

Alfred Boder

Alfred Boder Fine Arts - Painting File

Imitchelangeio Cerquozzi - [copyrights of Roman ruins]

1966

<b>QUEEN'S UNIVERSITY ARCHIVES</b>	
LOCATOR	2291.16
BOX	4
FILE	19



**SUMMER**

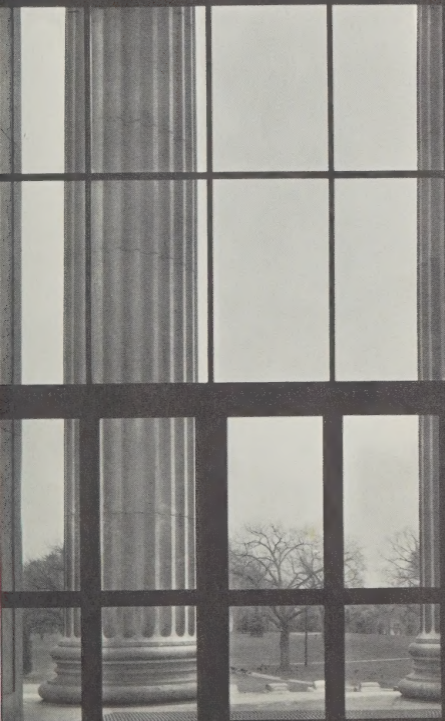
**RECEIVED CALENDAR**

**1966**

MAY 27 1966

ALDRICH CHEMICAL CO., INC.

**THE MINNEAPOLIS INSTITUTE OF ARTS**



RECENT ACCESSIONS PANEL — JULY



*The Coronation of the Virgin* (Before cleaning), 1408 by Mariotto Di Nardo, Italian, active 1394-1431. Tempera on panel. Purchased through The Putnam Dana McMillan Fund.

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VOLUME 7, NUMBER 6, SUMMER, 1966

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## DIRECTOR'S MESSAGE

Through the Putnam Dana McMillan Fund the Institute has added an important early Italian painting to its collections, a *Coronation of the Virgin* by the late Gothic Florentine master, Mariotto di Nardo (recorded 1394-1431). This is the large central panel of an altar made in 1408 for the church of St. Stefano in Pane, Florence. The entire altar once consisted of two panels of two saints each, six smaller panels of saints and two roundels of angels. Four of the panels of saints from the pilasters are in the Grand Rapids Art Museum; the panels showing St. Bartholomew and St. Anthony have been most generously presented to the Institute by Mr. Daniel Wildenstein of Paris and New York and are proudly shown with the *Coronation*. The frame of the *Coronation* itself bears an inscription which states that the altar was done "for the company of the Virgin Mary and St. Stephen . . . 1408."

The composition of the *Coronation of our Lady* is one of the most beautiful in early Italian painting. In conservative Florence from the time of Giotto the use of this composition changed in almost no detail until the great innovations after Mariotto's death. There are only the slightest changes from the Giotto studio *Coronation* of the early 14th century in the San Diego Gallery, through three *Coronations* of Mariotto's teachers—Jacopo di Cione's 1373 effort in the Accademia, Florence; Niccolò di Pietro Gerini's finer one in the same gallery; and Niccolò's *Coronation* in Montreal—to the Minneapolis picture or that of the delicate Lorenzo Monaco (Uffizi, dated 1414), an artist who influenced Mariotto. The Minneapolis *Coronation* is one of the most strong and lovely, finer than those of his predecessors, and is most unusual in reversing the composition and placing the hands of the Virgin in Her lap and not folded on Her breast.

Mariotto was seldom this fine in his rather large output. The son of a stone mason and, according to Vasari, the grandson of the famous painter Orcagna, his important works began with altars of 1394 and 1398 for the Cathedral of Florence, for which he made the designs for a stained glass window done in 1402. There are smaller devotional pictures, a number of altarpieces (a few polyptychs as large as the S. Stefano one) and frescoes. The works are conservative but, as Monaco, Mariotto slightly revised the 14th

century manner towards a more cosmopolitan Gothic statement and a new strength and freshness. He can be best seen in the careful grace and severity of the Minneapolis *Coronation*, which has been put on view freshly cleaned and restored. The condition of the picture—although the blue robes of Christ have suffered—is superb, and interesting working changes of perspective and drawing in the Throne of Christ and the Virgin are now apparent as well as all the glory of fine early Italian craftsmanship.

Anthony M. Clark

#### STUDENT VOLUNTEER PROGRAM

The summer-long art history and museum volunteer work program for Twin City area high school students will meet Wednesdays and Fridays, 9:30 a.m. to 12:00 noon beginning June 22, continuing thru August 31. (Please note the change in meeting days.) Applications may be requested by students or their recommending teachers by calling the Education Department, 339-7661 ext. 219. (All applications must be received by the Education Department no later than June 7, 1966).

Coordinator: Barbara Kaerwer

#### RECENT ACCESSIONS PANEL — JUNE



*Sketch for the Painting in the Palazzo Ducale, Venice: Alexius Comenus Appearing Before the Doge.* by Andrea Vicentino, Italian, ca. 1539—?. Oil on canvas. Purchased through The John R. Van Derlip Fund.

RECENT ACCESSIONS PANEL — AUGUST



*Roman Ruins* by Michelangelo Cerquozzi, Italian, 1602-1660. Oil on canvas. The Gift of Dr. Alfred Bader.

**EXHIBITIONS**

WILLIAM BAZIOTES: A MEMORIAL EXHIBITION through June 12

THE WORK OF THE STUDIO ART CLASSES FROM JANUARY-JUNE '66 through June 20

CARTOONS OF OSBERT LANCASTER through June 26

RECENT ACCESSIONS IN THE GRAPHIC ARTS in The Print Gallery June 15 through September 4

JAPANESE PAINTINGS FROM THE RICHARD P. GALE COLLECTION June 16 through July 17

TREASURES FROM THE ALLEN MEMORIAL ART MUSEUM July 21 through September 11

RUSSELL COWLES: PAINTINGS. August 17 through September 18

**IN THE LITTLE GALLERY:**

GEORGE BEDARD: PAINTINGS AND COLLAGES through June 8

NUMBERS & SYMBOLS BY GEORGE RUNGE June 11 through July 13

ALICE ASMAR: DRAWINGS AND PAINTINGS July 16 through August 17

ART HEADLEY: PAINTINGS August 20 through September 21

## JUNE 1966

- 5** **TOUR:** European and American Period Rooms. Lecturer: Barbara Dow. 2 p.m. Free.  
Sun.
- 7** **CLASSIC COMEDY FILMS:** Laurel and Hardy in *Criminals at Large* (1918) and Charlie Chaplin in *The Fireman* (1916) and *The Floorwalker* (1918). 6 and 8 p.m. Free.  
Tues.
- 11** **OPENING:** Numbers and Symbols by George Runge in the Little Gallery.  
Sat.
- 12** **TOUR:** Oriental Collection. Lecturer: Barbara Dow. 2 p.m. Free.  
Sun.
- 14** **CLASSIC COMEDY FILMS:** Harold Lloyd in *Step Lively* and Charlie Chaplin in *One A.M.* and *The Pawnshop* (1916). 6 and 8 p.m. Free.  
Tues.
- 15** **OPENING:** Recent accessions in the Graphic Arts in The Print Gallery.  
Wed.
- 16** **OPENING:** Japanese Paintings from the Richard P. Gale Collection.  
Thurs.
- 19** **TOUR:** Oriental Collection. Lecturer: Barbara Dow. 2 p.m. Free.  
Sun.
- GALLERY LECTURE:** Japanese Paintings from the Richard P. Gale Collection. Lecturer: Mr. Samuel Sachs II, Chief Curator. 3:30 p.m. Free.
- 21** **CLASSIC COMEDY FILM:** Mae West and W. C. Fields in *My Little Chickadee*. (1940). 6 and 8 p.m. Free.  
Tues.
- 26** **ROSE FETE:** Outdoor art festival. 1-5 p.m. Sponsored by Minnesota Arts Forum. Free.  
Sun.
- 28** **CLASSIC COMEDY FILM:** Charlie Chaplin, Marie Dressler, Mabel Normand and Slim Summerville in *Tillie's Punctured Romance* (1914). 6 and 8 p.m. Free.  
Tues.

TUESDAY: 10 A.M. TO 10 P.M. WEDNESDAY-SATURDAY: 10 A.M. TO 5 P.M.





## JULY 1966

**3**

**TOUR:** American Wing. 2 p.m. Free.

Sun.

**10**

**TOUR:** European Paintings. 2 p.m. Free.

Sun.

**GALLERY LECTURE:** Paintings from the Richard P. Gale Collection. Lecturer: Barbara Kaerwer. 3:30 p.m. Free.

**11**

**FIRST MEETING** of The Enjoyment of Music series. 10 a.m.-12 noon. Fireplace Room.

Mon.

**12**

**CLASSIC COMEDY FILM:** *Poppy* (1936) with W. C. Fields and Rochelle Hudson. 6 and 8:30 p.m. Free.

Tues.

**16**

**OPENING:** Alice Asmar: Drawings and Paintings.

Sat.

**17**

**TOUR:** The Richard P. Gale Collection. 2 p.m. Free.

Sun.

**GALLERY LECTURE:** *Permanent Oriental Collection*. Lecturer: Barbara Kaerwer. 3:30 p.m. Free.

**19**

**FIRST MEETING** of Adult Summer Painting Studio. 10 a.m. to 12 noon.

Tues.

**FIRST MEETING** of Summer Gallery Club. 10 a.m. to 12 noon.

**FIRST MEETING** of Art Kindergarten. 10 a.m. to 12 noon.

**20**

**FIRST MEETING** of Junior High Painting Studio. 10 a.m. to 12 noon.

Wed.

**MEMBERS' PREVIEW:** Treasures from the Allen Memorial Art Museum. Reservations are necessary for 6:30 dinner.

**21**

**OPENING:** Treasures from the Allen Memorial Art Museum.

Thurs.

.M. SUNDAY AND HOLIDAYS: 1 P.M. TO 5 P.M. CLOSED MONDAY



## JULY 1966 CONTINUED

**24** TOUR: Treasures from the Allen Memorial Art Museum. 2 p.m. Free.

Sun. GALLERY LECTURE: *Painting Developments of 19th and 20th Centuries*. Lecturer: Barbara Kaerwer. 3:30 p.m. Free.

**26** CLASSIC COMEDY FILM: *Desire* with Marlene Dietrich, Gary Cooper and John Halliday, 6 and 8:30 p.m. Free.

**31** TOUR Pre-Columbian Collection. 2 p.m. Free.  
Sun.

## AUGUST 1966

**2** CLASSIC COMEDY FILM: *Design for Living* with Frederic March, Gary Cooper and Miriam Hopkins. 6 and 8:30 p.m. Free.

**7** TOUR: European Paintings. 2 p.m. Free.

Sun.

**9** CLASSIC COMEDY FILM: *The Thin Man* with William Powell and Myrna Loy. 6 and 8:30 p.m. Free.

Tues.

**14** GALLERY LECTURE: Treasures from the Allen Memorial Art Museum. Lecturer: Mrs. Edward Coen. 3:30 p.m. Free.

**16** CLASSIC COMEDY FILM: *Mr. Deeds Goes to Town* with Gary Cooper and Jean Arthur. 6 and 8:30 p.m. Free.

**17** OPENING: Russell Cowles: Paintings.

Wed.

**20** OPENING: Art Headley: Paintings.

Sat.

### FRIENDS' COLUMN

The Evening Division of the Friends of the Institute will continue their informal dinner meetings, the fourth Tuesday of each month, throughout the summer. Reservations for the 5:30 p.m. dinner may be made by calling Bradley Dakin, 339-7661, Extension 243.

The Museum Shop, operated by the Friends of the Institute, is now being managed by Mrs. Gail Johnson. Mrs. Elsie Mack is the new bookkeeper.

## CLASSES

REGISTRATION for spring classes will begin Tuesday, July 5, and can be made by phoning the Education Office, 339-7661. Enrollment will not be completed until the registration fee is paid. Checks made payable to The Minneapolis Institute of Arts must be mailed immediately following your phone registration to secure your place in the class.

### ADULT SUMMER PAINTING STUDIO

(Oil & Acrylic)

*THE CITY:* Its mood, its tempos, its places. Class to meet at the Institute—from there painting on location, weather permitting. (All materials provided)

Instructor: Emily Walker Ulhorn

Tuesdays & Thursdays, July 19 thru August 11  
10:00 a.m. to 11:30 a.m.

Fee: \$22.50 Non-members      \$17.50 Members

### JUNIOR HIGH PAINTING STUDIO

(Oil & Acrylic)

*Where is the Action?* Noises—activities—sounds . . . make a city an exciting place. Class to meet at various locations throughout the city. (All materials provided)

Instructor: Emily Walker Ulhorn

Wednesdays & Fridays, July 20 thru August 12  
10:00 a.m. to 12:00 noon

Fee: \$22.50 Non-members      \$17.50 Members

### SUMMER GALLERY CLUB

(Grades 1 thru 6)

*Search and See.* A course combining gallery visits with workshop projects. The museum collection is used as a source for ideas and examples. In the workshop a variety of materials is used including tempera, clay, crayons, chalk and collage.

Coordinators: Barbara Dow & Robert M. Paul

Tuesdays & Thursdays, July 19 thru August 11  
10:00 a.m. to 11:30 a.m.

Fee: \$7.50 Non-members      \$5.00 Members

### ART KINDERGARTEN

(ages 3½ to 5)

An art-centered activity period using a wide range of materials, held both indoors and out. Workshop runs concurrently with Adult Painting Studio.

Tuesdays & Thursdays, July 19 thru August 11  
10:00 a.m. to 11:30 a.m.

Fee: \$7.50 Non-members      \$5.00 Members

## THE MINNEAPOLIS SCHOOL OF ART SUMMER SESSION

The *Regular Summer School* will offer studio classes in Calligraphy, Drawing and Painting. In addition, an Art History program, based upon the collections of the Institute, will be offered. Classes will meet mornings or afternoons for an eight week period and are open to students who have completed high school. The *Summer Evening School* will provide both professional and avocational adult students an opportunity to attend classes in Graphic Design, Life Drawing or Painting. These classes will be held two evenings each week for an eight week period.

The *Workshop for High School Students—and Others*, a program conducted with assistance from a Hill Family Foundation grant, will provide a balanced curriculum in Drawing and Design, including Color, for students 16 years of age or older. This is a four-week, 6-day-a-week, concentrated course given during the period June 20-July 16.

The *Workshop for Secondary School Teachers*, another program conducted with assistance from the Hill Family Foundation grant, is structured to provide a revitalization of the teacher's own artistic abilities. Participants will concentrate in the areas of Drawing, an Art History Seminar and either Painting, Printmaking or Graphic Design. This four-week concentrated course is open also to others who have a higher education in art background.

Registration for these programs will be held during the week of June 13th. Classes begin June 20.

Additional information and application forms may be obtained from: The Summer Admissions Office, MSA, 200 E. 25th Street, Minneapolis, Minnesota 55404. Phone: 339-8905.

## MEMBERS' BALL

Save Saturday evening, October 8, for the fourth annual Members' Ball. This year's theme is *Impressionism*. If you would like to help with decorations or clerical work, call the Membership Office, 339-7661.

## TOURS

Private group tours may be arranged by calling the Education Department 339-7661, ext. 218, (Minimum of 15, Maximum of 75) Reservations are required at least two weeks in advance of date requested.

Tours are scheduled at 2:00 p.m. Sundays. Specific areas will be toured as follows:

- July 3 American Wing  
10 European Paintings  
17 Permanent Oriental Collection  
24 Painting Developments of 19th and 20th Centuries  
31 Pre-Columbian Collection
- Aug. 7 European Paintings
- Sept. 4 European Paintings  
11 European and American Period Rooms  
18 The Oriental Collection  
25 Near and Far Eastern Art

## SPECIAL SUNDAY GALLERY LECTURES

3:30 p.m.

*Japanese Paintings from the Richard P. Gale Collection*

June 19—Lecturer: Mr. Samuel Sachs II, Chief Curator

July 10—Lecturer: Barbara Kaerwer

July 17—Lecturer: Barbara Kaerwer

*Treasures from the Allen Memorial Art Museum: Oberlin College*

July 24—Lecturer: Barbara Kaerwer

August 14—Lecturer: Mrs. Edward Coen

August 28—Lecturer: Barbara Kaerwer

THE MINNEAPOLIS SOCIETY OF FINE ARTS

Hadlai A. Hull, Chairman of the Board

Walter G. Robinson, President

THE MINNEAPOLIS INSTITUTE OF ARTS

Anthony M. Clark, Director

THE MINNEAPOLIS SCHOOL OF ART

Arnold L. Herstand, Director

THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 55404

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THE MINNEAPOLIS SOCIETY OF FINE ARTS

The governing and supporting organization for

The Minneapolis Institute of Arts

and The Minneapolis School of Art.

201 East 24th Street, Minneapolis, Minnesota

MEMBERSHIP CARD

*This permanent membership card identifies you as a Governing Member of The Minneapolis Society of Fine Arts and entitles you and your family to all privileges of membership in the Society. If it is lost or destroyed, please advise us and a new one will be issued.*

*We hope that you will frequently exercise your privileges of membership and find a rewarding enjoyment in your association with other members.*





THE MINNEAPOLIS SOCIETY OF FINE ARTS

Dr. Alfred Bader

*Stanley Haworth*



# P. & D. COLNAGHI & C<sup>o</sup> L<sup>TD</sup>

(ESTABLISHED 1760)

TELEGRAMS: COLNAGHI, LONDON, W. 1

TELEPHONE: HYDE PARK 1943

DIRECTORS  
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14 OLD BOND STREET,

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RMDT/CJE

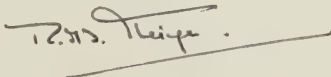
29th July 1966

The Director,  
The Minneapolis Institute of Arts,  
201 East 24th Street,  
Minneapolis,  
Minnesota,  
U. S. A.

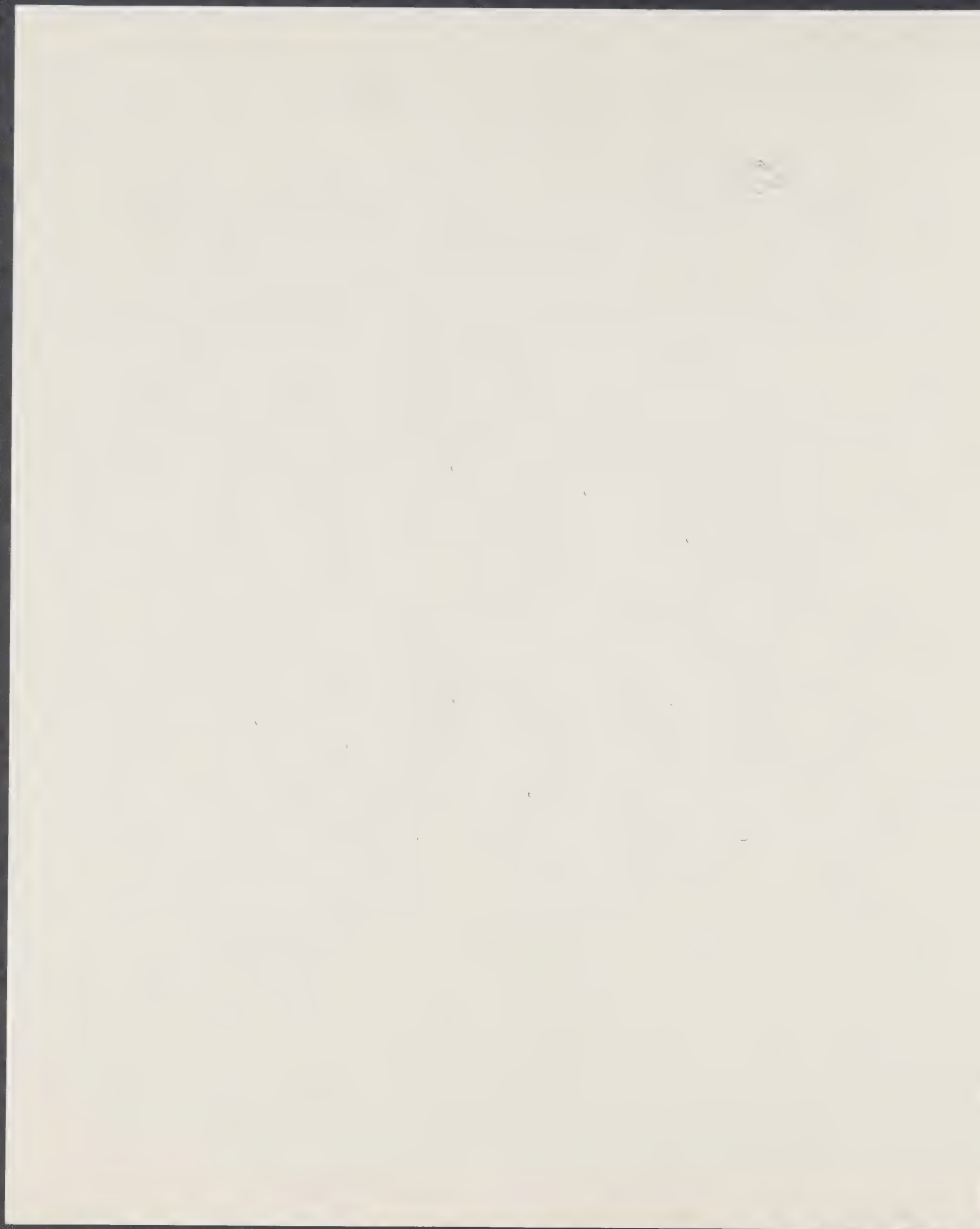
Dear Sir,

We have carefully examined the photographs of the painting, canvas  $79\frac{1}{2} \times 40$  in., showing a Capriccio of Roman Ruins, attributed to Michelangelo Cerquozzi, and consider that the value of the painting is \$7,000 (Seven thousand dollars). This estimate is given to the best of our knowledge and ability, but without responsibility.

Yours faithfully,



R. M. D. Thesiger.  
Director.





THE MINNEAPOLIS SOCIETY OF FINE ARTS

The governing and operating organization for The Minneapolis Institute of Art, The Minneapolis Sculpture Garden

CHIEF OF THE BOARD

July 21, 1966

Dr. Alfred Bader  
Aldrich Chemical Company  
2371 North 30th Street  
Milwaukee, Wisconsin

Dear Dr. Bader:

We are delighted to welcome you as a Fellow In Perpetuity of The Minneapolis Society of Fine Arts. Your recent donation to the Society and the Art Institute entitles you to this classification of governing membership.

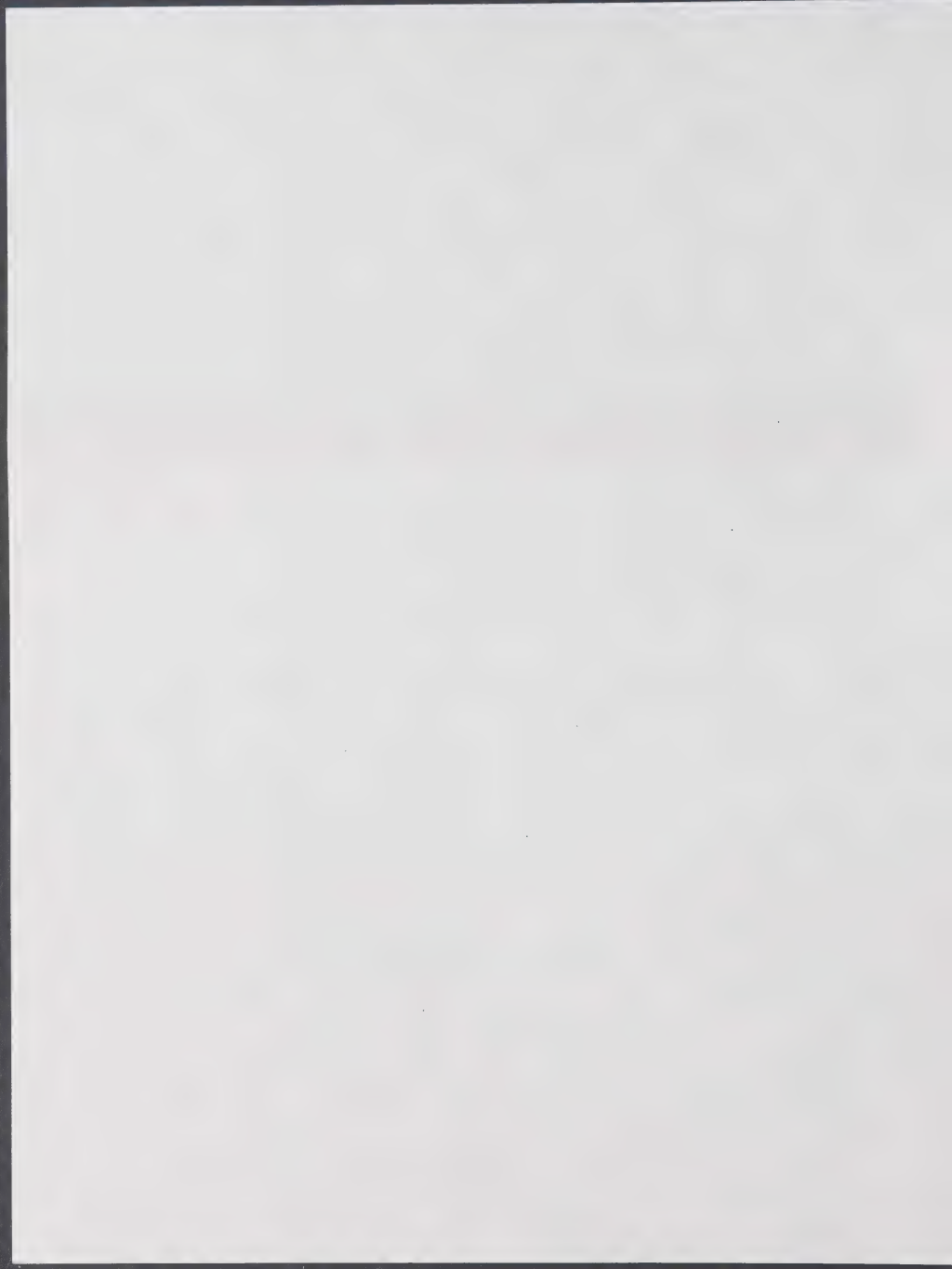
Governing membership has always been a distinctive recognition of dedication to a better cultural environment, and for over eighty years our members have given substance to this purpose by imaginative leadership, enlightened financial support and gifts of works of art.

On behalf of the trustees of the Society, may I congratulate you on joining our membership as a Fellow In Perpetuity, and express our appreciation for your generosity.

Sincerely,

Walter G. Robinson  
President

WGR:dr  
Enc.



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THE MINNEAPOLIS INSTITUTE OF ARTS

OFFICE OF THE DIRECTOR

Dear Alfred,

22nd May 1966

Since you will get a number of formal letters from our President and <sup>our</sup> Accessions Committee Chairman may I write you informally to tell a friend that the Committee really was and is deeply impressed and grateful for the report Cerquessi. I have seldom seen them as impressed and their vote of acceptance was <sup>as</sup> heartfelt as mine

The painting is perfectly wonderful and the frame also superb, a great Rendon frame I think. We are putting the magnificent accession on view a month this summer in the place of honor, the Resort

P.T.O

Accessions panel, as you will see  
soon when the Summer Calendar  
is out.

I'm off to London, Rome, Vienna  
(August 10/20 at Sackler's) & Scandinavia  
or June 4th.

Hoping your summer is perfect,  
with deepest gratitude & fondest  
wishes.

Yours ever,

Tony

# THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Office of the Director

1979 Jan 20

Dear Alfred,

I really don't know the kind of thing well enough but your ruin painting seems to be almost certainly ~~that~~ a fine Codazzi with figures <sup>probably</sup> ~~probably~~ by Terquozzi (who is always exceptionally Dutch) the frame is English palace rather than Roman palace I should think

Now why don't you wrap this unbreakable picture up and send it collect to us? We know it isn't pseudo Panini; we appreciate it; we need it and it would make such a nice loan. I know you'd love to trade it for a Dutch masterpiece but no. I'm sure you still on higher man's orders. But you'll see

200

It then goes to the other side  
to the end. And it is not the  
in the way when it is.

I hope to see the production in  
the future.

Thanks for your call the other day,  
and all the best wishes,

Yours truly,

Tom

Dayton's

MINNEAPOLIS, MINNESOTA 55402

EXECUTIVE OFFICES

May 25, 1966

Dr. Alfred Bader  
Aldrich Chemical Company, Inc.  
2371 North 30th Street  
Milwaukee, Wisconsin

Dear Dr. Bader:

At a recent meeting of the Accessions Committee, your magnificent Landscape by Michelangelo Cerquozzi was gratefully accepted. This is a wonderful addition to our painting collection and we want you to know how much it is appreciated by all of the trustees.

The Minneapolis Institute of Arts serves a tremendous geographic region and is the focal point for the artistic interest of the area. That is why it is so essential that we develop our collections as extensively as possible. Your appreciation of our great need and wonderful generosity are an inspiration to all of us in this effort.

Thank you very much for your wonderful gift.

Sincerely,



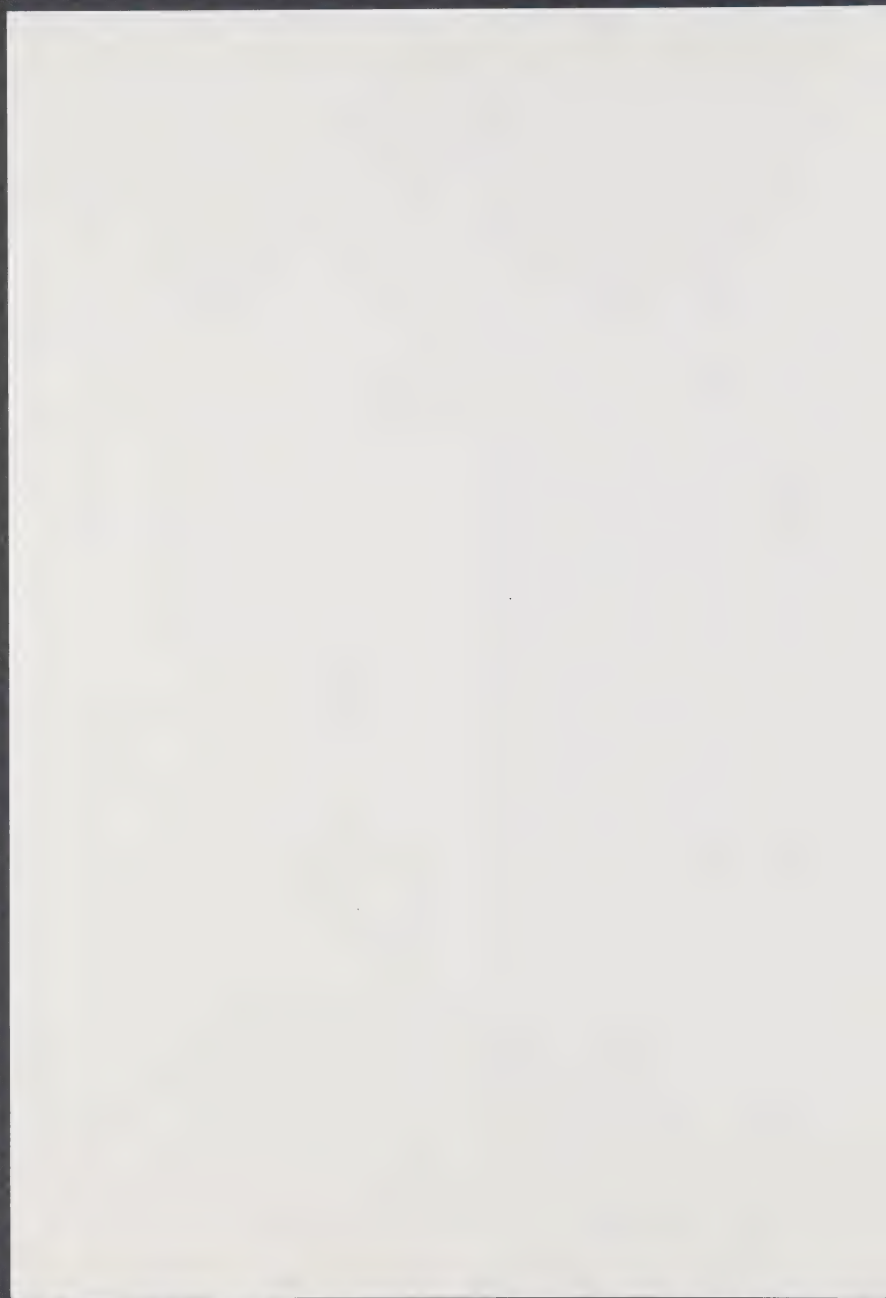
Bruce B. Dayton  
Chairman, Accessions Committee  
Minneapolis Society of Fine Arts

BBD:ld

RECEIVED

MAY 27 1966

MINNEAPOLIS INSTITUTE OF ARTS



April 15, 1966

Dear Dr. Bader:

This authorizes the Skellet Company to pickup at your office one uncrated, framed painting by Cerquozzi for delivery to The Minneapolis Institute of Arts.

This confirms the telephone conversation which you and I had on April 14 in which you so kindly stated that you would be willing to be at your office between 9:00 and 12:00 o'clock, Saturday morning, April 30 to release the painting to the Skellet driver. We followed your instructions and suggested that the driver knock on the window of the corner office, lower level, at 2371 North 30th Street.

Mr. William Clark, Dispatcher for the Skellet Company, Minneapolis, has been informed by us that the painting is approximately six feet in height and that it is framed in a very heavy hand carved gold frame. We have instructed the Skellet Company to provide two pieces of corrugated board to be affixed to the face and back of the painting, and have suggested ample padding and tying for security in transit to Minneapolis. You will receive a receipt from the Skellet driver and a formal receipt from the Registrar's Office as soon as the painting is in our hands.

Kindly note that The Minneapolis Institute of Arts has placed transit insurance on the Cerquozzi.

Mr. Anthony M. Clark, our Director, joins me in thanking you for your kindness and generosity to The Minneapolis Institute of Arts.

Sincerely yours

Inez M. Quinn, Registrar

Dr. Alfred Bader  
Aldrich Chemical Company, Incorporated  
2371 North 30th Street  
Milwaukee, Wisconsin 53210

IMQ:fa  
cc: Mr. Anthony M. Clark

Mr. William Clark, Skellet Company

4/29/66

Received of Dr. Badier

1 Lge Painting

Shelley Co  
E. Falk

For myls art institute.

Miss 72.1442



cc - Dr. Bader ✓

September 12, 1966

Mr. Thomas L. Daniels  
600 Investors Building  
Minneapolis, Minnesota 55402

Dear Tom:

Thank you very much for your letter of September 9th.

I am trying to go to Milwaukee to see Dr. Bader, the very generous collector who lent his Rembrandt to the 30th Anniversary Exhibition and who gave us the magnificent Cerquozzi, and it would be perfect for me to be at David's opening on Monday, November 21st. Why don't we all turn up and surprise him?

With very best wishes,

Yours sincerely,

Anthony M. Clark  
Director

Dear Alfred  
How about it -  
finding the 20th November?

AMC:em

Best,  
Tom



# THE MINNEAPOLIS INSTITUTE OF ARTS

April 15, 1966

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

Office of the Registrar Dear Dr. Bader:

This authorizes the Skellet Company to pickup at your office one uncrated, framed painting by Cerquozzi for delivery to The Minneapolis Institute of Arts.

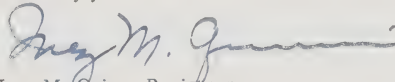
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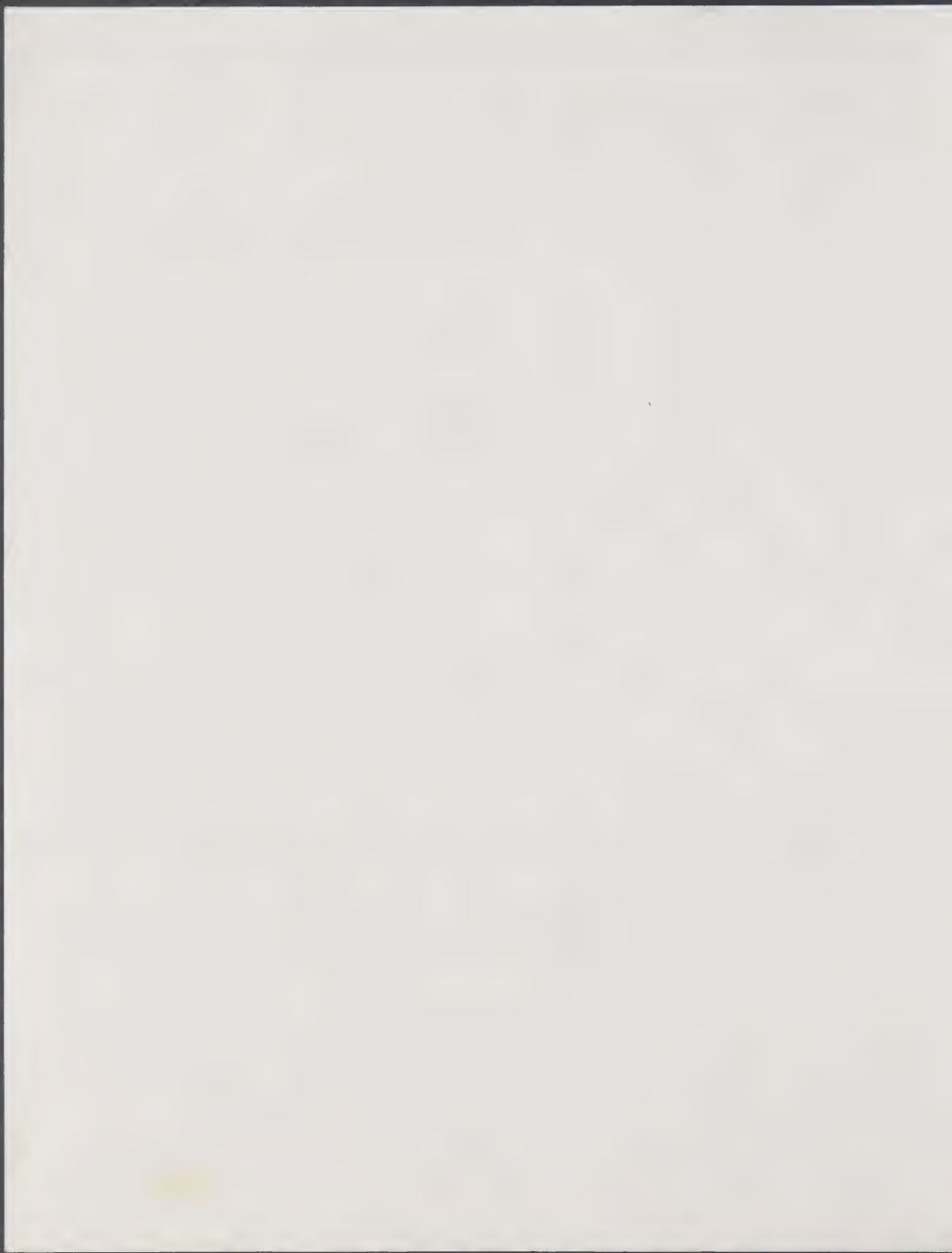


Inez M. Quinn, Registrar

Dr. Alfred Bader  
Aldrich Chemical Company, Incorporated  
2371 North 30th Street  
Milwaukee, Wisconsin 53210

IMQ:fa

cc: Mr. Anthony M. Clark  
Mr. William Clark, Skellet Company



September 20, 1965

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

Dear Tony,

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

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

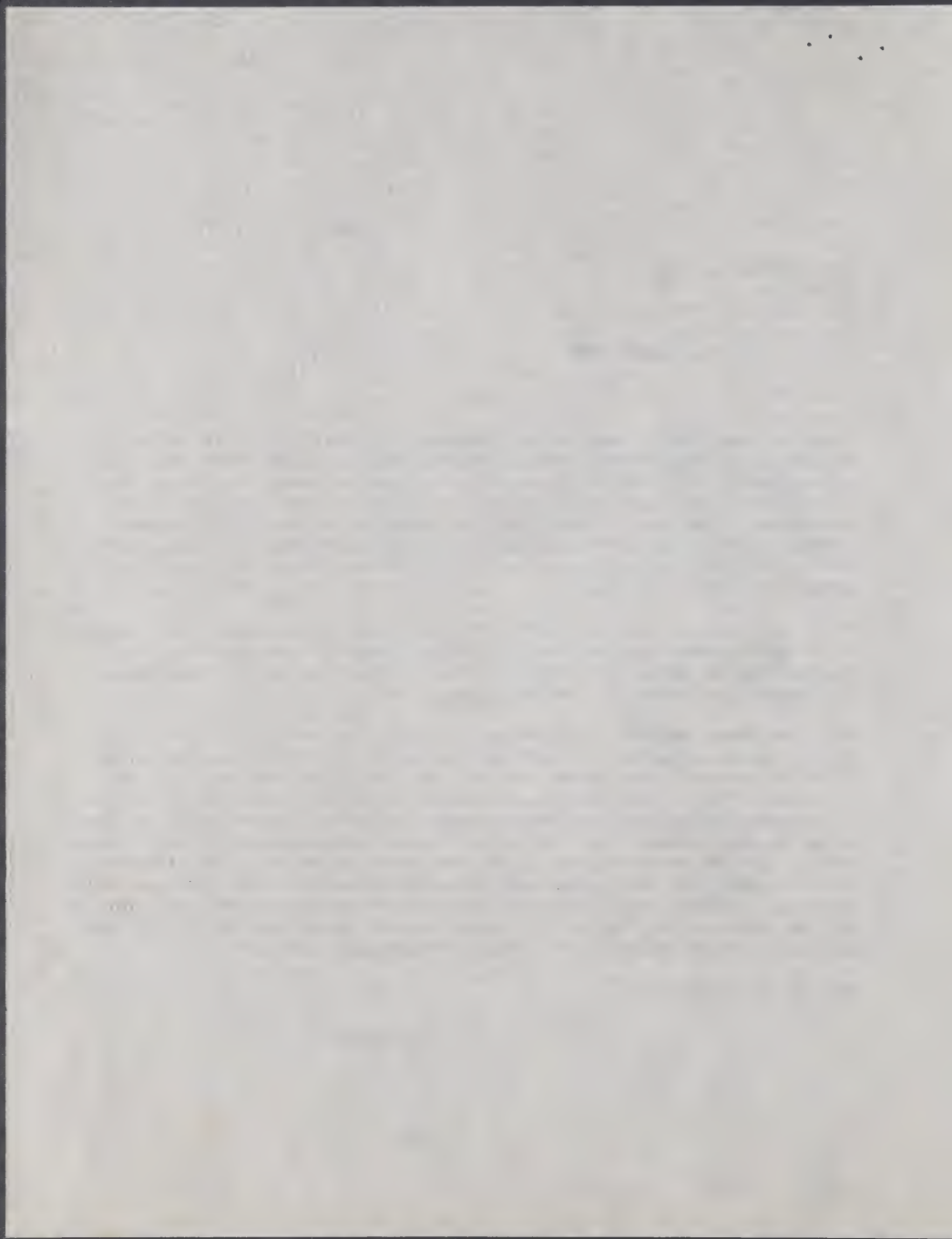
I had hoped that you would visit with us long before now, and then to discuss with you the question whether the Minneapolis Institute of Arts would like to accept as a gift my Cerquozzi with the only provision that you help me obtain a reasonable valuation. There is, unfortunately, nobody in Milwaukee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

Best personal regards.

Very sincerely,

Alfred Bader

AB:lh  
Enc.



# THE MINNEAPOLIS INSTITUTE OF ARTS

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

Office of the Director

September 17, 1965

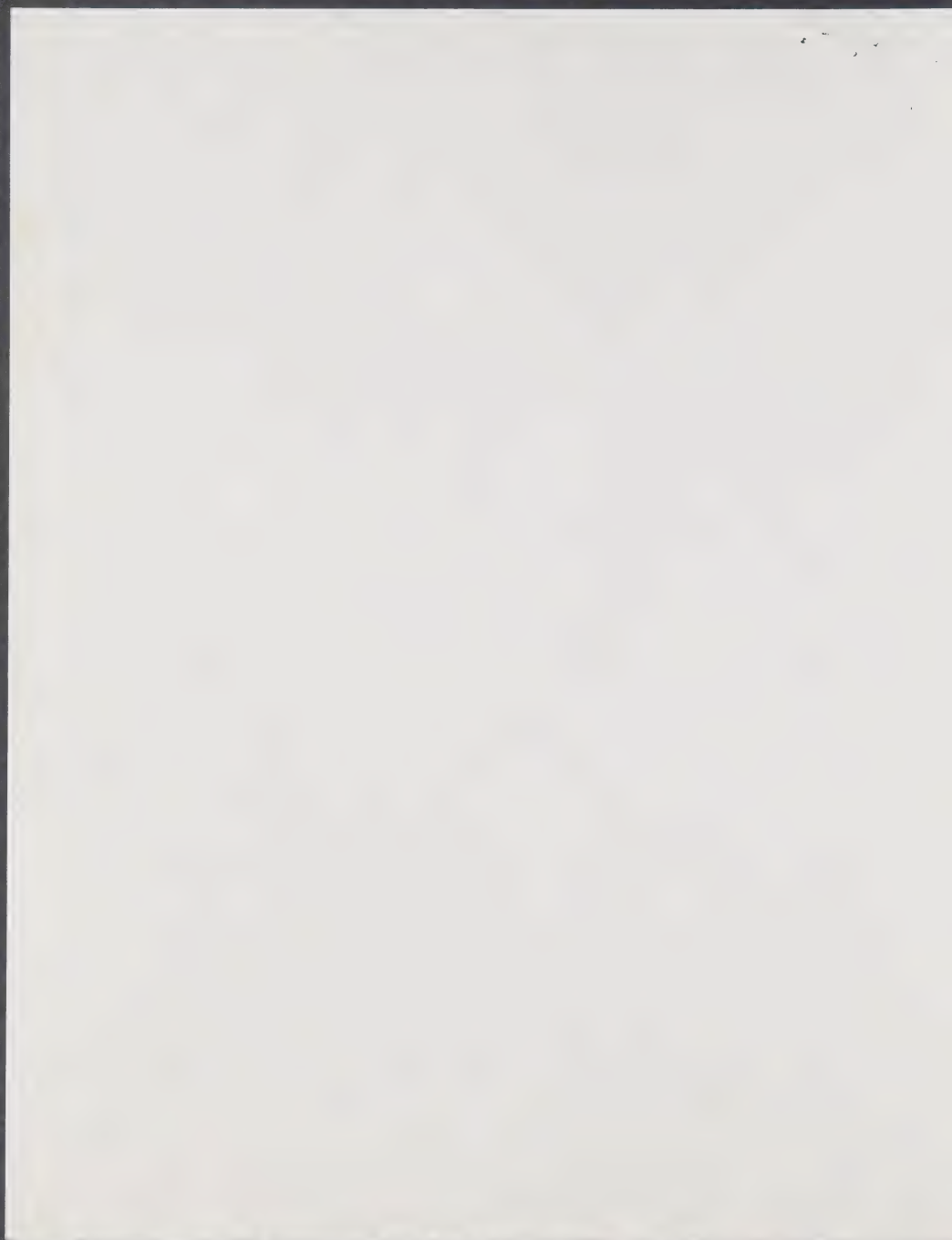
Dr. Alfred Bader  
2961 North Shepard Avenue  
Milwaukee, Wisconsin

Dear Alfred:

The most important feature of the Institute's Fiftieth Anniversary Year will be an exhibition which will run from November 2, 1965, through January 2, 1966. The pattern of the Inaugural Exhibition of 1915 will be partially reproduced in that the Fiftieth Anniversary Exhibition, except for a few recent acquisitions, will be a loan exhibition of paintings and sculpture. The eight American museums which lent works of art in 1915 are again lending one of the important original loans as well as another, more recent acquisition. The generous donors of paintings and sculpture given with life interest to the Institute are being asked to lend one or two of their superb gifts and, as in 1915, the largest section of the exhibition will be loans of important paintings and sculpture from local private collectors. A large and handsome catalogue commemorative of the Anniversary Year and a souvenir of this exhibition is being provided by the Friends of the Institute and will appear at the closing of the exhibition.

I am writing to ask you to lend to this exhibition, not in order to support the Institute or its fifty years of cultural activity, but to provide an important and handsome survey of this community's great private and little-known treasures. The Institute and I realize the sacrifice involved in patience, effort and bare walls, but we hope to rely on your generosity on behalf of an exhibition which your help can make a memorable event for all in this area.

In the hope that you can help us, I have taken the liberty of enclosing loan forms for those works of art which the Fiftieth Anniversary Exhibition vitally needs. The Institute will undertake to safely gather your loans late in October and return them to you





Dr. Alfred Bader

-2-

September 17, 1965

immediately at the close of the exhibition, undertaking all charges and also proper insurance. To facilitate the preparation of the catalogue and the handling and insurance of your loan, please complete the enclosed form: my office is at your disposal at any time and in any way that will ease the task of lending.

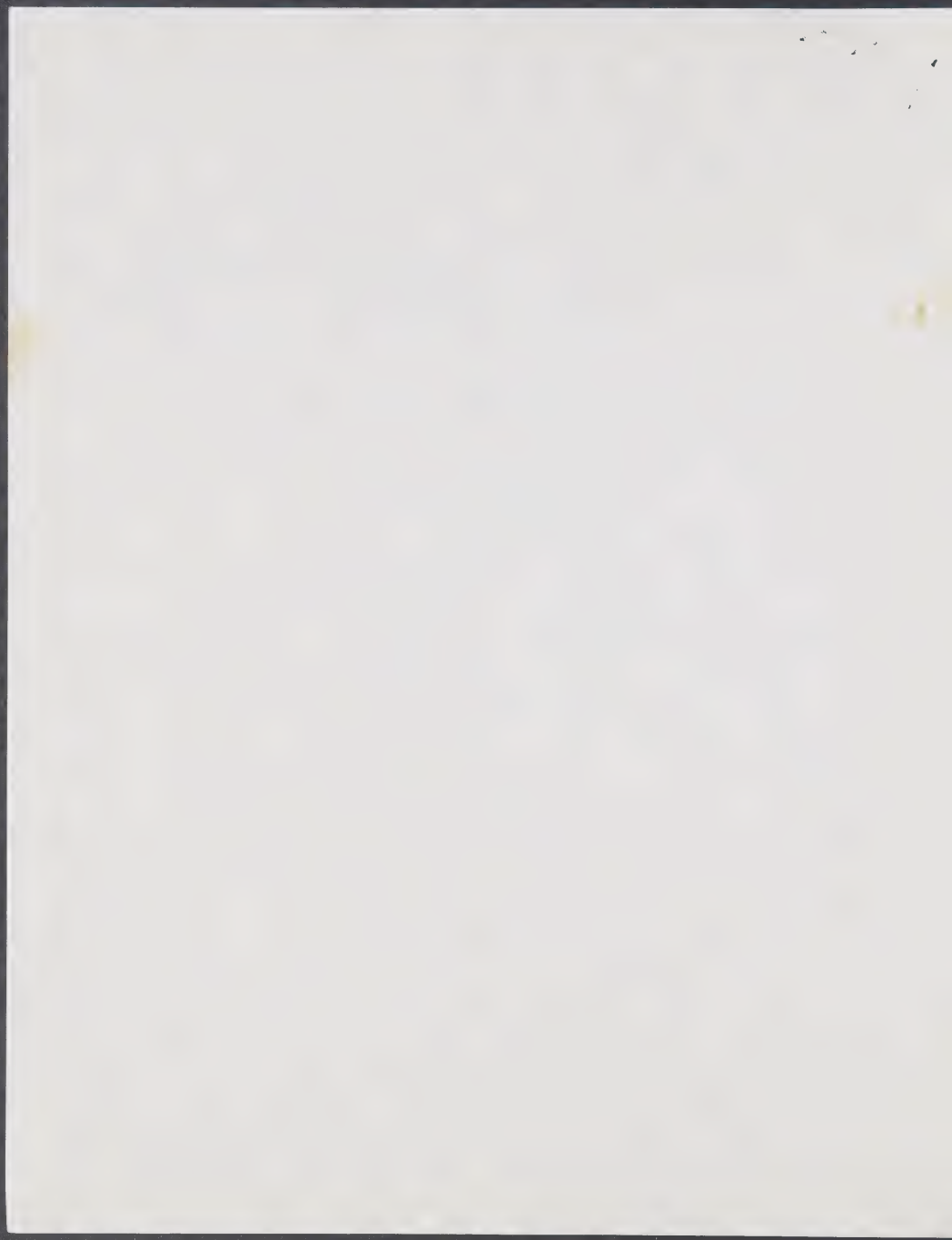
With respectful and grateful wishes, I am

Yours sincerely,

Anthony M. Clark  
Director

AMC:em

Enclosure - Loan Forms



SCHOLAR BY CANDLELIGHT

(Possibly the father of the artist)

By Rembrandt H. van Rijn

Oil on copper, 14 x 14 cms.

Literature:

Smith, Catalogue Raisonne, VII, 185

Bode, Rembrandt, I, 4

Klassiker der Kunst, Rembrandt, 13

Bredius, Rembrandt Gemälde, 425

H. de Groot, Catalogue of Dutch Painters, VI, 240

J. Rosenberg, Rembrandt, 426

Frimmel, Blätter für Gemäldekunde, 2, 21

Bredius, Zeitschrift für bildendeKunst, 10, 166

Collections:

J. van der Marck, Amsterdam 1773

J.B.P. LeBrun, Paris 1791

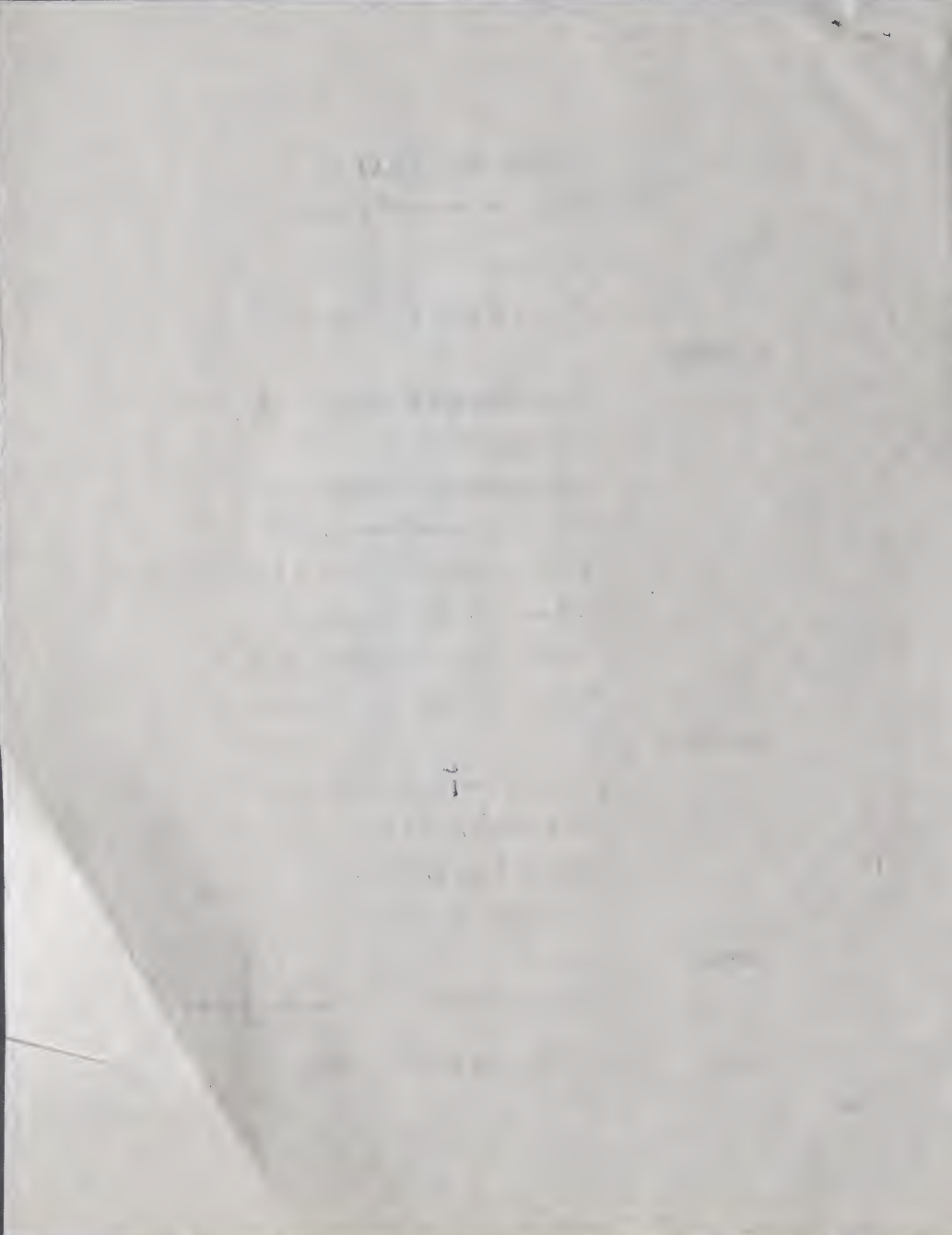
R. de Saint Victor, Rouen, 1822

F. X. Mayer, Vienna

Exhibited:

Rembrandt, Exhibition, Rijksmuseum, Amsterdam 1898, No. 1

Engraved: by J.B.P. LeBrun, Paris, 1790





o no. Roma. G. Aulicah. Sarcollino. 1551-1520. hols me laregec.



RECEIVED

JUL 6 1964

VIA AEREA

ALDRICH CHEMICAL Bu. 100

Dr Alfred Bader  
Aldrich Chemical Co, Inc.  
2371 North 30th St.  
MILWAUKEE  
WISCONSIN 53210

Proletti Alinari I.D.E.A. - Firenze 1963

VIA AEREA  
AIR MAIL

U.S.A.



Dear Dr. Bader,

2nd July 64

Three days from  
I have I gave the photograph  
of your Newman News to Giuliano  
Bignardi, he says it is needed  
a Codazzi e Longozi, need a  
very fine case.  
with best wishes  
from

REPUBBLICA ITALIANA

THE MINNEAPOLIS INSTITUTE OF ARTS

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

August 2, 1966

Dr. Alfred Bader  
Aldrich Chemical Company, Inc.  
2371 North 30th  
Milwaukee, Wisconsin 53211

Dear Dr. Bader:

Tony Clark may already have written you about the enclosed appraisal, but I thought you would want to have it in hand regardless.

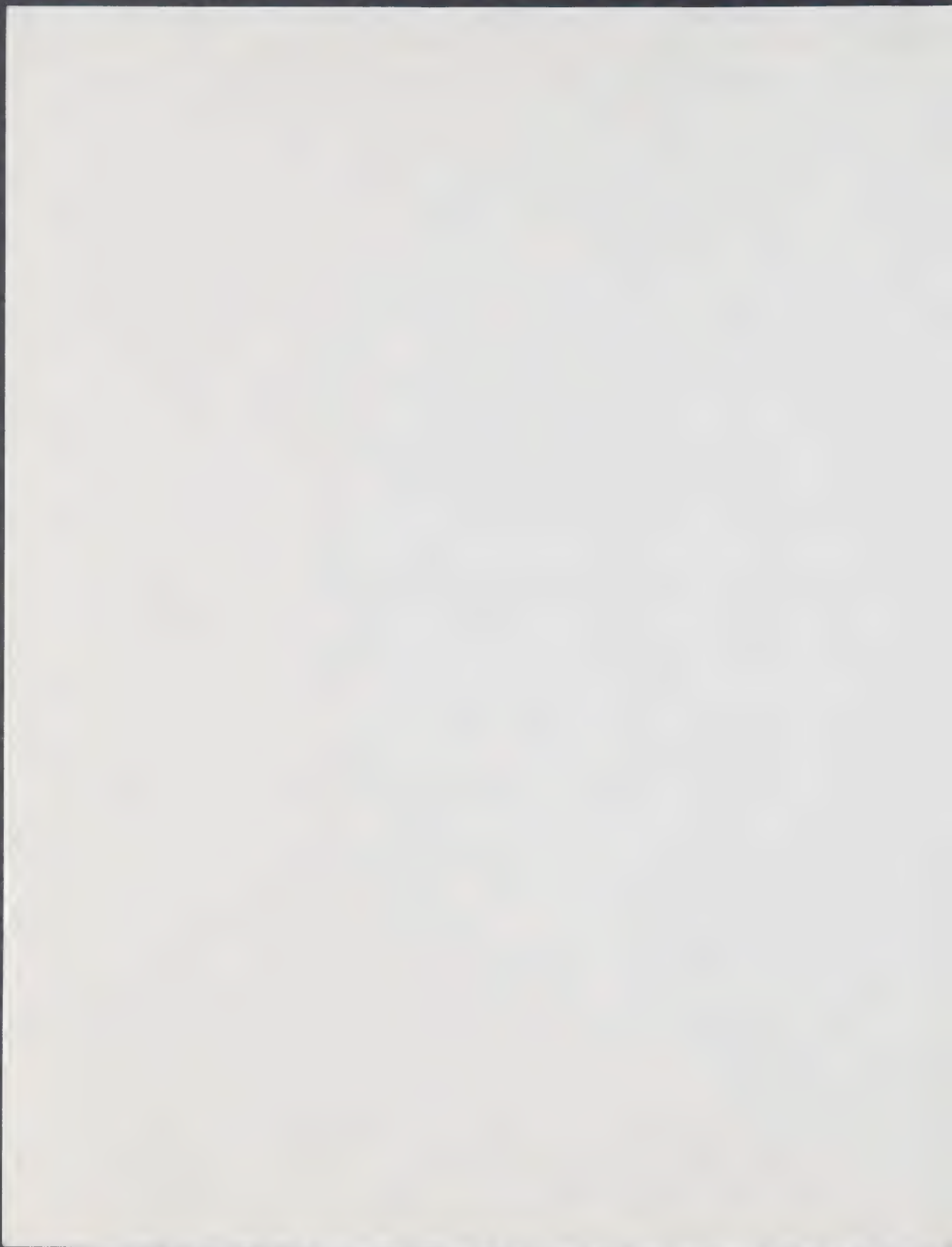
Sincerely,



Samuel Sachs II  
Chief Curator

SS/mo  
Encl.

RECEIVED  
AUG 3 1966  
ALDRICH CHEMICAL CO., INC.





München Mottlstrasse 13, am 29. April 1964.

Lieber Herr Doktor Bader!

Auf Ihren freundlichen Brief möchte ich umgehend antworten, damit Sie eventuell Ihren Münchner Aufenthalt etwas früher planen können; wir fahren am 15. Juni zu einem länger geplanten Aufenthalt in das Oberengadin in der Schweiz und können diesen Termin nicht mehr ändern. Es tut mir leid, Ihren Besuch zu versäumen.

Über das Ruinenbild denken wir so, wie Sie; ich glaube auch, dass es sich um ein Bild des 17. Jahrhunderts handelt, vielleicht der Utrechter Schule. Aber es ist leider unmöglich, nach einer Photo etwas Entscheidendes zu sagen. Wir haben ähnliche Kompositionen bei B. Breenbergh im Material und ich empfehle Ihnen, gelegentlich das amerikanische Photomaterial darüber zu prüfen.

Die spanische Zeitschrift kann ich hier nicht schnell einsehen. Meine Vorstellung von A. Sallaert geht nicht mit dem alten Mann zusammen.

Wir waren fünf Tage in London und haben sehr viel gesehen, aber auch dort ist der Handel arm an gutem Material geworden. Die Preise am Kontinent sind entschieden niedriger.

Mit dem Chromoxyd habe ich beim Steinpolieren sehr gute Erfolge erzielt.

Mit den besten Wünschen

Ihr alter

*Kurtz Bader*



STÄNDIGES BÜRO

3. St. ...

- Der Direktor -

Florenz, 5. 11. 1963

UM:cb

Luftpost

Herrn  
Dr. Alfred Bader  
2961 North Shepard Avenue  
M i l w a u k e e 11, Wisconsin  
U. S. A.

Lieber Alfred,

tausend Dank für Ihren Brief. Mit 500 \$ ist mir das Bild zu teuer - im Verhältnis zur Qualität und Grösse. Aber - solche Bilder werden, nach dem was ich hier höre, für 1 bis 1,5 Millionen Lire, d.h. für \$ 1500 - 2500 gehandelt. Falls das Bild gut erhalten ist (d. h. nicht verputzt ist; ich habe etwas Sorge wegen der dunklen Partien der Säulen, die auf dem Foto nicht so gut aussehen) und einen guten Rahmen hat, sollten Sie es kaufen und in New York, oder besser noch hier, für etwas Besseres umtauschen. Es müsste sorgfältig restauriert werden, am besten wohl hier. Das Bild gehört in die Mitte des 17. Jahrhunderts und ist römisch, aus der Gegend von Cerquozzi, Codazzi usw. Die Figuren könnten von einem Niederländer aus dem Kreise des Pieter van Laer sein.

Mit dem anderen Propheten müssen Sie also warten, bis der Rosner wieder Geld braucht. Er müsste Ihnen aber doch das Vorkaufsrecht zugestehen.

Von dem Averkamp (Foto zurück) kann ich mir kein Bild machen. Wenn es sehr gut gemalt und erhalten ist, könnte es ein schönes und lohnendes Bild sein, aber wohl kaum von Averkamp, sondern vielleicht früher (?). Köttschau hat von so etwas sicher nicht viel verstanden. Das Foto ist aber viel zu schlecht, um etwas zu sagen.

Herzliche Grüsse von Haus zu Haus

Stets Ihr

*Ulrich Middeldorf*

(Prof. Dr. Ulrich Middeldorf)

Faint, illegible text at the top of the page, possibly a header or title.

Main body of faint, illegible text, appearing to be several lines of a letter or document.

Lower section of faint, illegible text, possibly a signature or closing.

Bottom section of faint, illegible text, possibly a footer or additional notes.

September 24, 1965

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

Dear Tony,

Thank you for your kind letter of September 22nd.

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

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

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

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

Best personal regards.

Very sincerely,

Alfred Bader

AB:lh  
Enc.

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# THE MINNEAPOLIS INSTITUTE OF ARTS

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

Office of the Director

September 22, 1965

Dr. Alfred Bader  
Aldrich Chemical Company, Inc.  
2371 North 30th Street  
Milwaukee, Wisconsin 53210

Dear Alfred:

I am thrilled by your generous and exciting letter of September 20th. We are delighted and most grateful that you will lend your Rembrandt Scholar by Candlelight. Please let me know, when you can, exactly when you would like to bring it so that, if you are willing, we can place the insurance on the picture for the trip. I am going to be in New York from tomorrow, but will be back here on October 4th. Incidentally, if you don't mind, I would like to put the painting in a shadow box for security purposes.

I believe there will be absolutely no need to send the Cerquozzi and what seems to be its great English frame to New York. I will ask this week if one of the more important members of the Art Dealers' Association would care to undertake the appraisal from photographs. I am certain that they would, although I am not certain that they would give an evaluation equivalent to what the picture would sell for in Italy or even in England. But I will do everything to get you a sensible valuation on what would be for us an extremely important accession. Do you have black and white photographs of it and a color photograph as good as the one you sent me, but showing the whole painting? We are all tremendously excited by your wonderfully generous offer.

Looking forward to seeing you in October and with all best and most grateful wishes,

Yours ever,

*Ray*

Anthony M. Clark  
Director

AMC:em

RECEIVED  
SEP 23 1965  
ALDRICH CHEMICAL CO., INC.

THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF CHEMISTRY  
RESEARCH REPORT

1955

BY  
J. H. GOLDSTEIN  
AND  
R. A. FESSenden

The study of the interaction of the spin of the nucleus with the spin of the electron in the case of a free radical has been the subject of many papers. The present work is a continuation of the work of Goldstein and Fessenden on the interaction of the spin of the nucleus with the spin of the electron in the case of a free radical.

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