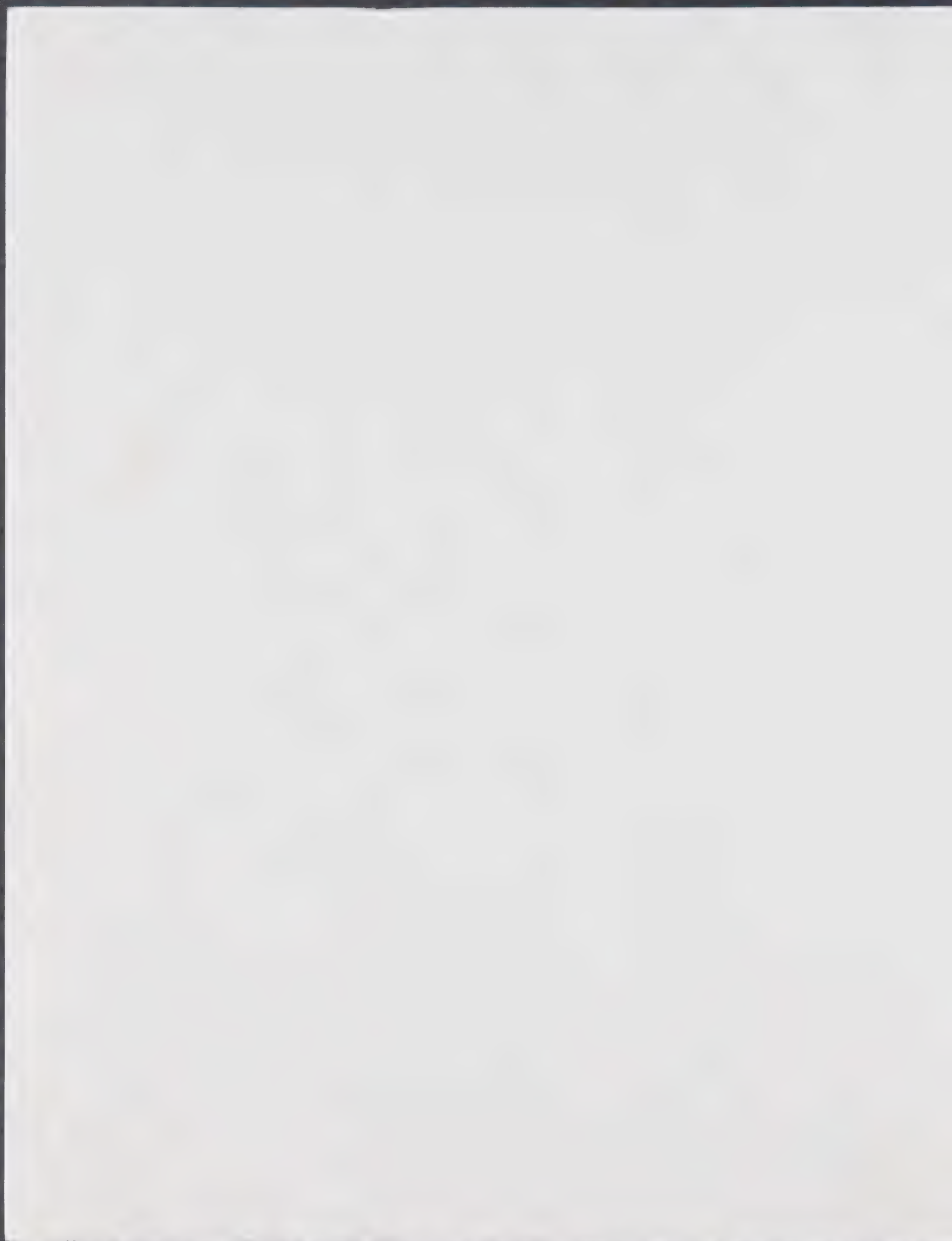
With warmest greetings, I am,

Sincerely,



Richard E. Spear
Director and
Professor of Art

RES:jf



to portray people in disguise.
Therefore, not dual subjects, but
one subject with allusions or
references to, and associations with
another subject.

The photostep you sent me, of
a boy, looks Spanish to me; not
only the color, also the application
of paint seem definitely Spanish.
His face seems better than his
shoulders, is that correct? Good quality.

A local art dealer here has a
copy of Bloemaert's print (or rather
after Bloemaert), after your
St. Jerome. I have asked him to
offer it to you.

Best regards,

Rupert

Useful, Spanish, Italian
I could say more

Yale University New Haven, Connecticut 06520

DEPARTMENT OF THE HISTORY OF ART
Box 2009, 56 High Street Tel. 203-436 8853
3. VI. 1976

Dear Alfred,

Thanks for your letter of May 30, and
the photograph (also: for the pajamas!).

No, I did not see the most recent
issue of *Siniolus* yet. If the Polish
Rider is interpreted there as young
David, then we have again a case
of simultaneous discoveries: Slatkes
(Queens) and a student of mine
(an underpainted!) came to the
same point.

Dr. E. de Jongh you can best
reach: % Wilhelminapark 62, UTRECHT.

I don't think that Rembrandt
had two subjects in mind, from time to
time, but I do think that he liked



Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

March 16, 1984

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

Dear Egbert,

Thank you so much for the Florentine catalog which I return with many thanks. The portrait of a boy, No. 18 in that catalog, is illustrated in color as No. 322 in Volume I of Sumowski, and indeed there is a great resemblance. Unfortunately, the painting in Florence is very dirty and has, I believe, some clumsy over-paint, whereas my painting is truly in mint condition.

As you will see from the enclosed, my painting has been called everything from Frans Hals to Bolognese to Guercino and dated from 1590 to the middle of the 17th century. If by Drost, it must date around 1660. When Professor Posner, the author of the book on Annibale, saw the original he said that it was certainly not by Annibale, but probably by a northern artist working in Italy.

I just had a color transparency made and enclose that and a black and white photograph.

Do you still think that my work is by Drost?

Fond regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosures





411050

National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

June 30, 1980

Dr. Alfred Bader
2961 N. Shepherd Avenue
Milwaukee, Wisconsin 53211

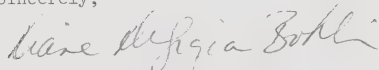
Dear Dr. Bader:

Kathy Foley, Director of the Block Gallery at Northwestern University, has informed me that you have a Carracci painting in your collection. I have been working for some time on the prints and drawings by the Carracci family and would be very interested in seeing a photograph of your painting. Has the painting been published, and, if so, where might I find a reproduction? Otherwise, do you have one available that I might borrow?

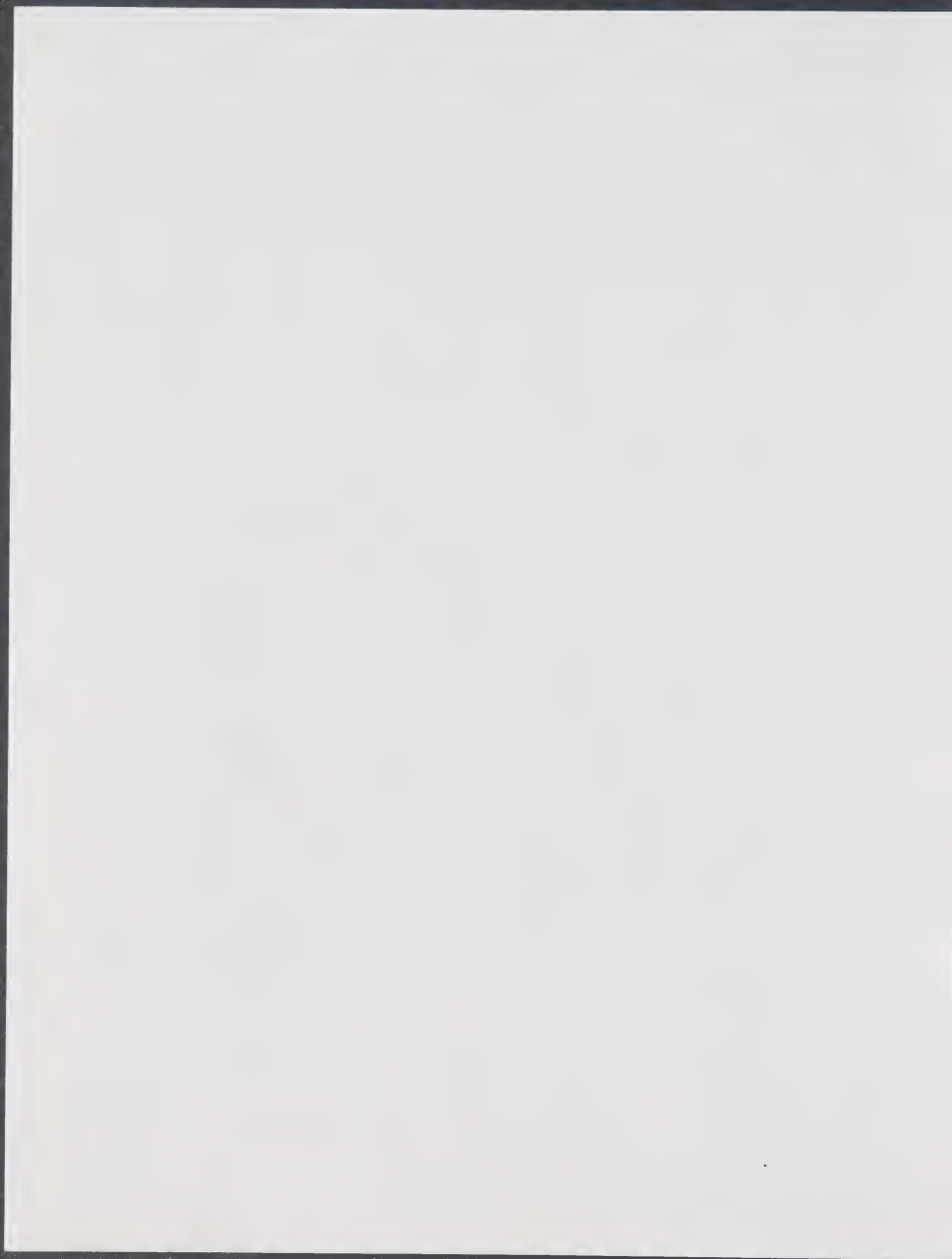
Mrs. Foley sent me a catalogue of the exhibition of your northern baroque paintings at Mount Holyoke last year. I was very impressed by the high quality of the works. Have you also been collecting drawings by some of these artists?

I hope I am not being too forward in asking about your Carracci painting. I look forward to hearing from you at your convenience.

Sincerely,



Diane DeGrazia Bohlin
Curator of Italian Drawings



National Gallery of Art

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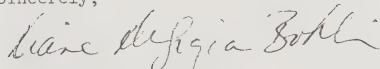
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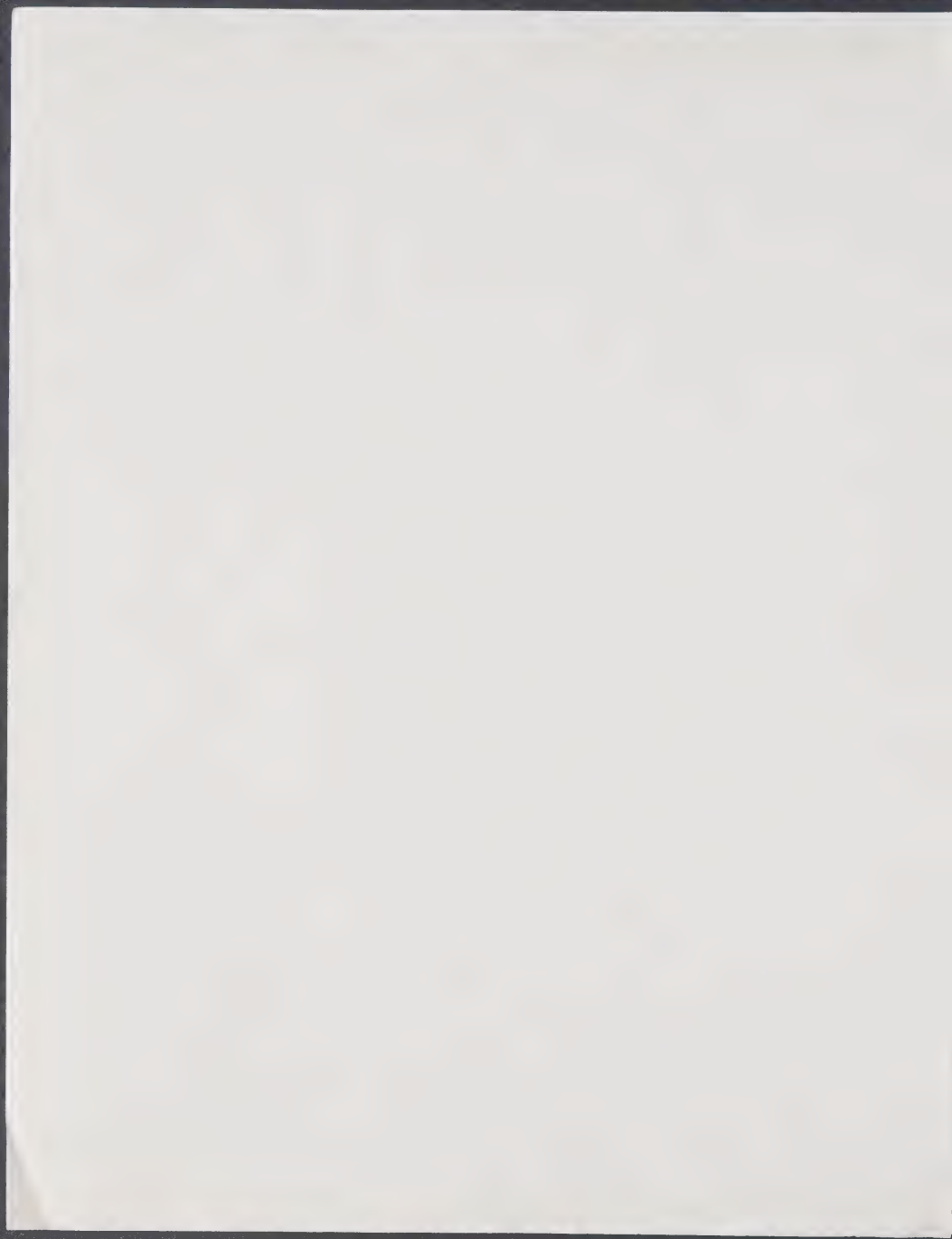
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Sincerely,



Diane DeGrazia Bohlin
Curator of Italian Drawings



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

Mrs. J. H. G. Bohlin,
The National Gallery of Art.

Dear Mrs. Bohlin:

Thank you for your gracious letter of June 20.

My main interest is in Dutch 17th century paintings, mostly historical and of the school of Rembrandt. I do have some Italian works - a beautiful Jetti, a large Gesso Gesso - bought in quality rather than value - but I am not nearly so certain of attributions to southern artists, as I am to northern. And I am always mindful of Friedländer's dictum that a wrong attribution shows one's ignorance of two artists.

From time to time art-historians have suggested attribution to Annibale Carracci for two of my paintings; both reproduced on Aldrich's *Acta* cover envelope. The boy was at one time given to Franz Hals which is nonsense - but I am not sure whether it is Bolognese or Roman - compare for instance with the boy called 'close to the young Benini' in the Spalvany collection (B.N., Le International Caravaguesque Notes, pl. 10). It is certainly quite early; ca. 1590-1600.

The two men, on paper have been attributed both to Annibale and to Jacob Jordaens, ca. 1616, and my

ignorance doesn't diminish my great pleasure looking at it.

I have, unfortunately very few drawings. I would be happy to show you my collection, mainly of some hundred Dutch history paintings, whenever you are in N. Swansea.

Sincerely

Alfred Bayes

July 4 80.

P.S. See p. 1 for a description of the paintings.

Yale University New Haven, Connecticut 06520

DEPARTMENT OF THE HISTORY OF ART
Box 2009, 56 High Street Tel. 203-436 8853

Dear Alfred,

Thank you for your letter of June 7. When you receive this, you have returned from your trip to Europe. I hope it was pleasant and successful

I am returning the photographs of the Spanish portrait - Spanish it must be, bit a self-portrait of a young artist?

Aschäffer's I saw a very nice Salome with the Head of

St John, not O.T., but nice.

It is called "Synas" but is closer
to Hendrick Gerritsz Pot. If I
have a photograph I will send
it on to you.

Yours

Robert

ULRICH MIDDELBOFF
0, VIA DE' LORRAGNI
BOIS4 FIRENZE - ITALIA

14th June, 1977

Sent

Dr
ALFRED BADER
2961 North Shepard Avenue
MILWAUKEE, Wisconsin 53211

My dear Alfred,

we were glad to hear from you, after a long time, that you and the family are well. That you have not come to Italy lately I can understand, but regret. We miss your visits.

Your new pictures are interesting. Sandrart never was a very great painter, but he was competent and often is interesting as in your picture. What the other portrait is, I do not know. It is very good indeed and one ought to find out. Could it be by Guercino? It has all the qualities, and, as far as I know, there are no portraits of his early period known. The colours would tell. I envy you this acquisition.

I have not heard anything about the sale of the other Dosso of Mr Rosner's. A pity that it should have escaped you.

I hope that the business is in good shape, after the merger, of which you have written some time ago. What was it?

Have you received the copies of my Pisanello article with your portrait?

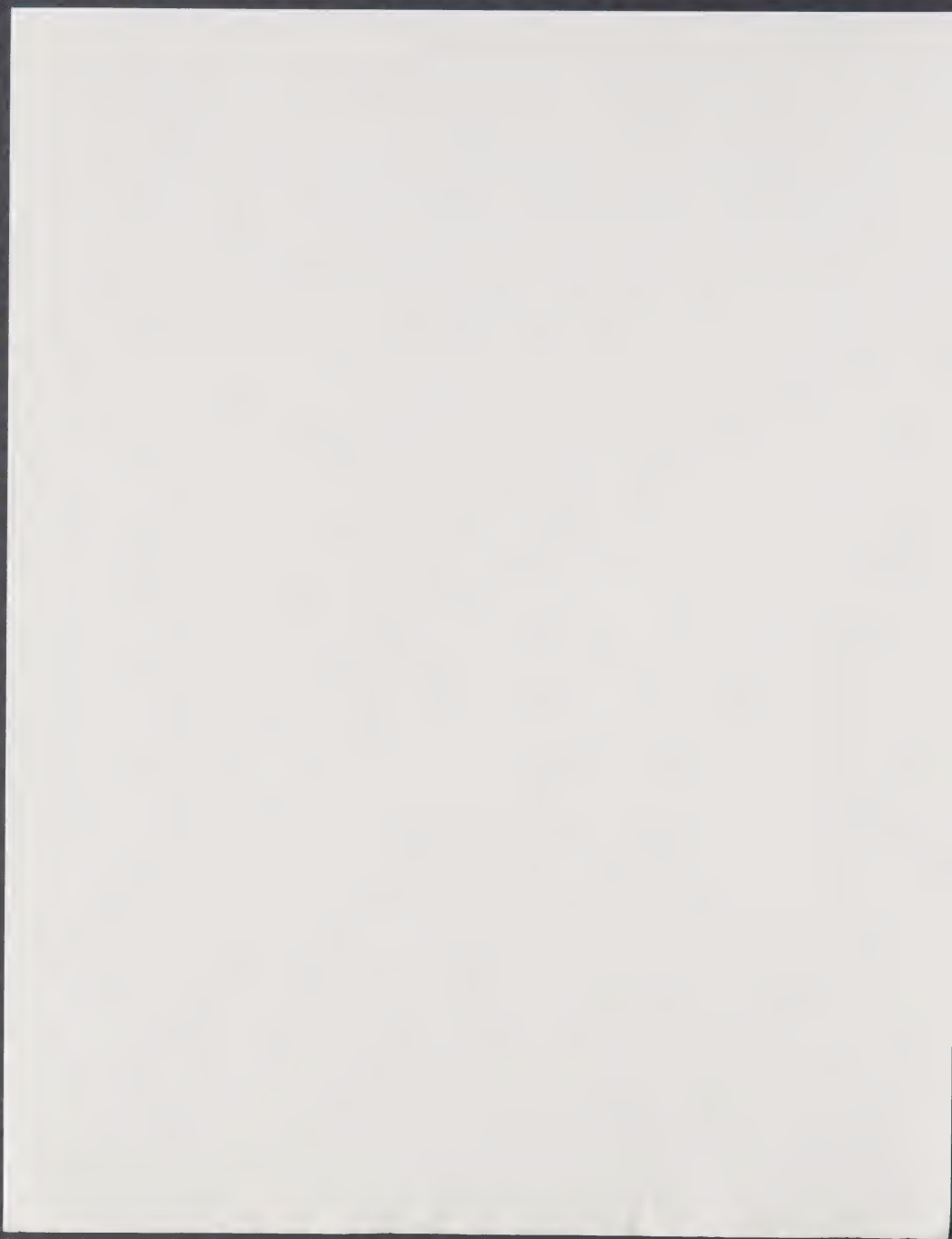
Many thanks for your contribution to our library. It is very kind of you; still we were even gladder to have your visit.

Warmest regards for you, Danny and the "children" who must be quite grown up now.

Yours as always,

Ulrich Middeldorf

Ulrich Middeldorf



109 Rosebery Sq

London EC1

17 July 1977

Dear Dr and Mrs Bader,

It was a pleasure to see you in London, even if it was so briefly. I am sorry not to have said good-bye to Mrs Bader, but hope that I may see you both in Kingston in the fall.

The photographs arrived on Monday, and I am still thinking about it. I am very sceptical about my wild hunch and it will need to be severely tested in the cold light of reality. I am not very optimistic at the moment, but frankly feel better about taking it away from the immediate Carracci circle.

Your kind letter arrived Friday. I shall try to go to Plymouth before I leave England in early August; but I cannot promise, so swamped with work am I at the moment.

I have been thinking about your remarks about the relationship of the Domenico Fetti to the other versions of the subject, and I am increasingly convinced that we should consider such a beautiful work. Its high quality speaks for itself, and to be



outdone only by the Kunsthistorisches Museum is to be in a very good league indeed. The painting now with Cognigni is surely entirely autograph.

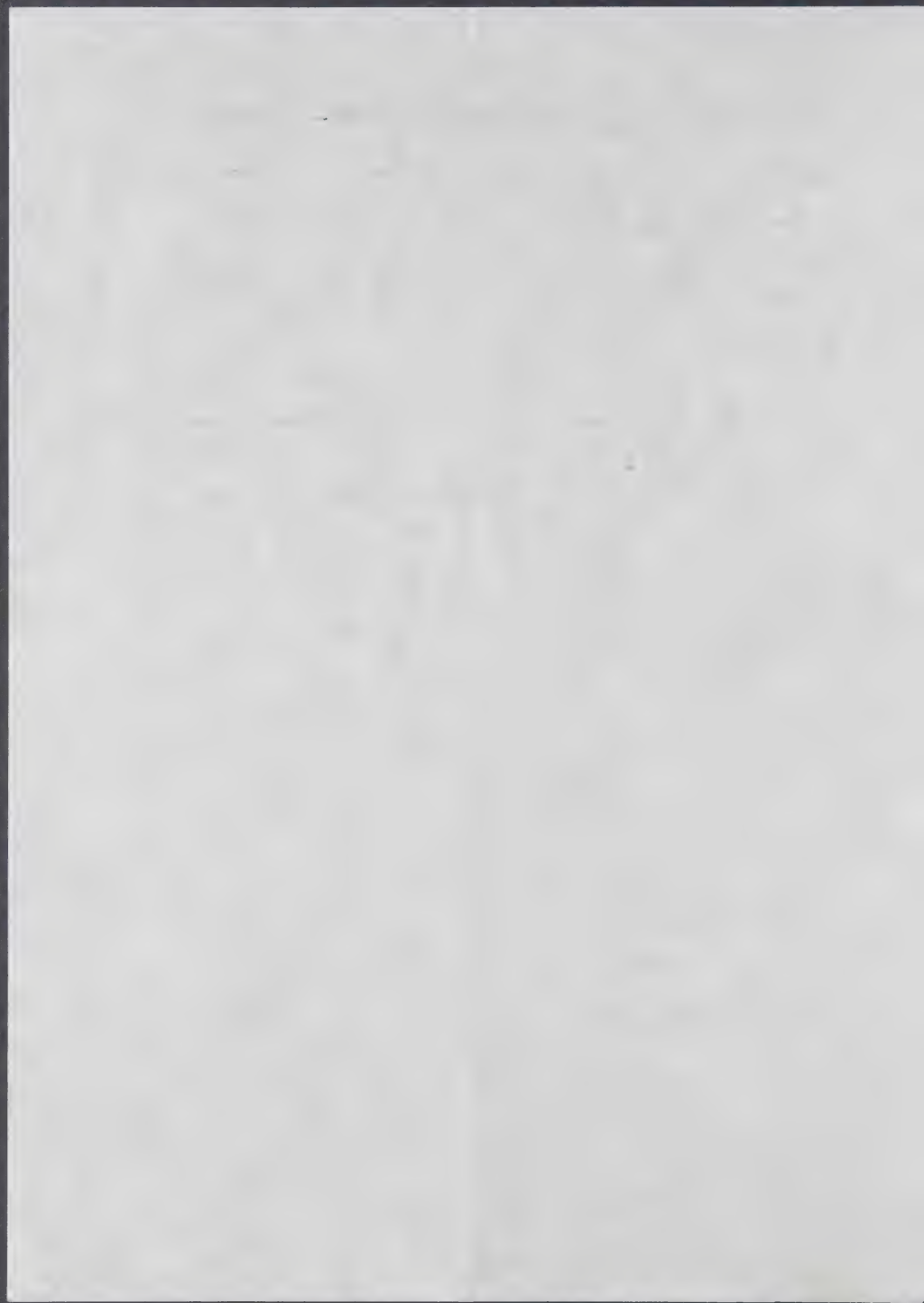
I also liked very much the painting on paper of the two heads.

I look forward to hearing from you again

All good wishes

As ever

David



Carl Mechel, Milwaukee, Wis., erwarb in Europa vier Wi



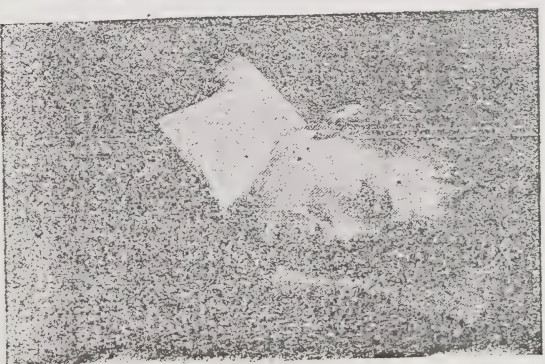
1. Eine italienische Landschaft

von dem bekannten holländischen Meister John Gauer, genannt Polydor. Seine Werke sind vertreten in Paris, Berlin, Dresden, München, Wien, Florenz, Genua von Dr. Gustave Glück, Wien.



2. Porträt von Dr. Martin Luther,

im Jahr 1546 von Lucas Cranach dem Älteren gemalt. Für die Echtheit des Bildes vertritt man sich durch schriftliche Gutachten der Regensburger Dr. Max Friedländer, Direktor der Gemäldesammlungen des Kaiser Friedrich Museums, Direktor des Berliner Kupferstich-Kabinetts, ferner Prof. Dr. F. V. Hübner, welcher als durchaus zuverlässiger Kenner mittelalterlicher Kunst gilt.



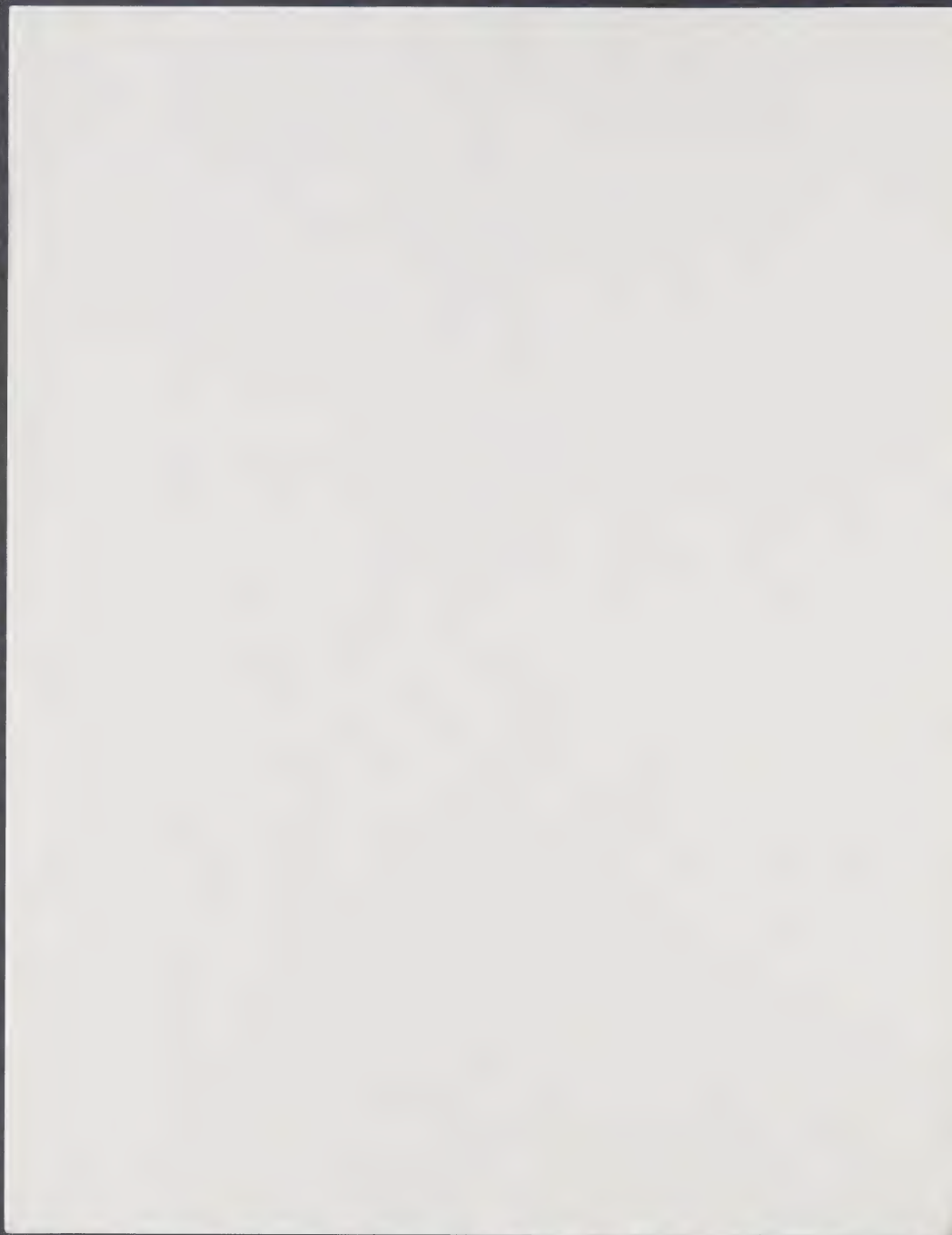
3. Porträt.

Dieses Bild wurde von Kunstken- nern in Florenz, Wien, München, Dresden und Berlin als ein großes Kunstwerk der holländischen Schule um die Zeit 1640 be- zeichnet. Jedoch ist der Meister dieses Ge- maldes noch nicht ermittelt.



Gennaro
Für die
achten H
Akademi

Diese G
ausgeze
dert. H
Gennaro
letzte S





CARL SCHLEUSING

Director of the Metropolitan Art
Studios, New York

Professor at the Fawcett School of
Industrial Art, Newark, N. J.

Formerly Court Artist to King Ludwig
of Bavaria, Duke Alfred of Edinburgh
(England), and many other Princes

Private Studio: 92-94 HAWTHORNE AVENUE
NEWARK, N. J.

Juni 13. 28.

Sehr geehrten Bescheidens in Herrn Carl Schleusing
das es mir zur Zuegütlichkeit ersprochen.

Umschalt, Portrait eines jungen Mannes

mit seiner Entscheidung und ersten Malen

in dem das allen Holländer 1874, 1875

1876, 1877, 1878, 1879, 1880, 1881, 1882

1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890

1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898

1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906

1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914

1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922

1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930

1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938

1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946

1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954

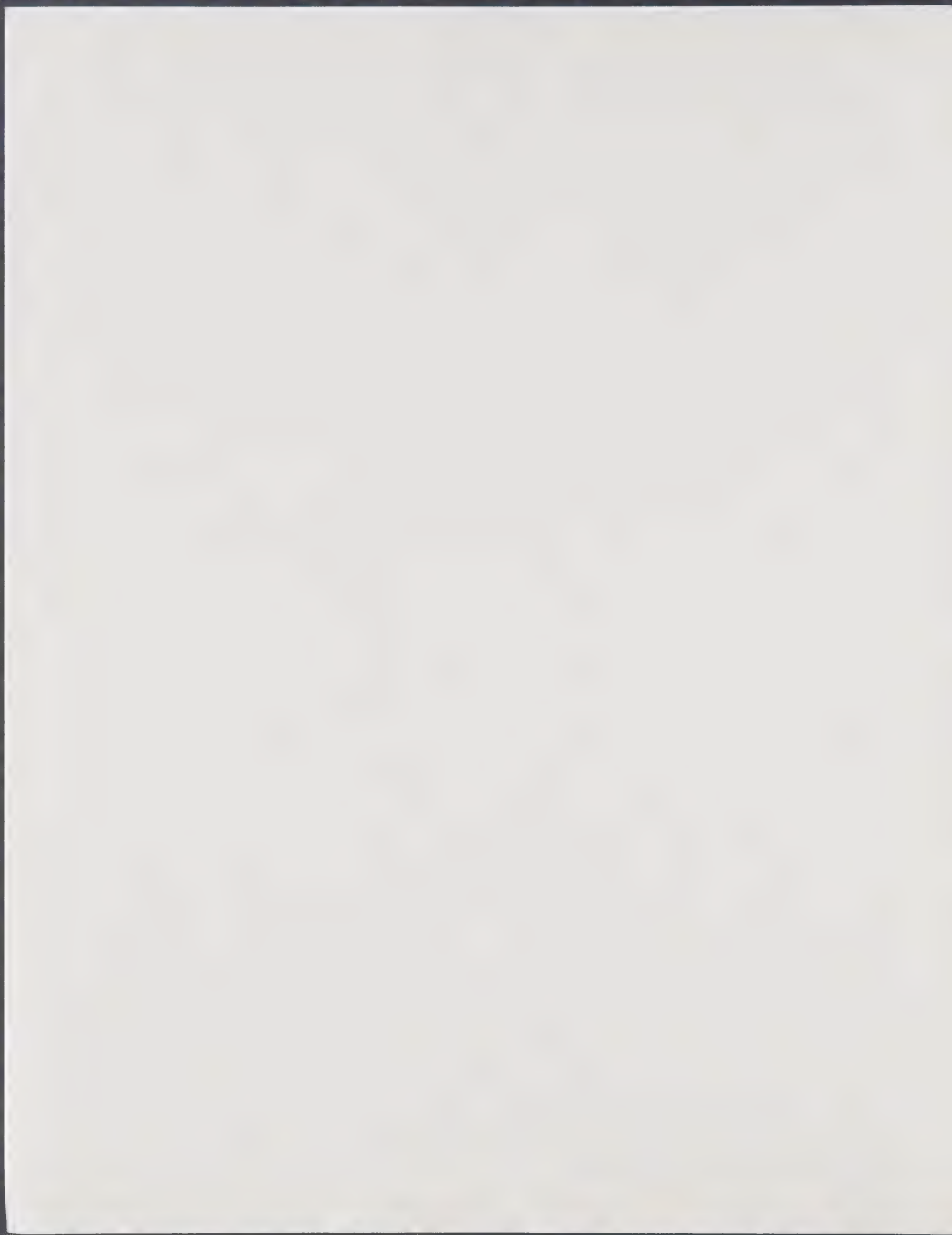
1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962

1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970

1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978

1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986

Hochachtungsvoll
Carl Schleusing



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

Dear Mr. Mahon

You may remember me as the collector whom you so kindly invited to dinner some years ago, after my lecture, in the Jewish painting - also, without knowing the facts

Why I ask you for your help with a painting I acquired last year, a portrait of a young man: photo enclosed. The previous owner had attributed it to Hans Hals, which surely is correct. Konrad Oberhuber has suggested that my first thought, Annibale Carracci is closer, and that Agostino should be considered. Professor Poppe was in Milwaukee recently and when he saw the painting he was certain that it has nothing to do with the Carracci, and he was not even certain that it is Stalme! Despite all this I very much like the painting, in part because of its very good condition.

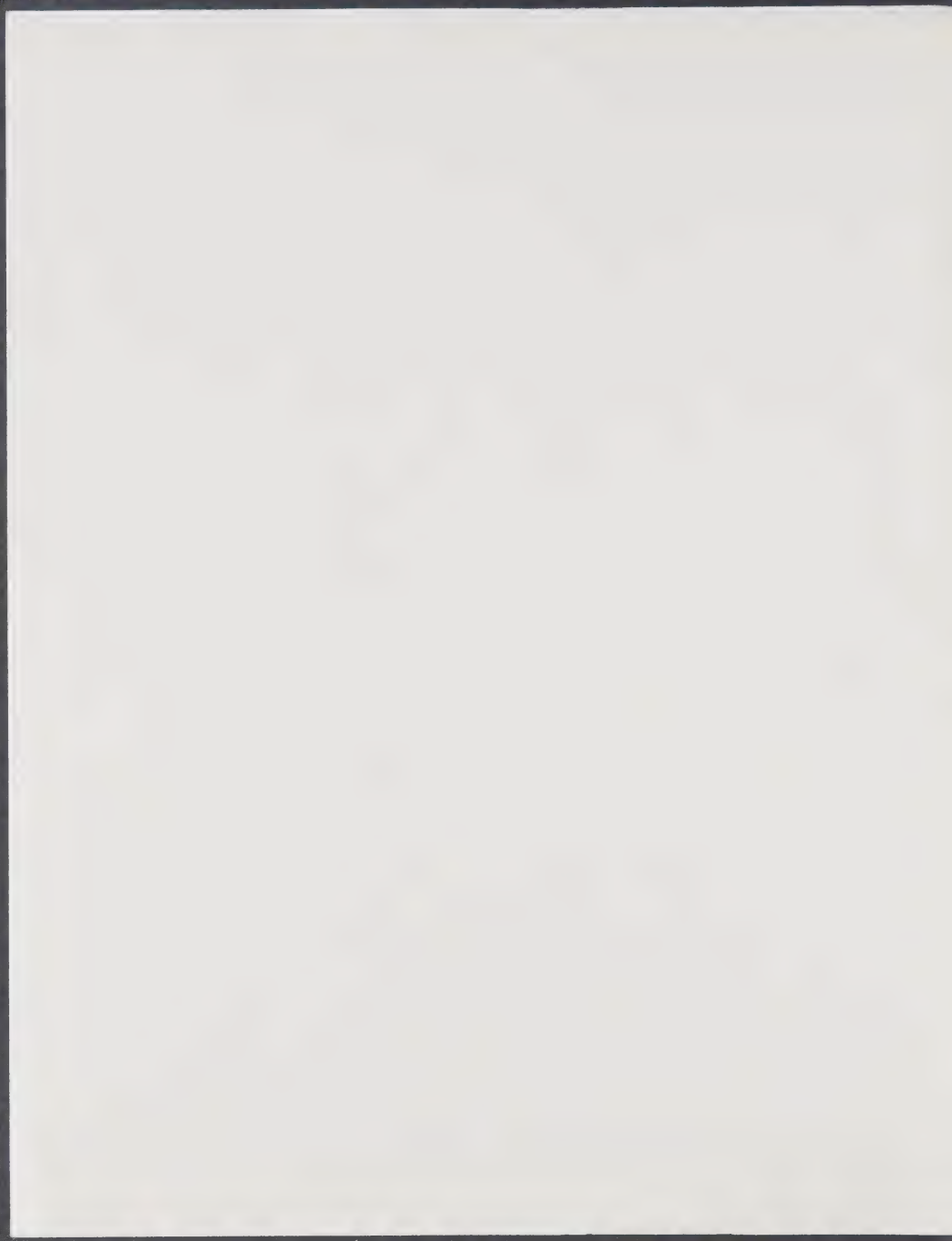
Professor Udo W. Adelt has suggested that it might be an early Guercino, and of course also that I should ask you. I would have done so earlier, but on mutual friend, Benedict N. Mahon had told me that you had had quite a serious illness, and I did not want to impose on you when you were ill.

I shall greatly appreciate your opinion

With respectful regards,

Alfred Euler

September 20, 1977.



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

Dear Dr. Bohlin:

Thank you for your informative letter of July 14. When Prof. Posner saw my portrait of a young man (probably called Franz Jaffé!) he said that it is certainly not by Annibale, not Bolognese and probably not even Italian! To me, it looks no closer to the very early works of Cimabue, but I cannot tell the difference. Not to worry. Prof. Middeldorf seems certain but it's an early Gucchino! It hangs above my desk, above a fine Bronze, next to a portrait of Rembrandt, ca. 1655, and the lack of a label does not spoil my enjoyment of it.

The Two Men on paper is also a puzzle. As you will see from the enclosed, Prof. Freedberg is certain it's by Annibale, Prof. Jaffé that it is by Jordans. Neither is a blanch anti-historically, but they cannot both be right, and perhaps neither is.

The lesson of course is that one should collect paintings only on quality, not label. The former is permanent, the latter can change.

As you are so interested in Italian works, I enclose reproductions of two ^{papers} more. The 'Curtain' is purely Bolognese and later; I have no name. The Pontorno-like Madonna

is related to a much larger work known from many copies. As a student of drawing, you will be interested in the beautiful underdrawing which is so clearly visible.

I have no competition of my Italian works, but as a small token of my appreciation for your help, I am sending you one of my Dutch works under separate cover.

Sincerely

Georg Haas

July 21 80

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

Mein lieber Professor Mittelberg:

Hochlichen Dank für Ihre per letzten Zeiten.

Professor Peiss schreibt gerade einen Tag mit uns, und natürlich sprechen wir viel über Sie.

Kodachrome Platte des Porträts liegt bei. Falls Sie ein geeignetes Farbphoto brauchen, würde ich es auffertigen lassen.

Ihre Meinungen über das Bild sind die folgenden:

Konrad Oberhuber (nach Photo, nicht im Original gesehen)

Agostino Carracci (?)

Richard Spear (nur nach Photo): Stalencupich, ca. 1600,
Bologna?, aber was?

Benedict Nicolpau (nur nach Photo): circle of the Carracci

Ronald Posner (im Original gesehen). Nothing to do with
the Carracci; not even pure it's Italian!

Ronald Larkui (im Original gesehen): Clope to Annibale
Carracci — would I please give it to the National
Gallery in Ottawa.

David McTavish (im Original gesehen): One showed primarily
carpide the early Rubens (!), painted in Italy.
Im 1928 wurde es als Hans Spies im hiesigen Kunsthaus
ausgestellt: Falls Sie es zu veröffentlichen wollen, würde ich

Hierzu gehen Mitwirkende Zeichnungsartikel über das Bild gesandt.
Die Erhaltung des Bildes ist wirklich gut. Mein
Restaurator musste mit dem alten Firnis entfernen.

Bei meiner letzten Paragonie erwarb ich eine gelbe
Jakob Jordanss Skizze und ein Portrait Rembrandts -
ca. 55 Jahre alt - nicht aus der Zeit, aber von ihm. Ich
ich nicht mehr, wusste ich nicht mehr gesandt.

Geliebteste
von Frau zu Frau.

H.
Gina.

2. VIII. 77.

ULRICH MIDDELBORF
9, VIA DE' BARRACCHI
50124 FIRENZE - ITALIA

14th June, 1977

Dr
ALFRED BADER
2961 North Shepard Avenue
MILWAUKEE, Wisconsin 53211

My dear Alfred,

we were glad to hear from you, after a long time, that you and the family are well. That you have not come to Italy lately I can understand, but regret. We miss your visits.

Your new pictures are interesting. Sandrart never was a very great painter, but he was competent and often is interesting as in your picture. What the other portrait is, I do not know. It is very good indeed and one ought to find out. Could it be by Guercino? It has all the qualities, and, as far as I know, there are no portraits of his early period known. The colours would tell. I envy you this acquisition.

I have not heard anything about the sale of the other Dosso of Mr Rosner's. A pity that it should have escaped you.

I hope that the business is in good shape, after the merger, of which you have written some time ago. What was it?

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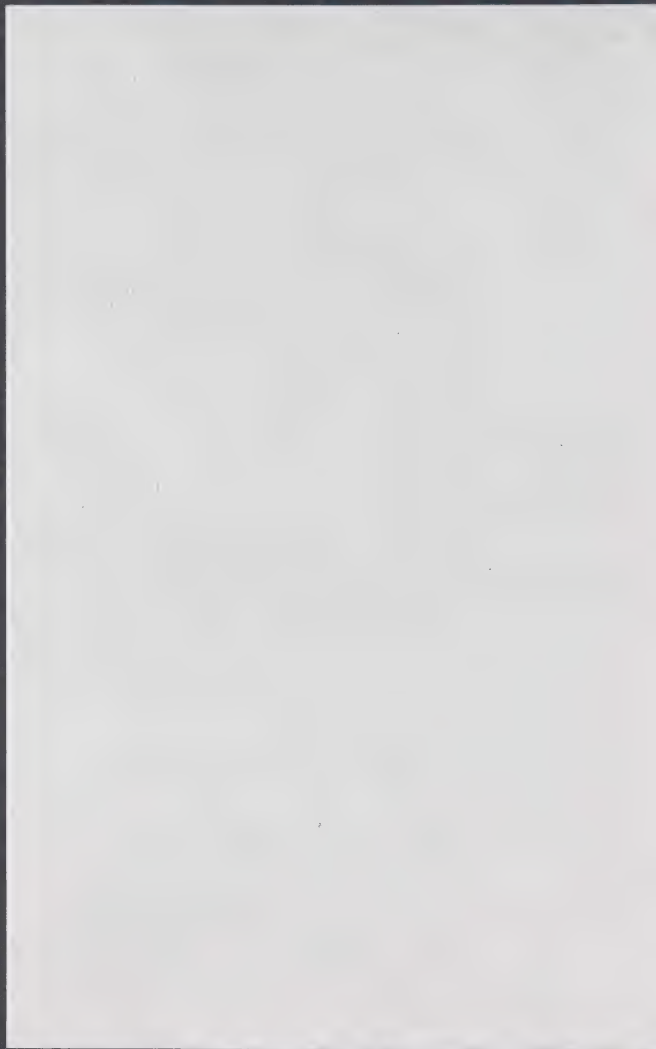
Many thanks for your contribution to our library. It is very kind of you; still we were even gladder to have your visit.

Warmest regards for you, Danny and the "children" who must be quite grown up now.

Yours as always,

Ulrich Middeldorf

Ulrich Middeldorf



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

Dear Mr. Mahon

You may remember me as the collector whom you so kindly invited to dinner some years ago, after my bidding on the Norwich painting - alas, without knowing the facts

May I ask you for your help with a painting I acquired last year, a portrait of a young man; photo enclosed. The previous owner had attributed it to Hans Jals, which purely is absurd. Konrad Oberhuber has suggested that my first hunch, Annibale Carracci is close, and that Agostino should be considered. Professor Popper was in Milwaukee recently and when he saw the painting he was certain that it was nothing to do with the Carracci, and he was not even certain that it is Italian! Despite all this I very much like the painting, in part because of its very good condition.

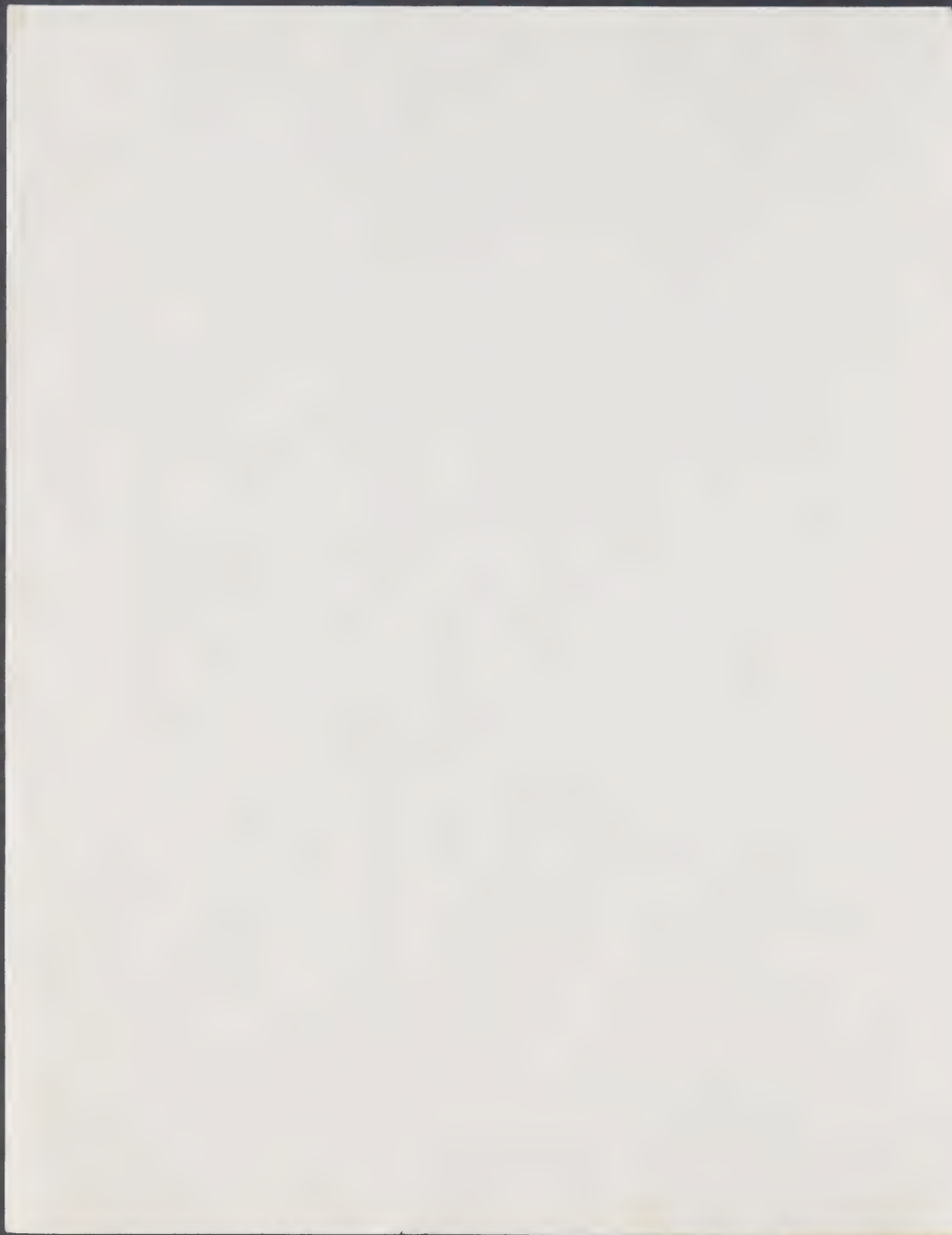
Professor Udo M. Adelsdorf has suggested that it might be an early Ruscinò, and of course also that I should ask you. I would have done so earlier, but our mutual friend, Benedict Nicholson had told me that you had had quite a serious illness, and I did not want to impose on you while you were sick.

I shall greatly appreciate your opinion.

Best personal regards.

Alfred Bauer

September 20, 1977.



DEPARTMENT OF PRINTS AND DRAWINGS

THE MOUND, EDINBURGH EH2 2EL

TELEPHONE: 031-556 8921

Dr Alfred R Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211
USA

9 January 1979

Dear Dr Bader

It was very nice to hear from you again especially with such kind words. I was very interested indeed to see photos of some of your recent acquisitions. I take it you don't want me to comment on the boy's head on the cover of your periodical. I think you are absolutely right that it is Bolognese circa 1580 and although it is dangerous to make judgements from reproductions I would have been bold enough to call up the name of Annibale. Regarding Jan Pynas I am delighted to see that it is now in your collection. I had remembered it from the tiny reproduction in Mrs TUmple's catalogue. It shows how much Tengenagel must have learned from him. About the Mercury offering the Apple of Discord (how clever of you to have identified that!) I am sure that Poelenburgh or his circle should really be left out of consideration. But, as far as I can see from the photograph, Liss is really fairly close, especially if you consider the Diana and Actaeon in a private collection in this country which was exhibited in the Liss exhibition at Augsburg and Cleveland as well as the Venus and Adonis at Karlsruhe. Rather than Poelenburgh the name which occurred to me as a slight possibility is that of the young Uyttenbroeck - but that is probably too fanciful.

Best wishes for the New Year and kindest regards also to your wife.

Yours sincerely



Keith K Andrews
Keeper



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

Dear Dr. Andrews:

I am delighted to have your kind and most helpful letter regarding my recent acquisitions.

I wish I knew more about Liss. The exhibition in Cleveland was an eye-opener. But what a strange exhibition. Could Liss really have done those many replicas, and if not, why show them as if they were originals? A 24 so much weaker than A 23, A 22 purely a copy, A 15 so much weaker than A 16, etc.

If someone offered me A 1, I might buy it as a second rate trading potato, but never think of Liss. A 8, to which you refer, is beautiful, and of course I also was struck by its similarity to mine (as well as of A 25 and particularly A 16) - but is A 8 really by Liss? In my mind, it looked so different from the other works, and there is danger in building a house of cards.

Incididentally, while I was the first to think of Liss, I just called the subject 'Jax in Shell' and Professor Eibert Havelkang-Begeman told me what it really is. The painter was a good deal more literate than I am, and this is a really obscure subject, not even in P. G. L.

(1623)

There is an early 14th century fresco in my collection - No. 31 in the Tübingen catalog - and the application of paint is quite different.

Thank you also for your thoughts about my Bolognese bag. When I first saw it in a Milwaukee antique store, my first thought went to Annibale, and this was confirmed by Professor Oberhuber who thought of Annibale or Agostino. However, when Prof.

Posner visited M. Bronzoni, he looked at it and said that it had nothing whatsoever to do with the Carracci, and might not even be Italian! Prof. M. Adelfang suggested the very early Guercino, and here I planned to write Ferris Mahon. Mr. Mahon had gotten to know me when I had tried to buy the Fulvius Pomponiniano (now with you) for my alma mater in Canada, and had treated me very kindly. However he has not replied to my letter, of which I enclose copy. Is he still ill?

Subsequently Prof. Erich Schleich wrote about the portrait "Ich dachte, dass man an Annibale gedacht hat, von dem das Bild aber doch wohl nicht stammt. Ich bin auch nicht hundertprozentig sicher, ob das Bild Bologneser oder nicht vielleicht Römisch - so zwischen Van und Bernini - ist".

In any case, a real goggle, and a delightful portrait, in mint condition. It gives me much pleasure, hanging over my desk, above a fine Brama and next to a portrait of Rembrandt (see below). I enclose a color slide, so that you can get an idea of the colors - and would appreciate any further thoughts you might have.

As regards Annibale, I had not realized that you are interested in Italian painting also, or I would have sent you a photo of another recent acquisition, now enclosed. It is all on paper, put down on wood, $14\frac{1}{2} \times 15\frac{3}{4}$ inches, and had been attributed to Jacob Jordaens. To me, it also looks Bolognese, closer to Annibale than Jordaens.

My other recent acquisition is a portrait of Rembrandt, ca. 1655.

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

3.

Technically, I am convinced that it is 17th century; and of the other two versions, Bredius 46 in Dresden looks gothic, Bredius 47 in San Francisco is so badly damaged that it is hard to tell, and Bredius 47A (virtually the best of the three published) does not look period. So since the best of four is after an unknown original, or the original? I have been cautious and must be with Rembrandt, and so I just enjoy looking at it, without worrying too much. Obviously, in the original, R must have finished the face and left the hands unfinished - he took in a window frame, perhaps as a gift to the portrait of Hendrickje in Berlin (Bredius 116).

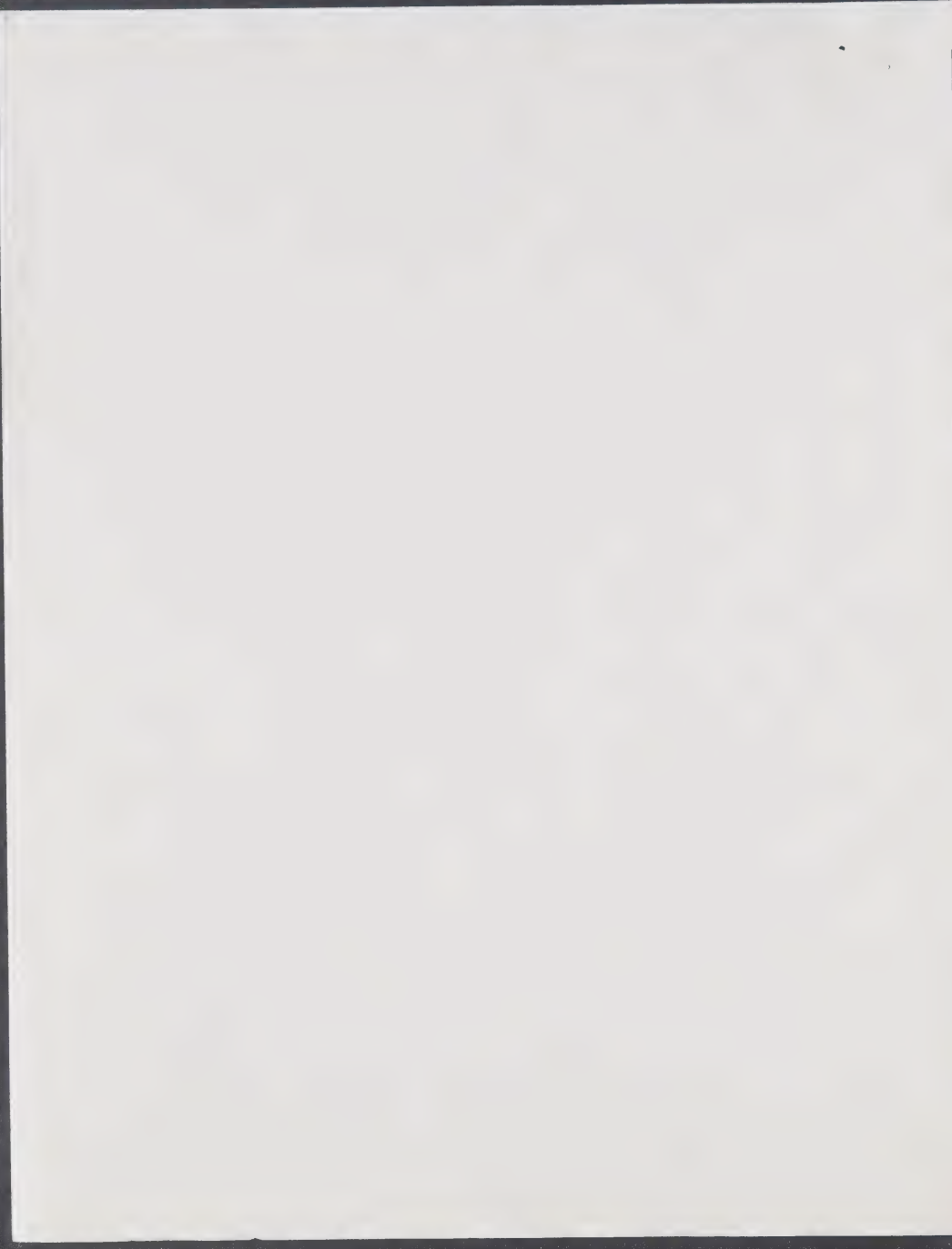
I wish I could persuade you to visit us, so that we could show you the originals. Also, Janny and I plan to be in Britain next July and hope to have a chance to visit you.

Best personal regards and many thanks for all your help.

Sincerely,

Alfred Bader

January 14 1979.



ALLEN MEMORIAL ART MUSEUM OBERLIN COLLEGE

OBERLIN, OHIO 44074 (216) 775-8665

February 16, 1977

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

Dear Alfred:

At long last I am able to return to routine work, following the frantic weeks of getting ready for our dedication. I then had a brief vacation, followed by meetings in Los Angeles and New Orleans. So I've been away from the office for three weeks, right up until this new semester has begun.

I want to send to you a copy of the review which Ada Louise Huxtable wrote for the New York Times. We were, of course, delighted that she did it and was so favorably impressed. I hope you will have a chance soon to see many of your old friends in newly painted, better lit spaces.

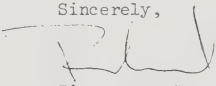
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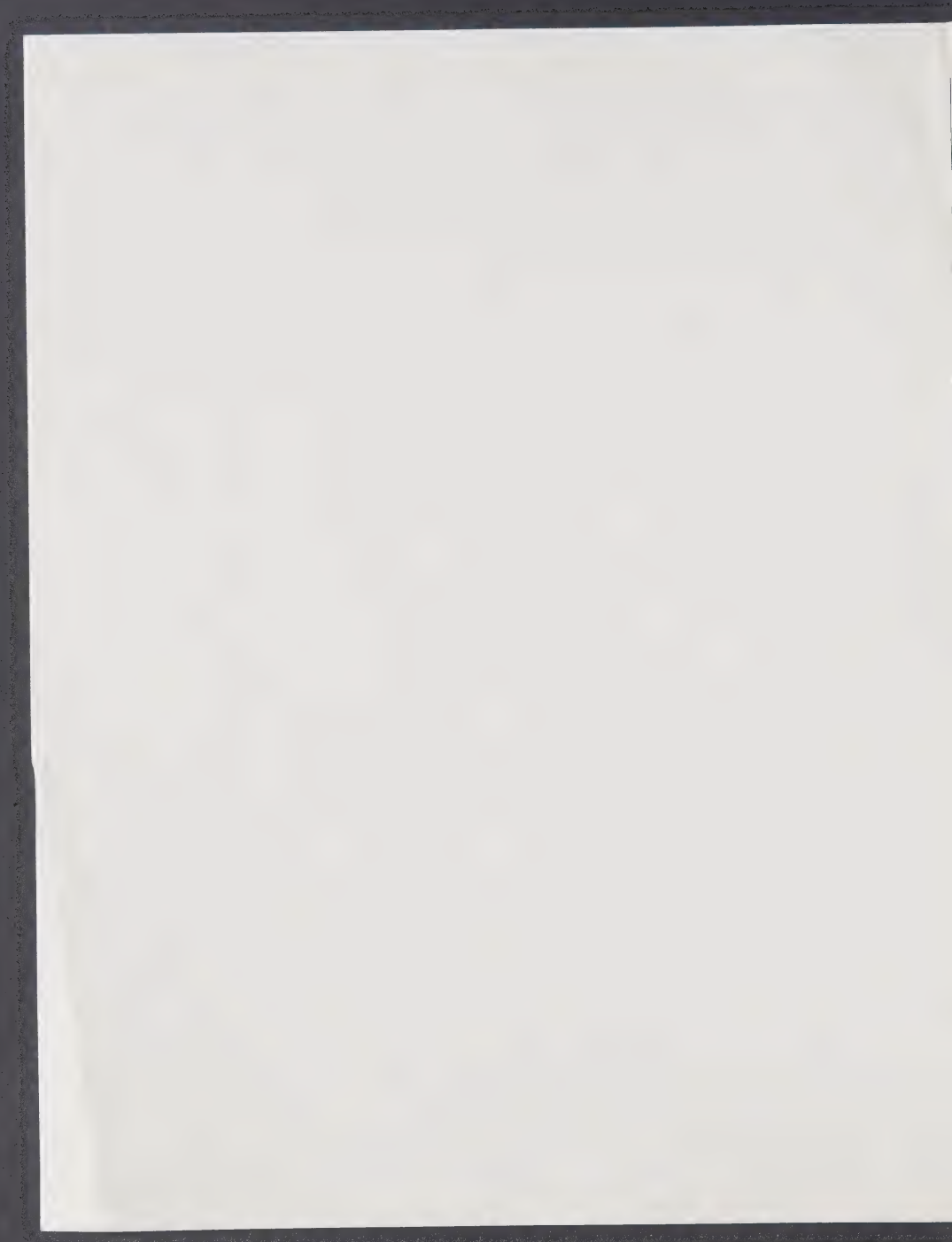
Do keep in touch and let us know when you possibly can stop by and see our new space. With warmest regards, I remain,

Sincerely,



Richard E. Spear
Director and
Professor of Art

RES:jf



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

Dear Dr. Bohlin:

Thank you for your informative letter of July 14. When Prof. Posner saw my portrait of a young man (provisionally called Franz Jaffé!) he said that it is certainly not by Annibale, not Bolognese and probably not even Italian! To me, it looks so close to the very early works of Annibale, that I cannot tell the difference. Not to worry. Prof. Middeldorf seems certain that it's an early Guercino! It hangs above my desk, above a fine Brauer, next to a portrait of Rembrandt, ca. 1655, and the lack of a label does not spoil my enjoyment of it.

The Two Men on paper is also a puzzle. As you will see from the enclosed, Prof. Freedberg is certain it's by Annibale, Prof. Jaffé that it is by Jordans. Neither is a slouch art-historically, but they cannot both be right, and perhaps neither is.

The lesson of course is that one should collect paintings only on quality, not label. The former is permanent, the latter can change.

As you are so interested in Italian works, I enclose reproductions of two more ^{puzzles}. The 'Curtain' is purely Bolognese and later; I have no name. The Pontorno-like Madonna

is related to a much larger work known from many copies. As a student of drawing, you will be interested in the beautiful underdrawing which is so clearly visible.

I have no comparison of my Italian works, but as a small token of my appreciation for your help, I am sending you one of my French works under separate cover.

Sincerely

Geoffrey B. L.

July 22 80



359484



RECEIVED
SEP 20 1976
ALDRICH CHEMICAL CO., INC.

Queen's University
Kingston, Canada
K7L 3N6
Department of Art
September 9, 1976

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

Dear Dr. Bader:

I fear I am following the Queen's pattern of taking a long time to reply. In fact I have been away off and on since your letter arrived with the photograph of the boy. And now I have to admit that I can't tell you anything more about it. My first impression is the same as yours: that the painting is likely Bolognese, early seventeenth century. I suppose one should keep one's mind somewhat open to related schools, but beyond that I am at a loss. (As a point of interest, there is an article by Stephen Pepper in Arte Illustrata, no. 53, 1973, with many interesting reproductions of portraits by Annibale Carracci.)

The painting from Halifax has just arrived and looks fascinating indeed. It is dirtier than I had thought from the photographs, but it appears to be in good conditions otherwise, especially for a painting from that period. Ian Hodgkinson will be doing a thorough technical examination of it shortly.

We look forward to seeing you soon in Kingston.

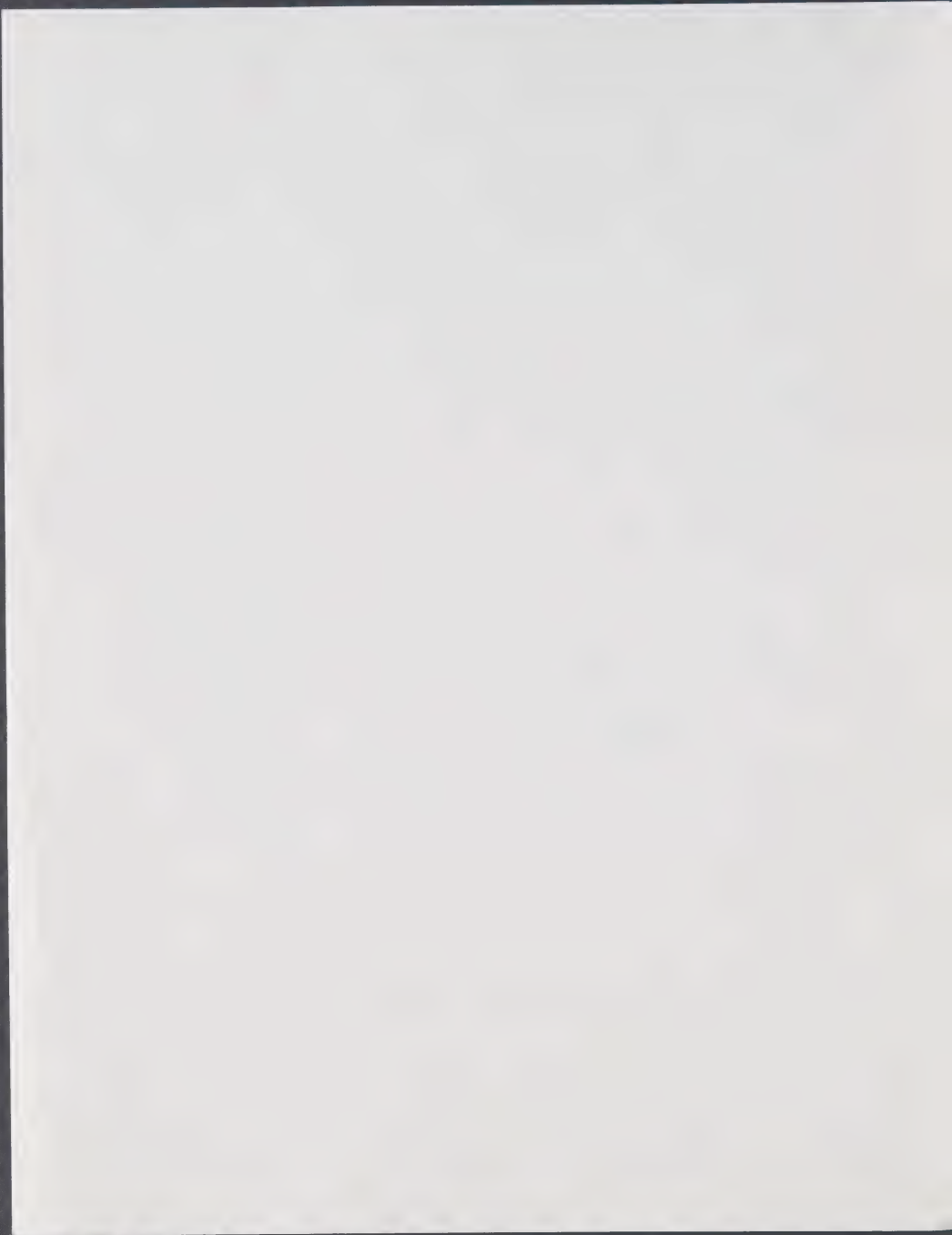
All good wishes,

Yours,

David

David McTavish

DM:mb



Latest Addition to Local Galleries Is Believed to Have Been Painted by Franz Hals and Was Purchased for \$500 in an Antique Shop in Vienna

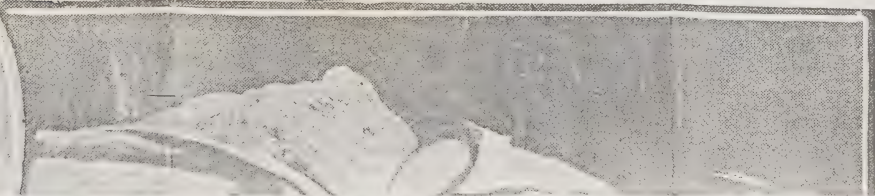


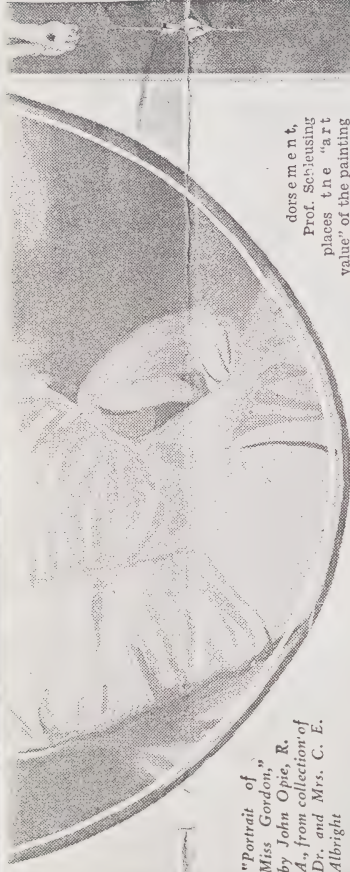
Portrait of a gentleman by Cornelis Jansen, which belongs to F. H. Diebler



Portrait of a Spanish gentleman supposed to be by Franz Hals

"Little Girl in White," by Sir Joshua Reynolds, owned by Mrs. A. Story Goodrich





"Portrait of Miss Gordon," by John Opie, R. A., from collection of Dr. and Mrs. C. E. Albricht

IS THERE a newcomer in the most select group in Milwaukee? Has a "new" old master come to the city to make an addition to the pictures owned here which were painted in the sixteenth, seventeenth and eighteenth centuries?

The paintings in this most exclusive group are the works of such worthies as Rembrandt, Cornelis Jansen, Claudio Coello and Antoine Gryef. They hang in Milwaukee homes. And, coming down to later centuries, there are portraits by John Opie and Sir Joshua Reynolds, famous English artists.

Properly belonging with the old pictures as an art object is a beautiful crucifix reputed to be the work of Benvenuto Cellini himself. No less an artist than Franz Hals is said to have painted the "Portrait of a Spanish Gentleman," the recently discovered old master which Carl Mechel, retired business man and art lover, brought to Milwaukee a short time ago from Vienna.

He came upon the picture in the dusty storage room of a small antique shop in the old section of Vienna. The proprietor did not know who had painted

the picture and had no idea of its history. Although Mr. Mechel is familiar with the work of many of the old masters through frequent visits to European galleries, he did not suspect that the dusty picture standing in the corner of a lumber room behind a pile of junk was a Franz Hals.

The proprietor rubbed off some of the dust and at once the fine sly tones of the picture began to appear. Mr. Mechel was charmed with them and with the treatment of the portrait. An exceedingly accustomed hand must have made it. He was determined to own it and made an offer, finally purchasing it for \$500.

It remained for an artist in New York, Prof. Carl Schleusing, formerly court painter to King Ludwig of Bavaria, to identify it as the work of Franz Hals. Prof. Schleusing has given his unqualified testimony, not only that it is a Hals, but that it is a "fine example of the old Dutch master."

"The sure, bold handling of the paint as well as the cool, gray tones in the shadows, are characteristic of the master as is the whole concept of the painting," he says in a recent testimonial written for the owner of the painting.

In a letter accompanying the in-

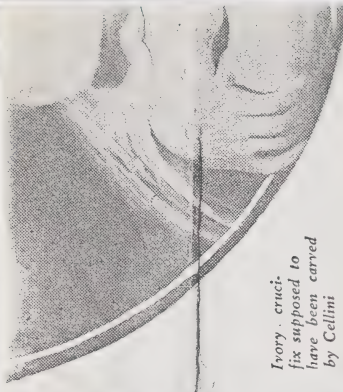
dorsament, Prof. Schleusing places the "art value" of the painting at \$200,000.

"However," says Mr. Mechel, "the selling value of a portrait by Hals is not any such amount, although recent years have seen enormous rises in the prices which his works have brought. One of his portraits was sold in Berlin in March, 1923, for 300,000 marks."

Five years ago a portrait by Hals sold at auction in New York for \$61,000. It was from the collection of Carl Robert Lamm of Nasby Castle, Stockholm.

AS FASCINATING as the hunt for a buried treasure, is the quest endeavoring to authenticate a picture which the owner believes was actually produced by one of the old masters. It leads the owner to historical and artistic studies, and, usually, to travels which, with a special objective, become more interesting than mere sightseeing tours. And, once in a blue moon, a painting which has been picked up in some antique shop is actually accepted by the art world.

Similar to the experience of Mr. Mechel, if his find proves to be an authentic work, is that of another Milwaukeean who, not a great while ago, is said to have purchased a painting



Ivory crucifix supposed to have been carried by Cellini

by Wouvermann, a renowned Dutch artist, at the south side shop of the Goodwill Industries. The heirs of a Milwaukee collector of paintings had given to the charitable institution what they supposed was a picture of ordinary worth.

The old painting not only made its plea to the man who purchased it for a few cents, through its excellence, but actually was signed with the "Pb. W." which Wouvermann was accustomed to use. A Wouvermann sold in New York a few years ago for \$18,900. Others have sold for comparatively small sums.

AMONG other fine paintings Dr. and Mrs. Charles E. Albricht have in their Lake drive home two paintings by noted English artists.

John Opie, as famous for his lectures before the Royal academy as for his works, painted the delightful "Portrait of Miss Gordon" in the Albricht collection. Sir William Beechey, born in 1753, painted the "Portrait of Miss Wedderburn," also in the Albricht collection.

A portrait dating back to Spain and the seventeenth century is the property of Mrs. George F. Miller. Claudio

Coello, who "Princess" was born in Spain. His portrait was produced by Velasquez was was 22 years you and about the sal

On the stairs: lum home, at 620 N master—the "Poi man." The artist: Cornelis Jansen land in the time by F. H. Bresler.

Four years ago had hung in the J. G. Patterson Buren st. for 30 by Duveen in P. Antoine Gryef, a birds and hands

highly considered Louvre, the Heri and in galleries These pictures b Jerles and the on kee are the onl examples of the

The painting, a of brilliant bit against a backg

970 PARK AVENUE
APARTMENT 7-W
NEW YORK, NEW YORK 10028
212-288-5948

11 vi 76

Dear Alfred,

I like your Polomaert Sr. Jerome.

Your nice head of a gawp man in its present

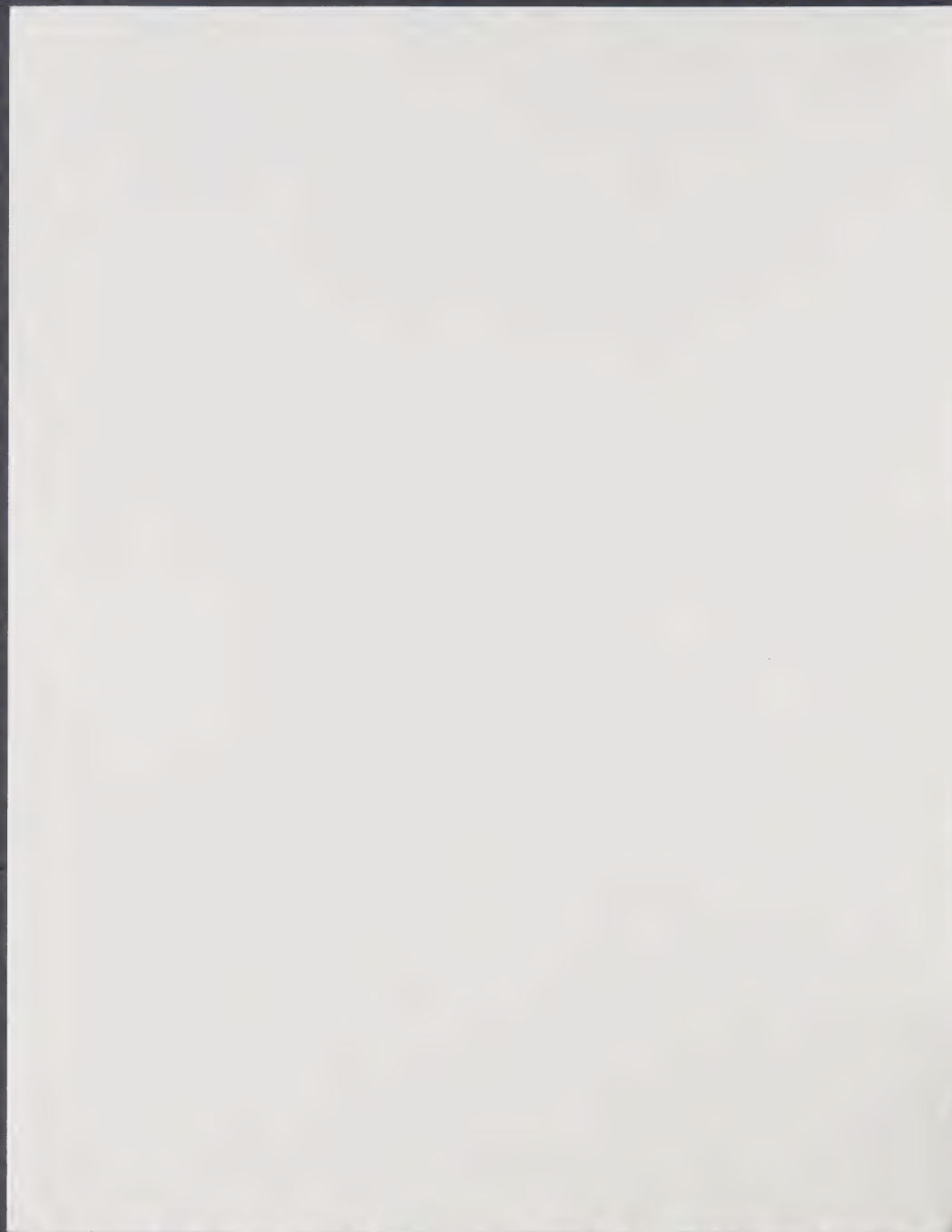
state of engaged dirt looks like Michelangelo Bassetti.

If it was cleaned it might turn out to be a portrait
of Annibale Carracci by one of his brothers. Please
clean it, even though not a F. Hubs !!

Warm regards,

Yours ever,

Ray.



45 B Wood Park W11

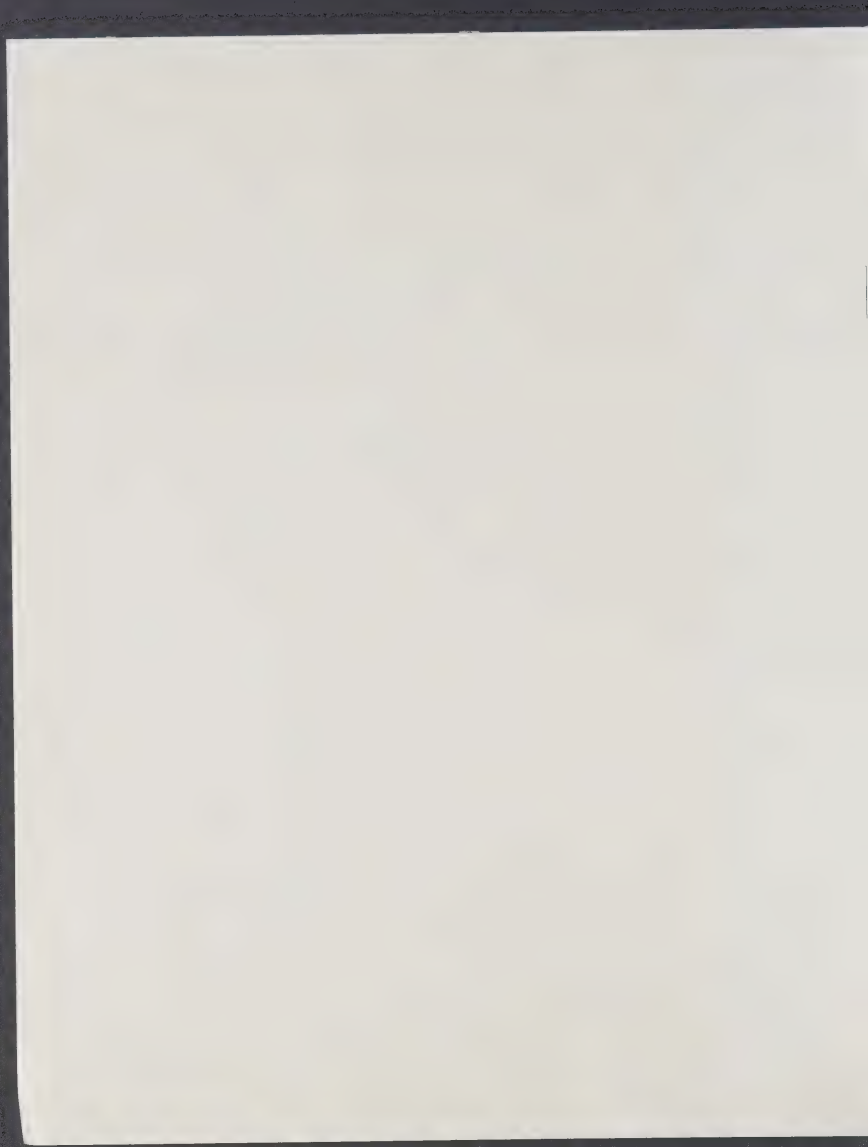
18th Jan. 1977

Dear Alfred,

Thank you for your letter written a few days ago. I try to keep it cool & dispassionate in the A. Cavalli's orbit; and while in doubt done in Bologna in the 1580's. You must consult David Price - I like it very much. When are you coming to London? I look forward to seeing you.

Yours

Benedict Wilson



ULRICH MIDDELDORF
9, VIA DEI SERRAGLI
50124 FIRENZE - ITALIA

den 22. Juli 1977

Dr
ALFRED BADER
2961 North Shepard Avenue
MILWAUKEE, Wisconsin 53211

Mein lieber Alfred,

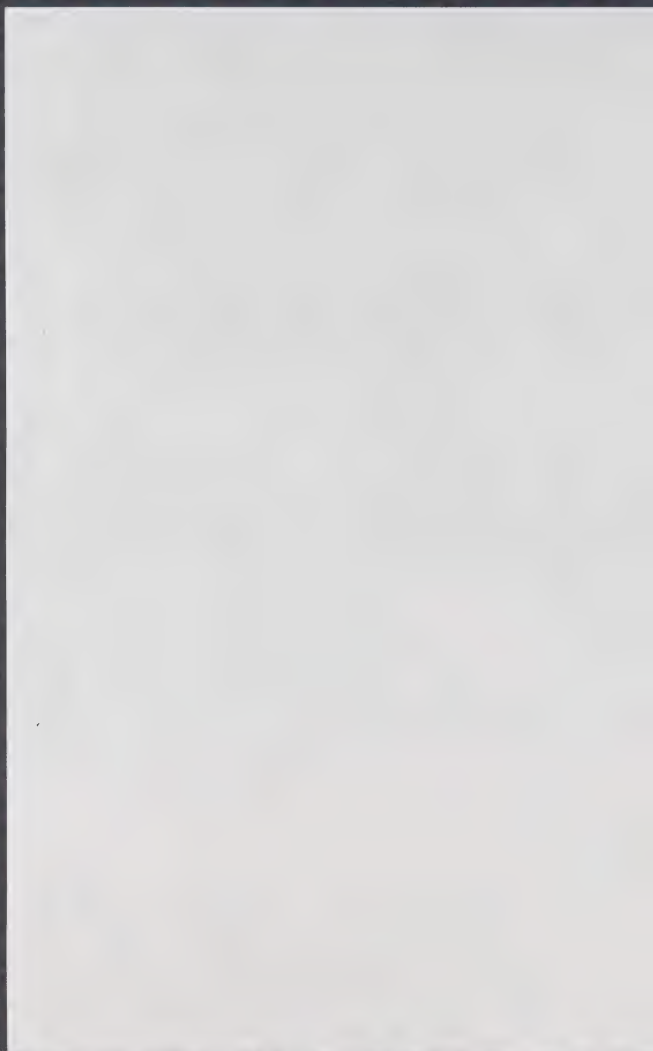
das Foto von dem schoenen Maennerbildnis
steht noch vor mir auf meinem Schreibtisch.
Es wird allgemein bewundert. Nach dem Foto
wuerde ich eigentlich jetzt denken, dass es
wirklich ein frueher Guercino ist. Man
muesste nur die Farben sehen. Koennten Sie
ein gutes Kodachrom davon machen lassen?
Zum ersten Mal beneide ich Sie wirklich um
eine Erwerbung.

Wie geht es sonst? Wie Schade, dass wir uns
so lange nicht gesehen haben. Alles Gute,
Ihnen und der Familie und die herzlichsten
Gruesse von uns beiden.

Ihr



Ulrich Middeldorf



Xerox to B

STAATLICHE MUSEEN PREUSSISCHER KULTURBESITZ *Baden*

GEMÄLDEGALERIE

1 BERLIN 33 - ARNIMALLEE 23
TELEFON (030) 83 01-1

4.11.1977 da

Professor Konrad Oberhuber
Curator of Drawings
Fogg Art Museum
Harvard University
Cambridge, Massachusetts 02138

USA

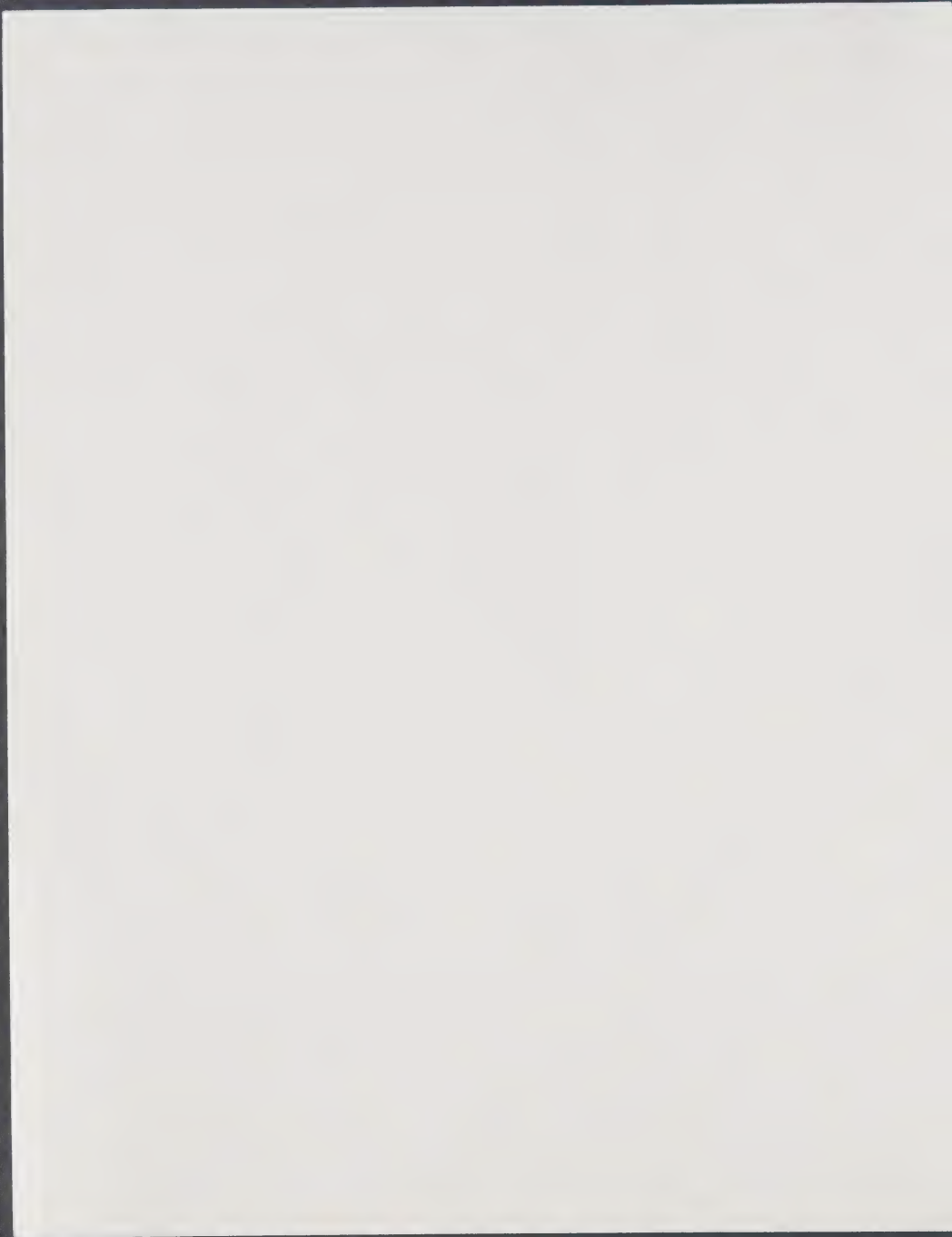
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Mit herzlichen Grüßen, sehr in Eile,
Ihr

Erich Schleier

Dr. Erich Schleier



Meine ganz Mißverständliche Zeitungsausschnitte über das Beet gesendet.
Die Erhebung des Beets ist wirklich gut. Mein
Restaurant mußte mit den alten Fenstern aufhören.

Bei meiner letzten Pariserreise erwarb ich ein prächtiges
Jakob Jordans Plätzchen mit ein Postamt Rembrandts -
ca. 55 Jahre alt - prächtiger aus der Zeit, aber bei mir war ich
ich nicht mehr, warte ich eine kleine Klause gesendet.

Geliebte Quippen
von Paris zu Paris.

H.

Quippen.

2. VII. 77.

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

Mein lieber Professor Mittelberg:

Herzlichen Dank für Ihre so lieben
Befehle diese sabbatliche ganze einen Tag mit uns, und
natürlich sprechen wir viel über Sie.

Kodachrome prints des Porträts liegt bei. Falls
Sie ein größeres Farbphoto brauchen, würde ich es auffertigen lassen.

Die Meinungen über das Bild sind die folgenden:

Konrad Oberhuber (nach Photo, nicht im Original gesehen)

Agostino Carracci (?)

Richard Spear (nur nach Photo): Stalciupis, ca. 1600,
Bologna?, aber wie?

Benedict Nicolson (nur nach Photo): circle of the Carracci

Donald Posner (im Original gesehen). Nothing to do with
the Carracci; not even pure it's Stalciupis!

Ronald Lankin (im Original gesehen): Clope to Annibale
Carracci — would I please give it to the National
Gallery in Ottawa.

Paul McTavish (im Original gesehen): One placed primarily
among the early Rubens (!), painted in Italy.

Im 1928 wurde es als Frans Hals im hiesigen Kunsthaus
ausgestellt! Falls Sie es zu veröffentlichen wollen, würde ich



New York University

A private university in the public service

Institute of Fine Arts

1 East 78th Street

New York, N.Y. 10021

Telephone: (212) 772-5800

29.12.84

Dear Alfred -

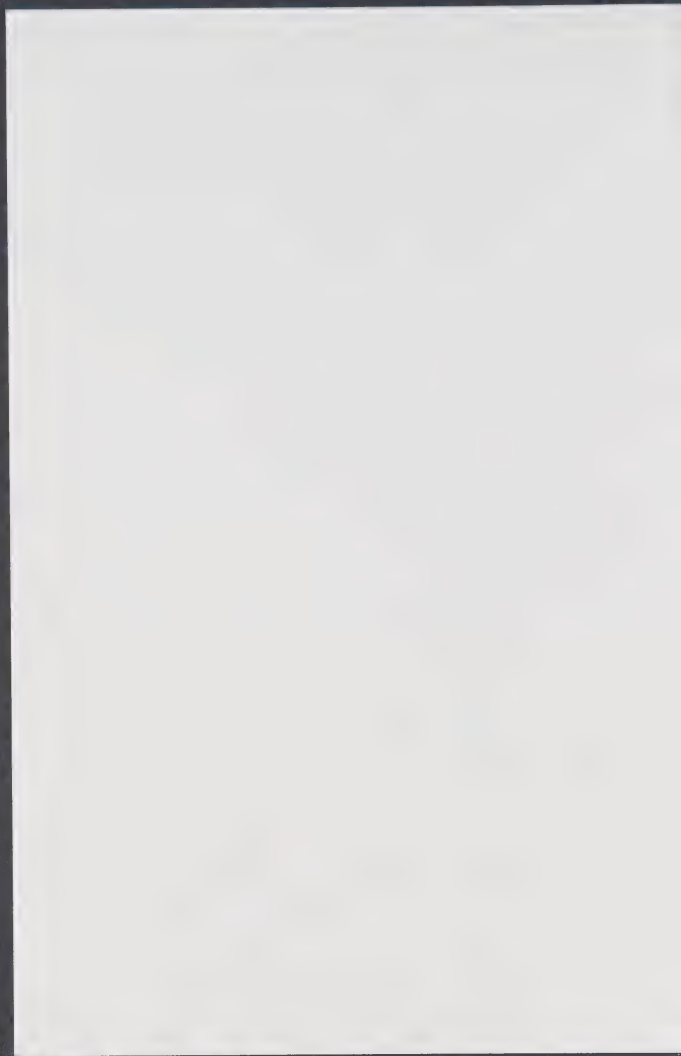
Is not one of your
portraits by the same hand
as the painting - illustrated
in fig. 18 (p. 28) and
therefore by Willem Drost?

I hope all is well
with you and with

Isabel.

Best - Eibert

[This booklet is the only copy I have,
so please return it when you are ^{through}



October 13, 1977

Dr. Alfred Bader
2961 North Sheard Ave.
Milwaukee, Wisconsin 53211

Dear Alfred,

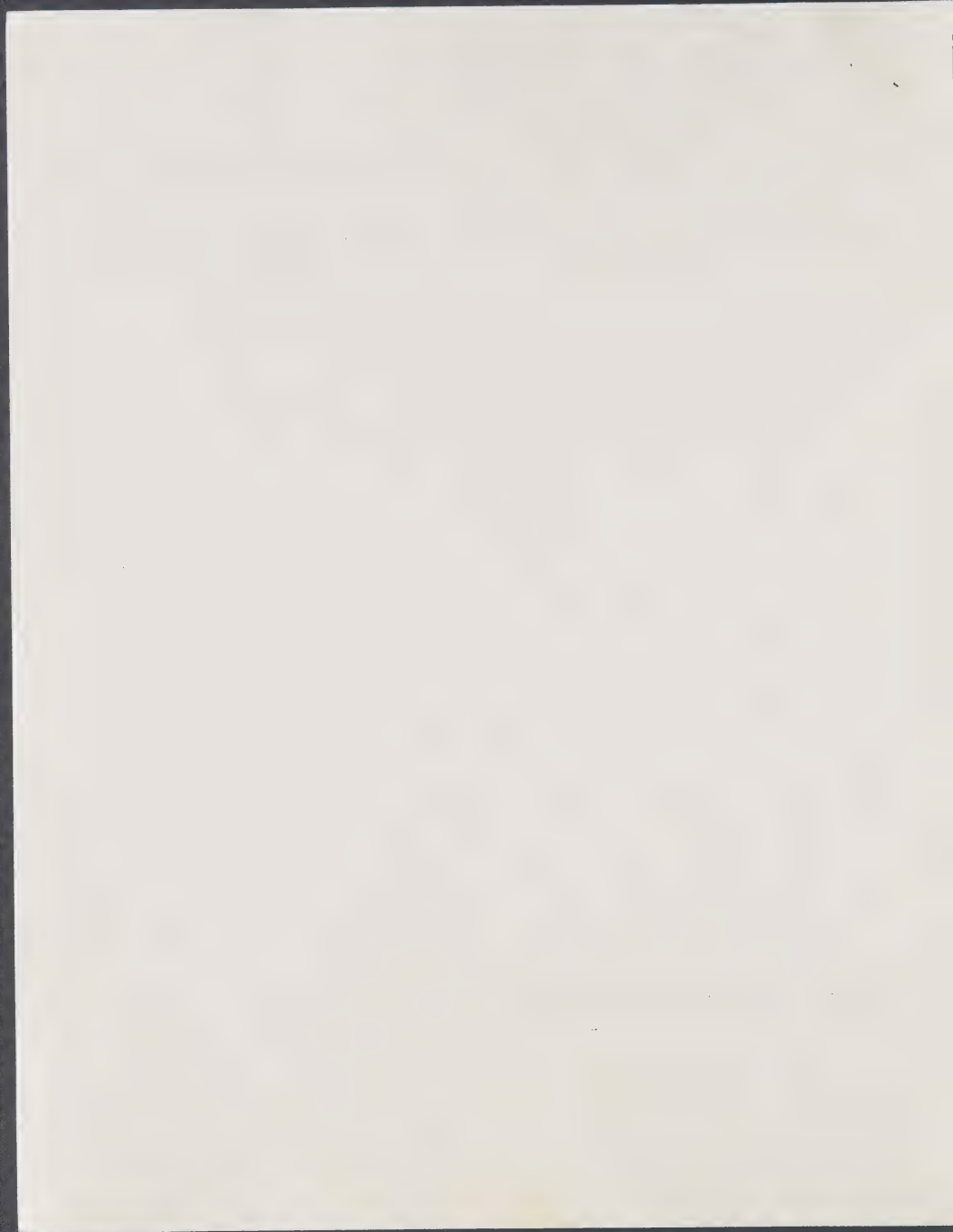
Thank you so much for the wonderful hospitality in Milwaukee. I really enjoyed your collection. Seymour and I were just raving about some of your marvelous pictures from the Rembrandt School.

I just took the photographs you gave me to Sydney Freedberg who is a wonderful connoisseur. He got extremely excited about the oil sketch with the two heads and thinks that you are very lucky as he is convinced that it is by Annibale Carracci. If he were allowed to give you an estimate, it might be as high as six figures. It is obviously an object which would help him very much in his teaching. The other Carraccesque portrait (he agrees with Middeldorf) belongs to the generation of Carracci followers, but he does not think it is by Guercino. As I promised, I will send the photograph to Erich Schleier in Berlin. He also looked at the Crucifixion with Saints and suggested Puligo or perhaps even one of Puligo's followers for this picture rather than Bacchiacca. Remember Puligo was one of the alternatives I had in mind at first, but then discarded. He obviously, however, cannot give a certain attribution on this picture without seeing the original.

I also looked at the photographs and reproductions of works by Thomas Cole and Thomas Doughty, and your painting is infinitely closer to Cole than Doughty. I will have to wait for a photograph to check it further, but I am certain that it belongs to the earlier generation rather than the later.

Do not forget about the Sandrart. Mark Haxthausen, the nice curator of the Busch-Reisinger, a good middle-American who you met, would find a St. John with the Frauenkirche sehr gemütlich in his museum.

Seymour sends his best regards--he's wracking his brain to find an attribution for your beautiful Jacob and Esau, but in vain.

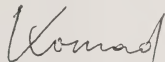


Dr. Alfred Bader
October 13, 1977

Page 2

The stay in Milwaukee was definitely the high point of my trip and alot of fun. Best wishes to your wife.

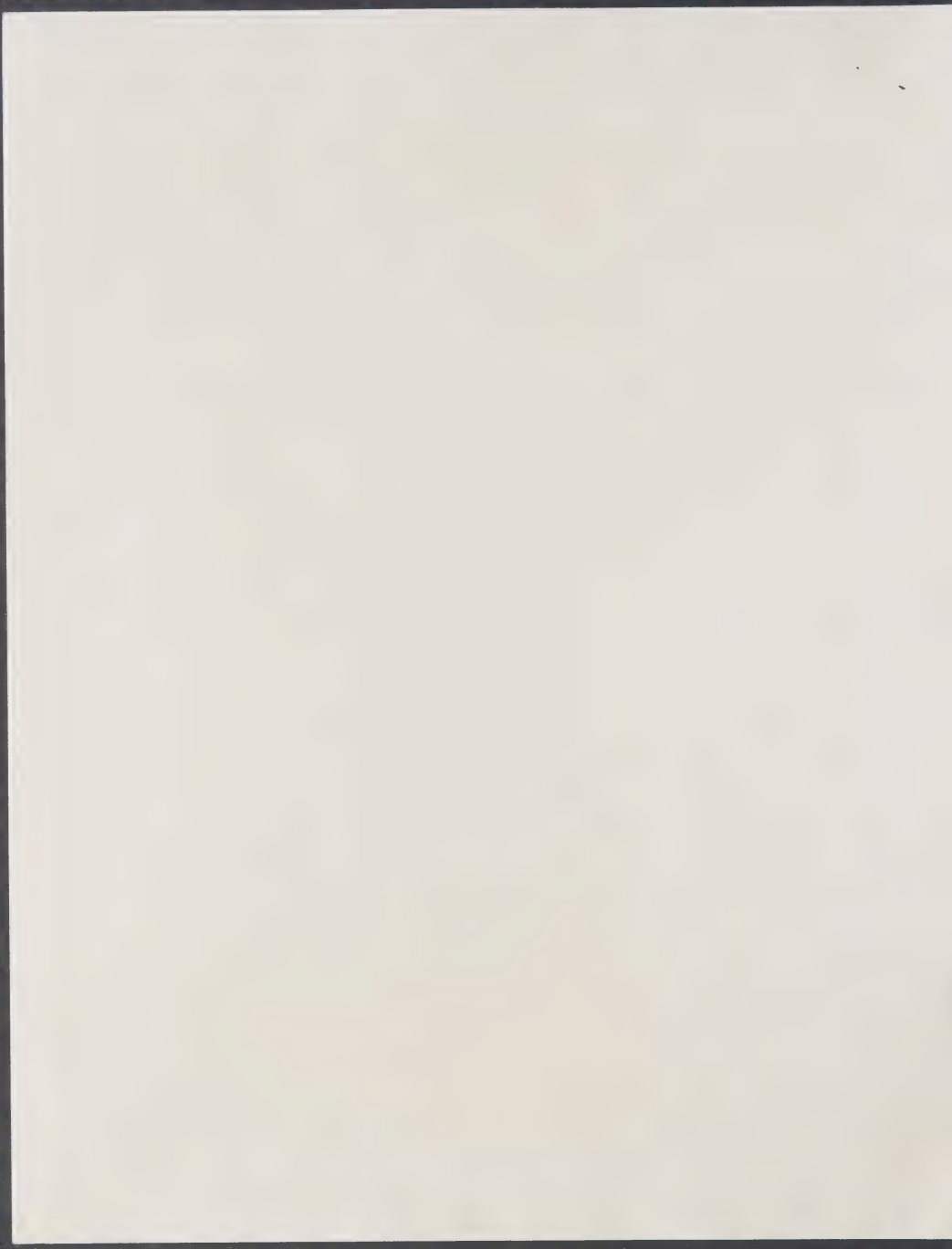
All the best,



Konrad Oberhuber
Curator of Drawings
Professor of Fine Arts

KO/ms

P.S. I am just looking at a letter from Suzanne Lepsius, the friend of Schapiro, and she told me that the sale will take place at Christie's, so things seem to be settled definitely the way you would like them.



ULRICH MIDDELDORF
9, VIA DE' SERRAGLI
50124 FIRENZE - ITALIA

den 31. August 1977

Herr Dr
ALFRED BADER
2961 North Shepard Avenue
MILWAUKEE, Wisconsin 53211

Mein lieber Alfred,

vielen Dank fuer das Farbdiapositiv. Ich bin jetzt noch mehr davon ueberzeugt, dass das Bild ein frueher Guercino ist. Das beste Urteil ist das von Ronnie Laskin. Der hat wahrscheinlich etwas gemerkt, und will es nicht sagen. Das Bild ist von einem juengeren Mann als die Carracci. Von Guercino kennt man bisher kein fruehes Portraet. Auch die gewisse Aehnlichkeit mit Nordischen passt (aber es ist sicher kein Rubens!). Ich wuerde aber nicht wagen, das Bild zu veroeffentlichen, ohne das Original gesehen zu haben. Was sagen denn die Milwaukeeer Zeitungen ueber das Bild? Und wieso haben Sie darueber geschrieben?

Ich bin neugierig, auf die Fotos der anderen neuen Bilder.

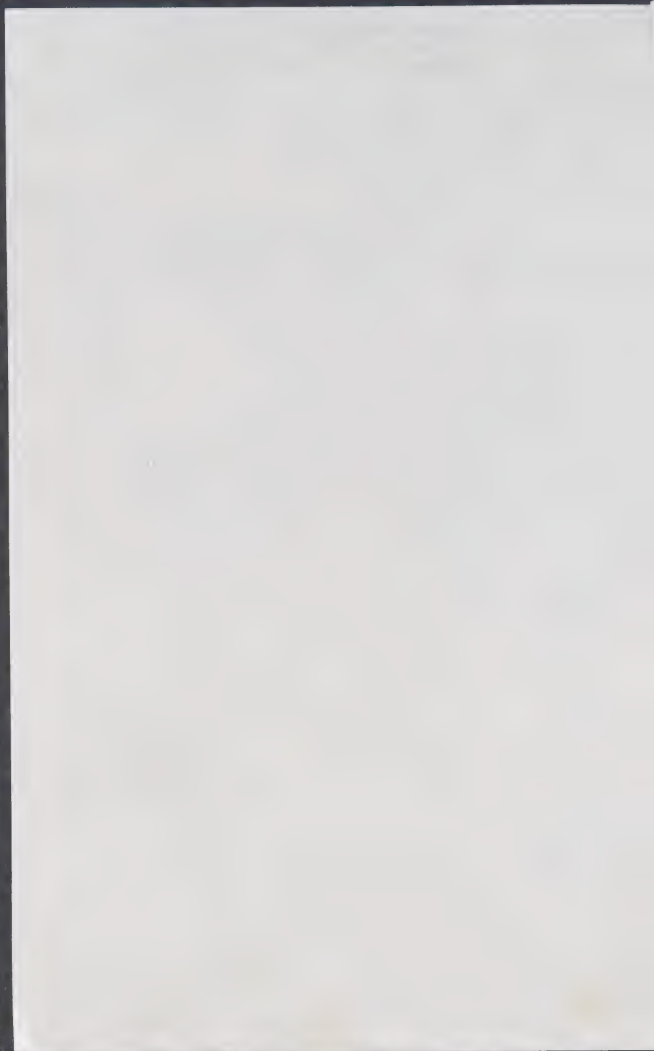
Hoffentlich geht es Ihnen allen gut. Wir bedauern, Sie solange nicht gesehen zu haben und deshalb auch wenig von Ihnen und den Ihren zu wissen.

Alles Gute Ihnen allen und die herzlichsten Gruesse.

Stets Ihr


Ulrich Middeldorf

P.S. Haben Sie von Denis Mahon gehoert?
Dessen Meinung wuerde mich interessieren.



ALLEN MEMORIAL ART MUSEUM OBERLIN COLLEGE



OBERLIN, OHIO 44074 (216) 775-8665

February 16, 1977

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

Dear Alfred:

At long last I am able to return to routine work, following the frantic weeks of getting ready for our dedication. I then had a brief vacation, followed by meetings in Los Angeles and New Orleans. So I've been away from the office for three weeks, right up until this new semester has begun.

I want to send to you a copy of the review which Ada Louise Huxtable wrote for the New York Times. We were, of course, delighted that she did it and was so favorably impressed. I hope you will have a chance soon to see many of your old friends in newly painted, better lit spaces.

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I appreciate your nice comments on the Liss review. It was a challenging project, but one I think I enjoyed pursuing more than almost anything I've written so far.

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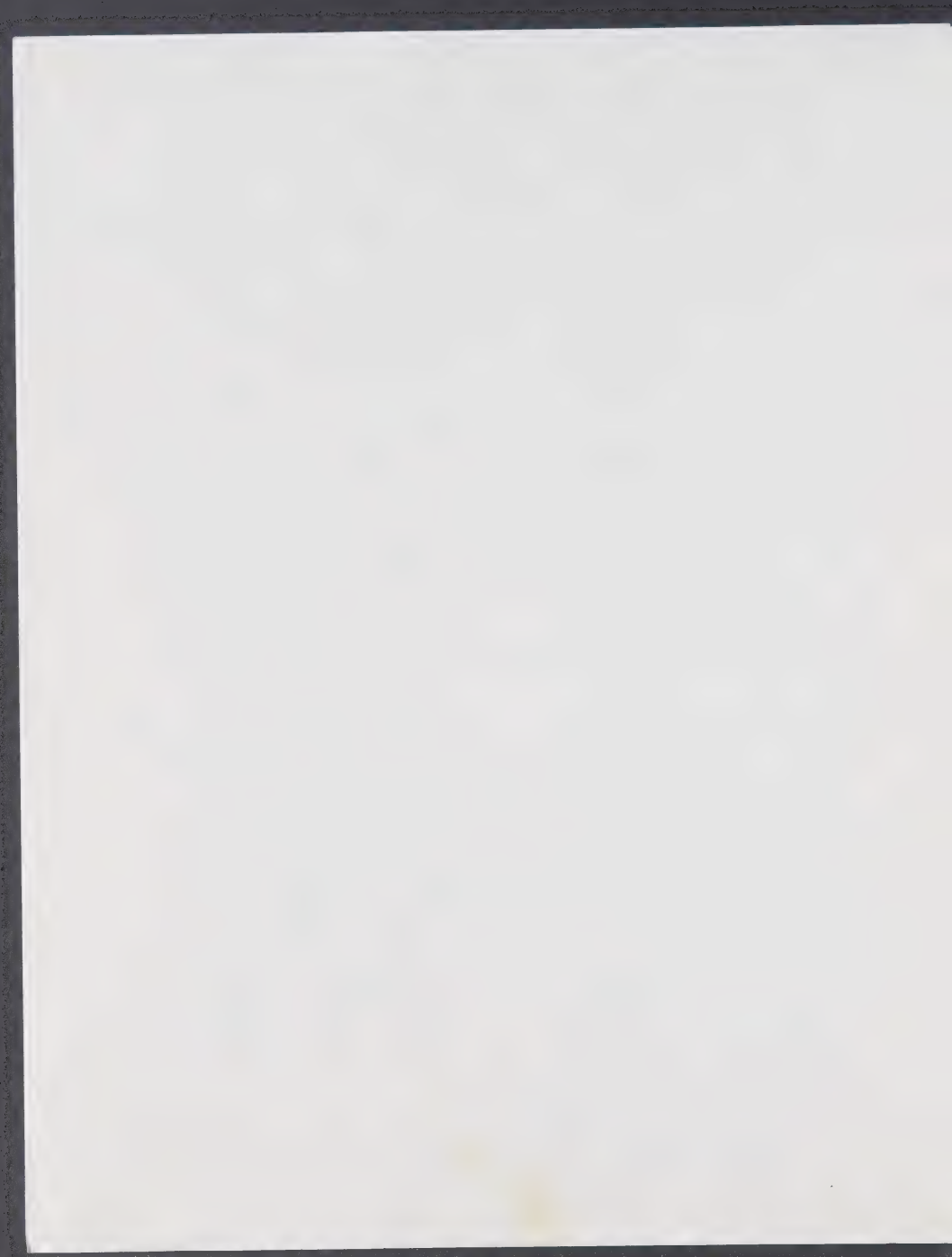
Do keep in touch and let us know when you possibly can stop by and see our new space. With warmest regards, I remain,

Sincerely,

A handwritten signature in dark ink, appearing to read "R. Spear".

Richard E. Spear
Director and
Professor of Art

RES:jff



ULRICH MIDDELDORF
9, VIA DE' SERRAGLI
50124 FIRENZE - ITALIA

den 22. Juli 1977

Dr
ALFRED BADER
2961 North Shepard Avenue
MILWAUKEE, Wisconsin 53211

Mein lieber Alfred,

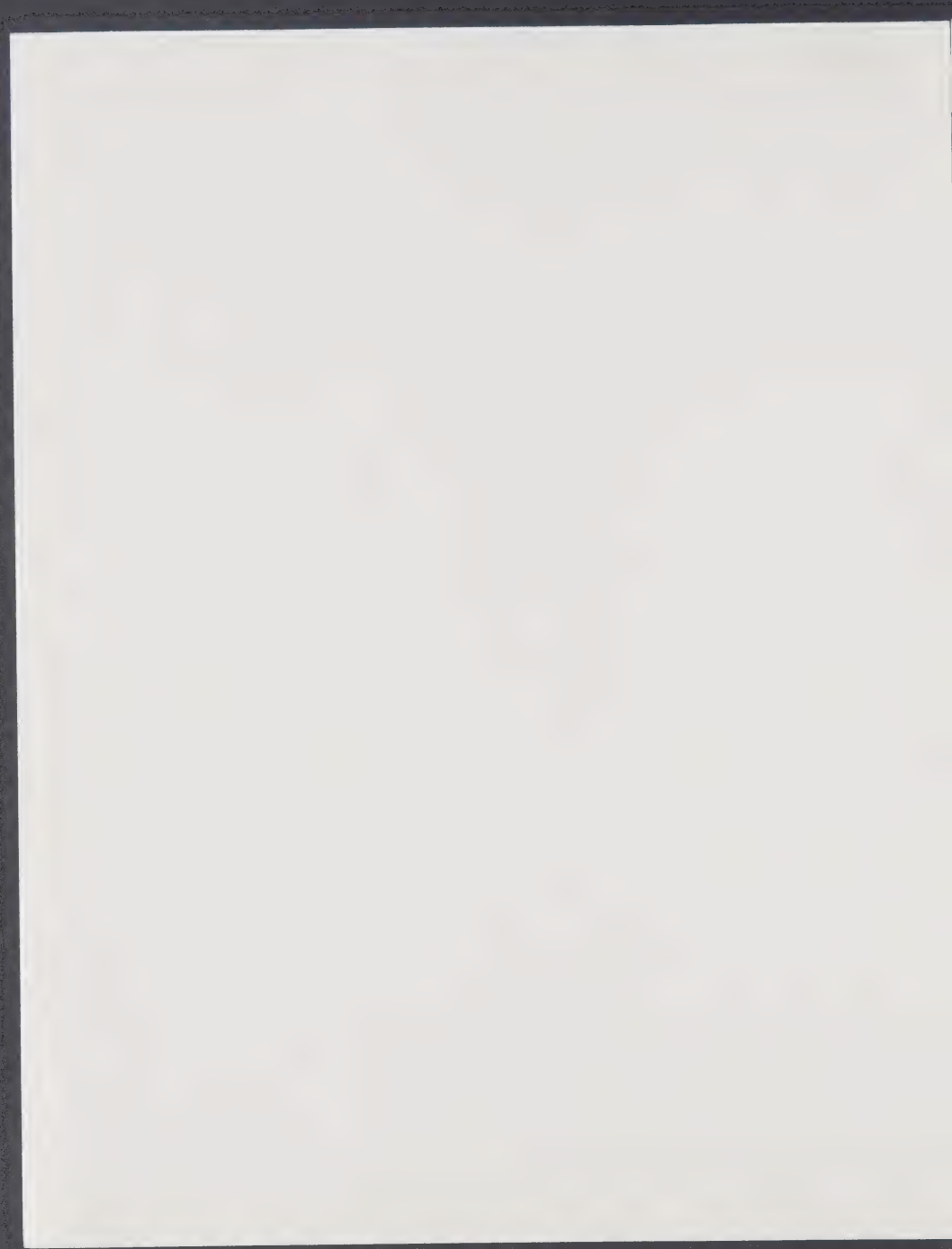
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Zum ersten Mal beneide ich Sie wirklich um
eine Erwerbung.

Wie geht es sonst? Wie Schade, dass wir uns
so lange nicht gesehen haben. Alles Gute,
Ihnen und der Familie und die herzlichsten
Gruesse von uns beiden.

Ihr



Ulrich Middeldorf



National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

July 14, 1980

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

Dear Dr. Bader:

Thank you very much for your kind letter and the issues of Aldrichimica Acta with reproductions of your paintings. From the photograph of your Portrait of a Young Man, I would believe that your painting comes from the ambient of the Carracci, and perhaps by Annibale in the 1580s. If you have not already done so, I would suggest asking the opinion of Donald Posner, who, as you know, wrote the catalogue raisonné of Annibale's paintings. His address is Institute of Fine Arts, New York University, 1 East 78th St., New York 10021. I see the Roman comparison, but I believe that the painting is Bolognese.

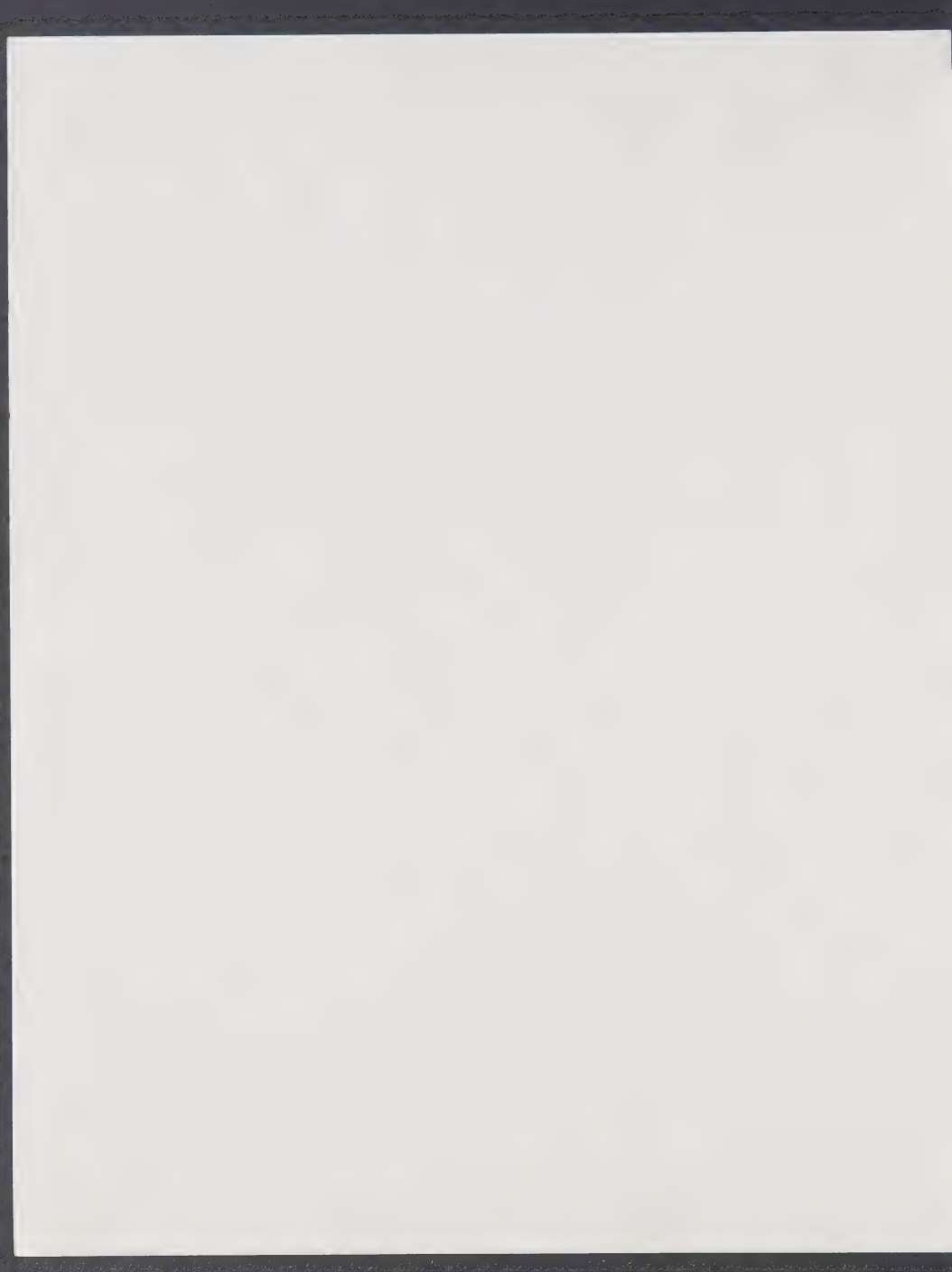
The other painting looks Emilian, possibly by someone in the early 17th c. such as Schidone or Carlo Bonone. I also wonder if the figures might belong to a modello for a painting of a Last Supper or a Supper at Emmaus. Bartolomeo Schidone (or Schedone) is known to have done oil sketches like this. Although I have found nothing quite like it, I would suggest this area as a starting point.

Again, thank you for the photographs. If I should think of anything else about the paintings, I will let you know.

Sincerely,



Diane DeGrazia Bohlin
Curator of Italian Drawings



STAATLICHE MUSEEN PREUSSISCHER KULTURBESITZ

GEMÄLDEGALERIE

Konrad to B
1 BERLIN 33 - ARNIMALLEE 23
TELEFON (030) 83 01-1

4.11.1977 da

Professor Konrad Oberhuber
Curator of Drawings
Fogg Art Museum
Harvard University
Cambridge, Massachusetts 02138

USA

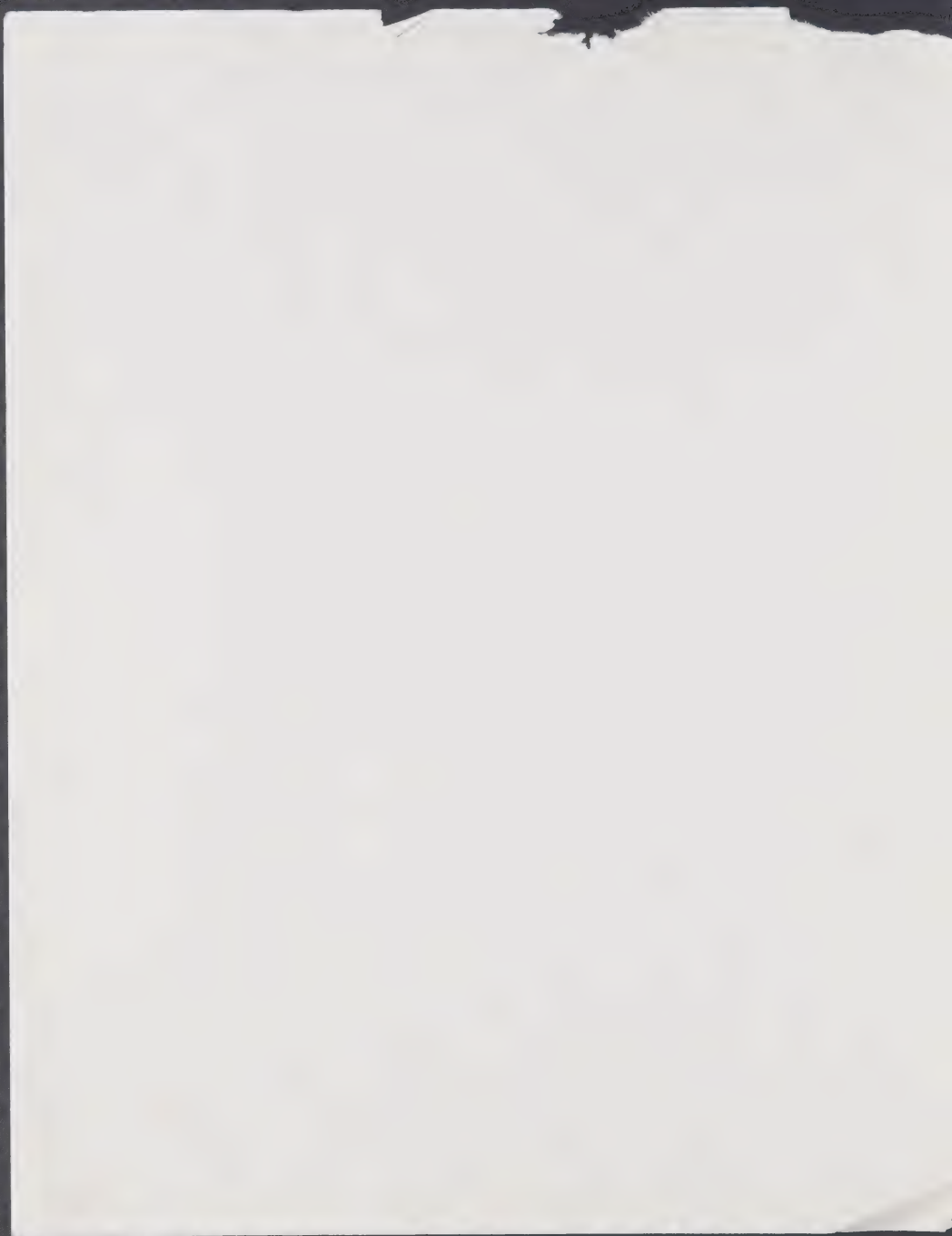
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Mit herzlichen Grüßen, sehr in Eile,
Ihr

Erich Schleier

Dr. Erich Schleier



National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
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2961 North Shepard Avenue
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Dear Dr. Bader:

Thank you very much for your kind letter and the issues of Aldrichimica Acta with reproductions of your paintings. From the photograph of your Portrait of a Young Man, I would believe that your painting comes from the ambient of the Carracci, and perhaps by Annibale in the 1580s. If you have not already done so, I would suggest asking the opinion of Donald Posner, who, as you know, wrote the catalogue raisonné of Annibale's paintings. His address is Institute of Fine Arts, New York University, 1 East 78th St., New York 10021. I see the Roman comparison, but I believe that the painting is Bolognese.

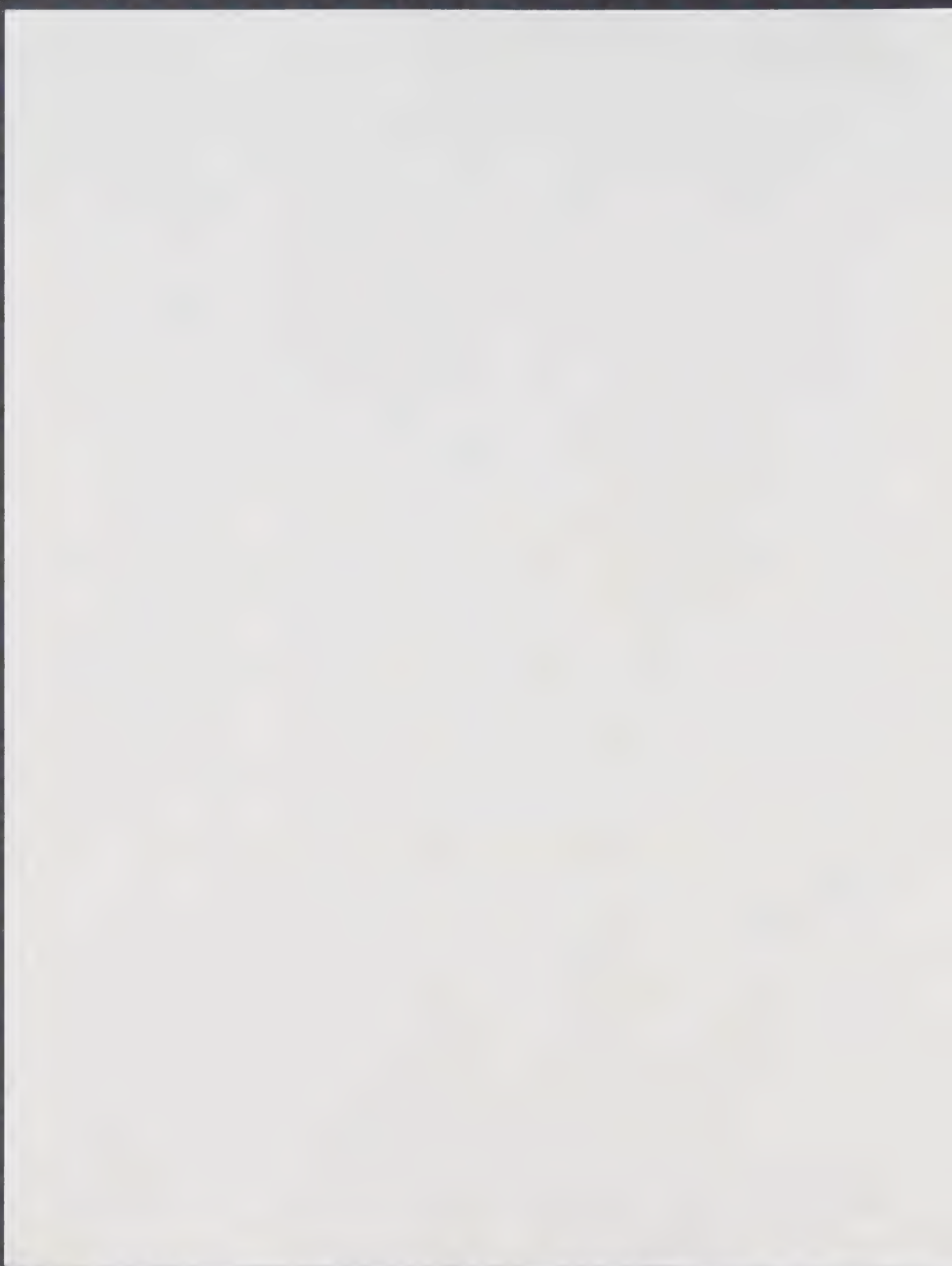
The other painting looks Emilian, possibly by someone in the early 17th c. such as Schidone or Carlo Bonone. I also wonder if the figures might belong to a modello for a painting of a Last Supper or a Supper at Emmaus. Bartolomeo Schidone (or Schedone) is known to have done oil sketches like this. Although I have found nothing quite like it, I would suggest this area as a starting point.

Again, thank you for the photographs. If I should think of anything else about the paintings, I will let you know.

Sincerely,



Diane DeGrazia Bohlin
Curator of Italian Drawings



970 PARK AVENUE
APARTMENT 7-W
NEW YORK, NEW YORK 10028
212-288-5948

11' 11' 76

Dear Alfred,

I like your Bloemaert St. Jerome.

Your nice head of a young man in its present

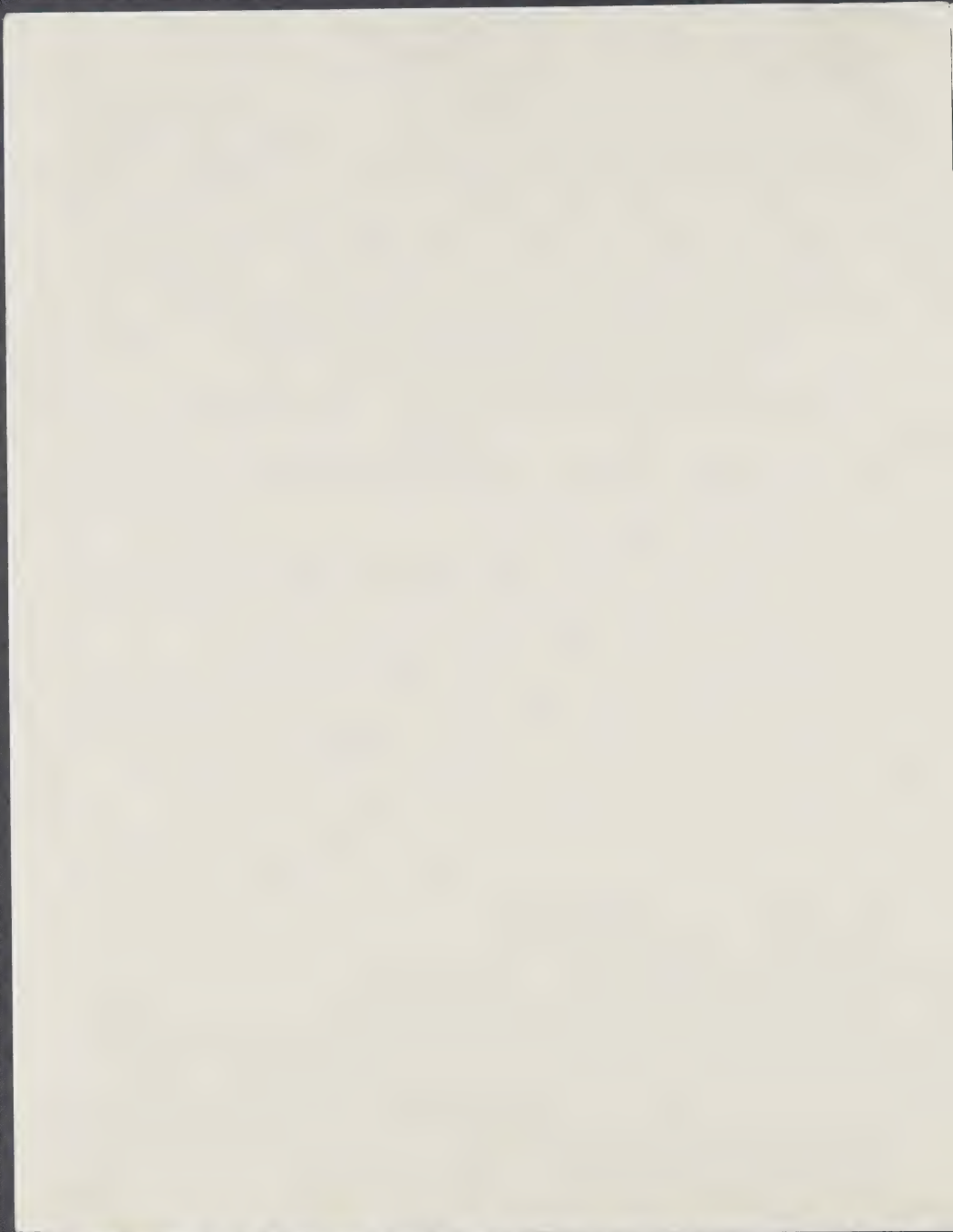
state of engaged dirt looks like Michelangelo Bassetti.

If it was cleaned it might turn out to be a portrait
of Annibale Carracci by one of his brothers. Please
clean it, even though not a F. Hals!!

Warm regards,

Yours ever,

Ray.



FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

December 23, 1976

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

Dear Doktor Bader,

Today your kind letter arrived and I hasten to reply that the joy of meeting was mutual. I also want to congratulate you to your wonderful purchase. Even though it is hard to judge a painting just from a photograph I am sure that you are right and that the portrait belongs into the sphere of the Carracci and must be an early work at that. The comparisons with the portraits by Annibale, that you mention are indeed striking, yet I do not find ever in his work a similar enjoyment of the geometry of form and of assertive plasticity, nor a similar virtuoso handling of the brush, with true bravura. He is more of a true colourist and works with patches of colour and light not with brush strokes. This makes me feel that the work could rather be by his brother Agostino in whose oeuvre one finds precisely these characteristics. However I do not know of any portraits of this type except for drawn ones. His drawn portraits do however show a great similarity to this picture.


Let me say, however, that the Carracci is not my field and that we should consult a real authority like either Denis Mahon in London or Donald Posner, who is presently at the University of Virginia in Charlottesville. Denis Mahon's address is 33 Cadogan Square, London S. W. 1, just in case you would like to write him. I would however also be glad to do it for you, if you so wished.

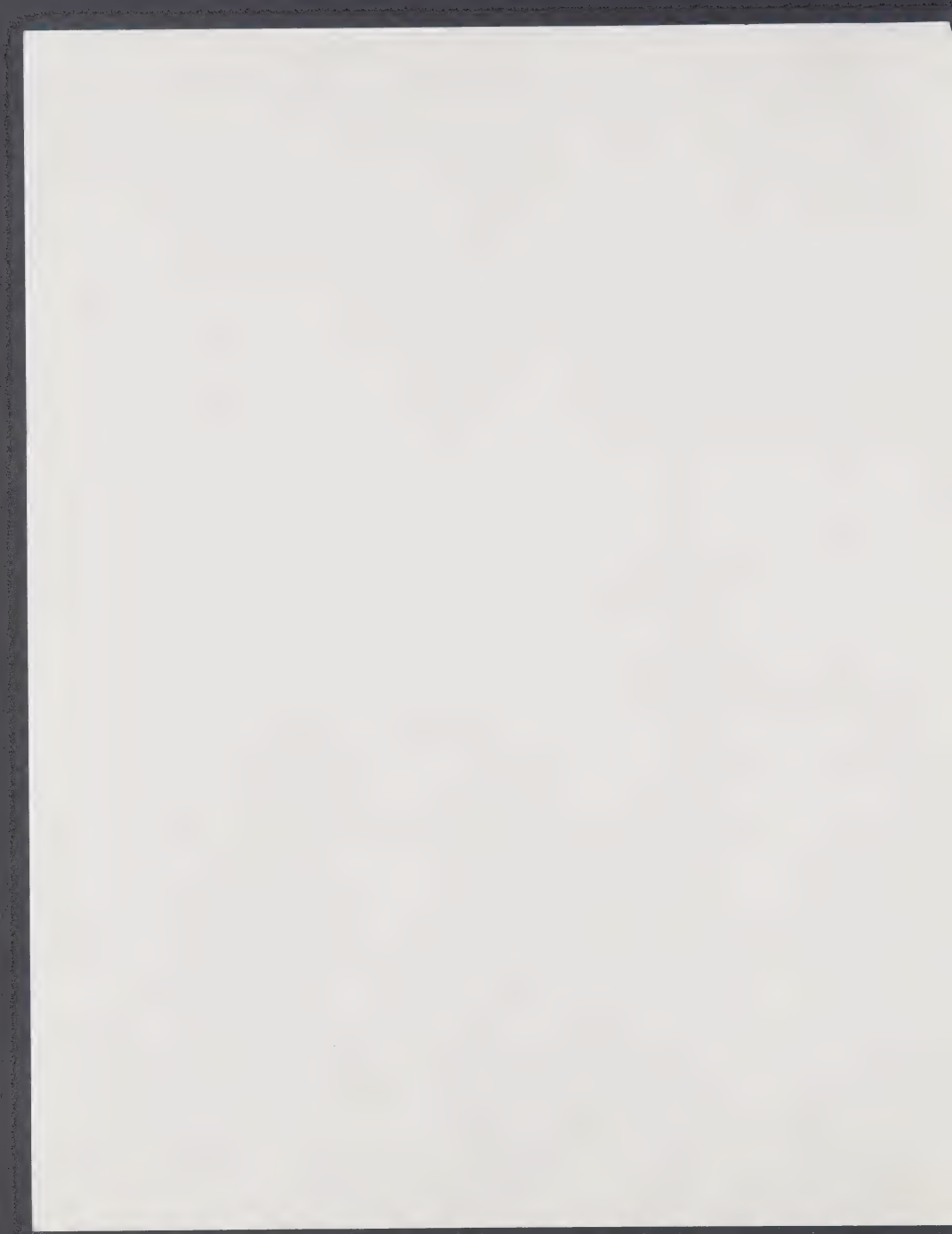
I am happy to see that you educate your fellow chemists with works of art and am looking forward to the catalogues.

With my best wishes for the New Year,

Herzlichste Grüsse

Ihr stets ergebener


Konrad Oberhuber



ULRICH MIDDELDORF

8, VIA DEI BERRAGLI

50124 FIRENZE - ITALIA

den 31. August 1977

Herr Dr
ALFRED BADER
2961 North Shepard Avenue
MILWAUKEE, Wisconsin 53211

Mein lieber Alfred,

vielen Dank fuer das Farbdiapositiv. Ich bin jetzt noch mehr davon ueberzeugt, dass das Bild ein frueher Guercino ist. Das beste Urteil ist das von Ronnie Laskin. Der hat wahrscheinlich etwas gemerkt, und will es nicht sagen. Das Bild ist von einem juengeren Mann als die Carracci. Von Guercino kennt man bisher kein fruehes Portraet. Auch die gewisse Aehnlichkeit mit Nordischen passt (aber es ist sicher kein Rubens!). Ich wuerde aber nicht wagen, das Bild zu veroeffentlichen, ohne das Original gesehen zu haben. Was sagen denn die Milwaukeeer Zeitungen ueber das Bild? Und wieso haben Sie darueber geschrieben?

Ich bin neugierig, auf die Fotos der anderen neuen Bilder.

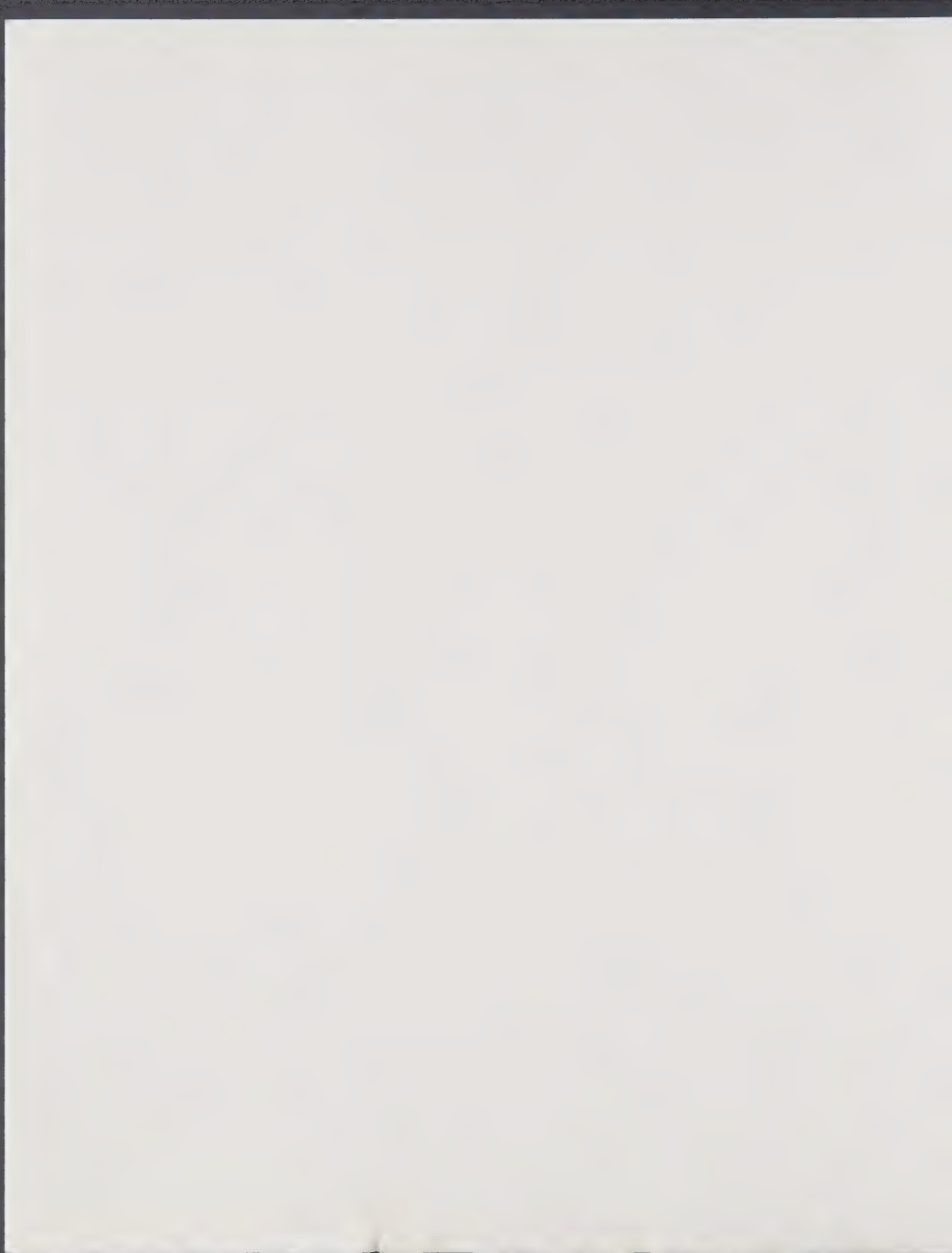
Hoffentlich geht es Ihnen allen gut. Wir bedauern, Sie solange nicht gesehen zu haben und deshalb auch wenig von Ihnen und den Ihren zu wissen.

Alles Gute Ihnen allen und die herzlichsten Gruesse.

Stets Ihr


Ulrich Middeldorf

P.S. Haben Sie von Denis Mahon gehoert?
Dessen Meinung wuerde mich interessieren.



DEPARTMENT OF PRINTS AND DRAWINGS

THE MOUND, EDINBURGH EH2 2EL

TELEPHONE: 031-556 8921

Dr Alfred R Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211
USA

9 January 1979

Dear Dr Bader

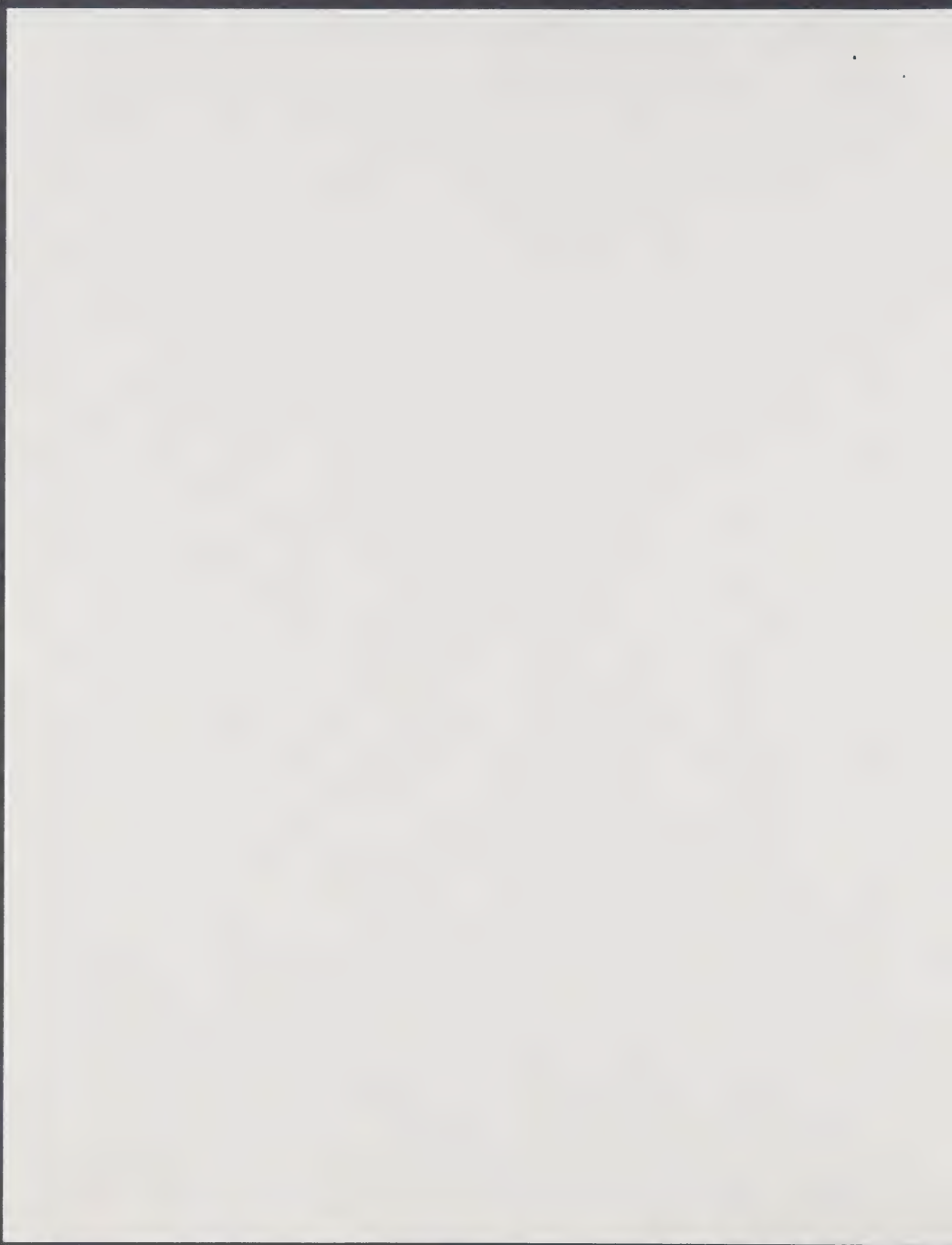
It was very nice to hear from you again especially with such kind words. I was very interested indeed to see photos of some of your recent acquisitions. I take it you don't want me to comment on the boy's head on the cover of your periodical. I think you are absolutely right that it is Bolognese circa 1580 and although it is dangerous to make judgements from reproductions I would have been bold enough to call up the name of Annibale. Regarding Jan Pynas I am delighted to see that it is now in your collection. I had remembered it from the tiny reproduction in Mrs Tümpel's catalogue. It shows how much Tengenagel must have learned from him. About the Mercury offering the Apple of Discord (how clever of you to have identified that!) I am sure that Poelenburgh or his circle should really be left out of consideration. But, as far as I can see from the photograph, Liss is really fairly close, especially if you consider the Diana and Actaeon in a private collection in this country which was exhibited in the Liss exhibition at Augsburg and Cleveland as well as the Venus and Adonis at Karlsruhe. Rather than Poelenburgh the name which occurred to me as a slight possibility is that of the young Uyttenbroeck - but that is probably too fanciful.

Best wishes for the New Year and kindest regards also to your wife.

Yours sincerely



Keith K Andrews
Keeper



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

Dear Dr. Andrews:

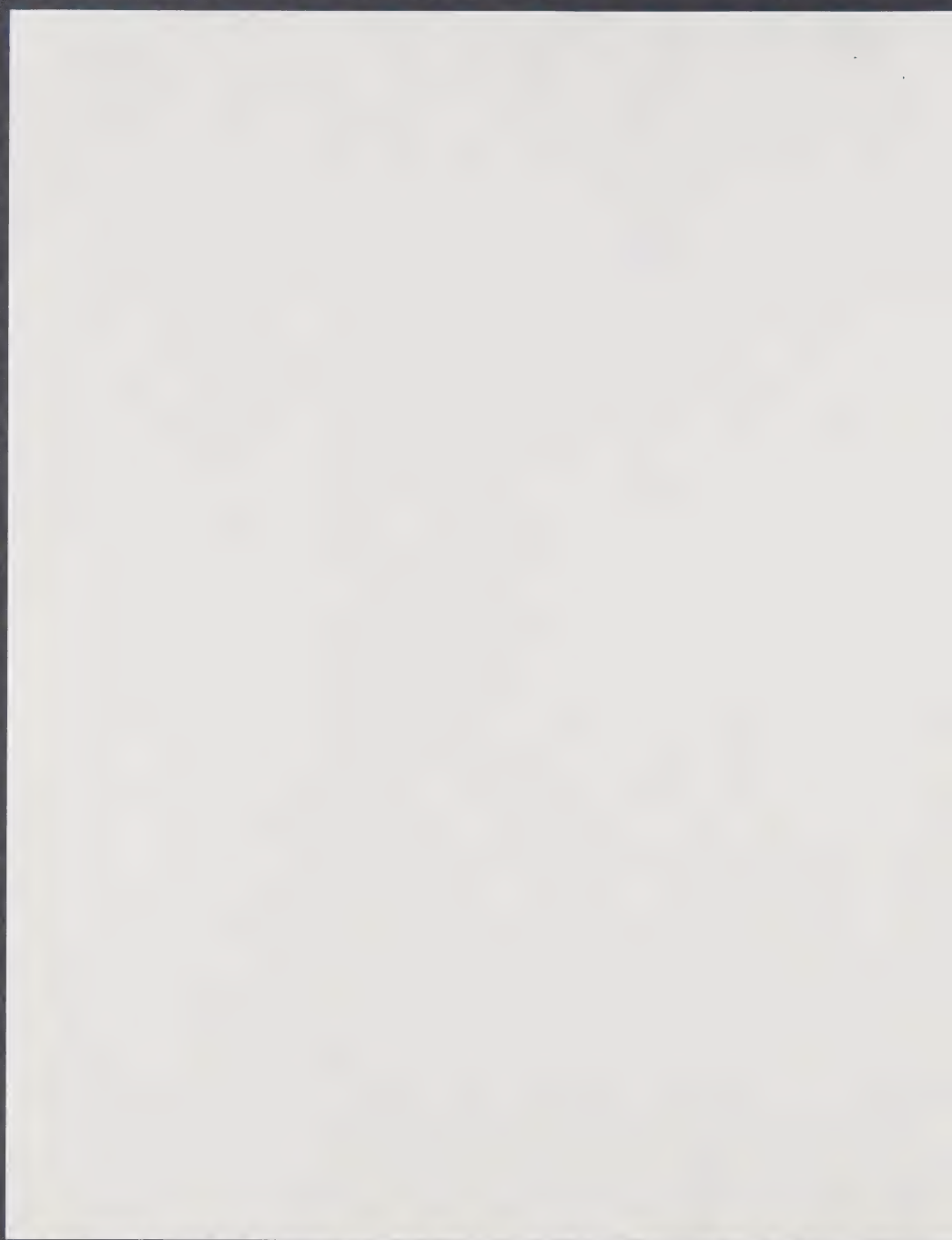
I am delighted to have your kind and most helpful
letter regarding my recent acquisition.

I wish I knew more about Liss. The exhibition in
Cleveland was an eye-opener. But what a strange exhibition.
Could Liss really have done *Hope* many registers and if not,
why show them as if they were originals? A 24 so much weaker
than A 23, A 22 purely a copy, A 15 so much weaker than A 16, etc.
If someone offered me A 1, I might buy it as a present not
having goblets, but never think of Liss. A 8, to which you refer,
is beautiful, and of course I also was struck by its similarity
to mine (or vice versa of A 25 and particularly A 26) - but is
A 8 really by Liss? In my mind, it looked so different from
the other works, and there is change in building a house of cards
incidentally, while I was the first to think of Liss, I just called
the subject 'pet in shell' and Professor Engel Havelkamp-
Bergman told me what it really is. The painter was a good deal
more literate than I am, and his is a really obscure subject, not
even in Pigeu.

(1673)

There is an early 17th century brooch in my collection - No. 21
in the Tümpel catalog - and the appreciation of paint is quite different.

Thank you also for your laughter about my *Belogueres*
bag. When I first saw it in a Milwaukee antique store, my first
thought went to Annibale, and this was confirmed by Professor
Oberhuber who thought of Annibale or Agostino. However, when Prof.



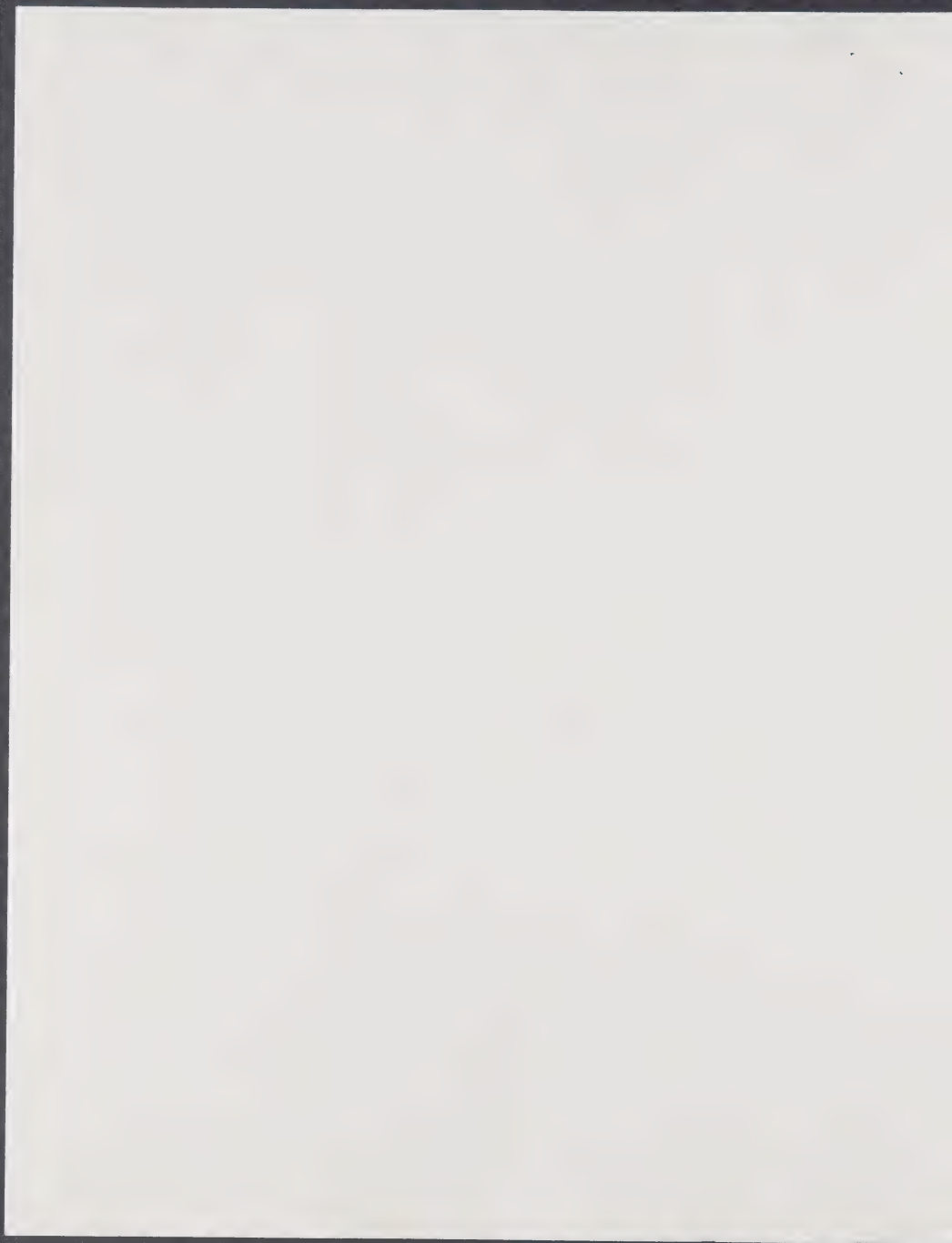
Peter visited Apollonio, he looked at it and said here it has
nothing whatever to do with the Carracci and in fact not even the
Program of Adelfeif suggested the very early Guercino and had
planned write Paris Nathan. Mr. Nathan had gotten to know me when
I had to get to buy the Jewish Pomenichino (now with you)
for my album under in Canada, and had treated me very kindly.
However he has not replied to my letter, of which I enclose copy.
Is he still ill?

Subsequently Prof. Erich Schlein wrote about the portrait
"Ich dachte, dass man an Annibale gedacht hat, von dem das
Bild aber doch wohl nicht stammt. Ich bin auch nicht
hundertprozentig sicher, ob das Bild Bolognese oder nicht
vielleicht Römisch - so vielleicht Vax und Benini - ist".

In any case, a real gem, and a delightful portrait,
in mint condition. It gives me much pleasure, bringing over my
desk, above a fine Bruma and next to a portrait of Rembrandt
(see below). I enclose a color plate, so that you can get an idea
of the colors - and would appreciate any further thoughts you might
have.

As regards Annibale, I had not realized that you are
interested in Italian painting also, or I would have sent you
a photo of another recent acquisition, now enclosed. It is all on
paper, put down on wood, $14\frac{1}{2} \times 15\frac{3}{4}$ inches, and had been
attributed to Jacs Jordans. To me, it also looks Bolognese,
close to Annibale van Jordans.

My other recent acquisition is a portrait of Rembrandt, ca 1655.



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

3.

Technically, I am convinced that it is 17th century; and of the other two versions, Bieder 46 in Dresden looks gayer. Bieder 47 in New France is so badly abraded that it is hard to tell, and Bieder 47A (visually the best of the three published) does not look period. Do mine the best of four copies after an unknown original, or the original? I know how cautious one must be with Rembrandt, and so I just enjoy looking at it, without worrying too much. Obviously, in the original, R must have finished the face and left the hands unfinished - the total in a window frame; perhaps as a gift to the portrait of Quadrage in Berlin (Bieder 116).

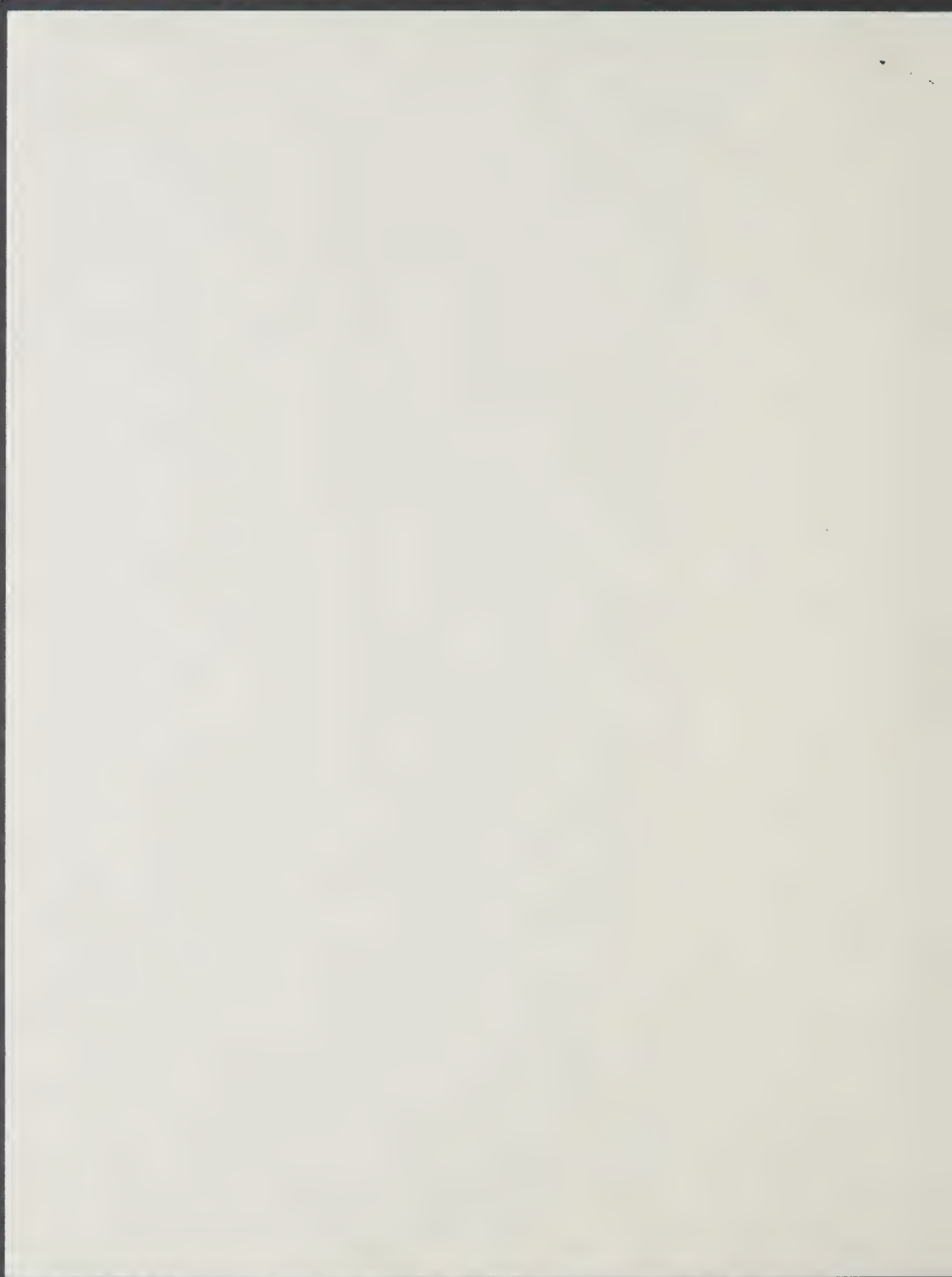
I wish I could persuade you to visit us, so that we could show you the originals. Also, Nancy and I plan to be in Britain next July and hope to have a chance to visit you.

Best personal regards and many thanks for all your help.

Sincerely,

Alfred Bader

January 14 1979.



~~14 x 40 inches~~

~~Cunningham, Chicago Art Inst.:~~

~~Juan de Arreano~~

~~Julia Sed. J. de A.~~

(OLD)

O/C 24 1/2 x 19 1/2 inches

(New)

23 x 19 inches

R Spear 5/15/76. Soleson, N.J.

S. S. S. "

#A 6/4

" 0500 map of Voz Charlotte, N.C.

Clavis 1/2000 Faccini

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APPLICATION RECORD

POL. NO. _____

CHECK <input checked="" type="checkbox"/>
ACCEPTED
DECLINED
POSTPONED
RATED

NAME		DATE APP'L	AMOUNT
BENEFICIARY			DATE BENEFICIARY'S BIRTH
RIGHT RESERVED	PLAN APP'LD FOR		BENEFITS APP'LD FOR
YES	NO		
HOW PAYABLE	SURPLUS	OCCUPATION	
RESIDENCE ADDRESS		BUSINESS ADDRESS	SEND NOTICES TO
DATE AND PLACE OF BIRTH			AGE
AGENT		SETTLEMENT	
AVIATION - NUMBER OF FLIGHTS IN EACH OF LAST THREE YEARS			
REMARKS			

MEDICAL RECORD

EXAMINED BY		DATE AND PLACE EXAMINED	
DR.			
COMPANY		TOTAL INSURANCE CARRIED AMOUNT	MONTHLY DIS.
			DOUBLE INDEMNITY
EVER DECLINED OR POSTPONED		ANY APP'LS PENDING	
FAMILY HISTORY			WIFE OR HUSBAND'S AGE IF LIVING
TO A			STATE OF HEALTH
FATHER			AGE AT DEATH
MOTHER			CAUSE OF DEATH
FULL BROTHERS	HOW MANY LIVING?		CAUSE OF DEATH OF NEAR RELATIVES
	HOW MANY DEAD?		
FULL SISTERS	HOW MANY LIVING?		
	HOW MANY DEAD?		
LAST ILLNESS		ATTENDED BY	RECORD AS TO INTOXICANTS
		DR.	
UNFAVORABLE MEDICAL HISTORY			
HEIGHT		WEIGHT	MEASUREMENTS
FT.	INS.	LBS.	INSP.
LUNGS		HEART	EXP.
			URINE
RISK ADVISED		PULSE RATE	ABDOMEN
			SP. GRAV.
			ALB.
			SUG.
REMARKS			

CHILD'S PROTECTION AGREEMENT—APPLICANT RECORD

NAME OF APPLICANT		RELATIONSHIP TO CHILD		
ADDRESS	STREET	CITY	COUNTY	STATE
RESIDENCE				
BUSINESS:				AGE
DATE AND PLACE OF BIRTH				
OCCUPATION		EMPLOYED BY		
EVER DECLINED OR POSTPONED		ANY APP'LS PENDING		
UNFAVORABLE MED HISTORY				
LAST ILLNESS		ATTENDED BY		RECORD AS TO INTOXICANTS
HEIGHT		WEIGHT		
FT.	INS.	LBS.		
APPLICANT'S FAMILY HISTORY		AGE IF LIVING	STATE OF HEALTH	AGE AT DEATH
CAUSE OF DEATH				
FATHER				
MOTHER				
FULL BROTHERS		NO. LIVING		
		NO. DEAD		
FULL SISTERS		NO. LIVING		
		NO. DEAD		

SPANISH
 FATHER FLORES
 PORTAIT

CARACCI

APPLICANT
 01/10/1911

